

CENTRU EDUCAȚIONAL ȘI DE CERCETARE AL PATRIMONIULUI IUDAIC DIN TRANSILVANIA DE NORD

Muzeu, Bibliotecă și Arhive
Satu Mare, România



EDUCATION AND RESEARCH CENTRE FOR JEWISH HERITAGE IN NORTHERN TRANSYLVANIA

Museum, Library and Archives

The project represents the proposal of an "Educational and Research Center for the Jewish heritage of Northern Transylvania" in an area of the old center of Satu Mare. Studying the city, its history, the architectural and urban context, I came to the conclusion that there is a very important part of them that has been forgotten, namely the fact that an almost lost community, the Jewish community, contributed substantially to the development of the city.

Deepening the research, I understood that this part of history was somewhat overshadowed, not only in the city of Satu Mare, but throughout Transylvania. However, even when the subject is brought up, information on figures is often provided, but there is no discussion of the cultural, social or economic dimension that was built through the Jewish community and has remained a local and identity heritage to this day. Hence the need to bring them into discussion, and for that you need to research, analyze and learn.

The proposed project wants to take a first step towards updating this theme by creating a space that not only houses all the materials, but also offers the opportunity to know and research in an active, modern way from a pedagogical point of view, but also important from the point of view of the city's identity and tourism.

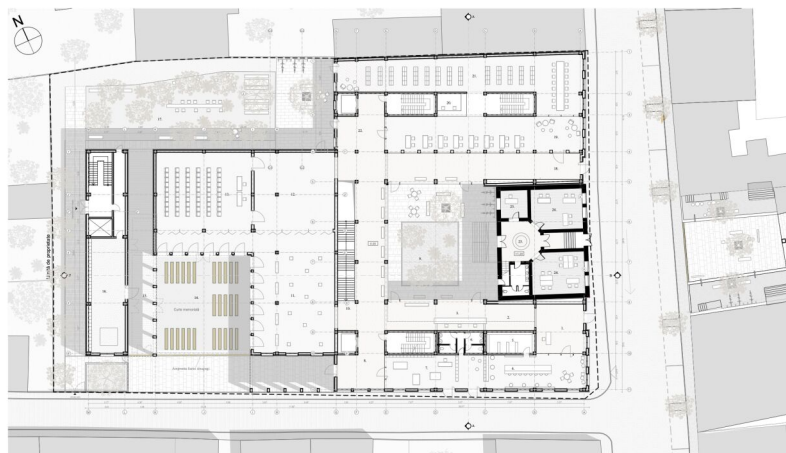
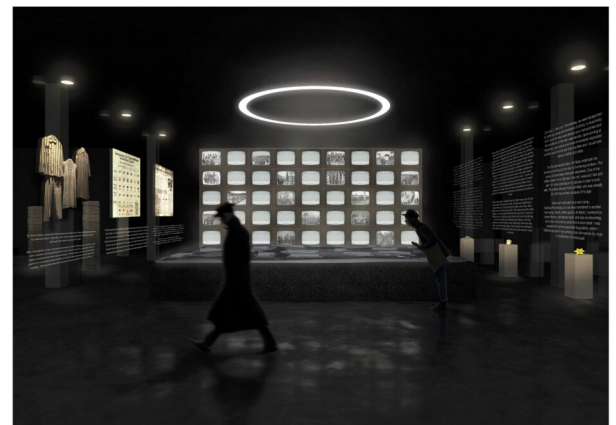
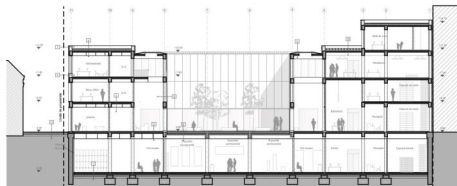
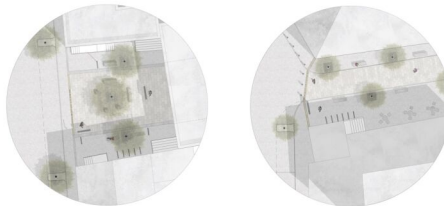
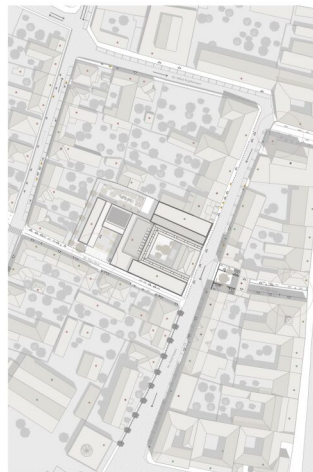
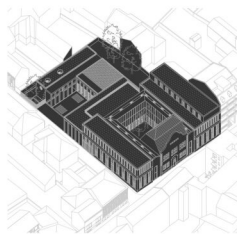
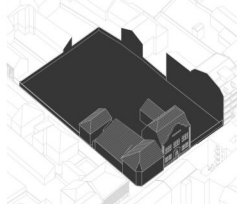
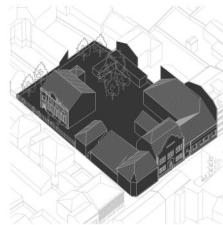
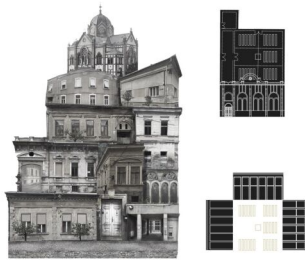
The entire area is part of the former Jewish quarter, transformed in 1944 into the Jewish ghetto, where 18,863 Jews were brought to be deported to extermination camps in Poland. The proposed program thus occupies a witness to the horrors of 1944.

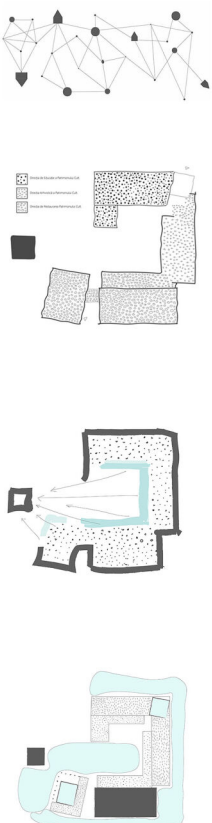
A center of this type is not only relevant and necessary for research and knowledge of historical events, but especially for political and civic education.

The approach of the architectural project came from following the identity of the place. Jewish houses are still present in large numbers inside the former ghetto, and the composition of the new bodies proposes a rendering of the atmosphere through the rhythm of the facades, the ratio between solid and void but also the alignment to the street, felt on the streets with Jewish houses. If in the past the synagogue was the main source of activity in the area, the meeting place, the connection with the divinity and until the last moment a place of hope, in the project, its imprint represents the sensitive immersion in the past through vacuum. The break has the central role of catalyst of collective memory, but also the role of place of interpersonal interaction in order to resurrect an inactive street for decades.

In addition to marking the boundaries of the synagogue and the prayer hall, the volumes proposed around the perimeter of the void have the role of activating the memory space. A permanent exhibition space on the west side, opens with a porch to the former prayer hall and has the role of visually or palpably supporting the theme of the space. Also, the commemoration of past events and the call for reflection are part of the essence of this room. The space dedicated to temporary exhibitions has the role of propagating the theme in the contemporary, it urges creativity and the search for ways to perpetuate the collective memory through art. The auditorium located in the northern part of the site is the meeting place, communication and activity. This is the space that corresponds to the prayer hall.

The diploma project seeks to regain the identity of the place and urges passers-by to reflect, bringing to the public's attention the issue of the untapped Jewish heritage in the city. Both the location in the heart of the Jewish quarter, as well as its role as the last place of hope before the Holocaust, underline the fact that this place has a certain obligation to serve as a space for learning, hope for regaining a Jewish identity of the city, but especially as a place of co-memory.



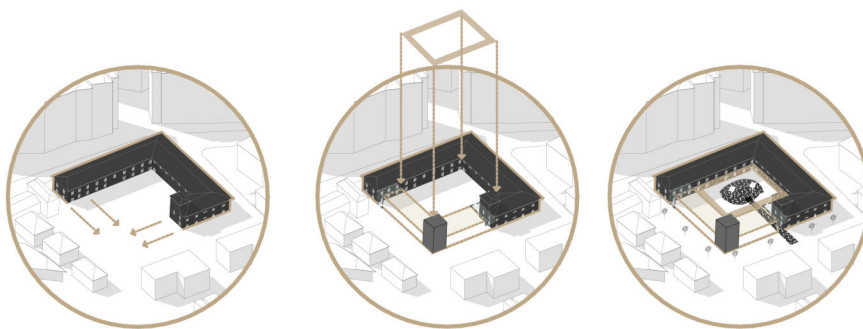


ABOUT CULTURE
As a definition, culture represents the total amount of material and spiritual values, intellectual and emotional "through which a person or a group expresses the humanity and the significations given to it's on existence". In this way culture is inherently connected to nowadays society, creative and consuming through the historical values inherited over the time and through the new contemporary technology and ideology.
In spite of the fact that culture exists and lives with us, sometimes we are incapable to see it, to feel it, to value it. That's why I believe that it is necessary to renew the strategy of the cultural sector as well as its shaping on a long term, in essence based on the relationship with the community, the right to access and participate to the cultural life, the improvement of the quality of peoples life and supporting the activities of cultural education, to raise awareness of citizens to be able to know to appreciate and consume the material and immaterial elements of the inheritance.

QUESTIONING
In Romania, a lot of serious problems affect the Cultural Inheritance division and The National Institute of Inheritance, both of them having an impact of human resources (the lack of professional personnel, etc.) the legal and normative frame and the spaces infrastructure (the lack of functional spaces, etc.). In the present days, there is no institute of such a level. In Arad country the material inheritance is the most valuable element of the Cultural Inheritance. In this way, the city has a potential of being a real museum of the open air with specific architecture styles of the XVIII-XIX th century, with the extremely valuable architecture of the city, given also by the stylistic unity.

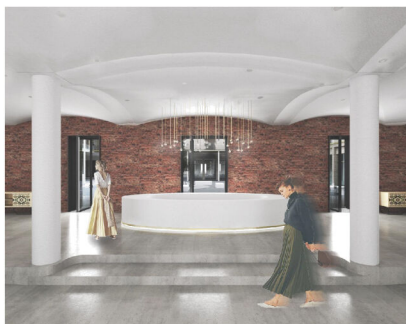
ARGUMENT
Having the circumstance above, I have chosen to approach a theme with the inherent commandment upon the local city society that is the realization of an Institute for Research and Documentation of Arad's Cultural Heritage.
The Institute is going to have a hybrid features, having three main parts, each of them having its own objectives. The first part is given to the Restoration Department of the Arad Imobil Heritage. This department consists of research and documentation labs of the cultural elements, studios and restoration and conservation spaces, as well as storage rooms of this department, especially those dedicated to stone, metal and wood. The second main direction of the Institute consist of the Archive Department of the Architectural Inheritance. This department consists of plans, books, elevation, sections and photos of the Arad architects and architecture. The spaces of this department consists of specific storage rooms, that is the research, documentation and restoration labs of the architectural fund of Arad, as well as the necessary spaces for the public. The third direction is intended for professional education in giving the knowhow to the personnel. This department includes the heritage library of the city, a space for special events, classroom and multifunctional spaces.





CENTER OF CULTURE AND CRAFTS. SIGHETU MARMAȚIEI

stud. arh. Benzar Ema
Îndrumător: conf. dr. arh. Viad Sebastian Rusu



The design theme outlines the traditional heritage of the Maramures County. The project aims to develop the socio-economic side of the city, currently in a low developed stage, based on culture, knowledge and integration of traditional and modern values, as a tool for sustainable development of Sighetu Marmatiei. Both the rural environment and the city have local values and traditions, which can gain an economic market value. Thus, the objective underlying the project aims to rediscover the local specificity and form communities and focuses on belonging to a family, a community and a culture. "

The site has a history because of an important building that still exists since 19 century on it and needs to be refurbished and reintegrated in the city. The proposed site plan presents the new building enclose of the existing building and a urban proposal for the public spaces including a coop housing with a public square. Starting from the existent building, the proposal aims to make the transition old-new but still preserve the framing in the roof design and transform din courtyard in a fluid form that has the possibility to be open/close depending on the weather. The ground floor keeps some of the functions that exists in the building and integrates the new ones around this courtyard that is the main element in design and can be used as a work space, theater, foyer and exposition place.

"If once the" traditional craftsman "was a central pawn in the equation of any local economy, today he has lost that connection with the market sales, and his skill tends to lose its value. Recent economic developments have left the popular craftsman "behind", and in order to survive, he must adapt his techniques and methods to current economic realities.

"Despite the dissolution of the village and its values, the pressure of the 21st century, the new needs and tastes of the population, the invasion of cheaper industrial products or the restrictive EU norms, the old Maramureș probably remains the main European stronghold of traditional occupations still practiced not only for the use of tourists but also for the direct use of community.



Animation Theater and Creative Workshops / Teatrul de Animatie si Ateliere de Creatie

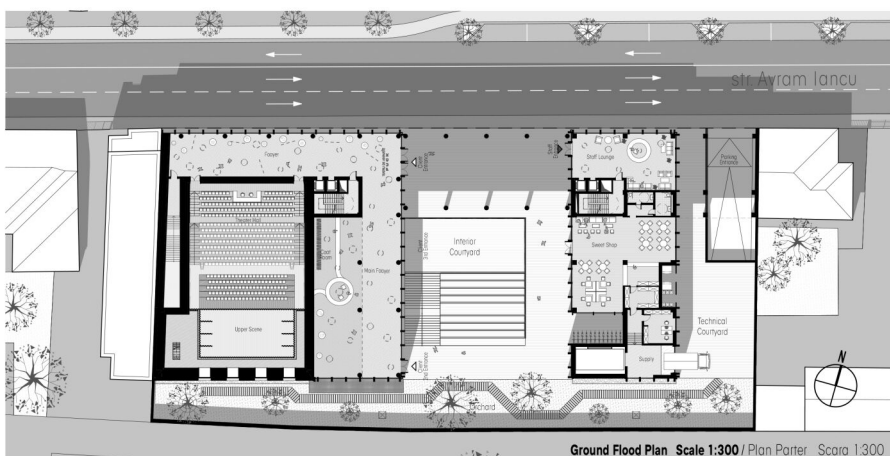
Romania, Cluj County, Cluj-Napoca / Romania, Jud. Cluj, Cluj-Napoca

Student
Indrumator arhitectura:
Indrumator structuri:

Stud. Arh. Nicolas Andrei
As. Dr. Arh. Rares V. Dragomir
As. Dr. Ing. Rodu Hulea



View towards the Interior Courtyard / Perspectiva spre Curtea Interioara



Ground Floor Plan Scale 1:300 / Plan Parter Scara 1:300

[EN] The proposed project is a response towards the "PUCK" Puppet Theatre as they desperately search for a new space to fit their needs. The current location of the theater lacks the necessary space in order for it to grow and flourish. During the last few years, the puppet theatre organizes two main festivals with the intention to grasp as many enthusiasts and to become a main attraction for the city. The proposed location is on Avram Iancu street with its main strong points being the close proximity with schools, faculty of theater, highschools, universities and the proximity to the central cemetery which incorporates a magnificent green foliage produced by its untouched vegetation.

In contemporary puppetry, the theatre tries to reach beyond the youth audience and incorporate theatrical plays destined towards the more mature. When this happens, the theatre needs to be a flexible space where the size of the puppet play and the audience dictates the size of the theater hall.

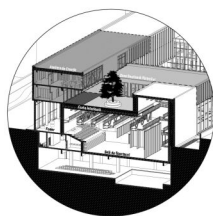
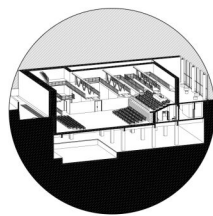
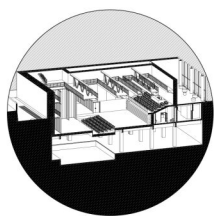
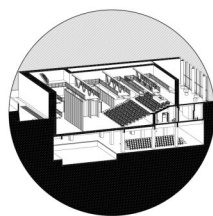
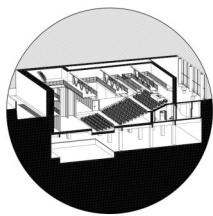
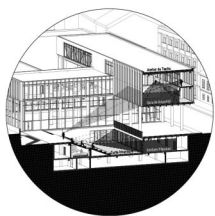
In an ordinary puppet theater you would usually see the final product, the puppet, on stage. The proposal tries to create a sunken exterior foyer that connects the puppeteer's workshop, the puppeteer's hall, one of the two theatre hall foyers and an exterior concrete bleacher. When the puppeteer's workshop are emptied, the space can become a backstage allowing the sunken exterior foyer to run outside theatrical plays.

Because the theater tries to reach to the community, above the theater hall, in a secure place surrounding an upper garden, the project tries to incorporate children's workshops (which include theater, dance, sculpture, painting, sewing and light woodworking) where the puppeteers can pass on their knowledge and insure the continuation of the "PUCK" Puppet Theatre.

Transparency

Flexibility

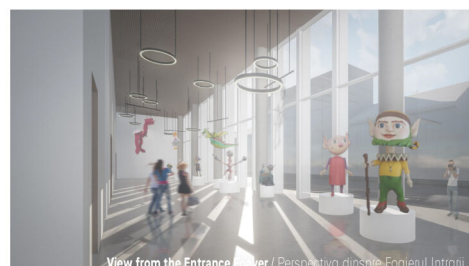
Community



View from Avram Iancu Street / Perspectiva dinspre Strada Avram Iancu



View from Avram Iancu Street / Perspectiva dinspre Strada Avram Iancu



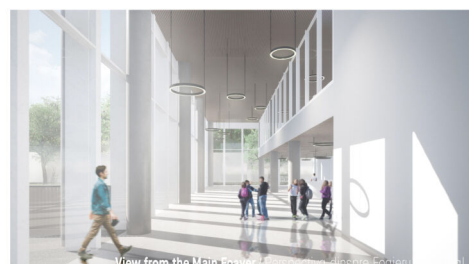
View from the Entrance / Perspectiva dinspre Foyerul Intrarii



View from the Upper Garden / Perspectiva dinspre Curtea Interioara de Sus



View from the Repetition Hall / Perspectiva dinspre Sala de Repetitii



View from the Main Foyer / Perspectiva dinspre Foyerul Principal

EXTINDERE ȘI RECONFIGURARE PIAȚA MIHAI VITEAZUL CLUJ-NAPOCA

EXTENSION AND RECONFIGURATION OF MIHAI VITEAZUL MARKET PLACE CLUJ-NAPOCA

Student arh. Seuşan Daria

Îndrumător: Șef de lucrări Adriana Măgeruşan

The present project is a result of my exploration of tracing a common ground of the multiple forms of the conceptualization and the manifestation of URBAN THRESHOLDS. Both the abstract and concrete perspectives have in common characteristics such as eclectic and heterogeneous spaces focused on exchange relations. Another important aspect of urban thresholds is that it is a space in which multiple activities take place, with different functions for its social actors.

We can understand a threshold as a constant effort of emancipation, a common ground for a collective need or issue which was tapped and forged in time, by constant symbolic and utilitarian interactions. This approach on the space, seen as formal, can be put into perspective as a trigger of transformation for its users. Also, it becomes a way of re-appropriation of the space for its user's needs and for everyday life purposes.

Starting from this concept [urban threshold] I wanted to propose a new imagery, esthetic, and approach on the perspective of the market, in which the otherness is seen in its potentiality by using its porous, non-linear narratives and incomplete forms.

Mihai Viteazul Market is an image of centralized economy inserted in an area with a fair like character. This space is considered to be the main market of Cluj, being located in the old city center area. Nowadays the market was displaced in a nearby building, which is a parking space, but is maintaining its main functions, as an exchange place.

The main aspect of the project was to democratise a centralised space as Mihai Viteazu Market. My approach was to solve this structural and symbolic issue by means of new transformations, starting from the concept of urban threshold. In the same time, by preserving the local identity of the space, embedded by its users in time.

1. PERMEABILITY opening the groundfloor and the fluidisation of the paths through direct links between interior and exterior with different public spaces - promenade along Canalul Mare (Mare Canal), exterior temporary market, urban garden on the roofs, semi private mineral courtyards and a open space flower market.

2. ACCESSIBILITY through maintaining the main circulation nodes and creating a new lines between them by using a metallic structure that can provide continuity to the building. I also used an outdoor escalator as a link between the outdoor square and the small shops above.

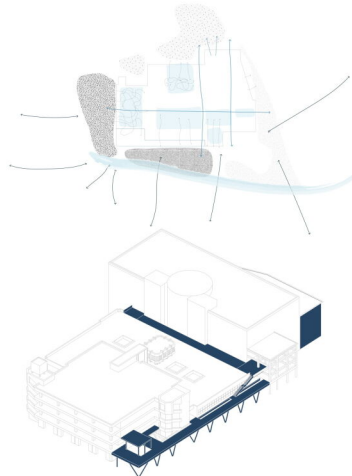
3. TRANSPARENCY creating a new facade for the building by using materials with different types of transparency such as, profile glass and aluminum metal.

4. ADAPTABILITY using the existent structure of the building in order to create open plans that can be easily reorganised.

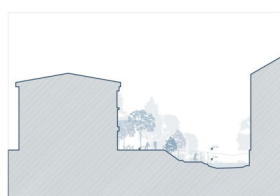
5. SIMULTANEITY different space functions such as social canteen, open market (flower market, fruit and vegetable market, spices market, dairy and meat market), temporary accommodation, event room and multifunctional spaces (NGO offices, workshops, common kitchen, sport area, exhibition spaces and parking).

This current project is a learning tool that gains knowledge from both the concept of urban threshold and from immediate reality, becoming a potential example of urban resistance towards homogeneity.

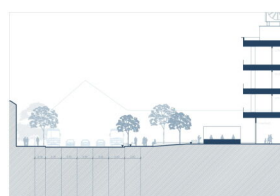
Throughout the project the main intention was to recreate a building that has at its core the needs of its users and their right to the city.



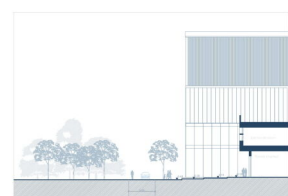
THE PROMENADE



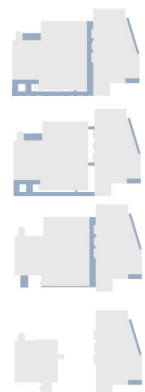
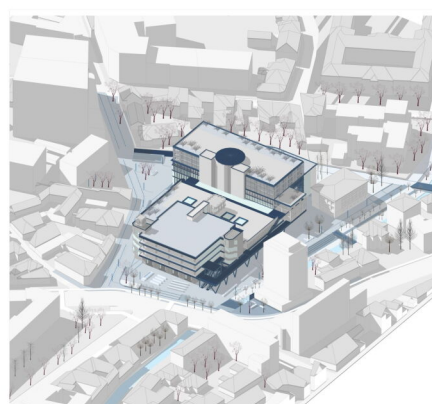
THE GARDEN



THE AGORA



URBANITY



Ateliere de arta iconografică și de restaurare a picturilor, Bucovina
 "Școala de la Pătrăuți"
 Pătrăuți, județul Suceava
 Iconographic art and painting restoration workshops, Bucovina
 "School of Pătrăuți"
 Pătrăuți, Suceava County

stud arh. Adrian-Alex Stănescu

CONTEXT

The village of Pătrăuți is a village in northeastern Romania.

Pătrăuți Church, built by Stefan cel Mare in 1487 as part of a monastic complex, this small building incorporates elements of the Moldavian style. Beyond the Last Judgement (where Celtic drawings are in original paintings (undergoing restoration). The Lamentation in the square room. The west wall of the pinnacles depicts the crucifixion of Emperor Constantine, depicting in detail Constantine in the company of soldiers mounted on horses, guided by the archangel Michael.

According to monographs, the fresco was made by a Greek painter designed by Stephen the Great, around whom the Moldavian school of painting was formed at Pătrăuți, the first school of fresco painting in Moldavia.

PROGRAM

The project intervenes in a process meant to continue and to (re)invent the contemporary village. In order to equally support the continuity and (re)invention of the Romanian village, the chosen site had to be located in an area less affected by the housing density of modernization, structural development, both ethnographically and architecturally.

The core program is a center that brings together spaces (with the necessary equipment and local expertise) dedicated to the production of iconographic art and painting restoration. They will serve the needs of new and old churches and monasteries in the region, but also other parts of the country. Mainly, this place is addressed to students and people in the field who want to deepen their art, artists, architects and other people interested and passionate about iconography and the restoration of paintings, or rather those who want to learn. The project has also the purpose of rediscovering painting techniques on different materials and traditional equipment.

This place also works by offering residence to artists, craftsmen, monks, nuns who can spend a longer period of time here, organizing workshops, courses, in which they share experience, techniques or even digitalize students, other people interested or monks and nuns who want to learn. Some monasteries will be able to stay here, others only occasionally (one-day programs), and others will come daily during the workshops (monks or nuns from the surrounding monasteries will return in the evening to their monasteries).

The project wants to lean over this past crossed by different nations and languages, by talented painters, skilled craftsmen and learned scholars (what today we would say the intersection of culture - and information) to bring to the present. From present art to the refinement of Byzantine painters and craftsmen throughout the Levant, a world of artistic beliefs, ideas and sensibilities settle in place through a school of great faith.

All these functions such as the guest house (accommodation, refectory, bath, tower) and the main functions of the ensemble, painting workshops, restoration workshops, restoration laboratories, library, placed together in a program that is intended to be non-invasive with the cultural landscape, a place for everyone, a house for artists, offering residence during the summer, yet not only for artists attracted by the desire to integrate in nature and to be a pilgrim.

The garden is a highly restorative of the image of the garden through its structure, as parallel to the place where nature and human coexist in peace and harmony for the first time the concept of a cloud garden, here, the land is adorned through the presence, through what occurs in each space. This dimension creates a hierarchy meant to clarify the layers and to clearly identify the function of each garden.

The symbolic interpretation of the sacred space techniques, center labyrinthine, with a emphasis on the labyrinth as the initiatory journey for the monks.

