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# ABSTRACTS

TITLE	PAGE	LANG	KEY WORDS	ABSTRACT / SUMMARY
<p><b>About the Education of the Present and the Future “Preservation-Architect” – the “Ion Mincu” Method</b></p> <p>Hanna Derer</p>	10	EN	<p>built heritage preservation architect education bachelor master specialisation postgraduate studies multidisciplinary “Ion Mincu” University for Architecture and Urbanism</p>	<p>After a long period of neglect and, eventually, destruction, starting with the last decade of the 20th century, Romania has again been able (even if only to a certain degree) to adopt a sound attitude towards its own built cultural heritage. To this purpose, higher education institutes started, among other things, to focus again on preparing the necessary experts.</p> <p>Therefore, the Department for History &amp; Theory of Architecture and Heritage Conservation has focused simultaneously both on graduate and on postgraduate studies in order to create an appropriate system by which the first is not only complemented, but also deepened by the second. Consequently, while the compulsory lectures and projects have been meant to introduce the field to architects-to-be, the electives have allowed the given students to gain further basic knowledge and abilities as a solid foundation for their future development as experts. For the beginning, according to the demand, the so-called academic postgraduate degree, started in 1992, was conceived for individuals already involved in this area of activity, while later, in 2003, a so-called postgraduate Master Programme had to be created for freshly graduates in architecture, archaeology, engineering, history, art history, etc. Although, following certain features of the field, both these types of education sequences have been conceived as a multidisciplinary approach, each fulfilled this very criterion in a different way, i.e. as the postgraduate master required a broader and stronger contribution of the specific know-how of each profession represented among the students. Furthermore, as these had less or no experience at all, emphasis was placed on the first and sine qua non step of preservation, i.e. the cultural assessment process. On the other hand, as preservation means by far more actors than those who “lay a hand on” the cultural resource, between 2002 and 2006, the department also organised a second postgraduate master, called “Cultural Heritage Management by Local Communities”.</p> <p>Based upon the common knowledge that (1.) only a well-prepared architect is able to accurately understand a building conceived by another and that (2.) hence, only a well-trained architect is able to learn how to properly approach its cultural values, the concept briefly presented above had to be abandoned as soon the “Bologna process” was fully implemented in Romania, mistakenly assuming that any specialization in any area of activity can take place as a (normal) master. But, in Romania, architects (themselves) are obliged to hold a Master Degree. Thus, for a while, it appeared that the solution to this problem consisted in the so-called “second level master” but, as the overall European tendency is to reduce the length of the higher studies, this may not be an answer. Moreover, at least the present law in Romania allows only four types of postgraduate education, none truly suited for the preservation of built cultural heritage. Consequently, it maybe that the already existing Bachelor for preservation architects needs to be complemented with the required Master, in spite of the reluctance the university has shown with regard to this sort of development.</p>
<p><b>La Ri/fondazione della DM(ASI) Un progetto prematuro nella cronistoria della protezione dei monumenti storici</b></p> <p>Peter Derer</p>	16	IT	<p>patrimonio monumenti protezione valorizzazione demolizioni DMI-DMASI autonomia finanziamento politica</p>	<p>RIASSUNTO. Il patrimonio monumentale della Romania è vario, ma ristretto. Il clima poco favorevole e il sottofinanziamento cronico rendono difficile la sua protezione. In tali condizioni, le dispute politiche e i contrasti tra i singoli ordini professionali, la noncuranza dei proprietari e le speculazioni delle società immobiliari incidono sulla maniera di organizzare e valorizzare il settore. Il ripristino del modello della vecchia Direzione dei Monumenti Storici (DMI, in romeno) ha fatto funzionare nell'intervallo 1990 - 1993 il tandem formato dalla Commissione Nazionale dei Monumenti, dei Complessi e dei Siti Storici (CNMASI, in romeno), con le sue strutture funzionanti nelle ex province storiche, e dalla Direzione Nazionale dei Monumenti, dei Complessi e dei Siti Storici (DMASI). La Commissione Nazionale faceva capo al Ministero della Cultura, coordinava l'intera area dei monumenti storici e le sue decisioni erano ingiuntive a prescindere dai singoli statuti. Il finanziamento veniva fatto per il tramite della DMASI dal bilancio pubblico, ma anche da altre fonti: c'era nell'organigramma anche un Dipartimento lucrativo. In tal modo la CNMASI, libera da pressioni politiche, economiche e tecniche poteva garantire la prevalenza degli aspetti culturali e scientifici: inventariazione, suggerimenti, controllo, convalide, messa in valore, ecc. Secondo i rapporti resi pubblici, nei tre anni di attività essa era riuscita a rinvigorire e a mettere in ordine il settore gravemente danneggiato dalle demolizioni massicce anteriori al 1989 e non solo nella capitale. Purtroppo lo spirito e le azioni riformatrici della CNMASI e della DMASI non sono state comprese o sono state interpretate in modo tendenzioso se non addirittura malevolo. Nell'approfittare delle contrapposizioni esistenti tra professionisti, delle ambizioni o delle frustrazioni di terzi, i governanti del momento hanno deciso il ritorno alla situazione iniziale, privando la CNMASI dell'autonomia scientifica e culturale e subordinando la DMASI (ridotta ad un ufficio) alle strutture intricate dell'amministrazione centrale. Così si è messo fine all'avventura innovatrice sorta alla caduta della dittatura demolitrice di monumenti.</p> <p>RIEPILOGO. Il patrimonio costruito e sistemato a valore culturale, importante grazie alle sue valenze identitarie, ma anche ad un possibile sviluppo, è parte componente della ricchezza nazionale. Perciò la reazione ovvia di fronte all'impoverimento di un patrimonio di per sé modesto dovrebbe consistere nel consolidamento dell'istituzione e degli strumenti atti a proteggerlo. Il tandem CNMASI-DMASI, creato sul modello della vecchia Direzione dei Monumenti Storici, rappresentava appunto la giusta risposta alle demolizioni in varie città e in vari villaggi negli anni 1977-1989. Ma i dissensi professionali, i giochi politici e le speculazioni del settore immobiliare hanno portato al suo scioglimento.</p>

<p><b>Les études historiques: une perspective bucarestoise</b></p> <p>Irina Popescu-Criveanu</p>	<p>22 FR</p>	<p>étude historique histoire opérationnelle valeurs historiques architecturales et urbanistiques méthodes d'évaluation du tissu urbain restrictions et permissivités d'intervention restauration développement urbain Roumanie</p>	<p>La Roumanie a vu de se développer, après 1990, une approche particulière de la relation avec les édifices anciens, supposant une analyse détaillée des constructions dans leurs évolution et caractéristiques, en vue de clarifier les valeurs portées et, d'ici, d'y préciser les interventions adéquates.</p> <p>Création adaptée au contexte spécifique des disciplines liées à l'architecture et à l'urbanisme, l'approche en question a donné lieu à une pratique de longue durée – les études historiques préalables aux interventions architecturales et urbaines – et, de cela, a mis en évidence des personnes spécialisées dans ce type d'études, appartenant à plusieurs horizons disciplinaires, notamment historiens, architectes ou historiens de l'art.</p> <p>Au bout de plus de deux décennies de tels « études historiques », celles-ci peuvent être mises en question. Quelle serait la bonne définition de ces études ? La recherche du genre prochain et la différence spécifique par rapport aux autres types de recherche historique est à la base du texte présenté. L'article distingue les études historiques indissociables de leur caractère opérationnel, dont le but est de trouver les situations futures adaptées au lieu. En identifiant leur base doctrinaire ainsi que l'originalité de l'approche, le texte cherche à questionner la pratique, dans son évolution, dans la perspective de l'unité de la pratique et de la pertinence des résultats, surtout depuis que la législation rend obligatoire ces études. Effectivement, ces études ont été rendues nécessaires par une certaine vision concernant l'environnement bâti Roumain (parlant surtout des territoires du Sud et de l'Est des Carpathes), dans le contexte du changement radical de système politique et, implicitement, de la réapparition de la commande privée en architecture et du retour à la pratique libérale sans que, pour cela, une étape réglementaire consolide le développement urbain et sans qu'un nombre suffisant d'architectes avec de l'expérience dans la restauration puisse se refaire après le vide de la période communiste.</p> <p>Après l'analyse des études ayant créé méthode autant en ce qui concerne les bâtiments isolés que les ensembles urbains, ainsi que de leurs influences dans la période qui a précédé les années 1990, l'article présente des éléments de caractérisation de la situation dans la pratique Roumaine, en concluant sur la nécessité de l'imposition d'un cadre contenu obligatoire, qui aiderait à la restauration des bonnes pratiques urbanistiques et architecturales. En constatant la disparition trop fréquente des aspects opérationnels des études historiques au bénéfice d'une approche monographique des ensembles étudiés, comme le manque de réglementations urbanistiques précises et détaillées en milieu historique, qui laissent trop souvent la place aux attitudes discrétionnaires autant des architectes, des constructeurs que de leurs clients ou même de l'administration, les études historiques devraient, dans les conditions actuelles, dépasser la définition opérationnelle des restrictions et permissivités pour les interventions futures, et formuler – en complément – des principes et méthodes d'intervention, préciser techniques et matériaux, de manière à se constituer en ante-projets de restauration et, par cela, récupérer leur dimension pluridisciplinaire et leur utilité pratique. <i>Hendus. Faccat esciis mi, vollorr orehend ucipsam iliti doluptate eum hil illis dessit entur apic</i></p>
<p><b>Un patrimoine inconnu: les études historiques et architecturales de l'architecture urbaine</b></p> <p>Nicolae Lascu</p>	<p>34 FR</p>	<p>étude historique monument historique patrimoine bâti zone bâti projeté spécialistes et experts du Ministère de la Culture</p>	<p>L'existence actuel des études historiques spécialisés est imposé par la législation concernant les monuments. Elles sont nécessaires comme fondement de toute intervention sur un édifice classé, sur les édifices situés dans les zones de protection d'un monument ou dans les zones bâties protégées. Tout cela a conduit à l'existence d'un très grand nombre de bâtiments sur lequel n'importe quelle intervention doit être argumentée par une étude historique.</p> <p>Les études historiques peuvent être regroupées en plusieurs catégories, en fonction du but pour lequel elles doivent être élaborées. La catégorie d'étude la plus répandu, la seule qui n'est pas réglementé en aucune façon par le ministère de la Culture, concerne l'argumentation des interventions sur un monument, sur un bâtiment non classé dans la zone de protection de ce monument ou dans une zone bâtie protégée. Une telle étude historique, de bonne qualité, dont le rôle est de définir la substance culturelle du bâtiment, doit contenir plusieurs chapitres: le contexte historique urbanistique ou se trouve le bâtiment; des informations sur l'auteur (architecte, constructeur, etc.); références au propriétaire et a ses contributions dans l'architecture du bâtiment; analyse architecturale du bâtiment / des bâtiments; l'inscription à l'évolution de l'architecture locale / nationale; l'état de conservation constaté; matériaux utilisés et systèmes constructifs. Enfin, toute étude doit absolument formuler des «restrictions et permissivités» des interventions sur le bâtiment, représentées de manière claire et suggestive.</p> <p>Conformément aux réglementations du ministère de la Culture, les études historiques doivent être développées uniquement par des spécialistes ou des experts certifiés exclusivement dans ce domaine. Les personnalités certifiées ont des formations de base (universitaires) différentes: architectes (la plupart), historiens, historiens de l'art, ingénieurs (parfois), archéologues, etc. Conformément aux listes d'experts et spécialistes reconnus / attestées par le Ministère de la Culture, il y a 48 experts et 75 spécialistes qui disposent actuellement de cette attestation. Il est à noter aussi qu'il y a des différences notables en ce qui concerne leur présence dans le territoire: dans plus de moitié des 42 départements du pays ou dans des territoires entiers (Dobroudja, par exemple) n'apparaît aucun spécialiste ou expert attesté.</p> <p>Les études historiques et architecturales ont un double rôle. Tout d'abord, celui pragmatique, nécessaire pour guider l'intervention sur les monuments ou sur les bâtiments dans les zones protégées du monument ou à l'intérieur des zones bâties protégées. Deuxièmement, ils peuvent apporter une contribution significative à l'histoire de notre architecture et, en particulier, à l'architecture urbaine. L'immense quantité d'informations contenues dans les études historiques peut être considérée comme partie</p>

<p><b>An Audience for Françoise Choay</b></p> <p>Kázmér Kovács</p>	<p>40 EN</p>	<p>conservation of the historical heritage seminal books specific education of professionals and of the public</p>	<p>complémentaire du patrimoine bâti respectif. Mais, jusqu'à la possibilité d'accès – même limitée – à cette grande « base de données », ou jusqu'à la publication des études les plus précieuses, elle reste un patrimoine inconnu.</p> <p>During the past two decades an important part of Françoise Choay's theoretical work has been translated and published in Romania. They offer thorough analyses of the emergence, development and globalisation of the idea of cultural heritage and of its related practices, as well as powerful arguments and clearly formulated principles for its conservation and management. Specialists in the field as well as the public at large – always the beneficiary of a good quality built environment – have thus the opportunity to engage adequately in the conservation of the unique cultural assets embodied by cultural heritage, in general, and built environment, in particular. However, current conservation, restoration and management practices in Romania – and elsewhere, for that matter – show that large segments of the professional body and of the public ignore the very basic knowledge of how to protect and conserve cultural heritage. The paper reviews the five books by Choay translated into Romanian and lists a selected bibliography of her oeuvre. The intended message is to tackle the issue of insufficient professional and public awareness with respect to architectural heritage. Fact is that excellent theoretical tools are at hand to provide the appropriate understanding of the essentials in the field of cultural heritage. Yet, while available, these tools remain unused and have little or no effect on everyday practices. Such state of affairs appears as a proof that not enough is done to educate both experts and public on the irreplaceable value of historic monuments and sends an alarming signal concerning the future of our built environment.</p>
<p><b>Cultural Heritage, Identity Politics and Scientific Knowledge</b></p> <p>Gheorghe Alexandru Niculescu</p>	<p>44 EN</p>	<p>archaeology the Faro Convention political freedom epistemic rights nationalism the capability approach</p>	<p>In Romania, politicians and professionals repeatedly claim to protect cultural heritage against internal threats, that it is against people who, theoretically, are as entitled to it as are its guardians. This shows that cultural heritage is not a common cultural inheritance: only some of the "inheritors" have the right to decide what should be preserved and they believe that what they think should be imposed on everyone. Defined in a recent official document as "an aggregate of material and immaterial values that constitutes a non-renewable resource of national identity", cultural heritage is a political artefact, constructed on the distinction between those who are knowledgeable and should lead and those who should choose to be led and educated by them. National identity, made of recent prescriptions for future behaviour and presented as an outcome of ancient facts, is imposed with the authority of the political and of the scientific and development is seen as an outcome of the preservation of the political present disguised as an authentic past. The local traditions of the disciplines implicated in the preservation and instrumentalization of cultural heritage, lacking the means and the willingness to examine current politics, continue to combine certifications of authenticity for cultural heritage content with subaltern endorsements of the locally authoritative nationalist discourse. More than a few scholars, despite what they should know about the comprehensive critique of nationalism made by sociologists, historians and archaeologists, think that nationalist myths should be preserved for the benefit of the uneducated. A different kind of cultural heritage politics could be constructed using the principles advocated by the capability approach. Some of them can be seen at work in the Faro Convention.</p>
<p><b>To Build or Not to Build in Revoluției Square, Bucharest? – a Dilemma put into a Historic Perspective</b></p> <p>Adrian Crăciuneascu</p>	<p>58 EN</p>	<p>Revoluției Square Carol I Square Cina Restaurant contest urban planning planning alignment regulation</p>	<p>The study outlines the historic evolution of today's Revoluției Square. The starting point is public controversy upon the question of any possibility of building in this area in order to rehabilitate the public space that was deconstructed following extensive demolitions occurring in late 1939 – early 1940. It appears that more often than not, debates on such matter never take place relying on all relevant historic data necessary to describe such an urban evolution. This can be observed either in the course of public debates on urban planning or when a decision is made. It is the case of this large public space where some urban developments initiated in 2005–2006 triggered wide public protests from various NGOs. In a way, it generated a widespread opinion that nothing can be built in this area as people appear to completely ignore that this was in fact a place where imposing buildings once stood.</p> <p>In fact, over the last years of the 19<sup>th</sup> century and the early 20<sup>th</sup> century the best defined public square was developed here, with all the period European qualities of the concept. Shaping the public space took a long time, starting with the building of the Golescu House in 1812 and its further development into the later Royal Palace. Calea Victoriei (Victoria Road) had to be regulated and widened. The former land of the Bishopric of Râmnic had to be transformed into a public garden with corrected geometric shape, while later on the imposing Romanian Athenaeum was built on its axis. The building of the Royal Foundation had to be expanded and, due to this opportunity, an important axis with the Royal Palace emerged by creating the Carol I Place, on a circular pattern. By 1940 the place had already been demolished as King Carol II decided to widen Calea Victoriei even more. A real asphalt desert appeared as a consequence and a public architectural contest was organised in 1943 in order to create a proper context for the newly enlarged Royal Palace. All the solutions awarded at the time had proposed massive further demolitions of the historic fabric. The 1944 bombardments affected the Royal Palace and the remaining "Splendid" Hotel. The hotel was demolished and in the 1950s, which enabled the extension of the present Știrbey Vodă Street. In 1997 there was another attempt to redefine the space through an architectural competition. This competition had no practical consequences either, but it</p>

<p><b>Mărăști Historical Battlefield</b></p> <p>Raluca Iosipescu</p>	68	EN	<p>Mărăști Mărăști Society First World War General Alexandru Averescu General Alexandru Mărgineanu Queen Mary</p>	<p>proved again that rethinking a space with only scarce historic data instead of a thorough study does not lead to the best solutions.</p> <p>20 years later, this study provides the key elements that once characterized this area together with the main values and constraints that history provides. It supports the idea of a new urban planning competition in order to revive the spirit of the place.</p> <p>Since 2015 the Institute of National Heritage prepared the implementation of a project with the principal aim to list as historical site the battlefield of Mărăști in the Historical Monuments Inventory of Romania. The project made its debut with a study in the Romanian National Archives and libraries; primarily we have collected information about the military operations in a large zone having the village of Mărăști at its core.</p> <p>In the Romanian National Archive, we found the entire archive of the Mărăști Society. Because, during the battle of Mărăști almost the entire village was destroyed, immediately after the 1917 campaign, the staff, commander general Alexandru Margineanu and the soldiers of the second Romanian division directly involved in the battle for Mărăști decided to contribute after the war to the reconstruction of the village Mărăști. For this purpose, on Queen Mary of Romania's assent, they founded "Mărăști" Society. During 1919 to 1938 "Mărăști" Society built all the public buildings of the village: the church with the clock tower and the parsonage, a splendid school, the hydro-steam pumps, a water tower and an entire system for the water distribution in the village, an electric generator with all the equipment for the distribution of the electricity to the mausoleum, and in the village, a monumental entrance with a triumphal arch, and, not the last, the Mărăști mausoleum. In the mausoleum were gathered the remains of the soldiers and officers from the Romanian, Russian and German army. In the mausoleum there were also the tombs of Marshall Alexandru Averescu, General Alexandru Mărgineanu, General Nicolae Arghirescu and that of General Arthur Văitoianu, who died in 1957.</p> <p>A section of our project was devoted to research and identified the military engineering works made during the battle by both armies.</p>
<p><b>Schulgebäude aus dem letzten Viertel des 19. Jahrhunderts in den siebenbürgisch-sächsischen Dörfern im Burzenland</b></p> <p>Adriana Stroe Aurelian Stroe</p>	76	DE	<p>Siebenbürgen Burzenland Siebenbürgisch-Sächsische Siedlungen Schulgebäude Peter Bartesch kaiserlich und königlich Doppelmonarchie</p>	<p>Schulgebäude aus dem letzten Viertel des 19. Jahrhunderts in den siebenbürgisch-sächsischen Dörfern im Burzenland</p> <p>Schon am Ende des 14. Jahrhunderts sind in den von Siebenbürger Sachsen gegründeten Ortschaften Schulen urkundlich belegt. Diese waren der Kirche untergeordnet und die Lehrer gehörten dem niederen geistlichen Stand an, sie wurden von den Abgaben der Gemeinden durch die Kirche bezahlt. Im Laufe der folgenden Jahrhunderte war der Unterricht, vor allem in den Dorfschulen, im Allgemeinen auf die Grundkenntnisse ausgerichtet: Lesen, Schreiben, Rechnen, ohne dass es einen einheitlichen Lehrplan gab. Die Schulen waren meist in einem Raum im Wohnhaus des Lehrers/Kantors/Glückners untergebracht. Mitte des 19. Jahrhunderts setzten sich</p> <p>Persönlichkeiten wie Stephan Ludwig Roth oder der spätere Bischof Georg Daniel Teutsch für die Reform und Vereinheitlichung des Schulwesens in den sächsischen Ortschaften, besonders des Grundschulunterrichts, ein. Ebenso wurde der Hygiene in den Schulgebäuden vermehrt Aufmerksamkeit geschenkt.</p> <p>Nach der Einsetzung der österreichisch-ungarischen Doppelmonarchie 1867, nach Annahme des Nationalitätengesetzes und des Bildungsgesetzes, insbesondere aber nach der endgültigen Auflösung der Sächsischen Nationsuniversität 1876 hat die Evangelische Kirche A.B. für die Siebenbürger Sachsen Verantwortlichkeiten hinsichtlich der Bewahrung ihrer nationalen Identität übernommen. Diesem Zweck dienten der Unterricht und die Gründung von Vereinen in fast allen Bereichen des gesellschaftlichen und Gemeinschaftslebens. Eine ganze Reihe von konfessionellen evangelischen Schulen, die in den letzten drei Jahrzehnten des 19. Jahrhunderts und am Anfang des 20. Jahrhunderts in den sächsischen Dörfern gebaut, ausgebaut oder modernisiert wurden, sind heute noch sichtbare Zeugnisse dieser geschichtlichen Entwicklung.</p> <p>Betrachtet man die Schulen, die in den letzten drei Jahrzehnten des 19. Jahrhunderts in den sächsischen Dörfern des Burzenlandes gebaut oder erweitert wurden, fällt auf, dass die ehemalige evangelische Schule, gegenwärtig das Gebäude A, in Neustadt/Cristian das erste und schönste Schulgebäude ist, das im letzten Viertel des 19. Jahrhunderts von Grund auf neu errichtet wurde. Es ist ein Werk des Architekten Peter Bartesch (1842–1914). Die Schule wurde 1877–1879 auf dem Marktplatz der Gemeinde, in der Nähe der evangelischen Kirche, nach dem Vorbild der vom selben Architekten entworfenen Mädchenschule in Kronstadt/Brasov gebaut.</p> <p>Die frühere evangelische Schule in Neustadt widerspiegelt genauso wie die anderen erhaltenen kirchlichen Schulgebäude, die in Siebenbürgen nach dem österreichisch-ungarischen Ausgleich entstanden sind, in beispielhafter Weise die geschichtlichen Ereignisse, die zu ihrer Errichtung geführt haben, und ebenso die Opfer, die für ihren Aufbau erbracht werden mussten. Nach den Kirchen waren sie die größten und schönsten Gebäude in diesen Ortschaften.</p>
<p><b>The Bucur Church of Bucharest: Beyond the Legend</b></p> <p>Sergiu Iosipescu Raluca Iosipescu</p>	82	EN	<p>Church of Bucur the Shepherd București Radu Mihnea Prince of Wallachia Cyril Lukaris Patriarch of Alexandria</p>	<p>The study features a critical approach to the sources, inclusive of archaeological nature, and to the bibliography concerning the church of Bucur the Shepherd, a personage considered the mythic founder of the capital of Wallachia, București. An apocryphal inscription from the end of 19th century tried to accredit the idea that the church was built in 1416 by the Prince Mircea the Elder of Wallachia. According to the general opinion of the modern historiography the</p>



<p><b>The Restoration and Revitalisation of Bánffy Castle, Bonțida, Cluj</b></p> <p>Csilla Hegedüs Zsuzsanna Eke Dorottya Makay</p>	<p>92 EN</p>	<p>castle Transylvania built heritage restoration revitalisation education cultural events</p>	<p>church dates from the middle of the 18<sup>th</sup> century. By the study of the documents and the archaeological researches the church of Bucur, devoted to saints Athanasios and Cyril, was edified during the reign of prince Radu Mihnea in Walachia (1611–1616) as a funerary chapel (bolnița) for Radu Vodă monastery, at the time of restoration of the latter by the same prince, the chapel being inaugurated presumably by the famous Cyril Lukaris, Patriarch of Alexandria, and then the Patriarch of Constantinople, who conferred also the second name of Saint Cyril as the patron of the chapel.</p> <p>The reconstruction of the mediaeval and early modern topography of the hill on which the church of Bucur the Shepherd was built, offers an explanation for the legend. The hill was situated on the Dâmbovița river facing the mouth of Bucureștioara rivulet and down the ford of Dâmbovița where Prince Mircea the Shepherd built his court chapel in the middle of 16th century.</p> <p>Bánffy Castle, Bonțida, one of the most significant architectural ensembles in Transylvania, after decades of neglect and decay, came to a precarious state in the late 1990s. Since its establishment, in 1996, the Transylvania Trust Foundation has pursued the castle's fate. Due to its architectural and historical value, as well as its level of dilapidation, the restoration and revitalisation of the castle is a complex task, which can only be achieved successfully by applying a long-lasting strategy and by international cooperation. In the following, the brief history of the castle, its research, and the strategy regarding its restoration and use will be discussed, especially that without the latter the restoration itself is unable to ensure the intervention's sustainability.</p>
<p><b>P. P. Carp Manor in Țibănești, Iași</b></p> <p>Șerban Sturdza Alexandra Mihailciuc</p>	<p>104 EN</p>	<p>Regeneration-recycle community and social cohesion education through restauration traditional crafts experimental techniques architecture through direct experience, heritage for all rural sustainability eco-economy local resources</p>	<p>The architecture project began 11 years ago, in a historic monument house (the manor of Petre P. Carp) confiscated in 1949 and returned as a ruin. The recovery of this property has put everything on finding some ways of creative recycling, a conversion, from residence into a study centre for traditional crafts and architecture.</p> <p>As a consequence, "We strike the iron at the manor!" was generated as a project which has under its name a continuous school of ironwork delivered for free to the local people from Țibănești (Iași), a suite of workshops for traditional crafts and experimental techniques near the Carp Manor and a collection of objects created within this context.</p> <p>How can we use a dilapidated historic monument now? How can it be reintegrated in the community's life? How can life be sustained by itself over there? How can we solve the proximity issue? Which are the heritage policies which can be revealed from this case study and which can be used elsewhere? Here is the aim of this text.</p>
<p><b>The Triumphal Arch of Bucharest – Restoration Works</b></p> <p>Aurora Târșoagă</p>	<p>118 EN</p>	<p>symbol legacy Triumphal Arch identity celebration Petre Antonescu World War I</p>	<p>Together with the Coronation Cathedral in Alba Iulia, the Mărășești Mausoleum in the historical Vrancea County, the Heroes Cross on the Caraiman Mountain and the Tomb of the Unknown Hero in Carol Park, the Triumphal Arch in Bucharest is one of the monuments dedicated to the participation of Romania in World War I, at the end of which all the territories inhabited by Romanians were reunited for the first time. The heavy symbolism and meaning of a generation of sacrifice is imbued with the mythical artistic expressions on the Triumphal Arch. Romania put up a heroic standoff in Vrancea county, defending against Germany, one of Europe's superpowers at that time, turning the fate of the entire war and rendering Romanians proud and confident as one of the key players of the century, making general's Eremia Grigorescu saying "Pe aici nu se trece!" (You will not pass here!) legendary.</p> <p>Such an effort and sacrifice was definitely not in vain, as in the aftermath of the war all Romanian territories were united under the same standard, that of the modern Romanian state.</p> <p>After many attempts and interim versions put up hastily only for the military parade of the returning victorious troops, the Triumphal Arch was completed by architect Petre Antonescu by keeping the 1922 reinforced concrete frame and adding a stone coating. Bas-reliefs, inscriptions and a multitude of symbols were used by the architect and artists to give the monument an authentic all-Romanian breath. Finding a united and clearly defined visual identity for the freshly emerged state was no easy task for the authors, but the powerful underlying layers of culture and common visual identity of the Carpathian space surfaced in the talented architects of the time, already in search of a national identity. Petre Antonescu was one of the architects in search for this beautiful architectural style – the so-called Neoromânesc (Neo-Romanian) style.</p> <p>The restoration project was no easy task, mainly because of the undisciplined constructor who sought to cut down costs in almost every segment, to the point of even bringing the works to a complete halt several times. Because of this, the seismic dampers were acquired very late and thus the Arch rested on temporary metallic stilts for almost more than a year and a half (!) even though these metallic special pieces are only designed for a small amount of time, to keep the structure intact until anti-seismic devices can be installed (1–2 months). Another example was the small 72 sqm pyramidal slanted metal sheeting used for the roof cover, that had to be replaced three times before a decent result was obtained. This was also the consequence of the entrepreneur contracting poorly qualified construction teams.</p> <p>The only powerful allied authority of the design team was the Ministry of Culture Committee, which was present at the main project milestones and constantly sustained the Architect in seeking and demanding high quality works. On the other side, the Client (Bucharest Municipality) put a lot of pressure to wrap up the project without taking into account the quality of works in the probably most important and symbolical historic monument in Romania.</p>

<b>Rehabilitation and Promotion of the Cultural Identity of the Cetății Square and of the Ștefan Tower in Baia Mare</b>	128	EN	Cetății Square Ștefan Tower Baia Mare <i>Rivulus Dominarum</i> identity rehabilitation	<p>The project achieved two major goals: seismic reinforcement by introducing a base-isolation system and the second, the complete restoration of the heavily damaged stone facades, together with the recovery of the text written on the side panels and the recovery of the "Budapesta" text on the inner side.</p> <p>The Arch of Triumph facade restoration project was granted the Historical Monument Restoration Award, given by the Ministry of Culture.</p>
Ildiko Mitru				<p>The rehabilitation of the Cetății Square and of the Ștefan Tower was an investment started by Baia Mare City Hall in 2004, when it commissioned its first feasibility study. For five years the project was stalled, the Ștefan Tower being the only objective that has benefited from funds to replace the cover of the helmet and to strengthen and preserve the exterior (from the City Hall and the Ministry of Culture and National Identity). In 2009, the City Hall resumed the rehabilitation process and commissioned the documentation for the Cetății Square, feasibility study, technical project and technical detailing, with all relevant studies and technical reports. The project was accepted on 26.08.2011 for financing through the Regional Operational Program 2007-2013 Priority Axis 1- Supporting the sustainable development of cities. After the archaeological researches in 2012-2014, carried out by the Museum of History and Archaeology in Baia Mare, the site achieved the value of the past, being finalized, approved, authorized and prepared for execution through public procurement. Execution work began in 2014 and was completed on 30 October 2015.</p>
<b>Architecte Rodica Mănciulescu          Commemoration des 100 ans          de la naissance</b>	136	FR	Rodica Mănciulescu Grigore Ionescu Ștefan Balș Direction des Monuments Historiques	<p>Rodica Berberianu (née le 2 décembre 1917 à Ecaterinodar (Krasnodar) en Russie, décédée tragiquement au tremblement de terre du 4 mars 1977 à Bucarest), après une enfance assez solitaire – elle n'a pas connu son père, mort jeune en 1917 pendant la guerre, la mère étant peu présente –, elle a fait ses études à Bucarest et obtenu le diplôme d'architecte en 1944, avec la mention „Magna cum laude”. Suit le mariage avec l'architecte Ștefan Paul Mănciulescu (futur professeur et vice-recteur de l'École d'architecture de Bucarest) et la naissance des enfants : Maria Cristina en 1951 et Ștefan Mircea en 1953 (les deux sont architectes et vivent aujourd'hui à Paris). Les premières reconnaissances professionnelles et la reconstruction de sa propre famille sont un tournant dans sa vie. Il faisait bon vivre dans notre petit et modeste logement situé boulevard Dacia à Bucarest, entourée de proches et d'amis.</p> <p>Notre mère aimait l'histoire et les vieilles bâtisses. Elle a consacré 30 ans de sa vie à cette véritable vocation. Elle intègre d'abord l'école d'architecture de Bucarest comme assistante du grand prof G. Ionescu pendant 7 ans (chaire d'histoire de l'architecture, 1945-1952); hélas, elle est écartée par la suite pour des raisons politiques. Malgré le démantèlement de la Commission des Monuments Historiques en 1947 par le régime communiste et la politique anti-culturelle de l'époque, nait paradoxalement en 1955 une petite structure dédiée à la restauration des bâtiments anciens. Elle a la chance de faire partie de ce premier atelier d'une dizaine de personnes, rassemblées autour d'un grand nom de la défense des Monuments : l'architecte restaurateur Ștefan Balș. Cette rencontre est décisive pour Rodica Mănciulescu – elle fera partie de l'atelier Balș depuis la constitution de la nouvelle Direction des Monuments Historiques en 1960 et jusqu'à sa disparition en 1977. Cette nouvelle institution moderne et originale concentre la prescription et l'exécution des projets, regroupe des grands spécialistes (architectes, historiens, ingénieurs, archéologues, chimistes, peintres restaurateurs) et s'appuie sur un réseau national d'artisans; l'action menée est efficace et les résultats de grande qualité. Les années 1960-1977 voient l'aboutissement d'amples projets de restauration signés Rodica Mănciulescu et constituent une exception à l'intérieur du sombre système de répression communiste. Les grands noms de la restauration des Monuments se retrouvent et travaillent ici, dans cet incroyable havre de paix. Nous, les enfants de Rodica Mănciulescu, nous avons été adoptés par cette véritable nouvelle famille qui siégeait rue Ienachita Vacarescu... c'est avec eux que nous avons résisté au sinistre quotidien, c'est avec eux que nous avons passé des moments d'intensité uniques. Et ils restent toujours parmi les êtres qui nous sont les plus proches. L'année 1977 est une année noire pour notre famille, c'est la perte violente de nos parents; c'est aussi la fin de la Direction des Monuments –spécialistes et artisans de la restauration (près de 3 000!) se retrouvent orphelins, comme nous, à la recherche de nouveaux repères. (C. et S. M)</p>
Cristina Mănciulescu Ștefan Mănciulescu				