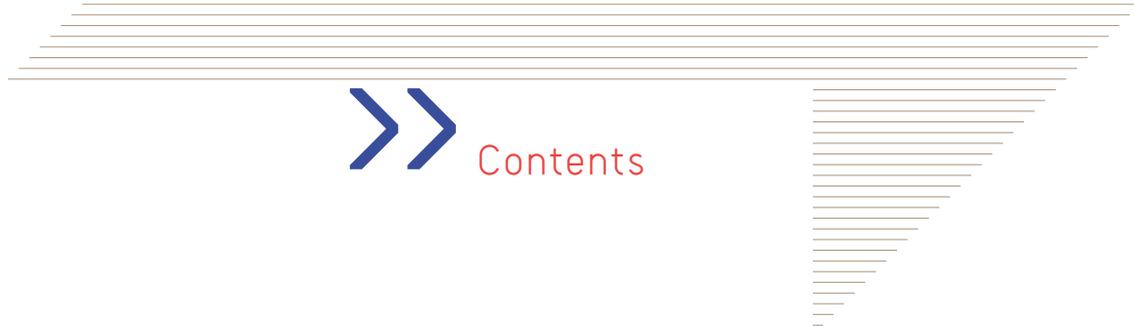


# International Student → Guide



International  
Student  
→ Guide





## Contents

This guide was published in the framework of the project  
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Domain: 2. Internationalization of higher education in Romania  
Registry Code: CNFIS-FDI-2016-0119

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Founded 150 years ago by painter Theodor Aman, the National University of Arts in Bucharest is the largest establishment of artistic higher education in Romania, with over 1,400 students, covering all the major areas of artistic education and research. The University is a most dynamic institution of higher education in arts which is keeping pace with contemporary trends in art academic education and coping with their specific challenges. Our National University of Arts capacity for renewal has always taken into consideration the traditional local artistic education, which has been open to European influences from the very beginning.

In the course of time prestigious personalities were related to the history of the university either as teachers or students, such as Constantin Brancusi, Victor Brauner, Dimitrie Paciurea, Ioan Andreescu, Stefan Luchian, Ion Jalea, Nicolae Darascu, Corneliu Baba, Alexandru Ciucurencu or Paul Neagu, to remember just a few.

As the unique art institution for higher education in the capital city, with a well-established national reputation, our university has the mission of creating the arts specialists of tomorrow, whether as professional artists or as theorists and experts, thus coping with the requirements of the contemporary Romanian society, on one hand, and with the demands of our European integration projects, on the other hand.

With a view to accomplishing these goals, our university has functioned at the highest academic standards, due to its excellent academic staff, represented by the elite of today's Romanian artists and theorists, who are enjoying national and international acknowledgement.

Our university is well provided with every kind of facility meant to improve and enhance the educational level of our students, such as: a library, its own publishing house and printing house, an arts gallery, a museum, its own students' hostel. Likewise, our modern technological facilities represented by numerous laboratories for various transposing techniques, photo-video, computers a.o. have been continually developed and updated.

The National University of Arts in Bucharest is structured on the basis of three faculties: the Faculty of Fine Arts, the Faculty of Applied Arts and Design, and the Faculty of Arts History and Theory which in all consist of sixteen departments. The educational process is carried out on a three level basis, according to the provisions of the Bologna Treaty, i.e.: B.A. studies (lasting three years), M.A. studies (lasting two years), and Doctoral Studies (lasting three years).

<http://www.unarte.org/>

<http://www.unarte.org/national-university-of-arts-bucharest-about-presentation.php>





Institution Name: UNIVERSITATEA NATIONALA DE ARTE BUCURESTI

Postal Address: National University of Arts Bucharest  
19 G-ral. Constantin Budişteanu str. Sector 1, 010773 Bucharest, Romania

Website: [www.unarte.org](http://www.unarte.org); <http://erasmus.unarte.org>;  
<http://international.unarte.org>

### APPLYING AND STUDYING

Semester Dates: Winter semester: from 3rd October 2016 till 17th February 2017  
Spring semester: from 27th February 2017 till 7rd July 2017  
semester break: from 18t h February 2017 till 26th February 2017  
Summer holiday: from 8th July 2017 till 4th October 2017  
Winter holiday: from 24st December 2016 till 9th-January 2017  
Easter holiday: from 25th April 2017 till 18th April 2017

Credit Point System: ECTS credits (1 full academic year= 60 credits; 1 semester = 30 credits)

#### Romanian Grading Scale-Definition

**A/10-Excellent/ With Honor** – outstanding performance  
**B/9-Very-good** – above the average standard  
**C/8- Good** – at the average standard but with some errors  
**E/7-Satisfactory** – generally sound work with a number of notable errors  
**E/ 6-5-Sufficient** – performance meets the minimum criteria  
**F/4-1-Unsatisfactory** – Substantial improvement necessary:  
requirement of further work  
**Successfully completed** – positive performance, where a strict differentiation  
is not adequate  
**Not completed** – negative performance, where a strict differentiation  
is not adequate

### ADDITIONAL INFORMATION

Accommodation: Our University has an on-campus accommodation (3-beds rooms with shared  
bathroom/ 45Eur/ month).  
We are also collaborating with a real estate agency to find best price rentals for  
our Incoming students.  
The students can also look for rents at: [www.cautcoleg.ro](http://www.cautcoleg.ro) or [www.tocmai.ro](http://www.tocmai.ro)

Practical Information: <http://international.unarte.org>

Visa Information: <http://www.studyinginromania.com/romanian-student-visa.html>

Entry to Romania: <http://www.studyinginromania.com/romanian-student-visa.html>

Health insurance: Students are obliged to have a sufficient health insurance valid in Romania  
during they stay as exchange students. Students have to take care of  
appropriate health insurance by themselves.

Helpful information  
and links: [www.unarte.org](http://www.unarte.org); <http://erasmus.unarte.org>;  
<http://www.international.unarte.org>.

Living costs: In the following you will find an estimate of the monthly living costs for students.  
The figures only serve as a guideline.

<b>Accommodation costs</b>	70 EUR/month (student hostel on-campus/3 bed-rooms (including heating and electricity)
<b>Food</b>	150-300 EUR/month (room/ apartment rent)
	150-200 EUR/month (excluding luxuries and tobacco)
<b>Study and personal requirements, books, culture, recreation</b>	100-150 Eur/month
<b>Total (estimated)</b>	370-600Eur/month

The Romanian representative authorities (embassies, consulates) abroad, the  
Romanian cultural forums, the Romanian tourism authorities and Romanian  
commercial attaches provide general information about Romania.



PAINTING

GRAPHIC ART

SCULPTURE

PHOTOGRAPHY & TIME BASED ARTS

ARTS EDUCATION

# THE FACULTY OF FINE ARTS





# PAINTING department





## Painting Department Bachelor / Master Programme

Over the years of its long history, the Department of Painting has been essential for the foundation of the entire academic fine arts education in Bucharest. Today it is still one of our best representative departments of the National University of Arts. Ever since the days of Theodor Aman, the Department of Painting has educated and formed a true elite of artists, who have substantially contributed to enriching the national – and even the world artistic patrimony. Ioan Andreescu, Ștefan Luchian, Gheorghe Petrașcu, Camil Ressu, Corneliu Baba, Alexandru Ciucurencu, Ion Bitzan, Florin Mitroi – among the former students and/or professors of the School of Fine Arts in Bucharest – are some of the personalities responsible for the very existence of the history of Romanian fine arts. Yet it is only starting as late as 1990 that the academic fine arts education of Bucharest could recover and thus re-establish its natural connection to – and continuation of its great tradition founded between the two World Wars. Likewise, it is the 1990 turning point that played the decisive role in recovering the connection between the Romanian fine arts and the world-wide stage of artistic life.

After 1990, great artists with a sound professional reputation and with a genuine pedagogical vocation, such as: Gheorghe Anghel, Ștefan Calția, Florin Ciubotaru, Marin Gherasim, Sorin Ilfoveanu, and many others, have joined the new department staff.

At present, the Department of Painting is characterized by the existence of parallel study workshops/classes, coordinated by various professors. The presence of so many distinct voices prevents the academic discourse from decaying into monotony and conventionality. It also contributes to a refreshing democratization and updating of fine arts pedagogy, in favor of the variety and equality of distinct methods, visions and concepts regarding the art of painting.

This is why the Department of Painting in Bucharest aims at a diversity of pedagogical and artistic possibilities, rather than at some authoritative rigid “lesson,” as far as the domain of painting is concerned. Each of our department members is free to choose the proper discourse, supported by a stylistic view and also by a distinct existential option, often clearly formulated. The diversity of pedagogical options has

a formative particularity, since the lectures aim at the development of those skills specific for visual arts, and likewise at creating a basis for a profound understanding of today’s complex cultural space. Our classes also contribute to the effort of synchronizing Romanian visual arts with the contemporary international tendencies and trends. Eventually, by attending our classes, tomorrow’s professional artist can find a unique individual plastic quality.

The symposia and the exhibitions organized on various public grounds and at various arts’ galleries represent a means of naturally continuing the pedagogical activity carried out all along the early years of study.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=1>

PAINTING department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Visual representation techniques - Drawing basics	5/5	●	●	●	●	●	●
Visual representation techniques - Color basics	3/3	●	●	●	●	●	●
VRT* - Compositions basics and analysis of visual language	5/5	●	●	●	●	●	●
Chromatology, easel painting techniques	2/2	●	●	●	●	●	●
Digital image processing	2/2	●	●	●	●	●	●
Philosophy of art	3/3	●	●	●	●	●	●
Artistic anatomy	3/3	●	●	●	●	●	●
History of art	3/3	●	●	●	●	●	●
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	●	●	●	●	●	●
Physical education and sport	0/0	●	●	●	●	●	●
[Op]* Modelling	3/3	●	●	●	●	●	●
[Op]* Sketches	3/3	●	●	●	●	●	●
Bidimensional and tridimensional representational techniques	8/8	●	●	●	●	●	●
Study of color for painting	6/6	●	●	●	●	●	●
Chromatology, easel painting techniques, restoration	4/4	●	●	●	●	●	●
Internship	2/2	●	●	●	●	●	●
History of art	3/3	●	●	●	●	●	●
Aesthetics	3/3	●	●	●	●	●	●
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	●	●	●	●	●	●
[Op]* Digital image processing	3/3	●	●	●	●	●	●
[Op]* New media arts	3/3	●	●	●	●	●	●
Study of drawing for painting	4/5	●	●	●	●	●	●
Study of color for painting	6/6	●	●	●	●	●	●
Painting composition	6/8	●	●	●	●	●	●
Easel painting technology and restoration	4/4	●	●	●	●	●	●
Internship	4/	●	●	●	●	●	●
BA Project elaboration	/4	●	●	●	●	●	●
History of art	3/	●	●	●	●	●	●
[Op]* Digital image processing	3/3	●	●	●	●	●	●
[Op]* Traditional engraving techniques	3/3	●	●	●	●	●	●
Evaluation of fundamental and specialized knowledges	10	●	●	●	●	●	●
BA Thesis presentation and defence	10	●	●	●	●	●	●

\*VRT = Visual representation techniques  
\*[Op] = Optional



PAINTING department  
Curriculum M A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Strategies of visual representation in painting	9/9	●	●	●	●
Principles of structuring research in visual arts	15/15	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Contemporary aesthetic thinking	4/4	●	●	●	●
Strategies of visual representation in painting	9/6	●	●	●	●
Principles of structuring research in visual arts	15/14	●	●	●	●
MA Project development	2/2	●	●	●	●
Dissertation project	/4	●	●	●	●
[Op]* Analitical aesthetics	4/4	●	●	●	●
[Op]* Visual and creativity in contemporary art. Image interpretation	4/4	●	●	●	●
MA Dissertation defence	10	●	●	●	●

\*[Op] = Optional





# GRAPHIC ART department





## Graphic Art Department Bachelor / Master Programme

Within the Faculty of Plastic Arts, the Graphic Arts were first acknowledged as a separate department, as a consequence of the national education system reform, between the years 1948 and 1950. And yet the study of graphics has had quite a respectable tradition in the fine arts education system of Bucharest. Theodor Aman, the very founder of the School of Fine Arts, was a distinguished graphic artist, and even a pioneer of the technique of aqua-forte in our country. The didactic staff has always been selected from among the finest, first and foremost creators of Romanian graphics: Gabriel Popescu, Simion Luca, Vasile Kazar, Octav Grigorescu, Johan Untch, Iosif Molnar, Eugen Popa, Ion State, Gheorghe Ivancenco, Traian Brădean. Their names have remained in our memory, as emblematic for the prestigious past of this specialized branch of academic education in our University. At present, the Department of Graphic Arts aims at teaching undergraduates into real many-sided graphic arts experts, whether they are visual artists, who can work in a wide range of media and techniques, or specialists in applied graphic arts domains.

The generous variety of academic activities with which the undergraduate students can cope, all along the three years to their bachelor degree, may include autonomous artistic creation in graphic arts, etching, engraving, and multiplying techniques, publicity graphics, book illustration graphics, digital processing of images, or photographic imagery treated as an element of graphic arts.

In this department, special attention is given to providing students with some reliable skills based on drawing and visual composition, considered as constituent parts of a plastic alphabet in the making, and starting points for any type of further artistic endeavour. The creative potential development of every student is meanwhile encouraged by stimulating their individual artistic discourse, by their attaining of a critical understanding of the visual phenomenon evolution in general, and of the contemporary one in particular, as well as by continually keeping in touch with the latest tendencies in the domain. As far as applied graphic arts are concerned, the professors take good care to adjust the educational process to the actual commercial demands by acquiring orders from actual customers as a learning task, so that

students may thus get familiarized with the requirements of their future profession ever since their undergraduate years.

In order to support the educational process, the Department of Graphic Arts is provided with six workshops for the fundamental subjects – two for each year of study; also, with two specialized laboratories for engraving and/or etching, supplied with pressing machines for deep pattern, high pattern, and level pattern; with one photographic laboratory, plus one computers laboratory. The educational process is often supported by various workshop-events and special lectures, organized by the department, where acknowledged specialists from outside the academic domain are invited as our privileged guests, to share their professional experience with our students and staff.



### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=2>

GRAPHIC ART department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Visual representation techniques - Drawing basics	3/3	•	•	•	•	•	•
Visual representation techniques - Color basics	2/2	•	•	•	•	•	•
VRT* - Compositions basics and analysis of visual language	3/3	•	•	•	•	•	•
Engraving techniques	2/2	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Digital image processing	1/1	•	•	•	•	•	•
Photo-video - representation techniques	2/2	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Artistic anatomy	3/3	•	•	•	•	•	•
Perspective	3/3	•	•	•	•	•	•
Philosophy of art	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
[Op]* Modelling	3/3	•	•	•	•	•	•
[Op]* Chromatology	3/3	•	•	•	•	•	•
Bidimensional and tridimensional representational techniques	4/4	•	•	•	•	•	•
Traditional engraving techniques	4/4	•	•	•	•	•	•
Editorial and advertising design graphics - FLE*	4/4	•	•	•	•	•	•
Photo-video - representation techniques	3/3	•	•	•	•	•	•
Computer graphics	4/4	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Geometric visual composition	3/3	•	•	•	•	•	•
[Op]* New media arts	3/3	•	•	•	•	•	•
Compositional concepts in graphics	6/10	•	•	•	•	•	•
Modern engraving techniques	6/5	•	•	•	•	•	•
Applied graphics concepts	6/5	•	•	•	•	•	•
Applied photo-video	3/	•	•	•	•	•	•
Computer graphics	3/3	•	•	•	•	•	•
Internship - BA project elaboration	/4	•	•	•	•	•	•
History of art	3/	•	•	•	•	•	•
[Op]* Survival guide today: Contemporary art as an instrument of understanding the world we live in	3/3	•	•	•	•	•	•
[Op]* Anamorphosis	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA Thesis presentation and defence	10	•	•	•	•	•	•

\*VRT = Visual representation

\*FLE = Fundamental language elements

\*[Op] = Optional



GRAPHIC ART department  
Curriculum M A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Computer Graphics - Multimedia Techniques	9/9	●	●	●	●
MA Project development	2/2	●	●	●	●
The morphology of the visual image in applied graphics and illustration	10/10	●	●	●	●
The morphology of the visual image in engraving techniques	10/10	●	●	●	●
The technique of visual message in applied graphics and illustration	5/5	●	●	●	●
Techniques of expressivity in drawing	5/5	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Visual communication through typographic design	4/4	●	●	●	●
Computer graphics - Multimedia techniques	9/5	●	●	●	●
MA Project development	2/2	●	●	●	●
Dissertation project	/4	●	●	●	●
Means of expression in applied graphics and illustration	9/9	●	●	●	●
Means of expression in engraving techniques	9/9	●	●	●	●
The technique of the visual message in applied graphics and illustration	6/6	●	●	●	●
Techniques of expressivization in drawing	6/6	●	●	●	●
[Op]* Analitical aesthetics	4/4	●	●	●	●
[Op]* Photography as contemporary art. Concepts, themes, strategies	4/4	●	●	●	●
MA Dissertation defence	10	●	●	●	●

\*[Op] = Optional





# SCULPTURE department





## Sculpture Department Bachelor / Master Programme

The Sculpture Department is one of the first sections of the School of Fine Arts in Bucharest. Karl Storck, its first professor, got appointed to its management on January 2nd 1865. He was followed by Ioan Georgescu and further on by Vladimir Hegel. Many important Romanian sculptors were afterwards members of the Department staff: Dimitrie Paciurea, Oscar Han, Ion Lucian Murnu being some of them. Constantin Brâncuși was also educated here, between 1898 and 1902.

This department's didactic activity focuses on forming new generations of artists, who should respond to the present world artistic challenges. This enables them to express themselves freely, in tune with the contemporary specific trends, yet considering their cultural heritage of a national tradition older than a century now. Characteristic for the artistic education achieved in Bucharest has always been the well-balanced proportion between tradition on the one hand, and novelty and experiment on the other hand. Thus the didactic personnel consisting of experimented consecrated artists will mould the students' personalities.

The students acquire their own individual method of study as far as drawing, modeling, and composition are concerned – which stimulates the development of experimental research skills. Our students receive the basis of a tridimensional visual expression, that enables them to search further, to assimilate and synthesize all informational resources, and hence to attain a plastic self-expression by a creative employment of traditional or nonconventional materials. They learn to establish a relationship between volumes and environment, and experiment with various means of expression. Today's didactic staff represents a selection of our most valuable graduates, followers of former masters of both arts and pedagogy. The department can offer our students individual workshops which are organized according to the particular year of study they belong to. The workshops are provided with all the necessary instruments and specialized furniture. The consumables and didactic materials storehouses can provide students with everything necessary to

their study and transposing. Specialized workshops for plaster cast and transposition in stone, wood, and metal, are likewise supplied with modern standard facilities, with an almost complete equipment of specific instruments and tools. The equipment with a three-phase electric source of all stone and metal transposing workshops makes it possible for students to use some particular and highly performing tools and machines of industrial type – which can also contribute to their acquiring a superior artistic and expressive quality for their works.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=3>

SCULPTURE department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Study of drawing	6/6	•	•	•	•	•	•
Study of forms - Modelling	4/4	•	•	•	•	•	•
Composition	3/3	•	•	•	•	•	•
Plaster technology	2/2	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Digital image processing	1/1	•	•	•	•	•	•
Philosophy of art	3/3	•	•	•	•	•	•
Artistic anatomy	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
[Op]* Sketches	3/3	•	•	•	•	•	•
[Op]* Photographic techniques	3/3	•	•	•	•	•	•
Study of drawing	5/5	•	•	•	•	•	•
Study of forms - Modelling	6/6	•	•	•	•	•	•
Composition	3/3	•	•	•	•	•	•
Carving technique and technology	3/3	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Digital image processing	2/2	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Conservation and restoration notions for metal sculptures and objects	3/3	•	•	•	•	•	•
[Op]* New media arts	3/3	•	•	•	•	•	•
Study of drawing	4/3	•	•	•	•	•	•
Study of forms - Modelling	6/8	•	•	•	•	•	•
Composition	6/10	•	•	•	•	•	•
Bronze casting techniques	2/2	•	•	•	•	•	•
Digital image processing	2/	•	•	•	•	•	•
Internship - BA Project elaboration	4/4	•	•	•	•	•	•
History of art	3/	•	•	•	•	•	•
[Op]* Traditional engraving techniques	3/3	•	•	•	•	•	•
[Op]* History of cinematography	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA Thesis presentation and defence	10	•	•	•	•	•	•

\*[Op] = Optional



SCULPTURE department  
Curriculum M A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Strategies of visual representation in sculpture	9/9	●	●	●	●
Principles of structuring research in visual arts	15/15	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* contemporary aesthetic thinking	4/4	●	●	●	●
Strategies of visual representation in sculpture	9/6	●	●	●	●
Principles of structuring research in visual arts	15/14	●	●	●	●
MA Project development	2/2	●	●	●	●
Dissertation project	/4	●	●	●	●
[Op]* Analitical aesthetics	4/4	●	●	●	●
[Op]* Visual and creativity in contemporary art.					
Image interpretation	4/4	●	●	●	●
MA Dissertation defence	10	●	●	●	●

\*[Op] = Optional





PHOTOGRAPHY  
& TIME  
BASED ARTS  
department





## Photography & Time Based Arts Department Bachelor / Master Programme

The Department got first established in 1995, on the initiative of a group of artists: Iosif Kiraly, Radu Igazsag, Călin Dan, Roxana Trestioreanu, who were all interested in the role of the new media in artistic education. In 2005 the National Council of Academic Evaluation and Accrediting authorized the Faculty of Video and Computer Image Processing to the university degree of Bachelor of Arts. In 2009 they also received the accrediting for the degree of Master of Arts, in the domains of Photography and Dynamic Image. The Department aims at promoting artistic education and research, and especially Romanian culture and art.

Apart from a traditional educational system, and yet quite within it, the Department promotes new technologies. The artistic disciplines (drawing, color study, performance, installation, video, photography, a. s. o.) were meant to function together as in an interdisciplinary pattern, in the spirit of dialogue between aesthetic theories and multimedia. The artistic education offered by the department helps students to think imaginatively, to solve visual problems creatively, to adjust easily to various situations, and, last but not least, to know their own limits and transcend them.

Now internationally and nationally acknowledged, the Department for Photo, Video and Computer Image Processing addresses all those who would like to develop their photographic and filmmaking skills in an artistic medium. Students receive valuable knowledge, based on a high standard and professional practice. The traditional filmmaking techniques are being studied in parallel with digital image technology. Students are given the chance to explore experimental and alternative techniques of capture and processing of the imagistic material.

Elective and specialized courses offer students the essential knowledge for any project achievement, whether it is meant to promote a particular product or an event, in terms of marketing and communication strategies.

Acquiring the technologies and the “new media” theories, our students are trained for a career in any of the following fields: visual communication and media, web design included, DVD-design, advertising, publishing, or as freelance artists.

Ever since its first activity years, the department has aimed at promoting a positive, clear image of its strategy, by organizing some cultural events, by participating in artistic and educational events, such as the series of seminars “Gender and Ageing Presented in Media and Art,” “Timing Art – Filtering Art,” and “The Impact of Technology on the Visual Culture.” These were selected and presented as part of the “Good Practice” project, on the European League of Institutes of the Arts site. Another important event was organizing The UNARTE FEST International Experimental Film Festival, in 2008. The Ro\_archive research project was presented in the “artesNET – Peer Power! The Future of Higher Arts Education in Europe” publication of the European League of Institutes of the Arts. This project contributed to the department’s getting involved in a project of the Embassy of Norway in Bucharest “EEA & Norway Grants Snapshots: Retrospectives and Opportunities.”

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=4>

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Digital image basics. Interactivity and hypertext structures. Introduction in web design	3/3	•	•	•	•	•	•
Representation techniques - Drawing, Color	4/4	•	•	•	•	•	•
Representation techniques - Photography	4/4	•	•	•	•	•	•
Representation techniques - Video	4/4	•	•	•	•	•	•
Internship	2/2	•	•	•	•	•	•
History of photography	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Philosophy of art	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
[Op]* Expressing movement in visual arts	3/3	•	•	•	•	•	•
[Op]* Perspective	3/3	•	•	•	•	•	•
DIP* - Vector animation. Interactive narration	3/3	•	•	•	•	•	•
Representation techniques - Photography	5/5	•	•	•	•	•	•
Representation techniques - Video	5/5	•	•	•	•	•	•
Representation techniques - Drawing, Color	4/4	•	•	•	•	•	•
Internship	3/3	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Geometric visual composition	3/3	•	•	•	•	•	•
[Op]* New media arts	3/3	•	•	•	•	•	•
Communication and public relations	4/4	•	•	•	•	•	•
DIP* - Mixed media. Introduction in special effects	4/4	•	•	•	•	•	•
Visual arts in the context of public media	4/4	•	•	•	•	•	•
Photography art and technique	4/5	•	•	•	•	•	•
Video art and technique	4/5	•	•	•	•	•	•
Internship - BA Project elaboration	4/5	•	•	•	•	•	•
History of art	3/	•	•	•	•	•	•
[Op]* History of cinematography	3/3	•	•	•	•	•	•
[Op]* Survival guide today: Contemporary art as an instrument of understanding the world we live in	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA Thesis presentation and defence	10	•	•	•	•	•	•

\*DIP = Digital image processing

\*[Op] = Optional



PHOTOGRAPHY & TIME BASED ARTS department  
Curriculum M A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Image and narration	5/5	●	●	●	●
Visual image in post-photographic age	5/5	●	●	●	●
Ma project development	2/2	●	●	●	●
Trends in contemporary photography	10/10	●	●	●	●
Trends in contemporary video art	10/10	●	●	●	●
Photography from concept to project	4/4	●	●	●	●
Sound and image	4/4	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Communication, strategies and contemporary systems	4/4	●	●	●	●
Photography As Contemporary Art. Concepts, Themes, Strategies	7/5	●	●	●	●
Internet Art	3/3	●	●	●	●
Ma Project Development	2/2	●	●	●	●
Ma Dissertation Project	/4	●	●	●	●
Artistic Practices In Institutional Or Alternative Contexts	7/7	●	●	●	●
Video Installations	7/7	●	●	●	●
Trends In Contemporary Photography	7/5	●	●	●	●
Trends In Contemporary Video Art	7/5	●	●	●	●
[Op]* Analitical Aesthetics	4/4	●	●	●	●
[Op]* Visual And Creativity In Contemporary Art.					
Image Interpretation	4/4	●	●	●	●
MA Dissertation Defence	10	●	●	●	●

\*[Op] = Optional





# ARTS EDUCATION Department





## Arts Education Department Bachelor / Master Programme

The specialization in Plastic and Decorative Arts Education was inaugurated in the National University of Fine Arts of Bucharest in 1992. Ever since then it has functioned on a daytime-classes educational basis, originally on a schedule of five years, then on one of four years, and currently on a three years' interval of undergraduate studies.

Ever since its inauguration, this section has aimed at training graduates who, beside their mastering the basic knowledge and skills of visual arts, should also be initiated in the particularities of plastic and decorative arts. The Department of Arts Education curriculum offers a double training: not only artistic, but also didactic. This curriculum consists of fundamental plastic subjects, complementary plastic and decorative subjects, general technical-theoretical subjects, as well as the standard psycho-pedagogical module I. The section of Master Studies in Visual Arts was established and accredited in 2010, as part of The National University of Fine Arts in Bucharest, the Faculty of Plastic Arts, the Program of Study in Plastic and Decorative Arts Education.

This section of post-graduate studies is open to all graduate students of plastic and decorative arts, who are willing to get special training in informal education. Specializing in this field aims at, on the one hand, consolidating the students' artistic personalities, and on the other hand their qualifying by means of psycho-pedagogical competences, which should allow these graduate students to express themselves in domains of informal education. This program of post-graduate studies offers an interdisciplinary training due to the compulsory courses of lectures in master skills, which aim at redefining, reinterpretation approaches from a contemporary perspective of plastic and/or decorative expression imagery; the pedagogical training for informal space approach, with a view to qualifying graduate students for applying

some coherent educational strategies, according to all age categories and also to the variety of spaces of activity, which require educational techniques adjustment (e.g. museums, after-school programs, a. s. o.); the necessary psychological skills demanded by a competent approach of various age categories, and various states of mind and psychological stages.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=5>

ARTS EDUCATION department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
History of art	3/3	•	•	•	•	•	•
Artistic anatomy	3/3	•	•	•	•	•	•
Perspective - Geometrical drawing	3/3	•	•	•	•	•	•
Psychology of education	5/	•	•	•	•	•	•
Representation techniques - Drawing basics	2/2	•	•	•	•	•	•
Visual representation techniques - Study of color	2/2	•	•	•	•	•	•
Visual representation techniques - Modelling basics	2/2	•	•	•	•	•	•
The basics of composition and the analysis of visual language	2/2	•	•	•	•	•	•
Pedagogy - Pedagogy basics - Curriculum theory and methodology	/5	•	•	•	•	•	•
Philosophy of education	2/	•	•	•	•	•	•
Training and communication through visual language elements	/4	•	•	•	•	•	•
Elaboration of visual forms between sensorial and perceptive	2/	•	•	•	•	•	•
Digital image processing	1/1	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport*	0/0	•	•	•	•	•	•
[Op]* Sketches	2/2	•	•	•	•	•	•
[Op]* Chromatology	2/2	•	•	•	•	•	•
[Op]* Traditional visual techniques	2/2	•	•	•	•	•	•
[Op 2]* Semiotics of the visual	3/3	•	•	•	•	•	•
[Op 2]* Philosophy of art	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
Bi and tridimensional representation techniques	3/3	•	•	•	•	•	•
Visual expression through color	3/3	•	•	•	•	•	•
Compositional principles and expression in visual arts	3/3	•	•	•	•	•	•
Pedagogy 2 - Training theory and methodology - ETM*	5/	•	•	•	•	•	•
Specialized teaching methods	/5	•	•	•	•	•	•
Sociology of education	4/	•	•	•	•	•	•
Educational strategies for creativity stimulation	/4	•	•	•	•	•	•
Internship	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Photographic techniques	3/3	•	•	•	•	•	•
[Op]* New media arts	3/3	•	•	•	•	•	•
[Op]* Applied chromatology for fine and decorative arts	3/3	•	•	•	•	•	•
[Op]* Contemporary visual techniques	3/3	•	•	•	•	•	•
History of art	3/	•	•	•	•	•	•
Drawing as visual project and approach	4/5	•	•	•	•	•	•
Visual expression through color	4/4	•	•	•	•	•	•
Visual composition and stylistics in two and/or three dimensions	4/5	•	•	•	•	•	•
Computer assisted instruction	2/	•	•	•	•	•	•
Classroom management	/3	•	•	•	•	•	•
Teaching internship in pre-tertiary compulsory education 1	3/	•	•	•	•	•	•
Teaching internship in pre-tertiary compulsory education 2	/2	•	•	•	•	•	•
Internship	3/	•	•	•	•	•	•
Internship - BA Project elaboration	/4	•	•	•	•	•	•
Interventions in social and cultural spaces	4/	•	•	•	•	•	•
General fine arts and decorative arts techniques	/4	•	•	•	•	•	•
[Op]* Traditional engraving techniques	3/3	•	•	•	•	•	•
[Op]* Anamorphosis	3/3	•	•	•	•	•	•
[Op]* Experimental artistic techniques	3/3	•	•	•	•	•	•
[Op 2]* Foreign language - specialized language (En / Fr / De / It)	3/3	•	•	•	•	•	•
[Op 2]* CSD design for visual education	3/3	•	•	•	•	•	•
Teaching portfolio	5	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA Thesis presentation and defence	10	•	•	•	•	•	•

\*[Op], [Op 2] = Optional \*ETM = Evaluation theory and methodology



ARTS EDUCATION department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Form, color, concept in the visual arts	12/12	●	●	●	●
Contemporary aesthetic thinking	4/4	●	●	●	●
Art psychology basics	4/4	●	●	●	●
Visual creativity education - Contemporary theoretical issues	4/4	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Communication, strategies and contemporary systems	4/4	●	●	●	●
Genres and types of conventional and unconventional visual images	12/8	●	●	●	●
Education through art. Theories, methods, teaching methods techniques	4/4	●	●	●	●
State of the art concepts in art teaching methods	4/4	●	●	●	●
Informal education - Theories, concepts, applications	4/4	●	●	●	●
MA Project development	2/2	●	●	●	●
MA Dissertation project	/4	●	●	●	●
[Op]* Analitical aesthetics	4/4	●	●	●	●
[Op]* Visual and creativity in contemporary art. Image interpretation	4/4	●	●	●	●
MA Dissertation Defence	10	●	●	●	●

\*[Op] = Optional





DESIGN

FASHION DESIGN

MURAL ART

TEXTILE ARTS & TEXTILE DESIGN

CERAMICS / GLASS / METALWORK

SCENOGRAPHY



# THE FACULTY OF DECORATIVE ARTS & DESIGN





# DESIGN department





## Design Department Bachelor / Master Programme

It is due to the enthusiastic efforts of architect professor Paul Bortnovschi that in the year 1969 the section of Industrial Forms Aesthetics was inaugurated within the Faculty of Decorative Arts. This original section represented the cradle of today's Design Department, developed according to the contemporary social necessities. In this gallery of distinguished professors, Ion Bitzan holds the top rank, due to his neo-vanguard unmistakable touch of irony, but likewise due to his self-assumed cultural dimension of existence.

The Design Department takes care that the students reach an academic educational basis, corresponding to a future industrial career, or in such fields like design studios or advertising. Getting specialized in such a trade is a work requiring careful pursuit of method; students have to put to the test the properties of various materials and the processing techniques, by building up scale models and prototypes. As they advance in their studies, students develop their research skills, synthesizing and applying their knowledge in a holistic manner, free to express their creativity and originality, in communicating their ideas by means of design. The particular relationship between object and space, likewise that of object and user, or maker, so that it may correspond to parameters both emotional and cultural, as well as to economic and technological factors. Such a study implies multidisciplinary approaches, a good balance between elements of humanistic, artistic and technical education.

The educational endeavor has changed its targets and critically revalued its methods, after 1990. What prevails now depends on the analysis of the object and of the graphic sign by various techniques and methods of visual research; the strategy

of the design object (implying the comparative study of visual culture and of the technical-economic area, with a view to identifying what distinguishes socio-cultural symbols and their rhetoric); improving the relationship between tradition and innovation, between the artistic support and the technical-economic one, together with the choice of techniques, the study of versions and their adjustment to the imperative necessity of cultural and technical emancipation. Consequently, the educational infrastructure has been dramatically reconstructed and completed, thus enabling the introduction of new subjects with a view to improving the educational offer. At this moment there are three main domains of study: ambient design, graphic design, and product design. The subjects being taught during the form three great categories: the basic subject for an elementary plastic education – this addressing, by specific methods and techniques, both practical and theoretical, the very analysis and general understanding of visual forms; subjects anticipating specialization; last but not least, subjects focused on professional specializing (industrial and ambient product creation, visual communication), as well as complementary subjects for the two specializing directions.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=7>

# DESIGN department Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Image construction basics	6/6	•	•	•	•	•	•
History of design	2/2	•	•	•	•	•	•
Elements of descriptive geometry and technical drawing	3/3	•	•	•	•	•	•
Basic design	4/4	•	•	•	•	•	•
Computer	2/2	•	•	•	•	•	•
Structure - Function - Form	4/4	•	•	•	•	•	•
Ambient design	4/4	•	•	•	•	•	•
Visual communications	4/4	•	•	•	•	•	•
Philosophy of art	3/3	•	•	•	•	•	•
Ergonomics	2/2	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
[Op]* Specialized technologies for product design	3/3	•	•	•	•	•	•
[Op]* Modelling - layout for product design	3/3	•	•	•	•	•	•
[Op]* Photographic techniques	3/3	•	•	•	•	•	•
[Op]* Specialized technologies for ambient design	3/3	•	•	•	•	•	•
[Op]* Modelling - layout for ambient design	3/3	•	•	•	•	•	•
[Op]* Psycho-sociology and semiotics (for graphic design)	3/3	•	•	•	•	•	•
[Op]* Specialized technologies for graphic design	3/3	•	•	•	•	•	•
Image construction basics	3/3	•	•	•	•	•	•
Marketing	1/1	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Basic design	1/1	•	•	•	•	•	•
Industrial design creation	5/5	•	•	•	•	•	•
Space organization	5/5	•	•	•	•	•	•
Specialized technologies for product design	3/3	•	•	•	•	•	•
Specialized technologies for ambient design	3/3	•	•	•	•	•	•
Computer cad and 3D for product dedign	2/2	•	•	•	•	•	•
Computer cad and 3D for ambient design	2/2	•	•	•	•	•	•
Modelling - Layout for product design	2/2	•	•	•	•	•	•
Modelling - Layout for ambient design	2/2	•	•	•	•	•	•
Visual communications	7/7	•	•	•	•	•	•
Specialized technologies	3/3	•	•	•	•	•	•
Computer 2D	2/2	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Ergonomy	2/2	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Architectural history	3/3	•	•	•	•	•	•
[Op]* New media art	3/3	•	•	•	•	•	•
Marketing	2/	•	•	•	•	•	•
Design theory	2/	•	•	•	•	•	•
Internship and ba project elaboration	2/4	•	•	•	•	•	•
Personal project and portfolio presentation	7/7	•	•	•	•	•	•
Industrial product creation	10/14	•	•	•	•	•	•
Ambient design	10/14	•	•	•	•	•	•
Visual communications	10/14	•	•	•	•	•	•
Computer cad and 3D for product dedign	2/2	•	•	•	•	•	•
Computer cad and 3D for ambient design	2/2	•	•	•	•	•	•
Computer 2D	2/2	•	•	•	•	•	•
Design history	2/	•	•	•	•	•	•
[Op]* Engraving traditional techniques	3/3	•	•	•	•	•	•
[Op]* Management	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA Thesis presentation and defence	10	•	•	•	•	•	•

\*[Op] = Optional



# DESIGN department Curriculum M A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Typographical design	6/6	●	●	●	●
CGI and 3D environments and characters	6/6	●	●	●	●
Visual identity design	12/12	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Communication, strategies and contemporary systems	4/4	●	●	●	●
Typographical design	5/5	●	●	●	●
Digital media design	5/5	●	●	●	●
Aspects of visual communication	14/10	●	●	●	●
MA Project development	2/2	●	●	●	●
MA Dissertation	/4	●	●	●	●
[Op]* Analytical aesthetics	4/4	●	●	●	●
[Op]* Photography in digital culture	4/4	●	●	●	●
MA Dissertation Defence	10	●	●	●	●
Economy and design	10/10	●	●	●	●
Innovative design and technological development	14/14	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Communication, strategies and contemporary systems	4/4	●	●	●	●
Business plan development	10/10	●	●	●	●
Technological design	14/14	●	●	●	●
MA Project development	2/2	●	●	●	●
MA Dissertation	/4	●	●	●	●
[Op]* Analytical aesthetics	4/4	●	●	●	●
[Op]* Photography in digital culture	4/4	●	●	●	●
MA Dissertation Defence	10	●	●	●	●
Cultural conditioning in contemporary design	4/4	●	●	●	●
Management	5/5	●	●	●	●
Space planning	7/7	●	●	●	●
Habitat in context	8/8	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Communication, strategies and contemporary systems	4/4	●	●	●	●
Culture and ambient	5/5	●	●	●	●
Management	4/5	●	●	●	●
Space planning	7/5	●	●	●	●
Habitat in context	8/5	●	●	●	●
MA Project development	2/2	●	●	●	●
MA Dissertation	/4	●	●	●	●
[Op]* Analytical aesthetics	4/4	●	●	●	●
[Op]* Photography in digital culture	4/4	●	●	●	●
MA Dissertation Defence	10	●	●	●	●

\*[Op] = Optional





FASHION  
DESIGN  
department





## Fashion Design Department Bachelor / Master Programme

The Fashion section of former “Nicolae Grigorescu” Fine Arts Institute, originally born in 1971 to serve the ready-made clothes industry, has invested its experience in today’s Department of Fashion, in tune with the contemporary cultural phenomenon. It consists of artistic, scientific, and technological branches, open to all forms of expression as far as fashion, costume design and unconventional garment experiment are concerned. This interdisciplinary direction started in the early 90’s and has achieved remarkable success and acknowledgement, both national and international.

All along the years of study we are after the various shapes that garment can take, from everyday functional clothing to nonconformist costume, with uniquely artistic value. We hope to go on creating statuary apparel like sculpture, frozen in its moment of glory, but likewise sophisticated costumes, inspiring or restricting motion, and which only can live for as long as performers bring them alive, for the sake of some event or another.

Approaching innumerable modalities of artistic expression by means of garment will open our future graduates new perspectives towards interdisciplinary zones, as well as towards all types of show. We are convinced that this permanent challenge of ingenuity is the best kind of lesson, and that these experiments will breed the very best ideas that will animate future native fashion designers, and which they will further develop. The cultural opening to experimental forms has offered us the possibility of new types of courses and programs, mostly interdisciplinary, taught by specialists with exceptional achievements in various domains of this activity. We can only wish that in future we may continue our collaboration with as many personalities as possible, from the fields of both art and fashion.

Taking into account the various zones of activity of our coordinating professors, we have put the basis of a modular curricular system, that allows the access of all students to the experience of the entire professional staff (and which covers numerous branches, such as: dress creation, stylistics, brand launching, corporate image, costume-show, performing, garment-object). The same attention is allotted on the one hand, to problems of dressing design itself as integrated in the EU (studying the

same tendencies, technical production modalities and fashion management), and on the other hand to the creation of show costume. Unconventional experiment is continually encouraged, thus placing clothing within the visual arts context. A special attention is given to interdisciplinary artistic genres. As far as postgraduate studies are concerned, by the program “Fashion and Costume Strategies,” we have set as our main goal the achievement of some interdisciplinary projects, pertaining to – and deriving from the contemporary art phenomenon, or even the frontier with scientific research – as well as experimenting with forms of fashion survival as projected into the future. Postgraduate students participate in excellence programs together with their professors, with projects relying on development of creativity, and experiment of formal and conceptual type. Since 2011 there is the possibility of doctoral studies within our Fashion Department.

With a view to extending our field of study, but likewise in order to make the most of the experience of those who teach, we have recently founded (in 2010) a research center for Event, Fashion, and Imagery, in short EFI (EMI), which is coordinated by the Department of Fashion of the National University of Arts in Bucharest.

EFI (EMI) has appeared and exists for the purpose of concentrating and correlating various projects initiated and developed by the Department of Fashion; likewise, for establishing the right framework that is necessary to launching various further themes of research.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=8>

# FASHION DESIGN department Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Drawing and color in fashion	4/2	•	•	•	•	•	•
Symbols and messages in fashion	/2	•	•	•	•	•	•
Volumes and transposition in tridimensional	2/3	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Fashion collection design and implementation theory	2/2	•	•	•	•	•	•
Arts syncretism	2/2	•	•	•	•	•	•
Technology and pattern design	2/3	•	•	•	•	•	•
Costume history	3/1	•	•	•	•	•	•
Philosophy of art	3/3	•	•	•	•	•	•
Artistic anatomy	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Digital design and digital image proccsing	1/1	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
[Op]* Costume restoration	3/3	•	•	•	•	•	•
[Op]* Expressing costume through movement	3/3	•	•	•	•	•	•
[Op]* Photography techniques	3/3	•	•	•	•	•	•
Bidimensional tridimensional representational techniques	2/2	•	•	•	•	•	•
Innovative strategies in fashion design	2/2	•	•	•	•	•	•
Concept and expression	2/2	•	•	•	•	•	•
Fashion collection design and implementation theory	2/2	•	•	•	•	•	•
Volume	2/	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Pattern construction	2/2	•	•	•	•	•	•
Style concept and fashion collection coordination	/2	•	•	•	•	•	•
Visual communication	2/2	•	•	•	•	•	•
Fashion illustration	1/1	•	•	•	•	•	•
Digital design and digital image processing	2/2	•	•	•	•	•	•
Costume history	2/2	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Fashion and film	3/3	•	•	•	•	•	•
[Op]* New media arts	3/3	•	•	•	•	•	•
Fashion event	2/	•	•	•	•	•	•
Conceptual design	2/	•	•	•	•	•	•
Life style	2/	•	•	•	•	•	•
Fashion design entrepreneurship	2/	•	•	•	•	•	•
Marketing	3/	•	•	•	•	•	•
Management	/3	•	•	•	•	•	•
Internship and ba project elaboration	3/4	•	•	•	•	•	•
Style concept and fashion collection coordination	2/	•	•	•	•	•	•
Fashion collection coordination	/8	•	•	•	•	•	•
Communication strategies and image in fashion	3/2	•	•	•	•	•	•
Fashion trends	2/	•	•	•	•	•	•
Transposition techniques	3/10	•	•	•	•	•	•
History of art	3/	•	•	•	•	•	•
[Op]* Fashion collection structuring	3/3	•	•	•	•	•	•
[Op]* Jewellery techniques	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA thesis presentation and defence	10	•	•	•	•	•	•

\*[Op] = Optional



# FASHION DESIGN department Curriculum M A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
The costume and the human body	6/6	●	●	●	●
Contemporary concepts and perspectives in fashion	2/2	●	●	●	●
Object and garment	3/3	●	●	●	●
MA Project development	4/4	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Contemporary aesthetic thinking	4/4	●	●	●	●
Trends in contemporary fashion	6/4	●	●	●	●
Costume performance	9/9	●	●	●	●
Fragment and ensemble in garment	9/7	●	●	●	●
MA Project development	2/2	●	●	●	●
MA Dissertation	/4	●	●	●	●
[Op]* Analytical aesthetics	4/4	●	●	●	●
[Op]* Visual and creativity in contemporary art	4/4	●	●	●	●
MA Dissertation Defence	10	●	●	●	●

\*[Op] = Optional





# MURAL ART department





## Mural Art Department Bachelor / Master Programme

The Mural Art Department was founded as a section of The Faculty of Decorative Arts by the 1948–1950 reform of education. Ever since the mission was to prepare specialists in traditional ambient techniques, capable of projecting and achieving in situ works of mural art, sgraffitto, mosaic, and likewise help these specialists function in the artistic education system, whether at high-school or at academic level. This section's development over the years has satisfied social demand, being permanently related to aesthetic and artistic thinking, to scientific discoveries, continually assimilating new techniques and technologies, due to which it has diversified its forms of artistic expression and its strategies of technological transposition. The educational process emphasizes creativeness, scientific and artistic research, projective skills development, assimilating the artistic practices characteristic for this domain of study.

The field of study aims at initiating and preparing students in the art in public spaces, particularly mural and ambient art, on specific sites, either sacred or profane, in traditional techniques or new media, as well as the initiation in projecting systems, whether classic or modern.

Special importance is given to students and professors participating in exhibition events – both national and international. Graduation papers and postgraduate dissertations are often meant for public buildings with various purposes – which demonstrates the educational potential of our didactic staff and our graduate students' high professional standards.

Works of art in public spaces may also enhance the visibility of Romanian academic arts education and contribute to the aesthetic reshaping of our cityscape, to the enrichment of Romanian cultural patrimony.

Romanian decorative arts tradition blended with today's experiment and innovating concepts, deriving from new media, new technologies and materials, form the basis of studies, projects, works in situ, signed by undergraduates, graduates, doctoral stu-

dents, and professors of the Faculty of Decorative Arts and Design, of the National University of Arts in Bucharest. The classes of the Department of Mural Art and Post-Graduate Studies, which also include specialized classes in Public Space Arts, have all one and the same goal: to form visual artists, capable of elaborating and accomplishing projects of contemporary Urban Arts.

There is in today Romania a vivid creative potential, as yet unexplored, as far as visual arts in the city are concerned. We are all aware of the seducing show of the new materials, technologies, artistic forms integrated to urban arts – which compels the artistic educational system to continually diversify its offer of study, characteristic for the Department of traditional Mural Art, with a view to public assimilating of new art forms in urban public spaces. The contemporary visual arts domain can already testify to this socio-artistic phenomenon becoming a historical one.

The Department of Mural Art detains five classrooms, provided with study workshops, a special mural transposing techniques and laboratories: fresco, mosaic, sgraffitto, a. s. o., a media and digital processing laboratory, a special laboratory for sacred icon art study. The theoretical classes and lectures are held in the Amphitheater Hall of the National University of Arts, and in the study classrooms of the main academic building at No. 19 General Budişteanu Street.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=9>

MURAL ART department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Bi and tridimensional representational techniques	4/4	•	•	•	•	•	•
Composition basics and analysis of visual language for MA*	2/2	•	•	•	•	•	•
Technology of portable supports	2/2	•	•	•	•	•	•
Techniques and technologies of mural transposition	2/2	•	•	•	•	•	•
Spatial composition	3/3	•	•	•	•	•	•
Composition for sacred spaces	1/1	•	•	•	•	•	•
Digital image processing	3/3	•	•	•	•	•	•
Philosophy of art	3/3	•	•	•	•	•	•
Artistic anatomy	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
[Op]* Icon painting	3/3	•	•	•	•	•	•
[Op]* Sketching	3/3	•	•	•	•	•	•
Bidimensional and tridimensional representational techniques	2/2	•	•	•	•	•	•
Technology of portable supports	1/1	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Specialized composition	7/7	•	•	•	•	•	•
Techniques and technologies of mural transposition	3/3	•	•	•	•	•	•
Spatial composition	2/2	•	•	•	•	•	•
Composition for sacred spaces	1/1	•	•	•	•	•	•
Digital representation methods	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Icon painting	3/3	•	•	•	•	•	•
[Op]* Marketing	3/3	•	•	•	•	•	•
Bidimensional and tridimensional representational techniques	4	•	•	•	•	•	•
Techniques and technologies of mural transposition	2	•	•	•	•	•	•
Technology of portable supports	2	•	•	•	•	•	•
Internship and ba project elaboration	2/3	•	•	•	•	•	•
Spatial composition	3/3	•	•	•	•	•	•
Composition for sacred spaces	3/2	•	•	•	•	•	•
Bidimensional and tridimensional representational methods	1	•	•	•	•	•	•
Specialized composition	7/19	•	•	•	•	•	•
History of art	3	•	•	•	•	•	•
[Op]* Trends in contemporary architecture	3/3	•	•	•	•	•	•
[Op]* Management	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
ba thesis presentation and defence	10	•	•	•	•	•	•

\*MA = Mural Art  
\*[Op] = Optional



MURAL ART department  
Curriculum M A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Temporary and ephemeral urban art	6/6	●	●	●	●
Urban art - An anthropological approach	6/6	●	●	●	●
Personal project - Methodology and research	12/12	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Contemporary aesthetic thinking	4/4	●	●	●	●
Art in public spaces. XX-XXI centuries	6/2	●	●	●	●
Urban space art intervention	6/6	●	●	●	●
Personal project - Methodology and research	12/12	●	●	●	●
MA Project development	2/2	●	●	●	●
MA Dissertation	/4	●	●	●	●
[Op]* Analytical aesthetics	4/4	●	●	●	●
[Op]* "Canon" and innovation in the byzantine tradition	4/4	●	●	●	●
MA Dissertation Defence	10	●	●	●	●

\*[Op] = Optional





TEXTILE ARTS  
& TEXTILE  
DESIGN  
department





## Textile Arts & Textile Design Department Bachelor / Master Programme

The founding of artistic weaving and embroidery workshops within the School of Fine Arts in Bucharest represented the necessary basis for the present-day department. After the Second World War, “Nicolae Grigorescu” Institute for Fine Arts got extended with a special section for textile arts. There followed a remarkable development of the textile industry, which required a solid professional and academic staff for artistic creation, contexture, and printing.

This is how Maria Pană-Buescu, graphic artist, was appointed coordinator for the entire serigraphic sifting print activity. Her strong artistic personality and her pedagogical talent were benefic for many generations of students. Meanwhile, Titina Călugăru was teaching tapestry, relying on such collaborators as Ștefan Constantinescu, mural artist, and Mac Constantinescu, sculptor-ceramist.

A genuine emulation spirit became manifest around 1955–1965: the decade that yielded the first generations of graduate-artists. A vigorous generation of tapestry artists had come up by the 70's; the 80's and 90's added up to it numerous graduate artists. Academic specializing in textile arts developed further on into two more branches, based on distinct technologies: tapestry-contextures and textile printing. Among the professors whose names have remained for ever related to this particular development of textile arts there are: Emilia Niculescu Petrovici, Ileana Balotă, Leontina Mailatescu, Ecaterina Teodorescu, Maria Mihalache-Blendea, Teodora Moisescu-Stendl, Florica Vasilescu, Irina Stângă, Radu Avram, Lucia Pepenaru, Olga Birman Sabău.

Due to their dedication, Romanian textile arts have evolved from mere decorative activities into means of artistic self-expression, compatible with our contemporary spirit, corresponding to all necessities of articulation and conceptualization. During the latest decades we have witnessed to the metamorphosis of textile materials from just the support of a plastic message into the plastic substance itself.

Thus the study program of Textile Arts and Design is evolving parallel with the demands of the professional market – which implies the willingness to introduce in the curriculum any novelty that may improve our projecting modalities, and likewise new materials, new technologies, such as digital transposing technology.

The history of our specialization stays for us – along with the responsibility and the professional reliability of our entire staff, the real masters of this craft. This can only find its proper reflection in our graduates' professional success and acknowledgment all around the world. We believe in the student's self-teaching and the professor's educational mission, well accomplished in every individual case. The professionals of tomorrow are our students of today.

The graduation stage of studies offers general knowledge and skills in the field of arts and textile design: the textile arts as artistic expression (fiber art, artistic object, installation) in the textile medium; textile design for interior decoration collections; textile design for clothing collections (weaving or printing).

The post-graduate stage of studies in ambient textile arts offers the possibility to undertake a profound study of a particular project, emphasizing creativity, original personal contribution, investigation, interpretation, and innovation. There is also, finally, the possibility of a doctoral stage of professional development, the ultimate stage of refinement for an authentic artistic personality.

Our activity is carried out in specialized study spaces, such as study and projection workshops, technological spaces and workshops for creations' transposing in a textile medium, likewise for experiments and applying research themes of educational activities (textile printing, tapestry-contextures, image computer processing), a specialized library (with over 250 reference volume titles in the domain, and specialized periodical magazines).

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=10>

# TEXTILE ARTS & TEXTILE DESIGN department Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Tridimensional representational techniques	1/1	•	•	•	•	•	•
Visual language analysis (compositional basics)	3/3	•	•	•	•	•	•
Drawing basics for textile arts	3/3	•	•	•	•	•	•
Study of color	3/3	•	•	•	•	•	•
History of textile arts - tapestry, tissues, printing	2/2	•	•	•	•	•	•
TD* - from graphic element to surface. Digital design	1/1	•	•	•	•	•	•
Philosophy of art	3/3	•	•	•	•	•	•
Artistic anatomy	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
Technology - Raw materials and tapestry technology	2/2	•	•	•	•	•	•
Technology - Supports, colorants, dyeing	2/2	•	•	•	•	•	•
Transposition in specific materials (Tapestry contexture)	2/2	•	•	•	•	•	•
Transposition in specific materials (Prints)	2/2	•	•	•	•	•	•
[Op]* Introduction to weaving and printing techniques	3/3	•	•	•	•	•	•
[Op]* Chromatology	3/3	•	•	•	•	•	•
[Op]* Perspective	3/3	•	•	•	•	•	•
Bidimensional tridimensional representational techniques	4/4	•	•	•	•	•	•
Interior design	1/1	•	•	•	•	•	•
Fashion ornament design	1/1	•	•	•	•	•	•
Aesthetic and functional in decorative arts	3/3	•	•	•	•	•	•
Digital design for textile design	2/2	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Composition stylistic study for tapestry -contextures/prints	4/4	•	•	•	•	•	•
Transpositions in specific materials tapestry / Printing	2/2	•	•	•	•	•	•
Specialized technology - Weaving	2/2	•	•	•	•	•	•
Specialized technology - Printing	2/2	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Creation and inovation in textile arts	3/3	•	•	•	•	•	•
[Op]* Geometric visual composition	3/3	•	•	•	•	•	•
[Op]* New media arts	3/3	•	•	•	•	•	•
Aesthetic and functional in decorative arts	2/2	•	•	•	•	•	•
Textile ambient project	1/	•	•	•	•	•	•
Fashion ornament design	1/	•	•	•	•	•	•
Digital project for textile design	/1	•	•	•	•	•	•
Fashion design project - textile design	2/2	•	•	•	•	•	•
Internship and ba project elaboration	2/4	•	•	•	•	•	•
Marketing	3/3	•	•	•	•	•	•
Composition individual design for tapestry / Printing	7/7	•	•	•	•	•	•
Transposition in specific materials for tapestry	3/5	•	•	•	•	•	•
Specialized technology for tapestry	3/3	•	•	•	•	•	•
History of art	3/	•	•	•	•	•	•
[Op]* The plasticity of the fiber. From subject to object in TA*	3/3	•	•	•	•	•	•
[Op]* Survival guide today: contemporary art as an instrument of understanding the world we live in	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA Thesis presentation and defence	10	•	•	•	•	•	•

\*TA = Textile Design

\*TD = Textile Art

\*[Op] = Optional



TEXTILE ARTS & TEXTILE DESIGN department  
Curriculum M A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Research methodology in textile arts	6/6	●	●	●	●
Concept transposition textiles	16/16	●	●	●	●
Decorative composition - Creation and restoration for textile arts and design	2/2	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Contemporary aesthetic thinking	4/4	●	●	●	●
Research methodology in textile arts	6/6	●	●	●	●
Personal project theoretical and technological experiments	16/14	●	●	●	●
Textile object and space - Links and conditionings	2/	●	●	●	●
MA Project development	2/2	●	●	●	●
MA Dissertation	/4	●	●	●	●
[Op]* Analytical aesthetics	4/4	●	●	●	●
[Op]* "Canon" and innovation in the byzantine tradition	4/4	●	●	●	●
MA Dissertation defence	10	●	●	●	●

\*[Op] = Optional





CERAMICS  
GLASS  
METALWORK  
department





## Ceramics, Glass, Metalwork Department Bachelor / Master Programme

The Department of Ceramics, Glass, and Metalwork aims at turning its graduate students into highly skilled artists.

The Department of Ceramics, Glass, and Metalwork was founded as an independent academic section, more than sixty years ago, when its present-day faculties – as we know them today – got separately individualized from The Academy of Fine Arts.

The outstanding personality of Professor Mac Constantinescu left his trademark upon the entire development of this department: that of an exceptionally complex artist, with a Renaissance cast of mind, who managed to open it to a modern, European way of further evolution. He achieved this by an exemplary work of self-commitment and dedication to his professional mission.

He was followed by such distinguished colleagues as the professors: Zoe Băicoianu, Dan Parocescu, Dumitru Voicu, Romeo Voinescu, Lucia Ioan, Lucia Neagu, Marcel Brici, Costel Badea, Lazăr Florian Alexie, Nicolae Adam, Dan Popovici. Many generations of artists have remained morally and professionally indebted to all of the above enumerated great and gifted teachers. Likewise, the present generation of this department's professors and technicians owe these predecessors all their gratitude for the good foundation of this successful department.

The technical and material resources of the Department of Ceramics, Glass, and Metalwork consist of workshop rooms for the basic educational activities, and a series of laboratories which are specialized in the three fields of study. Among these there should be mentioned the following: the room for ceramics mass preparation, the room for plaster casting, the room for ceramics transposing, the room for ceramics/pottery baking, the laboratory of pottery technology, the workshop for hot glass melting and processing, the workshop for glass engraving, the jeweller's workshop, the metal processing workshop, the computers room – all of which provide the necessary basis for the specialized activities involved in these three main fields of study and work: pottery, glass, and metalwork. The department is equipped with three ceramics baking ovens/furnaces, one oven/furnace for hot glass shaping, one oven/furnace for hot glass melting, rebaking ovens/furnaces, as well as specialized equipment for ceramics, glass, and metal processing.

The Ceramics, Glass, and Metalwork Department Curriculum is structured according to the three specialized domains, with a view to ensuring the students' development of the specific skills and knowledge required by a complex artistic education in the fields

of ceramics, glass, and metalwork. The subjects are configured to correspond to the full graduation cycle: three years' undergraduate studies and two years' master studies. By its carefully chosen subjects, this curriculum aims at students' artistic skills development and identifying the particular artistic research possibilities which correspond to this vast field of specialization.

The research is designed to find solutions for the study of both utilitarian and artistic ambiental forms, thus offering students the choice of a certain direction in their higher education. Our syllabuses are adjusted to the modern society requirements, with a generous approach of contemporary artistic tendencies.

The best proof of this is the fact that our graduate students carry on their outstanding activities, taking part in various national and international artistic events and competitions, thus contributing to the tradition of Romanian art as a vivid presence within the larger artistic European context.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=11>

# CERAMICS / GLASS / METALWORK department Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Drawing basics for Ceramics-Glassworks-Metalworks	4/	•	•	•	•	•	•
Study of color	1/	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Modelling basics	6/	•	•	•	•	•	•
Composition basics and visual language analysis	4/	•	•	•	•	•	•
Tridimensional representational techniques for CGM*	/6	•	•	•	•	•	•
Composition and traditional techniques for CGM*	/5	•	•	•	•	•	•
Specialized technology for ceramics	/4	•	•	•	•	•	•
Cspecialized technology for glssworks	/4	•	•	•	•	•	•
Specialized technology for metalworks	/4	•	•	•	•	•	•
Digital image processing	1/1	•	•	•	•	•	•
Philosophy of art	3/3	•	•	•	•	•	•
Artistic anatomy	3/3	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
[Op]* Photography techniques	3/3	•	•	•	•	•	•
[Op]* Sketches	3/3	•	•	•	•	•	•
Bi and tridimensional representational techniques for CGM*	5/5	•	•	•	•	•	•
Design basics	3/3	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Ambient forms and structures in CGM*	5/2	•	•	•	•	•	•
Specialized technology for ceramics	4/4	•	•	•	•	•	•
Specialized technology for glassworks	4/4	•	•	•	•	•	•
Specialized technology for metalworks	4/4	•	•	•	•	•	•
Functional forms design in ceramics-glassworks-metalworks	2/5	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Pottery techniques	3/3	•	•	•	•	•	•
[Op]* Stained glass techniques	3/3	•	•	•	•	•	•
[Op]* Marketing	3/3	•	•	•	•	•	•
Bi and tridimensional representational techniques for CGM*	5/	•	•	•	•	•	•
Internship and ba project elaboration	2/3	•	•	•	•	•	•
Functional forms design in ceramics	7/10	•	•	•	•	•	•
Functional forms design in glassworks	7/10	•	•	•	•	•	•
Functional forms design in metalworks	7/10	•	•	•	•	•	•
Ambient forms and structures in ceramics	7/11	•	•	•	•	•	•
Ambient forms and structures in glassworks	7/11	•	•	•	•	•	•
Ambient forms and structures in metalworks	7/11	•	•	•	•	•	•
Specialized technology in ceramics	1/3	•	•	•	•	•	•
Specialized technology in glassworks	1/3	•	•	•	•	•	•
Specialized technology in metalworks	1/3	•	•	•	•	•	•
History of art	3/	•	•	•	•	•	•
[Op]* Jewellery techniques	3/3	•	•	•	•	•	•
[Op]* Management	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA Thesis presentation and defence	10	•	•	•	•	•	•

\*CGM = Ceramics-Glassworks-Metalworks

\*[Op] = Optional



CERAMICS / GLASS / METALWORK department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Compositional space ordering through specific material language	10/10	●	●	●	●
The research of visual expressivity through technical and technological methods	7/7	●	●	●	●
Personal project - methodology and research	7/7	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Contemporary aesthetic thinking	4/4	●	●	●	●
The interaction between concept, technique, technology and material in the transmission of an artistic message	9/5	●	●	●	●
Personal project - methodology and research	8/8	●	●	●	●
Unconventional technological experiments	7/7	●	●	●	●
MA Project development	2/2	●	●	●	●
MA Dissertation	/4	●	●	●	●
[Op]* Analytical aesthetics	4/4	●	●	●	●
[Op]* "Canon" and innovation in the byzantine tradition	4/4	●	●	●	●
MA Dissertation defence	10	●	●	●	●

\*[Op] = Optional





# SCENOGRAPHY department





## Scenography Department Bachelor / Master Programme

After the Second World War, “Nicolae Grigorescu” Institute for Fine Arts required to be also provided with a special section of scenography, with a program that should take into account the particularities of the scenographer’s professional background, which amounts to a synthesis of all arts. Among the pioneers of this section were the professors: V. Siegfried, Alexandru Brătășanu, Mihai Tofan, Paul Bortnovschi, Ileana Pătrășcanu Veachis, Vasile Roman, Constantin Albani, Vittorio Holtier, Ștefan Antonescu.

The scenography section aims at educating and training of the future creator of scenery and costume, the maker of the plastic part of the show. Stage design is particularly important in the context of the artistic event, and the scenographer is bound to resume, under specific historical, cultural, and technical circumstances, the Renaissance ideal of the universal artist, able to express himself in any one of the artistic genres, in a moving and convincing way.

The Romanian performance in the field of stage, film and television scenography, and of the scenography for animation (puppets) films corresponds to the highest international standards. The Romanian school of scenography has always supported show arts with scenographers of outstanding national and international reputation. After 1898, the Department of Scenography has been re-enforced with new experts –which has made it possible for new specializations to emerge: film and TV set design, puppets-show scenography, and event scenography.

By their didactic contents and methodology, the subjects for study aim at the achievement of actual professional competence. Thus, in every year of study, one of the fundamental subjects investigates mainly the variety of scenographic solutions, which should ensure the show’s most suitable atmosphere, with functional scenery elements, so that the artistic level of the show should be accomplished, beyond the requirements of verisimilitude and functionality.

It is the main aim of this department to create and promote genuine artistic value in our national theater. Its mission is stimulating creativity in the art of the dramatic show. Our educational program includes meetings between the students and outstanding theater personalities, drama critics, playwrights, and public too. Debates and scene painting exhibitions, graphics and scenographic installation exhibitions

are organized. This active professional life relies on the collaboration between students and their professors, under the influence of artistic, social, historical, cultural – both national and international media.

The work market will further open to our graduates, to various career possibilities. One of these is filmmaking: in feature films, advertising, video-clips production. Another career direction is theater: the stage design for drama, opera, animation, puppets. Still another one is television. Advertising graphics is also a domain of interest for our graduates, who may often ascend to leading positions in important specialized companies. Last but not least, some of our graduates become free-lance, members of the Fine Artists Union in Romania, or of the Romanian Theater Union (UNITER), whose prestigious activity is rendered by the national and international exhibitions in which they participate.

The Department of Scenography and Artistic Event is supplied with three spaces of work, one computer laboratory, and a master and lighting design workshop. The department’s hall is occupied by permanent exhibitions, which testify to the prodigious activity of this section.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=12>

SCENOGRAPHY department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Drawing for scenography	4/4	•	•	•	•	•	•
Scenographic model basics	2/2	•	•	•	•	•	•
Descriptive geometry for scenography	2/2	•	•	•	•	•	•
Study of color for scenography	3/3	•	•	•	•	•	•
Creative workshop (scenographic composition basics)	5/5	•	•	•	•	•	•
Digital image processing	1/1	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Philosophy of art	3/3	•	•	•	•	•	•
Artistic anatomy	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
[Op]* Stage operator and lighting techniques	3/3	•	•	•	•	•	•
[Op]* Chromatology	3/3	•	•	•	•	•	•
[Op]* Sketches	3/3	•	•	•	•	•	•
Drawing and representation techniques in scenography	3/3	•	•	•	•	•	•
Color in scenographic composition	2/2	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
Stage operator and lighting techniques	2/2	•	•	•	•	•	•
Composition, transposition and technology for theater scenography	5/5	•	•	•	•	•	•
Composition, transposition and technology for film scenography	5/5	•	•	•	•	•	•
Costume history	2/2	•	•	•	•	•	•
History of art	3/3	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Performance-art	3/3	•	•	•	•	•	•
[Op]* Geometric visual composition	3/3	•	•	•	•	•	•
[Op]* New media art	3/3	•	•	•	•	•	•
Stage operator and lighting techniques	2/	•	•	•	•	•	•
Internship and ba project elaboration	4/3	•	•	•	•	•	•
Composition, transposition and technology for theater scenography	8/12	•	•	•	•	•	•
Composition, transposition and technology for film scenography	8/12	•	•	•	•	•	•
History of costume	2/	•	•	•	•	•	•
History of art	3/	•	•	•	•	•	•
[Op]* History of cinematograhya	3/3	•	•	•	•	•	•
[Op]* Management	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA Thesis presentation and defence	10	•	•	•	•	•	•

\*[Op] = Optional



# SCENOGRAPHY department Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Analysis and synthesis of various historical periods applied to movie settings	6/6	●	●	●	●
Perforative arts visuality: musical theatre, happening, event	6/6	●	●	●	●
Technical transpositions for movie settings	2/2	●	●	●	●
Transposition and interpretation of historical costumes	4/4	●	●	●	●
Mask, make-up, wigs	6/6	●	●	●	●
MA Project development	2/2	●	●	●	●
[Op]* Landmarks in the iconography and visual language of contemporary art	4/4	●	●	●	●
[Op]* Contemporary aesthetic thinking	4/4	●	●	●	●
Interdisciplinarity in creating scenographic concepts	8/4	●	●	●	●
Applied transposition of ma project	6/6	●	●	●	●
Media implications in performance setting	10/10	●	●	●	●
MA Project development	2/2	●	●	●	●
MA Dissertation	/4	●	●	●	●
[Op]* Analytical aesthetics	4/4	●	●	●	●
[Op]* Photography in digital culture	4/4	●	●	●	●
MA Dissertation defence	10	●	●	●	●

\*[Op] = Optional





HISTORY & THEORY OF ART

CONSERVATION & RESTORATION

DIDACTIC PERSONNEL TRAINING



# THE FACULTY OF HISTORY & THEORY OF ART



„Această lucrare este în contradicție cu textul și fotografia aici impri- mate. Depinzând de con- strângerile acestei cărți, / text și fotografie au un singur raport cu ceea ce descriu: incompatibili- tatea.”

Cădere, 1974

CitiesMeth

November, 2010

FEMART

Descrieri de literatură

intre rigoare și virtuozitate

JANA GERTLER

prozele / stories with Stefan Călinescu

EF NOF

CONTEMPORANĂ: TENDINȚE ÎN ISOU

Talks - Casa Scartale Ghica & UTM Apollonia Cluj-Napoca



HISTORY  
& THEORY  
OF ART  
department





## History & Theory of Art Department Bachelor / Master Programme

Ever since its very beginning, artistic education in Bucharest has offered its disciples and future artists a sound theoretical background and a broad general cultural view. This trend was particularly emphasized in 1931, when artistic education in Bucharest acquired its academic status, and the institution gained its well-deserved promotion, i.e. from The School of Fine Arts (Belle-Arte) to The Academy of Fine Arts. In 1951, due to the higher education reform, within the reorganized “Nicolae Grigorescu” Institute of Fine Arts there was inaugurated a special section of History Art, which undertook the tasks of the former History Art Department that used to function within the University of Bucharest. This section became the main training center of experts in historiography, art criticism and theory, museography, museology (to which, after 1990, cultural management was also added). This important step forward contributed to the foundation of a cultural conscience of Romanian artists. Interdisciplinary and multidisciplinary study can be regarded as the key-concepts of today’s educational strategies, adopted in Bucharest, corresponding to the international trends and taking into account the present-day market demands. In order to heighten the department’s academic prestige, but likewise with a view to attracting supplementary financing from private sources, we have launched particular projects of research, coordinated by our titular department members, and involving also post-graduate and doctoral students, in these research teams.

An extremely wide historical range of study, from ancient classicism to our contemporary lines of artistic expression, forms the focus of the specializations and research interests as approached by our various and inter-complementary study methods. Direct examination of the numerous works of art can blend with exploration of new disciplinary theoretical tendencies. The lecture courses follow some major lines: history of the art and culture of Antiquity and the Middle Ages, history of Romanian art from late Antiquity to the contemporary age, history of European arts of the same interval, art theory development from Renaissance to the 21st century, museology, curatorial studies,

cultural management, Aesthetics and Philosophy. Assimilating the specific disciplinary terminology in various foreign languages is particularly emphasized, since the bibliography is mostly available in the original.

The study program has been allotted six lecture rooms. An overhead projection essential source of study may be found in the Mediatheque collection of slides, currently being digitally processed. One can also rely on a vast library, continually enriched with new valuable supplies, according to our strategic educational priorities. The electronic devices for digital processing and projection have been mainly purchased by means of research funds acquired by academic grants. Whether permanently appointed or just collaborating within our department, the entire staff consists of well-known personalities in their fields of study. Young doctors, whose research activities have been acknowledged due to their excellent academic standards, or doctoral students, whose projects complete our curricula, can also contribute to seminar classes with undergraduate students. Our study program organizes an annual session of academic communications, under the double patronage of the Department of History and Theory of Art, and our colleagues from the Department of the Conservation and Restoration. Our students have frequently been involved in various cultural and artistic events, either as volunteers or as organizing committee members. Documentation trips have been one of the favorite activities of our undergraduate students, coordinated by our professors in order to visit certain national and international heritage cultural objectives. Our undergraduates can benefit from a one-week documentation stage in Rome, partly sponsored by the prestigious institution Accademia di Romania in Rome, within an academic partnership in which we take pride.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-presentation.php?id=13>

# HISTORY & THEORY OF ART department Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
History of philosophy	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
History of art I	3/3	•	•	•	•	•	•
History of art II	3/3	•	•	•	•	•	•
History of art in romania	4/4	•	•	•	•	•	•
History of culture and civilisation	4/4	•	•	•	•	•	•
Computer	1/1	•	•	•	•	•	•
Museology	4/4	•	•	•	•	•	•
Basic readings for art history	3/3	•	•	•	•	•	•
Studio	1/1	•	•	•	•	•	•
[Op]* Writing art history	2/2	•	•	•	•	•	•
[Op]* Management /sectorial analysis	1/1	•	•	•	•	•	•
[Op 2]* Expressing movement in visual arts	3/3	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Aesthetics	3/3	•	•	•	•	•	•
History of european art	5/5	•	•	•	•	•	•
History of art in romania	5/5	•	•	•	•	•	•
Evolution and methods of history and theory of art	5/5	•	•	•	•	•	•
Internship	1/1	•	•	•	•	•	•
History of european civilization	2/2	•	•	•	•	•	•
Cultural management	2/	•	•	•	•	•	•
Curatorial management	/2	•	•	•	•	•	•
Romanian art in East european context	3/3	•	•	•	•	•	•
[Op 2]* History of modern architecture	3/3	•	•	•	•	•	•
[Op]* New media arts	3/3	•	•	•	•	•	•
History of european art	7/7	•	•	•	•	•	•
History of art in romania	5/5	•	•	•	•	•	•
Evolution and methods of history and theory of art	6/6	•	•	•	•	•	•
Research methodologies I	2/2	•	•	•	•	•	•
Research methodologies II	2/4	•	•	•	•	•	•
Special course in romanian art history	3/	•	•	•	•	•	•
Internship	2/3	•	•	•	•	•	•
[Op]* Management	3/3	•	•	•	•	•	•
[Op]* Survival guide today: contemporary art as an instrument of understanding the world we live in	3/3	•	•	•	•	•	•
[DSSBE]*Romanian art history for erasmus students	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges		•	•	•	•	•	•
BA Thesis presentation and defence		•	•	•	•	•	•

\*[DSSBE] = Disciplina pentru studentii straini veniti cu bursa Erasmus

\*[Op], [Op 2] = Optional



# HISTORY & THEORY OF ART department

## Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Visuality and knowledge	7/7	●	●	●	●
Museum typologies	7/7	●	●	●	●
Creative strategies in the european and romanian art of the first three decades of the 20th century	7/7	●	●	●	●
MA Project development	5/5	●	●	●	●
[Op]* Contemporary aesthetic thinking	4/4	●	●	●	●
[Op]* Visual image in post-photographic age	4/4	●	●	●	●
Methodological issues in image interpetation	7/7	●	●	●	●
The status of museum in contemporary age	7/7	●	●	●	●
Landmarks in the iconography and visual language of contemporary art	7/7	●	●	●	●
Development of MA Project	5/	●	●	●	●
MA Dissertation	/5	●	●	●	●
[Op]* Analitical aesthetics	4/4	●	●	●	●
[Op]* "Canon" and innovation in the byzantine tradition	4/4	●	●	●	●
MA Dissertation defence	10	●	●	●	●

\*[Op] = Optional





# CONSERVATION & RESTORATION department





## Conservation & Restoration Department Bachelor / Master Programme

The first lectures on conservation and restoration, limited to mural painting, were held way back in 1970, within the training program of “Nicolae Grigorescu” Fine Arts Institute. What was later to become the Monumental Art – Restoration Section offered a double specialization including also furniture and wood painting restoration. A chemistry laboratory was soon attached to the section; and after 1990, this became an independent section, exclusively consecrated to art works preserving and restoring. It is since 2011 that this section has functioned as a foremost study program of the complex Department for History and Theory of Art, and Conservation and Restoration of Arts Works.

Undergraduate training includes on the one hand the acquisition of specialized scientific-theoretical knowledge, plus research technology and conservation-restoration methodology; and on the other hand, it includes the necessary cultural background, as far as arts history, artistic materials and techniques history, and aesthetics.

Lectures are held in parallel with specialized practical training in the section’s laboratories and workshops, and also on restoring site practice.

During the first three years’ study, undergraduate students get acquainted with general concepts of mural painting preserving and restoring activities, and likewise of wood painting and sculpture preserving and restoring. This basic stage of training is followed by acquiring an individual specialization in one or the other of the mentioned study directions becoming a post-graduate master-craft.

The conservation and restoration program offers its students the following self-improvement opportunities and advantages: access to art work conservation-resto-

ration methodology in specialized workshops (mural and wood painting); access to physical-chemical and biological analysis, in our specialized laboratories, with the possibility of using them for microscopy studies and data digital processing; access to the university exhibition hall, with the possibility of organizing personal and group exhibitions; the possibility of documentation at the National University of Arts library and the department’s specialized library – both of which offer access to arts albums and books, arts periodical magazines and journals, either in the reading room or by loan.

Since 1999, the Department for the Conservation and Restoration of Arts Works has been a constant partner in projects of conservation and restoration of arts works, and especially of historical monuments.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=14>

CONSERVATION & RESTORATION department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
History of art	3/3	•	•	•	•	•	•
General notions for chemistry	2/2	•	•	•	•	•	•
Basic notions for physics	2/2	•	•	•	•	•	•
Bio-deteriogens of art works	2/2	•	•	•	•	•	•
Conservation and restoration methodology: mural painting (1st. sem), painting on wood (2nd sem.)	4/4	•	•	•	•	•	•
Documentation for conservation and restoration	3/3	•	•	•	•	•	•
Internship	2/2	•	•	•	•	•	•
Restoration theory	2/2	•	•	•	•	•	•
Technological analysis of art works: mural painting (1st sem.), painting on wood (2nd sem.)	3/3	•	•	•	•	•	•
Study of drawing	1/1	•	•	•	•	•	•
Study of colour	1/1	•	•	•	•	•	•
Study of three-dimensional forms	1/1	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
Physical education and sport	0/0	•	•	•	•	•	•
[Op]* Sketches	3/3	•	•	•	•	•	•
[Op]* Photography techniques	3/3	•	•	•	•	•	•
History of art	2/2	•	•	•	•	•	•
Chemistry of art works materials	2/2	•	•	•	•	•	•
Physical methods of art work investigation	2/2	•	•	•	•	•	•
Bio-deterioration of mural paintings and of stone	2/2	•	•	•	•	•	•
Mineralogy	1/1	•	•	•	•	•	•
Stratigraphic research of architectural surfaces	1/1	•	•	•	•	•	•
Conservation and restoration methodology: mural painting (1st. sem.), painting on wood (2nd sem.)	4/4	•	•	•	•	•	•
Documentation for conservation and restoration	2/2	•	•	•	•	•	•
Internship	2/2	•	•	•	•	•	•
Restoration theory	2/2	•	•	•	•	•	•
Technological analysis of art works: mural painting (1st sem.), painting on wood (2nd sem.)	2/2	•	•	•	•	•	•
Study of drawing	1/1	•	•	•	•	•	•
Study of colour	1/1	•	•	•	•	•	•
Study of three-dimensional forms	1/1	•	•	•	•	•	•
Comparative iconography of medieval art	1/1	•	•	•	•	•	•
Foreign language 1 - specialized language (En / Fr / De / It)	1/1	•	•	•	•	•	•
[Op]* Special course - History of modern architecture	3/3	•	•	•	•	•	•
[Op]* CCR* of sculpture and metalworks	3/3	•	•	•	•	•	•
History of art	3/	•	•	•	•	•	•
Chemistry of materials used in restoration	2/	•	•	•	•	•	•
Physical methods of art work investigation	2/	•	•	•	•	•	•
Bio-deterioration of wood and paper	2/	•	•	•	•	•	•
Petrography	2/	•	•	•	•	•	•
Conservation and restoration methodology: mural painting, painting on wood, sculpture	5/9	•	•	•	•	•	•
Documentation for conservation and restoration	4/8	•	•	•	•	•	•
BA Project elaboration	/5	•	•	•	•	•	•
Internship	2/5	•	•	•	•	•	•
Technological analysis - Paleo-techniques: mural painting, painting on wood, sculpture	3/	•	•	•	•	•	•
Comparative iconography of medieval art	2/	•	•	•	•	•	•
[Op]* Management	3/3	•	•	•	•	•	•
[Op]* Traditional engraving techniques	3/3	•	•	•	•	•	•
Evaluation of fundamental and specialized knowledges	10	•	•	•	•	•	•
BA Thesis presentation and defence	10	•	•	•	•	•	•

\*[Op], [Op 2] = Optional

\*CCR = Concepts of conservation and



# CONSERVATION & RESTORATION department Curriculum M A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4
Case studies in conservation and restoration intervention	6/6	●	●	●	●
Research, evaluation, design in the conservation and restoration of art works	4/4	●	●	●	●
MA Project development	4/4	●	●	●	●
Memory of conservation and restoration intervention - CS*	4/4	●	●	●	●
Chemistry for conservation and restoration of art works	4/4	●	●	●	●
Etiopathogenesis of art works, bio-deteriogens treatment	4/4	●	●	●	●
[Op]* Contemporary aesthetic thinking	4/4	●	●	●	●
[Op]* Visual image in post-photographic age	4/4	●	●	●	●
Case studies in conservation and restoration intervention	6	●	●	●	●
Memory of conservation and restoration intervention - CS*	4	●	●	●	●
Ma project development	4	●	●	●	●
Preventive conservation of historical monuments - CS*	4	●	●	●	●
Chemistry for conservation and restoration of art works	4	●	●	●	●
Improving microclimate factors in conservation of cultural heritage	4	●	●	●	●
MA Disseration	/4	●	●	●	●
[Op]* Analitical aesthetics	4/4	●	●	●	●
[Op]* "canon" and innovation in the byzantine tradition	4/4	●	●	●	●
MA Dissertation defence	10	●	●	●	●

\*CS = Case studies

\*[Op] = Optional





DIDACTIC  
PERSONNEL  
TRAINING  
department





## Didactic Personnel Training Department Bachelor / Master Programme

The Department of Didactic Personnel Training is an autonomous university structure within the Faculty of History & Theory of Art.

Its purpose is to organize programs of psycho-pedagogical training, with a view to certifying the specific competences for the didactic profession. We organize the initial and continuous tuition for the didactic career. The initial training addresses students and graduates, opting for the profession of fine arts teachers, the two levels of study: Level One of initial training for the didactic profession (Level One for 3 years and Level One compressed in one year) – plus Level Two of profound study for the didactic profession (one year of study provided students have graduated from Level One and can certify being registered at a specializing Master study). Level One enables the candidate to teach in gymnasium, and Level Two forms the necessary competence for teaching in college and university. Both levels of study prepare the candidate for teaching in ordinary didactic degree.

Continual tuition consists in organizing some study programs and examining fine arts teachers aiming at the Second didactic degree (examining), or at reaching the First didactic degree (entrance, written paper coordination, and examination).

The department includes experts in the sciences of education, in fine arts, and philosophy. All members of this department are devoted to finding together the best formula to organize a tuition as consistent as possible, modern and adequate for the contemporary social standards of education. All programs of study are adjusted to ensure a student-centered tuition, and also one that should develop the necessary competences for future teachers.

Future aims concern training didactic personnel able to reform the educational

system, ready to train pupils and students in the spirit of creative freedom, of a particular awareness and moral values. The type of evaluation undertaken in this department aims at training future professors able to evaluate themselves and others properly, encouraging independent open-mindedness. The courses and seminars are conceived in order to meet the students' standards of intellectual refinement, of personal development, of self-involvement into their own tuition, of genuine respect for human nature. Besides, we foster the students' abilities to think fast, to distribute their attention equally to their pupils, to create the proper educational medium, to communicate naturally, and to cooperate with all those involved in this process of education.

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=16>

DIDACTIC PERSONNEL TRAINING department  
Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Psychology of education	5/	●	●	●	●	●	●
Pedagogy I - Pedagogy basics - Curriculum theory and methodology	/5	●	●	●	●	●	●
Pedagogy II - Training theory and methodology - Evaluation theory and methodology	5/	●	●	●	●	●	●
Specialized teaching methods	/5	●	●	●	●	●	●
Classroom management	/3	●	●	●	●	●	●
Computer assisted instruction	2/	●	●	●	●	●	●
Teaching internship in pre-tertiary compulsory education 1	3/	●	●	●	●	●	●
Teaching internship in pre-tertiary compulsory education 2	/2	●	●	●	●	●	●
Graduation exam - level 1	5	●	●	●	●	●	●
Psychology of education	5/	●	●	●	●	●	●
Pedagogy I - Pedagogy basics - Curriculum theory and methodology	/5	●	●	●	●	●	●
Pedagogy II - Training theory and methodology - Evaluation theory and methodology	5/	●	●	●	●	●	●
Classroom management	/3	●	●	●	●	●	●
Specialized teaching methods	/5	●	●	●	●	●	●
Computer assisted instruction	2/	●	●	●	●	●	●
Teaching internship in pre-tertiary compulsory education 1 (intensive)	/3	●	●	●	●	●	●
Teaching internship in pre-tertiary compulsory education 2	/2	●	●	●	●	●	●
Graduation exam - level I	5	●	●	●	●	●	●
Psycho-pedagogy of adolescents, youths and adults	5/	●	●	●	●	●	●
Educational programs design and management	/5	●	●	●	●	●	●
Teaching methods for the specialised field and developments in specialised teaching methods (in secondary, post-secondary and university education)	5/	●	●	●	●	●	●
Teaching internship (in secondary, post-secondary and university education)	/5	●	●	●	●	●	●
[Op]* Visual arts teaching methods	5/	●	●	●	●	●	●
Sociology of education	/5	●	●	●	●	●	●
Educational communication	/5	●	●	●	●	●	●
Graduation exam - level II	5	●	●	●	●	●	●

\*[Op] = Optional





# DOCTORAL STUDIES





For the last two decades and a half, this department has asserted itself as an essentially representative novelty of our academic activity. This has been actually the very mark of distinction, the significant difference from our traditional national system of higher arts education, one century and a half old now. For the first time in Romanian university history, starting with the year 1990, there occurred the possibility of defending a doctoral dissertation specialized in history and theory of art, or in visual arts aesthetics. Nowadays, doctoral studies represent the third stage of academic study.

At the National University of Arts in Bucharest there are two types of doctorate: the scientific doctorate in History and Theory of Art, and the professional doctorate in Visual Arts, with an artistic research orientation. They both aim at asserting an original viewpoint, by means of applied scientific methods and systematic reflection upon highly competitive artistic projects in the field of visual arts.

Artistic research is different from artistic creation. In order to meet the standards of artistic research, a product must prove its research purpose – be it fundamental, exploring, or applied. The work must generate objective knowledge; its author has to defend an original critical and theoretical standpoint, within the limits of its critical and theoretical rhetoric. Interdisciplinary and experimental approaches can only work for the better in conceiving a doctoral thesis in arts research.

The artistic project as a specific attempt at visual arts research relies on the following characteristic components:

1. Visual arts work, specific for artistic sub-domains:
    - Traditional media: painting, sculpture, graphics, a.s.o.
    - New media: photography, experimental and documentary film, online projects, new image technologies, a. s. o.
    - Projects of scenography /scene painting, fashion design, industrial design, graphic design, restoration, arts pedagogy, arts in public spaces, a. s. o.
  2. Coherent modalities of theoretical analysis, scientific research, organizing and data archive building, providing a system of research and knowledge.
- Rather than text itself, it is image that matters, first and foremost, as both object

and main instrument of artistic research. Text, theory, may accompany, but must never replace this main object of contemplation, which is an aspect quite specific for Visual Arts research. This is why the results of artistic research must depend on image publishing, or on exhibition activities, as characteristic ways of disseminating, often supported by catalogues. If all the other humanistic, social, or exact sciences resort to text publishing as the main method of dissemination, with Visual Arts this is never the case. Text is present here, likewise – and yet the specific forms of research results dissemination will have to rely basically on exhibitions and catalogues, rather than on authorial critical volumes. The National University of Arts organizes in its first year of doctoral study, lectures and seminars based on recent methodological approaches history and theory research, as well as visual arts analysis and interpretation. Author core courses are annually reconfigured and improved by all our department members.

What matters most in the evaluation of scientific doctoral dissertations is their originality: the doctoral thesis has to be built up starting from a notion, a concept, that is not present in its bibliography; innovation and originality must be the merits and arguments for the doctoral dissertation. The research theme has to be relevant. The argumentation technique and the entire structure must be clear. The conclusions must be synthesized in a convincing manner. The critical approach of Romanian and international bibliography must be emphasized. The doctoral dissertation editing style must meet the contemporary international editing standards.

The doctoral dissertation must also include in its contents, beside the text, an artistic project, consisting of a series of visual arts works, presented in an exhibition or at some similar artistic event (in the case of new media, photography and experimental film; or of design, scenography, restoration projects) and documented by a virtual support (film, photographic images, a.s.o.).

### Study Curriculum

<http://www.unarte.org/national-university-of-arts-bucharest-departments-curriculum.php?id=17>

# DOCTORAL STUDIES Curriculum B A

DISCIPLINES	CREDITS	s.1	s.2	s.3	s.4	s.5	s.6
Analysis and interpretation in visual arts: methodological approaches	10	•	•	•	•	•	•
Contemporary approaches in art history and theory research	10	•	•	•	•	•	•
Man, object, and time	10	•	•	•	•	•	•
Avant-Guard and modernities: the studio as global work	10	•	•	•	•	•	•
PhD seminar	10	•	•	•	•	•	•
Contemporary approaches in art history and theory research	10	•	•	•	•	•	•
Analysis and interpretation in visual arts: methodological approaches	10	•	•	•	•	•	•
PhD seminar	10	•	•	•	•	•	•









## UNArte events & Museums in Bucharest

“UNARTE Days” takes place each year, at the end of May, at the The Faculty of Decorative Arts and Design (FADD), Calea Griviței no. 28. It is a non-formal celebration open to everyone (including people that are not in the University). Free concerts, workshops and fashion presentation are organized.



The National Museum of Art of Romania is located in the former royal palace in Revolution Square, central Bucharest, completed in 1837. It features collections of medieval and modern Romanian art, as well as the international collection assembled by the Romanian royal family.

The modern Romanian collection features sculptures by Constantin Brâncuși, Milita Petrașcu, and Dimitrie Paciurea, as well as paintings by Theodor Aman, Nicolae Grigorescu, Theodor Pallady, Gheorghe Petrașcu, and Gheorghe Tattarescu. The international collection includes works by Old Masters such as Domenico Veneziano, El Greco, Tintoretto, Jan van Eyck, Jan Brueghel the Elder, Peter Paul Rubens, and Rembrandt, plus a smattering of works by impressionists such as Claude Monet and Alfred Sisley. Among the best known Old Master works in the collection are Jacopo Amigoni's portrait of the singer Farinelli, a Crucifixion by Antonello da Messina, and Alonso Cano's Christ at the Column.

Address: Calea Victoriei 49-53, București  
Visiting hours: We – Sun 11:00 – 18:00; Mo & Tue – closed  
Tel.: +40 21 313 3030  
<http://www.mnar.arts.ro>

### The Art Collections Museum (MNAR)

The Museum currently holds 42 private collections (with over 12,000 works in a wide range of media) donated to the Romanian State between 1927 and 2002, among which those of Elena and Anastase Simu, Prof Garabet Avachian, Dr. I. N. Dona, Maruca Dona, Alexandra and Barbu Slătineanu, Marcu Beza, George Oprescu, Iosif Iser, Victor Eftimiu, Dr. Mircea Petrescu and Prof. Artemiza Petrescu, Josefina and Eugen Taru, Elisabeta and Moise Weinberg, Idel Ianchelevici, Shizuko Onda, Dr. Emanoil Anca and Ortansa Dinulescu Anca, Hurmuz Aznavorian, Beatrice and Hrandt Avakian.

Romanian art is particularly well represented: valuable samples of folk art (icons on glass and wood, ceramics, furniture, as well as eighteenth- and nineteenth-century textiles) are shown alongside a significant body of paintings by Nicolae Grigorescu, Ioan Andreescu, Ștefan Luchian, Jean Al. Steriadi, Francisc Șirato, Gheorghe Petrașcu, Nicolae Tonitza, Nicolae Dărăscu, Theodor Pallady, Iosif Iser, Alexandru Ciucurecu, and sculptures by Frederic Storck, Oscar Han, Corneliu Medrea, Mița Pătrașcu, Celine Emilian, and Constantin Brâncuși.

The Museum also holds noteworthy works of art by French, Flemish and Dutch artists. Among its masterpieces are works by Gustave Courbet, Camille Pissarro, Antoine Bourdelle, David Teniers the Younger, and Vincent van Gogh.

Address: Calea Victoriei 111, București  
Visiting hours: Sat – We 11:00 – 19:00 (May – September)  
10:00 – 18:00 (October – April)  
<http://www.mnar.arts.ro/Muzeul-Colectiilor-de-Arta>



The National Museum of the Romanian Peasant is a museum in Bucharest, Romania, with a collection of textiles (especially costumes), icons, ceramics, and other artifacts of Romanian peasant life. One of Europe's leading museums of popular arts and traditions, it was designated "European Museum of the Year" for 1996. In 2002, the museum's exhibit space was greatly expanded as the museum store and offices moved into a new building behind the old one, freeing up a considerable amount of floor space in the museum proper.

Address: Șoseaua Kiseleff 3, Sector 1, București  
Visiting hours: Tue – Sun 10:00 - 18:00 (5 pm – last admission)  
Closed on Monday  
Tel.: +40 21 317 96 60 / +40 21 317 96 61  
<http://www.muzeultaranuluiroman.ro/home.html>

### The National Museum of Contemporary Art (MNAC) Palace of the Parliament

Bucharest's newest museum, the National Museum of Contemporary Art was inaugurated in October 2004 in the rear wing of the former House of the People, which houses today the Romanian Parliament, following an innovative and audacious conversion and remodeling of the space. The National Museum of Contemporary Art shows temporary exhibitions by international artists as well as works of highly appreciated Romanian contemporary artists.

Address: Palace of the Parliament wing E4, Izvor St. 2-4, Bucharest  
Access through Calea 13 Septembrie (buses 136, 385)  
Visiting hours: Wed – Sun 10 am - 6 pm  
Tel.: 0040-21-3189137  
[www.mnac.ro](http://www.mnac.ro)

### Anexa MNAC

Address: Calea Moșilor nr. 62-68  
Visiting hours: Wed – Sun 10 am - 6 pm  
Free entrance  
[www.mnac.ro](http://www.mnac.ro)

### Sala DALLES

Address: Bd. N. Bălcescu nr. 18  
Visiting hours: Wed – Sun 10 am - 6 pm  
Free entrance  
[www.mnac.ro](http://www.mnac.ro)

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**The National University of Arts**  
The Faculty of Fine Arts  
The Faculty of History & Theory Art  
  
Strada G-ral C-tin Budişteanu 19  
010773, Bucureşti, sect. 1, România

2

**The National University of Arts**  
The Faculty of Decorative Arts & Design  
  
Calea Griviţei 28  
010733, Bucureşti, sect. 1, România

3

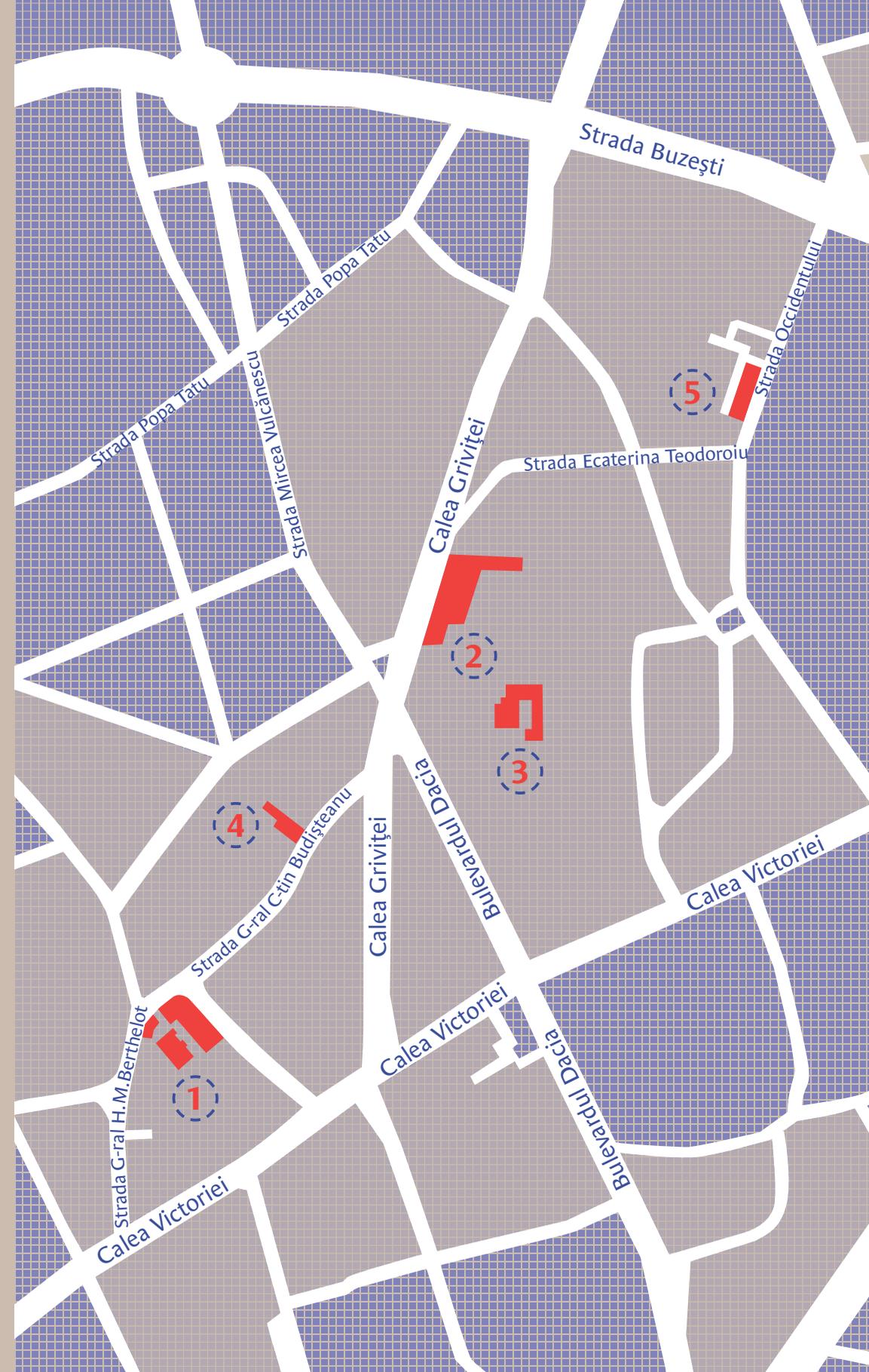
**The National University of Arts**  
The Faculty of Fine Arts  
  
Calea Griviţei 22  
010732, Bucureşti, sect. 1, România

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**The National University of Arts**  
UNAgallery  
  
Strada G-ral C-tin Budişteanu 10  
010772, Bucureşti, sect. 1, România

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**The National University of Arts**  
Students' Hall of residence  
  
Strada Occidentului 18  
010983, Bucureşti, sect. 1, România





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