INTRODUCTION
But the essence of the artistic content remained: the material was the main component of the aesthetics of an object. The furniture was made of solid wood, and all its beauty was to identify the plastic and textural capabilities of this material. Its decorative solution was to transform the surface of the object. This surface could be decorated with carvings, processed with tinted compounds. The cabinets made in Genoa at the end of the 16th century are indicative in this respect. Stipo a Bambocci cabinets are a good example of how you can give it the nature of a structural part, rather than a decorative element using wood for decorative purposes. The beauty of the decor of this cabinet was to compare the rich texture of the walnut burl veneering flat surfaces and “juicy” carvings in the form of small three-dimensional figures of “babies” with or without wings, concentrated mainly in the corners. All carved decor served as a constructive part, and not just the decoration of the product (YAO, 2013).

METHODS
A comparative analysis of the most striking furniture samples from different eras finds an understanding of the aesthetic possibilities of their material as a decor or as a furniture design. Stylistic analysis allows us to establish approaches to the transformation of material within a certain era, and historical analysis finds changes in socio-economic conditions. The objective of the study undertaken in this paper is to determine the stages in the evolution of the aesthetic development of wood in furniture.

RESULTS AND DISCUSSION
Grand styles replaced each other, but the essence of aesthetics remained unchanged until the XVII century, i.e. the century of Baroque. This was the age of theatricality, the age of triumphant form and decor (MCCORQUODALE, 1988). Figuratively speaking, this was the time of “packing”, when paintings were dressed in lush gilded frames; trellises were decorated with wide decorative borders; architecture acquired a “verbose” sculptural and pictorial decor and clothing was a complex combination of many details. In baroque, everyone dressed in an entourage and such an entourage was also required for furniture of this style. To become a worthy part of the magnificent interiors of Baroque, the furniture had to put on such materials that could not be given by wood of Europe.

André-Charles Boulle (1642 - 1732) reacted most effectively to this situation. Being a wonderful designer, he brilliantly found and arranged new materials: the variety of colours and textures of tropical wood species, the exotic cuts of tortoise shell, the iridescent brightness of mother of pearl and the ambitious splendour of gilt bronze, although the technique of “pique” was used before him by the French master Jean Macé (1600-1672) (BULGAKOVA et al. 2014). The main merit of Boulle was that it was he who completely clothed the pieces of furniture in a lush garment making a household item in a stunning object of interior decoration. The object itself began to be made of simple materials, while its pompous shell became the main thing. The following numerous styles of the XVIII - XIX centuries just changed these shells.
In the Rococo era, tortoises and gilded bronze of the Grand style was replaced by the refined texture of the rosewood decorated with gilded bronze plates, which organically combined with elegant, S-shaped legs, or convertibles. The refined tectonics of neoclassicism forms a shell of coloured gesso, which in turn has been replaced by the Empire fashion for mahogany with lush gilt bronze. Natural material from which the furniture is actually made does not interest anyone at this time. The whole beauty of an object laid in the décor: now lush and verbose, then restrained and concise. Although, the eclecticism of the 19th century sometimes revives the massive verbosity of such historical styles as Gothic, the style of Henry II in France or the Tudor style in England. However, these are only imitative styles of the era of Historicism; in fact, there was nothing original in their appeal to natural materials (PILE & GURA, 2013). Therefore, they cannot be considered as a creative appeal to the texture of traditional material.

However, it was precisely in the 19th century, in that era of eclecticism and imitation, when in the art of furniture, as in other types of the art industry, the processes were taking place that were quite comparable with the innovations of the 17th century in terms of the degree of radicalized transformations of attitude to materials. The turning point in the evolution of the aesthetic understanding of the material was the first Industrial Exhibition of 1851 in London. The results of this exhibition rather upset and perplexed theorists and aesthetes of that time, thus demonstrating unpreparedness of the aesthetic understanding of the production of things in a new, industrial way.

Michael Thonet (1796–1871) revolutionized furniture. In principle, M. Thonet created new material that was not in nature. Thanks to bending technology using ammonia and steam, long cylindrical rods acquired unprecedented plastic possibilities. M. Thonet was one of the first to discover the aesthetic possibilities of laminated wood, or plywood, glued from several layers of veneer. In some models, the seat was made of plywood, and it was given an organic form decorated only with embossing. In accordance with the principles of furniture production in industrial volumes, Thonet was one of the first to create an object that combined the unconnected: artistry and cheapness.

An advertisement for Thonet’s most known object, the famous Model No. 14 chair, stated that its cost was less than a bottle of ordinary wine. But what matters to us is not so much the cheapness of the item, which allowed only in 1891 to produce and sell more than 7 million of these chairs, but the fact that, with all its simplicity and cheapness, this chair was an example of a brilliant stylistic solution. The Model No. 14 can be called one of the most outstanding works of furniture art. Thonet not only aesthetized the simplification of forms, laid bare the material structure, but also deeply artistically comprehended the possibilities of a beech processed by his technology. Besides the unprecedented prevalence, the historical significance of beech bent furniture by Thonet is also evidenced by the fact that his ideas were further interpreted in the 20th century in the work of Bauhaus graduate Marcel Lajos Breuer (1902-1981).

In 1926, Breuer designed the Vassiliy chair (named after Vassiliy Kandinsky) made from bent chrome-plated hollow metal tubes. Just as Thonet’s chair corresponded to the Biedermeier style, Breuer’s product was a stylistic example of Constructivism. Both models were made in one way by bending and in the case of Thonet by bending of a cylindrical rod from a solid wood, and in the case of Breuer from a hollow metal chrome tube. If Breuer’s main stylistic feature was the perpendicular connection of all elements, then N. Rogozhin, student by Vladimir Tatlin at Vkhutein (Higher Art and Technical Institute), created in 1929 (according to the drawing of 1927) a spring chair made of maple wood (SOLOVIEV et al. 2013).

The Russian chair was made using the Thonet technology, but, like Breuer’s, in the style of constructivism. Rounded and flowing shapes, as if coming from Bidermeyer, are a stylistic exception in the acute-angled aesthetics of constructivism. Later, it will be embodied in metal. But the next revolutionary discovery in the field of furniture material logically comes from the experiments by M. Thonet. If the discovery of Thonet became widely known in the first years of his activity, the discovery by Gerald Summers (1899-1967) went almost unnoticed. For his own company “The Makers of Simple Furniture” in 1933 he developed a model of a chair made of one sheet of seventeen-layer plywood. Several factors successfully combined in this subject: wastelessness, ease of manufacture, successful identification of visually comfortable, resilient forms, stylistic compliance with modernist minimalism, in general, and Art Deco plastic, in
particular. In this chair, an alternative to the modernist fascination with metal furniture was found. As in the case of M. Thonet, with the successful organization of production, this chair could break all the records of cheapness in a world that has not yet used plastic for furniture production.

If M. Thonet revealed the possibilities of a bent wooden core, then G. Summers revealed the plastic and artistic possibilities of a plywood sheet. Despite the small number of chairs made (only 120 pieces), the impact of this master on furniture design will be manifested in the work of many masters of the mid-twentieth century. With external simplicity, making an object from a "single sheet" proved to be a difficult problem. We find its further solution in the works of the Dutch architect and designer Henri Christiaan (Han) Pieck (1895-1972), “Bambi chairs” (1945/1946), and Italian craftsman Carlo Mollino (1905-1973).

The latter patented the process of cold pressing plywood. He revealed the aesthetic possibilities of cut sheets in the openwork plastic of the Arabesque table for Apelli & Varesio (1949), combining plywood with glass. Cutting from a plywood sheet here is not so much constructive as decorative. We find the virtuoso solution to the aesthetic possibilities of the processed plywood sheet in the work of the Japanese master Sori Yanagi (1915-2011). His “Butterfly Stool”, created in 1954 for the Vitra company, can be seen as a masterpiece of minimalism in furniture made from bent sheet plywood.

As early as 1940, Charles Ormond Eames (1907-1978) and Ray Eames (1901-1988) turned to the possibilities of pressed plywood (FIELL & FIELL, 2013). They investigated the processing of plywood and the technology of turning it into a durable and plastic material. They looked for ways to bend plywood in three planes. The main advantage of the furniture by M. Thonet and G. Summers is that the simplification and low cost of items does not reduce their artistic value at all. In the 1956 Lounge Chair 670 model by American designers R. and C. Eames, we encounter the reverse movement when an industrial thing acquires the image of an expensive elitist item. The design of this model uses leather upholstery and plywood, lined with rosewood, as well as polished aluminum (WILKINSON, 2013). A stylistic feature of the product is interesting. It is like a resurrected form of the XVIII century: a lounge chair called duchess breeze (AKHMETOVA et al. 2015). The Duchesse brisée consists of two items - a high-performance armchair - bergère and an ottoman for legs.

As in the objects of the XVIII century, the "Lounge Chair 670" (1956) is characterized by smooth shapes, as if flowing one into another. A stylistic roll call of epochs is created; it is palpable not only in form, but also in material. Like the masters of the 18th century, Eames drew attention to the rich texture of polished rosewood combining it with the comfort of the skin, making the item both luxurious and sophisticated. It was these qualities that were characteristic of French furniture in the mid-18th century, the era of Louis XV. Even though the Lounge Chair 670 model is still popular, the mainstream of furniture design development has shifted in the fifties of the twentieth century from the nobility of natural material towards plastics.

SUMMARY
The material is the primary component in the artistic image of arts and crafts in general, and furniture. The evolution of the development of furniture by its materials does not coincide with the main stylistic stages. Many artistic epochs that created various aesthetic models relate to the material almost identically (KARKINA et al. 2018). There are only three main stages in the history of understanding the decorative possibilities of materials:

1) With all the structural and stylistic differences, the structural furniture of antiquity, and the box-type structures of the Middle Ages, and the plastic forms of the Renaissance are created from a solid wood. In this case, the artistic image is enclosed in the material of which the object consists.

2) The second period begins with the XVII century: it is the time of vestments. Here, the object is a two-layer image in which the inner base of the object is hidden by a decorative shell of other materials. In this case, we see not the object itself, but only its shell: a decor that seeks to convince that it is the object itself (YARMAKEEV et al. 2018).

3)
3) The third stage begins in the 19th century. Here, the image is created again by the material of the object itself; however, it is a product of such a significant transformation that as a result the manufacturer deals with materials that are not in nature and that are the products of complex technological processes.

CONCLUSIONS
Since the mid-twentieth century, low-density fibreboard (LDF) has come into the furniture industry. It turned out that the material is easy to process, easy to manufacture and, moreover, low in cost. All these facts resulted in that furniture made of chipboard became accessible to a wide range of consumers. In addition, unlike wood, the new material was devoid of such defects as knots and cracks or voids inside the wooden material. In principle, there is no revolution in the material of chipboard (KARKINA et al. 2018).

It is a three-layer composite material, or the same plywood in which wooden chips or flakes glued into a solid material were placed between the two outer veneer layers. These were the first layers of chipboard. In the struggle for cheapening, veneer was everywhere replaced with other materials - paper, synthetic film, etc. The first furniture made of chipboard was perceived as afad for the rich and was superior in value to solid wood furniture. However, with the development of production, the price for chipboard rapidly fell and even became less than the cost of items from multilayer plywood. In addition, the new material compares favourably even with plywood by the ease of production and installation of component parts (YARMAKEEV et al. 2018). However, at first no one paid attention to the non-ecological production, as well as the almost complete absence of any plastic variations. Particleboard is a sheet and only a sheet not capable of plastic transformations. Therefore, furniture from this material could only become an archaic box-type structure. The aesthetic possibilities of the resurrected box-type design were laid down in the famous models - in Ulmer Hocker (1955) made by Max Bill (1908-1994), Hans Gugelot (1920-1965), Paul Hildinger (born in 1921) from the Ulm school and atectonic chair “Zig Zag” (1956) Gerrt Thomas Rietveld.

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Artistic image in furniture craft

Resumo
O papel é dedicado ao papel da madeira na arte dos móveis. A obra traça a relação tipológica de certos tipos de móveis projetados no século XX com os protótipos dos séculos XVIII e XIX. O artigo argumenta sobre as possibilidades do material para a criação de amostras de móveis esteticamente significativas. O estágio para reconhecer as novas possibilidades de madeira tecnologicamente processada é o mobiliário de J. Summers, que revelou a possibilidade de projetar uma cadeira a partir de uma única folha de compensado “em uma peça” sem conexões estruturais. H. Peak, C. Mollino, Ch. R. Eames, S. Yanagi trabalharam na mesma direção. Chipboard é o último dos materiais discutidos no jornal. O apelo ao design arcaico do tipo caixa foi colocado nas obras de Rietveld, M. Bill e G. Gugelot. Na esteira da arquitetura, a desconstrução no design de móveis pode ser vista nas obras de F. e W. Campana.

Palavras-chave: Estilo de móveis. Possibilidades plásticas da madeira. Design com painéis de quadros. Design tipo caixa. Placa de partículas de madeira (Aglomerado).

Abstract
The paper is devoted to the role of wood in the art of furniture. The work traces the typological relationship of certain types of furniture designed in the twentieth century with the prototypes of the XVIII and XIX centuries. The paper argues about the possibilities of the material for creating aesthetically significant furniture samples. The stage in recognizing the new possibilities of technologically processed wood is the furniture by J. Summers, which revealed the possibility of designing a chair from a single sheet of plywood "in one piece" without structural connections. H. Peak, C. Mollino, Ch. R. Eames, S. Yanagi worked in the same direction. Chipboard is the last of the materials discussed in the paper. The appeal to the archaic box-type design was laid in the works by Rietveld, M. Bill, and G. Gugelot. In the wake of the architecture, deconstruction in the furniture design can be seen in the works by F. and W. Campana.

Keywords: Furniture style. Plastic possibilities of wood. Frame-paneled design. Box-type design. Wood-particle board (Chipboard).

Resumen
El documento está dedicado al papel de la madera en el arte de los muebles. La obra traza la relación tipológica de ciertos tipos de mobiliario diseñados en el siglo XX con los prototipos de los siglos XVIII y XIX. El trabajo discute sobre las posibilidades del material para crear muestras de muebles estéticamente significativas. El escenario en el reconocimiento de las nuevas posibilidades de la madera procesada tecnológicamente es el mobiliario de J. Summers, que reveló la posibilidad de diseñar una silla a partir de una sola hoja de madera contrachapada "en una sola pieza" sin conexiones estructurales. H. Peak, C. Mollino, Ch. R. Eames, S. Yanagi trabajaron en la misma dirección. El aglomerado es el último de los materiales discutidos en el documento. El atractivo del arcaico diseño de tipo caja fue puesto en las obras por Rietveld, M. Bill y G. Gugelot. A raíz de la arquitectura, la deconstrucción en el diseño del mobiliario se puede ver en las obras de F. y W. Campana.

Palabras-clave: Estilo de mobiliario. Posibilidades plásticas de la madera. Diseño con paneles de marco. Diseño tipo caja. Tablero de partículas de madera (Aglomerado).