

ABSTRACTS

Zsófia Gál

■ ***The Apartment-Villas of the Arany János Street, Cluj-Napoca***

Keywords: *Cluj-Napoca, apartment-villa, József Hirschler, Lajos Károly, Sándor Markovits, art nouveau architecture, villa suburb, garden suburb*

The eight villas built in the neighborhood of the Central Park in Cluj-Napoca were predominantly planned by two architects from Budapest, Lajos Károly and Sándor Markovits, and finished by Elemér Moll between 1911 and (probably) 1916. The procurer of the houses was the Catholic parson of the St. Michael's church, József Hirschler, who had built several other buildings in Cluj. The study attempts to serve with a succinct overview about the history of the construction, mainly based on archival sources. It also contains a brief description of the buildings, it offers some information about the architects and contractors, and it also analyses the building types and the architectural program while drawing on local Hungarian and European parallels.

Ágnes Kapitány – Gábor Kapitány

■ ***Sings of Embourgeoisement and Individualisation at the Turn of the Millennium from the Perspective of the Changing Housing Habits and Object Culture***

Keywords: *embourgeoisement, Hungary, housing, everyday objects, sociology, interior design*

The authors have laid out the changes characteristic for the changing housing habits at the turn of the millennium in several scientific papers. Their present contribution focuses on those tendencies which could be viewed as symptoms of the process of embourgeoisement and individualization in the cultural and sociological context of post-socialist Hungary. The process of embourgeoisement started in Hungary in the 19th century, and received a new impetus in the 20th century. A somewhat idiosyncratic form of the process has also been characteristic for the period of state socialism, starting with the sixties, but the deciding impulse was given by the regime change. Bourgeois mentality, based on individual initiative, has become an ideologically legitimate and even dominant model in the nineties,

and found its expression in the material symbols and object culture discussed by the authors.

Anna Keszeg

■ ***A Director Therapy: Co-branding and Creative Convergence in Contemporary Spectacle Industry and Design***

Keywords: *promotional fashion video, creative convergence, co-branding, tendencies*

This short paper focuses on the co-branding tendencies of the contemporary design and media industry. The author presents that strategy by the bias of the promotional fashion video which realizes a collaboration between two creative agencies: the film director and the ethos of the fashion house. Her chosen example is the fashion video of Roman Polanski realized for the Prada fashion house in 2012, entitled *A Therapy* featuring Helena Bonham Carter and Ben Kingsley. The article presents two main questions: that of the authorship and the relation of the auctorial names (1), and that of the relationships between art, applied art and industry in the perspective of storytelling and trans/crossmediality (2).

Dorottya Kovács

■ ***Internet Killed Television: Videoblogs on YouTube***

Keywords: *videoblogging, internet community, online celebrities, amateur TV-show*

Since blogs and forums made their apparition, the internet has granted the opportunity to make our voices heard throughout the web. YouTube, the biggest and most popular video sharing site, other than being a space for publishing video content for free, also makes it possible for anyone to become a celebrity by showing his talents to the internet community. Becoming well-known on YouTube usually doesn't involve managers, only the YouTubers themselves. YouTube vlogs are the reality shows of the web 2.0 generation, the audiovisual genre of keeping a journal and the internet version of (amateur) TV-shows. Content creators on YouTube are their own producers, directors, cameramen and marketing specialists. And even though YouTube videos are often referred to as amateur videos, their audience is growing compared to the audience of traditional media. Since, in many ways, the Y and Z generation's new TV is the

internet, YouTube has become one of the sites that is filling the need for audiovisual content on the internet. The author opens her paper by talking about the medium-specific genre of video blogs, and continues with a presentation of the economics of being a YouTuber. She emphasizes the role of daily videoblogs, as they raise some important questions about anonymity on the internet and the limits of sharing one's life on the web. She finishes her thesis with a media content analysis, where she exemplifies her view on videoblogging on an example.

Gyula Maksa

■ ***From the European Union Cartoons and Comics to the Business Mangas: How Comics and Organizational Communication Meet***

Keywords: *organizational communication, comics, media studies, business mangas, cultural traditions of comics*

While media researchers have still not fully mapped out the connections between organizational communication and comics media, over the last few years the number of works dealing with the dynamics of organizational communication as represented in comics have gained an increased attention. On the other hand, the theory and practice of organizational communication and business seems to explore the comic book and graphic novel based forms of hybrid media. The study focuses on those new areas and newly born genre variants. The goal of the text is to offer a description of the latest tendencies and most recent publications from this domain.

Krisztina Somogyi

■ ***Books, Body and Soul: The Non-Digital Turn***

Keywords: *books, design, e-book, visual intelligence, textuality, Irma Boom, Jonathan Safran Foer, Ulrich Sára*

The article is concerned with the future of traditional paper books, still widely preferred as gifts, but deemed to be in the process of being replaced by e-books in the current digital era. However, according to the author's main thesis, the cultural change brought about by digital literacy actually gives a new impulse to printed books, which are being reborn through a process of reinterpretation of their traditional characteristics. Artistic

book design benefits from this process, as the design becomes even more important due to the challenges posed by the presence of digital texts. Consequently, the rival presence of the e-book could be seen as positive and could be accepted or even welcomed as a provocation by the younger generation of book designers. At the same time, these new book designs also provide a challenge or a provocation to the readers, forced to take a more active role.

József Slézia

■ ***On Contemporary Design***

Keywords: *technology, design, progress, global trends, competition, sustainability, economy, creativity*

The rhythm of technological progress and innovation is noticeably accelerating during the last few decades, in spite of temporary periods of stagnation or crises. As for any branch of human creative activity, strongly associated with technology, this fact also presents a permanent challenge for the field of contemporary design, with regard to its goals, methods, achievements, past and future. One of the main problems of design consists in synchronizing itself with this outstandingly dynamic technological progress and in harmonizing technology with our human needs and changing environment, as well as in creatively contributing to it. One of the most important tasks of design lies in rendering this especially complex and rapidly changing field intelligible and livable for everyday people. Accordingly, the synthetic function of design also means transitivity, interaction and communication in practice.

Carla Szabo

■ ***Jewels as Objectified Concept***

Keywords: *design, jewelry, body, ornament, humor, art, Romania*

Carla Szabo ranks among the most widely known of contemporary Romanian designers. She belongs to a generation of visual and applied artists who did not turn to state funds in order to pursue their creative work, but instead searched for globally accepted strategies, accepting all the risks associated with the establishment of new institutions. Szabo's works can also be viewed as unique due to the fact that her jewelry

designs are of a conceptual nature, which represents a new paradigm of creation not only on a national, but also on an international level. Her jewel designs have been reviewed by the *New York Times*. In her interview with Anna Keszeg, she talks about her creative process, methods of creation and general view on art.

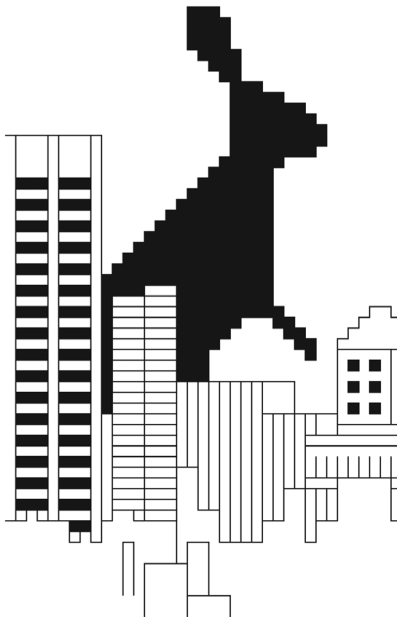
Márton Szentpéteri

■ **Culturing Design Culture**

Keywords: *design culture, cultural studies, third culture, science, humanities, liberal humanism, liberal education*

Claiming that recently emerging design culture studies provide genuine new knowledge, Márton Szentpéteri intends to draw attention to the fact that design – understood here as third culture – can bridge the gap between science and humanities, the two cultures of the famous debate between Charles Percy Snow and Frank Raymond Leavis dating back to the mid-20th century. Assuming this the author states that the most authentic way of understanding design culture is most likely embodied in the autonomous and post-disciplinary intellectual enterprise of design culture studies. In this endeavor, however, he identifies an inborn con-

tradiction between the seemingly value free notion of culture in the framework of cultural studies and that of liberal humanism strongly connected to classical values that nurture the individual nature of a human being. Acknowledging the legitimacy of both points of view simultaneously, he asks the proverbial question: how can we eat our cake and have it in the very same time? In most of his essay he argues, consequently, in favor of reconciling the two attitudes emphasizing that cultural studies, like notions of culture, are more relevant with respect to the object and method of study, whereas culture understood in terms of liberal humanism is more pertinent to why we study design culture. The second perspective foregrounds the author's thesis according to which design at universities is best taught in the context of liberal education and learning instead of solely being part of vocational education and training. Finally, considering the peculiar importance of the designerly ways of knowing, Szentpéteri emphasizes that the cultivation of design culture produces unique knowledge that educates its committed student as well, complementary to the way in which science and humanities do it.



SZÁMUNK SZERZŐI

A lapszámot szerkesztette:
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Támogatók



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„A kultúratudományok demokratikus, depolitizáltak és így értékesnek vélt tudományos igényű kultúrafogalma és a szabadelvű humanizmus elitistának tartott, értékelvű, elsősorban a személyiség formálódását meghatározó, műveltség értelmében vett kultúrafogalma között nyilvánvalóan feszültség mutatkozik sokak szemében. Hogyan lehet e két attitűdöt egyszerre vállalni?”

(Szentpéteri Márton)

ISSN 1222 8338



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