

HISTORY OF CHILDREN'S FURNITURE AND INTERIOR

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ABSTRACT

The importance of the development of a particular society has always been the focus it has on the weaker and the more vulnerable, some of whom are children. Often the banal phrase "Children is our Future" can be heard, but there is a huge amount of truth in it. That is why everything related to their proper development – physiological, mental, physical, etc. has been and will continue to be of the utmost importance since only a harmoniously developed child could be realized as a full-grown adult.

This article will look at the historical development of children's furniture and interior in connection with this type of changes in society.

Key words: furniture for kids, kid's interior, history.

INTRODUCTION

The cultural characteristics of the child's living environment are a measure of the attitude of society towards the children at any particular time. A look back in history gives us information about the absence of a separate nursery, even in the homes of wealthy families. In the old system of a patriarchal family structure, the children did not have their own space; their physical safety was ensured through typical furniture and children's facilities (walkers, swings, children's chairs, swinging horses, feeding chairs) (Raycheva, 2018). Children have grown in the adult world and their furniture has been created with the idea of physically protecting them, rather than developing their potential. In today's standard of thought, this was not the most environmentally friendly environment. But on the other hand, then there were more people in the household who cares about children – relatives, servants, and nurses (Raycheva, Angelova, 2015).

MAIN STATEMENT AND SCOPE

It is interesting to note that there are findings proving that special children's chairs were built in ancient Greece, which most

probably had additional functions (maybe potty). Made of clay, today we can assume that they have been used by wealthier families, judging by the fact that they are present in the amphora, vase, etc. images. artwork (Table 1, Fig. 1.1 and 1.2).

The children's room appeared after 1800 originally only as a common baby sleeping room with several beds. Characteristic of this period is the fact that in the nineteenth century the interior products began to be manufactured in an industrial way. This, of course, is partly due to the technical revolution, to the implementation of a number of scientific discoveries in practice, which laid the foundations for larger scale production (compared to the craftsmanship existing until then). Indicative of the relationship between material and technical factors and industrial design is the history of the so-called "Viennese chair". It began with the creation of the technology of bend wood in 1841 by the Austrian Michael Thonet (1786–1871). It was not until 1859 that he built the first chair made in Moravia based on this technology. The abundance of suitable material and inexpensive workforce are prerequisites for the creation

of the first industrial plant in Koriycany for the serial production of these chairs. But it is not possible without unification and standardization of the base units. This is a prerequisite for creating new programming principles and for interchangeability of individual elements. Thonet's old catalogs are now amazed by the unusual variety of patterns made up of repetitive unified elements. The new technology implies a sparingly spent material and healthy and light construction. Among the enormous variety of different chair models in its catalog, perhaps the first place is for furniture for children (Table 1, Fig. 2.1).

Completed in line with the styling of Thonet, with a detachable construction consisting of interchangeable elements, these products are light, practical and last but not least long-lasting. After the success of the first children's item, namely the high chair, he designed and released an improved version of the chair, which was easily transformed from a high chair to a cart, and after removing the extra wheels and a small table set and a stool.

During the first decades of the 20th century, the designer was given a new role – the role of an industrial designer. All this is made possible by the creation of the Weimar Higher School of Industrial Design and Industrial Building, created in 1919 – "Bauhaus". The school was founded immediately after the end of the First World War – in a period of great social upsurge and optimism. The basis of Bauhaus training is the objectively existing relationships and regularities between material, shape, and color. The Bauhaus School wants to create a real form of housing that can be obtained by analyzing the various functions in the dwelling, which can then be grouped into new objects. The designers of this school also create a lot of children's products. An example of this is the high chair 1919 (Table 1, Fig. 3.4) by Gerrit

Rietveld, Peter Keler's designed crèche furniture (his famous cradle) (Table 1, Fig. 3.1), table set and chairs of Marcel Breuer. (Table 1, Fig. 3.5). In 1925 Breuer created his famous product B33. The use of steel pipes leads to the emergence of a new concept of furniture characterized by structure and "does not occupy the space of their mass" Breuer formulated. Adapted to production in the series The B34 1/2 was produced in 1929 by the company Tonet in two different modifications – for adults and for children (Table 1, Fig. 3.8).

These furniture are among the Bauhaus products that have been the most successful in these years, widely used by many private schools and kindergartens.

The furniture ensemble, created by Erich Dieckmann, is one of the rare examples of Bauhaus's complete furnishings for children. These handmade furniture are designed primarily for the rich people. Of course, this is evidenced by the precision carpentry, but it should also be noted that their design meets all the criteria of stability and strength, as well as the search for functionality so much needed in the design of furniture for children (Table 1, Fig. 3.6).

Another iconic work of architects and designers from Bauhaus, presented to the public in 1923 at the exhibition in Weimar, is the experimental house Am Horn, which offers a new living pattern. Based on Georg Mueser's architectural plans and the interior designed by Bauhaus (Gropius, Albert, Brendel, Bouche, Dijkman, and Breuer), the goal is to show a utilitarian approach, rational and economical equipment to testify to the state and progress of research, and to show quality production in their workshops using a variety of technologies such as carpentry, weaving and ceramics (Table 1, Fig. 3.2).

Designed and executed as a cubic shape, this concrete and steel construction includes










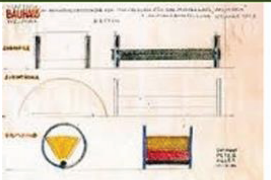























a six-foot six-meter living room and functional rooms spread around it. In a letter from 1923, Walter Gropius, the director of Bauhaus explains: "The function of each part is of paramount importance, for example, the kitchen is as simple and rational as possible, but can not be used as a dining room. with its own character, corresponding to its function." In addition, the Am Horn House illustrates the new, modern vision of family life: without help in the household, the hostess assumes the full role of husband and mother while having his own social life and working. A symbol of this evolution, the nursery room designed by Alma Buscher is a decisive and extremely new and modern element of the dwelling. Composed of two parts communicating strategically with the separate rooms – the mother's room for the night (sleep function) and the kitchen during the day (play function). Inspired by geometric figures, Alma Buscher's furniture is fully turned to the awakening of the child. These furniture are not just miniature furniture for adults, but they show ingenuity to stimulate child creativity and independence and reflect a new educational approach. Transformable, these furniture combine multiple features. The high chair, for example, can become a car with only one turn and reversal, and the height of the chair can be changed simply by replacing the wheels with the legs. The table can be transformed by a stretch thanks to the free elements of the central space. The wardrobe is one of the main furniture in the room, located in the corner, it consists of three elements. Two of them are used as shelves, while the third one, once the door opens, turns into a stage for puppet theater. Cubes placed on the floor in front of the wardrobe can be used for tables and chairs, and also become stairs that facilitate access to the shelves. Several pieces of this wardrobe have been produced to investigate the quality of

the product, but unfortunately, there is no serial production due to insufficient interest. The Am Horn House is a pretty bothering financial idea for Bauhaus and it was sold in 1924, but all of its documentation has been preserved, including the furniture and the interior.

In the 1930s, thanks to the dissemination of the theoretical and practical work of Maria Montessori, a pedagogue of a new generation, the idea of a child was finally displaced as "a young adult" in favor of the child, a more tolerant and which is extremely new in comparison to the traditional pedagogical system used in traditional schools. The view on the development of the child is spreading more broadly: referring to the observed results in the fight against tuberculosis, the "Nature" movement created the exhibition "Sun, Air and Light" in Berlin in 1932, which has the main purpose of proclaiming a way of life designed for young people to thrive in contact with air and sunlight. In constant contact with the exterior, the building of different schools is fostered by the diffusion of reinforced concrete that improves the load-bearing structures and makes it possible to use large window openings on the facade. This flow is not without effect and on the furniture, the shapes change purely aesthetically, become more rounded, less raw, can be defined as "organic". These ideas also influence the world of designers. According to the Montessori method, which "seeks to develop the individuality of the child from an early age and requires it to be placed on its scale," children's room changes. Changing in size and transformable, the furniture is no longer so bulky, it becomes lighter to allow the child to use it without permanent help from an adult. Industrial research succeeds in complying with the new constraints imposed by child growth: an example of this is the regulated office of Jean-Pierre, which can be

adapted to the morphological changes occurring during the child's growth (Table 1, Fig. 4.4).

Table 1: History of children's furniture and interior – from Antiquity till Second quarter of 20th Century

History of children's furniture and interior					
Antiquity					
	1.1. Древна Гърция		1.2. Древен Египет		
End of 19th Century					
	2.1. Thonet, 1885 г.				
First quarter of 20th Century					
	3.1. Peter Keler, 1922				
					
	3.2. Къщата AN Horn - Alma Buscher, 1923		3.3. Къщата AN Horn - Gerrit Rietveld, 1923		
					
	3.4. Gerrit Rietveld - 1919	3.5. Marcel Breuer - 1923	3.6. Erich Diekmann - 1926	3.7. Marcel Breuer - 1926	3.8. Marcel Breuer - 1930
Second quarter of 20th Century					
	4.1. Alvar Aalto - стол 103, 1932	4.2. Alvar Aalto - стол 60, 1933	4.3. Alvar Aalto - стол 65, 1934		
					
	4.4. Jean Prouvee, 1937			4.5. Hans Wegner, стол и маса Peter, 1944	
					
	4.6. Charles and Ray Eames, 1945				

At the same time, Alvar Aalto made his experiments with plywood and, as a result,

received a modern and efficient wood material in accordance with the technical pro-

cesses in the middle between crafts and industry. His work symbolizes the transition to a more organic and more humane style (Angelova, 2015).

Compared to Bauhaus's metal furniture, Alvar Aalto contrasts with the warmth and softness of the tree. His furniture is turned closer to man and his nature, and his researches on seating furniture are aimed at finding such a curve that forms an ideal counter-profile and fits best with the human body. The cantilever legs, originally made in a steel tube version in 1929, are here for the first time in laminated wood, thus achieving greater elasticity. The famous model 103 is produced until 1950 (Table 1, Fig. 4.1-4.3). In 1933, Alvar Aalto and Otto Khoronen, owner of the Turku factory, developed a process in which high temperature and humidity can bend a piece of wood at an angle of almost 90 degrees: the arc of the curve is preserved thanks to the thin strips of wood in larger size gaps made in the direction of the wood fibers. This L-shaped leg allows a natural union between the vertical and horizontal elements and becomes a trademark of Alvar Aalto's organic design. Installation is done by using multiple screws. After this technique began, the chair "60" quickly became known, and shortly after, Aalto created the model "65" in 1934. Originally developed in the adult version, the model "65" was developed in the 1950s version, from the Artec company.

In the early 1940s, only the United States continued to innovate, based on the rise of the middle class. After 1945, Europe is still in the midst of great day-to-day difficulties, and designers and architects are busy solving the problem of millions of families that the war has left without a home. Beyond any elitism, they symbolize a childhood dream of renewal and are no longer limited to schools, but join the design of a "modern

home". The area of the nursery room should be large enough to not resemble a dormitory as it is already becoming a place of social activity, its location in the integrity of the dwelling is discussed: for a wonderful position is chosen the heart of the home, with the north a location close to the entrance so that the child can emancipate but still remain under the control of the parent's room – this is recommended by the International Congress of Modern Architecture in 1930, encouraging the style created by Alvar Aalto, under the term "organic design". The Americans are developing their own movement and the world is beginning to admire the chairs made by Eames made of shell plywood. This production, which is technically and financially inaccessible to European designers, is becoming more and more competitive with small Scandinavian companies.

In Denmark in Sweden, factories and warehouses provide cheap furniture, demountable and easily portable, meeting the needs of the masses. In 1944 Danish designer Hans Wagner made a chair for a gift to his colleague and friend Borg Mogensen. The chair consists of four parts, representing a game that does not require any mounting tools. Enthusiastic, Borg Mogensen encourages Wegner to launch the chair – and also to design the table associated with it – with FDB Furniture – Danish cooperative. Like many other companies in the Scandinavian countries, this campaign is part of a policy of democratization of design and quality that aims to make it accessible to the largest number of people (Table 1, Fig. 4.5).

In the United States, in 1945, the Charles and Ray Eames program was produced, including a chair, stool, and table, the first series production of plywood furniture. These articles are the culmination of a long study conducted by Eames in 1940 with its first prototype. Despite the good reception of the

first series of 5000 copies, the sales did not meet the expectations and the production stopped and the model was forgotten until it was reissued by Vitra in 2004. The products can be stacked and the chair consists of only two parts: the seat and the legs are one unit to which the backrest is joined (Table 1, Fig. 4.6).

After the Second World War furniture was adapted to new types of housing presented to the public. This does not go beyond the nursery. French designer Marcel Gascoin plays a decisive role in the avant-garde of the "Reconstruction" style, which begins in the Scandinavian countries and soon covers the whole of Europe. At his ubiquitous exhibitions in Paris devoted to 1947 Reconstruction, Marcel Gascoin imposed the idea of "serial furniture". Marcel Gascoin's work in the nursery began in 1947 for the reconstruction of Rouen from Marcello Loddes, then continued in 1949 when he offered furniture designed specifically for economic and family assistance in Paris. He changed his idea by including integrated storage volumes, a transformable desk, stools that could occupy two to three positions to suit different ages and two wheelchairs that can be hauled to secure free space during the day. Prerequisites for the low cost of the product are the economy of production in large series, as well as the secure construction, rounded edges, the use of oak wood. Gascoin's furniture is undoubtedly a success, and his studio is appealing to young French designers who want to learn in modern production methods.

Next years – namely the 50th decade of the 20th century is a period of economic recovery and marks the golden age of the arts. This perspective also focuses on genuine democratization of the space devoted to the child: each dwelling dedicates at least one room to the children chosen after looking at

countless home furnishings magazines. In order to make progress in housing development possible, a number of European governments grant considerable funds for the reconstruction of houses and apartments in major cities, and one of the richest illustrations of middle-class homes can be seen during this decade. Children's rooms are altered in line with rational and authoritarian education, combined with strict hygiene, which is becoming an absolute rule. The space for young children aged 6-7 years often colored in pastel colors – blue for boys and pink for girls, and which is primarily a playground, turns into a learning space. Standard equipment for the pupil in the home is produced as a standard: classroom-led school production consisting of lockers, blackboards, a small desk, chairs executed in strict lines to which all must adhere. Storage furniture is designed to allow the child to organize only his or her own space and thus to learn from a very early age. Designed as a long-term investment, this furniture is made of hardwood (oak, teak, or plywood) or metal, as they must be strong enough and durable to withstand the dynamic use of children. The furniture and forms associated with post-war deficiency encourage artists to design universal furniture and an evolutionary, child-friendly structure, including a most frequently adjustable seat, reversible stools, shelf baskets, or a metal rail serving to hang on the wall of various types of storage modules. These practical and economical furniture correspond to small spaces in new homes. But, in parallel, some artists show their best products at world forums: Bertoia 420 – designed for both children and adults.

At the same time, the discovery of new technologies related to impregnation and thermoforming of wood send forward Scandinavian design. With the creation of the

"Anklet" model in 1951, Arne Jacobsen created the first product of this series made of a plywood shell that combines a seat and back resting on a metal base. This product is distributed globally. Assigning his project to the Munkegaard Primary School in the period 1951–1956 gives the Danish architect the opportunity to create a series of adaptable furniture. It combines in a particularly elegant way a desk and stacking chair, available in three sizes according to the age of the children (Table 2, Fig. 5.6).

Influenced by Kaarel Klint and the principles of simplicity and functionality of Bauhaus, the Danish designer Christian Videll created in 1957 an innovative chair. The slots located at different levels in the vertical construction allow the position of the horizontal elements to be changed – seat or play table, and if we dismantle the chair it will become a swing. The whole system, consisting of four chairs and a table, was awarded the silver medal of the triennial in Milan in 1957. Nowadays, the article is reissued by Architectmade (Denmark) (Table 2, Fig. 5.7).

In the context of the restoration of the Le Corbusier Residential Unit, it provides a new answer to the housing problem. "La cite radieuse", designed by him in Marseille between 1946 and 1952, marks the culmination of twenty-five years of work in the field of housing research in rural and urban areas. Built in a special way, this ideal city is more than 20 meters wide and rises up to 56 meters from the ground, including 337 duplex units, a hotel restaurant, shops and administrative services, a kindergarten and a roof terrace. Jean-Prouve, Jeanne Pierre and Charlotte Perian contribute to the development of this "living machine", creating family comfort, as shown by the kitchen design, a living room with built-in storage space and internal innovations such as an automatic slot for garbage

or wardrobe-refrigerator designed to be presented to the public under the name "inner street". At this point, the concept of "furniture" is replaced by "equipment" and the motto is a rationalization of space. For children's rooms, a separate field is provided, far from the rest of the dwelling, but whose access is controlled by the parents' room. Narrow and stacked, the rooms are separated by a sliding door that acts as a blackboard, and once opened, releases a large play area. Following the "extensions of logic" so dear to Le Corbusier, the kindergarden, located on the top floor of the building, becomes an emblematic place for his idea of "The Art of Living". Following the principle of the free plan, using the columns and removing the constraints from the supporting walls, Le Corbusier creates a series of spaces bathed in light with flying doors and a play of shapes, and the main colors applied are placed directly on the floor directly on the raw concrete. An inclined ramp leads to the roof terrace, which is suitable for recreation and physical education sessions. Between heaven and earth, overlooking the sea and the mountains, La cite radieuse offers a children's playground with a shallow pool, artificial rocks, benches and walls for wind protection. Lillet Ripper helps Le Corbusier with pedagogical advice, wishing to provide seclusion, which she considers an important part of arts education. She talks with Le Corbusier, keeping a close correspondence in the following way: "Feel free to send me as many pictures as you can, amateur, with kids on the roof or in the park or in the apartment buildings. "Joy on the face of the children is precisely the best answer we can give to our critics-imbeciles" /Letter from Lilet to Le Corbusier, April 17, 1953.) (Table 2, Fig. 5.4).

After 1960, in Europe, the mass arrival of families leaving rural areas has caused an

unprecedented demand for housing in the cities and violates all production lines for the home, from urban development to furnishing inside. The shops in the cities are multiplied: eternally hectic parents, not having the time to view exhibitions or furniture catalogs, shops offer everything. Everyone makes their choice based on their budget and tastes. The distribution of children's furniture, in addition to the scope of economic growth and imports, is linked to the system of "mass production". Many ergonomic standards are implemented, using incredible shapes, bright tones or patterns (Peter Murdoch, as well as some more radical), the interior space of the nursery furnishes, turning into an "a room for a conversation, a room created for games ... Design centers in major capitals are opening, and technical innovations are central: flexible materials such as synthetic polymers offer new opportunities every year. Design is democratizing, plastic, which symbolizes the state of consumer consciousness. Mild models designed for a certain age and with a relatively short life replace more and more solid furniture transferred from one generation to another. The design has been democratized, and the plastic is widely advocated, symbolizing the state of consumer consciousness. Lightweight models designed for a certain age and a relatively short life replace more and more solid furniture transferred from one generation to another. All this is available in supermarkets, thanks to IKEA or Prisunic, which offer "a beautiful price for the ugly".

In the 1960s, the XIIth edition of the Milan Triennale has the theme "House and School" and tries to counter the ideas of sixteen participating countries on all aspects of education: pedagogy, technology, social life, etc. Of the four countries that offer furniture solutions (Great Britain, Belgium, Mexico, Italy), the Belgian section is distinguished by its originality and receives the grand prize.

The plywood furniture created by Jules Vabes receives the gold medal. Despite its success, these furniture is not used in schools in Belgium, but Jules Vabes develops a line of furniture for children's rooms in the same spirit (Table 2, Fig.6.2).

During this period, many designers have been seduced by a special new type of fiberglass reinforced with polyester due to its plastic properties and low production costs. In collaboration with Dieter Terne, Walter Papst designs a series of children's furniture, including a table and a chair, shell-shaped, mounted on a steel pipe. The chair is offered in several seat heights, and can even be turned into a swinging chair or cradle. The furniture was made by Wilkhahn from 1961 to 1968 (Table 2, Fig. 6.1).















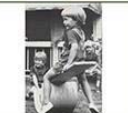











Established in 1943 by Ingvar Kamprad, who was only seventeen, IKEA aims to include within his range all performance-impact indicators. "Form, function, and accessibility" is her motto. In 1950, its founder attracted its first designers and offered an innovative system: "Furniture to Your Home". Besides the principle of modular body furniture, IKEA designers pay special attention to the child's universe. The Anna series furniture designed by Karin Morbig is a typical example of a functional wood-based design. Offers in 1960 in two seat heights (Table 2, Fig. 6.4).

Research on new cheap materials and their associated design led Peter Murdoch in 1963. to experiment in the use of cardboard for making furniture for children. Originally sold as low-cost disposable products, these pieces of furniture made up of one sheet of paper laminated with packaging material proved to be far longer than the initial expectations of consumers and manufacturers. And so one of the new icons of pop culture appears (Table 2, Fig. 6.3).

At the same time, the wide production of plastics began in an industrial way. These new materials, having good physicomechanical and decorative properties, are beginning to find a great application in the domestic and social environment. The products made by them are robust and comfortable in operation. They begin to compete with the products of such traditional materials as metal, glass,

wood, and others. The new material also determines a new trend in design, in the search for new means of expression. Plastics, initially perceived only as a substitute for natural materials, are gradually opening new possibilities for designers. Examples include Richard Sapper, Marko Zanusso, Gunter Beltzig, Mark Bertier, and others.

Table 2: History of children's furniture and interior – 50's and 60's of 20th Century

History of children's furniture and interior						
50's of 20th Century						
	5.1. Jean Prouvee, 1951	5.2. Marcel Gascoin, 1952	5.3. Harry Bertoin, стол 420 C, 1952			
						
	5.4. La Cite radiieuse, 1953		5.5. Nanna Ditzel, Jorgen Ditzel, 1955			
						
	5.6. Arne Jacobsen 1955	5.7. Kristian Vedel, 1957				
	60's of 20 Century					
6.1. Walter Papst, 1960		6.2. Jules Wabbes, 1960	6.3. Peter Murdoch, 1963			
						
6.4. Karin Moberg, 1963		6.5. Richard Sapper, Marco Zanuso, 1964	6.6. Gunter Pelzig, 1966			
						
6.7. Библиотеката "La Joie", 1965						

A number of researchers have of the opinion that the "golden period" in the development of children's furniture is the 70's of

the twentieth century (Kalajdjiev, 1996). This stage is connected, on the one hand, with the improvement of material and housing

conditions and, on the other hand, with increasing birth rates in the so-called "Middle class" of the population – educated, working and well-meaning people who believe that building a pleasant and healthy environment for their children will be important for their proper development. At that time, different types of new materials, technologies, and last but not least, more specific designers – an example of this is the inventive Norwegian architects and designers Peter Opsvik, S. Gusrud, Y. Lade, who has the merit of deliberately proving and innovative development of concepts based on the experience gained and synthesized in the furniture program with the trademark "Balance". These furniture are actually a real revolution in furniture art. The principles applied in Scandinavian furniture are actually known as single phenomena more than 25 years ago. In 1968, the Italian artist-applier, Angelo Buzzi, offered a knee-length stool for physicians at the Medizin 2000 Furniture Contest. Purchased and developed to market maturity by German company "Holtsepfel" it is presented to the Second Cologne Furniture Fair in 1971 under the name "Sit" – the earliest harbinger of the "Balance" program. Almost at the same time (1969), the kneeling stall "Primate" dates back to the world-famous architect and designer from Germany Akile Castiglioni. The idea arises from observations of children's everyday life, in which adolescents spend a very short time seated (without compulsion) on ordinary chairs for work or meals. When they get tired, the kids prefer to stand on their knees on the floor, put a soft pillow under the seat and feel more comfortable.

"Balance" furniture is a significant achievement of Scandinavian design and also the key to preventing the most common diseases of modern civilization. Listed here as emblematic for the development of this type of furniture are namely seating furniture, but

this does not mean that there is no development (albeit to a lesser extent) in other types of children's furniture – beds, tables, furniture for storing and etc. Rather, an emphasis is placed on their versatility, as of course the possibility of adaptation to the different growth groups in children (Chipev, 2012).

Opsvik's presence in these years, besides the "Balance" series, is reflected by another successful product – the Tripp-Trapp chair. He is inspired by an unpleasant incident of his own son who, just two years later, falls from a chair trying to join the family table. This makes Opsvik think twice about creating a high chair for children, the seat of which can be adapted both in height and width according to the child, allowing him to sit on an equal footing with the adults at one table. In addition, there are shelf and leg supports that can easily be removed when there is no need for them. Thus practically Opsvik creates a chair that can accompany the child throughout his/her growth completely natural and can also be of benefit to the elderly. This universal chair has become a great success, with over 6 million copies sold worldwide since its launch in 1972. (Table 3, Fig.7.4)








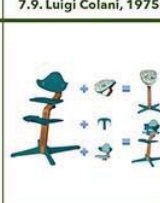

Another designer of the Italian school at that time, famous for his creations with organic shapes, was the designer Luigi Colani. In 1972, he created a chair that could be called any but not a small model of an adult chair. The child sits, rides him or, on the contrary, leans in the opposite direction. With enough stability, along with traditional seating furniture, this item also has the ability to tilt slightly to the side, making the chair a playable item, while testing the child's dexterity. This multifunctional toy does not have any straight edge, which helps to avoid any injuries. Inspired by the success of this device, next year Luigi Colani creates an adult replica called "Sitting Machine," which the author says: "The user can sit comfortably,

slightly lean forward, stand on his shoulders or on elbows without loading its spine." (Table 3, Fig.7.7)

Another genius of Luigi Colani concentrates in a mere two square meters of bed, cabinet, desk, chair, and blackboard. Rationally and playfully, it includes all the furniture that is usually needed in the nursery. Made of beechwood, this product illustrates the return of more traditional materials. Rising oil prices also have a direct impact on the price

of plastic, and growing environmental consciousness makes less synthetic materials less popular. Unfortunately, this set is sold at a high price that limits its distribution. The series comes in separate components, such as a bed, cupboard, table for games and more. Thanks to the modularity of all the elements, the bench and desktop can be added later. (Table 1, Fig.7.8) Nowadays a number of the most famous designers have created products for children – Karim Rashid, Philippe Stark, etc. (Table 3, Fig.8.1, 8.2, 8.6, 8.7 and 8.8)

Table 3: History of children's furniture and interior – 50's and 60's of 20th Century

History of children's furniture and interior					
70's and 80's of 20 Century					
					
					
	End of 20th Century and beginning of 21st Century				
					
					

CONCLUSIONS

Historical changes in society are catalyzing both the economic upsurge and the rise or regression of everything else. Nothing appears just like that, but it is deeply connected with the political and social changes in society. This could be pointed out as a positive example – everything that is created appears in response to a particular need.

Unfortunately, in the last years of the twentieth century and more and more noticeable at the beginning of the new millennium, such a social stimulus is lacking, and then the occasion for the creation of new products becomes more and more fashion – whether to special stylistics or to ergonomics or ecology, this it does not matter. The products are no longer designed because society needs them, but because the economy has this need. And this is a surefire way to clutter with too many products that can not produce such results as artists have attained at the dawn of design.

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CONTENTS

NORMS FOR DESTRUCTIVE BENDING MOMENTS OF T-SHAPE CORNER JOINTS OF FRAME STRUCTURAL ELEMENTS MADE OF SOLID SPRUCE WOOD WITH A CROSS-SECTION OF 50 x 30 mm.....	7
Georgi Kyuchukov, Borislav Kyuchukov, Vassil Jivkov, Assia Marinova, Gjorgi Gruevski	
HISTORY OF CHILDREN’S FURNITURE AND INTERIOR	15
Pavlina Vodenova	
STIFFNESS COEFFICIENTS IN JOINTS BY STAPLES OF SKELETON UPHOLSTERED FURNITURE	27
Desislava Hristodorova	
PAULOWNIA, CHARACTERISTICS AND PERSPECTIVES OF ITS EXPLOITATION.....	34
Z. Janjić, M. Janjić	
SELECTED PHYSICAL AND MECHANICAL PROPERTIES OF COMBINED WOOD BASED PANELS FROM WOOD FIBERS AND SAWDUST.....	42
Viktor Savov, Julia Mihajlova, Rosen Grigorov	
SUSTAINABLE APPLICATION OF WOOD IN CHILDREN’S DESIGN	49
Ivanka Dobрева-Dragostinova	
STUDY ON THE SOUND ABSORPTION CHARACTERISTICS OF WOOD FROM SCOTS PINE	59
Pavlin Vitchev, Yonka Ivanova, Desislava Hristodorova	
INFLUENCE OF THE CUTTING MODE ON THE SURFACE QUALITY DURING LONGITUDINAL PLANE MILLING OF ARTICLES FROM SCOTS PINE S	66
Pavlin Vitchev, Zhivko Gochev	
RESEARCH OF THE INFLUENCE OF ADDING ROTTEN WOOD ON THE MECHANICAL QUALITY OF PELLETS	73
Branimir Šafran, Matija Jug, Kristijan Radmanović, Lučić Ružica Beljo, Marin Hasan, Igor Vicković, Stjepan Risović	
METHOD (ALGORITHM) FOR A NUMERICAL AND GRAPHIC DETERMINATION OF STIFFNESS IN BENDING OF STRUCTURAL PARTICLEBOARDS	84
Nikolay Yosifov, Stefan Delin	
POTENTIAL FOR DEVELOPMENT OF RURAL TOURISM IN DOLNA PRESPE	89
Vladimir Karanakov, Vladimir Koljozov, Zoran Trposki	
SCIENTIFIC JOURNAL „INNOVATIONS IN WOODWORKING INDUSTRY AND ENGINEERING DESIGN“	100