

Romanian Postmodern Daydreaming. Drawings, Discourses, and Competitions in Late Socialist Romania

Abstract

This article intends to present a particular genus of postmodern creation from the late 1970s and the 1980s. The fascination with Occidental postmodern currents and a truncated, partial appropriation of theoretical substance has produced an interesting effect in the Soviet Bloc. This postmodern taste and the lack of critical official practice have caused a surge of paper architecture.

Scholars have recently begun to re-evaluate the role these works have had in safeguarding a critical practice and a politically detached cultural dimension of architecture in the Soviet Block.

I am interested in documenting some Romanian case studies - groups and architects - who were preoccupied with drawn discourse. Their works can nowadays be understood as an effort to emphasize the cultural facet of architecture, in the context of a frustrating and utilitarian state-run practice, lacking in critical or cultural interests.

One group is of particular interest—the *Timișoara group*—which participated in several international competitions, some organized by the Japan Architect magazine, winning second prize at the Japanese Central Glass competition from 1981.

Others, like Marius Marcu-Lapadat and Horia Gavriș, were experimenting with architecture collages in the airbrush technique, winning an honorable mention at the Japanese Shinken-chiku competition from 1986. These practices are representative of the 1980s in the Soviet Bloc countries, latterly composing a particular field of study that can also reveal an alternative cultural dimension of Late Socialist Romanian architecture.

Keywords

Drawn discourse, Alternative Architectural Practices, Romanian Postmodern Architecture, 80's Competition Proposals