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PROMOTING NATIONAL IDENTITY IN STYLISTICS OF CONTEMPORARY ARCHITECTURE AND INTERIOR DESIGN

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Abstract. The identity of a nation represents the culture, the traditions, the material values and the spiritual values, these forming the treasure of a country, for this reason everyone's duty to preserve it and offer it continuity, not to allow us to reach a rupture between human and traditionalism. For the old peasant, the choice of the founding place of the household turns into a perfect ritual. The traditional style includes man's relationship with the natural and the supernatural, human's connection with nature, with all that the Creator has offered. Compared to the contemporary human, the old peasant was closely tied to the village and the house, but the contemporary human is uncontrollable. The simple and poor dwellings of the ancestors, with the few ornaments worked in the weaving loom, over time are enriched. The traditional Romanian style carries a strong load focused on the ornamental symbolism of textiles and fabrics, carpet, towel, inlaid furniture, all these representing a sustainable style in terms of the correct use of natural resources. Our job as architects, designers and painters is to make a close connection of contemporary man with traditionalism, to show that it is possible to live a contemporary life with a little touch of traditional style. And when an exterior or interior architectural work is created for a residential or public space, these traditional elements and natural materials specific to the Romanian style are implemented. Thus, the promotion of national stylistics is imminent, including for the students of architecture and design during the classes, with messages of identity and culture transmitted for the future.

Keywords: *thesaurus, contemporary, style, national, identity, tradition, culture, architecture, design.*

Rezumat. Identitatea unui popor reprezintă cultura, obiceiurile, valorile materiale și valorile spirituale, acestea formând tezaurul unei țări. De aceea, datoria fiecăruia este de a-l păstra și a-i oferi continuitate, a nu permite să ajungem la o ruptură a legăturii dintre om și tradiționalism. Pentru vechiul țăran, însuși alegerea locului de întemeiere a gospodăriei se transforma într-un desăvârșit ritual. Stilul tradițional cuprinde relația omului cu naturalul și supranaturalul, legătura omului cu natura, cu tot ce a oferit Creatorul. Comparativ cu omul contemporan, vechiul țăran era strâns legat de sat și casă, iar cel contemporan e de nestăpânit. Locuințele simple și sărăcăcioase ale strămoșilor, cu puținele podoabe lucrate la

războiul de țesut, peste timp se îmbogățesc, înnobilează. Stilul tradițional românesc poartă o încărcătură puternică axată pe simbolismul ornamental al textilelor și țesăturilor, covorului, prosopului, al mobilierului încrustat, reprezentând un stil sustenabil din punct de vedere al folosirii corecte a resurselor. Meseria noastră ca arhitecți, designeri și pictori este de a realiza o strânsă legătură a omului contemporan cu tradiționalismul, a arăta că este posibil a trăi o viață contemporană cu suflul stilului tradițional. Iar atunci când se soluționează arhitectura de exterior și interior locativ sau public sunt implementate elemente tradiționale, materiale naturale. Astfel, promovarea stilisticii naționale este iminentă, inclusiv studenților arhitecți și designeri în cadrul orelor de curs, cu mesaje de identitate și cultură transmise pentru viitor.

Cuvinte-cheie: *tezaur, contemporan, stil, național, identitate, obicei, cultură, arhitectură, design.*

*A country without culture does not exist. A nation without culture has no identity.
I'm not saying that, it was said by our ancestors.
/Florina Cercel/*

Introduction

Only through cultural values we can identify ourselves as a nation. I believe that through art, creation, architecture, design and other forms of expression, the specificity of Romanian national style must be promoted and valued. Our essential role as architects, designers, representatives of the visual arts, is to demonstrate through professional activity - the promotion of our national traditions, through the interference of traditionalism with contemporaneity.

The Romanian peasant capitalizes his house as a holy place, being specified as vernacular, popular architecture, (vernacular architecture is an architectural style based essentially on the local needs of the community, on the building materials available in that community, and, above all, it is the architecture that reflects in the highest degree the tradition of the place), executed by local craftsmen [1, 7].

The house of the Romanian peasant did not have only a material value, he felt closely connected to the house, being the strong point of stability and security, in which had peace and lived in harmony with his family, a fruitful and beneficial space, provoking spiritual meanings, not just material ones.

The significance and value of traditional house

The treasure of cultural heritage presented through museum exhibitions in the exhibition halls of the National Museum of Ethnography and Natural History and many other institutions, is sending to the visitor the cultural and spiritual message from material objects, simple tools, handicrafts, national costumes and ornaments from peasant houses, the beauty and the nobility of the national spirit, which remains in the shadows in a contemporary world. The traditional house was built to serve several generations, after which the heirs replace it with a more efficient one, corresponding to the new times. In earlier times, when time passed slowly, changes occur imperceptibly and the houses followed the model that preceded it, forming an architecture that was respected as an unwritten law. In the architecture of the traditional house, the normative thinking, common to the technical level of the society, is combined with the adjustment to the individual requirements. [2, 12].

The planning and design of the traditional house has been perfected over the centuries, forming types corresponding to the social hierarchy. The archeological researches completed the information regarding the historical dwelling, highlighting different types of dwellings that represent the structure consisting of "bordei" houses (embedded in the ground) monocellular, deepened and on the surface, specific to mass architecture, and double chambers, triple chambers and multi-chambers, specific to the wealthy population. For the construction of the houses were used the materials from the area: stone, clay bricks, wood, which had a structure consisting of built walls or sticks stuck in the ground and glued with clay and straw, the same mixture covers the floors, etc. Over time, the traditional home changes in size, shape, functions of use and interior decoration with pieces of furniture, textiles, "Figure 1", "Figure 2" [1, 7, 10].

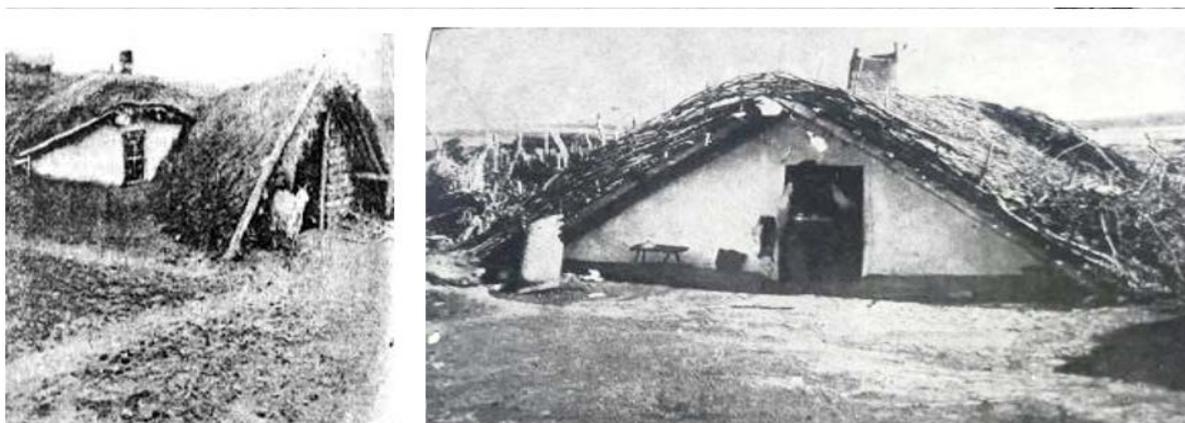


Figure 1. Traditional "bordei" houses with one chamber.



Figure 2. Traditional houses with double chambers and triple chambers. Museum houses of the XIX century, Butuceni village.

The knowledge of the architecture of the traditional house contributes to the reconstruction of some aspects of ancient culture, closely linked to the problem of the continuity of the local population on these lands. The house of the Romanian peasant was considered a beneficial place and protected from evil spirits, inspiring a sense of security, freedom and comfort. The place for the location of the house, the geographical location, even the arrangement of objects inside, were not accidental or purely utilitarian, but also had a deep spiritual significance, for example, the chair or table symbolically represents the structure and foundation that supports the universe. Thus, it was considered that inside there were good, beneficial, clean places but also unclean places, for this they resorted to sanctification or older rituals such as burying in the foundation of the house various objects: incense, bread, wine, salt, holy water, oil and cross. The porch has the meaning of a filter

that separates the house from the environment, preserving it and protecting it from the forces of evil. And the entrance gate to the landlord's yard also had a special significance - the passage of the bride and groom into family life, and over time the departure into the world of the righteous. "Figure 3" [4, 11].



Figure 3. Traditional house with porch, columns and parapet (pension), Old gate with stone pillars, Butuceni village, Orheiul Vechi. Traditional gate, Bahmut village, Călărași.

The orientation of the house was significant, precise, being situated facing south and the living room to the east. For the peasant, the east and the south are fruitful and good generators, but the north and the west were considered bringing bad. It used to be said, "When you make your cross, when you pray, you face east. And if you build a house, do it facing east. It has power, because that's where the light comes from." [8, 10].

The value and spiritual significance of building the house was very strong for the peasants, to be part of the community and to take root in the village. Unlike the house of contemporary man, the traditional house of that time was cheap, ecological, sustainable, and for the construction of the house was participating all the relatives and also the community.

Between the then Romanian peasant and his household, the native village persisted "a spiritual kinship". The family environment it's affected by the permanent activity of the young generation. It was believed that "The place of the house is a good place, it is a safe place, whatever you put flourishes, whatever you do is beautiful. This comes from the spirit of the ancestors" [5, 6].

As an antithesis, we could emphasize the fact that for the contemporary human, more accustomed to an abstract, uprooted life, it is difficult to understand the richness of meanings that the parental house had for the peasant. "The parental house meant for the Romanian peasant a living tradition, it meant law, it meant kinship, which is sometimes of a spiritual nature, it meant a nest of light, an irradiation of benefactions of some knowledge coming from unknown depths, but which acts strongly" [3].

The spiritual and social value that the Romanian peasant gives to the house was a very strong one, for him, the house was closely linked to family and tradition. The conception of starting a family without raising a household was not perceived, in his turn the peasant did not feel fulfilled and satisfied, a situation completely different from that of the contemporary life of the city.

The design of the traditional house.

The spaces in the traditional house were organized around a center of interest with the areas: the dining place, being the place of family reunion, the sleeping area with the family bed after the stove, the playground for children, and then the houses and the rooms

are completed with several chambers with corridor (porch),”Figure 4”. The traditional Romanian style carries a strong load focused on the ornamental symbolism of textiles and fabrics, carpets, towels, inlaid furniture, etc., is a sustainable style in terms of proper use of resources [10, 11].

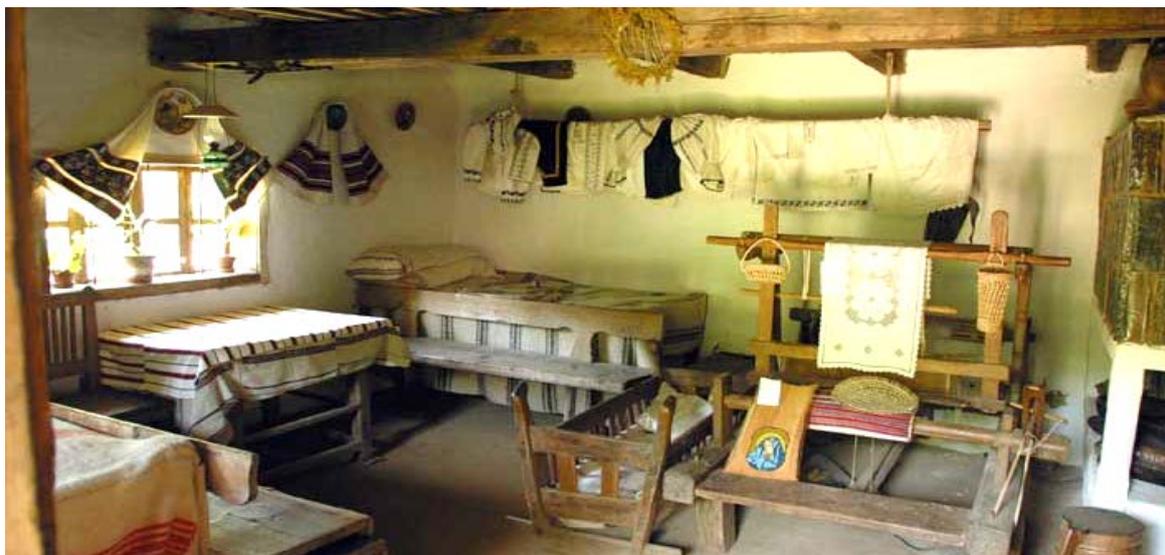


Figure 4. The interior of a traditional house, with functional areas.

Traditional architecture, eco-friendly, sustainable

Today in the 21st century, while the need to amplify an eco-friendly and sustainable architecture, traditional houses serve as a source of inspiration for naturalness and health. Thus, eco-built houses made of sun baked clay bricks, with minimal costs and energy resources are models to follow. Architecture, ecological design essentially means the design of a building or a product that will result in the most positive impact on the environment. It is a design style that eliminates the possibility of increasing the impact of global warming and greenhouse gas emissions. The initiation of eco-projects in building construction serve as examples of recycling, reuse, reuse of objects that pollute the environment.



Figure 5. Fabrics inside the traditional home.

Textiles in the traditional home

Textiles occupy an important place in the decoration of the traditional house, woven by the housewife and dyed with natural pigments. In the interior design, dense and fine fabrics for the walls are used: carpets, “păritare” (Small rug, piece of embroidered cloth, drawing paper, etc. which is placed on the wall, in peasant houses, for decorative purposes);

covering furniture for bed, bench, coffer and “lavițe”(a big coffer for dowry or for sleeping). The clay and wood tableware is positioned on the table or “blidare”(Cabinet with shelves and without doors, in which are kept plates, dishes, cutlery) in 2-3 levels decorated with napkins, crocheted tablecloth. In the corner of the interior to the east is the enlightened place for the icon adorned with a traditional towel (“prosop”). What is certain is that at the moment the symbols in the traditional Romanian style, be they sewn, crocheted, painted or carved in wood, today are taken over not only with an aesthetic role, but can be merged with the modern ones. In an exceptional result, the pattern on the embroidered towel or on the woven carpet on the wall can find its perfect place on various surfaces in modern interiors,”Figure 5”, ”Figure 6”, ”Figure 7” [4, 7].



Figure 6. Fabrics inspired by traditional motifs for contemporary interiors.



Figure 7. Traditional ornamental motifs in contemporary interior.

Traditional costume

Rehabilitation of the folk costume, by rebuilding and bringing this clothing accessory to market. Known as "ie", the shirt embroidered with sleeves is a type of clothing, full of meaning and history is supposed to have been worn for the first time by the Cucuteni-Tripoli people. The designs and embroideries, made in ornamental strips, which seek a perfect balance, represent magical symbols, sewn with precision, had the role of protecting those who wore the shirt from evil spirits, spells and bad luck. The fabric made on the loom of linen, hemp, cotton is embroidered strictly by hand, and over time, it has fascinated painters, photographers, designers and characters in all parts of the world. Thus, the French painter Henri Matisse painted the work "La blouse roumaine" in 1940, inspired by the collection of "ii", received from the Romanian painter Theodor Palladi, "Figure 8" [5, 11].

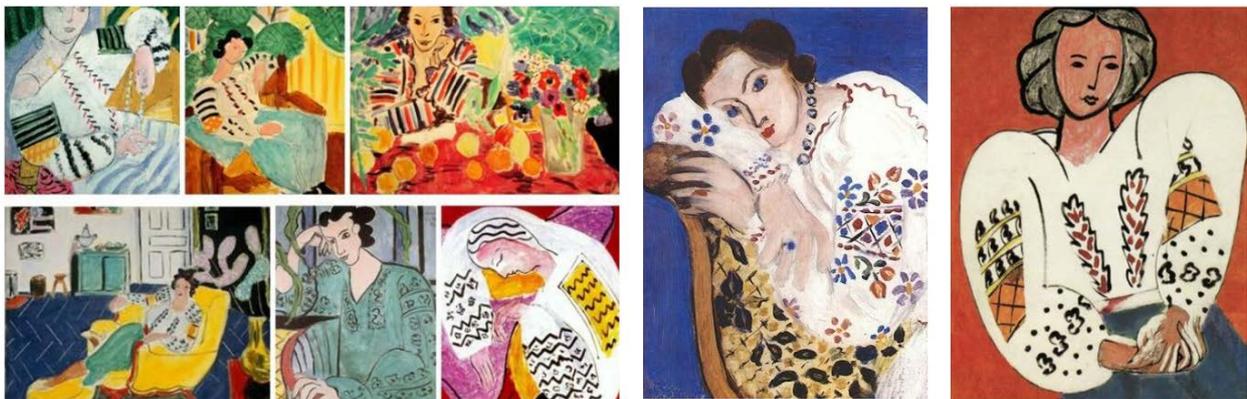


Figure 8. Sketches La Blouse Roumaine, La blouse roumaine by Henri Matisse.

The girls inherited from their grandparents not only the technique of folk art, but also the prayers, which were to be said necessarily before starting to spin the wool, to weave or embroider. "la" represents several stages of work, from the fabric itself to the intricate embroidery on the chest and sleeves, it is done entirely by hand, and the design has not changed for hundreds of years. This popular costume, worn on holidays, accompanied human to all the fundamental events of his life, from birth to death. It is an emblem of recognition, a sign of ethnic identity, a document of indisputable historical and artistic value [10, 11].

Traditional furniture

The traditional furniture was made by carving, weaving by local craftsmen, which seems unfinished and rudimentary but plays an important and representative role in a room, with a functional and decorative role, which denotes the style of belonging. The most significant pieces of traditional style furniture are "lavițele", the peasant bed that was usually placed opposite the hearth, the tables and chairs of various sizes, the shelves, "blidarele", as well as the dowry box. These were generally made of solid wood, painted and carved, but the woody structure was also visible. For example, the chairs made by cutting the trunk of a tree, the arms and legs of arched branches.

The pieces of furniture in the Romanian interiors bear the imprint of the rustic, medieval style.

The crates and "lavițele" (big coffer for dowry or for sleeping) for storing large and small ornaments are covered in wrought metal. They have the function of preserving various objects, seating and as a sleeping bed.

The cabinets, the buffets for storing the decorative ceramics, the tableware, are raised on high legs with different forms: quadrilateral-pilasters and round-balusters, with inlays.

Seating furniture - bench, (or bench without backrest), for 2-3 people covered with a rug worked on the weaving loom.

Large extendable tables and small low tables with rectangular or round shapes.

All pieces of furniture are machined with tools, polished, decorated with geometric, vegetable and ornamental inlays.

The walls are whitewashed or painted with vegetal chromatic ornaments, covered with carpets, towels, national costume, shelves with handicrafts.

In traditional houses, the most important place from a decorative point of view was the corner where the bed was placed, due to the fabrics, their combination and grouping, and not necessarily the bed itself, a carpet woven on the wall with complex ornaments, with the role of thermal insulation, a woven blanket and pillows were placed on top of each other [2, 3].

Today, in the trend of returning to the origins, designers and architects offer us a wide range of opportunities "Figure 9".



Figure 9. Public interior complete with traditional stylized furniture and accents with ornaments on textiles, wall finishes, columns.

Traditional style in a contemporary interior

The contemporary interior is representative by more minimalist, light, functional forms, being more comfortable and quiet for contemporary human. Spaces that can be easily transformed into an equally quiet and functional home by adding the values of national style, through creativity so as not to lose the spiritual connection and stylistic expressiveness [10].

In order to offer a traditional air in contemporary interiors, the solution is to play with the ornamental elements of national style on the furniture upholstery, for example the elements of the stylized wool carpet with contemporary lines, which gives a lot of warmth

to the interior. These combinations can also be made as a design for kitchen tiles or floors, or they can be used on wooden surfaces in public or private spaces. The "Dare to rug" project in Romania has experimented and reached some very successful models for the realization of these ideas in furniture design, "Figure 10", "Figure 11" [11].



Figure 10. Contemporary furniture with traditional upholstery.



Figure 11. Contemporary interior with traditional motifs.

Harmonizing the furniture with the interior as well as its comfort is vital for contemporary interiors. Nowadays, functionality plays a very important role, but now we could add color, shape, dynamics. Whether we use plastic or wood, the idea and the traditional spirit of furniture does not disappear. Initially, the traditional furniture was made by hand, carved and slightly polished, reflecting the naturalness, but today with the help of modern techniques finer, functional furniture is made, which combines both spirits. "Blidarele", shelves and corners played an important role in the ancestral home. Likewise, they can be brought into the contemporary interior, being associated as furniture, fulfilling the same ancient function as the decorative one. The kitchen plays a significant role in human life, being a dynamic and functional space. It's possible to make a nice combinations of styles using contemporary furniture and traditional ornaments on the wall, or wooden floors and beams with a decorative role on the ceiling, or ceramic objects with a decorative

role. Or it's possible to use more brutal and unfinished furniture with a combination of glass, plastic, textiles, soothing its shapes "Figure 12", "Figure 13" [7, 8, 10, 11].



Figure 12. Use of stylistic elements in contemporary interiors.



Figure 13. Use of stylistic elements in contemporary interiors.

Conclusions

Any room can be creatively modeled by specialists in the field, applying the spiritual values of the nation, part of the cultural and national heritage, promoting the values of the Romanian people, who represent us as an entity, role and responsibility of architects and interior designers. These messages of identity and culture are transmitted by TUM teachers to students in the elaboration and rehabilitation of interior design projects of private and public interior spaces.

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