



MĂNĂSTIRE ORTODOXĂ cu CENTRU DE MEȘTEȘUGURI TRADIȚIONALE

sat VAD, comuna VAD, județul CLUJ

student: Ioana Nirvana OLTEAN
indrumator arh: Mihaela Ioana AGACHI
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Perspectiva trapeza/ refectory eye view

The main purpose of the intervention is to maintain the rural character of the site, by creating a building that respects the existing context and integrates with the landscape. The new building is designed to be a physical element that respects the existing context, while also providing a modern space for the community. The building is designed to be a physical element that respects the existing context, while also providing a modern space for the community.

FOND CONSTRUIT EXISTENT/
EXISTING CONSTRUCTIONS



FOND CONSTRUIT EXISTENT + PROPOZ/
PROPOSED AND EXISTING
CONSTRUCTIONS



UTILIZATORI / USERS

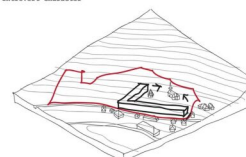


CONCEPT

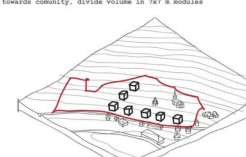
Situația inițială/ Initial plan



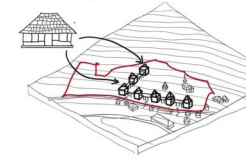
Tipologie mănăstiri - caracter introvertit/ Typical monastery - introvert character



Deschidere spre comunitate, fragmentare în module de 7x7 m/ Openness towards community, divide volume in 7x7 m modules



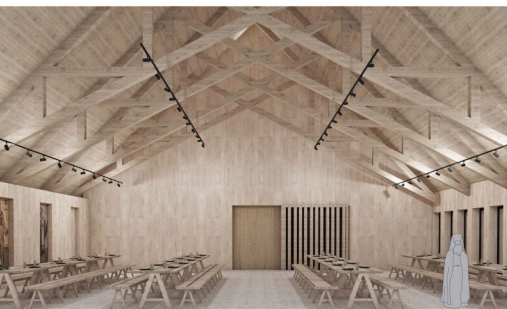
Interpretarea grădinarului/ Interpretation of romanian traditional veranda



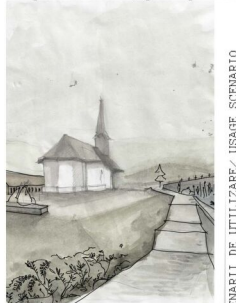
Inscrierea în relief, pastrearea vizibilității bisericii/ Adaptation at terrain slopes: keeping the church visible



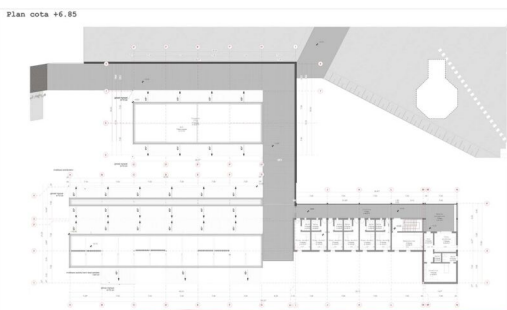
Propunerea/ the proposal



Perspectiva traseu/ path eye view



SCENARIU DE UTILIZARE / USAGE SCENARIO
TRAPEZA / REFECTORY



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Propunerea/ the proposal

Propunerea/ the proposal



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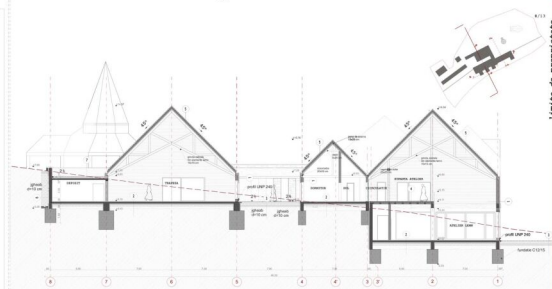


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Propunerea/ the proposal

Propunerea/ the proposal



SECȚIUNEA BB / SECTION BB

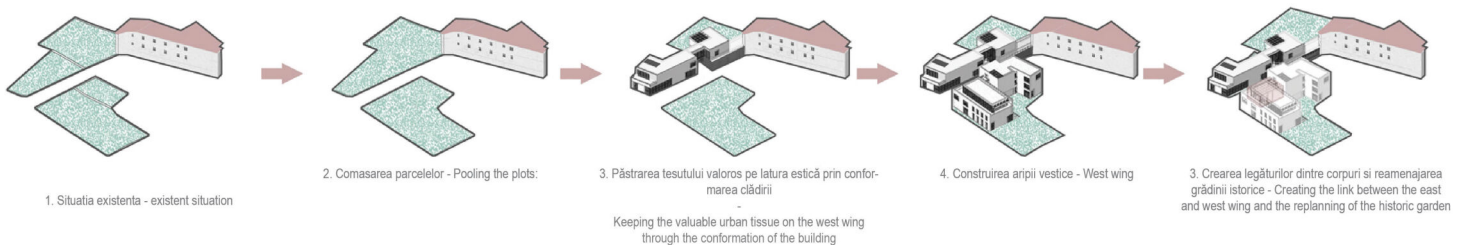


Perspectiva intrare incinta/ Entrance eye-view



INSTITUT CULTURAL - Revitalizarea Casei Iancu de Hunedoara - Baia Mare
CULTURAL INSTITUTE - The revitalisation of Iancu de Hunedoara's House - Baia Mare

An architectural rendering of a modern courtyard. The courtyard is paved with cobblestones and is surrounded by white, multi-story buildings with large windows and balconies. In the center, there is a large, white, rectangular structure. Several people are walking and sitting on yellow barrels in the courtyard. The sky is blue with white clouds.





MUSEUM of INDUSTRIES - ORADEA CITY MUSEUM RECOVERING THE PRE-WAR INDUSTRIAL HERITAGE

student arch. Patricia Elibart
industrialization coord. dr. arch. Cristina Pucari
consultants architecture-structure and furn. dr. ing. Petru Rus

Recovering the lost fragments of the industrial heritage.

The city of Oradea has grown at a rapid pace at the beginning of the 20th century, due in part of the many industrial sites that appeared in town. One of the most prominent factories was Adolf Moskovits and Sons, of which ADRIA mill was part of. A lot of this pre-war industrial heritage is now either lost or in a state of disrepair which gives the reconversion of this old mill even more meaning.

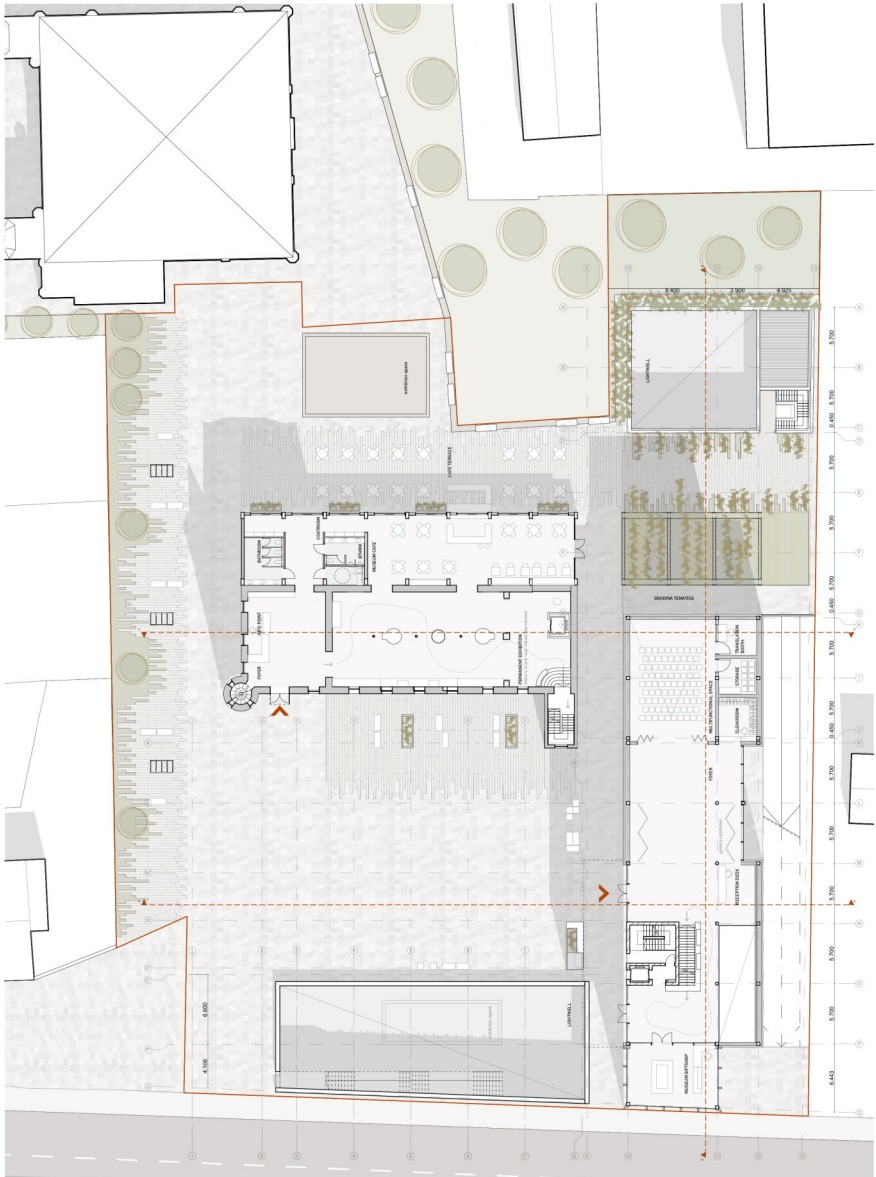
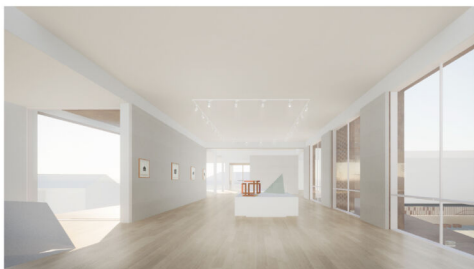
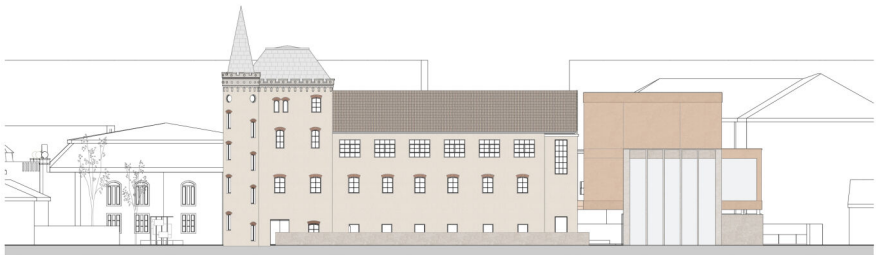
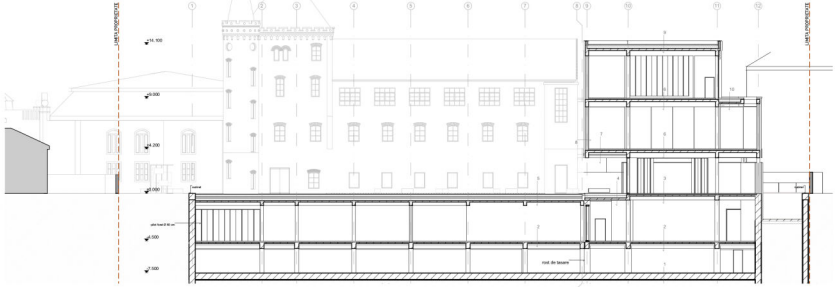
The site is located in a now central part of town, in a predominantly residential area. There is a striking element within the vicinity: an abandoned synagogue which sometimes acts as a rehearsal space for a small independent theatre.

Having this two elements of identity, the project aims to create a cultural quarter, starting with the rehabilitation of the disused mill as a Museum of Industries, part of the city's museum circuit. Then the scheme can expand to the synagogue by transforming it in a multifunctional theatre space and further down the line incorporate the row of houses on the right side of the site to act as extensions to this cultural centre.

The intervention took into consideration a couple of factors. First there was the history of the space. A part of the mill was burnt down in 1922. The sunken courtyard facing the street acts as a reminder of the old footprint of the industrial ensemble. By doing this there is a direct perspective towards the mill from the street. The extension of the building is developed alongside the left axis of the site, connecting the mill with the sunken courtyard. The result is a defined square that acts as a gathering space for the community. This public space is then interconnected with the spaces around the synagogue, thus creating a new pedestrian pathway that passes through the whole block.

The mill is the central element of the development and houses the permanent exhibition section of the museum. The new proposed volume, imagined as a block that hovers over a base, acts as a backdrop for the mill and the events happening in the square. Within this new volume there are temporary exhibition spaces, office spaces for the museum and a café connected with the sunken courtyard (which acts as an exterior exhibition space).

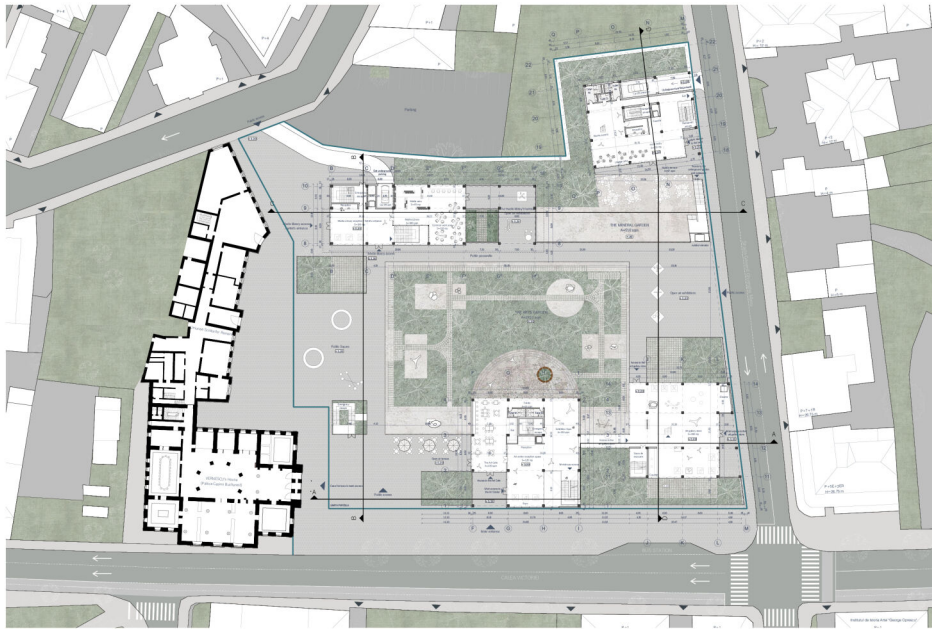
By giving this lost fragment of the industrial heritage a new meaning, the mill can find its place within the cultural and social life of the city and continue writing its history.





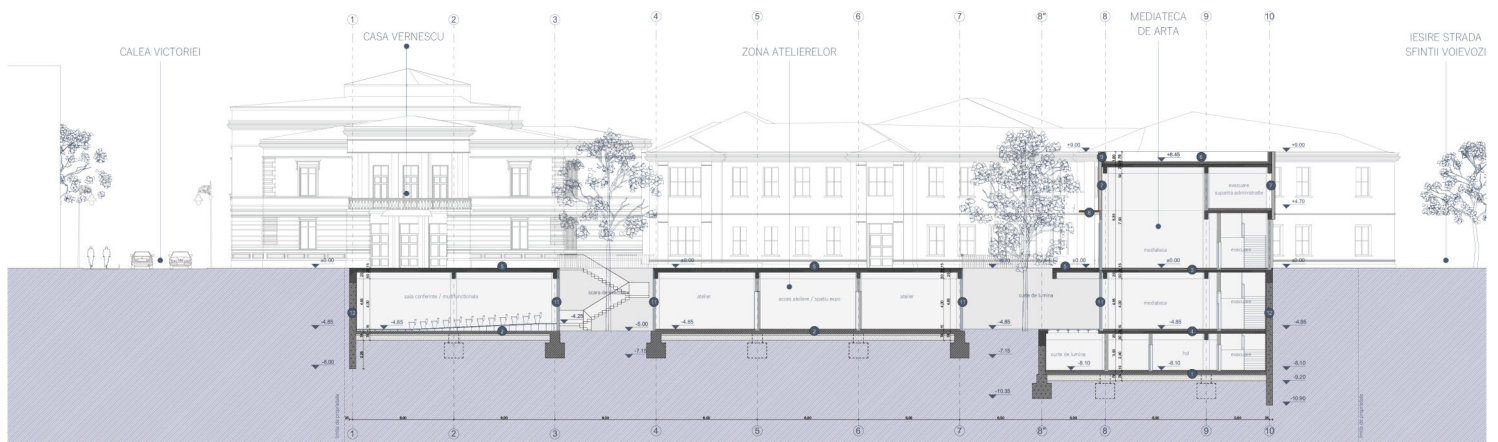
CENTRU PENTRU ARTĂ ȘI CULTURĂ URBANĂ

Calea Victoriei, București



Located along the cultural route of Calea Victoriei, in the central area of Bucharest heavily loaded with history, the **Center for Arts and Urban Culture** leans towards the past, both through the architectural object inserted in the site, but also through the attempt to capitalize on a cultural heritage specific to Bucharest: the urban tissue of great complexity and its characteristic gardens. Starting from the site data itself, a living, vegetal space, completely submerged underground and furnished by the old metal structure of the former MICM building (Ministerul Industriilor Construcțiilor de Mașini/ The Ministry of Machine Building Industries), the proposal aims at a significant integration of the new designed building, both in the structure of the traditional urban fabric and in the given space of the existing garden. In this idea, the proposal subscribes to the rich and stratified context and to the "as-found" garden, by creating permeable relations in-between the street and the plot, the public and the garden. Designing the building through the perimeter of the plot and keeping the same density of the built as the surroundings, the whole ensemble has the image of "a house in the garden". With this, the sunken garden becomes the heart of the project and it has a strong role of coagulating the artist community and the public with which it interacts. Moreover, by keeping the garden submerged and creating physical and visual connections between the garden and public space, the center's art garden becomes open to all and invites to interaction.

The proposal aims to obtain a point of cultural interest that represents the artistic community along Calea Victoriei, by proposing a new and innovative way of experimenting art and culture, in a more participatory way. Therefore, the program is adapted to the public, by organizing workshops in flexible spaces and around the center's engaged artists. The center's programme includes a multitude of participatory workshops, in which the community can learn different techniques to create and experience art. The Center for Art's and Culture is a multifunctional center, combining teaching and learning (workshops), studying (media library), viewing (exhibitions and multifunctional hall) and interacting with the artistic community in the garden, in the art café and in the hotel's restaurant.



CENTRU PENTRU ARTE PERFORMATIVE

REABILITAREA ȘI EXTINDEREA CAZINOUULUI BISTRITA

PERFORMING ARTS CENTRE
REFURBISHMENT AND EXTENSION OF THE CASINO, BISTRITA

Stud. arh. CĂĂLĂN POP
Tutor Asoc. Prof. PhD. Arhitect CRISTINA PURCAR

The Centre for Performative Arts is located on the edge of the medieval core of Bistrita. The urban tissue here is marked by the pavilionar presence on the parcel of the Casino, opposing the palazzo typology of the nearby Michael Textoris house. The Casino is a representative construction of the town centre of Bistrita. The building, which is listed as a Class-B monument (with the code BN-II-m-B-20860) was built in 1882 reusing construction materials from the demolition of the nearby medieval wall of the town.

The decision to renovate and extend this building has several stakes. In recent years the urban development was concentrated on the periphery of the town, reducing the urban density. The proposal for the rehabilitation and extension of the Casino tries to combat this phenomena by trying to draw back in the city center culture and work. The transformation of the building in a performance centre tries to bridge the divergent cultural taste. On one hand the building accommodates the activities that are already taking place inside the Casino for several decades (the "George Cipreș" Poetry festival, the "Lăsați nebunii" National Festival and the International Festival of Satire and Humor) as well as the activity of the folk ensemble Codrîșorul. The tradition of folk ensembles is strong in the town but still lacking a proper space for rehearsal. The extension of the Casino aims at concentrating activities in this important place for the city, attracting also new forms of performance arts, ballet and modern dance. The fully equipped auditorium with 240 seats and the other 3 rehearsal rooms are also available to the students of the local musical high-school, "Tudor Iordă" Another stake of the proposal is an harmonious urban integration in the context, improving the urban image in the space between Michael Textoris House and St. Trei Ierari Church.

The opening of the courtyard of the Casino responds to the larger theme of the accessibility of the public space and the urban renewal of the historical center of the town Bistrita. The obtained public space is offered to the community.



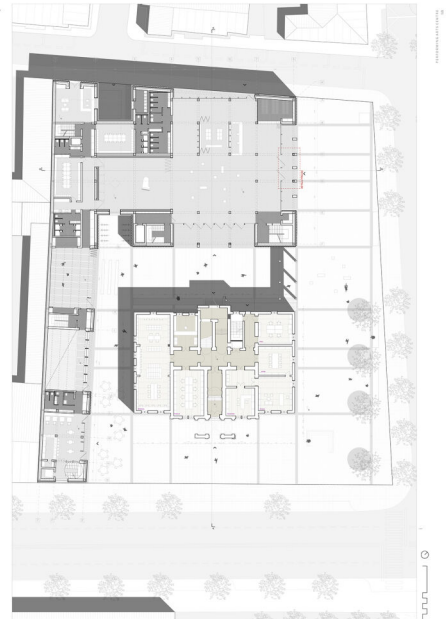
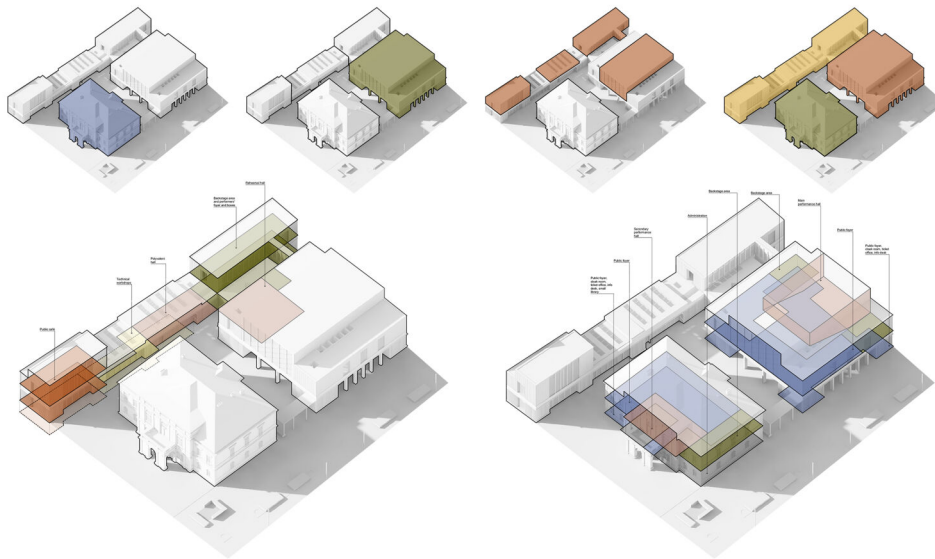
1. Replică clădirii existente

2. Preschimbarea structurii și a planului de distribuție a spațiilor

3. Baza istorică, care vine în complementarea celor două elemente punctuale

4. Spațiul public din jurul celor trei elemente devine parte integrată în proiect

5. Spațiul generat de amplasare devine spațiu public multifuncțional integrat funcționalmente în proiect

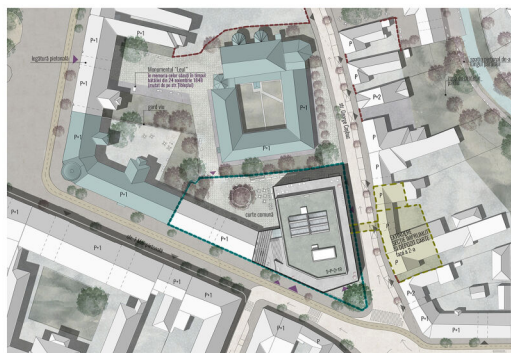




VIEW FROM THE ROUNDABOUT - CENTRAL SQUARE IN THE BACK



GROUND FLOOR PLAN - 1343 m²



SITE PLAN OF THE PROPOSED SITUATION



FIRST FLOOR PLAN - 1370 m²

The need for the Municipal Library of Dej arises, firstly due to the lack of minimum required facilities of the current one, its insufficient space (400m² in total), the inability to provide an optimal framework for study and access to information even though there is a big number of active users of the library (double the national average). Another problem of this institution is the location - a rented space at the ground floor of a residential socialist building.

The chosen site for the project meets the requirements this institution needs - its history, spatial qualities and central location. The plot is located on a part of the former garden of the Franciscan Monastery (monument), which stands in close proximity. The existing chestnut tree on the edge of the site is a remnant of this. In 1862, the "Lemul Verde" ("Green Tree") restaurant opened here and became the favourite place for the local intellectuals' bohemian everyday life. Nowadays, the existing building's condition on the site is substandard, the former decorations were demolished and additional annexes were added.

On a macro scale, the project proposes an urban regeneration, which would involve improving the streets, planting trees, creating a substantial bike lane and improving green spaces along the nearby stream and river. A pedestrian walkway is proposed alongside the Bobalina central square. Additionally housing the Municipal Museum on the proposed site clearly outlines a common open courtyard, as well as it being a part of the new walkway in the core of the urban isle - linking the place with the main square and activating the whole area. Aiming for integration and respect for the existing context, the building is considerably withdrawn from the monastery's side and linked with an articulation (lower height and terrace) to the museum on the other side. The upper floor is also pulled back, with a glass materialisation (computer controlled fabric sunshades).

Believing strongly that the concept of the traditional library does not respond to the social impact of the use of information and the evolution of technology, a media library is also included in the project. The intense "genius loci" prevailing here influences the preservation of the cake shop (former restaurant), with its chestnut tree in the exact same place. Other facilities include the common child and adult section (addressing different areas of interest: arts, exact and social sciences, literature), the Hungarian section, playground and amphitheatre for storytelling, a conference room, exhibition space, recreation area and other technical areas.

The central core of the building is the atrium, which allows a visual connection between all the floors and also indicates the free public access areas of the library. Following the same line of thought the architecture, even though flexible (with open spaces established where needed by furniture), gives character to the function - another space with a distinctive atmosphere is the media zone, characterized by a big height and openings to different other areas.

Therefore, the aim of the project is to provide a real headquarters for exchanging knowledge, sharing ideas and becoming a "living room" for the community, as well as a landmark.



VIEW FROM MIHAI EMINESCU STREET - LINK WITH THE EXISTING BUILDING ON SITE (MUNICIPAL MUSEUM)



VIEW FROM THE MEDIA PART



VIEW FROM THE INNER COURTYARD

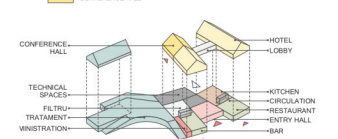
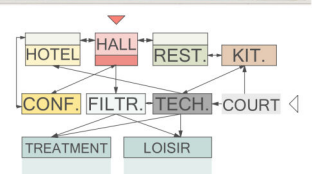
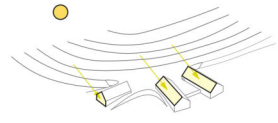
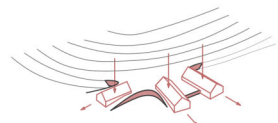
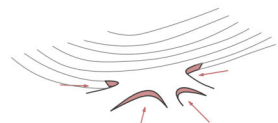
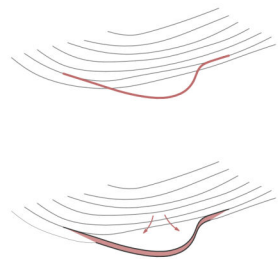
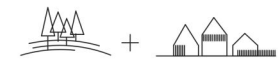


BALNEARY AND LEISURE CENTER IN MIERCUREA-CIUC, JIGODIN-BĂI

The objective of the project is to create a spa center with the role of treatment and leisure, in Jigodin-Băi, belonging to the city of Miercurea-Ciuc. Miercurea-Ciuc is rich in mineral water springs due to its geographical position, as a result of volcanic processes. The spa will utilize the natural therapeutic factors offered by the location; mineral water beneficial in treating certain diseases and clean mountain air. The purpose of the investment is the development of the tourism in the city and the establishment of a leisure place for the inhabitants. The spa culture and the use of mineral water as a treatment for certain diseases is famous in the town of Miercurea-Ciuc. After discovering the positive effect of mineral springs, the inhabitants built small fountains and pools for internal and external treatments. The first balneoclimatic endowments appeared in the Jigodin-Băi area at the end of the 19th century. The proposed location is an abandoned swimming place in a natural context, which is located at the southern exit of the town of Miercurea-Ciuc in Jigodin-Băi near Săncioleni commune. The site is located 5 km from Miercurea-Ciuc, between two major natural landmarks: the foot of the Harghita Mountains in the north-west and the right bank of the Olt in the south-east. The volumetric concept was created according to different principles of integration in the natural and the built landscape. In order to fit the proposed building discreetly in a rural context, the volume of the building was proposed in a pavilion style, thus creating three different volumes that are connected by the ground floor. The three volumes have simple, rectangular shapes with a gabled roof and a large slope. The ground floor as the largest part of the building is buried in the slope of the land and masked with a green roof. Thus the ground floor is integrated in the natural context and the taller volumes are framed in the built context. From a functional point of view, the proposed program is divided into three main categories; treatment and leisure, public catering and hotel for tourists. These functions are interconnected, but they are not dependent on one another and can work individually.

Stud. arh. Nyirő Levente
Îndrumător principal: Conf. dr. arh. Octav Olănescu
Consultant de rezistență: Asist. dr. ing. Radu Hulea

Universitatea Tehnică din Cluj-Napoca
An universitar: 2019-2020



CENTRU PENTRU VALORIFICAREA PATRIMONIULUI. BIBLIOTECA SI ARHIVA HONTERUS, BRASOV.

CENTRE FOR HERITAGE, LIBRARY AND ARCHIVE OF HONTERUSGEMEINDE

The project comes in as a possible answer to one of the shortcomings of the old town of Brasov: a central collection of books and documents that keep a certain evidence on the evolution of the city. The city does not have an inventory of the built environment - a basis for a careful management of the conservation of historical areas and for the control of urban development. The project proposes to take into consideration the Library and Archive of the Johannes Honterus community, currently based in one of the basements of the Evangelic community. The oldest documents in this collection date from the 15th century and many of these, depict and describe the evolution of the city. In fact, this collection (founded in the 15th century) is what is left of the first public library on Romanian territory. It's founder was Johannes Honterus, a character known for his humanist acts. Today this collection of documents is in the care of the Evangelic Church, which was and remains a major actor in the life of the medieval town. Nevertheless, the conditions in which the documents are found today is improper. Thus, the architectural program proposes to take over this unique collection for the city and combine it with the complex history of the site which will be presented briefly in the following.

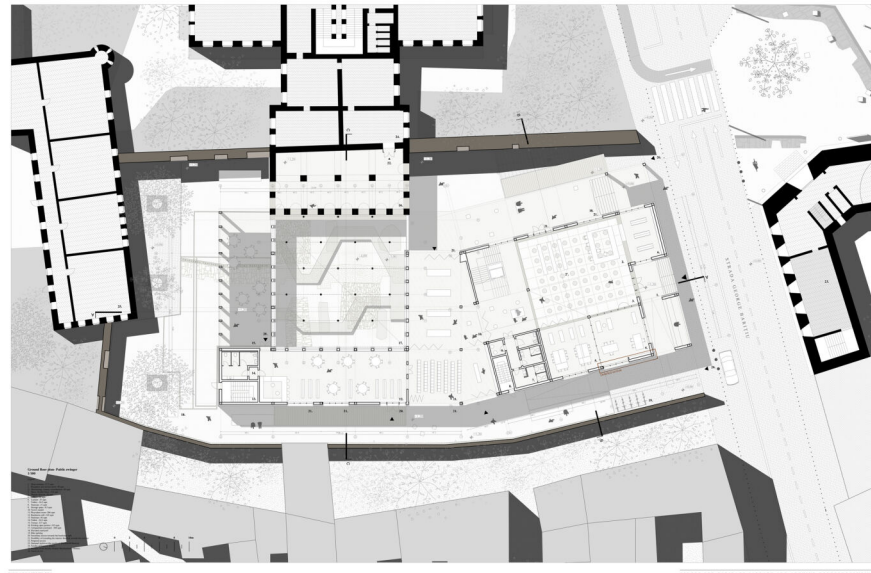
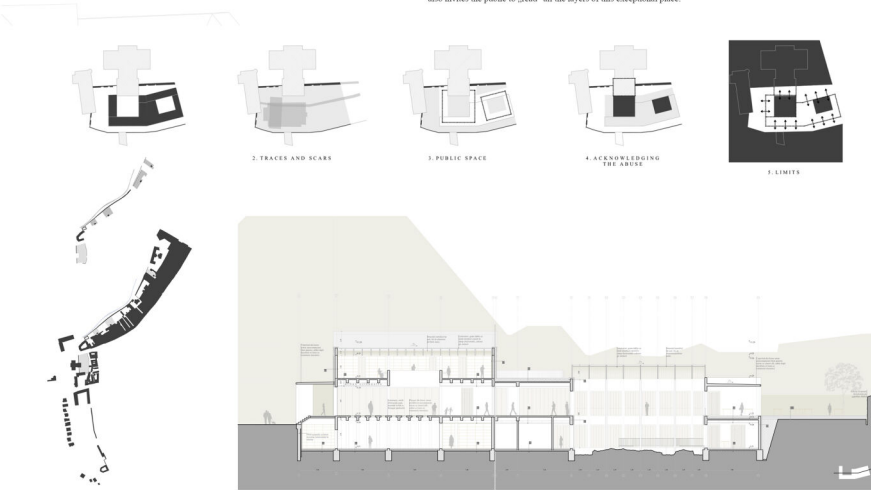
The site of The Center for Heritage is embedded in a highly important system of medieval walls. Thus the project proposes to extend the brief of the diploma by seeking a solution for the whole North-Western segment of the old fortification of the town: a small project of urban renewal. The proposal primarily aims at redesigning the area adjacent to the fragments of the medieval walls and at obtaining high quality public space. The space around these medieval walls is particular and different from other places in the town, however the quality of the urban design is almost absent, and does not represent the values and history of the old town of Brasov. The atmosphere and the general usage are modest and almost austere. These being said, my proposal is almost non-existent: I propose nothing more than preserving and enriching the different elements found on site. The high walls give an intimate, almost private and quiet ambience which will be enhanced. The sequence of zwingers (the empty spaces between two medieval walls) will be treated as public „rooms“, and will be opened and given different functions. The design is also trying to recover the historical ambience of these spaces, and is referencing old materials, textures and ways of using public space, which are typical for this town. The urban proposal seeks to underline all those values, scars and traces of history found on site, and to create a series of qualitative spaces at the edge of the old town.

The proposed building that will occupy the site of a former zwinger is clearly subordinated to the historical context, and at the same time, it will establish a new straightforward rule. This unique site lays vacant today as it has not been occupied by a building in years - a fact which makes this zwinger an exception among the other ones in the city. A building in this context could benefit of this exceptional case, and also help to conserve its history.

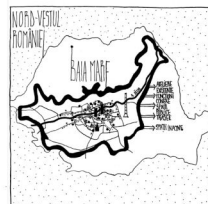
The new project addresses a diverse context. The site is surrounded by three medieval walls. In the middle of the western wall, there was an "abuse": the current Faculty of Forestry climbs over the old wall. The new project does not propose to deny this abuse, but puts it face to face with a much more sensitive approach to the site, an archaeological courtyard that will reveal the existence of a third wall on the site. This space will be connected to the existing portico of the facility, and will create a double-height cloister. This will be the central space, a hall dedicated to the historical layers, and will expose two different attitudes on the built heritage: two histories (that of the composition of the new city, and of the decomposition of the wall) and the way in which they overlap.

The building makes room for a central space, a courtyard in the middle of the site, thus referencing the central courtyard - an archetype for the medieval city, and for its architecture. Alongside the walls, the proposal generates new public spaces - public foyers directly related to the medieval walls. Thus, the building with its third ground floor extends into the public space. The walls remain untouched, but become part of the building, and in fact, they act as the physical boundaries of the building. This fact contributes to the multifunctionality of the building, but also to its sustainability and autonomy. The building can be partially closed, and thus can meet all types of needs. The ground floor is therefore mainly dedicated to public functions, while the upper floors and basement are dedicated to the archive and library.

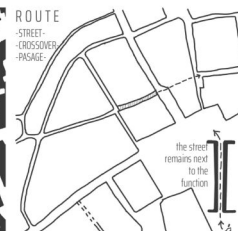
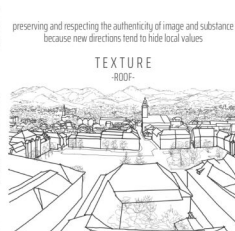
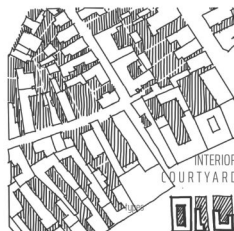
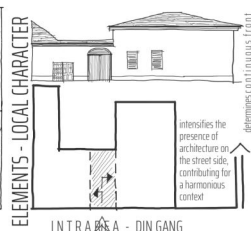
The building follows the typology of the zwinger, bringing the "dense" part closer to the street front and leaving the back of the site empty. The tower is referencing the vertical accent, specific to the buildings built on this side of the old fortification in the 20th century. However, the tower makes room for the perspective from the street towards the Black Church. Thus, the proposal enjoys all the values of the site, and becomes an open book that allows access to a special collection of documents and also invites the public to „read“ all the layers of this exceptional place.



INSTITUTE OF CRAFTS HERITAGE.BAIA MARE.



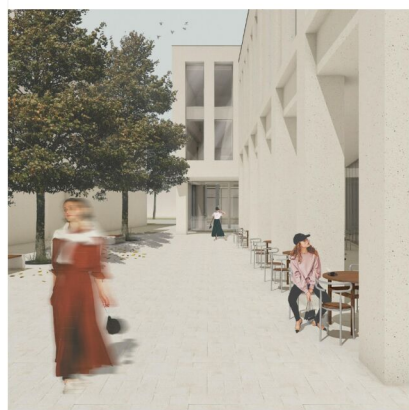
POSITION IN COUNTRY



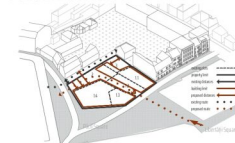
The city of Baia Mare, with a rich history in handicrafts and traditions, is a place with artistic and cultural initiatives that needs a rediscovery and affirmation of cultural heritage, whose practices are beginning to get lost. The city possess a historic center, active only in the perimeter of the central square (Libertății Square) where most heritage buildings are inactive and degraded. Located in Baia Mare (northwestern Romania) Păci Square no.2, in the historic center of the city, tangent to the central market, the Institute of Craft Heritage of Baia Mare („Institutul Patrimoniului Meșteșugăresc Baia Mare”) has the main following objectives: recovery, transmission and reinterpretation of traditions through craftsmanship in contemporary design. The main activity of the Institute is the handicraft workshops which also have the educational part of transmitting the crafts, and together, the two components perform a small-scale manufacturing, which can be exhibited and sold in the exhibition and sales galleries of the institute. Thus, the collective potential for cooperation is transformed into luxury manufacturing, being active on the cultural, social and economic side through production, education, exhibition and sale. Because habitation dominates, the size of the public space is reduced and the functional mix is missing. Out of the desire to preserve the free space and to solve the existing deficient situations, the Institute comes with a function that activates the Păci Square because at the moment it is a junk space with a big parking lot. The aim is to increase the quality of the built fund by replacing a situation unsuitable for the historic center. It is a dual revitalization of some spaces and craft practices. The project is not profitable through subsequent revenues, but by bringing a collective value to the whole society being a long-term strategy that unifies multiple directions of development, with the ultimate goal of increasing cultural consumption, society consolidation and tourism.

As characteristic elements of the place, the following were identified: passage entrance, inner courtyard, roof texture, density and route, that were used in the development of the project. From the historical study I discovered that the alley adjacent to the site was a historical route that is now closed. From the direction of Libertății Square, I opened a new route that reaches the extended Armoniei Alley, because the building retreats from the adjacent house. Starting from the irregular polygonal parcel, specific to the historical center, the volume respects the typology of the inner courtyard, a precinct crossed by the public route. Depending on the cardinal orientation, the old plot, the neighbors and the opening on three fronts to Păci Square the volume is outlined in accordingly. The front follows the existing one in the North and takes over the cornice of the interwar monument building, keeping present the rhythm of the vertical accents. The perspective ends are marked by small vertical accents, and the central corner of the square is marked by a tower. The facades express the interior structure and accentuate the vertical rhythms characteristic of the area, keeping the ratio full empty. Particular importance is given to the pedestrian walkway, which leaves every corner of the building free to be crossed, and public functions are distributed on the ground floor to activate and operate individually by the Institute. The public space is clearly delimited by the private one, both inside and outside, but the building has continuity and a connections between the two, resulting in a flexible structure.

ATMOSPHERE

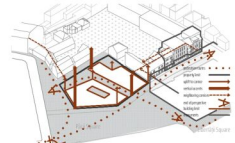


VOLUME CONCEPT



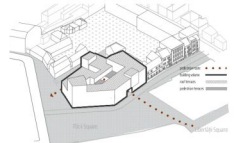
1. RETREAT, DIRECTIONS, OLD PLOTS

Based on the three existing volumes, the plan of the building is designed to respect the existing urban structure and the building's footprint. The building is designed to respect the existing urban structure and the building's footprint. The building is designed to respect the existing urban structure and the building's footprint.



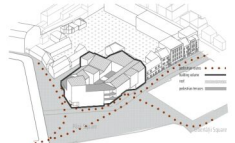
2. CONNECTION, HEIGHT, VERTICAL ACCENTS

The height of the building is planned to be in line with the existing urban structure. The building is designed to respect the existing urban structure and the building's footprint. The building is designed to respect the existing urban structure and the building's footprint.



3. INITIAL VOLUME, GROSS

The first volume is designed to be in line with the existing urban structure. The building is designed to respect the existing urban structure and the building's footprint. The building is designed to respect the existing urban structure and the building's footprint.



4. FINAL VOLUME, REFINING

The final volume is designed to be in line with the existing urban structure. The building is designed to respect the existing urban structure and the building's footprint. The building is designed to respect the existing urban structure and the building's footprint.

AXONOMETRY



SITUATION PLAN 1:500

