

UNIVERSITATEA DE ARTĂ ȘI DESIGN CLUJ-NAPOCA

Teză de doctorat în domeniul Artelor Vizuale

**DESIGNUL ROMÂNESC ÎN
CĂUTAREA IDENTITĂȚII**

REZUMAT

Conducător științific:

Prof. Univ. dr. Alexandru Alamoreanu

Doctorand:

Mihnea-Dulfu George-Ciprian

CLUJ-NAPOCA

2014

CUPRINS

INTRODUCERE	4
1.1. DELIMITĂRI CONCEPTUALE ALE DESIGNULUI.....	7
1.2. METODOLOGII ȘI METODE DE DESIGN.....	16
1.3. CLASIFICĂRI ALE DESIGNULUI.....	20
1.4. FAȘETA MULTIDISCIPLINARĂ A DOMENIULUI.....	28
CAPITOLUL 2. TRASEUL EVOLUTIV AL DESIGNULUI INTERNAȚIONAL	33
2.1. MISCAREA SHAKERS.....	34
2.2. REVOLUȚIA INDUSTRIALĂ.....	35
2.3. MIȘCAREA ARTS & CRAFTS	40
2.4. ART NOUVEAU.....	44
2.5. DEUTSCHER WERKBUND	47
2.6. CONSTRUCTIVISMUL.....	48
2.7. DE STIJL.....	51
2.8. ART DECO.....	53
2.9. BAUHAUS.....	54
2.10. STREAMLINE	58
2.11. ȘCOALA DE DESIGN DE LA ULM	60
CAPITOLUL 3 . APARIȚIA CREAȚIEI ȘI PROIECTĂRII DE FORMĂ ÎN ROMÂNIA MODERNĂ .63	
3.1. ETHOSUL ROMÂNESC	63
3.2. ARTA POPULARĂ ȘI MEȘTEȘUGURILE ÎN PERIOADA MODERNĂ	71
3.3. FORMAREA STATULUI ROMÂN	76
3.4. INDUSTRIALIZAREA LA NIVEL MONDIAL.....	87
3.5. INDUSTRIALIZAREA ROMÂNIEI	89
CAPITOLUL 4. DESIGNUL ÎN ROMÂNIA MODERNĂ ȘI CONTEMPORANA	93
4.1. DE LA ATELIERELE MEȘTEȘUGĂREȘTI LA ȘCOLILE SUPERIOARE.....	93
4.2. INDUSTRIALIZAREA ROMÂNIEI ÎN PERIOADA INTERBELICĂ.....	94
4.3. PRECURSORI AI DESIGNULUI ÎN PERIOADA INTERBELICĂ	100
4.4. COMUNISMUL ROMÂNESC ȘI EFORTUL DE INDUSTRIALIZARE	104
4.5. DESIGNUL ÎN COMUNISM.....	112
4.6. ÎNFIINȚAREA ȘCOLII DE DESIGN DE LA BUCUREȘTI (1969) ȘI CLUJ (1971)	114
CAPITOLUL 5. DESIGNUL ROMÂNESC DUPĂ 1989	128
5.1. ROMÂNIA DUPĂ 1989.....	128

5.2. DESIGNUL ROMÂNESC ÎN PERIOADA 1989-2014	130
5.3. EVOLUȚIA DESIGNULUI DUPA SEOUL 2001.....	134
5.4. DEMOCRATIZAREA DESIGNULUI.....	138
CONCLUZII.....	142
BIBLIOGRAFIE	146
ANEXA 1. REALIZĂRI ALE DESIGNULUI ROMÂNESC: SCURTĂ TRECERE ÎN REVISTĂ	152
6.1. AERONAVE.....	152
6.2. AERONAUTICA SPAȚIALĂ.....	167
6.3. LOCOMOTIVE	168
6.4. AUTOMOBILE.....	174
6.5. AUTOBUZE	207
6.6. MOTOCICLETE.....	212
6.7. FRIGIDERE.....	218
6.8. TELEVIZOARE	220
6.9. RADIOURI ȘI CASETOFOANE	229
6.10. MOBILĂ.....	230
6.11. JUCĂRII.....	235
6.12. ÎMBRĂCĂMINTE.....	243
6.13. ÎNCĂLȚĂMINTE.....	248
6.14. DETERGENȚI.....	251
6.15. PRODUSE COSMETICE	252
6.16. PRODUSE ALIMENTARE ȘI DULCIURI	255
6.17. PUBLICAȚII DE DESIGN.....	258
ANEXA 2: ISTORICUL CATEDREI DESIGN DIN CADRUL UNIVERSITĂȚII DE ARTĂ ȘI DESIGN CLUJ-NAPOCA	261
ANEXA 3: LISTA CRONOLOGICA A ABSOLVENTILOR SECTIEI DESIGN CLUJ-NAPOCA	265
ANEXA 4A: INTERVIU CU PROF. ARH. VIRGIL SALVANU	286
ANEXA 4B: INTERVIU CU PROF. ARH. VIRGIL SALVANU	296
ANEXA 5: CONTRIBUTIA PERSONALA ÎN DOMENIUL DESIGNULUI.....	303
5.1. DESIGN GRAFIC	303
5.2. DESIGN INDUSTRIAL	312
5.3. DESIGN AUTO.....	329
5.4. DESIGN VESTIMENTAR.....	347
5.5. DESIGN AMBIENTAL	358
5.6. DESIGN WEB.....	369

ABSTRACT OF PH.D THESIS WITH THE TITLE:
ROMANIAN DESIGN IN SEARCH OF IDENTITY

Scientific coordinator:

Professor Alexandru Alamoreanu, Ph.D

Doctoral candidate :

Mihnea-Dulfu George-Ciprian

Cluj-Napoca, October 2014

This work started from the need and desire to trace the profile of cultural and professional identity of design in Romania by casting light on the elements/works of authentic design created by Romanian designers. I used the word *need* because the contemporary context – characterized by extreme dynamism, which is doubled by an opaque relativism – imperatively requires clear and correct benchmarks. I used the word *desire* because by virtue of the above, any professional designer in Romania wants to consolidate his own way by resorting to the specificity and values of Romanian design. The step carried out comes to naturally continue the professional experience and the desire to ponder on it and the factors modeling it, it corresponds to the need I felt of understanding and being capable to explain the evolution mentioned, in view of a more coherent understanding of the context in which the work of designer is carried out. To an equal extent, I considered necessary a just and coherent evaluation of Romanian contributions to the development of design in relation to the international developments in the field because it is impossible to analyse the Romanian contributions without making reference to the international ones. From our perspective, the historical road from Romanian crafts to industry against the background of the two world wars, then the growth and decrease of industry in Communist age and Post-Communist age represented the temporary axes in which the Romanian design was formed and developed a specific identity – which can even be called national - and to which relate artists, designers, engineers in the realization of characteristic works for the field of design. Therefore, the major objective I aim at is the realization of a complex, but not exhaustive work

which can propose a vast image of the bases which led to the development of Romanian design. When we speak of these bases, we refer, on one hand, to a long tradition of local origin, of the production of object and to a series of esthetic and functional characteristics coming from this production and imprinting on the creation of Romanian form, and on the other hand the takeover and adjustment to Romania of the great conceptual esthetic paradigms which dominated the international history of design.

This research step aims to be at the same time an instrument of knowledge which stimulates discussions around the strategic possibilities and the concrete methods of action for the development of Romanian contemporary design. In this respect, the knowledge of developments which took place in Romania in this field of activity has real importance being indispensable especially if we want to trace directions for a sustainable design, both in relation to the market and to the expectations and representations of social, economic and cultural partners of the Romanian contemporary designer, and in relation to the conceptual constellation and the technical expertise paradigm in which it is formed and evolves. Thus, we can say that this research wants to stimulate the future explorations of a local creative capital both in the form of theoretical research and in the form of practical steps, following the path and coming as a result of knowing the identity of the profession of designer and the professional field, as they are outlined in the Romanian context.

The fundamental work hypothesis from which this research starts is that Romanian design has conceptual and stylistic particularities which it wants to highlight. These particularities give a special profile to Romanian production in the sphere of industrial design, at the fertile confluence between the local and regional tradition of production of utilitarian object (but also the arrangement of the environment including with esthetic stake) and the great cultural evolutions which led to the modern creation of design as a profession in industrial society, international movements which formulated the stylistic paradigms of international design. The local conditions of profession development were decisive in outlining the particularity mentioned, not only once placing obstacles in its path (see very late social professional acceptance of the profession and the late beginning of specialized education in the field, for example) which in my opinion did not prevent the fulfilment of steps in the sphere of design (especially industrial design) of real value and consistency.

Thus, I considered essential the realization of a history of Romanian design because only after the materialization of such a step it will be possible to forge lines of viable and uninhibited development of Romanian design in the long and medium term.

As we have seen, the appearance of Romanian design and the road travelled by it in each historical age are closely connected and influenced by the social economic dimension. Also, in the outlining of today's design and designer, the design schools from abroad had a striking influence, such as the School of Design from Ulm. The foundation of design schools from Bucharest and Cluj-Napoca started from the models and programmes brought from abroad, after the visits of their founders at schools from United States, Japan and other countries. The use of models of other countries in the step of creating a profile for Romanian design was natural considering that the appearance of design was earlier than in other states.

In Europe, in 1919 Bauhaus appeared and in the same period Raymond Lowey instated the profession of designer in United States of America. From here until the outlining of the field of design in our country and the foundation of Romanian schools of design the temporal lag was quite long.

In view of examination of these work hypotheses and taking into account the diversity and sometimes the heterogeneity of elements which compose the field of design, in the **first chapter** of the thesis, I accomplished a circumscribing of all dimensions of design starting from its conceptual demarcations and ending by highlighting its multidisciplinary face. According to the above, design is one of the fields with huge and immediate applicability in the most varied industrial or artistic branches. For this reason I considered necessary the definitional approach from the first chapter of the thesis. Thus, I showed how it reflects on a variety of branches such as industrial design, urban design, indoor design, fashion design, textile design, advertising design, graphic design or web design, the list is open because at least for now we cannot foresee the limit in the development of this field.

As we argued during **chapter 2**, design builds communication bridges between art, industry, architecture, humanities or even philosophy. It went through all forms, from pure art, to rough functionality or minimalist simplicity. It knew giddy evolutions in the world with the protofunctionalism of Shakers movement, with the start of Industrial Revolution in the eighteenth century and it was outlined and carved as a field of activity, going through Arts &

Crafts Movement, Art Nouveau, then through the Deutscher Werkbund stage, the constructivist period, De Stijl, Art Deco and in the end Bauhaus, Streamline and the School of Design from Ulm, this last one leaving its permanent mark on the definition of design as a field of artistic and technical work.

As for Romania, as we showed in **chapter 3**, the creation and projection of form has its origin in traditional crafts and was outlined, transformed and consolidated on the background of industrialization. The circumscribing of evolutions of Romanian design of the modern and contemporary age is not possible without studying the period in which the national identity was created with the formation of the Romanian state.

The comparison in **Chapter 4** of industrialization at world level with the industrialization of Romania in the inter-war period is important to see that there were short periods of time when the lag between our country and the other countries was very small or insignificant. This period of economic and industrial growth of the country, especially between the two world wars, helped the creation of local product and allowed it to have the most blossoming development period.

After the instatement of Communism followed a period of forced industrialization in which industrial design developed, marked by the enthusiasm and opening which had taken shape during that period. In that time major steps were taken for the foundation of the first Romanian schools of design, integrated in higher education system and for the foundation of design as independent field in our country. Even if the profession of designer is recognized and introduced much later in the classified list of trades, in this period the first designers came out of universities to find their place and practise their profession in the industrial enterprises of the country. The interviews of the architect and professor Virgil Salvanu, used in this work, showed with accuracy the steps taken for the foundation of schools of design, on one hand, and the image of those times with everything that meant the development of a city, on the other hand, while the Annex no. 1 of the thesis archived some of the major achievements of Romanian designers.

The industrial impetus and the economic growth of Romania could not be maintained for long, after 1980 followed a period of decadence which culminated with the Romanian Revolution of 1989. After the revolution followed a stage of poverty of the country marked by the destruction of Communist industry. Against this background the industrial design found its place with more and more difficulty, being confronted with a reality in which it has to

develop/reinvent itself or disappear. Thus, a strong orientation to other branches of design appeared, branches which integrate technology and digital design. In recent years, we managed to rebuild the field of industrial design which, although has room for development, and needs stronger communities of designers, is still today a strong field in our country.

As we have showed during the first four chapters, this research contributes to filling gaps in the knowledge of the field, considering the relative quality and quantity precariousness of the bibliographic information available about the applied arts in Romania, about the birth of the profession of designer in Romania, about the appearance of schools of design during the same period. About subjects like the industrialization age of Romania, about the personalities who helped to the growth and evolution of Romania in parallel with the other countries of Europe and not only, about the local products and trademarks, about the history of brands, it was not written enough so far and not necessarily in very concise analyses or comprehensive syntheses.

We consider that the most important contributions of our thesis are the following.

First of all, we made a consistent foray into the history of Romanian design from its appearance until today, taking into account the political, social and economic background of the country specific to each historical stage analysed. During this effort, we could test the fundamental hypothesis from which the research started, that the Romanian design presents important conceptual and stylistic particularities which give a special profile to the Romanian production in the sphere of industrial design, result of combination between a local/national tradition and the assimilation and filtering (not without delays, hesitations, obstacles) of the great cultural evolutions which led to the modern constitution of design as profession in industrial society, of the international movements which formulated the stylistic paradigms of international design. From this perspective, the identification of local elements outlined a framework of inspiration which be the basis of future viable directions of design and Romanian applied arts in the context of globalization and multicultural society based on information in which the design evolves today and to its construction it essentially contributes.

Secondly, we made a synthesis of major Romanian achievements in the field of industrial design and not only, from aircrafts, locomotives, cars, electric products and household appliances, consumer products, specialized publications. It is a catalogue of large sizes which contains information and images about the Romanian products of design from the inter-war

period, the Communist age and after 1989 and which presents the personalities who marked and mark the Romanian design world. This synthesis can be used as source of study for future research, as pedagogic resource in higher specialized education and can be a motivational resource in the development of Romanian contemporary design.

Last but not least, I consider that this research can be valorized and developed by concrete actions of dissemination of information. Thus, as next step, we want to make a webpage dedicated to the identity of Romanian design. It will be defined as an independent Project with a well structured design and architecture of content. Following the constant updating of information we can create Romanian design events, online exhibitions and design competitions which highlight and directly contribute to the development of identity of Romanian design.