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**TRADITIONS AND INNOVATIONS  
IN MOLDOVAN TEXTILE ART**

**612.01 – *Ethnology***

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The summary and the doctoral thesis can be consulted at the National Library of the Republic of Moldova, the Library of the State Pedagogical University "Ion Creangă", and on the ANACEC website ([www.anacec.md](http://www.anacec.md)).

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## INTRODUCTION

"In culture, nothing should be lost,  
everything must be transmitted and renewed."

Constantin Noica

**Relevance and importance of the topic.** The evolution of textile art is based on traditions that have undergone various modifications dictated by the development of the chemical industry, the automation of work processes, and changes in human mentality along with urbanization. The originality of a community's expression through traditional textiles, the production process, and the modeling of the characteristic features of textiles as a natural result of human evolution reflect essential problems of ethnology in the current stage. This field requires an interdisciplinary and multidisciplinary approach from various aspects: historical, geographical, sociological, artistic, ecological, to value traditional textiles in living spaces, in clothing, and to identify them in the ethnocultural context as part of the cultural heritage of the Republic of Moldova on its European path.

We recall that in 1990, a state commission in the field of research and development of folk art and artistic crafts was launched, which was later forgotten; but in 1998, the Republic of Moldova organized, together with the International Organization (ETN) based in Hanover, the First International Symposium on Textiles and Fashion "Dialogue – 98", which, however, did not continue in the proposed format.

With the adoption in Paris on October 20, 2005, of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions<sup>1</sup>, interest in folk creation increased significantly, and the Bessarabian carpet attracted even more attention from ethnologists and researchers in the field of visual arts, launching the call "Preserve Traditional Knowledge".

The importance of the topic of traditions and innovations in textile art also lies in the fact that on December 1, 2016, the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage decided to register on the Representative List of the Intangible Cultural Heritage of Humanity the traditional techniques of making *scoarțaș* in Romania and the Republic of Moldova<sup>2</sup>, with the joint dossier being developed and presented by Moldova and Romania<sup>3</sup>.

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<sup>1</sup> The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions [online]. Paris, 20 October 2005. [citat 18.11.2018]. Disponibil: <https://en.unesco.org/creativity/sites/creativity/files/passeport-convention2005-web2.pdf>; CONVENȚIE din 20 octombrie 2005 asupra protecției și promovării diversității expresiilor culturale [online]. [citat 18.11.2018]. Disponibil: <https://legislatie.just.ro/Public/DetaliiDocumentAfis/72999>; Decizia Consiliului din 18 mai 2006 privind încheierea Convenției pentru protecția și promovarea diversității expresiilor culturale [online]. [citat 18.11.2018]. Disponibil: <https://eur-lex.europa.eu/legal-content/RO/ALL/?uri=CELEX%3A32006D0515>.

<sup>2</sup> Tehnici tradiționale de realizare a scoarței în România și Republica Moldova [online]. [citat 18.11.2022]. Disponibil: <https://www.unesco.org/archives/multimedia/document-4372-rom-2>; Tehnicile tradiționale de realizare a scoarței înscrise în lista reprezentativă UNESCO [online]. [citat 18.11.2022]. Disponibil:

<sup>3</sup> Tehnici tradiționale de realizare a scoarței în România [online]. [citat 18.11.2022]. Disponibil: [https://patrimoni.ro/images/imaterial/Tehnici-traditionale\\_scoarta\\_Romania.pdf](https://patrimoni.ro/images/imaterial/Tehnici-traditionale_scoarta_Romania.pdf).

"The activity of folk craftsmen could significantly contribute to the development of businesses in the field of culture," was stipulated in the "Culture 2020"<sup>4</sup> development strategy, so the development of craftsmanship and the production of handicrafts are currently in direct coherence with the multidimensional sustainable development of society, aspects fully reflected in the specific Objective 4.2. *Valorization of heritage, traditions, and cultural diversity* of the National Development Strategy "European Moldova 2030" approved by the Parliament of the Republic of Moldova by ordinary law no. 315 of November 17, 2018<sup>5</sup>.

Traditional weaving, alongside artistic embroidery, and other textile art techniques, has always been and remains one of the most expressive artistic crafts practiced in the Romanian space, harmoniously balancing between tradition and innovation, between popular and artisanal, between old and new, but each time driving the evolution of the field diachronically and synchronically. Through their practical, aesthetic, and symbolic value, textile art pieces play a significant role in social communication, the assertion and promotion of cultural identity, being used actively in events and celebrations.

In the context of valuing and promoting this treasure, it is necessary to collect data, inventory, examine, describe textile art pieces, conserve, museify, and patrimonialize them, which can only be achieved jointly by state institutions, governmental and non-governmental organizations, educational and museum institutions, agencies that can carry out a series of measures to safeguard textile art pieces and demonstrate originality and creativity in the art of reusing textiles.

On the other hand, the collection, inventory, research, description, and systematization of textile art pieces are primary actions ensuring an important context in which traditional textiles are harmoniously integrated with technologies and innovations. Despite the existence of several textile craftsmanship centers in Moldova, often based on enthusiasm and passion, we find that at the current stage, we do not have a genuine national museum of craftsmanship, a multidisciplinary research, education, learning, interaction, and experience-sharing center from professionals and experts to those eager to explore the secrets of artistic craftsmanship, which would open new perspectives for preserving and valuing the textile art treasure and creating new jobs. In promoting the image of the Republic of Moldova, the traditional carpet and its ornamental motifs (e.g., the tree of life) have become a brand of the country and tourism agencies, listed as UNESCO heritage, on stamps, envelopes, clothing articles. However, the only Textile Museum in Moldova is currently located in s. Clișova, m. Orhei, including a "live" museum of folk crafts, a "Casa Mare", a training center, an exhibition hall of authentic carpets, and a traditional clothing exhibition hall<sup>6</sup>. It is noteworthy that in 2009, the late Elena Postolachi proposed organizing a "National Research and

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<sup>4</sup> Hotărârea Guvernului Nr. 271 din 09.04.2014 cu privire la aprobarea Strategiei de dezvoltare a culturii „Cultura 2020” și a Planului de acțiuni privind implementarea acesteia [online] [citată 18.11.2018]. Disponibil: [https://www.legis.md/cautare/getResults?doc\\_id=60253&lang=ro](https://www.legis.md/cautare/getResults?doc_id=60253&lang=ro).

<sup>5</sup> Strategia națională de dezvoltare „Moldova Europeană 2030”, Legea Parlamentului nr. 315/2022 pentru aprobarea Strategiei naționale de dezvoltare „Moldova Europeană 2030” [online] [citată 12.12.2022]. Disponibil: <https://www.parlament.md/ProcesulLegislativ/Proiectedeactelegislative/tabid/61/LegislativId/6209/language/ro-RO/Default.aspx>.

<sup>6</sup> Muzeul textilelor [online]. [citată 15.10.2021]. Disponibil: <https://rusticart.md/portfolio-item/muzeul-textilelor/>

Development Center for the Material Values of Folk Art with a database for each field with scientific-methodological work, returning to national values through various forms of education, organizing small enterprises, museums because artisanal values are on the verge of disappearance."<sup>7</sup>

From the perspective of social processes, current textiles, as part of culture, narrate the essence of time and societal metamorphoses. This work represents a study outlining the influence of traditional Bessarabian textiles on the formation of the cultural identity of the people, reflected through the evolution of local textiles. The heightened interest in traditional values contributes to the valorization of textile traditions in the context of current stylistic concepts and new innovative changes in the field of textile art. The modern approach to decoration techniques in traditional textiles is one of the most important ways to promote traditional material culture to form the cultural identity of our people. Historically, the traditions of textile art have been valued and continue to be fully explored by renowned plastic artists from Moldova who have recognized textiles as art and elevated weaving to the level of highly appreciated art. The names of weavers, fashion designers, and their creations based on tradition versus innovation are well-known domestically and abroad – Elena Rotaru, Maria Saka-Răcilă, Lidia Ceban-Boico, Andrei Negură, Silvia Vrînceanu, Valentina Marțîncus, Maria Coțofan, Maria Cristea, etc. Considering the connection between tradition and innovation in textile art, we focused primarily on reflecting the activities of professional weavers, representing textiles inspired by folk art, traditional weaving, and identifying tapestries worked in innovative author techniques proposing thematic, coloristic, form, ornamental motif innovations that have evolved over time.

Moreover, the challenges society currently faces – the COVID-19 pandemic in 2020–2022, Russia's invasion of Ukraine on February 24, 2022, climate change, global warming, etc. – generate the necessity of a special policy towards the country's cultural heritage, including traditional textiles. In this context, not only discussions and approaches regarding the integrity of textile pieces and artistic-craft products under uncertain conditions are important, but also the use of eco-friendly, pure, non-allergic textile products that do not pollute the environment, making innovations in this field welcome and necessary. Thus, the issue of eco-textiles, recyclable products, along with preserving textile traditions and implementing innovations, are highly relevant aspects deserving multidimensional study, which determined the problematization, timeliness, and importance of our research.

**The degree of research on the issue in historiography.** A comprehensive analysis of the bibliography on the topic found the presence of several publications on textiles, predominantly carpets and traditional fabrics, while the multifaceted aspect of traditions and innovations in folk and professional artists' textile creation has been largely overshadowed, making our research both relevant

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<sup>7</sup> POSTOLACHI-IAROVROI, Elena. Covoarele moldovenești – perle din zestrea etnică, astăzi țin calea spre dispariție. In: AKADEMOS, nr. 1 (12), februarie 2009, pp. 101-103.

and necessary. The available publications at this stage of research have been chronologically differentiated into the following categories: 1) publications from the beginning of the 20th century up to the year 1917; 2) publications from the interwar period (1918–1940); 3) Soviet historiography; and 4) publications that appeared in Romania after the 1989 revolution and the proclamation of the independence of the Republic of Moldova in 1991.

The theoretical and methodological support of the thesis is provided by the synthetic and theoretical works developed in the Romanian space by George Oprescu, Georgeta Stoica, Nicolae Dunăre, David Goberman, Matus Livșiț, Valentin Zelenciuc, Zina Șofranksy, Varvara Buzilă, Gheorghe Mardare, Silvia Șărănuță, Elena Postolachi, Maria Ciocanu, Ana Simac, Constantin Spînu, Ludmila Moisei, Ion Bălțeanu, Natalia Procop, and other notable researchers from both banks of the Prut River.

As for the platforms of certain schools or scientific currents in international ethnology, we will mention the works of anthropologists that refer to the interpretation of data, the formation of the general concept of culture, seen as a network of meanings, its analysis being based on dialogue, understanding, interpretation, the search for meanings, and the revelation of social mechanisms that shape human experience, as stated by the founder of the direction of interpretative anthropology, K. Geertz.<sup>8</sup>

Additionally, anthropologist Arnold Van Gennep presents the synthetic formula of rites of passage in his theoretical research, impressive in its simplicity and depth, works that have become true manuals for ethnographic research, folklore studies, and the study of rites of passage.<sup>9</sup>

A special encouragement for a complex approach to this issue has its roots in the study of specialized literature and, firstly, we will mention the article by Tatiana Neiceva 'Tradition and Innovation' about tapestry artist Silvia Vrînceanu (1978)<sup>10</sup>, the study by Mrs. Sofia Bobernaga about carpets made by the visual artist Maria Saka-Răcilă 'Traditions and Innovations in Applied Decorative Art' (1980)<sup>11</sup>, the article by Dr. Ana Simac about tradition and modernity in the creations of Maria Saka-Răcilă (2012)<sup>12</sup>, etc.

Despite the fact that the subject of Bessarabian carpets, traditional textiles, and ornamental motifs has been approached within other temporal or geographic limits, we find that the textile art of the 20th century and the first decades of the 21st century has not been the subject of study, which justifies our intention to carry out a complex study on the traditions and innovations in the textile art of Moldova.

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<sup>8</sup> GEERTZ, K. *The Interpretation of Cultures*. 1973. 560 p. ISBN 5-8243-0474-2

<sup>9</sup> GENNEP, Arnold Van. *Les rites de passage / Riturile de trecere*. Trad. în rom. Iași: POLIROM, 200 p.

<sup>10</sup> NEICEVA, T. *Tradiție și inovație*. In: *Literatura și arta*. 1978, 24 aug., p. 7.

<sup>11</sup> BOBERNAGA, Sofia. *Tradiții și inovații în arta decorativă aplicată*. In: *Nistru*. 1980, nr. 6, p. 154.

<sup>12</sup> SIMAC, Ana. *Dialogul între tradiție și modern în creația Mariei Saka Răcilă*. In: *AKADEMOS*, 2012, nr. 1 (24), pp. 142-147.

**The scientific research methodology** used in the thesis involves applying specific research methods from the socio-humanistic field, namely analysis, field observation, interviews, and informant inquiry, data interpretation, description, systematization, synthesis, and ethnological research methods (interviews, observation), combined with research methodology from the field of visual arts. Collectively, these methods characteristic of ethnology, history, cultural anthropology, and visual arts can provide a valuable tool for study, a systemic approach for achieving the proposed aim and objectives, as well as the advanced working hypothesis. Special attention was given to interviewing respondents during documentation visits in various localities, with the discussion algorithm focused on question-and-answer interactions provided by respondents. In this context, the significance of informants, respondents is essential with reference to working techniques, technological procedures, raw materials (hemp cultivation, sheep breeding, etc.), ornamental motifs, tradition, and innovation used by artisans in Bessarabian localities.

**The aim** of the thesis is to determine, examine, and systematically analyze the multifaceted aspects of traditional textiles from the Republic of Moldova with the aim of integrating them into the contemporary cultural sphere through innovations, reconstructions, and proposals for multidisciplinary valorization.

To achieve this aim, several objectives were proposed:

1. Examine the evolution of textile art as an integral part of cultural heritage through previous research and updated sources.
2. Identify the ensemble of traditional textiles and classify the pieces according to functionality, zoning, and usage specifics.
3. Systematize traditional versus innovative textile work and decoration techniques.
4. Establish the role of workshops, monasteries, and contemporary craft centers in preserving and promoting textile art.
5. Identify plastic artists who practiced and still practice weaving art through innovative aspects.
6. Determine innovations in textile design by increasing the influence of traditional culture on the evolution of contemporary textile art.
7. Integrate traditional textile art into the contemporary cultural sphere and the European space through reconstruction, valorization, and innovation proposals, a creative and innovative approach.

**The research hypothesis.** The multidisciplinary research of traditions and innovations in textile art as an integral part of cultural heritage will determine the optimal conditions for launching and effectively promoting the process of safeguarding authentic pieces by preserving and promoting traditions from the Romanian space, implementing originality and authenticity in the craft

environment, education through and for heritage, integration into the European space, and the heritage listing of textile pieces of historical, artistic, and memorial value, associating with new changes and innovations in the field of textile art.

**The chronological limits** of the thesis include the period from the early 20th century to the early 21st century, thus integrating into our research area the changes that have occurred in the field of textile craftsmanship in terms of tradition and innovation over a century. These temporal limits will allow us to examine in complexity all the processes in the evolution of textiles in different historical periods.

**The geographical framework** It relates to the current area of the Republic of Moldova, including rural and urban localities, as well as some districts on the left bank of the Dniester.

**The theoretical value** of the work involves identifying the particularities of morphological, formal, and decorative transposition of traditional Bessarabian textiles into contemporary textiles, emphasizing innovations in the field. The work elucidates theoretical aspects of implementation in interior textiles and clothing models, valuing the original old decoration methods of textiles with an innovative character, given that current fashion design is one of the most explored fields of today's textile traditions. The materials accumulated and presented in the thesis pages will be useful theoretically for developing bachelor's, master's, doctoral theses, course notes, synthesis studies on traditional textiles and innovations in this particularly complex and current field.

**The practical value.** The work has an applicative character by synthesizing existing textile decoration techniques currently used in contemporary design activities, fashion, ambient textile, interior design. The new systematization of textile decorative techniques outlines the practical value of the work to be used in the training process of students in the "Decorative Arts" study program, as well as those in "Ethnology" and "Cultural Heritage", and in specialized faculties at the State Pedagogical University "Ion Creangă" in Chişinău, the Technical University of Moldova, the Academy of Music, Theatre, and Fine Arts, centers of excellence in Chişinău and Bălţi, creativity and craftsmanship centers in the Republic of Moldova.

**Implementing the obtained results.** Our research results have been successfully implemented in lectures and practical lessons in the subjects "Textile Design" and "Artistic Design" of textiles at UTM, using traditional decorative techniques and/or decoration models in clothing creations that represent distinctive characteristics of traditional Bessarabian culture, student practice stages, and bachelor's and master's theses. They have been presented in several editions of the TV Moldova 1 show "Good Morning", as well as in eco-fashion or traditionally based fashion shows presented at the international scientific conference "Cultural Heritage of Yesterday - Implications for the Development of Tomorrow's Sustainable Society" (September 23-25, 2019, 1st edition, Chişinău-Iaşi), the international exhibitions "INFOINVENT" in Chişinău (the collection "Clothing items with



valorization of Romanian folk costume elements" by authors Iulia Rabei, Alina Tocarciuc, in (2015)<sup>13</sup>, the clothing collection "In Line" by authors Ana Colodeev, Alina Tocarciuc, Elena Racceeva, Olga Sugac (2017 edition)<sup>14</sup>, The cultural fashion model "Metamorphosis" (2019 edition) was part of the team's participation in the International Salon of Research, Innovation, and Invention, PROINVENT 2017 (15th edition, March 22-24, 2017, Technical University of Cluj-Napoca, Romania), featuring the work "Ecological Clothing Products" (authors: O. Sugac, O. Plugaru, A. Tocarciuc, M. Cercasin, L. Cotelea-Condrea); at the International Festival Золотая АрхИдея-2021 (April 20-25, 2021), with a recycled fashion model created within a fashion project, authors: Irina Rotaru, Alina Tocarciuc. Collaboration at the ZIPhouse Center of Excellence and Acceleration in Design and Technologies (Chişinău); presentation of coordinated collections at the "ECO Fashion Show" during the "European Researchers' Night" (9th edition, September 30, 2022, Chişinău), within the "GreenSCI – Green Science for a Healthy Society" project, a program of the European Union for research and innovation Horizon Europe<sup>15</sup>; participation as a key speaker at the webinar "21st Century School: Ecological Education for Sustainability" with the presentation "Textile Recycling – Ecological Solution and New Trend" (November 23, 2022). As head of the "Industrial Fashion Design" program, Faculty of Design, the collections of young fashion designers, graduates of UTM, were coordinated and displayed at the International Fashion Festival "Transylvania Fashion" (2021 and 2022 editions, Cluj-Napoca), at the XIX International Young Designers Contest "Constellation Chestnut" -2021, held at the National University of Technologies and Design in Kiev.<sup>16</sup> In 2022, an Erasmus+ mobility internship was completed at the "George Enescu" National University of Arts (UNAGE) in Iaşi, Romania; as well as internships at Accademia di Belle Arti Aldo Galli IED Como, Italy (October 2018), at Polimoda Firenze, Italy (November-December 2019), and at the University of Arts and Design, Cluj-Napoca (February 2020).

**Approving the research results.** The basis of this thesis includes 27 articles published in national and international scientific journals; the research results are valorized editorially in 9 materials from national/international scientific conferences, collections of articles, and communication theses.

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<sup>13</sup> INFOINVENT 2015, Catalog Oficial. Expoziția Internațională Specializată 25-27 noiembrie 2015 [online] [citât 23.10.2022] Disponibil: <https://docplayer.net/48794609-I-n-f-o-i-n-v-e-n-t.html>, p. 206-207.

Noaptea cercetatorilor europeni [online] [citât 23.10.2022]. Disponibil: <https://noapteacercetatorilor.md/noaptea-cercetatorilor-europeni-editia-2022>.

<sup>14</sup> INFOINVENT 2017, Ediția a XV-a, Catalog Oficial. Expoziția Internațională Specializată 15-18 noiembrie 2017 [online]. [citât 23.10.2022]. Disponibil: <https://infoinvent.md/assets/files/catalog/catalog-2017.pdf>, pp. 183-184.

<sup>15</sup> Noaptea cercetatorilor europeni [online] [citât 23.10.2022]. Disponibil: <https://noapteacercetatorilor.md/noaptea-cercetatorilor-europeni-editia-2022>.

<sup>16</sup> [online] [citât 23.10.2022]. Disponibil: <https://knutd.edu.ua/pod-ta-publkat/news/14215/>; [online] [citât 23.10.2022]. Disponibil: <https://youtu.be/VBrS3k36BU>; <https://youtu.be/kG2frCPR0yE>.

The obtained results have been approved by public defense of several reports at national/international scientific conferences. In 2017, the title of "Best Doctoral Student of the Academic Year 2016–2017" was awarded by the UTM Senate.

**Keywords:** tradition, innovation, textiles, art, history, ethnology, Bessarabia, Moldovan SSR, Republic of Moldova, craftsmanship, plastic artists, decorative art masters, raw materials, textile design, eco-design, restoration, reconstruction, valorization, cultural heritage.

## **CONTENT OF THE THESIS**

The thesis consists of an *Introduction*, where the basic aspects of the research are presented: the argumentation of the topic, the degree of research in historiography, the purpose and objectives, the chronological and geographical limits of the research, the theoretical and applied value, the novelty, and originality of the material presented. The thesis includes four chapters with extensive and detailed conclusions, and it concludes with General Conclusions and Recommendations. For the development of the thesis, a list of publications was examined, integrating 492 works in Romanian, English, Ukrainian, Russian, as well as electronic sources.

The appendices include the author's field materials, the list of informants, the list of regional museums visited, and the localities where field research was conducted, documents, and photographs illustrating traditions and innovations in textile art.

**Chapter 1 "Textile Art – History and Contemporaneity"** includes four subchapters, where a retrospective of the examined publications is presented, in which aspects referring to traditional textiles, the emergence, and development of innovations implemented in the field of textile art are addressed directly or tangentially within different chronological limits. The historiographical analysis of publications in the field is complemented by the examination of accessible sources for the elaboration of this investigative endeavor. In Chapter 1, the evolution of textile art between traditional and innovative as part of the cultural heritage is examined through previous research and available sources at this stage of the study.

The field of textile art, traditional pieces, and innovations need to be researched multidisciplinary from various aspects: historical, ethnological, geographical, sociological, artistic, ecological, technological, to valorize traditional textiles and identify them in the ethnocultural context as an integral part of the national heritage of the Republic of Moldova. Innovations implemented at the current stage in the field of textile art, coexisting with centuries-old traditions, add value to the textiles cataloged by us in national and regional museums, private collections, and during field documentation.

By proposing in Chapter 1 to examine the evolution of textile art as an integral part of the cultural heritage through previous research and updated sources, we conducted a complex analysis, to the extent of the availability of accessible publications and research sources, of the works of researchers

who directly or tangentially focused on the issue of textile art.<sup>17</sup> The analysis of accessible publications leads us to the conclusion that at the current stage in national historiography, there is no study that fully integrates the value of traditions and the weight of innovations in textile art.

Studying the specialized literature concerning the evolution of textile art in Bessarabia/MSSR/Republic of Moldova, we found that in national historiography there are a series of publications that to varying degrees refer to the subject discussed by us. Being aware that within the limits of a thesis not all subjects related to the field of textile arts from the current space of the Republic of Moldova can be covered, we focused our attention on aspects concerning traditional textiles in folk art and innovations found both in folk textiles and those implemented in contemporary textile design, as well as those adopted by professional plastic artists who have realized and continue to practice artistic tapestry.

Chronologically, I have outlined several research phases, conditioned by socio-economic, political, ideological, and cultural aspects, as follows: 1) publications from the beginning of the 20th century up to the year 1917; 2) publications from the interwar period (1918–1940); 3) Soviet historiography; and 4) publications that appeared in Romania after the 1989 revolution and the proclamation of the independence of the Republic of Moldova in 1991. The few publications from the years 1941–1944, especially those examined by Tatiana Galușca on folklore and traditions, deserve attention. The analysis of the situation in the field of textile art noted the presence in Romanian historiography of numerous monographs, studies, collections, and articles, whose authors address the topic of old textiles, their typology, and symbolism. Meanwhile, the issue of tradition versus innovation in textile arts within the current space of the Republic of Moldova was discussed tangentially, making the research undertaken by us both timely and significant.

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<sup>17</sup> ГОБЕРМАН, Д. *Ковры Молдавии*, Кишинев: Картя молдовеняскэ. 1960, 138 p.; KALAȘNIKOVA, N.; POSTOLACHI E. *Covorul moldovenesc = Молдавский ковер = Le tapis moldave*, Chișinău: Timpul, 1985. 40 p.; ПОСТОЛАКИ, Е. *Молдавское народное ткачество*. Кишинев: Штиинца, 1987. 250 p.; *Covorul moldovenesc = Молдавский ковер = Moldavian carpet* / aut.-alcăt.: Valentin Zelenciuc, Elena Postolachi. Chișinău: Timpul, 1990. 132 p.; MARCO, M. Particularitățile covoarelor populare de pe teritoriul de confluență etnică din raionul Camenca. In: *Buletin Științific*, Ediția 3, Chișinău, 1990, pp. 153-163; BUZILĂ, V. Covoarele produse în sistemul industrial. In: *Buletinul Științific al Muzeului Național de Etnografie și Istorie Naturală a Moldovei*, 2005, vol. 3 (16), pp. 49-65; BUZILĂ V. Covoarele în contextul patrimoniului cultural al Republicii Moldova. In: *AKADEMOS*, 2009, nr. 1 (12), pp. 104-109; POSTOLACHI, E. Covorul moldovenesc în dificultate. In: *AKADEMOS*, 2011, nr. 4 (23), pp. 113-119; CONDRATICOVA, L. Valoarea istorico-artistică a veșmintelor bisericesti. In: *AKADEMOS*, nr. 4 (27), 2012, pp. 165-169; BUZILĂ V. *Covoare basarabene. Din patrimoniul Muzeului Național de Etnografie și Istorie Naturală, Republica Moldova / Bessarabian carpets. The National Museum of Ethnography and Natural History of the Republic of Moldova*. București: Editura Institutului Cultural Român, 2013. 252 p.; BUZILĂ V. Dimensiunile axiologice naționale și mondiale ale scoarței basarabene. In: *AKADEMOS*, 2014, nr. 3 (34), pp. 164-172; MARDARE Gh. *Arta covoarelor vechi românești basarabene. Magia mesajului simbolic*. Chișinău: Cartier, 2016. 334 p.; CONDRATICOVA, L.; TOCARCIUC, A. Simbolismul, tipologia și uzualitatea țesăturilor lucrate în centrele de artizanat din Moldova. Studiu preliminar. In: *Știința în Nordul Republicii Moldova: realizări, probleme, perspective*. Conferință națională cu participare internațională, 2019, ediția a 3-a, Bălți, s.n., 2019, pp. 398-402.

The theoretical support of the thesis was provided by synthetic and theoretical works developed in the Romanian research space by scholars in the fields of ethnology, history, and anthropology.

Regarding the research sources, we selected and examined various categories of sources, both written and material. Multiple research sources offer substantial opportunities to study different types of traditional textiles based on these sources. At the same time, the sources available at the current stage of research, corroborated with the field materials accumulated by us in recent years, allowed the identification, cataloging of traditional textiles, the establishment of changes, and the systematization of innovations in the field of textile art from the Republic of Moldova. Based on archival sources, the activity of secular workshops as well as workshops for making carpets from Bessarabian monasteries was followed, with more information being introduced into the scientific circuit for the first time. A valuable category of sources is constituted by the inscriptions attested on carpets or embroideries, indicating the year of the piece's work, often the name of the craftswoman, and the act of donation of the piece.

The Press of the period provided us with valuable information to complete the research on textile art, the information being complemented by photos and sketches proposed to assist artisans.

The ethnographic expeditions carried out by researchers in the 20th century aimed to inventory materials, capture photographs, and document in order to transfer valuable objects to museums. Thanks to these ethnographic expeditions, several textile pieces were museumized and preserved. The pieces were photographed or drawn, later becoming a source of inspiration for artisans of the time. We will particularly highlight the importance of the ethnographic research conducted by collaborators from the "Artizana" society, including Andrei Negură, Tudor Braga, and others, who documented authentic textiles in detail in localities such as Briceni, Dondușeni, Orhei, Ialoveni, Ungheni, and others.

If the current purpose of ethnographic expeditions is to inventory and study textile pieces to enrich heritage, then during the Tsarist and Soviet periods, ethnographers' expeditions in Bessarabian localities were regularly conducted to augment the existing collections in Moscow and Saint Petersburg through photo documentation and acquisition of items, including those from the field of textile art. Under these circumstances, a considerable portion of Bessarabian textile art became inaccessible for research, being held in Russian museums.<sup>18</sup>

Based on field research, I have identified various pieces with different technical and decorative approaches in villages populated by Romanians, Ukrainians, Poles, Russians, Gagauz, Bulgarians, as well as in mixed villages, where trends in clothing, color, shape, and decor influence each other. In search of original pieces that had not been previously examined by researchers, I conducted field trips to several predominantly rural localities in the northern and central districts of the Republic of

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<sup>18</sup> CONDRATICOVA, L.; BUJOREAN, T.; CERCAȘIN, M.; TOCARCIUC, A.; PINTILEI, E. Expedițiile etnografice și importanța lor în dezvoltarea artizanatului din RSS Moldovenească. In: *AKADEMOS*. 2020, nr. 2(57), pp. 144-154.

Moldova. The information and images of these pieces are being introduced into the scientific circuit for the first time, scientifically valorized, and becoming an important part of the cultural heritage.

Textile pieces have become true pages of our people's history, and to study the evolution of textile art it is necessary to examine the material and written sources together. In the National Archives Agency funds, the General Directorate of the Governmental Archival Fund, and the Directorate of the Social-Political Archival Fund, we identified some files referring to the activity of places of worship, the inventory of monasteries upon their liquidation, information about workshops and artels for textile making, as well as the personal files of researchers who studied national carpets at the time. The written research sources are complemented by the material ones, completed by the recent field expeditions of the author, which allowed us to achieve an overall vision of the traditions and innovations in textile art.

**Chapter 2 "Textile Art: Typology, Functionality, and Symbolism"** reflects the typology of textiles and their use, with the author focusing on important aspects such as the structure of the textile ensemble and the general typology of pieces; the classification of pieces based on raw materials, region, and usage methods, working techniques, color scheme, and decor/ornamentation.

Textile pieces occupy an important place in the spirituality and daily life of humans. Even though in national historiography there are a series of publications that reveal the place and role of traditional textiles, we propose a different approach to this issue, with our field research extending substantially the research area and allowing the diversification of addressed subjects. In this chapter, we established the ensemble of traditional textiles from the current space of the Republic of Moldova based on such criteria as the raw materials used for making textile pieces and region (north, south, center), which largely condition the functionality of the pieces. The formulation of the issue was determined by the logic of the research strategy, oriented towards elucidating the aspects of studying textiles, which require a corresponding, modern perspective in understanding them in the overall totality of transition rites (birth, wedding, funeral), the decoration of traditional and contemporary homes. At the same time, we realized a complex typology of fabrics made by local artisans and focused on the analysis of textile groups according to fiber composition (wool, cotton, linen, hemp, silk), adapted to current conditions, according to the following criteria: hygienic peculiarities, sustainability (degree of environmental pollution, resource consumption during production, decomposition period), functionality, and longevity (wear resistance, colorfastness), and aesthetic aspects.<sup>19</sup>

By proposing to achieve a complex typology of textiles (by identifying the symbolism and diversity of usage modalities of textiles), we concluded that textile pieces have a very important place in the spiritual and daily life of humans.<sup>20</sup> The research algorithm refers to elucidating the aspects of

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<sup>19</sup> CONDRATICOVA, L.; TOCARCIUC, A. Simbolismul, tipologia și uzualitatea țesăturilor lucrate în centrele de artizanat din Moldova. Studiu preliminar. In: *Știința în Nordul Republicii Moldova: realizări, probleme, perspective*, Conferință națională cu participare internațională, 2019, ediția a 3-a, Bălți, s.n., 2019, pp. 398-402.

<sup>20</sup> Ibidem, pp. 398-402.

studying textiles through a modern perspective in understanding and explaining them in the totality of transition rites, home decoration, etc.

The structure of the textile ensemble was determined based on the results of our predecessors, ethnographic expeditions, completed by our field research, corroborated with archival data, museum collections, and specialized literature. This allowed us to identify the most valuable and authentic traditional textile pieces from Bessarabia, which were handmade and distinguished by their originality in texture and color, ornamentation, and decor, possessing a high level of technical and technological craftsmanship, with a multitude of local variants.

The examined textile pieces allowed us to highlight several types of fabrics worked in the craft centers of Moldova, classified according to relevant criteria.

The first classification concerns the working raw materials, thus differentiating fabrics worked from natural raw materials (wool, semi-wool, hemp, linen, cotton, silk), described in detail as the most sought-after raw materials in the Republic of Moldova for fabric making.<sup>21</sup>

Depending on the nature of the raw material, we differentiated a) fabrics worked from natural yarns, dyed with natural dyes, and b) artificial fabrics, dyed with industrial dyes, which marked the mass production of fabrics especially in the second half of the 20th century, considerably reducing their historical-artistic value. Special mention will be made of the attention given to ecological fabrics, made from natural, quality raw materials, which are currently very much in demand.

Regarding the localization of raw material production and the making of certain textiles, we will underline that for many families and even entire localities, sheep farming, resulting in sheep shearing, wool scouring, spinning of fine, thin yarns used later in the making of different fabrics, became a business, thus developing the domestic industry. Such businesses concerning sheep breeding, wool production, and textile making were signaled in most localities in the north and south of the Republic of Moldova, with certain differences: in the north, soft wool used for making decorative fabrics is widespread, while in the south, fabrics from natural sericultural yarns (raw silk) predominate, as these regions were specifically engaged in sericulture; in the north and central Moldova, hemp was cultivated in the past, while in the south – flax.

Taking into account the usability and symbolism of the made pieces, we established fabrics intended for decorating the interior of homes<sup>22</sup>: fabrics for floor decoration/heating (carpets, rugs); fabrics for wall decoration/heating (wall carpets, wall hangings, stylized decorative panels); fabrics for beautifying the sleeping space with apotropaic functions (rugs, blankets, pillowcases, bedspreads, sheets); household fabrics (towels, hand towels, table napkins, tablecloths); fabrics used as means of

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<sup>21</sup> PROCOP, N.; NEGRU, V.; SÎRBU, L.; CERCAȘIN, M. *Terminologie vestimentară. Dicționar ilustrat roman-englez*. Chișinău: Gunivas, 2017. 140 p.

<sup>22</sup> TOCARCIUC, A. Typology and specificity of traditional ceremonial textiles. In: *Conservation and restoration of cultural heritage*, Lucrările științifice de la cea XXII-a ediție a Simpozionului Internațional „Conservarea și restaurarea patrimoniului cultural”, Iași 22-23 septembrie 2021, Iași: Doxologia, 2021, vol. XXII, pp. 241-258.

transporting certain products (saddlebags, small bags). Interior pieces include textiles used for furnishing and decorating living spaces depending on their placement and function, classified into pieces for interior walls; for floors; for doors, windows, and interior zoning.<sup>23</sup>

At the same time, fabrics intended for making clothing items were established: handmade pieces, differentiated by gender (for men and women), age (children, young people, elders), symbolism (clothing included in the birth, baptism, wedding, funeral rite).

In this context, we identified occasional pieces, including textiles created in advance and customary in the transition rites in a person's life: birth, baptism, naming ceremony; engagement, wedding; funeral.<sup>24</sup> Ceremonial textiles determined the material value of Christian religious rites and the traditions of the main stages in a person's life. A special place was reserved for the description and classification of ornamental motifs used for textile decor in accordance with the functionality of the pieces.

Starting from the technology of fabric making, we established handmade fabrics, in domestic conditions, and fabrics made on special mechanical devices, which allow the multiplication of pieces.<sup>25</sup> The analysis of the peculiarities of creating folk textiles led to the identification of three structural groups: a) pieces conditioned by production technology; b) pieces initially formed aesthetically, designed to offer artistic value to everyday things; c) pieces with the additional introduction of finishing/decorating techniques to enhance the aesthetic value of the work.

We find that the typology of traditional textile pieces is conditioned by spiritual, aesthetic, technical, socio-economic factors, with the structure and proposed classifications of textiles being reflected in tables, schemes, and images, to facilitate the understanding of the complex structure of traditional textiles. The proposed typology, quite exhaustive, reflecting several dimensions of identified traditional textiles, represents the foundation of the multidimensional research algorithm of traditional fabrics and the reflection of innovations for different types of usual textiles in the Romanian space.

In the pages of **Chapter 3 "Workshops and Craft Centers in the Field of Textile Art"**, the workshops and centers for textile making attested in the current space of the Republic of Moldova are examined; the role of monastic centers as promoters of culture and national identity through the functioning of various workshops for making textiles, carpets, clothing pieces is specified; the workshops for making and producing artisanal and industrial textiles from Bessarabia, the Moldovan SSR, and the Republic of Moldova are identified and described; the craft centers and the activity of

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<sup>23</sup> TOCARCIUC, A. Considerații privind tipologia textilelor tradiționale de interior din Moldova. In: *Patrimoniul cultural de ieri: implicații în dezvoltarea societății durabile de mâine*, Conferință științifică internațională, Chișinău, 28-29 septembrie 2021, ediția a IV-a, vol. III, pp. 251-257.

<sup>24</sup> TOCARCIUC, A. Typology and specificity of traditional ceremonial textiles. In: *Conservation and restoration of cultural heritage*. Iași: Doxologia, 2021, vol. XXII, pp. 241-258.

<sup>25</sup> BĂLTEANU, Ion. Țesutul decorativ în creația meșterilor populari. In: *Revistă de Etnografie*. Serie nouă, 2006, Nr. 5, pp. 72-78; FLOREA, S. Țesutul artistic – valoare a patrimoniului cultural. In: *Realități culturale*, 2014, Nr. 6, pp. 23-24; CUJBĂ, L. Țesutul covoarelor sau Arta veșniciei. In: *Moldova*. 2014, Nr. 11/12, pp. 60-64

textile artisans from the Republic of Moldova are described; the contribution of plastic artists in the industrial production of textiles is highlighted.

In Bessarabia, textile pieces were produced in domestic households, with housewives gathering at evening sittings during the long winter evenings, having set up the weaving loom in the Big House, at nunneries, where looms were placed in rooms. Later, textile pieces, fabrics, and clothing began to be produced within workshops that generated specialized factories. In this chapter, we aimed to highlight the most important craft centers where textiles are produced, to identify the workshops and associations producing textiles, as well as to highlight the role of monastic workshops in promoting authentic values in the field of textile art. A special place is reserved for identifying artisans who have worked and still work today in the field of textiles, and based on archival sources and field documentation, we have made known the names of plastic and decorative artists who have developed sketches for state-produced carpets, thus contributing to the association of the state sector with the artisanal one, the collaboration between artisans, and the implementation in the real sector of the results of ethnological research and expeditions. Moreover, it has become fashionable to collect authentic textile pieces, clothing, ceramics, to form local, regional museums, or private collections. On one hand, such actions demonstrate interest in textile art and true heritage values, but on the other hand, once they reach private collections, many pieces become inaccessible to researchers or take the path of antique shops. Thus, Moldovan carpets are alienated through commercialization at fabulous prices (depending on age, decor, dimensions), substantially reducing the fund of the cultural treasury.

Textile making was one of the most important domestic crafts in the Romanian space. Village households were designed and arranged in such a way as to be able to sustain themselves, producing raw materials, textiles, used for heating and beautifying the interior of the house, as dowries for girls to marry, ceremonial pieces in transition rites (birth, baptism, funeral), as well as to commercialize their work products.

Examining the available material concerning workshops and craft centers, we reached the following conclusions. Several localities were specialized in sheep farming and quality wool production for carpet making; a series of households specialized in flax, hemp growing for fine textile production; a special place is reserved for silkworm breeding and domestic and later industrial production of high-quality silk (e.g., at the Silk Factory in Bender/Tighina). Textile production was carried out in domestic households, artels, or workshops, which were restructured in the second half of the 20th century into production factories, such as the renowned carpet factories in Strășeni, Ungheni, or the "Artizana" association.<sup>26</sup> After the proclamation of the independence of the Republic of Moldova, this sector underwent several restructurings and optimizations to achieve maximum efficiency and functionality in the field of industrial textile production, as well as support for the artisanal sector, which rightfully became a brand of the country, represented by various valuable textile pieces – Moldovan carpets, embroidered shirts.

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<sup>26</sup> Arhiva Asociației Meșteșugurilor Artistice Populare „Artizana”.



Chronologically, we determined several stages of the development of textile art in the current space of the Republic of Moldova: 1) the beginning of the 20th century is characterized by the natural development of textile art in Bessarabia, domestic production of raw materials, textiles, the development of monastic production workshops; 2) in the interwar period there is a revival, restoration of the domestic industry, production of quality raw materials and traditional textiles; 3) in the MSSR textiles held a special place in providing the population with necessary clothing pieces, mass-produced textiles for the decoration of homes and public buildings. The year 1971 is considered a turning point in the textile art of the MSSR, related to the centralization of the textile production process, the optimization of textile and carpet production factories. It is the period of artel formation, large textile manufacturing factories, carpet factories in Strășeni, Ungheni, Ceadăr-Lunga, Comrat, Orhei, Căușeni, Chișinău, the Popular Crafts Association known later after several restructurings as "Artizana"; 4) after 1991, the transition period deepened the problems in the field of textile art, state enterprises being unprepared for the economic crisis, accumulating stocks of unsold goods. Moldovan carpet production yields to the detriment of fluffy, Persian carpet production, interest in authentic values, in true fabrics, Moldovan carpets being reborn at the turn of the second and third millennia.<sup>27</sup> Thus, at the beginning of the 21st century, we can talk about a return to traditions, to authenticity, to the making of traditional textiles, using various time innovations.

In this chapter, we followed, in a diachronic plan, the craft centers specialized in carpet weaving, religious and secular artistic embroidery within the sketes and nunneries in Bessarabia. Textile pieces occupy a special place in the heritage of monasteries and churches in the Republic of Moldova. Embroidery, crochet, carpet weaving, and church vestments making were the prerogative of the nuns in the Bessarabian monasteries. The most valuable and known workshops for making vestments and carpets were concentrated in the sketes and nunneries. Handicraft activities within monastic communities were favored by the idiorhythmic status of the holy places inhabited by nuns. With the liquidation of monastic communities during the Soviet period, valuable pieces from the heritage of closed monasteries and churches were seized, including traditional Moldovan carpets and valuable vestments, which were highly appreciated by antiquarians due to their beauty and quality. In the context of reconstructing and reviving the traditions of making Moldovan carpets and traditional clothing pieces, we also mention the tendency to reactivate craft centers within nunneries in the Republic of Moldova, for example, at the Hagimus Monastery. Carpets and embroideries worked by nuns are kept today in the cells of elderly nuns; they are not exhibited in museums or specialized exhibitions and represent ecclesiastical heritage, and their place is precisely in church and monastic collections.

Textile pieces, along with church books, icons, and valuable metal ornaments, occupy a special place in the heritage of monasteries and churches in the Republic of Moldova. Searches in national archives, field observation, and detailed examination of textile pieces have become true providers of data on the appearance and evolution of textile art in Bessarabia.<sup>28</sup>

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<sup>27</sup> BUZILĂ, V. Covoarele produse în sistemul industrial. In: *Buletinul științific al Muzeului Național de Etnografie și Istorie Naturală a Moldovei*, 2002, vol. 3(16), pp. 49-66.

<sup>28</sup> TOCARCIUC, Alina; CONDRATICOVA, Liliana. Centrele monastice din Basarabia în calitate de promotori ai culturii și identității naționale. In: *Maramureș, promotor al culturii și identității românești în lume. Dimensiunea internațională a culturii și științei românești și maramureșene*. Cluj, 2022, pp. 67-74.

The consulted archival files (ANA, DFASP) allowed the identification of several artels, workshops, and textile and carpet production factories in the second half of the 20th century, which substantially expanded our knowledge regarding the state sector and industrial production of textiles, carpets inspired by the symbolism of Moldovan folk fabrics.

In the first post-war decades, artels specializing in fabric production and artistic production of Moldovan carpets were opened in localities in the MSSR, exemplified by the founding of several artels within which carpets were hand-woven or industrially produced.

After 1960, the process of unifying artels into large workshops and factories for textiles, carpets, and clothing begins, where industrial textile production occurs, yielding to those produced artistically or artisanally. Large workshops were founded to streamline work in the field of population service, optimizing artels based on the need for specialization in certain operations. The importance and activity of artisans and artistic production workshops in the MSSR are argued by economic, social, historical, educational, aesthetic, cultural, and technological factors.

The models produced for export were worked according to the sketches of plastic artists who developed carpet and embroidery sketches using authentic pieces from museum collections as a source of inspiration. The centralization of production and the execution of state orders required the coordination of textile and clothing pieces at the local, regional, and union levels. This was especially true in the case of adopting and adapting old fabric, carpet, and towel models to be stylized, updated, and proposed for industrial production.

We determined that several plastic artists created numerous carpet sketches that were used as standard models for industrial production in the state sector. Carpet and towel models for the state sector were drawn at different periods by plastic artists Serghei Ciocolov, Ioachim Postolachi, Valentina Neceaeva, Valentina Tufescu-Poleacova, Pavel Bespoiasni, Lidia Boico-Ceban, as well as painters from carpet factories, the popular craft association in the MSSR "Artizana", Serghei Bilak, Natala Antonova, Leonid Antoşco, Neli Serova, Andrei Copcea, Maria Coţofan, Elena Postolachi, and others. Plastic artists and decorative art masters from the UAP Plastic Fund, the "Artizana" Association, the popular crafts production association ("Meşter-Faur"), carpet factories, and the Bender silk combine proposed new models for mass production at the industrial level, presented, for example, at the specialized exhibition in Chisinau (1974), etc. The sketches proposed by visual artists and artisans largely reflect the influence of the national style on creation, stylizing traditional decorative motifs.

A special place in the development and affirmation of textile art, in promoting traditions, and identifying innovations in the field, has been and continues to be held by professional tapestry artists: Maria Saka-Răcilă, Lidia Ceban-Boico, Elena Rotaru, Silvia Vrînceanu, Andrei Negură, Maria Coţofan, Carmela Golovinova, whose works occupy a leading place in national textile art, in decorative art.<sup>29</sup>

Craftsmanship, as a craft practiced with art, has recently become an increasingly explored field by ethnologists, culturologists, and plastic artists. Based on field materials, we identified several workshops and

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<sup>29</sup> SPÎNU, C. *Arta Decorativă din RSS Moldovenească*. Chişinău: Epigraf, 2018. 560 p.

centers (the "Arta Rustica"<sup>30</sup> Craft Complex, "Casa Părintească,"<sup>31</sup> etc.), we created a repertoire of craft centers and artisans working in the field of textile art, which will be useful to researchers in ethnology, culturology, visual arts studies, as well as to those who practice craftsmanship.<sup>32</sup> A special place in our study belongs to the Craft Center in Stârcea village, Glodeni district, a locality also called "Little Warsaw," predominantly populated by Poles.<sup>33</sup> We also determined the role of exhibitions, fairs of popular craftsmen, carpet fairs, and specialized institutions in valorizing, promoting, and safeguarding true heritage values such as traditional textiles.<sup>34</sup> We find that carpet weaving was a traditional craft attested in several localities in Orhei, Strășeni, Călărași districts, as well as in the nunneries Tabăra, Răciula, Hâncu, Hirova, Hagimus. The most important carpet-making workshops and craftsmen who tend to reconstruct old manual work techniques and authentic decorative ornaments specific to Romanian culture were documented in the villages in the north and south. In the Republic of Moldova, artisan activity is conducted in accordance with Parliament Law no. 135 of 20.03.2003 on popular artistic crafts.<sup>35</sup>

Our research has highlighted that several plastic artists created numerous carpet sketches,<sup>36</sup> which were used as standard models for industrial production in the state sector,<sup>37</sup> and a series of unique articles entered the gold fund of the National Art Museum of Moldova, the National Museum of History of Moldova, the National Museum of Ethnography and Natural History, continuously complemented with artistic tapestries or artisanal textile pieces of great value. Aware that the issue of professional textile art,<sup>38</sup> practiced by renowned plastic artists, can become a separate research subject, and far exceeds the limits of the doctoral

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<sup>30</sup> Meșterul popular Ecaterina Popescu: „Prin covorul autentic, vom dăinui ca neam” [online] [citat 30.03.2022]. Disponibil: <https://www.moldpres.md/news/2022/01/04/22000045>.

<sup>31</sup> ȘTEFAN, Andreea. Patrimoniul moldovenesc apreciat în întreaga lume. In: *Jurnal de Chișinău*, 2015, 6 martie, p. 18.

<sup>32</sup> CONDRATICOVA, L.; TOCARCIUC, A. Centre de artizanat și meșteri în domeniul textilelor din Republica Moldova. In: *Știința în Nordul Republicii Moldova: realizări, probleme, perspective*. Ediția 4, 26-27 iunie 2019, Bălți. Balti, Republic of Moldova: Tipogr. „Indigou Color”, 2020, pp. 394-402.

<sup>33</sup> TOCARCIUC, A. Artizani din localitățile din nordul Republicii Moldova – promotori ai covorului tradițional moldovenesc. In: *Latinitate, Romanitate, Românitățe*. Ediția 4. 6-7 noiembrie 2020, Chișinău. Chișinău: CEP USM, 2020, pp. 72-73.

<sup>34</sup> Târgul Național al Covorului desfășurat pentru prima dată în Republica Moldova [online] [citat 01.11.2022].

Disponibil: <https://www.mc.gov.md/ro/content/targul-national-al-covorului-desfasurat-pentru-prima-data-republica-moldova-0>; Târgul Național al Covorului „Covorul Dorului”, ediția a VI-a [online] [citat 01.11.2022]. Disponibil:

<https://mecc.gov.md/ro/content/targul-national-al-covorului-covorul-dorului-editia-vi>; Târgului național al covorului „Covorul Dorului”. Ediția a VIII-a [online]. [citat 01.11.2022]. Disponibil: <https://www.muzeu.md/targului-national-al-covorului-covorul-dorului-editia-a-viii-a/>;

Târgul Național al Covorului, în ajun de Crăciun, la Chișinău [online] [citat 01.11.2022]. Disponibil: <https://tvrmdomoda.md/cultura/targul-national-al-covorului-in-ajun-de-craciun-la-chisinau/>;

Participarea la Târgul Național al Covorului cu genericul „Covorul Dorului”, ediția a III-a [online] [citat 01.11.2022]. Disponibil:

[https://www.nationalmuseum.md/ro/exhibitions/participarea\\_la\\_targul\\_national\\_al\\_covorului\\_cu\\_genericul\\_covorul\\_dorului\\_editia\\_a\\_iii\\_a/](https://www.nationalmuseum.md/ro/exhibitions/participarea_la_targul_national_al_covorului_cu_genericul_covorul_dorului_editia_a_iii_a/).

<sup>35</sup> [online] [citat 19.08.2022]. Disponibil: [https://www.legis.md/cautare/getResults?doc\\_id=108154&lang=ro](https://www.legis.md/cautare/getResults?doc_id=108154&lang=ro).

<sup>36</sup> Expoziția republicană de modele noi ale obiectelor de artă decorativă aplicată pentru producerea lor în serie și a creațiilor meșterilor populari din RSS Moldovenească: Catalog. Chișinău: Timpul, 1976.

<sup>37</sup> TOCARCIUC, A.; CONDRATICOVA, L. Contribuția artiștilor plastici în producerea industrială a textilelor. In: *Conservarea și restaurarea patrimoniului cultural*. Conservation and restoration of cultural heritage. Editor Nicoleta Vornicu. Iași: Doxologia, 2022, vol. XXIII, pp. 23-42.

<sup>38</sup> PROCOP, N. Arta textilă din fondurile Muzeului Național de Artă a Moldovei [online]. [citat 19.08.2022]. Disponibil: <https://culturalheritage.acad.md/?p=498>

thesis, we briefly focused on the development of artistic tapestry with the idea of identifying the innovations of plastic artists transposed into carpet weaving.

Thus, traditional textile creations always remain enigmatic and beautiful, ecological, being handmade, with skill and love, being undeniable evidence of the talent and creative spirit of predecessors, but also of contemporary artisans who use traditions and innovations in promoting and developing the textile field. The emergence and development of domestic production, especially in rural areas, were conditioned by several socio-economic and cultural aspects, related to the necessity of making raw materials in rural areas, while local elite representatives, the nobility, could afford to buy elegant and quality fabrics from special manufactories.

In the pages of **Chapter 4 "Contemporary Textile Art: Tradition and Innovation"**, aspects of systematizing techniques in contemporary textile design are revealed, placing emphasis on the development of textiles between traditions and innovations, and proposing several recommendations for textile reconstruction, as well as for artistic, educational, economic, and museum valorization. Useful recommendations were also presented regarding the modalities of artistic valorization of old authentic textiles, which are an integral part of the country's treasury. Thus, we aimed to reflect on the usual working techniques in textile art, which determined both a certain typology of pieces<sup>39</sup> and innovations in textile art, perfectly associated with artistic restoration techniques, textile piece reconstruction.

The case studies presented in the pages of this chapter come to confirm through eloquent examples the situation in the field of working techniques and innovations in textile art, the opportunities to use new technological achievements, which create optimal conditions for the development of textile art with resources for integration into the European space by preserving and promoting traditional textiles, valorizing this part of cultural heritage, including some craft centers in tourist routes with different statuses, and creating new jobs within creation centers, as well as developing new specialties at the educational level to meet societal needs.

Examining the usual working techniques in textile art, which determined a certain typology of pieces, and innovations in textile art, associated with textile piece reconstruction or artistic restoration techniques, we reached certain conclusions.

Field documentation in several rural localities, nunneries, regional museums, corroborated with the examination of national museum collections, discussions with artisans, allowed the identification of a considerable number of textile pieces worked in different fiber processing techniques.

As a production technology, we established techniques for preparing flax, hemp, wool, silk yarns, due to the nature of the raw material and its physico-chemical properties. The most usual and known working techniques are selection, weaving, crochet, embroidery, with a wide range of finishing, decorating, ornament placement procedures, used depending on the nature of the textiles. At the same time, the working and decorating techniques of textiles were systematized.

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<sup>39</sup> Tehnici și cunoștințe legate de meșteșugurile artistice tradiționale [online]. [citat 12.09.2022]. Disponibil: <https://mecc.gov.md/ro/content/capitolul-viii-tehnici-si-cunostinte-legate-de-mestesugurile-artistice-traditionale>.

The working techniques in the field of textile art have evolved in the Bessarabian space over the centuries, their emergence and development being dictated by existing raw materials, available material sources, societal requirements for certain ceremonial or household products. There are also special techniques and procedures for making women's and men's clothing pieces (shirts, catrințe, fote, aprons, belts, trousers, pants, ițari) with festive or everyday aspects.

“Modern tapestry art represents an artistic phenomenon with beautiful centuries-old textile traditions. The folk carpet, interior textiles, embroideries, and cult fabrics have served as a source of inspiration for the establishment of a well-defined new textile field in the Republic of Moldova,” states art critic Ana Simac in this regard.<sup>40</sup>

Carpets can be chosen or woven,<sup>41</sup> using in this sense horizontal and vertical looms, depending on possibilities and options. For wall hangings, separate techniques are used, depending on the number of heddles, traditional weaving in squares, stripes, with inlays. A special place is reserved for textile finishing procedures, with delicate edge processing through crochet, tassels, fringes, processing the back in the case of some carpets, and processing on both sides for wall hangings, towels. Separately, specific techniques for weaving blankets, carpets, rugs, which can also be beaten in a comb, are classified because in this case, we talk about implementing decorative ornamental design on these blankets, carpets, rugs, and rugs.

<sup>42</sup>Usually, floral-vegetal, geometric, scheomorphic, rarely anthropomorphic, zoomorphic motifs are chosen, on which several specialists have focused in their previous publications.<sup>43</sup>

Separately, specific techniques for weaving blankets, carpets, rugs, are classified, using vertical or horizontal looms. Textile surfaces are woven with the help of vertical and horizontal looms with weaving methods in two, four heddles or with oblique lines. Also, considering technological achievements, we determined manual weaving on devices with manual weaving tools and mechanical weaving. A relevant technique for artisans is the button carpet technique, in which the popular craftswoman Tatiana Popa from Palanca village, Călărași district, excelled. In making textile products for the interior of a house, natural fibers are used, processed by various procedures with or without the application of ornamental motifs. Currently, in the field of craftsmanship, knitting, weaving techniques are appreciated.

Another well-known technique, that of sewing, integrates techniques used in sewing personal and everyday utility clothing pieces. Craftswomen use such procedures as cross-stitching, loop stitching, needle or crochet closing, old-style stitching, hemming with holes. A well-known artisan technique is crochet, with basic crochet techniques and elements determined such as linear crochet, circular crochet, crochet lace.

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<sup>40</sup> SIMAC, A. Școala de tapiserie din Chișinău [online] [citată 23.10.2022]. Disponibil:

[https://www.youtube.com/watch?v=HDMmfUx0s5E&ab\\_channel=Chi%C8%99in%C4%83uprinMorileTimpului](https://www.youtube.com/watch?v=HDMmfUx0s5E&ab_channel=Chi%C8%99in%C4%83uprinMorileTimpului).

<sup>41</sup> SIMAC, A. *Tapiseria contemporană din Republica Moldova (Evoluția Tapiseriei contemporane din Republica Moldova în anii 1960–2000)*. Chișinău: Știința, 2001; AJDER, E. *Țesutul tradițional românesc: Tapiseria artistică*. Suport de curs pentru studenții Facultății de Arte Plastice și Design. Chișinău, 2013. 122 p.

<sup>42</sup> PAVEL, E. *Scoarțe și țesături populare*. București: Editura Tehnică, 1989. 174 p.; ZELENCIUC, V.; POSTOLACHI, E. *Covorul moldovenesc*. Chișinău: Editura Timpul, 1990. 132 p.

<sup>43</sup> DUNĂRE, N. *Ornamentica tradițională comparată*. București: Meridiane, 1979. 159 p.

An exhaustive sample of combining traditional and innovations is the delicate embroidery that crowns the frock coat of the member of the Academy of Sciences of Moldova. The embroidery on the collar of the tunic of the head of the military music in Moldova served as a source of inspiration, with the embroidery sketches made by the corresponding member of the ASM, PhD in art studies Mariana Şlapac. Another element of individualization of the frock coat is the silver thread embroidery on the collar and sleeve.<sup>44</sup>

Embroidery represents two compartments: *religious* and *secular* embroidery. In artistic embroidery technique, important aspects refer to the embroidery area of textiles and clothing pieces.<sup>45</sup> Separately, we will mention the white-on-white embroidery technique or the surface garnishing with white embroidery, as well as the *Hardanger* embroidery technique.<sup>46</sup> Embroidered clothing articles and textiles decorated through artistic embroidery represent a field that requires detailed attention from researchers from a historical, artistic, and ethnographic point of view.

To highlight the technological aspects, we have developed several case studies, in which theory was combined with the applied part. It has been demonstrated that the *Romanian lace* is a combination of two types of lace: needle lace and crochet lace, made with crochet (*iglița* needle), and the principle of creating motifs refers to needle lace. Through a collection of clothing models made at TUM, the particularities of Romanian lace were implemented.<sup>47</sup> Lace models possess compositional expressiveness and harmoniously integrate into the developed collection, the modern approach to decor being interpreted innovatively.

Ornamental motifs for textiles have been classified according to content (cosmogonic, zoomorphic, avimorphic, anthropomorphic, phytomorphic, scheomorphic); plastic character (geometric, geometrized, realistic); color (monochrome, bichrome, polychrome) and by realization technology (woven, embroidered, knitted).

In the context of current trends in textile applicability and considering the importance of the traditional aspect in thematic (ethnic) projects for interior design involving textiles, the following proposals were formulated:

- a) Following the hierarchy of products among themselves, from primary to secondary, subordinating elements into a unique composition (compositional integrity). If the project is solved based on the

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<sup>44</sup> DRAGNEV, D.; MANOLACHE, C.; XENOFONTOV, I. *Academia de Ştiinţe a Moldovei*. Evoluţie, instituționalizare, personalități. 1946–1961–2021. Chişinău, 2021, pp. 14-15; *Simbolurile naţionale ale Republicii Moldova* / Institutul de Studii Enciclopedice; resp. de ed.: Constantin Manolache; coord. şi red. şt.: Silviu Andrieş-Tabac. Chişinău: Inst. de Studii Enciclopedice, 2011, pp. 500-503.

<sup>45</sup> TAFRALI, O. *Le trésor byzantin et roumain du monastère de Putna* (text şi album). Paris: Librairie orientaliste, 1925; TURDEANU, E. La broderie religieuse en Roumanie. Les épitaphes moldaves aus XVe et XVIe siècles. In: *Cercetări literare*, IV, Bucureşti, 1940; GIURESCU, D. Contribuţii în studiul broderiilor de la Trei Ierarhi. In: *Mitropolia Moldovei şi Sucevei*, Nr. 3-4, 1960; VĂTĂŞIANU V. *Studii de artă veche românească şi universală*. Bucureşti, Meridiane, 1987; ŞTEFĂNESCU, I. D. Broderiile de stil bizantin şi moldovenesc în a doua jumătate a sec. XV. Istorie, iconografie, tehnică. In: *Cultura moldovenească în timpul lui Ştefan cel Mare*. Culegere de studii, Bucureşti, 1964; NICOLESCU, C. Arta în epoca lui Ştefan cel Mare, In: *Cultura moldovenească în timpul lui Ştefan cel Mare*. Culegere de studii, Bucureşti, 1964; *Broderia veche românească*. Studiu introductiv de M.-A. Musicescu, Bucureşti, Meridiane, 1985.

<sup>46</sup> PODOLEANU, L.; POPESCU, M. *Broderii: Broderie albă manuală*. Bucureşti: Ed. Ceres, 1988. 136 p., il.

<sup>47</sup> TOCARCIUC, A.; BULAT, N. Aspecte de valorificare a tehnicii decorative „laseta românească” în design vestimentar. In: *IV-D International Symposium Creativity Technology Marketing*, pp. 189-194, [online] [citat 30.10.2022]. Disponibil: [http://repository.utm.md/bitstream/handle/5014/6782/Conf\\_CTM\\_2017\\_pg189-194.pdf?sequence=1&isAllowed=y](http://repository.utm.md/bitstream/handle/5014/6782/Conf_CTM_2017_pg189-194.pdf?sequence=1&isAllowed=y).

principle of citation or reconstruction, it is necessary to determine the connections of placing textile products with space, that is, the compositional axes, the architectural structure must be correlated according to their importance in secular traditions. In more creative design methods (interpretation or stylization), deviation from traditional requirements is allowed, and own concepts for using textile products can be created.

- b) The proportional correlation between color and scale. Color in the interior is an element of the complex solution that forms and develops the image, style. Modern designers boldly use a color palette in textiles that resemble associatively with a traditional interior. The scale and rhythm of different-sized and saturation chromatic spots denote a combination of modern and traditional textures.
- c) Using traditional textiles with ceremonial, symbolic significance prominently. Textiles with important symbolic significance should be in their place and under no circumstances used for other purposes, while textiles with less symbolic significance can be oriented into other forms and contents (for decor).
- d) Following the balance between objects involving textiles and the surrounding environment. Currently, it is important that design activities are oriented towards solving the environmental problem. Ecological design offers a complex approach to environmental problems and can offer solutions based on the recycling of raw materials used for producing new objects or materials, the use of easily degradable raw materials, and the use of natural dyes.
- e) Preserving the primary importance of the ornament. Most often, experimenting with materials, colors, ornament scale, represents advanced transformations, but the ornament itself remains a stable structural unit and implementing it in modern textiles requires certain knowledge and skills, as each ornament bears the imprint of the past, associated with history, culture, and tradition. The most difficult thing is to apply the ornament in a modern interior, as its visual nature is close to texture and can transform into a surface model. Thus, the ornament becomes a powerful tool in the hands of the designer.

From an innovative process perspective, the symbolic function of ornaments has also changed. Currently, the ornament is not always intended to convey a message. If in the past the message was rendered through signs that were important because of the associated spiritual beliefs encompassing certain ideas, today the signs are those that constitute the message, bringing a different content and ideas. The fact is that until today, archetypal signs with symbolic value maintain their significance.

Traditional ornamentation is studied to elucidate some representative, original motifs that provoke interest from the perspective of current design trends. Decorative elements were taken from carpets created and preserved on the territory of the Republic of Moldova, namely geometric motifs such as the circle, line, triangle, and rhombus, which together define pure identity.

One of the directions of current fashion design development, determined by increased interest in traditional aspects, is valorizing textile traditions in the context of modern stylistic concepts. The particularities of traditional ornamental motifs are examined as a form of expressing Romanian cultural identity, revealing the influence of traditional ornamentation on consolidating the cultural identity of the people, perceived through the evolution of local fashion design. Ornamentation has become an

interdisciplinary research field, involving specialists from different fields. Therefore, a multi-aspect scientific approach to traditional ornamentation, its updating procedures, and evaluating its place in current trends is necessary.<sup>48</sup>

Currently, textile design becomes an entrepreneurial tool with a commercial character, and under such conditions, the spiritual component of design is lost, the humanistic destination of this – the fundamental role of arts – disappears.<sup>49</sup> The modern approach to traditional textile decoration techniques represents one of the most important ways of promoting traditional material culture for forming the cultural identity of our people.<sup>50</sup>

The originality of expressing a community through clothing, traditional textiles (traditional material values), their production process through various activities, modeling characteristic features specific to clothing and textiles, as a natural result of human evolution, represent some of the essential problems of modern ethnology and the object of contemporary design.<sup>51</sup>

For fashion design concerned with the modern solution of clothing involving and implementing the particularities of traditional textiles, the following proposals are outlined:

- a) Identifying the function and destination of clothing to determine the indicative degree of form expressiveness, textile materials, and the possibility of involving working techniques.
- b) Following current trends in the value of clothing form, silhouette, form division lines, tailoring, textile materials, and colors, ensuring the created fashion model's relevance.
- c) The proportional correlation between clothing form, chromatic solution, and decor, as harmonious and integral visual solutions possess dominant character either of form (through volume, size, plastic character of the form surface), color (close or contrasting relationships), or decor. The excessive expressiveness of form, color, and decor simultaneously should be applied with great care and skill.
- d) Prominent use of inspirations with symbolic or religious significance, so that important symbolic meanings are used in their place and not for other purposes.

The case studies demonstrated that in the creative activity of contemporary designers, traditional motifs are frequently used, especially the textile heritage from the current territory of the Republic of Moldova. Valorizing this treasury is most often achieved through citation, reconstruction, interpretation, and stylization principles. The hierarchy in placing textiles is fully observed only in authentic interiors (reconstruction method and sometimes citation). The loss of the semiotic importance of textiles is evident, which clearly occurs only in reconstructed interiors, while modern interiors may contain authentic or stylized traditional textiles for decorative purposes.

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<sup>48</sup> TOCARCIUC, A.; FLOREA-BURDUJA, E.; CANGAȘ, S. Tendințe de valorificare a motivelor ornamentale basarabene în vestimentația actuală. In: *Portul popular – expresie a istoriei și culturii neamului*. Ediția 1, 22 iunie 2021, Chișinău. Chișinău: Tipogr. „Notograf Prim”, 2021, p. 42.

<sup>49</sup> TOCARCIUC, A. Design textil actual. Considerațiuni generale. In: *Tendințe contemporane ale dezvoltării științifice: viziuni ale tinerilor cercetători*, conferința științifică a doctoranzilor (cu participare internațională) 6; 2017; Chișinău). Chișinău: UAȘM, 2017, pp. 71-74.

<sup>50</sup> TOCARCIUC, A. Aspecte de valorificare a tehnicilor de decorare a textilelor tradiționale basarabene în contextul formării identității culturale. In: *Patrimoniul cultural de ieri – implicații în dezvoltarea societății durabile de maine dedicată zilelor europene ale patrimoniului*. Ediția 1, 23-24 septembrie 2019, Chișinău: Biblioteca Națională a Republicii Moldova, 2019, pp. 73-74.

<sup>51</sup> TOCARCIUC, A. Aspecte de evoluție a designului vestimentar din Republica Moldova în contextul formării identității etnoculturale. In: *Conferința tehnico-științifică a studenților, masteranzilor și doctoranzilor*. Vol. 2, 26-29 martie 2019, Chișinău, pp. 377-380.



## GENERAL CONCLUSIONS AND RECOMMENDATIONS

The evolution of textile art is based on traditions transmitted from generation to generation, in line with numerous innovations generated by technical, technological progress, artistic trends, and societal demands for new pieces, as well as preserving and promoting authentic textiles of exceptional historical, ethnographic, artistic, memorial, and technological value. The present thesis has a pronounced multidisciplinary character. In elaborating the doctoral thesis "Traditions and Innovations in Textile Art from Moldova," specializing in "Ethnology," we aimed to identify, describe, and systematize traditional textiles from the Republic of Moldova to integrate them into the contemporary cultural sphere through innovations, reconstructions, and proposals for multidisciplinary valorization.

To achieve this goal, several objectives were outlined, which were extensively developed in the content of the thesis. Following the examination of the documentary and plastic material accumulated concerning textile art, we reached the following defining conclusions:

1) The analysis of bibliographic sources and of previous studies indicates a persistent interest in traditional textile products, including solutions for contemporary textile design. To identify the national specificity in both authentic traditional textiles and modern textiles with a traditional character, not only ethnographic but also artistic, historical, technological, and semantic approaches are needed. The evolution of textile art as an integral part of the cultural heritage was examined through previous research and updated, available sources at this stage of research.

2) An aspect left outside the specialists' attention and proposed for study is the traditional methods of maintaining and using textiles, according to ancestral traditions and customs, which would facilitate the development of the ecological direction in the production and sustainable use of current textiles and promote among generations an adequate consumption, following the example of predecessors.

3) The role and significance of traditional textiles in furnishing and decorating the interior for the inhabitants of the Republic of Moldova were revealed by systematizing according to the principle of use, and each of the traditional textile groups has its artistic, technological, and semantic particularities, which however differ by area, district, locality, but also the craftswoman's skill and vision. This study showed that older traditional textiles (early 20th century – mid-20th century) have more pronounced geographical differences, maintaining local specificity, while analyzed textiles from the second half of the 20th century possess more similarities from one locality to another.

4) The study makes it evident that with the development of the textile industry, the influences of other cultures affected the number and assortment of domestic pieces, but those remaining possessed and reflect a content unity with a sign system (for all stages of life: birth, wedding, death).

5) The documented material in national museums and field research, corroborated with examined theoretical publications, allowed the determination of the traditional textile ensemble, and the pieces were classified according to functionality, zoning, and use specificity. At the same time, we systematized the raw materials for work, the working and decorating techniques in the field of textiles, traditional versus innovative, which has an evident applicative value.

6) It was established that regional textile creation traditions formed over a long period determine the originality of artistic and technological characteristics as an artistic phenomenon of national culture. The system of craft knowledge and skills and the basic principles of artistic textile decoration formed a stable tradition. The artistic facets of traditional textiles from the Republic of Moldova and their production and decoration techniques were identified from the perspective of current textile design.

7) Our research led to the identification of several workshops where textiles were processed. The indisputable role of nunneries in preserving and promoting textile art was determined, with several weaving workshops operating, the most important being the workshops at the Tabăra, Răciula, Hâncu monasteries, as well as at the Hagimus monastery opened in 1997, etc. At the same time, the role and significance of contemporary craft centers in valorizing textile art were established, the most relevant being "Casa părintească" led by Tatiana Popa, "RusticArt" led by Ecaterina Popescu, etc., confirming that the number of popular craftsmen who have made and continue to make textile pieces according to old prototypes is quite significant. In this context, we emphasize that in 1945–1990, several plastic artists developed sketches and models for carpets, combining old with new, tradition with innovation. Thus, the plastic artists who practiced and practice textile art through innovative aspects were documented – Elena Rotaru, Maria Saka-Răcilă, Lidia Ceban-Boico, Carmela Golovinova, Andrei Negură, Silvia Vrînceanu, Valentina Marțîncus, Maria Coțofan. Considering the tradition and innovation relationship in textile art, we focused on reflecting the documentary and plastic material related to the activity of professional tapestry artists, representing textiles inspired by folk art, traditional weaving, and identifying tapestries worked in innovative, author techniques, thematic, coloristic, forms, ornamental motifs that evolved over time.

8) It was found that the influence of industry on traditional textile production during the 20th century has both regressive and progressive evolution. Regressive aspects include the decrease in the number of narrowly profiled craftsmen; the use of chemical dyes; devaluation through increasing textile volumes. Progressive aspects most evident are the valorization of textile traditions in current design, the development of tapestry (from the mid-20th century) as a specific and important branch of textile art in the Republic of Moldova. The artistic expressiveness of new textile pieces has been and will continue to change in the historical development process of the textile industry and current design. Changes will continue, but the values relate to knowledge and respect for tradition, for the past.

9) In this work, the influence of textile tradition from the current territory of the Republic of Moldova on current artistic and design solutions is highlighted. Specifically, it is emphasized that the specificity of traditional textiles attracted the attention of artists, designers from various fields (plastic art, tapestry, batik, textile design, fashion design, interior design). Valorizing textile traditions has been noted in fashion design solutions and interior textile design.

10) The study demonstrated that at the end of the 20th century and the beginning of the 21st century, with the restoration of public interest in material cultural heritage, traditional textiles become

an invaluable source for new creations. In modern design practice, based on valorizing traditional textiles, two main trends can be followed: 1) understanding and promoting traditions as inviolable value, emphasizing, preserving, and conserving authenticity; 2) treating this tradition as a source for updating artistic language, material for further creative developments. The first trend is realized through citation and reconstruction methods, and the second – through interpretation and stylization methods. Textiles created for modern interiors most often have lost their connection with the sacred elements of the house (or, in the case of fashion design, with semiotic elements), but have gained the importance of a formative factor in the creation of a specific national style.

11) Considering the mentioned aspects, we determined the innovations in textile design by increasing the influence of traditional culture on the evolution of contemporary textile art; artistic restoration procedures of traditional fabrics were reflected. A special place is given to the ecological character of textile production, and in this order of ideas, we identified ways of textile recycling, determining the use of ecological textiles, and promoting ecological design, proposing a creative approach through textile reuse art. Returning to traditions today is searching for lost content, value – without losing the progress already achieved.

In conclusion, we resolved the proposed research hypothesis, our research being focused on the necessity of updating and multi-aspect valorization of traditions in the field of textile arts, in relation to the evolution of ethnology and applied decorative arts, integration into the European space, and patrimonialization of textile pieces of historical, artistic, memorial value, associating with new changes and innovations in the field of textile art. Integrating traditional textile art into the contemporary cultural sphere and European cultural and scientific space can occur through reconstruction, utilization, valorization, and innovation.

### **RECOMMENDATIONS**

Based on the analysis of traditional and modern experiences, the following recommendations for the development of contemporary textile art solutions inspired by tradition have been defined:

a) Theoretically, in the scientific field, it is necessary to continue research in the field of textile art, traditions versus innovations, which would allow creating an overall picture of the evolution and affirmation of this field of popular decorative art.

- Conducting multidisciplinary research in the field of popular decorative arts with the involvement of specialists from adjacent fields and close collaboration between the scientific, academic environment, museums, and the agency for the valorization of textile art in Moldova;

- Within research institutes, agencies, and museums, it is imminent to involve and develop a forward-looking plan for returning to field expeditions conducted by ethnologists to gather documentary and graphic material, using oral history perspectives for the completeness of data and information;

- For the Ministry of Culture, it is advisable to examine the possibility of including authentic textile pieces, in addition to the National Movable Cultural Heritage Register, in other European registers, with subsequent additions, which can be integrated into the international circuit, in the European cultural and scientific space;

- For the National Tourism Office, it is recommended to examine the possibility of including some craft centers in the agenda of national and international tourist routes to promote textile art; familiarize with the activities of the centers and include them in the share for regional fairs. Forwarding to local authorities proposals for organizing centers/demonstrative spaces for various activities related to textile art and more;

- For university education institutions, it is necessary to conduct specialized studies in the field of ethnology for the preservation, conservation, and promotion of authentic traditions, including those related to textile art;

- At the pre-university institution level, activities with children are needed to promote values and traditions in art lessons, technological education, etc.

b) On an applicative level,

- It is recommended to use the information concentrated in the thesis pages for the development of course sheets at specialized educational institutions, introduction into practice at centers of excellence, craft centers, etc., to valorize traditions and stay updated with innovations in the field.

The textile traditions of the current space of the Republic of Moldova represent a specific source for identifying the most modern design. Current solutions must represent a balanced combination of the processes of making textiles from old traditional experience, formed over centuries, current art, and the most recent technologies and design trends. The methods of valorization offer diversity concerning the degree of rethinking traditions and adapting them to the requirements of today's society.

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## ADDNOTARE

**TOCARCIUC Alina**, „**Tradiții și inovații în arta textilelor din Moldova**”, teză de doctor în istorie, specialitatea 612.01 „Etnologie”. Teză are un volum de 325 de pagini, dintre care 173 de pagini text de bază; bibliografia include 492 de titluri în limba română, engleză, rusă, ucraineană; Anexele cuprind 360 de materiale culese în mare parte de autor pe teren.

**Scopul** tezei constă în determinarea, examinarea și sistematizarea multiaspectuală a textilelor tradiționale din Republica Moldova în vederea integrării în sfera culturală contemporană prin inovații, reconstrucții și propuneri de valorificare multidisciplinară.

**Obiective:** Examinarea cercetărilor anterioare și a surselor actualizate prin prisma evoluției artei textile ca parte integrantă a patrimoniului cultural; Identificarea ansamblului textilelor tradiționale și clasificarea pieselor conform funcționalității, zonării, specificului de utilizare; Sistematizarea tehnicilor de lucru și de decorare în domeniul artei textile tradiționale *versus* inovaționale; Stabilirea rolului atelierelor, mănăstirilor și centrelor contemporane de artizanat în păstrarea și promovarea artei textile; Determinarea inovațiilor în designul textil prin sporirea influenței culturii tradiționale asupra evoluției artei textile contemporane; Integrarea artei textile tradiționale în sfera culturală contemporană și spațiul european prin propuneri de reconstrucție, valorificare și inovare, abordare creativă și inovațională.

**Ipoteza de cercetare:** Cercetarea multidisciplinară a tradițiilor și inovațiilor în arta textilă ca parte integrantă a patrimoniului cultural va determina condițiile optime pentru lansarea și promovarea eficientă a procesului de salvagardare a pieselor autentice prin păstrarea și promovarea tradițiilor din spațiul românesc, educația prin și pentru patrimoniu, integrarea în spațiul european și patrimonializarea pieselor textile de valoare istorică, artistică, memorialistică.

**Valoarea teoretică:** identificarea particularităților de transpunere morfologică, formală și decorativă ale textilelor tradiționale basarabene în textile contemporane, plasându-se accentul pe inovațiile în domeniu. Materialele acumulate sunt utile sub aspect teoretic la elaborarea tezelor de licență, masterat, doctorat, note de curs, studii de sinteză.

**Valoarea aplicativă:** utilizarea în procesul de instruire a studenților programelor de profil, la facultățile specializate de la universități, centre de excelență, centrele de creație și de artizanat.

**Implementarea rezultatelor obținute.** Rezultatele cercetării au fost implementate în cadrul prelegerilor și lecțiilor practice la disciplinele „Design textil”, „Proiectarea artistică a textilelor” de la UTM; prin utilizarea tehnicilor decorative tradiționale și/sau modele de decorare în creațiile vestimentare; stagiile de practică și tezele studenților la licență și masterat, defileuri de modă etc.

**Aprobarea rezultatelor cercetării.** Rezultatele cercetărilor au fost valorificate editorial în 25 de publicații științifice. Rezultatele obținute au fost aprobate prin susținerea publică a 17 rapoarte la conferințe științifice naționale/internaționale.

## ANNOTATION

**TOCARCIUC Alina, "Traditions and innovations in the art of textiles from Moldova"**, PhD thesis in history, specialty 612.01 "Ethnology". Thesis has a volume of 325 pages, of which 173 pages are basic text; the bibliography includes 492 titles in Romanian, English, Russian, Ukrainian; electronic sources. The appendices contain 360 materials mostly collected by the author in the field.

**The purpose of the thesis** consists in the determination, examination and multi-aspect systematization of traditional textiles from the Republic of Moldova in order to integrate them into the contemporary cultural sphere through innovations, reconstructions and proposals for multidisciplinary capitalization.

**Objectives:** Examining previous research and updated sources through the lens of the evolution of textile art as an integral part of cultural heritage; Identification of the ensemble of traditional textiles and classification of pieces according to functionality, zoning, specific use; Systematization of work and decoration techniques in the field of traditional versus innovative textile art; Establishing the role of workshops, monasteries and contemporary craft centers in preserving and promoting textile art; Determining innovations in textile design by increasing the influence of traditional culture on the evolution of contemporary textile art; The integration of traditional textile art in the contemporary cultural sphere and the European space through proposals for reconstruction, valorization and innovation, creative and innovative approach.

**Research hypothesis:** The multidisciplinary research of traditions and innovations in textile art as an integral part of cultural heritage will determine the optimal conditions for launching and effectively promoting the process of safeguarding authentic pieces by preserving and promoting traditions from the Romanian space, education through and for heritage, the integration into the European space and the patrimonialization of textile pieces of historical, artistic, memorialistic value.

**Theoretical value:** identifying the particularities of morphological, formal and decorative transposition of traditional Bessarabian textiles into contemporary textiles, placing the emphasis on innovations in the field. The accumulated materials are useful from a theoretical point of view for the development of bachelor's, master's, doctoral theses, course notes, synthesis studies.

**Applicative value:** the use in the training process of students of profile programs, at specialized faculties at universities, centers of excellence, creative and craft centers.

**Implementation of the results obtained.** The results of the research were implemented in lectures and practical lessons in the disciplines "Textile Design", "Artistic Design of Textiles" at UTM; by using traditional decorative techniques and/or decoration patterns in clothing creations; internships and theses of bachelor and master students, fashion shows, etc.

**Approval of research results.** The results of the research were used editorially in 25 scientific publications. The obtained results were approved by publicly supporting 17 reports at national/international scientific conferences.

## АННОТАЦИЯ

**ТОКАРЧУК Алина**, «Традиции и инновации в текстильном искусстве Молдовы», кандидатская диссертация по истории, специальность 612.01 «Этнология». Диссертация имеет 325 страниц, 173 страниц основного текста; библиография включает 492 наименований, на румынском, английском, русском, украинском языках, в том числе электронных источников. В приложениях 360 материалов, в основном собранных автором.

**Цель диссертации:** выявление, описание и систематизация традиционных тканей Республики Молдова с целью их интеграции в современную культурную сферу посредством инноваций, реконструкций и предложений по междисциплинарной оценке.

**Задачи:** Изучение предыдущих исследований и актуальных источников через призму эволюции текстильного искусства как неотъемлемой части культурного наследия; Определение ансамбля традиционного текстиля и классификация предметов по функциональности, зонированию, специфике использования; Систематизация приемов работы и декорирования в области традиционного и инновационного текстильного искусства; Установление роли мастерских, монастырей и центров современных ремесел в сохранении и развитии текстильного искусства; Определение инноваций в текстильном дизайне путем усиления влияния традиционной культуры на эволюцию современного текстильного искусства; Интеграция традиционного текстильного искусства в современную культурную сферу и европейское пространство посредством предложений по реконструкции, повышению ценности и инновациям, творческому и инновационному подходу.

**Гипотеза исследования:** Междисциплинарное исследование традиций и инноваций в текстильном искусстве как неотъемлемой части культурного наследия определит оптимальные условия для запуска и эффективного продвижения процесса защиты аутентичных произведений путем сохранения и продвижения традиций из румынского пространства, образования посредством и для наследия, интеграция в европейское пространство и патримонизация текстильных изделий, имеющих историческую, художественную, мемориальную ценность.

**Теоретическая ценность:** выявление особенностей морфологического, формального и декоративного транспонирования традиционного бессарабского текстиля в современный текстиль, акцентирование внимания на инновациях в этой области. Накопленные материалы полезны с теоретической точки зрения для разработки дипломных, магистерских, докторских диссертаций, конспектов, синтезирующих исследований.

**Прикладное значение:** использование в процессе обучения студентов профильных программ, на профильных факультетах вузов, колледжах, творческих и ремесленных центрах.

**Внедрение полученных результатов.** Результаты исследования реализованы на лекциях и практических занятиях по дисциплинам «Текстильный дизайн», «Художественный дизайн текстиля» в УТМ; использование традиционных декоративных техник и/или узоров декора при создании одежды; стажировки и дипломные работы бакалавров и магистрантов, показы мод и т.д.

**Утверждение результатов исследования.** Результаты исследования были использованы редакционно в 25 научных изданиях. Полученные результаты были одобрены публичной поддержкой 17 докладов на национальных/международных научных конференциях.

**TOCARCIUC ALINA**

**TRADITIONS AND INNOVATIONS  
IN MOLDOVAN TEXTILE ART**

**Summary of the doctoral thesis in history**

**612.01 – *Ethnology***

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