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ARCHITECTURE OF THE ROMANIAN MINORITIES

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THE JEWISH COMMUNITY FROM PETROȘANI

Lecturer Ph.D. Eng. Ana Maria BIRO*
Assist. Lecturer Ph.Dc. Arch. Andreea BIRO

Abstract

This paper presents a short history of the Jewish community from Petroșani, showing its fast development and its dramatic decline during the 20th century.

Jewish merchants were the leaders of the markets in the Jiu Valley at the beginning of the 1900 and after the First World War the community had a church, a chapel, a cemetery, a rabbi and other officials. The community has rapidly grown and by 1940 there were approximately 3000 Jews in the county. They usually lived on the main street in buildings with a shop on the ground floor and the merchant's home on the upper floor.

After the Second World War the community started to disband and together with it, its properties and buildings also disappeared. At present the number of Jews who come together in the prayer house is not enough for a ceremonial, and the 300 tombs from the cemetery are the only testimony of the former community.

Keywords: *community, Jews, architectural heritage, cemetery.*

Short history

The first written record about Petroșani appears in the book *"The Journey from Potsdam to Constantinople"* written by the Prussian colonel Gotze, who travelled to Turkey in 1788-1792 and on his way back he crossed Wallachia. About Petroșani Gotze wrote that *"it is a very large village in which I saw a masonry house"*. Historians consider that Petroșani was founded around 1640, when twenty serfs from Petros were colonized in that area. The first name of the settlement was Petroșeni. Later on, in 1856 the Jiu Valley was colonized with population gathered from the entire Austro-Hungarian empire. Romanians, Hungarians, Jews, Germans and French lived in harmony in the area.

The Jewish community from Petroșani exists since 1890, when it functioned based on the statutes approved by the Israelite community. At the beginning of the 20th century the community had a lot of members, three synagogues, and their merchants were market leaders in the Jiu Valley.

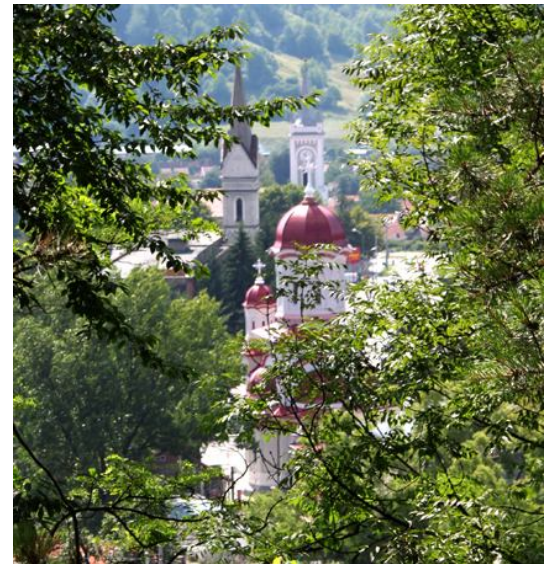


Image 1: Present view with the three churches

* Lecturer Ph.D. Eng. Ana Maria Biro, Assist. Lecturer Ph.Dc. Arch. Andreea Biro: Spiru Haret University, Faculty of Architecture, Bucharest.

In 1913 the Jewish community tried to obtain its autonomy from the Hungarian Ministry of Culture, but the start of the First World War postponed the official answer. After the end of the war, the "*Autonomous Orthodox Israelite Community from Petrolane*" was founded. The community had 163 members, a church, a chapel, a cemetery, a rabbi and other officials who ensured the well functioning of the religious life.

During the next decades the community has developed very fast, and in 1940 there were 3000 Jews in Petrolane and the neighboring villages of Petrila (Lonea), Vulcan, Lupeni, Aninoasa and Uricani. The Jews were leading the area from an economic point of view. They usually lived in the city centre, on the main street, in buildings with a shop on the ground floor and the merchant's home on the upper floor.

They had different professions, such as shoemaker, tailor, clockmaker, baker, whitesmith, locksmith, painter, woodworker, electrician, soap maker, hairdresser, lawyer, clerk, miner, teacher, doctor, etc. and of course many of them were merchants. Some members of the community became very well known in the area due to their scientific, social, cultural or economic activities.

The community strictly celebrated the traditional holidays, during which the families got together, went to the synagogue and spent time together. In the towns where the community was large enough, they had at least one synagogue, several prayer houses, public baths and schools.

The start of the Second World War brought along the decline of the Jewish community from Petroșani. In august 1941 all Jewish men from the Jiu Valley aged between 16 and 50 were taken to work camps, while the women were taken to a castle in Păclîșa, near Hațeg, and later on to Deva, where they were kept until the end of the War. As the number of Jews decreased, so did the number of their architectural heritage. Most of their synagogues, baths and houses were demolished in the second half of the 20th century, only their cemeteries remain as relics of the former communities, but these are also abandoned, decayed and overgrown with vegetation.

At the 2002 census, Petroșani had a population of 45.195, from which 40.407 declared themselves Romanians, 3.815 Hungarians, 528 Gypsies, 275 Germans, only 25 Jews, 22 Italians, 19 Slovaks, 17 Ukrainians, 16 Polish, 12 Checks, and 59 other nationalities.

Today, the community has less than 30 elderly

from Petroșani.



Image 2: Panoramic view of Petroșani, 19th-20th century.



Image 3: Postcard showing the central market from Petroșani, 19th-20th century.



Image 4: View of King Ferdinand Street, Petroșani, 19th-20th century.

members, and its president is Mr. Marius Rosenfeld. Most of the Jews who lived in Petroșani have died; their descendants converted to other religions and have integrated into the orthodox or catholic communities.

The Jewish community from Petroșani – families and professions

The following families used to live on the main street of Petroșani:

- The Fucs family were carpenters
- The Simenthal family were high standard tailors
- The Marek family were the owners of the electrical plant and had a two storey house with an inner courtyard and a fountain
- The Horvath brothers were the owners of a butcher's shop
- The Biber family owned a clothing shop
- The Weiss brothers had a large grocery, lived in a two storey villa located above the shop. They were selling everything, from vegetables to sweets; hence their shop was called a "colonial store" or a "universal store".
- Another Weiss family owned a jewellery shop that was selling silver
- The Schretter brothers had a clothing shop and were the main merchants in town. The younger brother was elected mayor of Petroșani, as an independent.
- The Hertz brothers owned a shoe shop
- The Ranghewürtz family owned a pharmacy
- The Biber family had a store where they were selling perfumes, photo equipment, musical instruments, etc.
- The Goldstein family had a clothing store. On the advertisement sign there were four men trying to tear apart a pair of pants, thus showing the endurance of their merchandise
- The family of engineer Abraham organized the Ihud of Petroșani and the Keren-Kaimet
- Mr. Hoffman was a bank director
- The Pick family lived together with the family of lawyer Halmos in a beautiful villa located on the river Maleia. The daughter of Mr. Halmos was a well known pianist.
- The Vamos family, the father was an accountant and had two children, a son, Ervin and a daughter, Lili
- The Isac owned a bar, being the only Jewish bar owners in

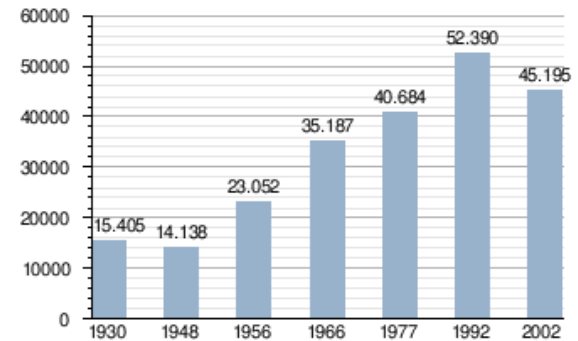


Image 5: Demographic evolution of the population of Petroșani at the different censuses.



Image 6: Postcard showing a panoramic view of Petroșani, 19th-20th century.



Image 7: View of a street from Petroșani, 19th-20th century.

Petroșani

- Musen Deri was the owner of a shoe shop
- The Feldmann family, the father was an optician
- The Taub family used to own a shoe shop. After they moved to Israel he became a bank director.
- Paul Rotman was a painter
- The Leb family, the father was a carpenter
- The Schwalb family members were tailors
- The Kardos family had a clothing store
- The Rubb family, the father was a clockmaker. The oldest son became a clockmaker, while the youngest moved to Cluj and became a doctor. The father was the town's humorist.
- The Reismann family was the owner of a pharmacy. There were two pharmacies in Petroșani, both owned by Jews.
- The Weiss family had a porcelain and glass shop
- The Nagy family, the father was a shoemaker
- The Lustig family owned a women's hat shop and a flower shop
- Doctor Weiss lived with his two unmarried sisters
- The Banden family had a colonial shop

Families which lived in other parts of Petroșani:

- Mr. Schwartz was vice-president at the Ministry of Labor
- Doctor Hermann had two sons, both moved to Cluj where one of them became a doctor and the other one a chemist
- The Fischer family owned a colonial shop in the miner colony
- The Vertes family was the owner of a terracotta stove factory
- Tiberiu Horvath became the vice-president of the Investment Bank after the war
- The Grossman family had a building material warehouse. He was the main provider of materials for the coal mines. The son, Gaston Marin, was a veteran in the French Resistance, and between 1949 and 1962 held important positions in the Ministry of Energy and in the State Committee for Nuclear Energy

Architectural heritage

At the beginning of the 20th century the Jewish community from Petroșani owned a large number of buildings, three synagogues, a chapel and a cemetery. Most Jews lived on the main street, in two storey houses with shops on the ground floor.



Image 8: Postcard showing Kossuth Lajos Street from Petroșani, 19th-20th century.



Image 9: Postcard showing King Ferdinand Street from Petroșani, 19th-20th century.



Image 10: Postcard showing the main street from Petroșani, 19th-20th century.

After the Second World War the community has almost disappeared and so did its built heritage. The synagogues were demolished and today the community's only patrimony is the prayer house, located at no.8 Gelu Street. The number of Jews who gather here is not sufficient for a ceremony. Ten men are required to be present for a ceremony, while today there are only three or four who visit this place.

The prayer house is located on a quiet street, close to the city centre and it is surrounded by a beautiful garden. The building was constructed as a dwelling house and the only sign that indicates that it belongs to the Jewish community are the stars of David from the iron window railings. The prayer room is furnished with the elements required by the ceremonial, but entering the room one can sense that it is not being used very often.



Image11: The prayer house.



Image 12: The prayer house, view from the street.



Image 13: The prayer house, view from the garden.



Image 14: The prayer room.



Image 15: The prayer room.

The Jewish cemetery

The Jewish cemetery from Petroșani is located at no.11 Cireșilor Street, in the vicinity of the former police station, on the top of a steep hill that during winter time is difficultly accessible. The 8463 square meter area is surrounded by a wire fence. The cemetery is a silent remnant of the former community, which is visited only when one of the few members goes to the other side.

The cemetery dates back to 1880 and comprises approximately 300 graves. The gravestones are relatively simple, with few decorations. They are rectangular or pyramid shaped and the writing on them is in Jewish, Romanian or Hungarian.



Image 16: The Jewish cemetery from Petroșani – general view.



Image 17: The Jewish cemetery from Petroșani – general view.



Image 18: The Jewish cemetery from Petroșani – tombstone.



Image 19: The Jewish cemetery from Petroșani – tombstone.



Image 20: The Jewish cemetery from Petroșani – tombstone.



Image 21: The Jewish cemetery from Petroșani – tombstones.



Image 22: The Jewish cemetery from Petroșani – tombstones.



Image 23: The Jewish cemetery from Petroșani – tombstone.



Image 24: The Jewish cemetery from Petroșani – tombstone.



Image 25: The Jewish cemetery from Petroșani – tombstones.



Image 26: The Jewish cemetery from Petroșani – tombstone.



Image 27: The Jewish cemetery from Petroșani – tombstone.



Image 28: The Jewish cemetery from Petroșani – tombstone.



Image 29: The Jewish cemetery from Petroșani – tombstone.



Image 30: The Jewish cemetery from Petroșani – tombstone.



Image 31: The Jewish cemetery from Petroșani – tombstone.



Image 32: The Jewish cemetery from Petroșani – tombstone.



Image 33: The Jewish cemetery from Petroșani – tombstone.

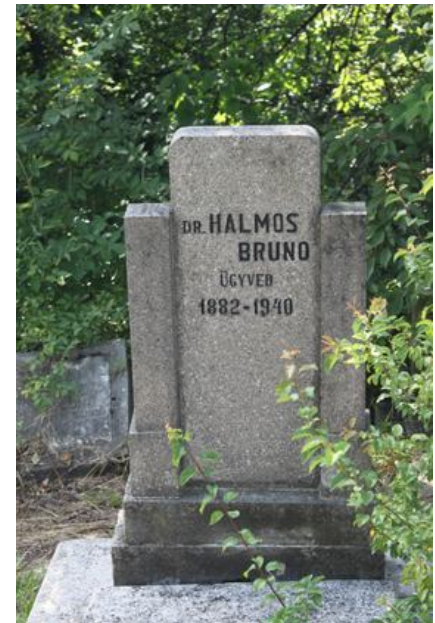


Image 34: The Jewish cemetery from Petroșani – tombstone.



Image 35: The Jewish cemetery from Petroșani – tombstone.



Image 36: The Jewish cemetery from Petroșani – tombstone.



Image 37: The Jewish cemetery from Petroșani – tombstone.

Personalities

Oscar Roșeanu (born on May 2nd, 1923, in Petroșani)

Oscar Roșeanu, also known as Oszkar Rosenfeld, studied the violin, graduated the Conservatory in Cluj and played with the semi symphonic orchestra from Petrila.

His father, Martin Rosenfeld, was a highly respectable person who worked in the coal mines from Petroșani for 46 years. His mother, Frida Rosenfeld studied in Petroșani and worked as a cashier in a perfume shop.

The Rosenfelds lived in a large brick house in the miner colony from Lonea, at no. 14 Nicolae Iorga Street, being the only Jewish family on that street.

In 1940 he was forced to leave the high school from Sibiu due to the anti Jewish laws, and he moved to the Israelite school where he was in the same class with the future rabbi Ernest Neumann. In 1941 he was taken to several work camps, first to the Deva-Brad railway, then to the Matca-Paulis canal and later on to Moldavia to dig ditches for laying cables between casemates, where he worked until the end of the war.

After the war he graduated from the University of Bucharest, Faculty of Physics and Chemistry and in 1947 changed his name from Rosenfeld to Roșeanu. After graduating he taught



Image 38: Oscar Roșeanu, in the 1970s.

mathematics, and one year later he managed to transfer to Petroșani

as a physics teacher. In 1948 he was invited to hold a speech at the founding of Israel, where he showed an outstanding oratorical talent. In the same year he was appointed school inspector in Deva.

In 1949 he was sent to the Danube - Black Sea Canal as chief of the public education department in the area, being in charge for several towns, like Cernavodă, Medgidia, Ovidiu, Poarta Albă, Capul Midia etc. He was responsible with ensuring the necessary teaching equipment and organized daycare facilities for the worker's children. For this activity, in 1950 he was decorated with the Labor Medal by academician Constantin Parhon and was appointed a general inspector in the Education Ministry in the same year.

He held Marxism-Leninism lectures in different universities for 10 years, but due to his Jewish origins he was transferred to the Spiru Haret high school from Bucharest where he worked as a chemistry teacher until his retirement in 1986. During this time he made two educational films, "*Chemical compounds*" and "*How to solve chemistry problems?*" he designed and built the prototype for the chemistry laboratory furniture that was implemented in several schools in Bucharest and the surrounding counties. He was also the editor of the "*Vlăstarul*" school magazine founded by Mircea Eliade, a former student of the high school.

Rosenfeld, Marius (born on February 8th, 1955 in Brăila, co. Galați)

Marius Rosenfeld is the son of the late tennis player and table tennis coach Marcel Rosenfeld. He studied at the theoretical high school from Brăila and graduated the Table tennis coach school in Bucharest.

He moved to Petroșani in 1975, where he worked as a table tennis coach at the School Sports Club, continuing his predecessor, Eduard Goghesi's tradition in discovering and training young talents. For 13 years he trained and guided professional sportsmen who obtained good results in the national competitions.

When the table tennis section was closed down, he trained as a mining extraction stage hand and started working at the Dâlja Mine, from where he retired after 20 years of activity.

Since 1999 he is in charge with the problems of the Jiu Valley Jewish community.



Image 39: Marius Rosenfeld, Petroșani, 2011.

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THE JEWISH COMMUNITY FROM PITEȘTI

Lecturer Ph.D. Eng. Ana Maria BIRO*
Assist. Lecturer Ph.Dc. Arch. Andreea BIRO

Abstract

The Jews are considered to have come to the area of Pitești after 1829, as they were driven away by the persecutions from Galicia and were attracted by the new trading possibilities that opened up in the Romanian principalities, especially in Moldavia. The Jewish community became equal with the Romanian citizens a century later, when the 1923 Constitution gave equal rights to all Romanians, regardless of religion, nationality, wealth, etc.

Shortly after, in the second half of the 19th century, the Jewish community from Pitești was enjoying administrative and religious autonomy. The community had a very modern view regarding education, believing that children should start going to school very young. In 1900 the community built a new school for its children and one year later they started to build a synagogue next to the school.

Keywords: Jewish community, education, synagogue.

Geographic and historical background

Pitești Municipality is located in the southern-central part of Romania, between the Southern Carpathians and the Danube, in the north-western part of Wallachia, at the intersection of the rivers Argeș and Doamnei. The altitude of the town ranges from 250m on the southern part and 356m on the western part and it has an area of 4.073 hectares.

The population of Pitești has grown dramatically since 1930 and in the last decades it has become constant at around 170.000 people, from which 99% declare themselves as Romanians and 1% are Gypsies.

The first signs of human presence in the area date back to the Paleolithic era. The settlement has developed as a commercial, handicraft and agricultural centre, and by the beginning of the 14th century it was considered a town. The first written record about Pitești date back to May 20th 1388, when the ruler of Wallachia, Mircea cel Bătrân, approved a mill to the Cozia monastery, located on the border of Pitești, thus becoming one of the oldest marketplaces together with Câmpulung, Curtea de Argeș, Brăila and Slatina.

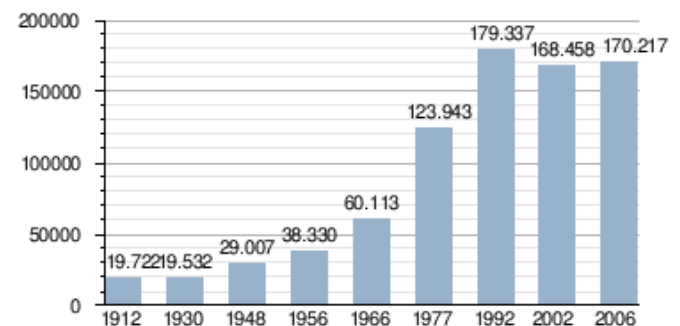


Image 1: Demographic evolution of the population from Pitești according to different censuses.

* Lecturer Ph.D. Eng. Ana Maria Biro, Assist. Lecturer Ph.Dc. Arch. Andreea Biro: Spiru Haret University, Faculty of Architecture, Bucharest.

In 1746 in Pitești there were seven or eight churches and the number of houses reached 250, accommodating approximately 1.250 inhabitants. In 1791 the town was described as a *little market place with eight churches, a monastery and several large houses belonging to the local aristocracy*. The fiscal records show that in 1824 there were 5.000 people living in Pitești in 700 houses. In 1859, after Moldavia and Wallachia were united under Prince Alexander Ioan Cuza, the population of Pitești grew to 7.229, from which 65% were farmers and freelancers, 20% craftsmen, 15% merchants and 0, 2% were manufacturers. The town was divided in 4 districts symbolized by different colors; there were 1400 houses, a regular Romanian school and two private schools, a German and a Greek one, and a private boarding school for girls, where they were studying in German and French. There were also ten orthodox churches, one Armenian, a synagogue and a hospital with 30 beds. In September 1872 Pitești became an important railway station, after the Pitești-Bucharest-Buzau railways were opened.

The origin of Jews in Romania

There are documents that prove the presence of Jews on the territory of Romania since the time of the Dacian tribes, in the Greek colonies from the shores of Euxinos. However, the Jews are considered to have come to this area after 1829, when the treaty from Adrianopole ended the commercial monopoly of the Turks in Wallachia. The Jews were driven away from Galicia by the persecutions that they went through in the second half of the 18th century and the first part of the 19th century and were attracted by the new trading possibilities that opened up in the Romanian principalities, especially in Moldavia, where the authorities were more tolerant.

However, during the Russian influence upon the Romanian principalities in 1826-1856, there were several restrictions which directly affected the Jews. A mandatory condition for gaining civil and political rights and also for renting land was to be a Christian.

During the 1848-1849 revolution the Jews were promised the emancipation, but the program written by Mihail Kogalniceanu proposed a *gradual emancipation of the Israelites from Moldavia*. In 1864 Alexandru Ioan Cuza declared that *"I wanted to give you everything, but it was not possible. You will have a gradual emancipation"*. Even though the life of the Jews became better during the rule of Cuza, there were still some restrictions upon them, such as the circular letter of Prime Minister Golescu from 1861, which did not allow the Jews to settle in to villages as inn or bar owners, nor to lend properties, and the Israelites who were already living in rural areas where given 15 days to leave.

The first legal steps from exclusion to emancipation of the Romanian Jews were made in 1866-1923. Article 7 in the 1866 Constitution stipulated that Romanian citizenship was given only to Christians, who meant that Jews were not able to obtain citizenship, and as a consequence they were excluded from other rights too, such as buying land, the right to vote or to be elected in public positions. There was an



Image 2: The synagogue from Pitești.

attempt to give citizenship to Jews in 1879, but the procedure was very complicated and hence abandoned.

Only in 1919 an order of the Romanian government made the Jews totally equal with the Romanian citizens. The true emancipation was made through the 1923 Constitution, which gave equal rights to all Romanians, regardless of religion, nationality, wealth, etc.



Image 3: Pitești in 1793.



Image 4: Post card showing St. Nicholas church.



Image 5: The marketplace from the valley.



Image 6: Mare Street.



Image 7: The County Museum of History and Natural Sciences.



Image 8: The former City Hall of Pitești.

The Jewish community from Pitești

The first documents in the Pitești City Hall regarding the presence of Jews in the area date back to 1834. In an order of the Department of Interior Affairs there is a reference about the Jews who were crossing the country, with no other information regarding their destination or origin, nor about the reason why they were travelling.

In 1881 the number of Jews in Pitești was 1500, approximately four times more than the Catholics and fifteen times more than the Gregorian (Armenian) population. The Jews were evenly distributed in the town's four districts, which proves that they were living in good understanding with the majority of the population.

During the next year, after the assassination of Tsar Alexander the 2nd, the massacres from Russia forced a large number of Jews to migrate from Russia and Poland towards the Romanian areas. By 1882 the Jews became the largest community, numbering 14% from the total of 11.050 inhabitants of Pitești, which became one of the few towns outside Moldavia, where the Jewish population exceeded 10% from the total number of inhabitants. Starting with the rule of Tsar Alexander the 3rd (1881-1894), who appointed an ultra reactionary government, and until the First World War, the history of Jews in Russia went through a series of exceptional laws and massacres made with the complicity of the authorities.

Internal management and professional structure of the Jewish community from Pitești

In the second half of the 19th century the Jewish community from Pitești was enjoying administrative and religious autonomy. This is proved by the reaction of the community towards the mayor's order from February 26th 1866, which requested the leaders of the Israelite, reformed and Armenian churches to submit information about their movable and unmovable property, their income, taxes, subventions and expenses. The Jewish community, who was used to having complete autonomy, saw this request as an intrusion into its internal affairs and failed to give out the information under the excuse that their officials had been changed very often and the newly elected ones were not in the possession of this data.

Another expression of independence is shown by the reaction of the religious leaders towards the mayor of Pitești, who wanted to reduce the taxes on the meat consumed by the Hebrew community in 1867. These taxes were claimed to be too high by some members of the community, however the mayor's intervention was seen again as an intrusion into the community's internal affairs.

The role of women in the Jewish community was to raise the children. They were good mothers and had a lot of children. They were also merchants and left home quite often to sell their merchandise at different seasonal markets. They had no public attributions or any interference with the community's management. The right to elect the community's leaders was given only to some representative members, chosen according to when they settled in town and to their social prestige.

There were two motives that caused all the problems and disagreement in the community: the election of the leaders and the meat tax, which was always considered to be too high. Every election was followed by a disclaim of the chosen ones and these protests often reached the local administration, the mayor and sometimes appealed to higher instances, such as the prefect's office or a minister. Also, when the mayor took the side of the contestants regarding the meat tax, the Jewish leaders accused the local authorities that they interfere with their internal affairs.

The community had a very modern view regarding education, believing that children should start going to school very early. In 1868 the Jews had two schools: one for children aged between 4 and 7 and another one for learning the specific aspects of the Jewish religion. Besides these two schools funded by the community, Jewish children frequented the public schools from Pitești, since the 1864 law regarding public education allowed children of any nationality and religion to study. In 1900 the community built a new school for its children on no.3 November 19 Street.

On September 23rd 1901 the community elected the "*Jewish Community's Final Committee*" and handed the list of members to the mayor of Pitești. The document was stamped with the Community's logo that comprised of an eagle and a writing that read: "*Schegemainde Israelites*" and „*The Israelite Community Romania*".

On May 1st 1908 the Jewish community from Pitești funded the "*Israelite society for mutual help*", which had the aim of helping the sick and the mourning families with the funerals.

There are also records in the city hall of Pitești about the debates regarding the moving of the Jewish cemetery, around 1915-1916.

During the First World War the Jews from Pitești took part in the battle to unify the territories inhabited by Romanians and even gave a hero, writer and critic Iosif Netzler-Trivale, commander in battalion 4 from Argeș, who died in combat while defeating the Zimnicea area in 1916.

The Jewish population started to decrease. In the interwar period, in 1930, only 0, 3% of the inhabitants of Argeș County were Jewish. Most Jews lived in towns, as 2, 2% of the urban population from the county declared itself as being Jewish.

Architectural heritage

The synagogue

After the 1919 order of the Romanian government which gave equal rights to the Jews with the Romanians, the Jewish community from Pitești started to build a new synagogue on no.1 November 19 Street, next to the new school. The construction of the building lasted between 1920-1924, a time when the true emancipation of the Jews took place on a political level, as the Constitution from 1923 gave equal rights to all Romanian citizens, regardless of their religion, nationality, wealth, etc.

The synagogue from Pitești was built in the Moorish style and its height is underlined by the vaulted elevation of the central nave. The facades are simple, with a rhythm given by the window openings. The interior decoration is inspired by the local elements.

The building is the only synagogue that still exists in Pitești and it is considered a historical monument of local importance, being registered as AG-II-m-B-13414 on the 2010 Historical Monuments List.

Today the building is well maintained, but the main space of the building is used only a few times a year, during the important holiday celebrations. During the rest of the year the few members of the assembly meet in the entrance hall of the synagogue.



Image 9: The synagogue from Pitești.



Image 10: The synagogue from Pitești.



Image 11: The synagogue from Pitești.



Image 12: The synagogue from Pitești.



Image 13: The synagogue from Pitești.



Image 14: The synagogue from Pitești, main entrance.



Image 15: The synagogue from Pitești.

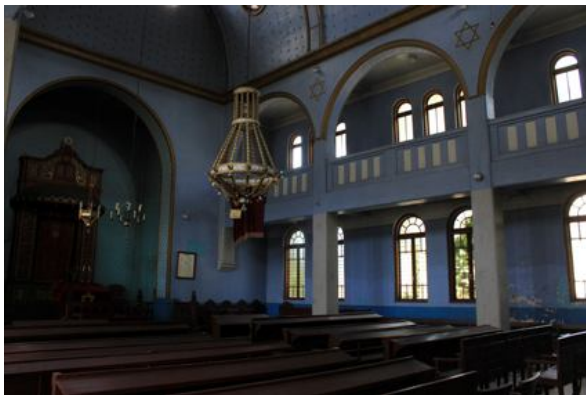


Image 16: The synagogue from Pitești – interior.



Image 17: The synagogue from Pitești –laying down the cornerstone.



Image 18: The synagogue from Pitești – interior.



Image 19: The synagogue from Pitești – furniture.



Image 20: The synagogue from Pitești – interior.

The former Jewish school

The Jewish community from Pitești had a very modern view about education, and believed that children's education should start at a very young age. In 1868 the community had two schools, one for children aged 4 to 7 and another one for the religious education of the young.

In 1900 the community started to build a new school, in the centre of Pitești, on no.3 November 19 Street, in the vicinity of the city museum, the central post office and the 1907 Park.

The building is a historical monument registered as AG-II-m-B-13415 on the 2010 Historical Monuments List and it is in a good physical condition. It has been recently repaired and in 2009 was turned into a modern restaurant.

The building has two stories and a nice courtyard. On the first storey there are several smaller spaces furnished with tables and on the second level there is a large room designed for special events, such as weddings.



Image 21: The former Jewish school – main entrance.



Image 22: The former Jewish school.



Image 23: The former Jewish school.



Image 24: The former Jewish school – interior image from the ground floor.



Image 25: The former Jewish school – interior image from the upper floor.

The Jewish cemetery

The Jewish cemetery from Pitești is located on Dârzul Street; it is surrounded by a brick wall and has a rectangular shape. It is well maintained and permanently guarded. It contains approximately 500 graves of different shape and size, most of them simple and with few decorations. The tomb of Rabbi Hascal Wechsler, who died in 1940, at the age of 83 is located in this cemetery.



Image 26: the Jewish cemetery from Pitești – the monument of Rabbi Hascal Wechsler.



Image 27: The Jewish cemetery from Pitești – tombstone.



Image 28: The Jewish cemetery from Pitești – tombstone.



Image 29: The Jewish cemetery from Pitești – the surrounding wall and the entrance gate.



Image 30: The Jewish cemetery from Pitești – general view of the graves.



Image 31: The Jewish cemetery from Pitești – general view of the graves.



Image 32: The Jewish cemetery from Pitești – general view of the graves.



Image 33: The Jewish cemetery from Pitești – general view of the graves.



Image 34: The Jewish cemetery from Pitești – tombstones.



Image 35: The Jewish cemetery from Pitești – tombstones.



Image 36: The Jewish cemetery from Pitești – tombstones.



Image 37: The Jewish cemetery from Pitești – tombstones.



Image 38: The Jewish cemetery from Pitești – tombstones.



Image 39: The Jewish cemetery from Pitești – tombstone.



Image 40: The Jewish cemetery from Pitești – tombstone.



Image 41: The Jewish cemetery from Pitești – tombstone.

Personalities

Iosif Netzler-Trivale (born on May 13th, 1889 in Pitești, co.Arges – died on November 10th 1916 in Zimnicea, co.Teleorman).

Iosif Netzler, also known as Ion Trivale, was born in Pitești in the family of Adolf and Sarlota Netzler, who lived on no.13 Crinului Street. His father was a merchant.

Iosif studied in the I.C. Brătianu high school from Pitești and then graduated the Linguistic and Philosophy Faculty from Bucharest in 1910 and the University of Jena, Germany.

In 1910 he was enrolled in the Romanian army as a soldier. In the Second Balcan War he participated in the campaign from Bulgaria as was part of the 4th regiment of darabans *Argeș*, between June 23rd and August 27th 1913. On August 1st 1914 he became a first sergeant in reserve and on October 16th a sub lieutenant in reserve. In the summer of 1916 the Romanian army prepared to enter the First World War and Iosif Netzler's battalion was sent to the Zimnicea area to guard the border. On November 10th 1916 battalion 4 of the 4th regiment of darabans *Argeș* was sent to war to stop the enemy from crossing the border, and during this fight Iosif Netzler, a promising literary critic, lost his life.

On November 17th 1933 the remnants of the hero Iosif Netzler were brought to Bucharest and buried with honor in the Filantropia Cemetery. He was decorated post-mortem with the medal "*Commemorative Cross*" on January 26th 1917 and with the "*Danube*" strap.

The name Ion Trivale was given to the woods, a district and a street from Pitești.

The great literary critic George Călinescu wrote about Iosif Netzler in his work "The History of Romanian Literature":

"If Ion Trivale had not died young, Romanian literary critic would have had a different face today, because it is not difficult to guess that behind the natural imperfection of his start lied the future of a remarkable critic (...). His chronicles represent, for the years when they were written (1912, 1913), the most serious and substantial critical feuilletons."

List of literary works:

- *Literary chronicles*. Bucharest, 1914.
- *The guilt of today's war. Dialog between Teutofilus and Gallomanus*. Bucharest, 1915.
- *Literary chronicles*. Edited and foreword by Margareta Feraru, Bucharest, 1971.

-

Translations:

- Mark Twain. *Library of Humor*. Bucharest, 1916

Leopold (Lazar) Schobel (born on October 8th 1918 in Danes, co.Tarnava, died in December - 2003, in Pitești)

Leopold Schobel was born in Danes, co.Tarnava on October 8th 1918. His father was a merchant and his mother was a housewife.

He went to the elementary school from Danes, then studied at the "Prince Nicolae" high school from Sighișoara and graduated in 1937.

In the autumn of 1944 he was deported to Birkenau-Auschwitz together with his mother, sister-in-law and 7-year old niece. When they arrived, all three women were taken from the train station directly to the gas chambers, traumatizing him for the rest of his life. Leopold Schobel spent approximately 8

months in Auschwitz, until the camp was liberated by the Russians. He was one of the few survivors among the Jews deported from Northern Transylvania in May 1944.

On his return to Romania he moved to Pitești, where he had been the president of the Jewish Community from Pitești between 1993 and 2002.

Leopold Schobel died in December 2003 at the age of 85. He was buried in Pitești in the Jewish cemetery. His friends used to call him Lazăr...

Mauriciu Blank (born on July 8th or 20th 1848 in Pitești, died on 1929)

Mauriciu Blank was born in Pitești, as the eldest son of Lebu Blanco, the descendant of a Jewish family that came to Romania in the 18th century, called Durrera el Blanco. He studied in Vienna and was the first Romanian who obtained a diploma in commercial and financial science in Vienna and Leipzig.

In 1863 Mauriciu Blank returned to Romania and was hired by Jacob Marmorosch, the owner of a trade and loan company, who started his business in 1848 in Bucharest. Until 1857 Jacob Marmorosch worked closely with his brother-in-law, Jacob Lobel, who convinced in 1865 the managers of the Ottoman Imperial Bank from Constantinople (controlled by British and French capital) to open a branch in Bucharest under the name *Banque de Roumanie*.

Six years later, in 1869, Mauriciu Blank became part of the business and in 1870 Jacob Marmorosch retired to Vienna, where he stayed until his death on December 30th, 1904.

Jacob Marmorosch's trade and import company was transformed into Marmorosch, Blank and Co. Bank in 1874, with a capital of 172.000 lei, acting only as a loan institution under the Isac Lobel Bank from Vienna. Mauriciu Blank became the partner of Jacob Marmorosch and gave up all other commercial affairs, focusing strictly on the bank's financial business. Marmorosch, Blank and Co. Bank became the largest financial institution after the National Bank. Its headquarters moved from the Lipscani area to Doamnei Street, to a building designed by the famous Anghel Saligny.

In 1877 Marmorosch, Blank and Co. Bank financed the Romanian government's military campaign to obtain the state independence, and later on it funded different state investments, such as the construction of different railways, tunnels, the sewage system of Bucharest, the refurbishment of the Constanta harbor and it contributed to the industrial development of the country.

Blank was also involved in the Jewish community's activity by funding several cultural institutions, theatres, publishers, etc. As recognition of his activity in the service of the state, in 1883 the parliament allowed him to become a landowner and in 1906 was awarded the order *The Crown of Romania*.

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THE BUILT PATRIMONY OF THE JEWISH COMMUNITY IN CRAIOVA

Assoc. Prof. Ph. D. Arch. Nicoleta Doina TEODORESCU*

Abstract

The first attested evidence of Jews in Craiova comes from the middle of the 17th century. Archbishop Paul de Alep, in his work „Călătoriile patriarhului Macarie” (The trips of Patriarch Macarie) mentions the presence of some Turkish Jews in Craiova since the beginning of the 17th century. Later on, their number will steadily increase until around WWI. This community will bring a crucial contribution to the process of diversification in the local market, strengthening of the social division of labor, economic development of the city – back then, it was classified as a large ‘trade city’. At the onset of the 20th century, Craiova had three religious Jewish buildings and a community reaching almost 3,000 people. After that, their number has decreased.

The role of Jews, though, has been extremely important, not only economically, but also culturally, artistically and professionally. The built patrimony, the declared architecture monuments, all stand as evidence of the prosperity that this Community witnessed within the territory of Craiova.

Keywords: *Jewish community, built patrimony, synagogue, Jewish cemetery, representative civil patrimony.*

1. Background

As shown in the archaeological discoveries, a Geto-Dacian site existed in Craiova area between 400 and 350 B.C., identified under the name of Pelendava. Here, at the beginning of the 2nd century A.C., the Romans built a Roman castra, which constituted the hub of its later expansion. The site is mentioned in Tabula Peutingeriana – a map of the Roman Empire, drawn upon the initiative of Roman Emperor Caracalla and completed during Severus Alexander’s reign. The year of 225 (when this map was finished) is considered to be the date of the first documentary evidence of the oldest site in the present city area. At the end of the 15th century, Craiova was a trade city, on the property of the influent boyars Craiovești.¹

The first documents about Jews in Craiova are dated middle of the 17th century. Archbishop Paul de Alep, in his work „Călătoriile patriarhului Macarie” (The trips of Patriarch Macarie) mentions the presence of some Turkish Jews in Craiova since the beginning of the 17th century. The presence of Jews here will fully contribute to the process of diversification in the local market, strengthening of the social division of labor, economic development of the city, which was known as a large ‘trade city’. Salesmen, owners of small shops or great merchants, Jews left their definite mark on the social and economic dynamics of the city. They also played a great part in the cultural development of Craiova.

The community will increase in number up until the beginning of the 20th century as such:

* Assoc. Prof. Ph.D. Arch. Nicoleta Doina Teodorescu: Spiru Haret University, Faculty of Architecture, Bucharest.

- in 1786, 40 Jews were registered in Craiova;
- in 1831, there were already 328;
- in 1838, there were 114 documented Jews, out of whom 27 foreign subjects (southerners);
- in 1860, the community had reached 495 people;
- in 1899, the number of Jews was 2891, the highest registered not only in Craiova but in the entire Oltenia;
- in 1920, Dolj, there were 2867 Jews, with 2728 permanent residents and 139 transients,² and in Craiova, there were sephardi heads of households. No exact data are known about the evolution of the community of ashkenazi, 'Evrei Leh', as they were calling themselves, most likely from their initial origin, emigrants from Poland. (In 1900, this ethnical group reorganizes and calls itself the 'Israeli-Romanian Community of Occidental Rite) ;
- in 1930, during the *General Census of Romanian Population on December 29, 1930*, a number of 2176 Jews was registered in Craiova;³
- in 1938, 2274 Jews were in Craiova.⁴
- in 1942, during the *General Census of Jewish background in Romania*, there were 1726 in Craiova.

In this city, both sephardi and ashkenazi settled here, but in separate communities and synagogues. Right now, the Community of Jews in Craiova is unitary, religiously and culturally speaking.

Jews had to deal with the wartime, deportation and then the communist regime – all these disturbed and weakened the community life. Thus, at the end of the 20th century, their number is extremely small:

- in 1992, there were 48 families in Craiova;⁵
- in 2001, there were 47 families in Craiova, with a total of 91 members;⁶
- in 2002, 37 Jews were registered in Craiova, meaning 0.01% of the population;⁷
- The total number of members registered with the Community of Jews in Craiova⁸ was 97 people in 2002.

At the present moment, the archives of the Community of Jews in Craiova mention 112 parishioners, where 55 are Jews, 30 assimilated and 27 non-Jews.

As far as their territorial distribution throughout Oltenia, here is the list:

- in Caracal – 1 person;
- in Râmnicu Vâlcea- 1 person;
- in Târgu Jiu-7 people;
- in Corabia- 0 person;
- in Calafat- 0 person;
- in Orșova -13 people;
- in Drobeta Turnu Severin - 7 people;
- in Craiova- 83 people.

2. The Jewish community in Craiova and its socio-economic evolution

In Craiova, around 1790, a Jewish institution of social assistance was operational; here, several personalities were involved, such as Isac Benvenisti, Elias Sabetay and Iacob Benevenisti.⁹

Another charitable institution is the one called *Erza Bezaroth*, which was granting scholarships to sephardic children and students.¹⁰

In terms of the Jews participation into the economic life of Craiova, it is worthwhile to mention that, during interwar times, Lazar Dunkelblum had a store known as „*Englezul*” (The Englishman). In Craiova, there was „*Moara lui Mendel*” (Mendel Mill), where tens of workers were employed. The equipment had been brought from Switzerland, and the mill was located in a seven-storey building. The Mendel brothers, great business people, have a large store, which operated until after 1948. Today, a part of the furniture in the '*Bijuteria*' (The Jewel) store downtown Craiova and in the glassware store nearby come from this Mendel store.

*'Three out of the four big mills in Craiova were owned by Jews: Moise A. Mendel, Marcu Weiss, Adolf Weiss. During the 1907 uprising, all of them requested protection from the authorities, including the Romanian owner, Barbu Drugă.'*¹¹

In the vicinity of the mill, there was the Mendelbaum bakery store, located in the Gipsy neighborhood, next to the Jewish one.

Among the personalities of the community, the name Iancu Zimel, attorney, stands out, as he was the Community President for 45 years.

A very often run-into name is Eschenazy, a family that gave Craiova two of the most important financiers at the end of 19th century and start of the 20th, and also medical doctors, attorneys, many intellectuals.

Names to be remembered include Dr. Singer, immigrant from Bohemia, MD at Dudu Monastery after 1850, a war surgeon at 1877; Dr Sigmund Singer, MD at Casa Asigurărilor Sociale (social security office), in 1926; Dr. Schobel, one of the first radiologists in Craiova; Corneliu Sabetay, Assoc Prof PhD., member of the Societies of Paediatric Surgery in France and Greece.

The son of Leon Eschenazy (a great personality in the community) became a Senior MD in the Israeli marine forces; MDs Swilinger, Safir, Erbach, Director of C.F.R. General Hospital, Dr. Sushman, Dr. Schwoah, the first urologist in the city, Dr. Galna, a former chorister at the Coral Temple, Dr. Sternberg. Another MD, Filip Eschenazy, emigrated to Israel, is working at the 'Weizman' Institute of Research.

There were also many Jews chemists, such as Schreiber, Copolovici, Nadler.

*'Very often the Jews were the only people in Craiova practicing certain jobs, namely slipper-makers, embroiders and umbrella makers. And Adolf Stern was the only employee at the only postal office in the city, Ghiță Popescu & Co. (1904).'*¹²

The Craiova people still vividly remember the small manual workers in the past, like Leibovici the whitesmith, specialist in roofing and chimneys or Schlesinger, the shoemaker.

The great refuge from Basarabia and Bucovina brought to Craiova entire families of chemists (for example the Levi family), dentists from Cernăuți (Waisman, Levi who had an office of dental technicians or Leon).

At the end of the 50's, a large number of the Craiova Jews left for good, and most of them settled in Israel. Their exodus ended in the year of 1964. Ever since, their number is gradually decreasing and the age average in the Jewish community is growing. Under such circumstances, the Community of Jews in Craiova has taken over the position of all communities in Oltenia, as the latter ones count no members any longer.

3. School, education, culture

School is a representative institution for the Jewish community. In Craiova, such institutions were opened, both for the Ashkenazi and for the Spanish rite Jews.

The "*Lumina*" (light) School was attested in 1865, firstly as a primary school then went to become a distinguished high school. In 1859¹³, the schoolmaster Benjamin Grafstein was acknowledged; after 1860, the private institute managed by Emanuel Gross was opened, which enrolled children of either religious belief or rite and where they learned from books written by Spirescu, Grigore Tocilescu, Grigore Scraba and Gorjan.¹⁴

In 1877, the commercial Israelite school had 75 Romanian and 8 Jewish students enrolled. The school closes in 1897 due to financial reasons and it will provide courses for primary school only, under the supervision of Max Hauser.

Between 1899 and 1901, the community of western rite, led by President Ignat Samitca, will open a canteen for poor children.

In 1919, there were 114 students enrolled at the Jewish school.

During the 1921-1922 school years, there were 113 students, under the supervision of principal A. Weismann. Later, his duties were taken over by S. Braunstein-Mibaşan, Al. Hector, Ana Zimel, Al. Cohen and M. Stăureanu (author of Latin dictionaries). The school had both Romanian and Jewish teachers.

The Israelite "*Lumina*" high school was closed in 1941. During the war, the "*Lumina*" hall was turned into a space for "*Goebbels Haus*" and only after 1990 it was retroceded. From the information that the Community has provided to us, this property is located in Calomfirescu Street and included in the patrimony of the Federation of Jewish Communities in Romania.

In Craiova, since the middle of the 19th century, there has been a library, bookstore and more printing houses, a contribution from Iosif, Ralian and Ignat Samitca,¹⁵ Lazăr Şeineanu and David Benevenisti.

*"There were professions where the Jews held supremacy, such as typographers – they were helping raise the cultural level in the area, by printing books and offering free books to students in the countryside. Two of the large four printing houses in the country owned by Jews were in Craiova – Ralian and Ignat Samitca's (1835), and David Benvenisti's (1876)."*¹⁶

It is worthwhile mentioning the contribution brought by journalists as Andrei Bart, Ion Fîntînar, Aurel Cernea, Baldovin Demetrescu, Lizica Lupan, Biluta Liberman, Avram Rozenstein, Nicolae Rozenfeld, Lulu Solomon, Hera Steinberg, Lazar Schinderman, Sarina Zavodnicu, Radu Sommer, Solomon Avram, Ştefan Voicu or by writers Felix Aderca and Constantin Şeineanu.

The members of the Jewish community were promoted and supported by men of culture, such as George Sorin Singer (director of Aius Publishing House), Albert Zimble, journalist Ştefan Ardeleanu (Ştefan Ardeleanu published in the magazine of Jewish Communities in Romania - *Realitatea Evreiască*).

In the artistic world, the list of names includes people from theatre - Alexandru Braun and wife Tanţi Braun, Hary Eliad, Tudor Danetti, Neda Harjeu, technical directors at the National Theatre Max Akerman (left to Israel) and Paul Somer (left to Germany), actors Eichard Rang and Lucille Chevalier. A special case is Leo Baimer, professional piano player; when settled in Israel, he switched to his profession of engineer and became an internationally renowned personality in robotics.

In 1998, within the Faculty of Letters and History in Craiova, opened the Centre of Studies and Research in History, Culture and Civilization of Jews in South - Eastern Europe, upon the initiative of Ion Pătroiu, Prof. PhD, presided by Engineer Mircea Ivănescu, Prof. PhD, Rector of University in Craiova and Executive Director Ion Pătroiu, Prof PhD. At the same time, the Department of History at the Faculty of History, Philosophy and Geography initiated the major in "*Hebrew History, Language and Literature*." The teaching body comprised both Jewish teachers: teaching assistants Albert Zimbler or Ady Schwartz and also others, such as teaching assistant PhD Emilian Cornițescu (University of Bucharest), teaching assistant PhD Petre Semen (A.I. Cuza University in Iași), Ion Pătrașcu Prof PhD in Craiova.

4. The built patrimony

Similar with any human site, Craiova itself went through numerous changes, both nature and human related – set ablaze, different administrations and rulers, modifications, additions and restructurations.

At the beginning of the 19th century, actions of reorganizing and planning of the street network, implementation of some urban equipment were initiated. The main roads are paved with artificial whinstone, Yvoir sandstone or porphyry brought from Switzerland, France or Belgium. Sidewalks are applied and straightways built on the road border.

In 1854, the public lightening was introduced – the lamps were working on rapeseed oil; in 1858, they were replaced with kerosene oil lamps. In 1887, the Theodorini Theatre was already using the electrical light bulbs, and in 1896, the city opened its own power plant (with AEG equipment). Thus, Craiova becomes the first city in the country driven by internal combustion engine electricity.

Still in 1896, the services of urban public health were introduced and various public utility facilities built. At the end of the 19th century, an intense activity of urban renewal was taking place, public utility facilities or representative private residencies erected, parks and gardens arranged and opened to the public.

The new buildings, erected by French, Italian, German or Romanian architects, followed various stylistical influences, such as Renaissance, Baroque, Classical, Neo-classical, Romantic, and Romanian. In the architectural plastics, specific to Muntenia, the European eclecticism prevails, mainly the French academism.

The list of the representative buildings in Craiova includes the following:

- Casa Băniei, a monument of medieval architecture and the oldest civil construction in Craiova, built at the end of 15th century by boyars Craiovești; in 1699, ruler Constantin Brâncoveanu rebuilt it;
- The building of Colegiul Național Carol I, erected between 1895 and 1896, after blueprints drafted by architect Toma Dobrescu;
- Jean Mihail Palace, built between 1899 and 1907, following the blueprints of French architect Paul Gottereau, at the request of Constantin Mihail. The materials were of the best quality. The valuable stucco, partly in gold, the luminaries, Venice mirrors, painted ceilings, the chandeliers in Murano crystal, pillars, the Carrara marble stairs, the walls upholstered in Lyon silk, boardings, furniture in style,

hardware, all will create an ambience of elegance and evident refinement. The Palace was covered in slates and equipped, from the very beginning, with electrical installations and central heating.¹⁷

- Banca Comerțului (Trade Bank) (today, the seat of the City Hall of Craiova Municipality) was designed by architect Ion Mincu and completed in 1916 by architect Constantin Iotzu. The building has an interior rich in stuccos, stained glass, Venetian mosaics and fences in wrought iron;

- The Gogu Vorvoreanu Houses, currently the seat of Metropolitan Church in Oltenia, were built after the designs of architect D. Maimarolu;

- The former Administrative Palace, presently the seat of the Prefect's Office and County Council of Dolj was built by architect Petre Antonescu, around WWI, between 1912 and 1913;

- The Vălimărescu House was erected in 1892, after blueprint of French architect Albert Galleron, who also designed the Athenaeum Palace in Bucharest;

- With assistance from King Carol I and Queen Elisabeta, "Sf. Dumitru" Biserica Domneasca (Princely Church) was rebuilt from the ground by architect Andre Lecomte de Nouy, between 1889 and 1893 and painted by French Menpiot and Bories. The dedication ceremony took place on October 16, 1893;¹⁸

The "*Nicolae Romanescu*" Park in Craiova is the third natural park in Europe, as far as its surface area. The park spreads out on 96 hectares and it was executed since 1900, upon the initiative of then-mayor of Craiova, Nicolae Romanescu. It is the largest and best-known park in the city. Located in the southern part, where Unirii Calea ends, is also called Bibescu Park – the reason is that it is placed on a land bought by the City Hall in Craiova in 1853 from Iancu Bibescu, Grigore Bibescu's brother; also, Bibescu House, one of the houses belonging to the ruling family, is in the middle of this piece of land. Bibescu decided in 1899 to plan the park for rest and recreation purposes. In 1900, during the International Exhibition in Paris, the project was awarded the golden medal; one year later, the works started under the supervision of the French landscape architect Emil Redont, helped by his brother Jules Redont and by Emil Pinard.

The Jewish community in Craiova used to be a strong one, including top intellectuals and economic strength, brilliantly proved in this atmosphere of urbanity. Under such circumstances, the quality Jewish built stock was concentrated in the central area, of a maximum visibility, with commercial value, namely Unirii Calea. The moment of restructuration of the central part of Craiova, during the 80's, a large part of this stock was demolished – there was a quick, remorseless action, as the owners had left their houses long time ago, in search for countries with a political regime to match their needs or with the destination Israel.

a. The Synagogue

In Craiova, at the beginning of the 20th century, there were three Jewish religious buildings: The Spanish synagogue, Sephardic Synagogue and Ashkenazi Synagogue. Two of them are no longer there.

a.1. The Sephardic Temple, 2 Horezului Str.

A charter in 1792, provided by Constantin Șutzu refers to a place purchased that year by the Sephardic Israelite community at Horezu monastery, as being the party of buyer. The Jewish Havra was erected on that piece of land.¹⁹

In a document, enforced by C.A.Ipsilante, voivode of Wallachia, a Jew man is mentioned, by his name Leib, owner in the Horezu Monastery Street, by the Jewish Havra,²⁰ which suggests that the area was lived in by the Jewish community at that time.



Image 1: The location and fragments still standing of the Sephardic Synagogue wall.

The first synagogue of a Sephardic rite was built here. The financial aid for its erection came from Mosi A. Mendel. A great fire at the end of the 19th century burned and destroyed the Community archives. A large part of the recovered archive is now at the Federation of the Jewish Communities in Romania. In the aftermath of the earthquake on March 4, 1977, the Sephardic Temple in 2 Horezului Street went through an irreversible deterioration. Later on, the building was abandoned and demolished. Its altar was rescued and installed in the current Synagogue. At present, the land, with no buildings erected on it, is in the middle of a dispute – in 2008, a new ownership title was issued and the land was assigned to a different person.



Image 2: The land without any buildings, waiting the end of trial.



Image 2: View from Unirii Calea. The Coral Temple is across the street.

a.2. The Coral Temple.

In 1832, the Ashkenazi community purchased a piece of land, in 5 Horezu Street, to build a religious site. Erected in 1832, the Coral Temple was initially meant for the Ashkenazi Jews, but later, the Sephardic or the German-speaking Jews were accepted to join, after they had escaped from Bucovina. On the exterior, the original building had small towers of a Moorish influence, which were lost during restoration. In 1887, architect Birkental reconstructed the building, thus the architectural identity was dropped. After being damaged during the earthquake on March 4, 1977, the Coral Temple went under repairs in 1982.

On the Synagogue façade in Horezu street, there is a built-in plaque to commemorate the 53 Jews who had served during the 1913, 1916-1919 wars; six of them were medical doctors.

Inside the Temple, there is another commemorative plaque, put up by the President of the Community of Jews in Craiova, attorney Iancu Zimel, after the 1982 restoration.

This building is not included in the List of Historical Monuments compiled by the Department of Culture.

Today, the official seat of the Community of Jews in Craiova is here, and all the buildings are functional, in a very well maintained condition.

a.3. The Spanish Synagogue



Image 3: The Coral Temple in Craiova, 5 Horezului Street. Facade detail.

The third synagogue in Craiova, currently demolished, is in Piața Veche. Following the 1977 earthquake, the entire Craiova downtown was included in an ample program of urban restructuring, resulting into demolishing of many 19th century buildings and erection of the current Civic Centre, with block apartments, downstairs stores and spacious pedestrian places.



Image 4: A commemorative plaque on the façade, an homage paid to the holocaust victims.



Image 5: The commemorative plaque to honor the WWI heroes.



Image 6: Perspective along the street, towards Unirii Calea, with the building.



Image 7: Ensemble perspective along the street, towards Unirii Calea.

b. The Jewish Cemetery



Image 8: The entrance portal to the Jewish Cemetery.



Image 9: The Cemetery main entrance and the funeral monument of Iosif and Ralian Samitca.



Image 10.

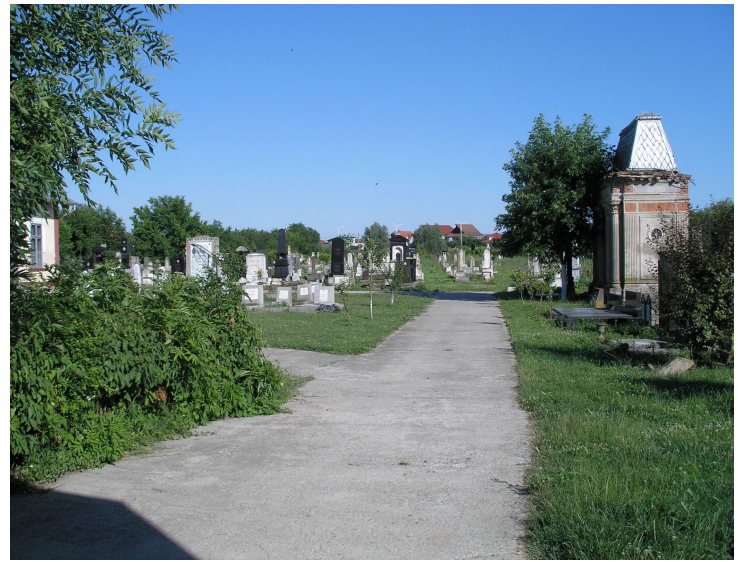


Image 11: The funeral monument of Iosif and Ralian Samitca.



Image 12.



Image 13.

It was set up by the Sephardic community in the 19th century and is located on the city outskirts, in 209 Bucovăț Street.

The land for the cemetery has a total surface area of 37 000 sqm and is registered as a property in the real estate cadastral book of Craiova commune, a donation made by boyar Caravan Sofia. The graves cover only a part of this land.

The cemetery was managed and taken care of by the Community of Jews in Craiova, and it was used for burial, irrespective of the rite. At a later date, a mortuary was built there.

In the Jewish cemetery in Bucovăț Street, along with the graves of the Sephardic, Ashkenazi or refugees from Basarabia, there are numerous monuments erected in the memory of the fallen ones: Russian, Polish, as well as of other religion (catholics).

In 2010, following the deluge that flooded the entire surface of the cemetery, the mortuary was so much damaged that it needed reconstruction works.

The cemetery is still functional, but it must be maintained and guarded on a regular basis.

Monuments included in the List of Historical Monuments, compiled by the Department of Culture: the Funeral monument of Iosif and Ralian Samitca, DJ-IV-m-B-08431. This monument is located on the main alley, at the entrance into the Jewish cemetery.



Image 14: The funeral monument of Iosif and Ralian Samitca, DJ-IV-m-B-08431.



Image 15: Old funeral stones in the Jewish cemetery.

C. The civil built patrimony



Image 16 : Unirii Calea in Craiova, an old card.



Image 17: Unirii Calea, today, after the planning of the central city area.

c.1. Eskenazy House, 1 Știrbei Vodă Blvd, half of the 19th century, DJ-II-m-B-08125.



Image 18.



Image 19.



Image 20.



Image 21.

A property of the Eskenazy family, the building was erected in the middle of the 19th century and is located in 1 Știrbei Vodă Blvd.

Currently, it is considered a historical monument and is included in the List of Historical Monuments, compiled by the Department of Culture, with code DJ-II-m-B-08125. Unfortunately, no archive images have been yet identified.

c.2. Eskenazy House, 42 Unirii Calea, end of 19th century, DJ-II-m-B-08144

The property of Eskenazy family, the building was erected at the end of the 19th century and is located at 42 Unirii Calea; it is a construction in a left-right row housing, and structured with first floor and second floor, after a symmetrical plan.

On the first floor, there are two spaces with commercial activity, separated from the main entrance that provides the access, through a gangway, to the symmetrically placed spaces on the second floor, as well as to the interior yard. What is specific for this construction is that it was built by and for two owners, as shown by the mailbox – the left one, number 44, belonged to Boicescu House. Both sides of this building are included in the List of Historical Monuments (LHM)/2010 at position 339, code cod DJ-II-m-B-08145 and position 338, code DJ-II-m-B-08144, respectively.



Image 22: Entrance detail with the two LHM identification plates.



Image 23 : The access gangway to the two houses and interior yard.



Image 24: Eskenazy House, LHM identification.



Image 25: Eskenazy House.

c.3. „Englezu”/”The Englishman” House, 80 Unirii Calea, the 19th century, DJ-II-m-B-08160



Image 26.



Image 27.



Image 28.



Image 29.

The "*Englezu*"/ "*Englishman*" House is a construction erected in the 19th century, located in 80 Unirii Calea. Here is where Lazar Dunkelblum had the store „*Englezul*"/"*Englishman*".

It is made in brick, similar with other constructions along the Unirii Street, with left-right row housing to the firewall, three-storey (basement, first and second floors) and a symmetrical plan.

The symmetry axle is marked by the entrance gate, through the gangway, which also provides access to the interior yard. Above it, there is a spacious balcony, adorned with a wrought iron railing. It is a sad thing that both the rich façade decoration and carpentry work have been aggressively ignored, which resulted into the depreciation of the artistic quality of the façade and the tasteless replacement of the carpentry work with PVC or even of the gate with a plate sheet. It seems that the recovery of these values subjected to destruction is no longer possible.

Currently, it is considered a historical monument and is included in the List of Historical Monuments, compiled by the Department of Culture, with code DJ-II-m-B-08160 and is thus identified.

c.4. Zwilling House, 88 Unirii Calea, end of the 19th century, DJ-II-m-B-08164

The construction was built at the end of the 19th century and is located in 88 Unirii Calea. It has three levels – basement, first and second floors, meant for living, with access through the gangway, also to the interior yard.

The style is characteristic to that time, namely eclectic, with a rich ornamentation of the facade towards the boulevard and delicate details, careful carpentry work and hardware, artistically performed. The bridge is spacious, well-lit and ventilated by decorative skylights. At the pavement level, the basement ventilation can be noticed. The entrance itself is done through the gangway, as an elegantly covered platform, with marble stairs and sculpted doors.

Today, it is considered a historical monument and is included in the List of Historical Monuments, compiled by the Department of Culture, with code DJ-II-m-B-08164.

The never-wanted interventions irreversibly spoil that architectural qualities of this construction.



Image 30: Zwilling House, historical monument.



Image 31: Zwilling House, façade detail along the street.



Image 32: Zwillinger House, facade towards Unirii Blvd.



Image 33: Zwillinger House, entrance detail.



Image 34: Zwillinger House, access through gangway and to the interior yard.

c.5. Mendel House, 41 Frații Buzești Street, beginning of the 20th century, DJ-II-m-B-08012.



Image 35: 41 Frații Buzești Street, location free of constructions.



Image 36: 41 Frații Buzești Str.; considering the vegetation, the building was demolished many years ago.

The property of Mendel family, the construction was erected at the beginning of the 20th century and located at 41 Frații Buzești Street.

Even though it is presently considered a historical monument and is included in the List of Historical Monuments, compiled by the Department of Culture, under number 201, code DJ-II-m-B-08164, the building was demolished, and the number 41 only had a vacant land.

No photographs or blueprints of the monument were identified.

c.6. Doctor Mendel House, 27 Bărnuțiu Simion Str., end of the 19th century, DJ-II-m-B-07940.

Doctor Mendel House is a construction built at the end of the 19th century and is located in the central area of Craiova Municipality, at 27 Bărnuțiu Simion Street.

It is presently considered a historical monument and is included in the List of Historical Monuments/2010, compiled by the Department of Culture, position 120, code DJ-II-m-B-07940.

Even though the inclusion in the above list provides a certain degree of protection, the building requires qualified maintenance and restoration works.

The small, visible interventions do not comply with the initial nature of the building, as they are minor and necessary but done inappropriately.



Image 37.



Image 38.



Image 39.

5. Conclusions

The previous examples prove how the Jewish community lived and built in Craiova, mainly at the end of the 19th century and beginning of the 20th, a peak period of its development in this city.

The main features of these constructions are as such: they use valuable locations (similar value at the moment of building), durable materials, brick structures and interior large spaces; the investment was carefully monitored, to gain maximum for minimum and still preserve quality. The constructions located in good commercial areas had a space for the shop downstairs and the upstairs floor for human living.

The constructions lived in by families with no direct economic activities were using large pieces of land and did not have a strong representation nature.

The interest for the architecture object is diminished, as it is for the one for its specifics; thus, we will see townsmen houses that are characteristic for that time.

The aesthetical issues have been approached at the detail level, a decoration for the facade.

On the other hand, such constructions have survived in time, as a great attention has been paid to solidity.

Starting from these conclusions, it is easier to understand how the Jews became so quickly the promoters of modernism during the inter-war times. At that time, the first Jewish architects emerged, and their number constantly grew, as did their involvement into the Romanian architecture production.

Illustration List: photographs taken by author, 2011.

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Endnotes

¹ The economic power of the Craiovești at that time was given by over 100 villages (182 real estate goods). This force provided a such a strong status of political autonomy, so that the rulers could not hold on their throne in the absence of an alliance with this true boyar dynasty. In the meantime, some of the Craiovești boyars were elected rulers: Neagoe Basarab (1512-1521), Radu de la Afumați (1522-1529), Radu Șerban (1602-1611), Matei Basarab (1632-1654), Constantin Șerban (1654-1658), Șerban Cantacuzino (1678-1688) or Constantin Brâncoveanu (1688-1714).

Emerged in the last decades of the 15th century, Marea Bănie de Craiova, which became the second political institution (after the Court), in a relatively short period of time. At its beginnings, Bănia was a local, village-type institution, derived from the region community. When Neagoe Basarab became a ruler, in 1512, the Great Ban takes over the territory in the right hand side of Olt River, along with the ruling duties, and where they will draft documents that were similar to the Court ones.

In the second half of the 16th century, Marea Bănie goes through a crisis, due to the aggressive attempts of Turks to impose their ruling in Wallachia. Marea Bănie will reach again its top status during Mihai Viteazul's reign.

Craiova, at that time, witnessed a strong development; contemporary documents present the city as an important political and military centre.

Craiova will put itself aside in the Romanian politics of centralization as a positive factor, while providing to the Court a faithful boyar body and strong armies, present during the great events related to Union of the three Romanian provinces.

In 1593, Mihai was elected ruler of Wallachia, and the high office of Great Ban goes to Preda Buzescu. During the Middle Ages, Craiova had a large military and strategic role, as it was a place of military forces regrouping and site of launching the anti-Ottoman actions. There was an army in Craiova, made available to the Great Ban, made up of the military force of the peasants in the boyars domains, high officers in Banie, freed peasants and paid warriors.

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² Dongorozi, 1930: 156-173

³ The general census of the Romanian population, on December 29, 1930, published in vol.II Bucharest, 1938.

⁴ Nicolae, 1998: 52.

⁵ Otofescu, 2002: 47.

⁶ The data have been taken from the Register of Vital Records of the Jewish population, belonging to the Jewish community in Craiova, entered on 31.XII.2001.

⁷ The census results on March 18, 2002 for Craiova

http://www.edrc.ro/recensamant.jsp?regiune_id=1407&judet_id=1408&localitate_id=1409

⁸ Otovescu, 2002: 4.

⁹ Ibidem.

¹⁰ Idem: 43.

¹¹ Bălăican, Delia: 9.

¹² ibidem.

¹³ Otovescu, 2002: 47.

¹⁴ ibidem.

¹⁵ Nicolae, 1998.

¹⁶ Bălăican, Delia: 9

¹⁷ " 10 imagini representative pentru Craiova veche ". Accessed on May 4, 2012. <http://zeceintop.ro/10-imagini-reprezentative-pentru-craiova-veche/>

¹⁸ <http://www.sfantuldumitru.com/>

¹⁹ Anghel, 2001: 18.

²⁰ Ibidem.

THE BUILT PATRIMONY OF THE JEWISH COMMUNITY IN CARACAL

Assoc. Prof. Ph. D. Arch. Nicoleta Doina TEODORESCU*
Assist. Lecturer Arch. Adriana ANDONE

Abstract

Caracal is the most important locality in the Romanați Plain, significant crossroads of the road and railway communication lines.

The Jewish community in Caracal defined its location in the first half of the 19th century, in dependence with the business there, downtown on Ulița Târgului that will later become Strada Mare. After the 1892 large fire, when some of the Jewish shops were burned to the ground, the houses were rebuilt, with downstairs stores and upstairs areas for living, good spaces for a flourishing business and craftsmen workshops.

Thanks to the nature of their traditional occupations and their places of origin, Jews have eased the European openness, the access to technique and renewal, civilization, interest in training and definitely an increase in their concern for education. Since they were a urban type population, they also contributed to the urban development of the locality and served as a model for the rural population in the same area. Likewise, they brought a huge contribution to the diversification of professions and implementation of the technologies for mechanized production.

Keywords: *Developing city, Jewish community, urbanity, representative civil patrimony.*

1. Locality description

1.1. General data of inclusion within the territory and natural environment

Caracal is the most important locality in the Romanați Plain, in the south-east of Oltenia, a significant crossroads of the road and railway communication lines that provides the connection north-southward along the Olt river valley and east-westward on the Craiova-Rosiori de Vede-Bucharest axle.

From a geological perspective, the city is located in the neogene area of the gaetic depression, of a lacustrine origin, which emerged in the superior Mesozoic, between the Carpathians and the Balkans while they were forming; it is a sub-unit of the Oltenia Plain. To be more exact, it is in the eastern side of the geographical sub-division called Câmpul Leu-Rotunda.¹

As far as the weather is concerned, this is temperate continental, with sub-mediterranean influences, blending itself in the area of yearly average temperature of 11.2 degrees Celsius.²

The more important waterways in the region are: Olt, which flows at circa 12 km away from the city, Teslui, an affluent that flows north-east of the city, while the centre is flown through by Gologan stream, locally known by the name of Caracal stream.

* Assoc. Prof. Ph. D. Arch. Nicoleta Doina Teodorescu, Assist. Lecturer Arch. Adriana Andone: Spiru Haret University, Faculty of Architecture, Bucharest.

The natural (spontaneous) vegetation is characterized by the association between the one of forest steppe (meadows alternating with forest) in the southern and western parts and river meadow that is present in the Teslui and Olt valleys. Currently, this has been mostly replaced with the agricultural crops. The same characteristics are shared by the fauna.

1.2. Evolution in time

The favorable geographical position has attracted living there even since paleolithic, thus providing its continuity in time and space. The numerous artefacts (stone tools, worship altars, antropomorphic plastic art, household dishes), found on the city territory or on the outskirts are the proof for this permanence.

During the Roman era, there was a high possibility that one of the villages between Romula – the capital of Dacia Malvensis and Sucidava – the main establishment on the Danube during the Roman and Roman-Byzantine times could have been found there.

Later on, Caracal was part of the villages belonging to Farcaș principality, a site that was mentioned in the documents back in 1247 and geographically identified in the area of Romanați.³ The inclusion of Caracal village into the domain of the great boyars Craiovești, present in the document of constitution of Wallachia state, confirms the fact that this site was at that time permanent and important, even before its documentary references in 1538.

In 1640, catholic bishop Petre Bogdan Baksic was stating that the settlement had a number of 150 houses and over 700 people, which was putting it apart among those 3000 similar locations between the Carpathians and the Danube⁴ and that *"you could see the old houses of ruler Mihai, the one who fought the sultan, but they are all ruined now except for the church that is in good condition."*⁵

The foreign travellers also said that the settlement was a *trading city*. Thus, Pietro Deodato mentioned that *"at around 1640, at the Wednesday fair in Caracal, many foreign merchants were coming here and a large number of cattle were sold."*⁶

The statistics of 1722-1728, also known under the name of *Conscriptia virmondiană (Austrian Conscription)*, recorded the fact that the locality had 167 households, with 835 people.⁷

Even though the Austrian administration imposed by the peace treaty at Passarowitz (1718) did not succeed to obtrude itself and Oltenia was abandoned after thirty years, the presence though of the Austrians in that region opened new development horizons, brought incentives and opportunities that proved beneficial in the long term.

In the short term, this period was indeed extremely tempestuous. The Turkish influences are opposed to the Austrian-Hungarian economic interests, Russian interventions and discontent in population reached high level and took a personal turn....

Another foreign traveller, Frederich Wilhelm von Bauer⁸ said about Caracal, after the trip he took to Oltenia in 1770, that *"it was a city and boyar residence, with three churches, an administrative office and a fair located in a valley."*⁹ At that fair, also called 'local fair', an intense business life was taking place."¹⁰

In the 1831 census, Caracal was part of Plasa Mijlocului that had 16 villages and 1924 families. The same census presents Bold district as belonging to the Caracal estate, an autonomous property of the city, with 181 households.¹¹



Image 1: Caracal on the Specht¹² map, in 1790.

In the 1831 census, Caracal was part of Plasa Mijlocului that had 16 villages and 1924 families. The same census presents Bold district as belonging to the Caracal estate, an autonomous property of the city, with 181 households.¹³



Image 2: The Caracal railway in 1912.¹⁴



Image 3: Palace of Justice, built in 1896.¹⁵

The Union of the Romanian Principalities and the new administrative organization in 1864 will bring major changes in the city economic life, turning it into an important trade center, a status that is mirrored by its buildings.

The first representative building erected in Caracal was the Administrative Palace, whose construction started in 1870.⁷⁷

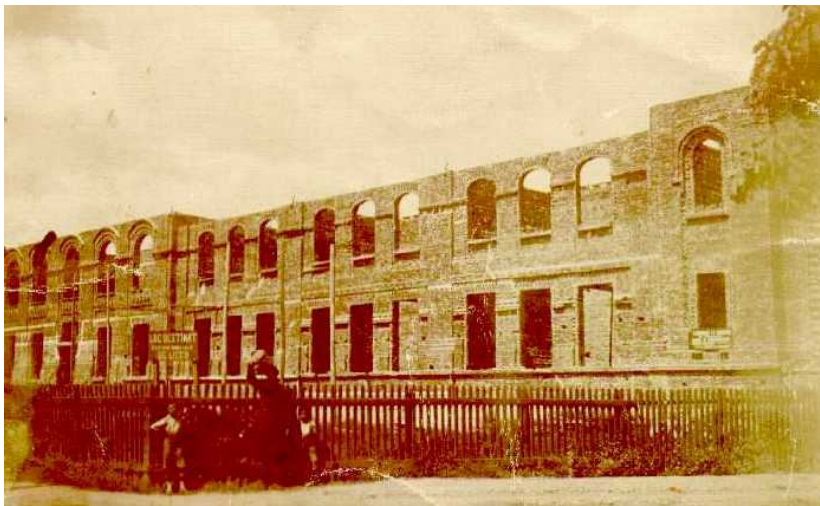


Image 4: The Ioniță Asan Gymnasium, under construction...¹⁶



Image 5:and in 2010.¹⁷

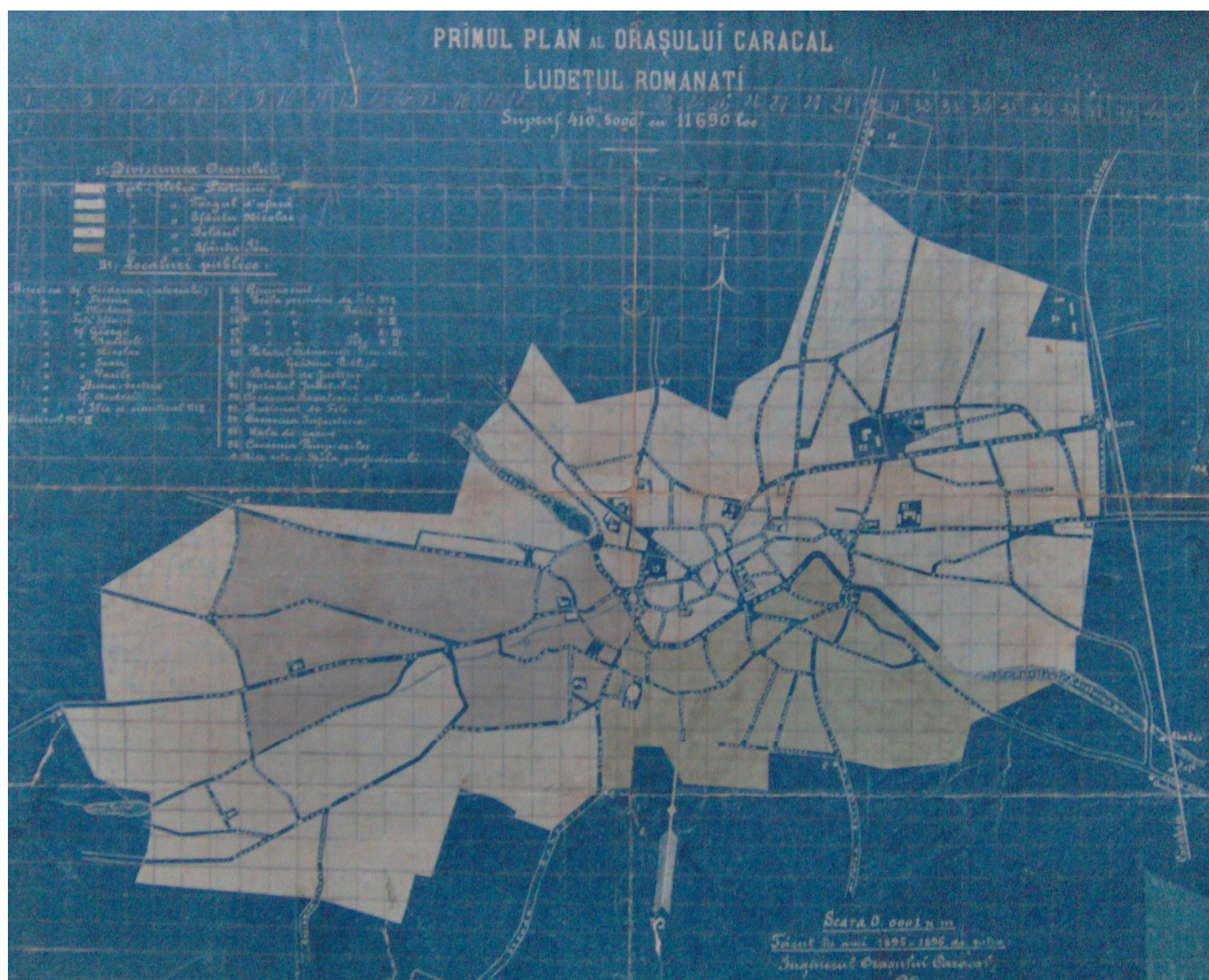


Image 6: The Plan of Caracal City at 1895-1896.¹⁸

The construction of the railway, first for the Turnu Severin - Craiova - Piatra Olt - Slatina - Pitești – Bucharest route (on May 9, 1878, the first express train was running from Vienna to Bucharest) and, later, from Râmnicu Vâlcea to Corabia between 1879 and 1889 (built by engineer Mihail Râmniceanu and engineer Popovici), has tremendously helped to the city development. The railway station, built in 1886 by engineer Popovici,¹⁹ was expanded in 1894 with a new wing, including a restaurant, a medical unit and a waiting hall.²⁰

On October 1, 1888, the Ioniță Asan Gymnasium was ceremoniously opened in an appropriate building; this impediment will be removed by the erection of a new building, between 1891 and 1892, following the blueprint of architect Săulescu.²¹

Between 1935 and 1937, the sewerage and water supply systems were built in the city, after a project designed by engineer Edgar Rusu²² and the railway station building, in 1937, having been designed by architect D. Boruzescu.²³

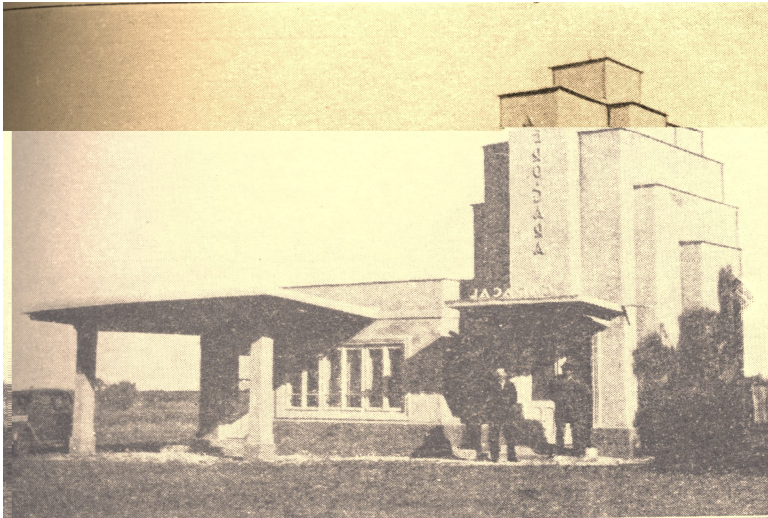


Image 7: Caracal Railway Station Building, 1937.²⁴



Image 8: The plan of Caracal City in 1939.²⁵

After 1945, the city will adjust itself to the new conditions, without though surpassing the prosperity of the previous times. The role of a trade center will be very much lessened within the new economic conditions, much more that the ,locomotive role' for the development will be taken over by the heavy industry.

The massive industrialization has not only attracted major investments and also the interest of population and migration to the new development centers. Amidst this competition, Caracal gave over the place to Slatina, a city that tied with it in the aluminum production and that claims its role of county capital. This situation has brought the advantage that constructions of an architectural and historical value have been maintained in a composition specific to this city, keeping its structure of the beginning of 20th century.

The aggressive systematization followed in the aftermath of the earthquake in 1977. It is an unfortunate thing that these interventions focused on the central area only. Practically speaking, this zone, built evidence and an environment value of maximum interest, was swallowed by the new Supermarket that borders the eastern side of the central plaza; the few buildings with no architectural value, saved from demolition, are hiding behind the blocks of flats.

1.3. Social, economic and political conventions

The city of Caracal, as any human settlement, is the built result of the action and interaction of forces of various origins and directions, during different time periods, which overlap each other, make layers, join together and mix themselves into a whole. Its geographical position has lured the settlement of a permanent population and also the economic interest of certain political forces, which interfered with its time evolution.

After a long period of time, the Turkish and, later on, the Greek influences were dominant in the economic life (mainly trading); but, starting with the 18th century, the interventions of the local boyars, the protectionist policies of the Austrian Empire and the Russians seem to prevail.

This resulted into the peak flourishing of the city, which extended until the inter-war times. Following the change of post-war political regime, the directions of the economic policy of the communist state threw Caracal into a dark corner, where trading activities stopped being a welfare source. Luckily, the city with a strong urban infrastructure and an urbanized population preserved its status from the old times.



Image 9: The plan of Caracal²⁶ city in 2007.

The post-december evolutions, which could have created the requirements for the city economic, re-launching, have not brought the much desired wellbeing, as it can be easily noticed. The lack of political and legislative coherence, as well the population inertia is a few of the causes that have hindered this re-launching. But, at the urban level, there was noticed a reorientation to selective investments; and the old constructions, which are part of the built and historic patrimony, were rehabilitated and restored.

2. The evolution of the Jewish community in Caracal

The presence of the Jews on the territory of Romania, with its ups and downs, may be considered a permanent thing, starting maybe with the Romans, along with Turks and Greeks, until the end of the 19th century – a time when the Jewish community started and grew up in Caracal. Very likely, the first Jews who reached Caracal were from the southern merchants, who were enjoying advantages and protection from the consulates (the last 25 years of the 18th century) and belonged – as Austrian citizens – to the activity circle of the Austrian and Hungarian agents.

There are documents about the presence of Jews in Caracal starting with 1838²⁷, where 27 southern Jews were registered. They were keeping their stores together with the other foreigners, in the *local fair*, where an intense trading activity was taking place.

In his Monography, Ștefan Ricman was thus describing the stores of the foreign merchants: *“most of the stores in Ulița Târgului look like the Turkish ones, with the stand out in the street, covered above by a window shutter, a roof to protect them against the rain and the sun. At night, the stand was closing, the shutter let down and the iron wire grating, fixed up on the inside with a long spike nail, was pulled across.”*²⁸

As a location within the locality, *Ulița Târgului* started in Cadrilater (central area) and was going north-east. At the end of the year 1892, a great fire destroyed a large part of those eight or ten stores in *Ulița Târgului*.²⁹

The evolution of the Jewish community until around the WWI witnessed an increase, according to the relevant statistics. In 1860, there were 17 Jews registered; their number goes up to 211 in 1899 and in 1912, it reaches 234.³⁰ That was the peak for the prosperity of the Jewish community in Caracal, as the years following were characterized by a permanent decrease in number.

2.1. Circumstances to encourage the Jews settlement in Caracal

Besides the advantages they were having as southerners, the Jews were attracted into that area, during the 19th century, by several opportunities, where the top ones are the following:

- The favorable geographical location for trade development;
- The existence of a population originated in the rural areas, at the beginning of urbanization and the concentration of a large number of rich boyars and merchants, holding economic, financial and political power, willing to witness an urban development and have full access to education and culture;
- The crafts and light industry were still fresh, so there was enough room for the special abilities of the Jews;
- The politics of King Carol, to develop and organize the territory, also included this locality and was providing access to a national infrastructure under construction;
- The existence of more powerful Jewish communities in the neighborhood areas (Craiova, Corabia, Calafat...).

2.2. Growth and dissolution of the community

The building of the Jewish community in Caracal has been firstly supported by the trading, and the areas that they were living in were in a close connection to downtown, a strong business hub. They have not limited themselves to this type of activity, as they also had medical doctors, chemists, dental doctors or teachers among them – honorary citizens who played an important role in the city life.

Thus, in 1874, Ralian Samitca and Teodor Macinca were opening in Caracal a branch of the *Samitca*³¹ publishing house in Craiova. Later on, namely between 1893 and 1899, Isac Barat opened a bookstore and his publishing house, in Caracal.³² Isac Barat was the President of the Jewish community in Caracal.

At the same time, in 1892, there was mentioned a name - Solomon Teitelbaum,³³ whose store in Caracal was trading jewels or watches (luxury items back then), a visible proof that the trading activities of them were more and more diverse. The Jewish merchants are the ones who bring and trade the famous sewing machines Singer, which will soon be seen in any dowry of any girl in the neighborhood.

The list of names of Jewish merchants and traders in Caracal include Rubin, Moscu and Haschel Benaroyo – grain traders; Wolf Basen- trade of textiles and clothing; Moscovici Elea- manufacturing store ; the Haber brothers – traders of wines (they had been wounded in the war); M. Barat – stationery trading (two brothers, the company founders, died in the war); Marcel Grunberg-merchant; I. Segal-merchant; Simion Schwalb-merchant; Snap-merchant.³⁴

In 1894, in Caracal, there were registered 11,123 Romanian citizens, 434 subjects of other countries and 133 stateless people. From the religion point of view, there were 11,217 Orthodox, 209 Catholics, Protestants, Lutherans, 32 Mahometans, 230 Mosaics and 2 of other religious background.³⁵

Even though a large part of the population was still illiterate, the Jewish community was caring much about education and studies – in 1897, they opened an Israelite private school, led by Buium Lupu. Since the school did not have a permit to authorize it's functioning, it was later closed and its students were taken over by the *Ioniță Asan* Gymnasium, along with the Romanians. Starting with 1896, the first public library was opened within the Gymnasium; 1,600 volumes in its stock of books came from boyar Nică Barbu Locusteanu, a first class revolutionary at 1848;³⁶ and in 1912, the Gymnasium will also benefit from the financial aid provided by the Romanati deputy, Romanian diplomat Nicolae Titulescu.³⁷

At 11 Plevnei Street, in 1905, the religious communities in Caracal opened, as a cultural institution, the Mosaic Confessional Sanctuary, which operated under the management of Carol Clein. The 25 students were coming twice a week to study the mosaic religion – until 1916, when the Sanctuary was closed.³⁸ The construction that was housing the Mosaic Confessional Sanctuariat was in the immediate vicinity of the Synagogue, which had been built shortly before, in 1902. The building is still standing today, at 2 Sergeant Grigore Ion Street. *"In 1942, the Department of Internal Affairs approved by the Order nr. 58775/1942, that Simon Scheifeștein, a Jewish Rabbi, come from Craiova to Caracal, along with his family, and settle here and fulfill his mission."*³⁹ For 52 years, the Sephardic Jew Simon Schleifștein officiated the services here. Later on, the care of the Synagogue, as well as the Jewish graveyard at 188 Mihai Viteazul Street (former C. Filipescu), was left to his son, Robin Schleifștein.

During the WWI, the Jews in Caracal fought along the Romanians and supported the army, both financially and by direct participation in the war. The commemorative plaque inside the Synagogue lists the names of the Jews who lost their life in the WWI.



Image 10: The Teodoru Houses, 2011.⁴⁰



Image 11: The Plaza and the former Caracal Hotel (in the background), 2011.⁴¹

The Association of Cooperative Business of Romanati, which was including 48 cooperatives in the county, was initiated in February 1922 and operated in the Teodoru houses, under the leadership of Ștefan Ionițoiu. In 1924, he will be replaced by Ștefan Ricman.⁴² Jewish remarkable citizens are to be found at around 1927 in public positions, such as: representative of the Department of Public Health, medical doctor N. Porumbski or Maria Șt. Ricman, the representative of the vocational education.⁴³

The census in 1930, considered one of the most exact one, registered a number of 118 Jews in Caracal.

The documents at the Chamber of Commerce and Industry in Caracal (1931) mention the drugstore of Maria Ricman at 52 Regele Carol Street and the dental office of I. Federmayer at Carol I Street.⁴⁴

The list is completed with the bookstores: Curuia, Sache Pavlovici, Librăria Isac Barat,⁴⁵ as well as the clothing store belonging to Ignat Perl...⁴⁶

During the Antonescu governmental leadership, the Jews were subjected to privations specific to the historic moment – some of their properties were confiscated, such as the stationery office of Mauriciu Barat, wine storage of Habăr Leopold or the clockmaking store of Marcel Grember, which had been opened since 1927.⁴⁷ Likewise, some were detained in the prison in the Libertatii Street, near the Palace of Justice. Others were sent to forceful labor units in Deva or worked at building the railway Caracal Bucharest (the new rail route).⁴⁸

In spite of all these, *“between 1940 and 1942, the population of Jewish origin contributed with various donations, to fit out the people in the army.”*⁴⁹ In 1943, four Jewish people in Caracal were benefitting from cards for free access to food, due to the fact that the Jewish soldiers were active in the Romanian army.⁵⁰

After 1944, along with the change in the economic and political environment, the city of Caracal, left without its main economic activity – trading – has entered a dark corner, and the wellbeing of the previous times was only sweet memories for the older ones. The wholesale trading with agricultural products was absent from the list of activities permitted by the new regime, and the retailing went under the state monopoly. A difficult period of time for the entire Romanian nation followed: nationalization, collectivization, forceful industrialization – all the above have coerced the population adjusts to the recent labor relations, and accepts a change in the professional area. This process has not been at all selective, as the Jews had to go through the same hardships as the rest of the population.

The most difficult moment was for the merchants when they had to be clerks or sale assistants (Elea Moscovici-merchant-clerk; Lia Schnit- grains merchant; Solomon Schnaps- merchant-clerk; Hari Besen –clerk; Vili Besen- merchant; Moise Blum- merchant; Sim Leibovici- clerkr; Erna Ghinsberg- clerk Jean Gros- clerk; Eti Gheorghe- clerk; Fani Naiberg- clerk; Aurel Milan- clerk; Lupu Blum- merchant-clerk; Milan- grains merchant).

After the state of Israel was constituted, many of them emigrated. Some others left for good much later from the country or to other localities.

As far as the range of the professions embraced by the Jews, even after the WWII, we can mention: watch/clockmaker - Lazăr Schwalb, Simon Schwalb and Marcel Ghinsberg; jeweller, Iosif Sleifeștein; Lola Ghinsberg, fashionista and Lazăr Aron beltmaker; Aron Leibovici, who had a mechanical shop; Gina Ghinsberg and Poldi Sleifeștein, engineers; Rubin Sleifeștein- accountant and Simon Sleifeștein- rabbi; Paul Pesch- sportsman-table tennis; Falia Aron-agent and Henri Bîzu- teacher.

Some of them have changed their residence place in the country, leaving after they had graduated college and been relocated for professional purpose, got married or followed other job opportunities made available to them. The names of the Jews who stayed in the country are as such (but not limited): Jose Blum-engineer PhD at Fundeni Institute, Bucharest; Zisu Aron – journalist in Pitești; Pușa Schnit- journalist in Bucharest or Heman Blum, who left for Botoșani, who was a male underwear manufacturer.⁵¹

In 1950, Avram Bernat, a sephardic Jew from Ardeal settled himself in Caracal, and he was one of the few survivors from the Auschwitz labor camp.

Currently, the Jewish Community in Caracal was broken up, leaving only three Jews – one man and two women.

A special role was played within the Jewish community in Caracal, same as ever, by the people who were involved in the medical assistance and care. Thus, in the 1853 alman, Natan Kernbach (or Chernbach) was recorded as “*medical doctor at Romanai*”. He got his diploma in surgery in Pesta in 1838 (senior surgeon) in 1838, la Pesta; he returned to the country the same year (or in 1842);⁵² in 1850-1851, another “*doctor*” of the Romanai county shows, by the name of Josif Suhamel, who had become master in surgery at Pesta, and who was appointed oberdirector of the army hospital. Still then, there was David Nassel, master in surgery at Vienna in 1846, about whom we know that he was dismissed in 1861 from the position of surgeon of Romanati county; in 1860, Anton Andreevici, graduate of the Medical School in Bucharest was mentioned in the position of surgeon assistant in the Romanati county.⁵³

During 1901-1904, there worked here veterinary doctors like Hugo Bauman – county veterinary doctor and P. Avramovici, city veterinary doctor.⁵⁴ The doctors were appointed by order and validated by a high royal decree.⁵⁵

Later, between 1938 and 1948, the medical staff was including Porn Leopold (also a radiologist for the medical unit in Brastavăț), a hospital radiologist,⁵⁶ and Ricman Vasile, a medical doctor at C.F.R. (Romanian Railway) and the Industrial High School.⁵⁷

For the inter-war period of time, private offices was a current practice; thus, we can mention the offices of MD Porn (specialized in Paris) for internal medicine, obstetrics and gynaecology, women diseases, venereal disease, X-ray. Similarly, there were dental offices in the city, such as: dr. Feodor Mayer- dentist, Rupnievschi Kazimir dentist, dr. Blebea Samoil- dental surgeon (at 287 G. Grigorescu Street), dr. Federmayer I.- dentist (Carol I Street), Ostrovschi Olga- dental office (Carol I Street).⁵⁸

From the information made available by Profesor Henri Bîzu,⁵⁹ dental technician Micu Leibovici, doctor Lea Schmidt, chemist assistant Mona Sleifeștein and doctor Pern, there were people of a Jewish background who also carried out medical activities during the post-war times, under the communist regime.

2.3. Characteristics of the Jewish community in Caracal

Broadly speaking, the Jewish community in Caracal had the following characteristics:

- The creation of the Jewish community is simultaneous with Romania's becoming a modern state;
- This community's existence spreads out on circa two centuries. During this time, only half of it will witness a coherent and active community, with a significant number of members;
- The central economic activities of this community are traditional, firstly related with trading or retailing (small merchants). This will not at all involve a strict limitation, since the performing of such activities with a major intellectual contribution – publishing house, health system/medical doctors, dentists, chemists; education, teaching staff – are all activities where the members of this community used to be 'pioneers', at least at a local level;
- The community has never been too numerous; at its peak, it was counting 200 members;
- In terms of location in the city, the Jewish neighborhood claimed the central area, where the business was really good;
- The relationships they entered with the other residents have attracted much respect and very often they were considered to have an exemplary moral conduct to look up to.

2.4. Values promoted by the Jews at a local level

Thanks to the nature of their traditional occupations and their places of origin, Jews have eased the European openness, the access to technique and renewal, civilization, interest in training and definitely an increase in their concern for education. Since they were a urban type population, they also contributed to the urban development of the locality and served as a model for the rural population in the same area. Likewise, they brought a huge contribution to the diversification of professions and implementation of the technologies for mechanized production.

It is worthwhile mentioning that the Jews, by their conduct, have contributed to changing the local mentality, creating certain opportunities of openness and communication with the outside groups

(whether another ethnical group or members of another community), as well as reforming the attitude towards women.

One of the outstanding features of the community is that they are extremely faithful to their adoptive country, good citizens, deeply involved in solving the problems of the communities they live in. To support this, there is their active participation in the war situations, where they set themselves apart. Also, it is a very well known fact that they remain affectively attached to the places they lived in and are true friends.

The human and intellectual values that they promote, in spite of the hardships they went through during their existence, make them a nation worthy of respect. The dissolution of the community after the war was hard felt by their neighbors.

3. The built Jewish patrimony

3.1. General characteristics

The Jewish community in Caracal defined its location in the first half of the 19th century, in dependence with the business there, downtown on Ulița Târgului that will later become Strada Mare.

After the 1892 large fire, when some of the Jewish shops were burned to the ground, the houses were rebuilt, with downstairs stores and upstairs areas for living, good spaces for a flourishing business and craftsmen workshops.

Thus, the Jewish neighborhood will be left with a few houses only, in Vasile Alecsandri Street, away from the central zone, hiding behind blocks of flats.

The demolition-related documents⁶⁰ drafted on this occasion provide information of great interest. Of all the area to be demolished, there were only two Jewish properties: the building at 53 Olteniței Street, lot 1, owned by Moscovici Giugea, built in 1852 and the house of Henri Bîzu, at 53, lot 2. The plans included in these documents comprise essential information regarding how the interior space was organized, used and structured.



Image 12: Strada Mare, as pictured in the epoch photos and recalled in the collective memory.⁶¹



Image 13: The Jewish district (here is Olteniei Street) before the demolition in 1979.⁶²

Fișa imobilului

Situat în orașul CABACAL str. Olteniței Nr. poziție 59
 proprietar MOȘCOVICI GIUGEA nr. 53

Plan de situație

DATE PRIVIND FOLOSINȚA ȘI STRUCTURA CONSTRUCȚIILOR

LOCUINȚA		ANEXE GOSPODĂREȘTI	
Nr. de familii <u>1</u>	nr. de persoane <u>1</u>	Împrejmuliri	
Nr. de nivele <u>2</u>	anul construcției <u>1852</u>	anul <u>1975</u> starea <u>bună</u>	
Starea construcției <u>terțitectură</u>		gard de scindură <u>L: 22 ml</u>	
Structura de construcție			
fundația <u>cărămidă</u>		Magazii grajduri <u>① din P.F.L.</u>	
pereții <u>cărămidă</u>		anul <u>1976</u> starea <u>bună</u>	
planșee <u>lemn</u>		pereții	
sarpanta <u>lemn</u>		sarpanta <u>lemn</u>	
învelitoare <u>tablă</u>		învelitoare <u>tablă</u>	
pardoseli <u>scindură</u>		pardoseli <u>scindură</u>	
finisaje <u>interioare+exteriore</u>		finisaje <u>interioare+exteriore</u>	
Instalații interioare		Arie <u>8,00</u> m.p.	
încălzire centrală		Șoproane <u>②</u>	
încălzire cu sobe <u>terocotă - 2 buc.</u>		anul <u>1976</u> starea <u>bună</u>	
instalații gaze		Pătule	
instalații sanitare <u>achiziție+rode baze</u>		anul <u>1976</u> starea <u>bună</u>	
		Arie <u>8,10 mp</u>	
		Date privind terenul <u>115,00</u> m.p.	
		suprafața curte <u>115,00</u>	
		vie anul	
		vie anul	
		vie pe rod	
		vie hibridă	
		Inform. sing. Filip I. 1974	
Dimensiunile nivelelor			
A. dest. m.p.	A. utila, m.p.		
Subsol locuibil			
subsol ne locuibil			
parter <u>(A)</u>			
etaj <u>(C)</u>			
mansardă			
Dependințe			

Image 14: Pos.59 House of Moscovici Giugea.⁶³

Fișa imobilului

Situat în orașul CABACAL str. Olteniței Nr. poziție 58
 proprietar BÎZU HENRI nr. 53

Plan de situație

DATE PRIVIND FOLOSINȚA ȘI STRUCTURA CONSTRUCȚIILOR

LOCUINȚA		ANEXE GOSPODĂREȘTI	
Nr. de familii <u>1</u>	nr. de persoane <u>4</u>	Împrejmuliri	
Nr. de nivele	anul construcției	anul <u>1975</u> starea <u>bună</u>	
Starea construcției <u>terțitectură</u>		gard de scindură <u>pe bulina</u>	
Structura de construcție		de lemn <u>L: 25,00 ml</u>	
fundația <u>cărămidă</u>		Magazii grajduri	
pereții <u>cărămidă</u>		anul <u>1976</u> starea <u>bună</u>	
planșee <u>lemn</u>		pereții	
sarpanta <u>lemn</u>		sarpanta <u>lemn</u>	
învelitoare <u>tablă</u>		învelitoare <u>tablă</u>	
pardoseli <u>scindură</u>		pardoseli <u>scindură</u>	
finisaje <u>interioare+exteriore</u>		finisaje <u>interioare+exteriore</u>	
Instalații interioare		Arie <u>8,00</u> m.p.	
încălzire centrală		Șoproane	
încălzire cu sobe <u>terocotă - 2 buc.</u>		anul <u>1976</u> starea <u>bună</u>	
instalații gaze		Pătule	
instalații sanitare <u>achiziție</u>		anul <u>1976</u> starea <u>bună</u>	
		Arie <u>8,10 mp</u>	
		Date privind terenul <u>126,00</u> m.p.	
		suprafața curte <u>126,00</u>	
		vie anul	
		vie anul	
		vie pe rod	
		vie hibridă	
		Inform. sing. Filip I. 1974	
Dimensiunile nivelelor			
A. dest. m.p.	A. utila, m.p.		
Subsol locuibil			
subsol ne locuibil			
parter <u>(A)</u>			
etaj <u>(C)</u>			
mansardă			
Garaje 1967			

Image 15: Pos.58 House of Bîzu Henri.⁶⁴

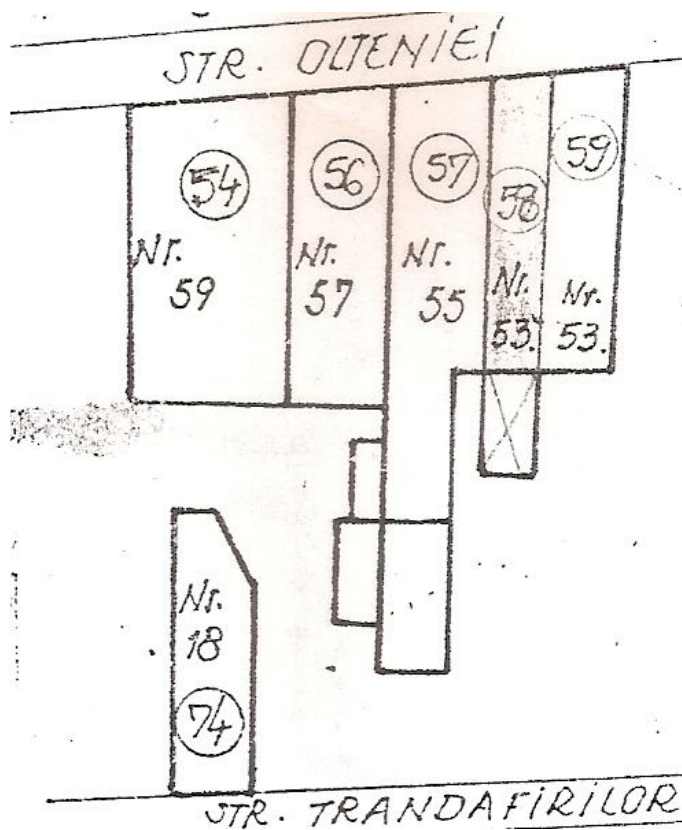


Image 18: The house of Bîzu Henri, in Olteniei Street, before demolition.⁶⁷



Image 19.



Image 20.

In Vasile Alecsandri Street, behind the block of flats built in the 80's, a few constructions survived and they had been associated with the Jewish merchants.⁶⁸



Image 21



Image 22

The successive changes of the property legal status does not provide conclusive data about the builders of these constructions, but the similarity between the ground floor-first floor patterns between the above image and the houses of Moscovici Giugea and Bîzu Henri, demolished in 1978, are an evident proof of its origin.⁶⁹

3.2. Representative patrimony

3.2.1. The Synagogue – 2 Grigore Ion Street

In 1902, the Synagogue was built in the central zone of the city, the Jewish district. On the marble plaque rigged up on its front side, we read the following text: "Built in the year of 1902, month of July the 2nd, following the approval of the committee made up of President I. Perl, Vice-president H. Kornbah, Auditor I. Veintraub, Cashier D. Retter, Secretary I. Zober, Members A. Mihailovschi, S. I. Leibovici, A. Veintraub".

The property also has a land of 695 sqm in area,⁷⁰ at 2 sergent Grigore Ion Street, in the immediate vicinity of Plevnei Street and Palace of Justice. On this piece of land, there is another construction belonging to the Jewish community, besides the Synagogue.



Image 23: The Synagogue in Caracal, frontage, facing the serg. Grigore Ion Street, photo taken in the fall of 2010.⁷¹



Image 24: The commemorative plaque fixed up on the frontage includes data on the year of building and the names of the remarkable citizens who brought their contribution to the construction.⁷²



Image 25, 26: The Synagogue in Caracal-images from inside.⁷³

The construction, withdrawn from the street alignment, was built from bricks, with a number of storeys equivalent with a storeyed building. The roof is made in plate sheet, and the exterior carpentry work is doubled by solid window shutters. In terms of architecture style, this construction belongs to the local neoclassical style, as its exterior looks modest.

Unlike the exterior, the interior is richly decorated, with painted walls and high quality furniture. Unfortunately, the passing of time and lack of regular maintenance have left visible marks, mainly in the interior. The infiltrations from the pluvial water have affected both the plastering and the interior decorations.

Currently, the Synagogue is included in the 2004 List of Historical Monuments, under code OT-II-m-B-08738.

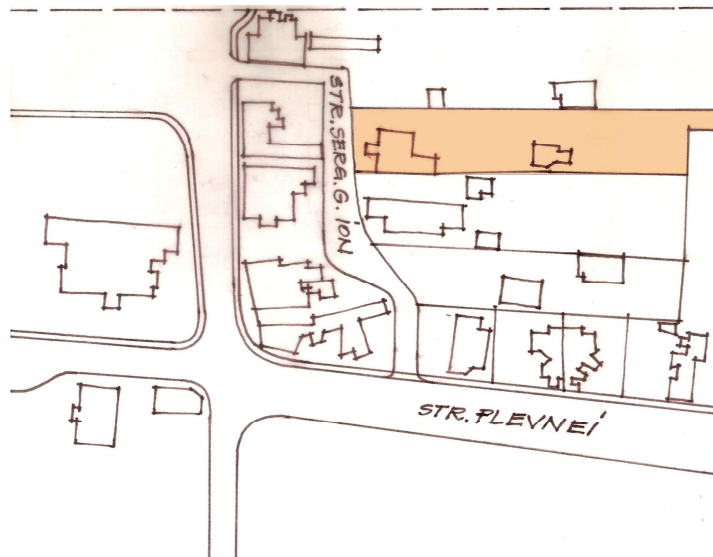


Image 27: The site plan with the location of the Synagogue.⁷⁴

3.2.2. The Jewish Cemetery, 188 Mihai Viteazul Street



Image 28: The Jewish Cemetery, 188 Mihai Viteazul Str., the entrance gate.

The Jewish Cemetery nr. 3 is located on the plot nr. 103 in the district II – reserved since the expropriation of the city estate.⁷⁵ In 1845, the Caracal estate belonged to the residents, churches and the city. Thanks to the agrarian reform law in 1864, a number of 109 people (most living in the city suburbs) were put in possession of land for house building and garden on the same lands that had been secularized in December 1863 – on that occasion, the land for the Jewish cemetery had been reserved.⁷⁶

A chapel was built here, of small dimensions (circa 6x12 m), at the ground floor, with bricks walls and covered in plate sheet, meant for the funeral ceremonies and rituals. The plan is symmetrical: the central area that generates this symmetry is for the ceremony; on the right side, there is a ritual area; on the left side, access from exterior, there are two rooms for the intendant. The carpentry work in wood has massive window shutters – it is in a bad condition, the walls are covered in dampness and the plastering is fallen off here and there.



Image 29: The cemetery chapel. View from the street.⁷⁷



Image 30: View from the cemetery.⁷⁸

The lack of a regular maintenance is visible, mainly in the interior where the ceilings are tainted, and the religious symbols decorating the ceiling are damaged. The rooms have wooden covering, and the furniture in the ceremony room is in bad condition. The entrance and exit doors are glass panels doors, and some of them are broken and not replaced with new ones.



Image 31: The cemetery chapel – images from inside.⁷⁹



Image 32: Simon Schwalb, clockmaker, deceased on 29.05.1962.⁸⁰



Image 33: Lazăr Schwalb, clockmaker, deceased on 6.06.1967.⁸¹



Image 34: The grave stone of Isac Silberman, 1883.⁸²

The cemetery land has a 3458 sqm in the area, with an opening of 25-30 m. This area is connected on its side a plov of agricultural surface of 1.54 ha. These surfaces, which are found recorded in the Agricultural Register 59/63, were given the property right in 2002, in compliance with the Act 1/2000. The current address is 188 Mihai Viteazul Street, former Constantin Filipescu. Nowadays, the land allotted to the cemetery is enclosed with a fence made of prefab concrete panels and the gates are metallic.

For Jews, the cemetery plays even a more important than for other nations – this is a written history book, it is the proof of their existence. Some of the stones have engraved not only names and dates, but also the profession of the deceased. For examples, the Schwalbs have four stones, two women (Iozeфина Schwalb, deceased on 6.06.1929 and Sofia Schwalb, deceased on 23.07.1940) and two men,

where the profession of clockmaker is mentioned (Simon Schwalb, clockmaker, deceased on 29.05.1962 and Lazăr Schwalb, clockmaker, deceased on 6.06.1967).

The same mentions are displayed on the following funeral monuments: chemist Moise Naftalis, b.28.10.1907 – d. 27.09.1959; doctor Lea Schmidt b. 10.10.1990; Moscu Moise Benarioiu, senior cashier.

Among the oldest monuments in the cemetery, there are the ones belonging to Isac Silberman in 1883 and Ilie Steiner, in 1898, which provide us information about the time when the cemetery started to be used, i.e. after 1880.



*Image 35: Grave stone:
Chemist Moise Naftalis.⁸³*



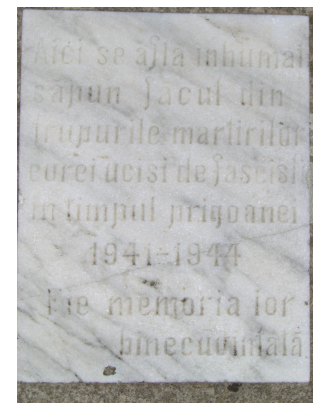
*Image 36: Grave stone:
Doctor Lea Schmidt.⁸⁴*



*Image 37: Monument grave for the
collective memory.⁸⁵*



*Image 38: Grave stone of Ilie Steiner,
1898.⁸⁶*



*Image 39: Monument grave for the
collective memory.⁸⁷*

In this cemetery, there are two monument graves for the collective memory: Guberek Marko Nony-born in Poland, 1919, survivor of Holocaust and an anonymous grave where they buried soap made

from the bodies of the Jewish martyrs, killed by the fascists' persecution during 1941-1944. They are definitely the most significant graves in the cemetery.



Image 40: Funeral monuments degraded in time or vandalized.⁸⁸

Some documents state that the number of the registered graves is of circa 120, but a spot inventory in the fall of 2010 revealed only 103. It is possible that some of them be so much damaged that they were overlooked – the truth is that very many of them are in a bad condition and need repairs.

4. Conclusions

The Jewish community in Caracal, with a confirmed history of almost two centuries, has had an evolution symultaneous with the city's, where Jews proved to have an exemplary urban behavior.

The contribution of this community to the development of the locality has constantly acknowledged and appreciated by the local population, being a model to look up to.

Once the city stopped to hold a commercial value, the Jewish community entered into a stage of dissolution, searching and identification of new opportunities of survival and development on other lands, in the country or abroad. The Jewish community in Caracal was dissoluted, and there are now only three people living in the city – two women and a man. Its patrimony has entered under the jurisdiction of the Jewish community in Craiova, which in its turn has taken over the duties of all the communities in Oltenia, since the situation in Caracal has not been singular.

The Cemetery and the Synagogue were the only ones preserved from the built Jewish patrimony – the latter is classified as a Historical Monument. As far as the civil built patrimony, transferred so many times as a property right, has been practically anulled by demolition, following the urban restructuration at the beginning of the 80's.

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⁴ *** *Călători străini despre Țările Române* vol. V. București, 1970: 208.

⁵ Bălașa, 1986: 114.

⁶ *** *Monografia județului Olt*. Brașov, 1974 : 91.

⁷ Papacostea. 1998 : 53.

⁸ Bauer. *Memoires historiques et geographiques sur la Valachie*. Frankfurt & Leipzig, 1778.

In 1778, the cartographer Friedrich Bauer – an Austrian General who was working at that time for the Russian tzar –receives a request for two atlases (to include maps, along with explanations and data); one was for Moldova and the other one for Wallachia; for Moldova, he will do the maps only and for Wallachia the written part only.

⁹ Lică, 1994:7. apud Istoria României, vol.III. București, 1964: 58.

¹⁰ Otovescu, D. s.a., op.cit., 2002:67.

¹¹ Donat. 1999 : 64.

¹² Sursa: Harta lui Specht, 1790-extras.

¹³ Donat. 1999: 64.

¹⁴ Sursa: colecția Muzeul Romanăiului.

¹⁵ About this, Nicolae Iorga was saying in 1905: "the massive frontage is visible, all disproportionate, of a double house, where the representatives of the goddess with the scales impart justice, and this goddess is on top of the heavy frontage of the small building." The construction was extended in 1927.

¹⁶ Dincă. 2007: 55.

¹⁷ Source: photo taken by the author.

¹⁸ Dincă. 2007: 92.

¹⁹ AND-Olt. *Fond Sfatul Popular Caracal*. dos 719/1959 fila 1.

²⁰ ANR. Ministerul de Interne-Direcția Administrative. dos.206/1878.

²¹ Crăciun, Pătru. *Monografia Liceului nr.1din Caracal.80 de ani de la înființare*. Craiova, 1968 : 11.

²² Iveleanu. 1937: 27.

²³ Idem:117.

²⁴ Dincă.2007: 141.

²⁵ Dincă. 2007: 97.

²⁶ Dincă. 2007: 97.

²⁷ *Izvoare și mărturii referitoare la evreii din România*, vol. III/2. București: Editura Hasefer, 1999: 240.

²⁸ Ricman. 1928:129.

²⁹ Filiala Arhivelor Statului, județul Olt, Fondul a Oficiului Perfect de județ Romanăi. 3(1892): 18.

³⁰ Donugorozi. 1930:158.

³¹ Nicolae. 1998:28.

³² In 1907, the Printing House of Isac Barat will have printed the newspaper of the Conservative Party, Lupta.

³³ Otovescu. 2002:68.

³⁴ Idem: 69-70.

³⁵ Dincă. 2007:185.

³⁶ Crăciun. 1968:11.

³⁷ Filiala Arhivelor Statului, județul Olt, Fondul a Oficiului Perfect de județ Romanăi. 18 (1897): 59.

³⁸ Dincă,2007:156, apud Ștefan Petrescu, *Școlile din zona Caracal*. Craiova,1999: 327; Nicolae, Andrei, Gh. Părnăuță, *op. cit.*: 361.

³⁹ Dincă. 2007: 192.

⁴⁰ Source:photo taken by the author.

⁴¹ Source:photo taken by the author.

⁴² AND- Olt. *Fond CCI*. dos.10/1948: 48.

⁴³ Ricman. 1928: 215-217.

⁴⁴ AND-Olt. *Fond. CCI*. dos. nr.72/1931: 151.

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- ⁴⁶ Ricman. 1928: 118.
- ⁴⁷ Dincă. 2007: 123, *apud* AND- Olt. *Fond Sfatul Popular Caracal*. dos. 5/1950: 261.
- ⁴⁸ information received from Prof. Bizu
- ⁴⁹ Otovescu,2002: 70, apud, *Activitatea centrelor evreilor din România*. București: Editura Alma Tip, 1998.
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- ⁵² Dincă, 2007:243.
- ⁵³ Idem: 257 apud Constantin, Gheorghe. *Istoria medicinei pe plaiurile române*. Craiova, 1999:111.
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- ⁵⁵ AND-Olt. *Fond Spitalul Orășenesc Caracal*. dos. 3/1919: 132.
- ⁵⁶ Dincă, 2007:261, apud AND-Olt, *Anuarul Medical al României pe anul 1938*; AND-Olt. *Fond Primăria Orașului Caracal*. dos. 595/1938: 48.
- ⁵⁷ Dincă, 2007:261 apud AND. *Fond Spitalul Orășenesc Caracal*. dos. 32/1943 : 15.
- ⁵⁸ Idem: 262 *apud* Constantin Gheorghe, *op.cit*: 145.
- ⁵⁹ Professor Bîzu is one of the three members of the Jewish community who is currently living in Caracal.
- ⁶⁰ The demolition documentation was compiled by CJP Olt, Designing Unit in Slatina, project 1727- Olteniei Street, approved by decree issued by the State Board nr. 467/1979.
- ⁶¹ Dincă,2007:57.
- ⁶² Extract from *Project 1727-Olteniei Street*, CJP Olt, Designing Unit in Slatina, approved by decree issued by the State Board nr. 467/1979.
- ⁶³ Extract from *Project 1727-Olteniei Street*, CJP Olt, Designing Unit in Slatina, approved by decree issued by the State Board nr. 467/1979.
- ⁶⁴ Extract from *Project 1727-Olteniei Street*, CJP Olt, Designing Unit in Slatina, approved by decree issued by the State Board nr. 467/1979.
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- ⁶⁸ Source:photo taken by the author.
- ⁶⁹ Source:photo taken by the author.
- ⁷⁰ City Hall of Caracal, Registration of Buildings, 1977-1987.
- ⁷¹ Source:photo taken by the author.
- ⁷² Source:photo taken by the author.
- ⁷³ Source:photo taken by the author.
- ⁷⁴ Source:a draft after the cadastral plans.
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- ⁷⁷ Source:photo taken by the author.
- ⁷⁸ Source:photo taken by the author.
- ⁷⁹ Source:photo taken by the author.
- ⁸⁰ Source:photo taken by the author.
- ⁸¹ Source:photo taken by the author.
- ⁸² Source:photo taken by the author.
- ⁸³ Source:photo taken by the author.
- ⁸⁴ Source:photo taken by the author.
- ⁸⁵ Source:photo taken by the author.

⁸⁶ Source:*photo taken by the author.*

⁸⁷ Source:*photo taken by the author.*

⁸⁸ Source:*photo taken by the author.*

THE ARCHITECTURAL HERITAGE OF THE JEWS IN CONSTANȚA

Assoc. Prof. Ph. D. Arch. Nicoleta Doina TEODORESCU*
Lecturer Ph. Dc. Arch. Corina LUCESCU

Abstract

The Jews in Constanța played an active role in the cultural and economic development of the city, complying with the suggestions and taking advantage of the opportunities of the urban community and official policy. From the late XIX-th century until around 1930, the number of the Jewish community members rose – both in number and as economic power. Although the commercial activity and banking are at core, the real estate should not be overlooked, as they left numerous traces in the public and private space of the city.

The specific feature of the Jewish religion has led to building synagogues, schools, public baths, and a cemetery. The social status of merchants and bankers, intellectuals (lawyers, journalists, doctors, chemists, teachers, historians, librarians, architects, painters, actors, etc.) required and adequate representation of both the professional space and the residential one. The Jews have contributed to building the historic fund of Constanța; today, a number of representative buildings became monuments of architecture.

It is an unfortunate fact that the present Jewish community of Constanța has 59 members only, which included those of Mangalia - many of them had been assimilated and only a few purely Jewish ethnics. In these conditions, the problem of protecting the architectural heritage is a task beyond the current influence of community. The saving of this Jewish architectural heritage, found on the Romanian soil, requires extensive inter-institutional programs that can identify technical and financial means.

Keywords: *Architectural heritage, the Jewish community in Constanța, synagogues.*

1. The history of Jewish community in Constanța

1.1. How Jews settled in Constanța, rising and dissolution of the community

During the ancient times, the Greek colonies on the Black Sea coast included plenty of Jews. At the end of the 4th century, the Greek colony of Tomis, there was a Greek funerary inscription that mentioned the name of a wine merchant Alexandrian, most likely a Jew – "*Seppon, wine merchant of Alexandria.*"¹ It can be assumed that there were Hellenized Jews among the Alexandrian people in Tomis. It is however possible that Jews lived in the ancient Tomis prior to the IV-th century. "*The conclusion of the classicist Carol Blum regarding the missionary work of Apostle Andrew in the Pont shows a suggestive Jewish presence in this space: « Without a prior existence of the Jewish colonies on the coast of Pontus*

* Assoc. Prof. Ph. D. Arch. Nicoleta Doina Teodorescu, Lecturer Ph. Dc. Arch. Corina Lucescu: Spiru Haret University, Faculty of Architecture, Bucharest.

*Euxinus, Andrew apostolate would not have been possible ».*¹² The actual settlement of the Jews in Dobrogea dates from the middle ages, while developing the commercial road linking Constantinople and Krakow, and when Jews merchants dominated the trade between the Bulgarian and Danubian lands. *"Their role in this trade was noticed by Historian Nicolae Iorga, who wrote in The History of Romanian Trade: « it was only the Jews who were passing on these roads before 1480, coming straight from Constantinople »."*³

Between late antiquity and the modern Romanian state constitution, medieval *Constanța* or *Kustendje*, was a modest village. It may be implied that the Jew traders had contacts with the locality in that period. They are known records of foreign travelers through the Muslim Dobrogea that mention the existence of Jews in localities as Silistra, Callatis (Mangalia), Babadag, Macin, living together with Christians and Muslims.

The Ashkenazi Jews came to Constanța during the Russian-Turkish War (1806-1812), accompanying the Russian army as suppliers. The withdrawal of Turks left open a prosperous business that offered outstanding prospects and opportunities. In 1828, Ashkenazi Jewish colony was founded in Constanța. Shortly thereafter, in 1830, a second Jewish colony is established in Constanța, the Sephardic Jews from Anatolia.⁴ It is almost certain that Sephardic Jews, as Turkish citizens, had carried out previous business in Kustendje (Constanța).

Ion Ionescu de la Brad, traveling to Dobrogea in 1850, provides important data about the ethnicity of the area. From 15,764 families registered in the districts of *Tulcea, Isaccea, Măcin, Hârșova, Baba* (Silistra County), *Küstendje, Mangalia, Balcic, Bazargic* (Varna County), he also identifies 119 Jewish families.

The Jews in Dobrogea and the ones living in Constanța are also mentioned by *Dr. Camille Allard*, who stated that the mission supervised by engineer *Leon Lalanne*, who was building the Constanța-Râșova way in 1855, attracted besides Romanians *"all peoples from the Orient"* - Russians, Kazakhs, Turks, Bulgarians, Armenian, Jews.

In a well-documented paper, *Al.P.Arbores*⁵ draws attention to the powerful movements of people and reconfiguration of their territorial distribution in the 18th and 19th century, due to the political will, wars, and redistribution of territories: colonization, withdrawals. The Turks were compelled to leave the territories, colonizations are made with Germans, Gagauzs, Tatars, Bulgarians, Macedonians, *Ashkenazi Jews*; after 1878, many Romanians come to Dobrogea, mainly shepherds from Transylvania.

Thus, *"in 1856, Constanța is described as having not more than three thousand inhabitants, of whom there were 500 Greek merchants; Mangalia had 1,000 inhabitants Bulgarian Muslims ...In 1857 Constanța had 4,000 inhabitants according to H.O.Killmeyer"*⁶, and Tulcea, in 1863, had 22,000 inhabitants, of whom 1,500 were Jews.⁷

At the same time, there in were 179,000 people in the entire Dobrogea, of whom 19,750 were living in the Constanța-Medgidia zone and in the neighboring villages, along with about 35,000 settlers Tatars and Circassians. It should be noted that Jews were numbered with the natives.

As shown by the registers at the City Hall of Constanța, the population consisted of 5,203 inhabitants in 1880: 1,804 Tatars, 1,543 Greeks, 410 Turks, 348 Bulgarians, 279 Romanians, 234 Jews, 175 Armenians, 37 Austrians, 32 Britons, 29 Germans, 12 Hungarians, 8 Russians, 3 Serbs, 289 other nationalities.

The December 1894 Census recorded for Constanța a number of 10,419 inhabitants, including 2,519 Romanians, 2,460 Greek, 2,202 Muslims (Turks and Tatars), 1,060 Bulgarians, 855 Jews, 559 Armenians, 332 Germans, 181 Hungarians, 109 Italians, 51 French, 45 Britons, 33 Russians, 5 Dutch, 4 Serbs, 4 Montenegrins.

In *Ioan Georgescu's* studies regarding the growth of Constanța population, by ethnies, for over a period of 18 years (1880-1897), it is found that, during 1895-1897, *121 Jews* settled in Constanța.⁸ After a researcher contemporary to the era, *Gregory Gr. Dănescu*, there were "the Greek, the Jew, and the Armenian, who are fussing among this crowd, searching for a way to make some money".⁹

In 1905, the number of inhabitants in Constanța was 15,777, including 9,165 Romanians, 2,327 Greeks, 1,315 Muslims (Turks and Tatars), 831 Bulgarians, 812 Jews, 610 Armenians, 309 Germans, 217 Italians, 105 Britons, 95 French, 1,306 other nationalities.¹⁰

In 1916, as a direct consequence of the development of Constanța into the most important Romanian Black Sea port, the city's population grew from 33,918 inhabitants, of whom 21,971 Romanians, 2,815 Muslims (Turks and Tatars), 2,326 Greeks, 1,728 Bulgarians, 1,092 Jews, 1,002 Armenians, 649 Britons, 642 Germans, 518 Italians, 175 French, 1,000 other nationalities.¹¹

Romania entered the war in 1916, aiming for state unity; there were many Jews in Constanța who had joined the Romanian troops deployed on the Dobrudja front, where the Third Army was stationed. Among the young people registered for the quota in 1916 were: *Cohan Iano, Terchel Avram, Sapira Itic, Bercovici Dragobert, Hazani Samuel, Leon Avram Cohn, Avram Iosif Itic Gheldman, Marcu Adolf Famblat, Jaques Moise Rosanis, Jacob David Isac, Saul Terchel Lazar, Marcus Bercu Bercovici, David Nisim Gabai, Ruben Solomon, Naftali Menasi Avram, Jacob Isac Delarena, Itac Mendel, Isac Ilie Holdstein, Israil Iosif Samovici* and others.¹² There were killed Jews also in the battle.

After the formation of the Romanian national state at the end of 1918, and during the inter-war period, the status of Jews in Romania changed. The Jewish social rights were recognized by granting them the Romanian citizenship, thus achieving the transition to a modern democracy.

As a result, the number of Jews increased. As shown in the 1928 Census, in Constanța there is a population of 72,462 inhabitants, of whom 49,102 Romanians, 3,666 Muslims (Turks and Tatars), 6,266 Greeks, 2,135 Jews, 3,751 Armenians, 7,542 other nationalities.¹³

However, the alarming political situation that developed in Germany in the '30s, leads to a decreased number of Jews. Thus, at the census in 1930, approx. 1,667 Jews were registered in Constanța.

After the National-Socialist German Workers Party took over Germany in January 1933, the Jews held in Constanța, on April 5, 1933, a protest "against anti-Semitic excesses in Germany. At seven p.m., a religious service was officiated at the Israelite Temple in Rosetti Street and the Spanish Temple in Mircea

*Street. Almost all of the Jewish population of Constanța took part in these religious services. There were no speeches held."*¹⁴

At the end of the inter-war period, in 1938-1940, which corresponds to the dictatorship of *King Carol II*, the Romanian authorities are powerless vis-à-vis the political events on the continent, which will decisively influence the internal politics. The Jews will be again taken through the political marginalization and social exclusion. This period is carefully analyzed in the volume of the Historian *Carol Iancu - Jews in Romania, 1919-1938. From emancipation to marginalization*, published in Bucharest by the Hasefer Publishing House in 2000.

It is evident that the Jews in Constanța shared the fate of the co-religionists in Romania. It should be mentioned that the Romanian authorities allowed the Jews to organize themselves for emigration. The fact is evidenced in a secret note – "*private-confidential*", submitted on July 22, 1938 issued by the Security Police to the Prefecture of Constanța: "*Please take measures so that the indicators put up at all premises of the neozionist and Zionist centers should also include the purpose 'emigration center' to explain the activity of these centers to the public opinion.*"¹⁵

Since 1940, the Romanian government has adopted a series of measures to counteract a possible aggression coming from the surging of the hostilities in Europe. The start of the war with the Soviet Union on June 22, 1941, turned the city and port of Constanța into the main target for the Soviet aviation and navy.

During this period, the Jews, victims of the anti-Semitic laws, were still assisted in their efforts to emigrate and Romania remained "*the most important place of illegal Jews embarking. They left for Palestine on the ships from the ports of Constanța, Sulina, Tulcea, and Brăila.*"¹⁶

According to the existing data in the archives, the Jewish emigration through the port of Constanța took place with difficulty and sometimes disastrous but rhythmic between 1940 and 1944.

*"There were several ships with the Jewish emigrants: 9 large vessels (Darien II, Struma, Milka, Maritza, Belasitza, Kasbek, Bülbül, Mefküre, and Morina) - four of them (Darien II, Milka, Maritza, and Belasitza) with two exits from the port - and 15 small vessels; the number of Jews who came from Romania as above can be documented as of 4,846."*¹⁷

During the post - war time, the change of political regime, reorganization and restructuring of the social-economic environment and the formation of the state of Israel were the decisive factors that led to an increased immigration flow from Romania; in other words, the Jewish Community in Constanța now numbers (2011) *59 members* only, including those in Mangalia - many of them had been assimilated and only a few were ethnic. The President of the *Jewish Community in Constanța* is Professor *Carol Friedman, PhD*, and its headquarters is at 3 Sarmisegetuza Street, municipality of Constanța.



Image 1: The headquarters of the Jewish Community of Constanța – 3 Sarmisegetusa Street.

1.2. The Jews involvement in the economic life of Constanța

Trading was the main activity of the Jews in Constanța, in a close competition with Greeks and Armenians. The Jews in Constanța played an active role in the cultural and economic development of the city, complying with the suggestions and taking advantage of the opportunities of the urban community and official policy. For this reason, there are many recordings about their work in the archives of municipality - requests, participation in auctions, award of contracts – as well as in the media of that time.

On July 16, 1879, *Meer Feinstein* rented a place in the Ovidiu Square, Traian Street area, near Ione's coffee house. During the meeting under number 157 in August 1879, the City Council approves the lease, for six francs a month, *"for a barren place, located between the coffee house (Ione), the property of Mrs. Rachel Levenson, and the State warehouses, where currently the soldiers' barracks of regiment number 5 are."*¹⁸

On February 24, 1881, *David Birnfeld*, who did not exactly comply with the contractual obligations, won the auction regarding the placement of 50 street lamps; consequently, the City Council held a meeting on March 26, 1881, to discuss this issue:

*"The Council meeting on March 26, 1881, presided by Mayor Panait Holban, in the presence of the deputy Hafuz Regep and counselors George Caridia, Ion H. Stoian, Odiseea Despoti, Gebrail Frenchian, Zat Celebi (Abdul Selim and Solomon Japhet were absent) the non-compliance of entrepreneur David Birnfeld were examined, in terms of the city lighting contract."*¹⁹

In 1888, we will find *David Birnfeld* again, an important tinsmith of the city, coming with a new offer to provide for the street lamps.²⁰

In 1890, *David Lazar* in Constanța asked the City Hall to register his tinsmithery firm.

In 1894, at the request of school directors, authorities bought *"six bowls of zinc with several taps, closed with lids and placed on basins"* as an order placed directly with *Solomon Israil*, tinsmith, for 60 lei/piece.²¹

In a document dated April 9, 1880, signed *Hafuz Regep*, which gives the list of people holding spaces (timber stores) rented from the English Company, we find among others the Jews *Isac Faion*, *Isac Vaisimberc*, and *Luis Moscovici*; a second list includes homes rented by *Enri Harris*, director of the company; among tenants, *Enri Senac* and *A.Licen*.²²

As for the arrangement of baths, a committee is established – made up of *Agop Tomasian*, *Dr. Georgescu*, *Solomon Yaphet*, *Bohor Seni*, *Vasile Murelli*, and *M.Miloşev*, to collect the necessary amounts for their planning; *Farul Constanţei* newspaper informed the public about this committee.²³

*"The glamorous life of the city is more animated during the carnival season of 1890-1891, through the masked ball oorganized by Simon Luttvah."*²⁴

In 1891, *Perla Grimberg* requests and receives approval *"to open a hotel without alcoholic drinks and a pub in this city, on Tetis Street."*²⁵

In 1894, *Perla Grimberg*, whom we know is the entrepreneur of *Concordia Hotel*, requests and is approved, to use the salons of this hotel to organize masked balls during the future carnival.²⁶

During the summer of 1893, in the Independence Square, *"Conrat Dihler put up... « an American target with weapons », thus anticipating, regardless of season and weather, the passion of locals for crackers ... In the same area, in 1893, there was the Shop of Ready-made Clothes of Maurice Hornstein ... Since the spring of 1914, 4 Ovidiu Street, the restaurant and Paradis garden, under the direct supervision of I. Langberg ..."*²⁷

*"In October 1893, David Şapira asked for an « authorization to open in this city, at 6 Ovidiu Street an establishment named Şaff Saloon, a Cafe Chantant and also to hold a masked ball during the carnival »."*²⁸

Paul Goldştein in Sulina, asked Constanţa Court to enter in the Register of individual firms, his company for trading, agency for ships and transport. The Court issued the document.²⁹

Dumitru Giorfia and Filip Bercovici, both from Constanţa, asked Constanţa Court to enter in the Register of the companies the companies trading raw and processed animal skins, located in Constanţa.³⁰

In a table compiled by Constanţa City Hall in April 1930, the names of those who own a beach lot or a trading site on the *Trei Papuci* beach, we find Bernhard Fridman, with a rent of 2,500 lei and other 500 lei.³¹

*"Constanţa was hosting a great shop with souvenirs, oriental gifts, glasses, jewelry, silverware, clocks, located on Carol Street (now, Avenue Tomis), whose owner was P. Şapira « Provider of the Royal Court » and one of the outstanding representatives of the Jewish Community in the city."*³²

"... a member of the Şapira's, Pincus, was the President of the Israelite Community in 1910, on whose name he asked the permission to (re) build the Temple on C.A.Rosetti Street, « Provider of the Royal Court », he already had in 1897 a famous clock and jewelry shop at Carol Street number 46 (then) at the ground floor of a three-storey building; on the southern fire wall of the building, which can be seen

from afar, front view, the passers-by were and still are informed about the name, reputation and his abilities (artistically, technical, marketing).

The meetings in this area of the city, as well the location of the points of interest, were held in relation to Șapira – as shown in 1903, in Ovidiu magazine – « its show windows charm you stop in front of them, no matter how fast you are walking ». After opening two other stores - one in the Ovidiu Square and other for « an easier access for the upper district of the city », near Lascaridi's shop, Picus Șapira gives a clock to the City Hall, as a gift, that was showing the exact time from its tower to the people passing by it." ³³



Image 2: Constanța - the southern fire wall of the great building store of P. Șapira.



Image 3: Constanța – Carol Street in 1953.
(currently Tomis Avenue).



Image 4: Constanța – epoch image.
Independenței Square
(currently Ovidiu Square).

Some Jews had settled in the city and were working as private doctors or pharmacists. Alexandru I. Heldenbusch, a famous pharmacist, schooled in Bucharest and Paris, founded in Constanța the first "medical drugstore" in the province of Dobrogea. ³⁴

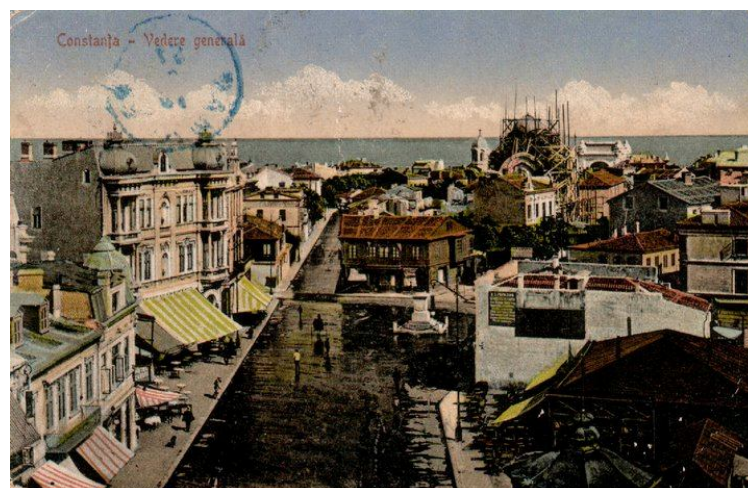


Image 5: Constanța – cards showing views in the peninsula at the beginning of the 20th century.

At the end of the 19th century, Constanța began to develop as a port to the Black Sea and the role of the City Council became very important. In this context, as an eloquent evidence of Jewish involvement and co-interest in the development and modernization of the most important Romanian city of the sea, many Jews became counselors.

Thus, at the Council meeting on July 1, 1880, names like *Bohor Seni*³⁵ was mentioned, and at the one on September 9, 1880, *Solomon Japhet*.³⁶ On December 15, 1888, the Jew *Moise Rosanis* was appointed for the City Council of Constanța. At that time, the Mayor was *Panait Holban* (1880-1891).

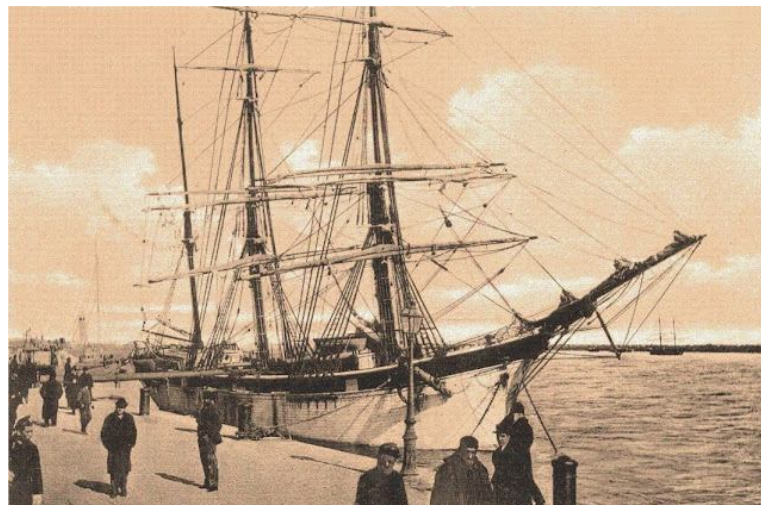


Image 6: Port of Constanța in 1900.

1.3. The Jewish institutions and organizations in Constanța

In the year 1896, the *Vestry of Israelite Community in Constanța* was founded. The minutes including its setting up specifies that, for the purpose of "managing the interests of the Israelite

*Community in Constanța, the undersigned Israelite inhabitants in this city elected today, September 18, 1896 (5657) a Vestry, made up of the following eight co-religionists, as follows: M. Bujes - President, Ilie Avram - vice-President, L. Hazan - cashier, H.S. Koldengreber - vice-president, Moise Simon, Avram Rosenberg, Z. Weinstok, Solomon Farcas and four deputies: I. Goldstein, M. Baratz, I. Bercovici, B. Bercovici."*³⁷

The first article of the Statute contained the mission of the Ashkenazi rite Israelite Community: "to care for the maintenance of its religious, cultural, and charitable establishments, possibly to establish new philanthropic settlements."³⁸ Article 11 stated "the powers and duties of the Vestry"³⁹, which are, *inter alia*, "to provide charity aid for those without means or help, coming from other places, to help them relocate elsewhere, and take part in philanthropy and humanitarian objectives in the Romanian Homeland."⁴⁰

Students and young Jews, animated by the Zionist spirit taking off, founded in January 1900, Zionist reading circles; they are probably the authors of the "*Plecăm*" publication, issued in June of the same year. Later, on July 21, 1906, "*Juna*" was founded in Constanța - a society that intended to help immigrants who were leaving for Palestine.



Image 7: He-Haluts Zionist members in Poland and Russia, on the road to Palestine, Constanța, Romania, 1923 (Ghetto Fighters Museum / Israel).



Image 8: Navons family - Sephardic Jews having connections with Bulgaria, at Ernestine pledge (third from right), Constanța, Romania, 1919 (Centropa).

In 1921 the Sacred Society of the Rite Spanish Jewish - *Bekur-Hulim Rehița* is established, which will include: President - *Ilie Seni* (a well-known name in Constanța from *Baruch Seni* - local counselor since 1879 and *Isaac A. Seni* - the procurator of *J.G.A. Alleon*, (a street was named after him for several decades), Vice President - *Haim Benun*, secretary - *Silberstein Hoffuer*, censors - *Ilie Israel* and *Jacques Gabay*, members - *David Levy*, *I. Benjamin*, *Albert Veisi* and *Iosef Franzi*.⁴¹

The elections organized in the Western Rite Israelite Community of Constanța, under the leadership of an Interim Committee comprising *A. Companetz* (President), *Calmis Ghinsberg* (Vice-President), *M. Lipovici* (treasurer), and *A. Șapira* and *Osias Weinstock* (members),⁴² led to the election of a new leadership, on May 7, 1922. The new leadership of the Israelite Community of Western Rite was made up of: President - *Baruch Grünberg*, Vice-Presidents - *Albert Theiler*, and attorney *C. Ghinsberg*, Honorary Secretary - *Albert Herscovici*, Treasurer - *P. Strumscki*, auditor - *M. Auerbach*, President of the Temple -

Pincu Schapira, President of the Sacred House - *A. Companeitz*, President of the School Committee - *Dr. L. Rosenblat*, with members *Z. Kafrisen*, *D. Cupcik*, lawyer *H. Leibovici*, *S. Peritovici*, *B. Edelstein*, *L. M. Ghinsberg*, *H. Spigler*, *S. Pincovici*, *M. Lipovici*, *H. Birnfeld*, *Leon Ghinsberg*, *B. Ginsberg*, *M. Bercovici*, *M. Militeanu*, *S. Wind*, *W. Schwartz*.⁴³

The Spanish rite Israelite Community elected its new Management Committee on April 1, 1922. The President of this community was elected in the person of *Iosef Jerusalmy*, Vice-Presidents - *Salom Tuvy*, and *Iontov Baruch*, treasurer - *Jacques H. Menahim*, Secretaries - *Costică Jerusalmy*, *Bension Matatia*, and *Isac Delareina-Gabaym*, auditor - *Angelo Seni*, and members - *Jacob Navon* *Albert Viesi*, and *Jacob Farin*.⁴⁴

As a proof for good understanding between the local authorities and the leadership of the two Jewish communities in Constanța, the requests of these communities in terms of being awarded funds for maintaining the israelite school were honored in 1925.⁴⁵

In 1939, the *Jewish Ashkenazi Community* had two schools in Constanța - one for boys and one for girls, while the *Jewish Sephardic Community* had only one.

At its beginning, the Jewish cult organization was only limited to the authorization of functioning for synagogues and houses of prayer, and the one for Rabbis and their assistants. In compliance with the *Law for the general policy of cults*, published in the Official Gazette no. 9 on April 22, 1928, the Jews were recognized as a historical confession, which will later compile an operational status.

Currently, the Jewish Community of Constanța relations with the local administration are good.

A number of Jewish companies, most from Israel, were encouraged to participate in the economic life of the city.

2. The architectural heritage of the Jewish Community in Constanța

2.1. The Jewish district and the Jewish activity in the real estate sector

The presentation of Constanța that the historian Doina Păuleanu wrote in the middle of 19th century provided important data related to space location and relation with the contemporary landmarks:

*"The city was included in the peninsula part, starting from where the current local post Office is (today, the Museum of Folk Art, o.n.) to near the port. Oborul used to be where the City Hall is now. The Girls' Lycee 'Domnița Ileana' is now on Traian Street, where used to be the manor, the caimacan's residence - the Sultan's military mandate ... The city was fortified with fortress walls, whose gates were located about where the Greek Church and the Girls' Lycee are now. The central part of the peninsula was the commercial district - around 1835-1840, the Armenians had their neighborhood, Cealic Mahale, towards the Dudaia; where their church is today, the Jews toward the Center, the Greeks to the port, the Turks, Romanians and Bulgarians about where Sturza Street is now. Around 1850, the town look changed, those who had returned from other parts of the Dobrogea (where they had fled during the enemy invasions) had built new houses. The best looking house in Constanța in 1850 was the one belonging to the Jew merchant Bohor Seni in Traian Street, formerly Socacgi Mahmudie. It was the first house with a storey, a real luxury at that time. Constanța had two streets back then: Mahmudie Socacgi (now, Traian Street) and Sultan Hamam Socagi (Carol Street)."*⁴⁶

The commercial buildings of the old Jewish neighborhood are today included in the protected areas classified in the List of Historical Monuments / 2010 in two urban sites: the *Central Commercial Area* and the *Peninsular Zone of Constanța*.

In terms of the sustained and spirited activity of the Jews in the real estate sector, this was also taking place in the central area perimeter, with a large number of requests for rentals, building and demolition permits, all recorded in the archives. They help us have an exact delimitation of the locality inhabited by Jews and the location of each of them. In the documents, when a property is bounded, the neighbors are also listed.

Their examination leads to a clear conclusion about the Jewish district: in Constanța, the Jews were living together in good neighbourhood relations with the other ethnic groups in the population of the city, namely Turks, Greeks, Romanians, Armenians and even Bulgarians.

In March 1879, *Solomon E. Manguli*, residing at 533 Elizabeth Avenue, wishes to have some repairs carried out inside his house, and the engineer *I. Teodoreini* finds compatibility between personal interests and those of the City Hall he represents.⁴⁷

On April 27, 1879, another Jew, *David Michel*, requests and then receives an approval to build a kiosk on the seashore.⁴⁸

Aspasia Slafcevici in Constanța sold to the Jewish Community Constanța, through *Isac Faian*, *Seni* and others, a building on a 1,180 square meter land, located in Mircea Street, for 8,000 new lei. The act has been authenticated and entered in the Constanța Court records on June 17, 1884.⁴⁹

On March 19, 1890, *Avram Prezenti* requested, through his procurator Dimitrie Teohari, an authorization for a shop with a door and tall windows facing the street.

In 1894, *Alice Wegener* was given the permission to build, at 11 Pescarilor Street, a house carefully and correctly proportioned.⁵⁰

In 1896, *Iacob Zucher*, received authorization for a two-storey house, simply built in Grivița Street, with the ground floor meant for commercial activities.⁵¹

At the same time, around 1900, the *Birnfeld* and *Gruber* houses are mentioned in the Traian Street.⁵²

The Alleon family in Constanța was one of the Jewish families a part of the legend. *"The father, Antoine, friend with Mihail Kogălniceanu in Paris, a Jewish banker with illuminist ideas, morally and financially supported the Romanians leaders during the 1848 Revolution, the son of Jean Gerard Amede, residing in Constantinople, came to Constanța between 1880-1881; here, he bought and then built a number of buildings, which do not cover the surface of an entire neighborhood area, which had been assigned to him, along with « the constructions erected on it, between the Traian Street in the east, V. Canarache alley to the west, Sulmona Street to the north and Petru Rareș Street to the south », next to*

the Gambeta Hotel in the Ovidiu Square ... The impact of Alleen's personality on the strongly coloured structure of town made durable impressions in the Jewish district - charming neighborhoods in close proximity to the English one, which sometimes is confused with - where a street with original buildings and a similar history was called Alleen for a while, Synagogue and then C.A.Rosetti ...

Gheorghe I. Auneanu reminds twice the young Alleen in his evocations, a rare fact, only meant for the chosen ones: Former, in connection with Nicolache Macri, a port captain before and after 1878, « an outstanding intellectual, very much loved among the townspeople and with connections to Constantinopoli » (On the same site where his magnificent house had been, naturally demolished, the Pariano house was built rose after WWI - Ion Jalea Museum today ...), and our character was « a great banker » and latter, in connection with the street that had been called after him for a while « where there were old plank-made houses; between 1882 and 1883, the houses of Aleon began to be built »..”⁵³

In 1881, the banker *Jean Gerard Alleen* wished to build a house thus brought the Greek architect *Pelopidas D.Couppa* from Constantinople. The piece of land he chose was at 7 C.A.Rosetti Street; the construction began in 1882 and was finished in 1884.

On October 6, 1882, an approval was required for building a construction with basement, ground floor and first floor, from *Alleen's* procurator, *Isac A.Seni*. The plans accompanying the application present an elegant building with Doric columns to support the entrance entablement. The four windows, symmetrically placed on either side of the entrance, had embossed platbands.

On March 25, 1883, changes have been made to the plan – the building was multi-staged and enlarged, the porch disappeared and was reduced to one bearing column in each corner of the main facade in C.A. Rosetti Street. The two columns at the door and all the windows narrow columns turned into rectangular platbands. There will be five windows, under which cornice capitals leaning against the wall are found, reminding of the original column. The facade towards the sea extends to both levels with one stone bay having simple rectangular windows.

On August 29, 1883, the blueprint appears (it helps complete the construction), in an eclectic style with Victorian and Gothic Venetian elements. So does the suspended tower. The building that now includes a semi-basement, mezzanine floor, a floor, partial loft, is made of stone, with two main facades. The facade facing the V.Canarache Alley has an asymmetrical composition; on the left side, there is a corner balcony (bowindow) in the Venetian style, and on the right, a loft with fronton.

At that time, the building was called the *English House*.

Currently, *Alleen House*, a historical monument included in the List of Historical Monuments /2010 under position No. 548, code CT-II-I-02837, is taken by S.N.C.F.R. Constanța, being used for offices and company housing.

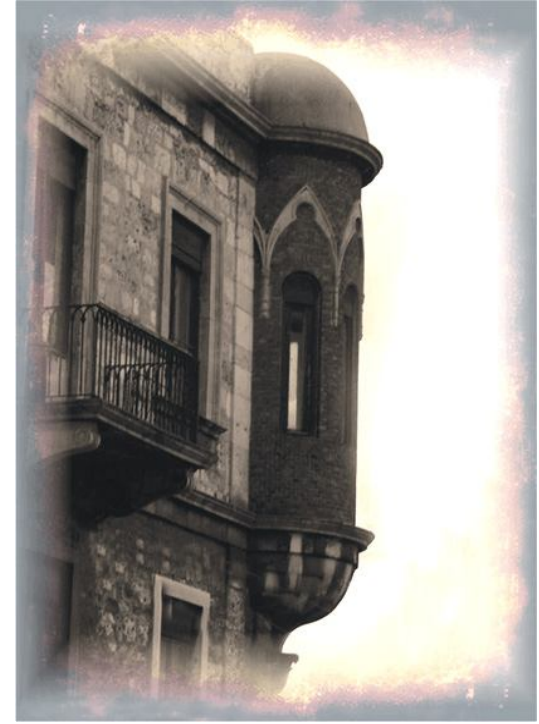


Image 9: Alleon House – vintage pictures.



Image 10: Alleon House - 2008, 2010.



Image 11: Alleen House – detail, 2011.

In March 1905, *Alexandru Logaride* (he belonged to the grain traders group, alongside *Baruh Seni* and others, whom *George I. Auneanu* had found in Constanța, on his and Romanian administration's arrival, in November 1878) required the demolition of the building held in the Independence Square, which had previously belonged to *Bercovici*.⁵⁴

*The Leizer Hazen house in Mircea cel Mare Street was built in 1882: "... a house that has its long side on Mircea Street and the short one in depth. Four simple windows and then three similar doors, will solve the construction with no hassle and suits itself to the intended purpose: the trade and the tiled roof in two gradients communicate an extreme simplicity, next to parsimony; the building has been preserved until today⁵⁵; in 1924, we have here the Halcanssi perfume shop⁵⁶."*⁵⁷

In *Constanța and Techirghiol: 1924, illustrated guide for visitors*, authors, Theodor Ionescu and I.N.Duployen mentioned the presence in the building (same building or next) of a French laundry, perhaps a sign of neighboring with the French Street.⁵⁸ Later on, the *Restaurant and "Dobrogea" Summer Garden* opened here.

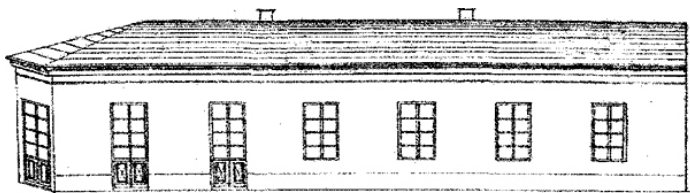


Image 12: Leizer Hazen House.



Image 13: The Mircea cel Bătrân Street – The Restaurant and Dobrogea' Summer Garden (across the street from the Sephardic Temple).

On the left side of *Mircea cel Mare* Street, there is a series of houses built in the late 19th century and the beginning of 20th, for double purpose: a ground floor for business and superior floor for living. The neoclassical structure, adapted to the Balkans area, can be easily noticed in the layout floor, not altered by the intervention of the successive owners who have enlarged and (possibly) increased the number of access doors facing the street, at the level of required alignment.

In 1895, *D.Bujues*, probably the father of *M.Buj(u)es* (the future President of the Israelite Community, who will initiate the building of the synagogue in C.A.Rosetti Street, in 1907), requested an authorization to open, at 1 *Mircea cel Mare* Street, "*a confectionery establishment with Turkish delight and halva factory*"; the Mmayor responded to the Prefect that the petitioner "*is known in this city and enjoys a good reputation; also he is a voter*"; then, the authorization was granted.⁵⁹

In 1881, the Hotel Gambetta at 1 Roman Street, erected in 1879⁶⁰, was given in the possession of banker *Jean Gerard Amede Alleon*. "*The banker, who had heavily invested in land and buildings, bought the hotel in 1881, without knowing its flaws and finally gave up on a new consolidation. On its place, there will be built in 1913, following the plans of architect C.Michăescu, the hotel, and the headquarters of the Mercur Cooperative Society, which later became the premises of the Marmorosh-Blank and National Banks.*"⁶¹

Anghel Păunescu, an architect and the designer of the Great Synagogue, also designed several private residences in Constanța, where the most well-known is the *Magrin House* in Mangalia Street, *Dr. Băcleșianu Houses* in Carol Street (now Tomis Avenue) and *Theodoru House* in the Muzelor Street (now Tudor Vladimirescu). "*In full compliance with the desires of the beneficiary, the buildings designed by this architect, some of them still standing in the upper town, prove a big concern for comfort and respectability of the owners, defining the particulars of the urban style that signifies the will of recovery of the neo-Romanian way, and integration into a building vocation in a neoclassical or Balkan type. His projects - careful, well designed, adapted, propose solutions with mainly decorative elements taken up by other builders, forming unifying and charming accessories.*"⁶²

2.2. The religious and funerary heritage of the Jewish Community in Constanța

In 1866, the Israelite Community in Constanța (numbering several hundreds of Jews) still had a synagogue and later a school for students called Spaniards. In 1872, we will see a house of prayer for the Jews called Poles.

In 1878, when the Romanian authorities settled in Constanța (23rd of November), there were four Christian churches (Greek, Armenian, Catholic and Bulgarian), several mosques and **two synagogues**, one founded in 1866 "*for the « Spanish » Jews*", and another in 1872, "*for the Jews called « Polish »*".⁶³

At the end of the 19th century, the two Israelite communities are growing, hence it will be necessary to build new larger religious buildings and more representative. The two new buildings of the Jewish faith receive authorisation of functioning via the Regulation published in the Official Gazette No. 26 on May 4, 1903: the Sephardic Temple at 18 Mircea Street, built between 1903 and 1905, and the Ashkenazi Synagogue at 2 C.A.Rosetti Street, built between 1910 and 1914.

The two worshiping buildings, the *Sephardic Temple* and the *Ashkenazi Synagogue* had been open before the Second World War.

In 1989, under the regime of Ceaușescu, the *Sephardic Temple*, in the Gothic-catalan style, was demolished.

Currently, the only synagogue in Constanța - the Great Synagogue (Ashkenazi), is in an advanced stage of deterioration, being abandoned and ransacked, in a real danger of collapse.

THE GREAT SYNAGOGUE – The Ashkenazi Synagogue

The Ashkenazi Synagogue, located at 2 C. A. Rosetti Street, corner with Petru Rareș Street, in the Peninsula of Constanța, was built on the site of an earlier synagogue, erected in 1867/1872, in the place of an older synagogue, built after a firman of Sultan Abdul Azis.⁶⁴



Image 14: Great Synagogue in Constanța – the satellite view.

The construction began in 1910, after the *Spanish Rite Temple Israelite* (Sephardic Temple) in Mircea Street.⁶⁵ The first steps for the new construction began as early as 1907, made by the President of the community - *M. Bujes*.

In 1908, he asked for the permission to build the foundations. The building permit was not granted because of the complaints made by the City Hall's technical department concerning the strength of the dome and of the galleries.

In 1910, the President of the Israelite Community in Constanța, *P. Șapira*, requested the City Hall "the due authorization to build a temple on the property of Israelite Community of Constanța, Rosetti Street corner with Petru Rareș", according to a document in the archive.⁶⁶

The authorization was issued on April 10, 1910, the blueprint was developed by the architect *Anghel Păunescu*, who will replace the dome with a semi-cylindrical vault "intended to express the same seduction of the curved space."⁶⁷

It seems that the building was finished in 1914.

The monumental building, in a chaldean style, situated at an intersection, is structured by three horizontal registers: base, ground floor, floor. The windows and the stone ornamental doors are of a Moorish influence. The three aisles are heavily marked on the outside. The richly decorated interior, according to the Jewish tradition, was also painted.

Here is how the edifice is described, during the 1990s, by the architects *Aristide Streja* and *Lucian Schwarz*, in their famous book "Synagogues in Romania":

"The openings of doors and windows have their top frames of Moorish influence, on the ground floor in a horseshoe shape, and upstairs in trilobite forms The Central aisle raised and vaulted contains the men's entrances, and the lateral aisles, horizontally leveled, contain the women's entrances. The

horizontal cornices and those arched to the tympan are outlined by the festooned profiles. The TORAH ARK ensemble (ARON KODEȘ), 8 m in height, which dominates the large assembly hall, is detaching itself on the background with some grooved glass windows, with a rich and traditional decoration. The galleries reserved for women spread out on the west, north, and south sides. The Great Synagogue in Constanța is a building of an impressive architectural value.”⁶⁸

In *“Constanța and Techirghiol, illustrated guide for the visitors”* - published in 1924, Th. Ionescu and I.N. Duployen describe the Temple building as: *“To the right of the Lyceum, from Tomis Street, Rosetti Street starts, where the Israelite Temple is, of an oriental rite, a beautiful, imposing and well maintained building... a monumental building in a Chaldean style. A wonderful interior, with massive colonnades, two galleries.”*⁶⁹

Currently, the only synagogue in Constanța - the *Great Synagogue*, is in an advanced stage of degradation, being abandoned and ransacked, in a real danger of collapse.

From the entire synagogue, there are only three full walls left, fractured diagonally. The roof was destroyed, so were the majority of colored glass windows. The walls still preserve intact Jewish symbol - Star of David.

Although the entrance to the synagogue is not forbidden, even though the synagogue is in danger of collapse, the access is impossible because of the packs of dogs in front of it.

On the left and right side of the building, there are new buildings; whose construction has only weakened the *“skeleton”* left standing.



Image 15: Great Synagogue of Constanța - main facade.



Image 16: Great Synagogue of Constanța - view along the C.A. Rosetti Street to Petru Rareș Street.



Image 17: Great Synagogue of Constanța - overlooking the intersection of Rosetti and Petru Rareș Streets.



Image 18: Great Synagogue of Constanța - view along the Petru Rareș street.



Image 19: Great Synagogue of Constanța – an interior view of the current decay condition.



Image 20: Great Synagogue of Constanța - interior view.



Image 21: *Great Synagogue of Constanța - inside view, 2011.*



Image 22: *Great Synagogue of Constanța - inside view, 1996.*

Only 16 years ago, during 1995-1996, the local residents said that religious services could be held in the synagogue. Once abandoned, without a security guard hired to watch it, the building was ransacked of anything that was not nailed down. The tenants of the neighboring house, who had put a chain to the gate and a few dogs in the yard, were the only ones to make sure and prevent homeless people take shelter inside the building.

The list of synagogues in Romania published in the journal "*Seventy Years of Existence. Six hundred years of Jewish life in Romania. Forty years of partnership FEDROM – JOINT,*" published by the Federation of Jewish Communities of Romania in 2008, stated that the *Great Synagogue of Constanța* was no longer in operation.

To restore and consolidate the synagogue, extremely qualified workforce is needed, generous funding and the desire to save one of the emblematic buildings belonging not only to the Jewish Community but also to Constanța. A few years ago, the Jewish Community of Constanța tried to save the *Great Synagogue* in Constanța. An architect from Bucharest, *Robert Tauwinkl*, developed a project to consolidate and repair the building of worship, which is in the archives of the County Department for Culture, Cults, and Heritage of Constanța. The architect even obtained the certificate of urbanism. A few steps on, things got stalled when it came to money; the building restoration costs a lot, beyond the financial power of a community that does not even have a Rabbi any longer.

THE ISRAELITE TEMPLE OF SPANISH RITE - SEPHARDIC TEMPLE

The Israelite Temple of Spanish Rite, dating from 1866, is located on a piece of land on Mircea Street, a donation from Ismail Kemal Bey.⁷⁰

Near this piece of land, *Aspasia Slafcevici* from Constanța sold to the Jewish Community in Constanța, through *Isac Faian, Seni*, and others, a building on a 1,180 sqm land, located on Mircea Street, for 8,000 new lei. The Act has been authenticated and entered into Constanța Court records on June 17, 1884.⁷¹

The City Hall in Constanța granted to the Jewish Community in the city, the permit for building the construction of the *Israelite Temple of Spanish Rite*, at 18 Mircea Street, at the intersection with Sulmona Street, on May 24, 1903. The building conditions are specified in the authorization, namely: building alignment to the street, respect for the property, a three-storey structure - the ground floor, first floor and loft, with a built surface of 1,117,5 sqm, with a maximum height of 17.4 m from the sidewalk to the cornice; the building will be made of stone or brick, the doors shall have a minimum height of 4.00 m and 2.2 m width, the windows can be opened on the outside if at a height of 2.2 m from the sidewalk, a roof made of metal or tile, brick chimneys for each stove.⁷²

According to a document written in Romanian and Hebrew languages, preserved in the archives of Constanța, the date of beginning the construction of the temple was *"the year one thousand nine hundred and three on the day of Wednesday of the month May 28, hours 3 p.m under the glorious reign of His Majesty King Carol I and Her Majesty Queen Elisabeta and Their Royal Highnesses Prince Ferdinand and Princess Maria, the first Counselor of the Throne Mr. Dimitrie Sturza, Constanța County Prefect Mr. Scarlat Vârnav and Mayor of the town Mr. Christea Georgescu ..."*⁷³

The financing of building this place of mosaic worship was provided by *"generous people here and our fellow believers in various cities,"* as described in the document. A show with the play *Manase* by Ronetti-Roman - the band led by Al. B. Leonescu took place for the fundraising purposes on March 13, 1904.

The Israelite Temple of Spanish Rite at 18 Mircea Street was built in a Gothic-Catalan style, following the blueprints of Austrian architect *Adolf Lintz* and decorated by painter *Moritz Finkelstein*.

According to some sources, the works were completed in 1905, and others think 1908.

The Guide *"Constanța and its surroundings"* describes the building as: *"A Gothic building with austere shapes (...) today an architectural monument, built in 1908 on the basilica-type plan. The front of the main aisle has pointed arch with a high dome. The small white niches, with pointed arches and pinnacles emphasize the rhythm of elegant buttresses of the façade, giving the visitor the impression of a stern solemnity. The two rosettes with laced lobes, behind which the colored windows are glowing, bring more decorations to the main façade."*⁷⁴



Image 23: Aerial view of Mircea Street with the Sephardic Temple.

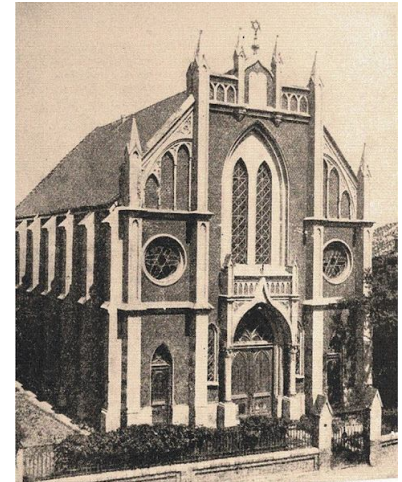


Image 24: Vintage Images of the Sephardic Temple at 18 on Mircea Street.

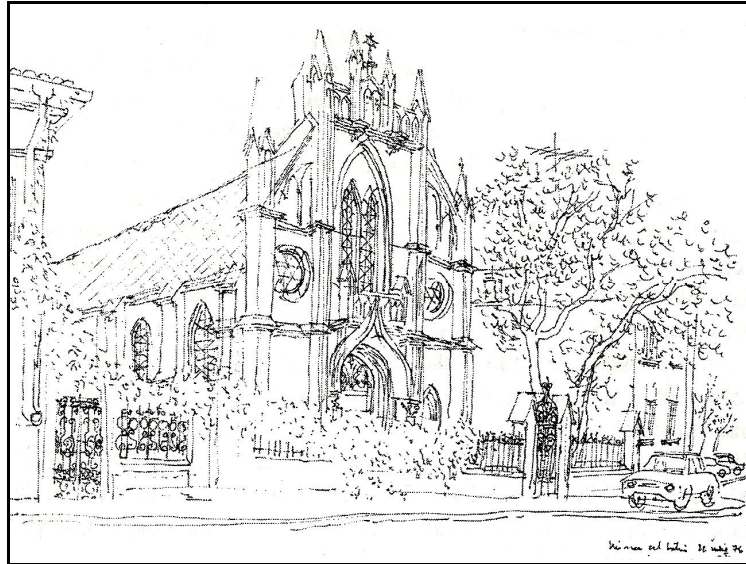


Image 25: The Sephardic Temple – drawing by Cik Damadian, owned by the Art Museum in Constanța.

The impressive Israelite Temple of Spanish rite went through much deterioration during the Second World War, when it was converted into an ammunition warehouse for a while. Later on, it was affected by earthquakes and a decrease in the number of parishioners, in the wake of the exodus to Israel, after 1945; hence, the temple has not been properly maintained. Disagreements among officials and the management of the community to give another purpose to the building left the beautiful architectural monument to continuously deteriorate.



Image 26: The Sephardic Temple at 18 Mircea Street – details of interior damage: framework, arches and vaults, parietal.

Later on, the Temple was abandoned and became not functional, hence it was demolished in 1989. On the site of the former Sephardic Temple at 18 Mircea Street; in a total dissonance with

the historic peninsular space, an LPG station is located on a vacant land invaded by weeds. Unfortunately, nothing will remind us any longer of the former edifice of worship



Image 27: The current site situation of the former Sephardic Temple on Mircea cel Bătrân Street.

Across the street, on a piece of land emptied from historical buildings, a hotel complex was built.



Image 28: the hotel complex – Mircea cel Bătrân Street.

THE JEWISH CEMETERY

The Jewish Cemetery was established in the second half of the XIX-th century, and according to some other sources, in 1854.⁷⁵

In 2009, local counselors of the municipality of Constanța voted on the erasing the position 223 of HCLM No. 223 526/2008 regarding the appropriation and approval of the inventory assets belonging to the area of the municipality of Constanța. From that date on, *the Jewish Cemetery*, with an inventory value of 591,082.46 lei, is no longer administered by the local authorities, but by the Federation of Jewish Communities of Romania, in Bucharest.

The last known burial ceremony was for the attorney *Beno Katz* (December 2005).

The land on which cemetery is located is an urban area with a specific purpose - 4 Bărăganului Street, with the Orthodox cemetery (at 2 km in continuation) and the Muslim cemetery.

The Jewish cemetery is surrounded by residential areas.

The enclosure is made of prefabricated concrete panels and the gate entrance is marked with the Jewish symbols.



Image 29: Portal of entry in the Jewish Cemetery in Constanța.

The additional buildings are in a poor condition in terms of their maintenance.

A part of the cemetery is covered in vegetation, which creates a natural pious environment of silence; however, its abundance suggests rather the lack of permanent maintenance, which can easily lead to the degradation of monuments.

The cemetery is still functional, but it needs maintenance and a permanent monitoring. Recently, the graveyard fence has collapsed and had to be rebuilt.



Image 30: The Jewish Cemetery in Constanța – annexes and overview.



Image 31: The Jewish Cemetery in Constanța – tombstones.

The small number of community members, as well the lack of direct descendants of people buried here resulted into the degradation of the tombstones. However, those belonging to outstanding personalities of the community are carefully maintained.



Image 32: The Jewish Cemetery in Constanța – the funerary monuments of personalities.

Many of the funerary monuments were made of precious materials, granite, limestone and sandstone, and slate, true art works, adorned with decorative metal and carved elements. The inscriptions are in Hebrew, Yiddish, German, Hungarian, and Romanian.

A series of memorials are to be found in the Jewish Cemetery in Constanța.

Here is the monument of the Scout *Mozes Herman Moise* (16 years old), who was part of "Ovidiu" Cohort in Constanța – he died on August 20, 1916 to the Hospital campaign no.312B (Școala Normală Constanța) "due to the enemy aircraft bombs, while transporting the injured to hospital." ⁷⁶

Another hero is *Norbert D. Davidson*, who died on October 23, 1918 "aged 26, in the line of duty." ⁷⁷

Another monument was built in "the pious memory of the heroes fallen FOR THEIR HOMELAND between 1916-1918", by *Esther and Avram Companeitz* to honor the Jewish heroes: *Mordi Kaner, Jak Navon, Leon Feldmann, Jean Weinstok, Ozias Marcoff, David Gabay, Jacob Israel, Jancu Marcu, Aron Lifschitz, Salomon Lifschitz, Samuel Bittmann, Jacob Delareini, Avram Terckel, Moise H. Mozes, Benjamin Schatzman, David Ițic, Haim Ellmann, Rafail Ellmann.*



Image 33: The Jewish Cemetery in Constanța, Monument to the fallen heroes during World War I.



Fig.34. The Jewish Cemetery in Constanța, The monument of Abraham and Ester Companeitz.

At the cemetery, there are also memorials to victims of the pogrom and Jewish soldiers fallen during the WWII.

3. Personalities of the Jewish Community in Constanța

Among the Jewish personalities of Constanța are: *Solomon Avraam Rosanes* - Historian, *Carol Blum*, Latin teacher at Mircea cel Bătrân Lycee, the first librarian of the Public Library of Constanța, 1931-1934, established by the Decision taken by the Municipal Council on February 16, 1931 which becomes operational by Order no. 27-369 on July 9, 1931 of the Ministry of Education and Religious Affairs (Minister Nicolae Iorga); left to Israel and became Academician; *Sady Herșcovici* - Director of Public Library of Constanța during 1954-1957, *Harry Goldștein* - Architect; *Nicolae Vermont* (1866-1932), a Jewish painter, contemporary and even pupil of the famous Nicolae Grigorescu, who converted to Christianity.

The Jewish physicians, well-known in Constanța, have not been a few; information about their activities are to be found in the archival documents: *W. Goldinberg*, *B. Moisevici Tatarschi*, *A. Rapaport*, *S. Haimovici*, *Leon Rozenblatt*, *Ed. Bernfeld*.⁷⁸

In 1916, the *Dobrogea Jună* journal on 2 March informed that "*Dr. Goldenberg returned to Constanța, resuming his home consultations at 17 bis D. A. Sturza Street, (attorney Benderly houses)*"⁷⁹ "*The other day, it was announced in error that Mr. Dr. Goldenberg would be the doctor for the entire cooperative Mercury, mainly the restaurant. But, the Direction of the establishment asked us to retract this announcement and say that Mr. Dr. Rozenthal would be the one fulfilling the duties above.*"⁸⁰

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EVOLUTION OF THE DĂMĂROAIA DISTRICT AT THE BEGINNING OF THE MILLENNIUM INVOLVEMENT AND DETERMINATION OF THE ROMANY POPULATION

Assist. Lecturer Ph. Dc. Arch. Daniela CIOPONEA*

Abstract

Gipsies, originating from north-west India and north-east Pakistan, arrived on the territory of the Romanian Principalities around the year 1240. Some of them became slaves on squire estates, monastic and royal estates, whereas others lived as wandering gipsies. Recently, in 2001, it was decided that in Romania they should be called Romani instead of gipsies (which shouldn't be mistaken for Romanian). According to the latest census, gipsies represent 3.2% of Romania's population.

An analysis of their life style and traditions makes it obvious that their traditional crafts were associated to building activities.

The paper will present the ideals, aspirations and possibilities of this community, which amounted, in that which concerns the building of homes for themselves, to the erection of "gipsy palaces". The "message" that these buildings convey is revealed by analysing them from an architectural point of view.

To narrow down the analysis regarding the relation between the real estate development and the Romani community, the paper will focus on the Dămăroaia district of Bucharest.

Keywords: *gipsy, traditional crafts, tradition, life style, building, homes, "palaces".*

Definitions, origins and a brief history of gipsy tribes in Europe

According to the Oxford Dictionary, the ethnonym "gipsy" is defined as: "*member of a wandering race (called by themselves Romani) of Hindu origin with dark skin and hair, living by basket-making, horse-dealing, fortune telling etc.*"

Gipsies, originating from north-western India and north-eastern Pakistan, pertained to the Ksatriya caste of Rajputs. In 1192 the allied forces of the Rajput princes were defeated in the Battle of Tararori, north-west of Delhi.¹ Following the defeat suffered at the hands of Mohamed Ghur, the northern-Indian warrior clan Rajput (the Ksatriya caste) took their families and left towards the Arab and Turk countries, and later on towards Europe.²

In Byzantium, gipsies were known as a sect embracing isolationism and speaking a language similar to other Indian languages such as Hindi.³

The great historian Nicolae Iorga⁴ firmly believed that gipsies had arrived to Walachia at the same time as the Mongol invasion of 1241-1242. There is no exact record of when the first gipsies arrived to present-day Romania. Jonathan Fox⁵ researched the issue and found that they probably arrived during

* Assist. Lecturer Ph. Dc. Arch. Daniela Cioponea: Spiru Haret University, Faculty of Architecture, Bucharest.

the 11th century. Another researcher, Bogdan Petriceicu Hașdeu, found a document signed by Mircea the Elder, suggesting that gipsies had actually arrived one century prior to that date.⁶

After arriving in the Romanian Principalities, some gipsies embraced a wandering life style, whereas others became slaves.

The 19th century brought debates on abolishing slavery, not only in Romania but throughout Europe. The first declaration of slavery abolishment was issued in 1848. Moldova and Walachia had already issued declarations of liberation, in 1855 and 1856, but they hadn't produced the desired effect. The middle of the 19th century saw the unification of the Romanian Principalities, specifically the former states of Moldavia and in 1864, Ioan Cuza, as ruler of both Romanian provinces, decreed the definitive abolishment of slavery for gipsies.

According to the account of George Potra,⁷ Doctor of Letters, the enslaved gipsies pertained to the following categories: *slaves of royal estates*, *slaves of monastic estates* and *slaves of squire estates*.

Gipsies of monastic and squire estates were bound to the land and to the will of their masters, and they were further divided into *house gipsies* (grounds gipsies) – blacksmiths, farriers, locksmiths, carpenters, stonemasons, shoemakers, tailors, furriers, bakers, fiddlers, and *field gipsies* – ploughmen, gardeners, foresters. These gipsies were acquired from royal gifts, wills, war spoils, selling and exchanges between individuals.

Before the Revolution of 1821 the slaves of royal estates had the following occupations: gold washers – who picked the gold from river sands, goldsmiths (also called Walachia gold washers) – who extracted gold from rocks, spoon makers – who crafted wooden dishes and various household items, blacksmiths – who crafted iron items and were famous for the quality and accuracy they displayed, bear leaders – who trained bears.

However, the most numerous and most important category was that of wandering craftsmen. These were groups of gipsies who wandered within a given territory and stopped here and there to offer their services to either rural community or squire households. The craft was taught within the community, with the elder members training the younger ones. The range of crafts they covered included: blacksmithing, cauldron-making or copper-working, tinning (of cauldrons or brass dishes), brick making, carpentry, comb-making, broom-making, etc. A craft that was widely embraced by gipsies during the Medieval Age was blacksmithing. Blacksmith gipsies were among the first to settled down and become part of the majority community. Another category of gipsies whose products were indispensable to Romanian villages, and who stayed close to rural communities to this day, is that of cauldron-making gipsies. In fact, they were the ones who best preserved the elements specific to the culture and customs of this ethnic group, as well as the wandering life style. The men crafted cauldrons, pots, pans, copper and brass jewellery and religious items, whereas the women crafted various brushes out of horsehair. The brick-makers formed semi-nomad communities, and some of them have survived to present day.

Out of all European countries, Romania has the highest population of gipsies. During the XIV-XVI centuries, when the first European migration of gipsies took place, the Romanian Principalities were very attractive for these people. Gipsies were craftsmen and, due to the products they offered, they were valuable to the rural economy. The economic backwardness that was an attribute of the Romanian Principalities explains why gipsies chose to settle in this area in higher numbers than in other countries, where crafts were strictly regulated and could only be practiced within specific guilds, which also imposed certain quality standards. The gipsies who did settle in Western countries were not craftsmen but played a rather insignificant role in communities, and they dealt with circus activities, fortune telling and music.

The word "*Romani*" was introduced in Romania during the 1930's, by some intellectuals who were promoting a more modern society, in all of its aspects. Using the word "*Romani*" was meant to indicate a separation from a past in which gipsies had been associated to lack of education, dishonesty, slavery, etc. The Romanian media of the 1930's used both words. The word "*Romani*", therefore, is, historically, somewhat older.

In 2001, Petre Roman, Minister for Foreign Affairs, signs Memorandum no. D2/1094/29.02.2000 in which, based on every population's right to self-identification, it is recommended that all official Romanian documents must use the word "*Romani*" instead of "*gipsy*".

The Romani of Romania (alternatively spelled *Romani*, generally known as *gipsies*) are one of the most numerous minority ethnic groups of Romania. According to the 2002 census, there were 535,140 Romani in Romania, amounting to 2.5% of the total population, which ranks them second in terms of most numerous minority ethnic group, outnumbered only by Hungarians.

The official count of the Romani population, as per the censuses, (the estimated number is usually significantly higher):

- 1930 242,656 (1.7%)⁸
- 1956 104,216(0.60%)⁹
- 1966 64,197(0.37%)¹⁰
- 1977 227,398(1.05%)¹¹
- 1992 409,723 (1.76%)¹²
- 2002 535,250 (2.5%)¹³
- 2011 619,000 (3.2%), according to the interim data provided for the census of 2011

After 1945, but especially during the "*Ceaușescu epoch*", the number of gipsies registered a significant increase. During the Communist regime the shame associated to the name of "*gipsy*", which indicated inferiority, disappeared for whoever wished to register officially as "*Romanian*". Therefore many gipsies claimed they were Romanians and gained access to living conditions significantly better than those from before the dictatorship had been instated; they were allowed to live in buildings that had been nationalized, for a small rent, and the gipsy mothers were deemed "*heroic*" if they gave birth to more than four children. Nevertheless, gipsies and Romanians did not mix, even though the conditions were favourable for that, therefore they remained an easily identifiable community, and their ghettos, their precarious living standards, their traditions from long ago, have survived to present day. In the very centre of Bucharest many buildings that had been nationalized under the Communist regime were rented out to gipsy families. In time, they spoiled both the buildings and the neighbourhood.

*"Gipsies, apparently immune to progress, live in a never ending today, a perpetual heroic today, even though they only recognise the slow pulse of eternity and are content to live at the edge of history. They are continuously on the move, like the rocking of twigs or running waters. Their social structure is always fluid, and still possesses internal vitality. The inner cohesion and solidarity of the gipsy community is ensured by the strong family ties that stand as its basic, constant cells."*¹⁴

Recently, social mutations have forced gipsies, to a large extent, to abandon their traditional crafts. Still, their community is remains easily identifiable due to the customs and traditions they preserve.

Delia Grigore, anthropologist and lecturer professor at the University of Bucharest, offers an analysis of the wandering strain in the Romani culture and assimilates it to "*a freely chosen cultural model, developed naturally from a traditional fund of world interpretation, of resolving communication with*

society and of relating to the people's own spiritual self."¹⁵ The nomadic tradition may be related to elements of the psychological structure displayed by this people, limited, naturally, and being, at the same time, a result of historical exclusion and marginalization.

*"From tents, a symbol of nomadism, to palaces, a peak of immobility, the road has been surprisingly short,"*¹⁶ remarks Delia Grigore.

Nomadism, not accepted and rejected by society, is also denied by Romani through the building of the gipsy palace, which stands as a commitment to life in one place.

Gipsies, as envisioned by Delia Grigore, *"have invested their ancestral spirit in something foreign, have copied the living model of the dominant culture, have lost themselves in the vernacular habitat; furthermore, they have taken it to new lengths in an attempt to counter the allegations of them being nomads, the stigma of being nomads, out of their desire to prove that they are sedentary even to a larger extent than the otherness that got them excluded."*¹⁷

The desire to show off, to attain an enviable status – dikhlo – indicates an inferiority complex. In this context, the palace helps create a favourable image and remove the stigma.

Mariana Celac, architect, critic and essayist, takes the same psychoanalytic approach to the relationship between nomadism and immobility. *"It was only much later that I realised that the form of expression that the Romani community had chosen, architecture, is specifically the one missing from their historically nomad past."*¹⁸ From that point on, she becomes interested in "gipsy palaces" *"not just as architectural records, but as well as social records, able to bring witness to the aspirations of a marginal community"*. Among the reasons that determined her to pore over this phenomenon and study it were *"the drastic epithets and unanimous rejection against these palaces, under the motivation that they display outrageous bad taste, which must be banned, suppressed, ended."*¹⁹ Mariana Celac displays a moral counter-reaction, of solidarity towards the repressed ethnic minority. The study of "gipsy palaces" reflects the older interest *"with regards to the faces of everyday architecture, the fate of small, marginal initiatives."*²⁰

Whenever the architecture of the Romani community is brought up for discussion, there is no question of an urban tissue displaying certain characteristics of their architecture, or certain traditional architectural elements crystallized over time, because they simply do not exist. Gipsies didn't erect their own buildings, meant to define them, until very recently, during the last fifteen years. Without a past, without a history of the "gipsy palace", they found inspiration in buildings that symbolize grandeur and luxury, such as the People's House and the palaces in Indian movies.

With regards to gipsy palaces, Mariana Celac claimed the following: *"It is a newly acquired identity and dignity, and the messenger of this new dignity is the new architectural form."*²¹ *"It is a very uninhibited phenomenon, post-modern in its essence, an assemblage of elements from all imaginable sources: from bus windows to trefoil and the chapters of Cabinet Two of the People's House; from the roofs of the Crețulescu Palace on Știrbei Vodă Street to the door of the Plumbuita monastery; from a fake Roman front to wrought iron ornaments."*

Dămăroaia, construction of the district, characteristics, inhabitants, community

The Dămăroaia district has a recent history of change and development, due mostly to the intervention of the Romani community. Dămăroaia was an estate belonging to a gentlewoman, Maria

Damaris, wife of the High Steward Damaris. This district, located in the northern part of Bucharest, was first mentioned in official documents after 1918; the estate was used to grant properties to First World War veterans. It turned into a workers' district, with houses built for the workers employed at the Romanian Railroads Company and inhabited mostly by Romanians; at the time gipsies represented a very small percentage of the district's population.

After the revolution of 1989 the district was populated by Pentecostal Romani, organized into teams of skilled labourers, originating from a rural area, the Fântânele commune, located about 100 km off Bucharest.

Dămăroaia, present-day evolutions.

Around the year 2000, many people migrated from the heart of Bucharest towards the outskirts, specifically towards the Dămăroaia district in this case, looking to purchase land where they could build a home. One of the main reasons that made this district attractive was the easy access and relatively short distance to the heart of Bucharest. The price of land in general was going through a continuous increase at that time, and the price of lands in the heart of Bucharest was becoming unaffordable. The Dămăroaia district was well equipped for living, as it had a school, a kindergarten, a small hospital, drugstores and stores.

Even though access from and to the centre of Bucharest was easy, inside the district itself the roads were made of dirt and the area had a modest aspect and an almost rural atmosphere. As the gipsies in that area are mostly Pentecostal, their behaviour and appearance differs from that of other members of their community, who generally stand out due to their specific traditions. They are not noisy and dress austere. They do display a sense of community, just like other Romani, who spend their time together.

Emergence and development of the real estate market in Bucharest, role of the Romani and their involvement in the building activity

Gipsies, in particular those embracing the Pentecostal religion, worked in teams of skilled labourers and began building villas even before the 2000's. One of the favourable conditions to that aim was the tradition of their ethnic group to pass down from one generation to the next such crafts as blacksmith, brick maker, carpenter, laying sheet-metal roofs, making and installing troughs and stovepipes.

The villas built for selling are different both in terms of appearance and functionality from the villas designed to be used as their own homes. The villas designed for selling have a modern, commercial appearance and do not include the elements specific to the "palaces" inhabited by rich gipsies.

By building villas that looked good enough to sell and offering them at a lower price than the villas in the heart of Bucharest, due to the lower cost of the land (about one quarter of the price of central lands), the Romani were able to stimulate purchases, which led to the apparition of the first Romanian buyers, around the 2000's. These first buyers purchased homes in a district that was just beginning to develop, hoping that the investments would be continued so that, in the end, the district would change its appearance, as was, in fact, the case.

The first homes built by teams of Romani skilled labourers did stimulate the development of this district, thus marking the start of real estate development.

At the same time as these first new villas appeared, works began to pave the roads with asphalt and to develop utilities networks, gas supply and sewerage systems, which the area lacked. Thus, the area became an attractive target for investors. The Romani continued their building activity, the number of villas increased in time, and in recent years they even built blocks of flats, of no more than four floors. Other investors also showed up, meanwhile, so that today the district has an elegant appearance.

Anthropological characteristics, motivations, cultural influences reflected in the final construction

The Romani stand out not so much in terms of their language (as they can also speak Romanian), religion or customs, but mostly in terms of their life style – homes, dress and means for making a living.

Their lives usually bear the mark of chronic poverty, which makes them reject modernization processes.

The gipsies' behaviour is based on their pride of being what they are and ignoring history and society.

Over the past 15 years, the rich gipsies have built homes as if to counter the perception of poverty existing until then.

In Dămăroaia District, the houses built by Romani people for sale do not directly display what is specific to the houses meant to be inhabited by them, but they do reflect certain language elements and features.

When dealing with houses designed for their own use, we refer to the so-called "*palaces*", which are easily identifiable. These homes convey a different message from those for sale; they aim at reflecting the status of the Romani within their community, but are also meant to be displayed to passers-by. These constructions express grandeur and they take pride in them, they use them to impress. The aim is to go for monumental, to express rhythm and scenography effects.

The "*palaces*" don't take into account the architectural style of the other constructions, defying aesthetic rules and creating their own specific style. Their architectural style, just like their mentality, displays the freedom of expression and lack of restraints allowing the rich members of this community to just play around with stylistic elements.

The "*palaces*" are extravagant. The finishing elements display unjustifiable luxury, aimed solely at reflecting richness.

The elements attached to these constructions define them and transform them into buildings that differ from the common urban tissue, make them stand out and are generally failed copies of classic ornamental elements such as railing posts, chapters, archways, jambs, gables and domes.

These stylistic elements are taken out of different eras and styles, so that they are joined into a mixture that lacks stylistic unity.

However, the imitations of such classic elements cannot always reflect the appropriate materials, just like reproductions are, sometimes, but a pale copy of the original models; this is visible, for instance, in the case of spires coated in cheap sheet-metal, railing posts or floor tiles made of poor quality

materials. Even if the individual doesn't always have significant financial means, the aim is always to show off wealth, even if in a fake manner, by using cheap materials. As a rule, shiny materials are preferred. The traits of improvisation and innovation have their roots in the Romani's nomadism.

Architect Cătălin Berescu said: *"I believe this type of architecture is rather an expression of dreams and desires than one that stands on riches, as large, as we imagine them to be. It is also a style that somewhat allows them to mock official architecture – it displays complete freedom in interpreting it."*²²

The Romani do not take into account the architect's opinions, they don't follow the design or they ask the architect to design the construction according to their wishes. The style of their "*palaces*" is not accepted from an architectural point of view, as it is considered kitsch. If we are to look at it from a different angle, these "*palaces*" are part of vernacular architecture, which doesn't comply with the tradition of cultured architecture but it rather takes shape out of a community; therefore, it is only natural to avoid judging it by criteria pertaining to our work as architects.

Typologies

Given the fact that these houses ("*palaces*") are easily recognisable, it is obvious they share a common typology.

The members of this community, lacking their own tradition and history in building their homes, are given the chance to start building for the first time after the 1990's. This is why the Romani want to stand out, to express them, to mark their existence, and they end up exaggerating.

The typology results from the arbitrary mixture of very different elements, of different origins, from Oriental to classical elements, architectural design specific to McDonald's or the People's House. Symmetry is often used.

The houses built for sale in the Dămăroaia district are easy to recognise due to the jambs of the windows, marked by a different colour from that of the façades, the presence of corner jambs, of the slightly protruding surfaces against the façade and painted in a different colour. The houses designed to be sold do have curved elements, specific to "*palaces*", but they are not overstated. Such curved elements are visible at windows or at the ends of cantilevers. Marking corners and pillars in another colour gives a rhythmical character to the façade. The wrought iron railings used on balconies, as well as the ones used for surrounding the property, are elaborately worked.

Volumetry

In general, the volumes appear symmetrically.

Some parts of the roof are raised to increased height, which leads to an overlapping of cornices and to the pagoda-like appearance.

The roof has numerous dormers.

The ridges are furnished with ornaments.

Sometimes the design incorporates terraces that surround the constructions and appear as successive façades.

In the Dămăroaia district the constructions erected by the Romani display a mixture of protruding and recessed planes, as well as a play of colours used for marking out certain elements – jambs, pillars, gables, balconies. The volumes are not played up in an exaggerated manner; there aren't many shape combinations, possibly because in this district the main aim of the Romani is to build houses for sale, so building "*palaces*" was not their main priority. Nevertheless, the "*palaces*" are easily noticed as they stand apart from the villas for sale.

Architectural appearance of the façades

The surfaces of the façades of gipsy palaces are furnished with excessive ornaments. The wall is broken down into segments by colours. The façades are made of stratified elements, architectural elements applied on the supporting brickwork. Often, this stratification creates an impression of depth that softens the feeling of bulkiness. The façades are furnished with curved elements and arches.

Certain elements of the façade and certain decorations are multiplied.

The arch shape used is an element taken from the Neo-Romanian architectural style created by architect Ion Mincu. It is the same school or architecture that gives the double tie-columns (triple tie-columns on corner structures) used for balconies and terraces, though in the case of these palaces they are no longer carved of wood. Two significantly thinner tie-columns are used to replace a column, which softens the bulkiness.

To convey grandeur and power, gipsy palaces are set on a high plinth course accessible through a staircase flanked by eagles or lions. The windows are decorated with rich jambs. The property is surrounded by a wrought-iron rail elaborately worked.

Vitruvian principles and building norms

The architectural attributes established by Vitruvius as sources of architectural significance – beauty, solidity, usefulness, appear neither in the study of gipsy palaces nor in that of the houses built by them for sale. Building norms are also applied only partially.

With regards to the usefulness of gipsy palaces, there is a visible paradox: when the owners run out of funds to keep them warm in winter time, they leave them empty and move out into the old houses, left standing, which had existed at first on that land. The functional aspect is generally affected in a negative way by the lack of bathrooms, which are sometimes built in the courtyard to avoid the risk of unpleasant smells near the inhabited rooms; it is an idea borrowed from peasant houses, in which the toilet is set as far away as possible, at the end of the courtyard. The rooms are grouped around a festive area. The "*palaces*" are, to a large extent, representative rather than functional.

The aesthetic appearance of the gipsy "*palaces*", when assessed in keeping with the rules that architects work by falls within the category of kitsch; however, as these palaces do not pertain to cultivated architecture, they cannot be judged according to our criteria.

These "*palaces*", while imposing in size, are not safe in case of an earthquake, a fault caused by the desire to cut corners on material expenses. In 1998 Ilie Voinescu, a construction engineer, a private company expert, is requested to verify the resistance of a gipsy palace in Bucharest, as it has begun

cracking even though it is only one year old. The specialist brings his equipment and checks the building. He concludes that the three-storied palace is about to collapse, as its supporting structure is discontinuous, the walls are very thin, the reinforcing steel used in the panels is far rarer than the norms, and the foundation is only 70 cm deep.

Curiosity stirs, Mr. Voinescu suggests to several other gypsies to have the solidity of their homes verified.

According to the data collected by Ilie Voinescu, the gipsy palaces with tens of spires in the survey area are similar to card castles. Any seismic movement measuring more than 6 degrees Richter would turn them to dust.

The fact that these constructions are frail is also acknowledged by the specialists of the "Ion Mincu" Architecture Institute. *"More often than not, nothing is even remotely as solid as it looks with these constructions. The materials used are very cheap and the quality of the execution is modest. Everything is done quickly and based on improvisation. When you see those vaguely floating palaces, supported by impossibly thin columns, you realise it's a way to fake the significance of that building"*²³, said Mr. Cătălin Berescu, architect.

The leaders of the Romani community put the blame mainly on the constructors: *"A compromise between the ignorant, illiterate, but greedy gipsy, who asks for something stupid as he finds fit, and the constructor who takes his money and fulfils his wish, is reached. Yes, the situation is serious throughout the country. The only solution I see is a centralized decision, which should apply everywhere. Higher fines should be imposed for failing to meet construction standards; this is no laughing matter, the lives of so many people are at stake. We'll end up reliving the events of 1977, with lots of buildings collapsing because of stupidity or greed. To the best of my knowledge, a couple of architects are shot then for failing to do their jobs properly, leading, in turn, to people dying"*, believes Mădălin Voicu, honorary president of the Romani Party.

Perspectives developed from a different point of view than the critical assessment of the architecture of the "palace"

Mr. Cătălin Berescu, architect and professor at the "Ion Mincu" Architecture and Town-Planning University of Bucharest believes that the Romani architecture, while working with vocabulary elements from areas of infinite variety, recomposes such elements following its own grammar rule, which, naturally, can only be described within certain limits: *"It is an absolutely baffling mixture, at first sight, but the way these "ingredients" are executed is very easily identifiable. Romani architecture is a scholarly mixture (in which the scholar isn't even aware of how scholarly it is) of popular, strictly local elements, which are interpreted and rhythmically multiplied."*²⁴

In reply to the architects' dismissal of these palaces as lacking style and taste, Mr. Mircea Miclea, psychologist, believes it's aberrant to impose our construction style as the ultimate universal standard that everything else should be measured against: *"our gypsies are not inferior to us: they imitate just like us, except that we imitate villas from Greece or Italy and they imitate houses from India; there is no difference in the process, only in the source of inspiration, so we are by no means superior, we all end up imitating. Besides, we have an obvious dose of hypocrisy: if the Germans had built houses with spires and sheet-metal roofs, we would have found them beautiful, because the Germans know their trade. We*

transfer the positive or negative stereotype that we entertain with regards to a certain ethnic group to how they build and this causes the stupid superiority that we assume when we look at these gipsy constructions. If we want them to become integrated it's aberrant to restrict their expression of this integration just because it's different from ours."

Mr. Manea Nicolae Dan, architect, also explains the origin of Romani architecture from another perspective than the one us, architects, use in general: *"Gipsy palaces, the ones with as many spires as possible, with several rows of overlapping eaves, those displaying aggressive colour combinations, appear to most of us as embarrassingly large, grotesque, weird and different from what we are used to seeing. However, if we look back to the history of this minority and look at the architecture specific to the lands from where they migrated to Europe, we will be surprised to find a great similarity with the pagodas of China or Mongolia or with the arabesques and colours of Indian buildings. These palaces are, beyond their questionable appearance, a present-day expression of a very old tradition genetically imprinted in the mind frame of this minority. In a country in which the Romanians failed to impose a national architectural style (the last spark of Romanian architecture was the Neo-Romanian style of the beginning of XX century), an ethnic minority is instinctively able to produce a specific traditional architectural style that is in accordance with its history."*²⁵

Conclusions

The Romani minority has moved through various difficulties over time, and it is only relatively recently that enslaved Romani are set free. Gipsies are skilled in various crafts, passed down from one generation to the next; they are blacksmiths, cauldron-makers, brick-makers, chimney sweepers, spoon-makers, goldsmiths, farriers, locksmiths, carpenters, stonemasons, shoemakers, tailors, furriers, bakers, and fiddlers. Some of these crafts help gipsies become involved in construction activities.

Throughout history the Romani community is marginalized, excluded and marked by poverty. This precarious situation continues to present day, with the exception of rich gipsies.

The last 15 years have witnessed the emergence, for the first time, of the so-called "*palaces*", homes of rich gipsies. To counter the image of poor people, shunned by society, their "*palaces*" are extravagant and impressive. The "*palaces*" are laden with ornaments. As the Romani community members do not have their own history in terms of construction activities, these "*palaces*" are inspired from Indian movies, as well as from monumental, luxurious buildings such as the People's House.

The development of the Dămăroaia district is stimulated by the Romani community, as they build massively, in particular, houses designed for sale, with a modern appearance and including only to a small extent, difficult to recognize, elements specific to the architectural style of their "*palaces*".

Pictures

Villas built for sale:



Image 1: two villas, Izbiceni Street, Dămăroaia district.



Image 2: villa, Izbiceni Street, Dămăroaia district.



Image 3: block of flats, Jiului Street, Dămăroaia district, "Palaces" designed for their own use.



Image 3: detail of villa entrance, Natașiei Street, Dămăroaia district.



Image 5: villa, Natașiei Street, Dămăroaia district.



Image 6: villa, Izbiceni Street, Dămăroaia district.

Illustration List

1. Two villas built by the Romani for sale, Izbiceni Street, Dămăroaia district, source: author's own photo archive.
2. Villa, built by the Romani for sale, Izbiceni Street, Dămăroaia district, source: author's own photo archive.
3. Block of flats, built by Romani for sale, Jiului Street, Dămăroaia district, source: author's own photo archive.
4. Detail of villa entrance, built by the Romani for their own use, Natației Street, Dămăroaia district, source: author's own photo archive.
5. Villa, built by the Romani for their own use, Natației Street, Dămăroaia district, source: author's own photo archive.
6. Villa, built by the Romani for their own use, Izbiceni Street, Dămăroaia district, source: author's own photo archive.

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Endnotes

¹ Delphi (or Delfi) is a city of Ancient Greece.

² "Romi. Rüdiger Vossen: Zigeuner. Roma, Sinti, Gitanos, Gypsies. Zwischen". Accessed on May 4, 2012. <http://ro.wikipedia.org/wiki/Romi>. Rüdiger Vossen: *Zigeuner. Roma, Sinti, Gitanos, Gypsies. Zwischen*

³ Native speakers of Hindi dialects make 41% of India's population. India's Constitution indicates Hindi as one of the two official languages, with English being the second.

⁴ Nicolae Iorga, born Nicu N. Iorga, lived between January-17th-1871 and November-27th -1940. Born in Romania, he was a historian, literary critic, scholar, playwright, encyclopaedist, memorialist, minister, and Member of Parliament, prime-minister, university professor and academic. He played an important part in Romanian culture during the first decades of XX century.

⁵ Jonathan Fox is an associate professor at the Department of Political Studies at the Bar-Ilan University of Ramat Gan, Israel.

⁶ "The Rommany of Romania. Resource Centre for Ethno-Cultural Diversity". Accessed on May 4, 2012.

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⁷ Alumnus of the Faculty of History within the Bucharest University, he also completed post-graduate studies in Political Studies (1980) and Journalism (1987).

⁸ As per the results of the research conducted in 1998 by the Institute for the Research of Life Standards

⁹ As per the results of the research conducted in 1998 by the Institute for the Research of Life Standards

¹⁰ As per the results of the research conducted in 1998 by the Institute for the Research of Life Standards

¹¹ As per the results of the research conducted in 1998 by the Institute for the Research of Life Standards

¹² As per the results of the research conducted in 1998 by the Institute for the Research of Life Standards

¹³ As per the results of the research conducted in 1998 by the Institute for the Research of Life Standards

¹⁴ Yoors, Yan. *The Gypsies*. New York: Simon & Schuster, 1967

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¹⁶ Grigore, Delia. "Palatele fostilor nomazi - modele de reprezentare sociala post-sedentarizare". *Revista 22* (July 14, 2006).

¹⁷ Grigore, Delia. "Palatele fostilor nomazi - modele de reprezentare sociala post-sedentarizare". *Revista 22* (July 14, 2006).

¹⁸ Celac, Mariana. "Palatele cu turle". *Observatorul Cultural* 609(February 27, 2012).

¹⁹ Celac, Mariana. "Palatele cu turle". *Observatorul Cultural* 609(February 27, 2012).

²⁰ Celac, Mariana. "Palatele cu turle". *Observatorul Cultural* 609(February 27, 2012).

²¹ Celac, Mariana. "Palatele cu turle". *Observatorul Cultural* 609(February 27, 2012).

²² Berescu, Catalin Berescu. "Palatul tiganesc: obiect de studiu sau subiect de executie publica?. Accessed January 17, 2012. www.divers.ro

²³ "The Tectonic Plates of Eastern Europe Have Begun Moving". Accessed January 19, 2012.

<http://proiectpresa.blogspot.com/2012/01/placile-tectonice-din-estul-europei-au.html>.

²⁴ Berescu, Catalin Berescu. "Palatul tiganesc: obiect de studiu sau subiect de executie publica?. Accessed January 17, 2012. www.divers.ro

²⁵ Manea, Nicolae Dan. "Pasivitate înseamnă complicitate". *Climate Literare* 47 (October, 2001).

THE GERMAN COLONISTS IN DOBROGEA

Assoc. Prof. Ph.D. Arch. Nicoleta Doina TEODORESCU*

Abstract

In Dobrogea, starting with the second half of the 19th century until before the WWII, there lived German colonists from Russia, along with other ethnical groups. Rural communities, mainly agricultural, and the shepherds played a major role in refreshing Dobrogea, upturning the lands and capitalizing on its essential agricultural potential, building and structuring the villages, organizing the rural life and village households. The built patrimony, barely standing today, is the witness of their presence in this area and the importance of their presence during the time window mentioned above. Remembrance of a historic past still touching the present may be a perfect measure in approaching Dobrogea's territorial development, in terms of a durable, harmonious evolution as far as a durable tourism (ecotourism, biotourism, religious or ethnical tourism) may step in to increase attractiveness of an already famous touristic destination, such as the Danube Delta or Black Sea seashore.

Key Words: *Dobrogea Germans, rural civilization, ethnical and religious communities, social evolution, territory setting and built patrimony, durable development.*

Historical circumstances, Dobrogea context

In 1828, after the Russian-Turkish war,¹ Hector de Bean made a trip to Dobrogea and drew 20 maps; the 19th of them is a view of Constanța citadel, with crenellated walls, a pont-levis and a Turkish quote above the gate, while the 20th map is a view of Constanța citadel, from the sea.²

The Frenchman Xavier Hommaire de Hell reminds us, in his notes from his trip through Dobrogea, about the impression that Constanța made upon him, with that ruined fortress and 50 dwellings spread among the ruins.³

Ion Ionescu de la Brad, while travelling in Dobrogea in 1850, provides important data about the ethnies in the area, registering a total number of 15,764 families, in districts like Tulcea, Isaccea, Măcin, Hârșova, Baba (Silistra County), Küstendje, Mangalia, Balcic, Bazargic.⁴

In his well-documented work *Informațiuni etnografice și mișcări de populație în Basarabia sudică și Dobrogea*,⁵ Al. P. Arbore points out at the strong movements of populations and the reconfiguration of their territorial distribution during the 18th and 19th centuries, triggered by political will, wars and territorial redistribution: colonizations and withdrawals. Turks are in the position to leave their territories, Germans are colonized in, along with Gagauz, Tatars, Bulgarians, Macedonians, Ashkenaz – after 1878, a great number of Romanians will come to Dobrogea, mainly shepherds...

* Assoc. Prof. Ph.D. Arch. Nicoleta Doina Teodorescu: Spiru Haret University, Faculty of Architecture, Bucharest.

Thus, "in 1856, Constanța is presented to us having a population of less than three thousand people, where there were 500 Greeks doing business, Mangalia with 1,000 inhabitants as Bulgarian Muslims..... In 1857, Constanța has 4,000 inhabitants",⁶ while Tulcea, in 1863, had 22,000 inhabitants.⁷ Back then, the entire Dobrogea had 179, 000 inhabitants, where 19, 750 were living in the Constanța-Medgidia area and the neighboring villages, plus other 35, 000 Tatar and Circassian colonists.

In accordance with the data provided by the Constanta City Hall for 1880, out of the total of 5,203 inhabitants, there were 1,804 Tatars, 1,543 Greeks, 410 Turks, 348 Bulgarians, 279 Romanians, 234 Jews, 175 Armenians, 37 Austrians, 32 English, 29 *Germans*, 12 Hungarians, 8 Russians, 3 Serbs, 248 other nationalities.

After the census in December 1894, Constanța had 10,419 people, with Romanians – 2,519, Greeks – 2,460, Turks and Tatars – 2,202, Bulgarians – 1,060, Armenians - 559, *Germans* - 332, Hungarians – 1 81, Italians – 109, French – 51, English – 45, Russians – 33, Dutch – 5, Serbians – 4, Montenegro – 4.

In 1905, the number had risen to 15,777, with 9,165 Romanians, 2,327 Greeks, 1,315 Muslims, 831 Bulgarians, 812 Jews, 610 Armenians, 309 *Germans*, 217 Italians, 95 French, 105 English and other nationalities. In 1916, as a direct result of the development of the most important port to the Black Sea, the number of people in Constanța rose from 33,918, where 21,971 Romanians, 2,815 Muslims, 2,326 Greeks, 1,728 Bulgarians, 1,092 Jews, 1,002 Armenians, 642 *Germans*, 518 Italians, 175 French, 649 English and others.⁸

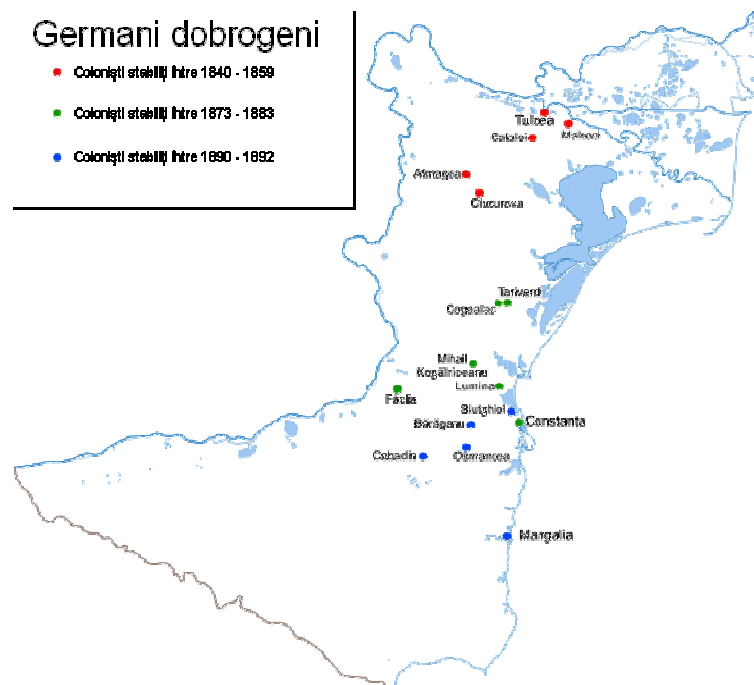


Image 1: The three stages of German colonization in Dobrogea and their distribution in the area

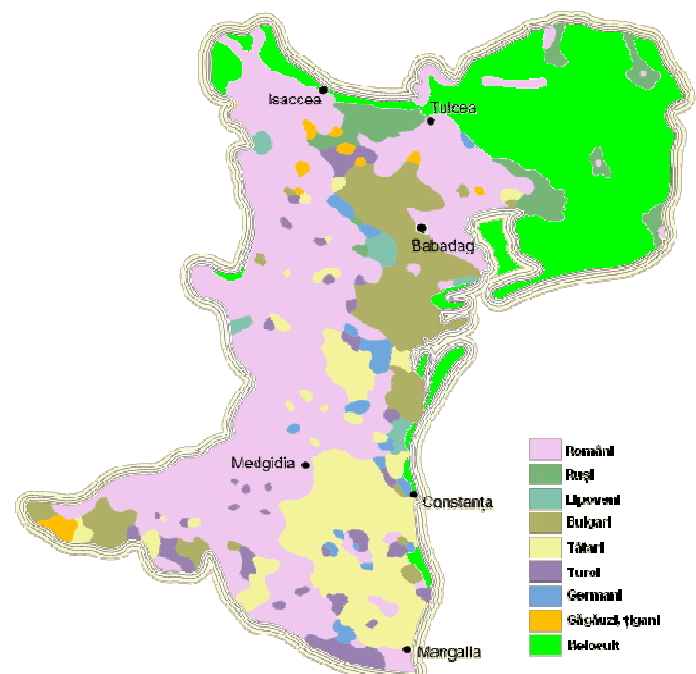


Image 2: The German colonies in Dobrogea and their distribution compared to other ethnicities

The German colonists. Risks and premises. Economic, social and cultural evolution

The epic of the *Dobrogea Germans* spreads along two centuries and across the territory of two empires and a kingdom, Romania.

The *ground zero* moment of this periplus was the 22 of July 1763, when Ecaterina the Second of Russia signed a manifesto, inviting the German citizens to emigrate, colonize and work the Russian lands, and offering a good guarantee in terms of preserving traditions, language, and culture of this ethnies. Starting with 1764, this offer was taken by rural populations in Wurttemberg and Elsass, who settled up and started strong colonies in the Volga area.

Between 1803 and 1804, until 1812, colonists from south Germany and Rhenish joined the others.

By the Bucharest Treaty in 1812, which ended the Russian-Turkish war between 1806 and 1812, Moldova eastern part was surrendered by the Ottoman Empire to the Russian Empire, under the name of Basarabia.

Between 1814 and 1824, Tzar Alexander I of Russia encouraged the Germans coming from Pomerania, Mecklenburg and Warsaw Duchy to settle in Basarabia, while guaranteeing for freedom of organization, religious freedom, exemption from military service and fiscal taxes for ten years. Later, all these advantages vanished one at time; and when the arable lands proved not sufficient, many of them opted to go to Dobrogea.

Thus, the first large movement of the Germans within the Russian Empire ended and started the second one in the Ottoman Empire. It is good to mention that it was the only German population under the direct Ottoman hold (until 1878, Dobrogea was part of the Ottoman Empire).

Since 1841, there will be German colonies from Berezin in Dobrogea (the districts around Warsaw), driven away by outbreaks of epidemic diseases, bad harvests or industry and trade stagnation in those parts of Russia. They settled down in Măcin and then in Acpunar village (Mircea-Vodă). This window, expanding until 1856 may be considered as the first wave of emigration of Germans to Dobrogea. The German communities in Tulcea start in 1842; the catholic one in Mălcoci, in 1843; the evangelical one in Atmagea in 1848; in 1849, the catholic one in Sulina; in 1857, the baptist community in Cataloi and evangelical in Ciucurova.

The second wave was registered during 1873 and 1883, followed by a third wave between 1890 and 1891, as a result of the repressions in Russia. At that time, the communities in Cogealac and Tariverde are started (1873), Caramurat, Anadalchioii, Constanța and Cogealia (1874 – 1883), Cobadin, Mangalia, Osmancea and Viile Noi in 1891.

The German colonists settled in the already there poor-populated villages in the centre and north of Dobrogea, inheriting the Turkish names and adjusting them to their language.

Much later, as a consequence of certain administrative measures, some of them received Romanian names.

We need to notice that the Dobrogea Germans were the only ethnical German group in Romania who did not settle here coming straight from Germany, but from a territory colonized by them, i.e Basarabia and south Russia, after a period stretching across a few generations in the Russian Empire.

In 1878, the Russian governor Bielosercovici⁹ mentions that there was a number of 416 German families out of 15,719 for Tulcea area, excluding the districts of Mangalia, Cernavodă and Silistra. This already involved a strong German community around Tulcea, whose building was facilitated

by the advantages provided by the Ottoman administration, the intense trade circulation and the increase in the number of colonists.¹⁰ In 1882, there were 2,310 people in Tulcea County and 116 in Constanța County, divided into Catholics and Protestants. In 1883, their number reached 3,000, in 1887 there were already 3,024, and between 1904 and 1905 in Atmagea, Ciucurova, Cogealac, Cataloi, Malcoci, Sarinasuf there were over 500 German families.¹¹

After WWI the German population witnessed a surging interest in the idea of emigration or going back to Germany. The mayor of Malcoci commune explains this trend as follows: *"nobody would tell them to emigrate, they were very poor, had no land and could not find work during winter time."*¹² Nicolae Iorga points out at the nostalgia for the mother land and uprooting of Germans in Cogealac village, going back and forth between America and Romania looking for something that only they know.

In 1913, the Dobrogea Germans will start the *Verband der Deutschen in der Dobrudscha* (Union of Germans in Dobrogea), and in 1924, a series of land owners, priests and intellectuals registered with the Court in Constanța a new organization called *Verband rumänischer Bürger deutscher Abstammung in der Dobrogea* (League of Romanian citizens of German background in Dobrogea).¹³ The League meant to preserve the national identity by promoting the German language, creation of associations and cooperative societies of a national nature and of a bank.

Germans were looked at as a discrete population, less interested in the ethnical mixture with their neighbors from whom they are separated by religious beliefs and language.

I. Georgescu thinks that their communities may be an example for the Romanian population, since they *"have a flourishing material welfare, have a good number of children, they are robust and healthy, even better than the Romanian chiefs in the provinces."*¹⁴

To support the above, we have the following statistics concerning the property per nationalities, which indicates a certain distribution in Constanța County, before and after WWI:¹⁵

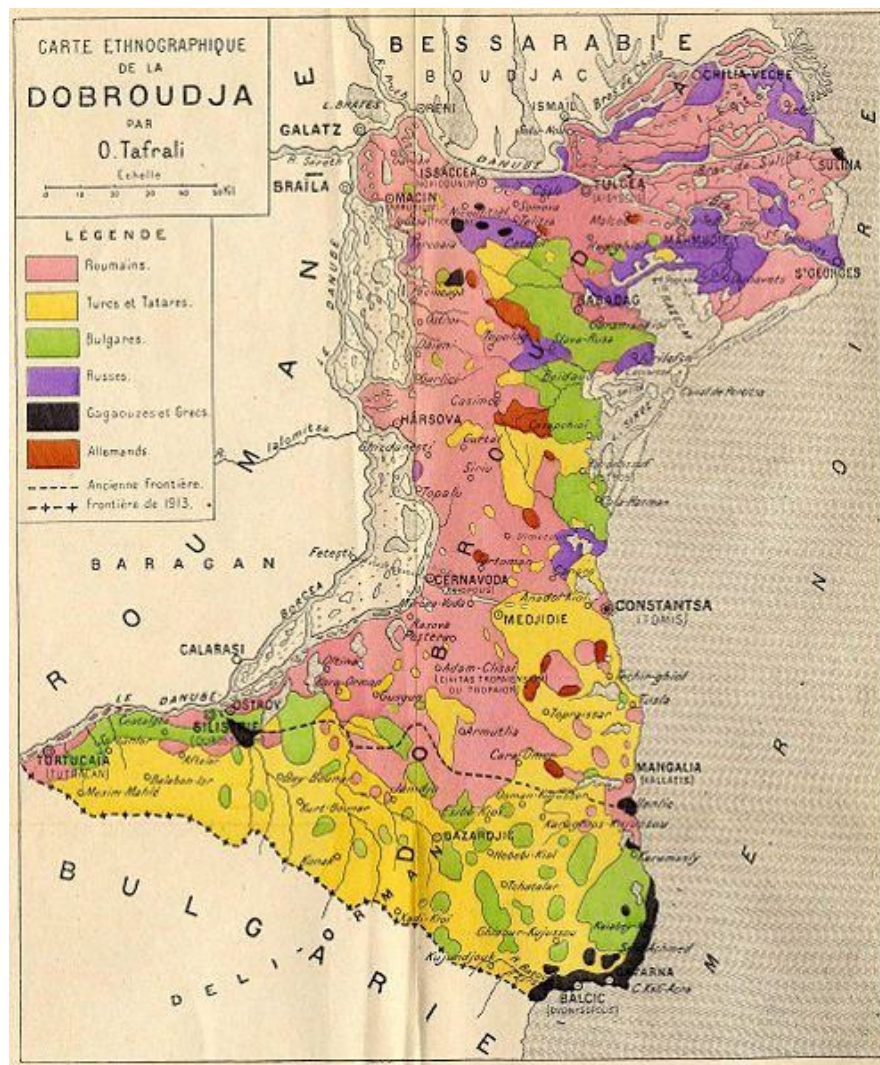


Image 3: Dobrogea ethnographic map in 1918

NATIONALITY	1916		1922	
	nr. inhabitants	hectars	nr. inhabitants	hectars
Romanians	17,729	344,713	16,490	254,743
Bulgarians	3,987	59,287	3,943	50,713
Turks	2,691	29,756	2,527	32,289
Germans	1,013	18,207	910	13,091
Others	289	8,656	206	2,333

Under the leadership of Michael Emanuel Leyer, a great landlord in Sofular, there will be held the first National Conference of Germans in Dobrogea, at Cogealac (15 – 16 May 1926), where there will be 300 delegates from 23 communes who declare their belonging to the German ethnies and the desire to help the Averescu government for the elections.

During the inter-war times, the Germans will run for political positions, become counselors and mayors in the communes and villages with mixed population, as a result of peaceful living, or as members in the Conservative Party, Peasants' Party, Popular Party and National Liberal Party, with different political and economic interests¹⁶ (in 1928, 393 Romanians are voted, 82 Bulgarians, 75 lipovean Russians and 14 Germans for commune counselors).

The census of population in 1930 proves a very useful source of information, providing details regarding the situation of the Dobrogea Germans. Thus, we find out that in 1930, there were registered 12,010 ethnic Germans in the counties of Constanța (9,618) and Tulcea (2,392), from a total of 815,475 inhabitants.¹⁷

In 1931, the League is officially accepted into the Germans Union in Romania, lead by a General Meeting, made up of 71 delegates elected from Ardeal and Banat. They proved though a complete disinterest in approaching and solving the issues specific to the Dobrogean communities. As a consequence, the Germans in Dobrogea find themselves in the position to solve their problems; therefore, on October 30, 1933, they will organize in Constanța the Congress of German minority in Dobrogea. Negative opinions are voiced here about the administration involvement in the local issues, as it is shown in the Bulletin on February 1933 issued by the General Staff – it says that these opinion have no solid ground *"there are protests in the newspapers from the old German colonists about the fact that the conditions of the population in that area has improved since Dobrudjea was annexed back to Romania."*¹⁸

At the same time, the Nazi efforts to influence the German leaders in Romanians are increasing. As they see that these measures are far away from their opinions and interests, R. Brandsch, Hans Otto Roth or bishop Viktor Glondys will leave the pro-Nazi wing; on July 7, 1934, the Board of Ministers decided to dissolve the group called *Nazionale Erneuerungsbewegung der Deutschen in Rumanien* (The National Movement of Renewal of Germans in Romania), a national-socialist orientation, under the accusation of assault against the conscience freedom in the Constitution. In response to that, the radical wing in the German Ethnic Group, led by W. Gust and A. Bonfert, uses the law of the mandatory military duties, ratified in Germany, in order to recruit young people from Transilvania, Basarabia, Bucovina and Dobrogea. The Ministry of Internal Affairs will require from the prefects to stop such actions.

In accordance with the estimations of Theo Steinbrucker in the "*Report about my trip through the German communes and random sites in Dobrogea and Northern Bulgaria, from July 7, 1934 until August 18, 1935*",¹⁹ the total number of Germans in Dobrogea is 13,000. The same source confirms the following distribution of the ethnic Germans in the Dobrogean villages during 1934 and 1935.²⁰

Malcoci, Caliacra County, 940 ethnic Germans; Tulcea 215 ethnic Germans; Hazerlâc 27 ethnic Germans; Cataloi 338 ethnic Germans; Durasî 9 ethnic Germans; Atmagea 490 ethnic Germans; Bogdali 22 ethnic Germans; Ortachioi 57 ethnic Germans; Musubei 22 ethnic Germans; Ciucurova 440 ethnic Germans; Poreaz 2 ethnic Germans; Babadag 15 ethnic Germans; Ciobancuius 97 ethnic Germans; Sulina 55 ethnic Germans; Ali Anife 142 ethnic Germans; Constanța County, Carabalor 24 ethnic Germans; Tariverde 950 ethnic Germans; Bazargic 35 ethnic Germans; Cogealac 1050 ethnic Germans; Duingi, Durostor County, 6 ethnic Germans; Scheremet²¹ 1016 ethnic Germans; Culelia²² 339 ethnic Germans; Caramurat²³ 1253 ethnic Germans; Pazarli 21 ethnic Germans; Căciula 20 ethnic Germans; Cogealia²⁴ 506 ethnic Germans; Mamaia 18 ethnic Germans; Horuslar 231 ethnic Germans; Palas Mare 487 ethnic Germans; Anadalchioi 190 ethnic Germans; Constanța 420 ethnic Germans; Viile Noi 440 ethnic Germans; Omurcea 40 ethnic Germans; Murfatlar 39 ethnic Germans; Alacap²⁵ 219 ethnic Germans; Caratai²⁶ 259 ethnic Germans; Făclia(Fachreia)²⁷ 503 ethnic Germans; Ivrinez 18 ethnic Germans; Semedria 10 ethnic Germans; Saidia 48 ethnic Germans; Cobadin 820 ethnic Germans; Ebichioi 66 ethnic Germans; Eugemahele²⁸ 8 ethnic Germans; Topraisar 12 ethnic Germans; Osmancea 6 ethnic Germans; Techirghiol 346 ethnic Germans; Carmen Sylva 7 ethnic Germans; Costinești 410 ethnic Germans; Schitul 91 ethnic Germans; Mangalia 243 ethnic Germans; Sarighiol 298 ethnic Germans; Chiragi 5 ethnic Germans; Valali 2 ethnic Germans; Scărișoreanu 1 ethnic Germans; Caramer 2 ethnic Germans; Calafichioi 4 ethnic Germans; Kerimcuius 5 ethnic Germans; Mamuzli 333 ethnic Germans; Docuzaci 3 ethnic Germans; Cerchezu 15 ethnic Germans; Sofular 136 ethnic Germans; Agemler 73 ethnic Germans; Casimcea 4²⁹ ethnic Germans.³⁰

As a result of his concern about rising in the German power on the continent and decrease of the influence of his own administration among the German community, Carol the second ordered a careful research of illegal emigration. The Ministry of Internal Affairs will issue the Order nr. 72.628 on October 12, 1938, concerning the compulsoriness in checking the reasons of the ethnic Germans travelling abroad.

The applicants had to prove their Arian origin, certified by the local bodies; this is why the Police Department included in the Note nr. 02385 on January 11, 1940, released to all the state institutions, "*The German minority in Romania uses certain notebooks called Ahnenpass... we would kindly ask from you to request for some measures that such documents be not invested with any legal validity, visa or official certification.*"³¹

A number of approximately 1,700 Germans leave Dobrogea in the summer of 1939 and beginning of 1940, during an operation organized by the Third Reich under the name of *Vorumsiedlung* (precursors movement).

The occupation of Caliacra and Durostor Counties by the Bulgarian state will accelerate the emigration, officially organized by the two governments, with the help of Johann Klukas, the representative of all Germans in Dobrogea after 1935.

On October 22, 1940, the Romanian-German convention will be concluded regarding their emigration from Basarabia and Dobrogea.

Between 1940 and 1943, 214,630 people left the country, coming from Bucovina (95,770), Basarabia (93,329), Dobrogea (15,440) and Old Kingdom (10,091). On November 28, 1940, the movement of Germans in northern Dobrogea was over. A number of 13,979 people had been taken through Cernavodă port.³²

Most of those 16,000 Dobrogea Germans, mainly those land-less, moved to Germany, under the slogan *Heim ins Reich* (Home at the Reich), around Heilbronn and Stuttgart. The entire movement was carefully organized, first of all by registering all the people and then making an inventory and taxing the goods. Upon registration, they stopped being Romanian citizens and were going under the protection of the Reich. At a later date, through individual procedures, they were given the German citizenship. By inventory and taxing, their goods were confiscated and assessed. According to the agreement, all their goods, i.e. lands, buildings, food were going to the Romanian state. And the Romanian state would bind itself to reimburse the German state with the value of those goods, mainly by delivering grains and oil. During war time, Romania paid most of these financial debts, by direct deliveries and discount for expenses due to stay of the German troops in Romania.³³

Following these emigrations, there were only 2,058 Germans in Basarabia, 7,180 in Bucovina, 1,693 in Dobrogea and 46,250 in the Old Kingdom. They include the members of almost one century old communities, such as the ethnics in villages of Malcoci, Atmagea, Cobadin and Cogealac.³⁴

After the war, some Germans were deported, some were politically sentenced; they had been called well-off people and their lands were transferred to the collective agricultural cooperative. Thus, in 1956, there were only 735 Germans, spread throughout the villages in Dobrogea.

The population of the Dobrogea Veche between 1956 and 2002³⁵ is as below:

Ethnies	1956	1966	1977	1992	2002
Total	593,659	702,461	863,348	1,019,766	971,643
Romanians	514,331 (86.6 %)	622,996 (88.7 %)	784,934 (90.9 %)	926,608 (90.8 %)	883,62 (90.94 %)
Bulgarians	749 (0.13 %)	524 (0.07 %)	415 (0.05 %)	311 (0.03 %)	135 (0.01 %)
Turks	11,994 (2 %)	16,209 (2.3 %)	21,666 (2.5 %)	27,685 (2.7 %)	27,850 (2.84 %)
Tatars	20,239 (3.4 %)	21,939 (3.1 %)	22,875 (2.65 %)	24,185 (2.4 %)	23,409 (2.41 %)
Lipovean Russians	29,944 (5 %)	30,509 (4.35 %)	24,098 (2.8 %)	26,154 (2.6 %)	21,623 (2.23 %)
Germans	735 (0.12 %)	599 (0.09 %)	648 (0.08 %)	677 (0.07 %)	398 (0.04 %)
Greeks	1,399 (0.24 %)	908 (0.13 %)	635 (0.07 %)	1,230 (0.12 %)	2,27 (0.23 %)
Gypsies	1,176 (0.2 %)	378 (0.05 %)	2,565 (0.3 %)	5,983 (0.59 %)	8,295 (0.85 %)

According to the census in 2002, there were 83 Germans in Tulcea County and only 315 in Constanța County.

Religion and church

Germans brought and implemented the Catholic Church in Dobrogea (later, we had Italian Catholics settling here) and Protestant, during one century, non – interrupted living here.

Before 1850, there was mentioned a catholic school in Tulcea, under the coordination of the Catholic Episcopate in Nicopole until 1883, after which it will be the Archiepiscopate in Bucharest.

Between 1900 and 1938, the denomination had nine parishes in Caramurat, Constanța, Tulcea, Cataloi, Malcoci, Sulina, Colilia and Ali Anifa and a changing number of members – 2,943 in 1904 (Dobrogea Veche) and 4,807, in 1928.³⁶

In 1904, there were 790 Catholics in Constanța and 2,153 in Tulcea; in 1928, there will be 3,273 Catholics in Constanța, while in Tulcea the number lowers to 1,376 and Ali Anifa has 156 people.³⁷

The Protestant Church came into being thanks to the emigration of Germans from Russia, Poland and Prussia and to building evangelic-lutheran parishes in Atmagea and Constanța, with 6,600 people in 1900. In 1858, the Evangelical community in Armagea will join the Prussian parish so that *“by joining the Evangelical Church, led by Supreme Evangelical Consistorium in Berlin, the church has established a steady connection with a superior authority and with the regulations that were so necessary for it.”*³⁸

The administration of the communities was the responsibility of a board made up of two representatives for each locality, initially subordinated to a Superior Church Board in Berlin and, after WWI, to the Evangelico-Lutheran Deanship in Sibiu.

For the other inhabitants, their image remained almost the same during the 19th and 20th centuries – they were characterized as severe, serious, rigid, fighting against the world pleasures (mainly the Lutherans). The lack of a priest for most villages has made the lay people get involved in leading the Sunday prayers and in building groups that were meeting and talking about the Bible, thus maintaining alive their religious tradition.

The Protestant German communities, a part of those inter-war five parishes, were affected by the larceny and damages of the WWI – in spite of that, they kept their religious traditions, based on a strong connection between church and inhabitants and faith in the pastor’s essential role in the community. To prove this, we have the request of the church-goers in Ciucurova to the Romanian authorities to let free Reinhard Müller, a pastor in the interment camp in 1919, as they did not have a priest to preach their religion.

Besides the official religion, we see in Dobrogea a series of German religious associations, linked to Protestantism.

Thus, we will see the Baptism emerge, as an effect of emigration of German colonists from Russia, dissatisfied by the discontinuation in the Bible study and the persecutions at the hand of co-religionists and authorities. The refugees from Ukraine will found the church in Cataloi in 1864.

In conformity with a letter issued by the State Administration Board, *“baptism is not a denomination, but a religious association, as the legislation does not include it among the historical denominations.”*; thus, *“in the personal records of the marital status, the baptist people and their children be registered under the name of confessionalists.”*³⁹ In 1928, there were 629 members in all ethnies, out of which 228 in Constanța County and 401 in Tulcea County. The religious structure of the baptist denomination in Dobrogea (1928):⁴⁰

Sanctuary	Address	People	Pastor
Tulcea County			
House of Prayer	Tulcea, 53 Traian Street	88	Avram Sezonov
No House of Prayer	Ciucurova	104	Fridirik Paul
No House of Prayer	Cataloi	189	Without a priest

Constanța County			
No House of Prayer	Basarabi	-	Petre Pană
No House of Prayer	Bărăganul	-	-
House of Prayer	Palazu Mare	-	-
House of Prayer	Valea Neagră	-	-
House of Prayer	Valul lui Traian	-	-
House of Prayer	Nisipari	69	Gustav Litchin

It is only in February 1940 when, following the decision taken by the Ministry of Cults, Baptists are no longer considered a religious association, but they are now entitled to open branches, prayer houses and appoint / annoint pastors along with their interests.

Another religious association is the Adventist one. It emerged from the spiritual crisis of neo-protestantism in USA, in the 19th century. In 1891, a group of German Adventists settles in Dobrogea, building a nucleus in village Sarighiol; in the last decade of the 19th century, there were two communities, in Analdachioi and Viile Noi, the seat of the first Church of Seventh-Day Adventists in Romania. In 1928, the group had 382 members in 32 localities in the counties of Caliacra, Constanța and Durostor, with important hubs in Cerna, Măcin, Bărăganul and Carol I.

Territory and territoriality

The one century edification performed by the Germans in Dobrogea had the anthropological features of this population, as well as the socio-economic ones.

The first thing to notice is that these communities had and preserved the strongly agrarian nature. The groups of agricultural workers settled here were busy with working their lands, with a relevant effect:

- they colonized the rural territories, i.e. the little sites destructured once owned by the Turks and Tatars;
- it is worthwhile mentioning their efforts to break up the soil and turn them into agricultural lands; in the middle of 19th century, few households of agricultors in Dobrogea were doing a sustenance agriculture, and the cultivated lands were the ones in the immediate vicinity of their houses;
- hard working people; they laid the foundation of an intensive agriculture for that time, and many of them worked on larger area than the ones owned (rentals). This action has led to the organization and streamlining of the agricultural activities and of the built-on spaces or cultivated lands;
- the localities where Germans lived enjoyed a visible economic growth in comparison to the rest, a development based on a rigorous organization of space and territory;
- the largest and the oldest German colonies were in the north, with a high human potential, while the colonies on the Bulgarian territory, small in numbers and limited economic potential, did not have a decisive impact upon the territory development or structuring the rural community in which they were included;
- their intention to reinvest the profit deriving from new agricultural lands, thus increasing the production base;
- unfortunately, most part of the profit coming from harvest selling was going to the grains wholesalers, as Germans would not directly involve in the trade activities;

- the other activities of this population were strictly connected to the rural economy where they were living: cooper, blacksmith, carpenter, tailor;
- the language and religion barriers have contributed to preserving traditions. Mixed families were not a current practice, and the only cases happened with families of shepherds. These shepherds, settled in Dobrogea at quite the same time, had a lot in common with Germans, as the former had lived close and for a long time with the Saxons of Ardeal. On the other hand, Romanians were Christians, unlike Turks, Tatars;
- the one century that these Germans spent in Russia has had an impact upon their behavior and daily practices; Germans in Dobrogea were also influenced by living under the Ottoman Empire and the Romanian kingdom and their involvement into the great events was undoubtful. We are talking here about their participation, along with Romanians, into the WWI.

Community spaces

The circumstances and conditionings above have triggered the same specific edification for all the villages of German colonists. The community constructions, i.e. church and school, result of collective effort, were using favorable locations, in the centre of the villaje; in their proximity, the living area was flourishing, often known under the name of Strada Nemțescă (The German Street). And very often, it is located very close to the Romanian one.

After WWII, as a result of Germans' withdrawal from Dobrogea, they were abandoned and many of them lost. We can remind here about the following:

- The Church in Atmagea village (German name *Atmadscha*) where the first German Church in Dobrogea was built in 1861, still standing up to this day (see images 4-5).



Image 4: In Atmagea, 1861, the first German church was built in Dobrogea



Image 5: The German church in Atmagea, today



Image 6: The Catholic church in Malcoci built in 1880



Image 7: After 1940, the community was abandoned and the church is in ruins



Image 8: The Catholic church in Malcoci. Interior



Image 9: The Catholic church in Malcoci. Between 1843 and 1859, the locality was populated with German colonists



Image 10: The Catholic church in Malcoci



Image 11: The Catholic church in Malcoci. Entrance detail



Image 12: The Catholic church in Malcoci. Aerial view

- The Catholic Church in Malcoci (see images 6-12) – one of the remarkable monuments of the German religious architecture. The village was founded in 1843 by a group made up of 25 German families coming from Tsar's Russia. They were originally from Alsace, Rhine Valley, Baden, as their names suggest: Weideman, Klein, Kress, Frank. Malcoci was the first Catholic German village in Dobrogea.

The Church was built in 1880 by the Catholic German community and was operational until 1940, until most ethnics Germans left the country. Later, as unattended, it deteriorated greatly and no protection measures have been taken, even though its architecture is impressive. The Catholic Church in Malcoci requires urgent works of restoration, reconstruction and re-functionalization, but is has not even been included in the List of Historical Monuments. Quite surprisingly!

- The Baptist Church in Mangalia was built in 1930-1931. Even though the materials used were among the poorest and, from an artistic and architectural perspective, is of no interest, the use of the space and permanent maintenance have ensured its survival and perfect functioning until present (see images 13-14).

- The Evangelical Church in Mihail Kogălniceanu (Caramurat; Karamurat; Mihail Kogălniceanu; Ferdinand I), functional and in good condition, still operating, was built by the German community at around 1876 (see image 15).

In the study *Die deutschen Dorfer* from "Bilder aus der Dobrudcha", Dr. Paul Traeger, the author, mentions about the colonization of Germans in Caramurat: *"In the spring of 1876, there came to Caramurat, 25 kilometers towards north-west of Constanța, the first German colonists. At the beginning, there were ten families. They all were coming from Crasna, a catholic colony in Akkerman diocese. Some of them had come from Poland, which is obvious in their family names. Some others are from German areas, such as Landau or the Black Forest. All ten families were part of a larger group settled in Crasna."* The Church was built between May 1897 and October 1898, gothic style and bears the mark of "Ferdinand Stuflesser" School in south Tyrol, then an Austrian land, now Italian. The works were done with a team of Italians, supervised by Luigi de Benedetto. The altar is made of sycamore maple wood and the rest of furniture is made of cherry tree Wood. There are 14 works on the lateral walls, sculptures in wood that show fragments from Jesus' Cross Road. The Church, under its patron saint called Anton of Padua, celebrated on June 13, was rebuilt in 2004.



Image 13: The Baptist Church in Mangalia under construction, 1930-1931



Image 14: The Baptist Church in Mangalia, today



Image 15: The Evangelical Church in Mihail Kogălniceanu



Image 16: The German Church in Cogealac



Image 17: Colelia. The church and village in 1955



Image 18: The Church in Colelia was built in 1934



Image 19: The Roman Catholic Church in Colelia, after locality has been abandoned



Image 20: Later, the village was destroyed and only the church ruins are standing today



Image 21: The Roman-catholic Church in Colelia



Image 22: Recently, the reconstruction works have turned the ruins into an orthodox monastery: Coleila Monastery



Image 23: The German Church in Tariverde



*Image 24: The Baptist Church in Nisipari
built in 1924*

- The German Church in Cogeaalac (Cogeaalac, Kogeaalac, Kotschalak, Kodschalak, Koschelak, Cogeaalac, Domnești). In 1875, German colonists of evangelical religion settled here (see image 16). Their church, with a characteristic architecture, is still operational up to this date.

- Culelia (Colelie, Kolelie, Kulelie, Colelia) was colonized in 1880 by catholic Germans. Today, the village belonging to Cogeaalac, was dissolved and the beautiful Roman Catholic Church built in 1934 was turned into an Orthodox monastery, after a long time of abandonment (see images 17-22).

It is a sad thing to make mistakes that prove simplicity in thinking and lack of professionalism when it comes to the material efforts to revive such a building – the Roman Catholic Church in Colelia, turned into a nunnery by the Orthodox Church (images 17-21). It is just unforgivable to place a porch that is totally unfit (from the shape and volume perspective – with a cover of pasteboard) to be in front of the entrance portal of a stone construction (image 22). In the same register, we have the plastic cover for the facades or PVC carpentry work.

- Tariverde (Tariwerde) – the german community in Constanța County was founded by the evangelical colonists settled here in 1878 (see image 23).

- The Baptist Church in Nisipari was opened for the public on June 15, 1924. At present, an Orthodox Church is available here (see image 24).

- The first german school in Constanța was built upon the initiative of Sofia Luther, the widow of Luther beer factory owner⁴¹ in Bucharest. For this purpose, in 1894, she initiated the Erhardt Luther Foundation, which helped her with the works for the Evangelical German School in Constanța. The construction was finished in 1901, with the help of a donation from Germany. The 1-4 grade school, functioned until 1940.

Also known as the German House, the building on 8 Sarmizegetusa Street, hosts today the German Evangelical Association and the Democratic Forum of Germans in Constanța.

- Since the German communities in Dobrogea were not very large or strong to have their own schools, the education in the German language was initially done in church, priest house and, later, at the village schools in parallel with the studies in the Romanian language.

Tradition of living

The type of living adopted by the Germans in Dobrogea has evolved during the entire century and it has two stages:

- for the former stage of colonization, the houses were made in timber, wattled straws or clay mixed with straws, two rooms, characteristic for the old colonies, in the north. That stage ended with the Independence, in 1878;
- after 1878, the house had a different percentage in the economy of the rural household, three rooms or more are frequent.

After the time when Dobrogea went under Romanian administration, the efforts made for development and modernization overlapped with the German traditions of living.

Thus, it can be ascertained that, even today, that the villages colonized by Germans have a regular street network, the houses are nicely aligned and comply with the neighboring relations in the Civil Code, adopted in 1864 – unlike the houses of Turks or Tatars!

The favored house has two storeys, with frontal, a two-gradient roof and characteristic decoration, no porch (as other nationalities in Dobrogea have).

Another feature for the German houses is that they were using bright colors (red, green) for the exterior (see images 25-26). This particularity, which set apart the German houses from the others' in their vicinity, is the result of the colonization in Russia.



*Image 25: Atmagea, Ciucurova commune,
German house abandoned in 2011*



*Image 26: Nisipari (Karatai).
German house*

The construction materials had a great durability, i.e. stone, bricks and tiles, whenever the owner could afford it.

Unlike the Saxon houses in Ardeal, the German houses in Dobrogea are not built as a continuous piece or annexed to the firewall, but they are independently located on the lot, mainly in an L shape, also known as wagon houses. The structure of the household proves a great rigor and a concern for efficiently using the space and time for daily tasks. The relation between the built spaces and open spaces of the yard is important; these spaces are meant for both the house chores and the specific agricultural activities.

It is worthwhile mentioning that the Germans came as a compact group and in a short period of time in each locality, their houses were clustered and were making what was called German Street, usually in the centre of the village, close to church.

Along with the Romanians' houses (mainly the shepherds who had settled at almost same time), the nucleus of the community was built; the other ethnies preserved their traditions of living, spread out, in separate lands, depending on the size of property.

The differences of living among ethnies have the tendency to flatten out – as it was in Ciucurova village, where the Turkish house imitates the shape of German's. In her great research work, *Antropologia habitatului în Dobrogea (Anthropology of habitat in Dobrogea)*, Paulina Pomponiu mentions a few things that she saw on her 1992 trip to Atmagea village (Atmatschea, Atmadscha, Atmagea), Ciucurova commune, Tulcea County, where an evangelical community was founded in 1848:

*"The village was still keeping the traces of prosperity from when the Germans were there: the houses had large cellars, with cylindrical roofs in stone and many spacious annexes – even though they had not been used for a long time – communism destroyed the occupations of people in the village and replaced them with a collective ownership where the first places had been taken by destruction and theft."*⁴²

Going back there in 2011, a distressing and disheartening view is displayed in front of her eyes *"the roads are like huge cracks in a dry land, the stone fences fell down, here and there you can see a nicer house. Everything is down in the black time hole. (...) The last German house, of Mrs. Burcinski Elena, who was 85 in 1992, is a ruin now. It is a shame that no one thought to preserve the traces of so*



Image 27: Atmagea, the old German house, in a very advanced damaged condition.

many ethnies that used to live in Dobrogea, who made that place more civilized, who turned a dry land into a prosperous village."⁴³

Conclusions

Even though most ethnic Germans left Dobrogea more than 70 years ago, which almost equals the time they lived there, traces of their efforts can be found throughout all Dobrogea, and their role of founders should not be overlooked.

The Dobrogea Germans played a crucial role in changing mentalities, in modernizing Dobrogea and, paradoxically, they supported the affirmation of the Romanian spirit in this province so much disputed by the almighty neighbors.

As far as the territorial development, a relatively uniform distribution in the entire territory plus the shepherds, they contributed to building that communication network (both ethnical and confessional) so necessary at that time.

They grafted here a rural viable civilization, in all its components. They provided the manpower and skills required to develop agriculture in Dobrogea, use the agricultural equipment, diversify cultures and implement knowledge to obtain richer harvests. Their villages (prior to their colonization, they used to be sites) were rigorously organized, with wide, straight roads, large lots, well-coded hierarchies of spaces, easily to be recognized from the Turks or Tatars.

The civil built patrimony, abandoned after 1940, most of which was lost during years, was taken over by rural populations who adjusted themselves to the lifestyle set by the structure of spaces. It is obvious that some adjustments of spaces occurred in dependence of necessities, and these adjustments even cancelled the specific features. Sometimes these spaces were taken by gypsies and were lost.

A few religious buildings survived – catholic and evangelical churches – that are now in a more or less advanced damaged condition. They should be taken care of greatly – if not for their historical value, but for the imagery and architectural quality of the building – an excellent potential for tourism that is wasted for good.

This measure that consisted in the selective remembrance of situations and events that spread throughout a century of Dobrogean history and, of course, the population in this area irrespective of their origin, has aimed to point out at and explain some anthropological features of Dobrogeans and or their territory development, otherwise hard to clear up.

These features are the result of certain national policies, rigorously built and implemented at their time. Since our desire is not to slip into historicism, to go back to a historic past still present with its deeds can be an appropriate step in approaching the territorial development of Dobrogea, in terms of a durable, harmonious development that brings us closer to a durable tourism (ecotourism, biotourism, religious or ethnical tourism) that might come in hand to increase attractiveness of some touristic destinations already recognized as Danube Delta or the Black Sea seashore. On the other hand, all those localities that used to be German colonies, now semi-abandoned, with a natural charm, into which you don't very often run in Europe might get a second chance.

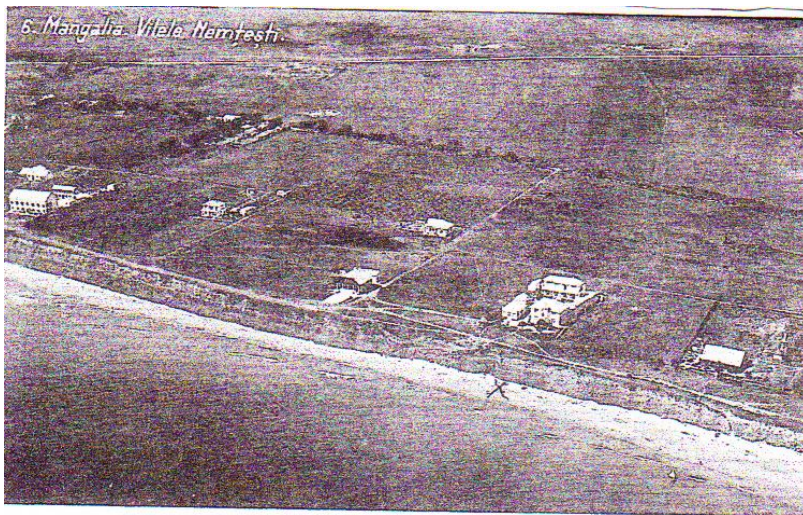


Image 28: The property of Albert Luck family in Mangalia⁴⁴



Image 29: The house of Albert Luck family in Mangalia

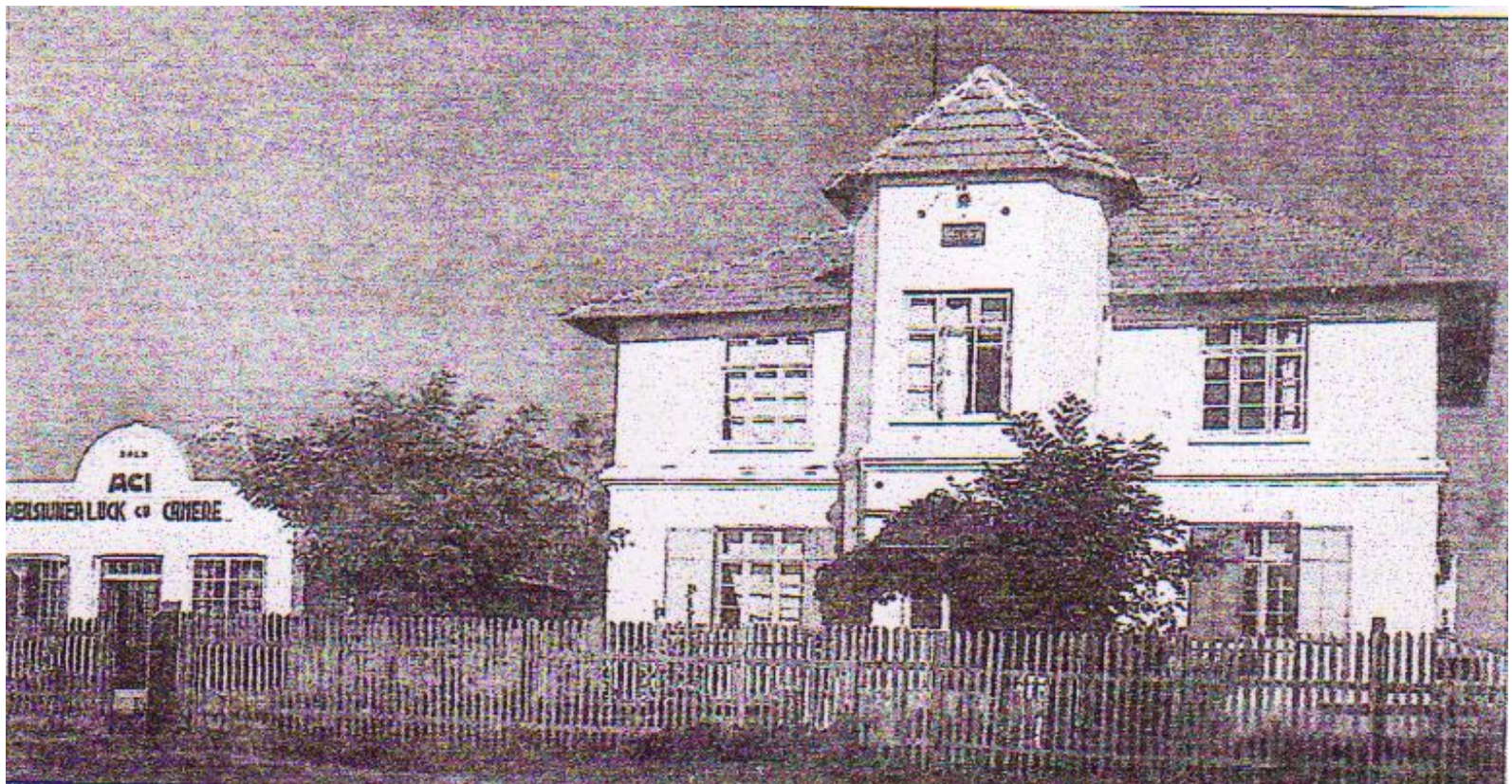


Image 30: The house of Albert Luck family in Mangalia



Image 31: Tulcea – The Baptist Church



Image 32: Techirghiol (Tekirghiol). The German colony was founded in 1907 and the Church was finished in 1934, thanks to efforts made by priest Pieger. Today, it only has a tourism value.



Image 33: The Catholic Church in Cernavodă

Illustration source

- 3 O.Tafrali, *La Roumanie Transdanubienne (La Dobroudja)*, Paris, Éditions Ernest Leroux, 1918
5 <http://img.carpati.org/users/ba/balt/baltarel/editor/Atmag1/hpim8840-1a.jpg>
13 <http://biseriacrestinabaptistaemanuelmangalia.files.wordpress.com/2011/03/32.jpg>
14 <http://biseriacrestinabaptistaemanuelmangalia.files.wordpress.com/2011/02/tabara-2010-parte-a-2-004.jpg>
16 <http://mw2.google.com/mw-panoramio/photos/medium/55544827.jpg>
17 http://library.ndsu.edu/grhc/history_culture/family/images/familytuchscherer/familytuchscherer3.jpg
18-21 <http://www.crestinortodox.ro/biserici-manastiri/manastirea-colilia-67846.html>
23 <http://mw2.google.com/mw-panoramio/photos/medium/55544843.jpg>
25 http://www.jurnalul.ro/usr/thumbs//imagini/2011/11/11/thumb_640_x_480/194909-casa-01.jpg
26 <http://media1.webgarden.ro/images/media1:4a1652cf427fc.jpg/untitled%209.jpg>
27 http://www.jurnalul.ro/usr/thumbs//imagini/2011/11/11/thumb_640_x_480/194908-casa.jpg
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29 <http://biseriacrestinabaptistaemanuelmangalia.files.wordpress.com/2011/03/28.png>
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Endnotes

¹ After the campaigns in 1419 – 1420 and 1484, Dobrogea was conquered by Ottomans and included within the Empire borders. Since the beginning of Ottoman domination, Turks and Tatars were brought to populate the new territories; later on, tempted by the opportunities of those places, there came Armenians, Bulgarians, Jews, Greeks, gypsies, in various numbers. In the 18th century, Dobrogea became the stage of the military operations during the Russian-Austro-Turk conflict, known as the *oriental crisis*. Dobrogea was in the way of Russia imperialist expansionism to take over the Black Sea and Bosfor and Dardanele Straits. A first attempt of the Russians to enter Dobrogea was overcome by Turks in 1711 – Peter the Great army plus Moldova's army led by Dimitrie Cantemir were stopped on Prut river. Between 1735 and 1739, the Russian-Austro-Turkish war, an intense military and diplomatic activity is taking place; the Russians were trying to occupy not only Dobrogea but the other Romanian provinces too, which matched Austria's intention. In 1770, Ottomans will lose Chilia citadel; the following year, Russians will take over Tulcea, Isaccea, Măcin and Hârșova, mosques are burned down, fortifications destroyed, civilian sites looted, war ships sunk, thousand of prisoners taken to Russia. In 1772, Ottomans will beat Russians at Silistra. The war ends in 1774, with the peace treaty concluded at Kuciuk-Kainargi, and Russia will be given the right of free navigation on the Danube and Black Sea, which will allow it to play an important role in this geographical area. Following this war, from Isaccea to Bazargic, Dobrogea was completely destroyed. On November 1, 1790, the Russian troops will occupy it again, entering Tulcea and taking over Isaccea, where they capture a large quantity of war equipment. In 1791, Russians conquer Măcinul and put an end to the fourth Russian-Turkish war in the 18th century, ended by the peace treaty in Iași, which was giving Russia the territory of Crimea, plus the Tatar sites to Nistru. The following century, the great western powers become more interested in the Ottoman Empire and for the eastern part of Europe. Between 1806 and 1812, a new Russian-Turkish war breaks up. In the summer of 1809, the Russian armies will cross the Danube and occupy many city-ports. The following year, 125,000 Russian soldiers cross the Danube and take over Hârșova, Ostrov and Silistra. The 1812 peace treaty in Bucharest grants the area between Nistru and Prut in Moldova to Russia, the Chilia Arm will be the frontier between Russia and Turkey. In 1817, Russia will claim the Sulina Arm, too. The Russian territorial expansionism will reach Dobrogea's borders and even beyond. At the end of 18th century and first half of 19th century, new waves of immigrants come, such as Tatars, Cossacks, Lipovans, Bulgarians, Germans, all from the Russian land.

² Ion Conea, "Hector de Bean, un călător francez prin Dobrogea în 1828," 1-12. Constantin Băcilă, "Stampe și hărți privitoare la trecutul Dobrogei," 241-280.

³ M. Rareș, "Xavier Hommaire de Hell, un călător francez în Dobrogea în 1846," 62-63.

⁴ Ion Ionescu de la Brad, *Excursion agricole dans la plaine de Dobroudja*.

⁵ See Alexandru .P Arbore, *Informațiuni etnografice și mișcări de populație în Basarabia sudică și Dobrogea, în veacurile XVIII și XIX, cu specială privire la coloniile bulgărești din această regiune*, 1-105.

⁶ Ibid., 40.

⁷ Ibid., 43.

⁸ Florin Stan, 2007, *Incursiuni în istoria comunităților etnice dobrogene*, 229-241.

⁹ Constantin Brătescu, "Populația Dobrogei," 234.

¹⁰ The immigrants were given lots of land and tax exemption, as shown in an Ottoman document in 1865 that stipulated 'the German families settled in Babadag village, Tulcea county, once the tax exemption interval is over... should pay 1500 kuruși... pro rata with the total tax for the village above and the amount of 1200 kuruși, representing the exemption from the military service to be added to the first amount.' See Răzvan Limona, *Populația Dobrogei în perioada interbelică*, 20.

¹¹ Ibid.

¹² DJTAN, fund of Tulcea county Prefect Office, Administrative Department, folder 905/1940, leaf 6.

¹³ Valentin Ciorbea, *Germanii dobrogeni – istorie și civilizație*, 181 – 186.

¹⁴ Ioan Georgescu, "Coloniile germane din Dobrogea," 56.

¹⁵ Gheorghe Dumitrașcu, *Germanii din județul Constanța la începutul și sfârșitul primului război mondial. Studiu statistic și comparativ*, 148. Apud Răzvan Limona, *Populația Dobrogei în perioada interbelică*, 66.

¹⁶ Ibid., 185 – 186. Horia Stinghe, Cornelia Toma, *Despre germanii din Dobrogea*, 207.

¹⁷ See *Recensământul general al populației României din 29 decembrie 1930*.

¹⁸ *Minorități naționale în România între 1931 – 1938*, 162.

¹⁹ See Marian Zidaru, *Date despre germanii dobrogeni din călătoria lui Theo Steibrucker în Dobrogea (1934-1935)*.

²⁰ Ibid., 19.

²¹ Old name for Casian locality, Constanța County.

²² Colelia, a village colonized in 1880 by catholic Germans, belonging to Râmnic commune, self-abandoned in the 60's.

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- ²³ Old name for Mihail Kogălniceanu locality.
- ²⁴ Old name for Valea Neagră locality, Constanța County.
- ²⁵ Alacap is the old name of Poarta Albă locality, Constanța County.
- ²⁶ Caratai is the old name for Nisipari locality, Constanța County.
- ²⁷ Facria is the old name of Făclia locality, Constanța County.
- ²⁸ The old name of Mereni locality, Constanța County.
- ²⁹ RSI Archive, fund d, folder 26, vol. 2, leaves 21-57.
- ³⁰ Durasi, Bogdali, Musubei, Poreaz, Carabalor, Bazargic, Ciobancuius: localities on the Bulgarian territory at present. Tariverde, Semedria, Cobadin, Ebichioi, Casimcea: localities in Constanța County.
- ³¹ DJTAN, fund of Tulcea county Prefect Office, Administrative Department, folder 905/1940, leaf 8.
- ³² <http://www.z-g-v.de/doku/archiv/rumaenien/kapitel-4-1-1-0-3.htm>
- ³³ See Florin Stan, *Incursiuni în istoria comunităților etnice dobrogene*.
- ³⁴ DJTAN, fund of Tulcea county Prefect Office, Administrative Department, file nr. 905/1940, f. 49 și 61; DJCAN, fund of Constanța county Prefect Office, Administrative Department, folder 44/1940, leaf 1 – 91.
- ³⁵ "Population after ethnies, during the censi for 1930–2002, per counties", 5–6, 13–14 (<http://www.anr.gov.ro>); National Institute of Statistics, Census in 2002, Ethnical structure per counties (<http://www.insse.ro>).
- ³⁶ Răzvan Limona, *Populația Dobrogei în perioada interbelică*, 93-94.
- ³⁷ G. Ilinoiu, "Culte în Dobrogea," 633 – 634.
- ³⁸ Jürgén Henkel, "Evangelici în Dobrogea. Observații privind trecutul și prezentul comunităților creștinilor luterani în localitățile dobrogene," *Germanii dobrogeni – istorie și civilizație*, 30. Archbishop office in Atmagea included the parishes of Atmagea, Ciucurova, Cataloi, Cogealac, Tariverde and the community of house of prayer in Ortachioi. The one in Constanța – Anadolchioi, founded in 1883, included the parishes of Cobadin, Cogealea, Fachria, Mamuzlu, Sarighiol and the communities of the houses of prayer in Alacap, Horoslar, Noi Vii and Sofular.
- ³⁹ DJTAN, fund of Tulcea county Prefect Office, Administrative Department, folder 10/ 1940, leaves 23, 37.
- ⁴⁰ DJTAN, fund of Tulcea county Prefect Office, Administrative Department, folder 443/1928, leaves 44-45; DJCAN, fund of Constanța County Prefect Office, Administrative Department, folder 16/1939, leaves 154,197, 220 și 269.
- ⁴¹ Erhardt Luther, protestant german, the founder and owner of the first beer factory, bearing its name, died in 1890. His wife took over the business.
- ⁴² See Paulina Poponiu, *Antropologia habitatului în Dobrogea*.
- ⁴³ See Anghel, Carmen, *Șoimul fără aripi*.
- ⁴⁴ The house of Albert Luck family in the area of Mangalia hospital today was very beautiful. It was located in a quiet neighborhood, away from the noisy downtown. Unfortunately, there survived only the back wall of the Luck house.

THE SLAUGHTER HOUSE, TIMIȘOARA, ARCHITECT LASZLO SZEKELY

Assoc. Prof. Ph.D. Arch. Ileana KISILEWICZ*

Abstract

Based on the plans designed by architect László Székely, in 1904, a slaughter house in Timișoara began to take shape. The ensemble consisted of eleven buildings set on the undeveloped part of the city between the two districts, Elisabetin and Fabric. The architect studied the German examples of the time and succeeded in designing a modern and well-equipped slaughter house in line with the national regulations established by the Animal Health Service. Due to the fact that the slaughter house designed by László Székely in Timișoara was admired and desired in other municipalities, it was no coincidence that Timișoara's architect was hired to design other buildings with the same functions in Zrejanin, Pancevo and Zombor, in today's Serbia, Kiskunhalas, in today's Hungary and in Arad. The decline of the slaughter house came in the 70's (the 20th century), once the new enterprise COMTIM started, at industrial scale, the slaughter and processed the meat into traditional products. In the 90's the slaughter house was completely abandoned and let to ruin.

The project started in 2005 during the "Restoration of architectural surfaces" Workshop held in Timișoara and organized by Unesco Venice Office – ROSTE. The research covered the mapping of present decay, materials – both original and of repairs for all the existing buildings, also the recognition of the decay causes, apart from vandalism. All the data were charted and described in drawings scale 1/100 and related to detailed photos. The conclusions of the research were kept in a complex report and a list of conservation-related recommendations was drawn.

Key words: *slaughterhouse, Hungarian origin architect, mapping decay, conservation.*

Brief history of the site

At the beginning of the 19th century, Timișoara covered the remains of a big military defensive structure. The medieval fortress and the remains of Vauban citadel were very clearly separated by their districts (Mehala, Iosefin, Maiere, Fabric) with a protected belt of 949 meters, free of buildings. The districts of Timișoara were dedicated either for dwellings or industry or both.

The second half of the 19th century brought radical changes in the urban development process. In 1868, the depth of the protected belt decreased up to 569 meters. This measure allowed the districts to expand towards the citadel. The destruction of the fortress built in 1892 would have a strong influence on the future urban development. The urban approach followed the Viennese model of concentric roads, called "rings", all around the old citadel. Timișoara underwent an extensive systematisation process resulting in the demolition of the citadel's walls and towers.

The urban plan of 1893 covered a big animal market between the two districts, Elisabetin and Fabric.

* Assoc. Prof. Ph.D. Arch. Ileana Kisilewicz: Spiru Haret University, Faculty of Architecture, Bucharest.

Between 1901 and 1903, architect Laszlo Szekely proposed a new systematisation plan for this area. The architect designed two large boulevards tying better the districts.

In 1904, based on Laszlo Szekely's project, the first modern Slaughter House in Timișoara began to take shape. All the structures of the Slaughter House were built with public funds from the City Hall.

According to a comparative study of the urban plans, submitted after 1904, the Slaughter House was economically successful. It resulted in great employment opportunities. Until 1947, several dwellings were already built.

The main activity of the Slaughter House had been developed until the '70s (the 20th century) when another animal meat processing unit called COMTIM was set in Timișoara. The Slaughter House continued its activity, at a lower scale, until 1989. Following the old industrial equipment and pollution, the unit was shut down. The public property was sold out short after and some buildings were being pulled down very soon.



Image 1: Map of Timișoara on the eve of the 20th century

László Székely's architecture

László Székely was born in 1877, in Salonta, in the family of a building contractor. His grandfather, Mihaly Székely, was a successful businessman and foreman builder. László Székely graduated as architect from József Kiraly Technological University in Budapest, in 1900. One of his professors was Alojós Hauszmann who supported the movement for the renewal of Hungarian architecture and for the reinforcement of its national character by incorporating elements of folk art and details of medieval architecture; he also advised his students to use stone, as a noble material of architecture. He graduated with exceptional results in maths, mechanics, chemical technology, public building architecture, history of architecture and design. The Technical Institute offered him a state scholarship and sent him to Italy in a study visit. László Székely started working as an engineer during his studies in architecture; he worked for different companies in Hungary. As an architect, he partnered with one of his former professors – Győző Czigler.

In April 1903, László Székely was appointed architect in Timișoara, on the recommendation of his former employer. He accepted the job provided that he would be allowed to continue to work as an independent architect. His request was accepted, so starting with his first year in Timișoara he had his private design office.

During his long career, he designed education, public services and commerce-related public buildings as well as private structures. He built large and small blocks in the central square of Timișoara – Piața Victoriei and the workers' houses in Fabrik district. He brought in his designs specific elements of Jugend style in monumental facades and in small villas. Even if he had many contracts outside Timișoara, he remained very much attached to the city that offered him the chance, at an early age, to reach maturity as an architect.

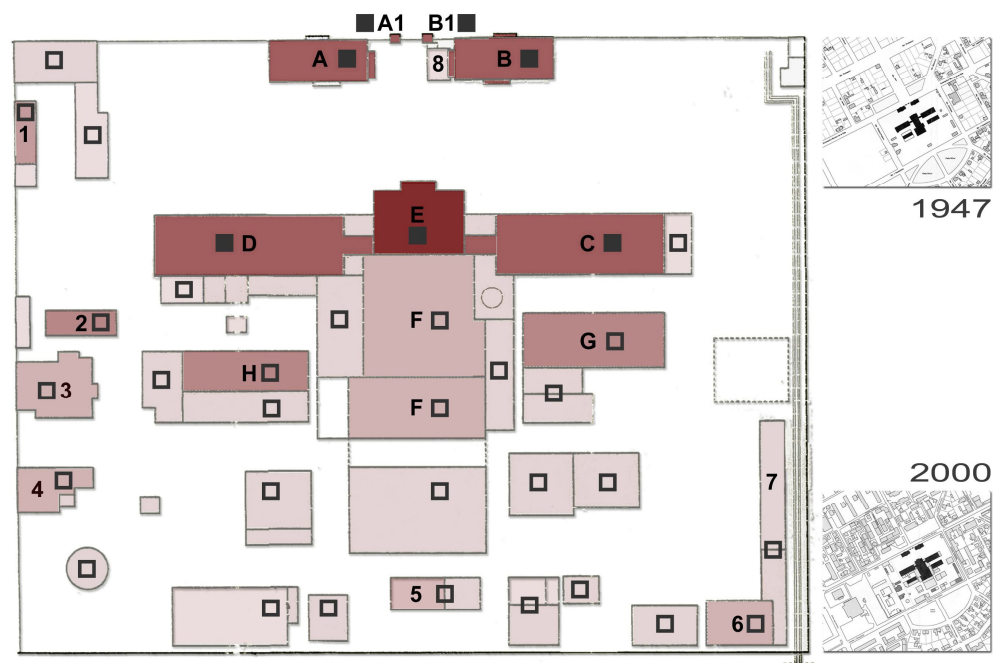
Description of buildings

According to the project, the Slaughter House ensemble had eleven buildings. Some German examples of such architecture programmes served as a model for Laszlo Szekely. The entire ensemble consisted of halls, offices and specialized buildings for production - deposits and refrigerators - and covered 37,000 sqm.

The plans of the buildings were drawn to help the slaughter process. The materials used inside and outside were selected in order to provide stability, hygiene and easy cleaning.



Image 2: The Slaughter House from Timișoara at the beginning of 20th century



	Year of construction	Function	Class of importance	Status
A1	1904 - 1905	decorative function, bordering the main gate	II	existing
B1		the statue of the sacrificators with the bovine		existing
A	1904 - 1905	the residence for the headmaster	II	existing
B	1904 - 1905	administration area - office and laboratory building	II	existing
C	1904 - 1905	the hall for bovine's sacrifice and procession of the meat	II	existing
D				
E	1904 - 1905	the tower: <ul style="list-style-type: none"> ground-floor - area for butchers first floor - 4 apartments for office workers tower - water tanks 	I	existing
F	1904 - 1905	refrigerating area	IV	demolished
G	1904 - 1905	bovine's paddock	III	demolished
H				

	Year of construction	Function	Class of importance	Status
1	between 1905 - 1947	dependency	IV	demolished
2	between 1905 - 1947	bovine's paddock	III	demolished
3	1933 - 1934	administrative area: offices and pay office (secondary gate)	IV	demolished
4				
5	between 1905 - 1947	maintenance area	IV	demolished
6	between 1905 - 1947	dependency	IV	demolished
7	between 1905 - 1947	dependency	V	demolished
8	between 1947 - 1980	gateway	V	existing
Rest of the buildings	between 1947 - 1980	enclosed (dependencies) areas	V	demolished

The class of importance

- class I - the most important building
class II - buildings with architectural value considering the ensemble, and with no value as single buildings
class III - buildings with no special value, containing common details of the ensemble
class IV - buildings with no value, containing a few common details of the ensemble
class V - buildings with no value at all (appendages)

Image 3: The works for the Slaughter House began in 1904 and ended in 1905. The inauguration took place on 1 June 1905. In 2000 the degradation of the ensemble became visible

Laszlo Szekely's Slaughter House project was considered a success even from the start. For this reason, he was asked to design other structures in its kind in Zrejani, Pancevo, Zombor and Voevodina, all in today's Serbia, Kiskunhalas, in today's Hungary and in Arad (Romania).

The present research started in 2005 due to the "Restoration of architectural surfaces" workshop. This programme was financed by the Unesco Venice Office – ROSTE and held in Timișoara at the Faculty of Architecture within The Polytechnic University.

The aims of the research were:

- identification of the existing buildings, their former functions and the conservation level,
- identification of the original surfaces and the inventory of the original details and accessories,
- identification of the causes of decay
- conservation-related proposals.

The project team consisted of: Arch. Ileana (Zbîrnea) Kisilewicz - scientific coordinator and Arch. Marius Miclăuș – the site coordinator and the workshop participants: Arch. Roxana Cârjan, Arch. Daniela Florescu, Arch. Marek Kopp, Arch. Luchian Nedad, Arch. Julia Marcinkova, Arch. Răzvan Negrișan, Arch. Ovidiu Nica - which recorded the information on the place and made the drawings.

The research was based on direct observation in site. The information was kept on sketches, photos and reports using non-destructive techniques on the buildings. The mapping of materials and features of the decay were kept on drawings in scale 1/100 using the method of Rolf Snethlage.



Image 4: Details of decorative sculptures made in artificial stone

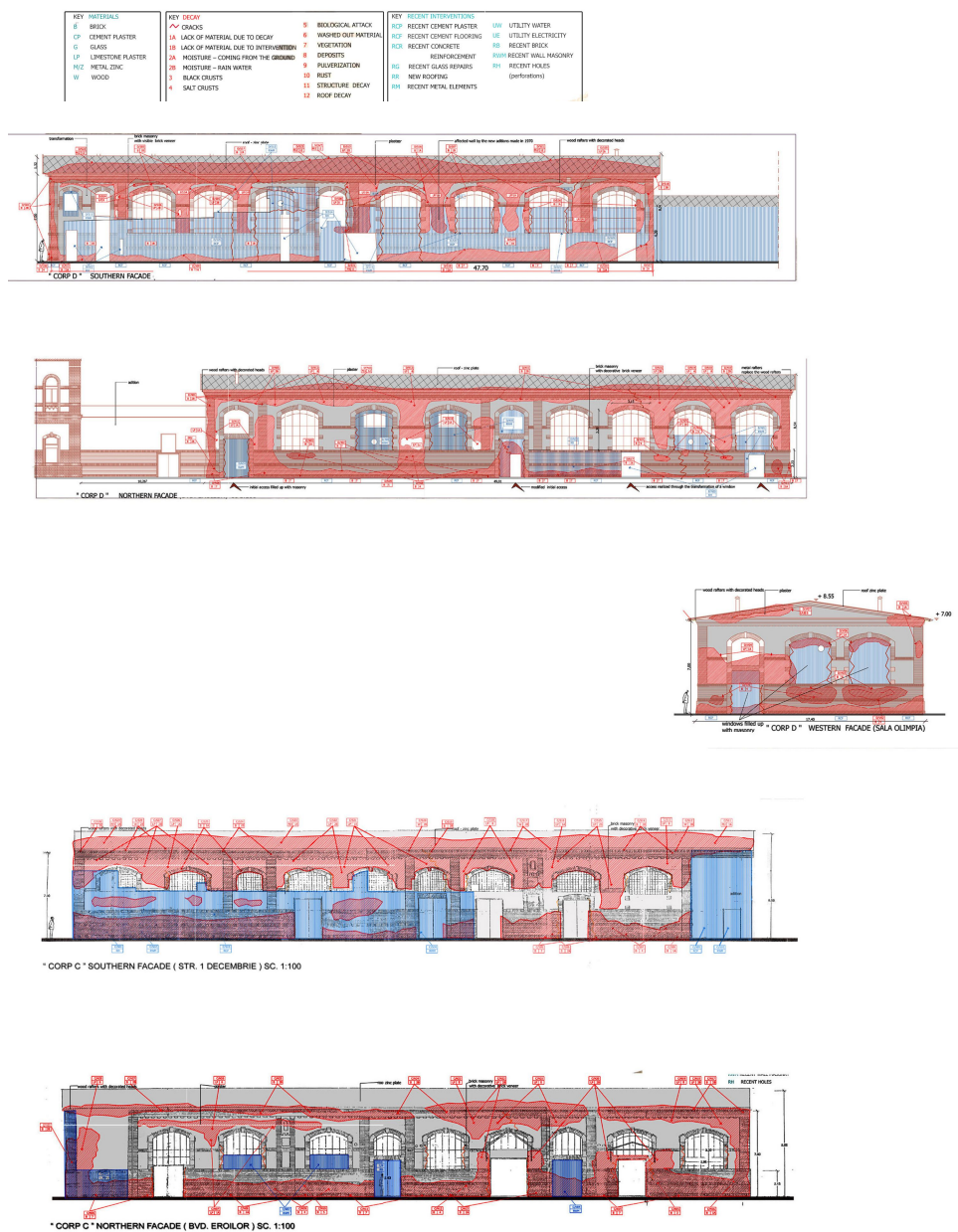


Image 7: Units D & C – mapping of decay, construction materials and works

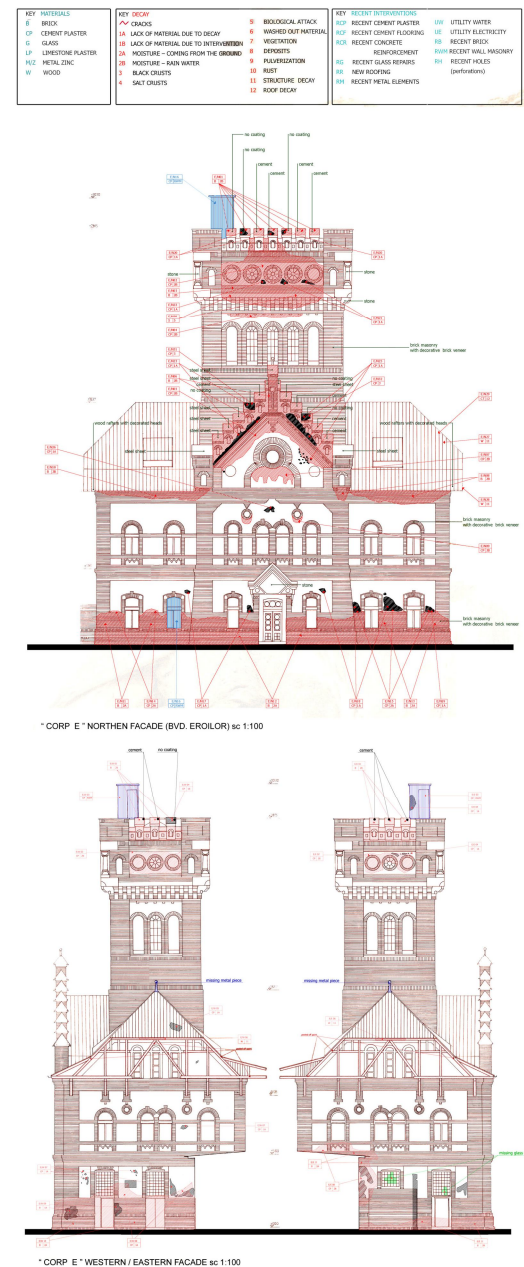


Image 8: Unit E – mapping of decay, construction materials and works











Material	Code	Description	Images
LIMESTONE PLASTER	LP	Used for decoration of interior walls.	 
MOULDING (gyps)	Mg	Used for decoration in administrative building.	  
CEMENT PLASTER	CP	Used as material in recent interventions.	  
OIL PAINTS	OP	Used for paints in several spaces.	  
BRICK	B	On the interior walls, used for decoration (similar with the facades).	  
GLASS BRICKS	GB	Used for recent interventions on the windows.	  
FAIENCE	F	Used in rooms of processing the meat.	   
METAL	M	Used for original columns (cast-iron), new columns (steel), beams (steel), water tank from the tower (steel).	      
WOOD	W/ Wp	Used for trusses, ceiling, windows and doors. (Wp –painted wood)	  

Image 9: Table 1a - The construction materials identified within the site








































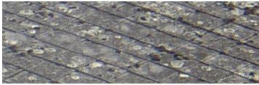


BRICK	B	On the facades, bricks (painted in red) were used as decoration for base / socle, window's framing, cornice.	   
LIMESTONE PLASTER	LP	Used for decoration of facades. Color is white.	  
CEMENT PLASTER	CP	Used for the foreground of the facades.	   
GLASS	G	Used for windows and doors, and in the entrance hall of the administrative buildings.	   
GLASS BRICKS	GB	Used for recent interventions on the facades, for filling some holes.	   
METAL	M	Used for decoration of the railings, skylights on the roof, gates, crenelles.	     
ZINC	Z	Used for roof covering in several buildings.	  
STONE	S	Used for decoration of the door's framing (on the tower), of the consoles that sustain the tower and of the small columns on the upper part of the tower	  
WOOD	W/Wp	Used for rafters, for windows' and doors' framing, exterior decorative roof. (Wp –painted wood)	    
CERAMIC TILE	CT	Used for roof covering in several buildings.	  
SLATE	SL	Used as a roof covering (the original material).	  

Image 10: Table 1b - The construction materials identified within the site

Original surface

The following materials were identified within the existing buildings, as shown in Table 1:

- artificial stone - on the top of pilasters A1, B1. The two statues symbolizing the sacrifice of bovine,
- natural stone – within the A, B, C, D, E buildings, as architectural details on doors and window frames, small consoles decorating the big tower,
- hard red bricks - with a decorative role on facades, and brick structure,
- cast iron and iron – the columns and the roof structure in the production halls, fences of stairs,
- wood – decorative finishes of roof and verandas, fences of stairs,
- ceramic tiles – for the cover of the roof,
- asbestos tiles - for the cover of the roof,
- plaster finishes – for the secondary facades,
- ceramic finishes – interiors: walls and floors,
- cement floors.

High humidity and low temperatures triggered the decay of brick and plastered surfaces.

The artificial stone surfaces faced biological, chemical and physical decay, in different percentages. The biological decay resulting in microbiological colonization is permanent and very active, with large extension. The chemical decay is the result of the natural reactions of the material under the rain. The physical decay noticed did not affect the general stability of the statues. The most extended pathology recorded was the roughening followed by the microbiological colonization as a result of the non-homogeneous nature of materials as plaster, wood and ceramic tiles. Very well preserved as a material, but not as a surface on facades are the hard-red bricks.

According to Snethlage, the damage impacting upon the decorated surfaces classified in:

- A. Severe damage entailing first prevention measures:
 - a. cracks on the walls following structural damage;
 - b. rust on the metal structure;
 - c. roof decay and missing parts as a result of vandalism and fire.
- B. Moderate damage impacting upon the aesthetical side of the buildings:
 - d. lack of material on the facades following decay and occasional transformations and repairs;
 - e. disintegration into powder of plaster on the facades;
 - f. microbiological and macro biological colonization outside and inside the buildings;
 - g. salt crusts as a result of rising damp.
- C. Mild damage causing little effects on the site:
 - h. black crusts on artificial stone;
 - i. deposits of dust and smog.

Conservation-related proposals

The survey revealed the existence of new pieces of brick, filling up gaps or replacing parts of the damaged facades. The quality of these bricks was different than the original ones' but matched well in point of colour. The pathology resulted from roughening to microbiological colonization. Setting up these new pieces did not damage the original pieces from the neighbourhood. The inspection revealed that both new pieces and the mortar used around them caused no new damage in the last years within the site.

Before rehabilitation, the appropriate products, with the least harmful effect on the surfaces, similar to the original materials, had to be chosen. All products had to be tested before on small surfaces chosen by the architect.

a. Consolidation of brick and metal structure and insurance of roofs.


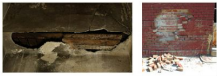



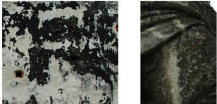









Decay	Code	Description	Images
CRACKS		Decay presented as discontinuity lines on the architectural surfaces.	
LACK OF MATERIAL	1A	Due to decay	
	1B	Due to interventions	
MOISTURE	2A	Coming from the ground - causes salts deposits and washed-out materials.	
	2B	Rain water (coming from the broken roof) - causes salts deposits and washed-out materials.	
BLAC CRUSTS	3	Hard deposit of dust, combined with the chemical altered original surfaces of the material.	
SALT CRUSTS	4	Salt deposits left on the surfaces, by the evaporation of the water and chemical reactions of water with other elements.	
BIOLOGICAL ATTACK	5	Existence of microbiological organisms, due to the constant presence of humidity and light.	
WASHED OUT MATERIAL	6	Damaged areas due to rain water and water infiltration.	
VEGETATION	7	Superior plants growing on the deposit of organic materials on the surfaces.	
DEPOSIT (dust, smog etc.)	8	Superficial deposits on the surfaces not exposed at rain water.	
PULVERIZATION	9	Disintegration of the exterior layer of plaster.	
RUST	10	Rust on metal elements, due to environment condition.	
STRUCTURAL DECAY	11	Damages on structural elements, that can affect the building.	
ROOF DECAY	12	Structural damages to the roof and to the finishing of the roof.	

Image 11: Table 2 - Identification of decay types

b. Restoration of the original parts separately, using specific treatments adjusted to the materials' features. Previously, a pre-consolidation process of the surfaces in danger to lose material would be implemented. Following the moderate extension of the pathology recognized within the site, the areas in danger to loose material would be temporarily protected during the procedure applied on large surfaces. During each step of the rehabilitation process, these areas would be treated one by one carefully. It was not necessary to apply specific substances to ensure these surfaces.

c. Control of microbiological colonization. The recommended treatment for the brick surfaces and artificial stone covered with algae and lichens were biocides, having a long-term inhibiting effect on re-colonization. The solution would be sprayed on the entire surface, in small quantities. The first brush with smooth nylon brushes would be made paying attention to the surfaces affected by fissures and roughening. Then the treatment would be repeated again until the algae and mussels layer would be removed completely.

d. Washing the surfaces and mouldings starting from the top. Before starting this operation, sensitive surfaces should be protected by covering them with rigid panels. It was a step-based operation involving different materials as: simple sprayed water and neutral pH soap solution in order to remove the atmospheric layer of pollution. A limited amount of water would be used. The operation would cover only the surfaces affected by dust and film of soiling.

e. Removal of old fillings of cement mortars. This operation would apply only in the case of opened joints or in case of mortars detached from joints. All the gaps would be cleaned up gently in order to reduce damage. This operation required time and attention. All loose dust should be removed with clean water. If organic growth was involved, the water might contain biocide. Then the gaps would be filled up with controlled quantities of mortar at a time. The mortar used for re-pointing would contain: 1 part lime, 2 and ½ parts of sand (and optionally, 1/8 parts of white cement). All the original fillings surrounding the red bricks would be kept and conserved.

f. Consolidation of artificial stone surfaces. After testing at least 3 products within the site, the most compatible one would be chosen, taking into account its visible effect on the surface.

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SAXON ARCHITECTURAL HERITAGE IN TRANSYLVANIA
A Research Project: The Ensemble of Sighișoara Fortress - area inscribed
on the World Heritage List – Part I¹

Lecturer Ph.D.c. Arch. Corina Lucescu*

Prof. Ph.D. Arch. Sorin Minghiat*

Lecturer Ph.D. Eng. Ana Maria Biro*

Abstract

Since 1999, the HISTORIC CENTRE OF SIGHIȘOARA, formed by THE FORTRESS, a fortified settlement located on a rather steep hill that overlooks the valley of the Târnava River, and part of THE LOWER TOWN, situated at the bottom of this hill, is included on the World Heritage List, position 902. Continuously being inhabited till the present day, the structure of the urban space (streets, parcels) together with the architectural quality of the buildings, that compose the HISTORIC CENTRE OF SIGHISOARA, have been preserved unaltered by time. The town developed during the middle ages and it was fortified with an approximately 930 meter long wall that surrounds the hill on the contour of its two planes. It initially had 14 defense towers from which only nine exist today. The fortified ensemble, preserved in a proportion of 90%, is inscribed on the Historical Monuments List/2004 at position MS-II-a-A-15805.

In 2004-2007, the Architecture Faculty of the Spiru Haret University has carried out a complex research of the built environment from the Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List. Results of the research were part of the project Rehabilitation and Revitalization of the Assembly of Sighișoara Fortress, Area included on the World Heritage List, FEASIBILITY STUDY / PART II - building fund and public spaces, included in The National Program of Restoration 2007.

The results of the complex research formed an extensive documentation, five volumes that contain 298 objective files, a photographic documentation which contains 2130 photos, and graphic syntheses of the entire data that highlight the need for interventions across protected areas.

This kind of research can be a model for the monitorization of other historical centers from Romania.

Keywords

Saxon architectural heritage, historical centre, medieval architecture, Transylvania

PART I²

1. General overview of the research

In 2004-2007, the Architecture Faculty of the Spiru Haret University has carried out a complex research of the built environment from the Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.

Results of the research were part of the project Rehabilitation and Revitalization of the Assembly of Sighișoara Fortress, Area included on the World Heritage List, FEASIBILITY STUDY / PART II - building fund and public spaces, included in The National Program of Restoration 2007.

The project was developed in partnership with the *National Institute for Historical Monuments* from Bucharest and *Nits Ltd.*, a design company from Târgu-Mureș, and beneficiaries were the *Ministry of Culture and Religious Affairs* and the *Local Council of Sighișoara*.

The research team from the Architecture Faculty of the *Spiru Haret* University consisted of Project Responsible and Scientific Coordinator - Sorin Minghiat, Associate Professor, Ph.D.Arch. (currently a Professor), Scientific Consultant - Corina Lucescu, Lecturer, Ph.D.c.Arch., Applied Research Coordinator - Andreea Liliana Pop, Assistant Professor, Arch. (currently a Lecturer, Ph.D.c.Arch.), and a research team formed of teachers - Iuliana Fulău, Assistant Professor, Arch., and Dan Stamate, Arch., and student architects Alexandru Bilciu, Gabriela Carp-Rusu, Valentin Cozma, Sergiu Cujbă, Cătălin Dinulescu, Elena Dumitrașcu, Cătălin Ghimiș, Irina Lețea, Romina Nițu, Camelia Păsăroiu, Ioana Păstrăv, Cristian Petre, Andrei Teodorescu, Mădălina Toma, Ionuț Vlăsceanu, Anca Zaharia. The research team of the *National Institute for Historical Monuments* was represented by Ana Maria Biro, Ph.D.c.Eng, currently a lecturer, Ph.D.Eng, at the Architecture Faculty of the *Spiru Haret* University.

The subject of the research was the built environment of the area inscribed on the World Heritage List, the Fortress, and the Lower Town. The following activities were carried out:

- Selection of the collected data
- Direct investigation regarding the physical conservation state, damages, decay, and so on
- Systematization, processing and interpreting the collected data and presenting it as 298 objective files
 - 131 for the Fortress and 167 for the Lower Town. Out of these, 167 are inscribed on the List of Historical Monuments / 2004 – 94 from the Fortress and 73 from the Lower Town.
- Photographic documentary – Fortress and Lower Town
- Graphic presentation of the type of ownership, height, functions, state of conservation, proposed interventions, Scale 1:1000

The Objective Files represent a Culture 2000 Programme application, a Technical Cooperation and Consultancy Programme under the common aegis of the European Commission and Council of Europe - *Regional Programme for Cultural and Natural Heritage in South East Europe (RPSEE) - Integrated Rehabilitation Project Plan / Survey of the Architectural and Archaeological Heritage (IRPP/SAAH)*. The programme has started in 2003 and its beneficiaries were nine countries from southeast Europe: Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Montenegro, Romania, Serbia, Former Yugoslav Republic of Macedonia, and Kosovo. All these former communist countries have a common concept regarding the protection, conservation, and restoration of architectural and archaeological heritage.

The content of the Objective Files was created by inserting into the basic inventory files those elements that were pointed out by the Council of Europe Programme - IRPP/SAAH, as being extremely important for the sustainable development strategies of the architectural heritage. The additional information consists of the juridical situation, the present and proposed function, the conservation, restoration and post-execution maintenance management and the rehabilitation and revitalization techniques of the heritage. These Objective Files proved to be so well structured, that we think they could be used also for the monitorization of other historical centers from Romania.

The content of the Objective Files was structured in six large chapters:

- I. Identification
- II. Description
- III. Technical – architectural evaluation

- IV. Recommendations – type and priority of intervention
- V. References
- VI. Inventory data

Each chapter has a series of subchapters and subheadings. An example of the Objective File-2007 form content is presented below:

Objective photo		Site plan (based on the plan developed by the Survey Department of the Town Hall of Sighișoara)
I.	IDENTIFICATION DATA:	
1.	Country, county, city, area:	
	Romania, Mureș County, Sighișoara	
	Area included in the World Heritage List - Historical center	
	Fortress / Lower Town	
2.	Name and address of the objective:	
3.	Date of inventory:	
	World Heritage List / 1999, C4-902 position; List of Historical Monuments / 2004:	
	– Fortification ensemble, position 710, code MS-II-s-A-15805	
	– Historical center, position 711, code MS-II-s-A-15806	
	Historical monument / Historical ensemble / Historical fund: code	
4.	Category, by nature of the objective:	
5.	Date:	
6.	Type of use:	
7.	Current use:	
8.	Initial use:	
9.	Previous use:	
10.	Category of significance:	
11.	Interest level of objective:	
12.	Categories of ownership and using:	
12.1.	Type of ownership:	
12.2.	User identification data:	
12.3.	Type of user:	
12.4.	Legal act regarding the entitle to use:	
II.	DESCRIPTION:	
13.	PARCEL:	
13.1.	Type of parcel:	
13.2.	Shape of parcel:	
13.3.	Area of parcel:	
13.4.	Position to the street:	
13.5.	Types of accesses:	
13.6.	Number of accesses:	

13.7.	Position of court:
14.	PLAN OF BUILDING /-S:
14.1.	Number and type of buildings situated on the parcel:
14.2.	Position of the main building /-s:
14.3.	Built Area: Ac total =
14.4.	Number of levels / height:
14.5.	Developed Area: Ad =
14.6.	Plan type of the main building /-s:
14.7.	Symmetry plan of the main building /-s:
14.8.	Access to the building /-s:
14.9.	Characteristics of the street façade:
14.10.	Other characteristic elements from urban point of view:
15.	ELEVATION OF THE MAIN BUILDING /-S:
16.	FAÇADES / PARAMENT OF THE BUILDING /-S:
16.1.	Description of the main façade:
16.2.	Description of the secondary façades:
17.	ROOF COVERING:
18.	CONSTRUCTION ELEMENTS:
18.1.	Structural elements:
	- GENERAL STRUCTURE:
	- INFRASTRUCTURE:
	- LOAD-BEARING SUPERSTRUCTURE:
	- OTHER CONSTRUCTION ELEMENTS:
	- ROOF FRAMING:
18.2.	Nonstructural elements and pavements:
19.	ARTISTIC AND FURNITURE COMPONENTS:
20.	TECHNICAL EQUIPMENT:
III.	TECHNICAL EVALUATION:
21.	DEGREE OF RISK (VULNERABILITY):
21.1.	Natural threats of the site:
	a. Degree of seismic risk:
	- Seismic Zone: E
	- Period Corner: $K_s = 0,12$; $T_c (s) = 0,7$
	- Seismic intensity: VII MKS
	- The average period of return of the earthquake: > 100 years
	b. Risk of landslides:
	b1. Terrain topography:
	b2. Nature of terrain:
	b3. Potential production of sliding and probability of landslides
	b4. Type of slides:

	b5. Frost depth: h =
	c. Degree of risk from flooding:
	c1. Types of floods:
	c2. The maximum amount of rainfall in 24 hours: mm / sqm
21.2.	Natural threats from mechanical, physical, chemical and biological agents from the environment, on the objective:
	a. Nature of the foundation soil:
	a1. Type of foundation soil:
	a2. Groundwater level: m
	a3. Water infiltrations:
	a4. Changes in terrain in the vicinity of building:
	b. Soil-structure interaction:
	b1. Improper composition of foundations:
	b2. Inadequate arrangement of the outdoor space:
	b3. Dynamic action of the foundation soil:
	c. Class of importance of the objective:
21.3.	Inappropriate structural composition and detailing:
21.4.	Changes in time and inappropriate use:
21.5.	Other causes:
IV.	RECOMMENDATIONS:
25.	Technical documentation required depending on the degree of intervention and the intervention proposals:
	Technical documentations:
	Intervention proposals:
26.	The required priority intervention level:

V.	REFERENCES:
28.	Documentation and bibliography:
	- Photos:
	Archive of the <i>Architecture Faculty of Spiru Haret University</i> : research campaigns 2004, 2005, 2006, 2007 Archive of Nits Ltd. Archive of the <i>National Institute for Historical Monuments</i>
	- Other information:
	Archive documents Research Studies Monographs
	Specialized bibliography
VI.	DATA INVENTORY:
29.	The institution which has synthesized the information:
	<i>National Institute for Historical Monuments</i> Bucharest, 16 Ienăchiță Văcărescu Street, sector 4
	Feasibility Study / Part II - Building fund and public spaces Chief of Project: Josef Kovacs, Arch.
30.	Institutions that have conducted research:
	<i>Architecture Faculty, Spiru Haret University</i> Bucharest, 13 Ion Ghica Street, sector 3 Data selection, description, technical and architectural assessment, recommendations, references, annexes - photographic documentary Project Responsible - Scientific Coordinator: Sorin Minghiat, Associate Professor, Ph.D.Arch. Scientific consultant: Corina Lucescu, Lecturer, Ph.D.c.Arch. Applied Research Coordinator: Andreea Liliana Pop, Assistant Professor, Arch. Compiled: Stud.Arch. / campaign
	<i>Nits Ltd.</i> Târgu Mureș City, 9 Vulcan Street, Mureș County Technical assessment and recommendations for structure, annexes - photographic documentary
	Compiled: Alexandru Tiberiu Nits, Arch.
	<i>National Institute for Historical Monuments</i> Bucharest, Ienăchiță Văcărescu Street, no. 16, 4 sector Data selection, Technical Assessment and Recommendations for indoor and outdoor installations, annexes - photographic documentary Compiled: Ana Maria Biro, Ph.D.c. Eng.

A feasibility study regarding the Rehabilitation and Revitalization of the Ensemble of the Sighișoara Fortress – the Area Inscribed on the World Heritage List, was carried out based on the large quantity of research material, structured in five volumes.

The content of these volumes is the following:

Volume 1

THE FORTRESS - BUILT ENVIRONMENT

Data synthesis and objective files (117 buildings from which 81 are classified as historical monuments): Bastionului (*Bastion*) Street, Fortress Square, Cojocarilor (*Furriers*) Street, Cositorarilor (*Tin Makers*) Street, Museum Street, Scării (*Staircase*) Street, Școlii (*School*) Street, Tâmplarilor (*Joiners*) Street, Fortress Wall Street.

Volume 2

FORTRESS – FORTIFICATION (Towers and fortress wall) and RELIGIOUS BUILDINGS

Data synthesis and objective files – 9 towers, 1 fortress wall, and 4 churches (14 buildings from which 13 are classified as historical monuments):

Fortress Wall – 25 sections, Clock Tower (*Turnul cu Ceas*), Fierarilor (*Blacksmiths*) Tower, Cizmarilor (*Shoemakers*) Tower, Croitorilor (*Tailors*) Tower, Cojocarilor (*Furriers*) Tower, Măcelarilor (*Butchers*) Tower and Bastion, Frânghierilor (*Rope Makers*) Tower, Cositorarilor (*Tin Makers*) Tower and Bastion, Tăbăcarilor (*Tanners*) Tower, Roman-Catholic Church, The Church of the former Dominican Monastery, today the Evangelic Church, The Evangelical Church “*On the Hill*”, The ruins of the first Parish Church.

Volume 3

LOWER TOWN – BUILT ENVIRONMENT

Data synthesis and objective files (70 buildings from which 40 are classified as historical monuments): Hermann Oberth Square Street, Turnului (*Tower*) Street, Cetății (*Fortress*) Street, Octavian Goga Square Street

Volume 4

LOWER TOWN - BUILT ENVIRONMENT

Data synthesis and objective files (97 buildings from which 33 are classified as historical monuments): Ilarie Chendi Street, Morii (*Mill*) Street, December the 1st 1918 Street, Samuel Micu Street.

Volume 5

PHOTOGRAPHIC DOCUMENTARY, GRAPHIC SYNTHESIS, CD

- Photographic documentary (2130 photos from fortress and lower town from research campaigns in 2004, 2005, 2006, and 2007)
- Graphic synthesis – the Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List:
 - A1. Status of the juridical condition - 2007
 - A2. Status of the height regime – 2007
 - A3. Present use - 2007
 - A4. State of conservation-damages-decay - 2007
 - A5. Interventions Proposals – Consolidation
 - A6. Interventions Proposals – Finishing

- A7. Interventions Proposals – Interior installation
- A8. Interventions Proposals – Mansard-roofing
- A9. Interventions Proposals – Vertical systematization of the parcel
- Summary of the research documentation
- Annex 1-2
- CD - digital presentation for the graphic synthesis

2. The research results

2.1. The fortress fortifications

In 1999, the UNESCO World Heritage Committee decided to include the historic centre of Sighișoara on the World Heritage List, position 902, based on the following criteria:

- (iii)** *Sighișoara is an outstanding testimony to the culture of the Transylvanian Saxons, a culture that is coming to a close after 850 years and will continue to exist only through its architectural and urban monuments.*
- (v)** *Sighișoara is an outstanding example of a small-fortified city in the border region between the Latin-oriented culture of Central Europe and the Byzantine-Orthodox culture of Southeastern Europe. The apparently unstoppable process of emigration of the Saxons, the social stratum that had formed and upheld the cultural traditions of the region, threatens the survival of their architectural heritage as well.*



**Fig.1. Historic Centre of Sighișoara,
the UNESCO protected area, plan and aerial view**

The HISTORIC CENTRE OF SIGHIȘOARA is formed by THE FORTRESS, a fortified settlement located on a rather steep hill that overlooks the valley of the Târnava River, and part of THE LOWER TOWN, situated at the bottom of this hill.

This peculiar position gives the site a *very particular urban configuration*, which derives from the need to adapt to the form of the land.

Continuously being inhabited till the present day, the structure of the urban space (streets, parcels) together with the architectural quality of the buildings, that compose the HISTORIC CENTRE OF SIGHIȘOARA, have been preserved unaltered by time.

An important feature of the HISTORIC CENTRE is the large density of historical monuments, which by the diversity of their typology are making up *expressive ensembles*.

The position of the roads and the urban spaces, tailored to the landforms, through their sequence are creating surprising effects that are *exceptionally picturesque*.

The fortified ensemble is inscribed on the Historical Monuments List/2004 at position MS-II-a-A-15805.

In Sighișoara, the fortified ensemble has been preserved in a proportion of 90%, compared to other urban medieval centres of Transylvania, such as Sibiu, Brașov, Cluj, where the original medieval fortification structure has only been preserved fragmentarily – Sibiu about 30%, Brașov 45%, Cluj 15%.

The town developed during the middle Ages and it was fortified with an approximately 930 meter long wall that surrounds the hill on the contour of its two planes. It initially had fourteen defense towers from which only nine exist today.

Legend:

- The Fortress Wall
- The Fortress Towers

1. The Clock Tower (*Turnul cu Ceas*)
2. The Tanners (*Tăbăcarilor*) Tower
3. The Tin Makers (*Cositorarilor*) Tower and Bastion
4. The Rope Makers (*Frânghierilor*) Tower
5. The Butchers (*Măcelarilor*) Tower and Bastion
6. The Furriers (*Cojocarilor*) Tower
7. The Tailors (*Croitorilor*) Tower
8. The Shoemakers (*Cizmarilor*) Tower
9. The Blacksmiths (*Fierarilor*) Tower



Fig.2. The fortress fortifications – Planimetric scheme

2.1.1. The fortress wall

THE FORTRESS WALL dates back to the 13th-16th century, and it maintains the traces of different building stages, due to the changes that appeared in the military technique.

Three different building stages can be identified in the structure of the Walls:

1. The oldest masonry was made out of sand stone and it was about 4-5 m high.
After 1241 - the old wooden and earth fortifications were replaced with stone and mortar walls, through the modernization program of Sighișoara military architecture. In the late 13th century - beginning of 14th century – the stone fortifications were extended to surround the whole hill of the city, and were equipped with battlements and inside towers located at 50-60 m apart.
The first defense system of the city was completed in the 14th century, when the settlement on the Fortress Hill was completely surrounded by a 4.5 m high wall, provided with small neat towers, and protected by guild craftsmen. The result was a strong medieval fortified town.
2. The first addition was made in the 15th century, a 3-4 m high wall made out of rock and brick masonry. Since the 15th century, the old walls of the site and the towers were modified by increasing their height and changing the architectural forms. The new medieval fortifications required at least two mandatory elements: a large and continuous precinct, and a fortified refuge or citadel, in which defenders could withdraw for a last resistance. In the case of Sighișoara, this system has a third component: a natural moat represented by the creek of the river Șaeș and the riverbed of Târnava Mare.
In 1625, various portions of the fortification belt were renovated. In 1679, the guard roads were rebuilt.
3. The second addition was made out of bricks and it is only partially preserved.
In the 15th and 16th centuries, the defense system was increased. Traces of these phases of evolution can be seen on the section of wall that descends from the Rope Makers (*Frânghierilor*) Tower to the Butchers (*Măcelarilor*) Tower, which is the best-kept part of the 8-10 m high wall.
In the first half of the 17th century, some parts of the precinct wall were raised by a further 1 meter. New walls were made of brick. Therefore, in the 16th and 17th centuries, Sighișoara became one of the strongest cities from Sibiu Province. The city was admired for its beauty and coveted by the Princes of Transylvania. It was the age of glory of the fortifications, with 15 defense towers, 5 artillery bastions and 2 towers, which protected the main gates. Today (2007), only nine towers and two bastions are still standing.

Several sieges affected the structural integrity of the walls, which were repaired in time. Some of the demolished parts have not been rebuilt, such as the *Castaldo Bastion* and the adjacent walls.

In 1848, ditches and earth walls strengthen the city fortifications. In 1858, the part of the wall that runs between the Furriers (*Cojocarilor*) Tower and the Tailors (*Croitorilor*) Tower, together with the Weavers (*Țesătorilor*) Tower that existed on this section of the wall, have been partially demolished, and the material was used to pave the streets and squares of the Fortress. The part of the wall that ran between the Town Hall and the Clock Tower (*Turnul cu Ceas*) has also been demolished, and kept only as a parapet. The only section of this wall that is still standing is the one that is integrated into the Western

part of the Blacksmiths (*Fierarilor*) Tower. This was identified when the exterior surface of the tower was researched in order to be restored. Some throwing holes were also marked out with this occasion.

A series of consolidation and repair works have been made in the period of 1990-2000.

The fortress wall, due to its continuous degradation, presents a high risk of losing its stability and therefore requires immediate interventions.

The city wall, which has a length of about 930 m, with heights ranging from 2 m to 10 m, was researched in 25 sections.

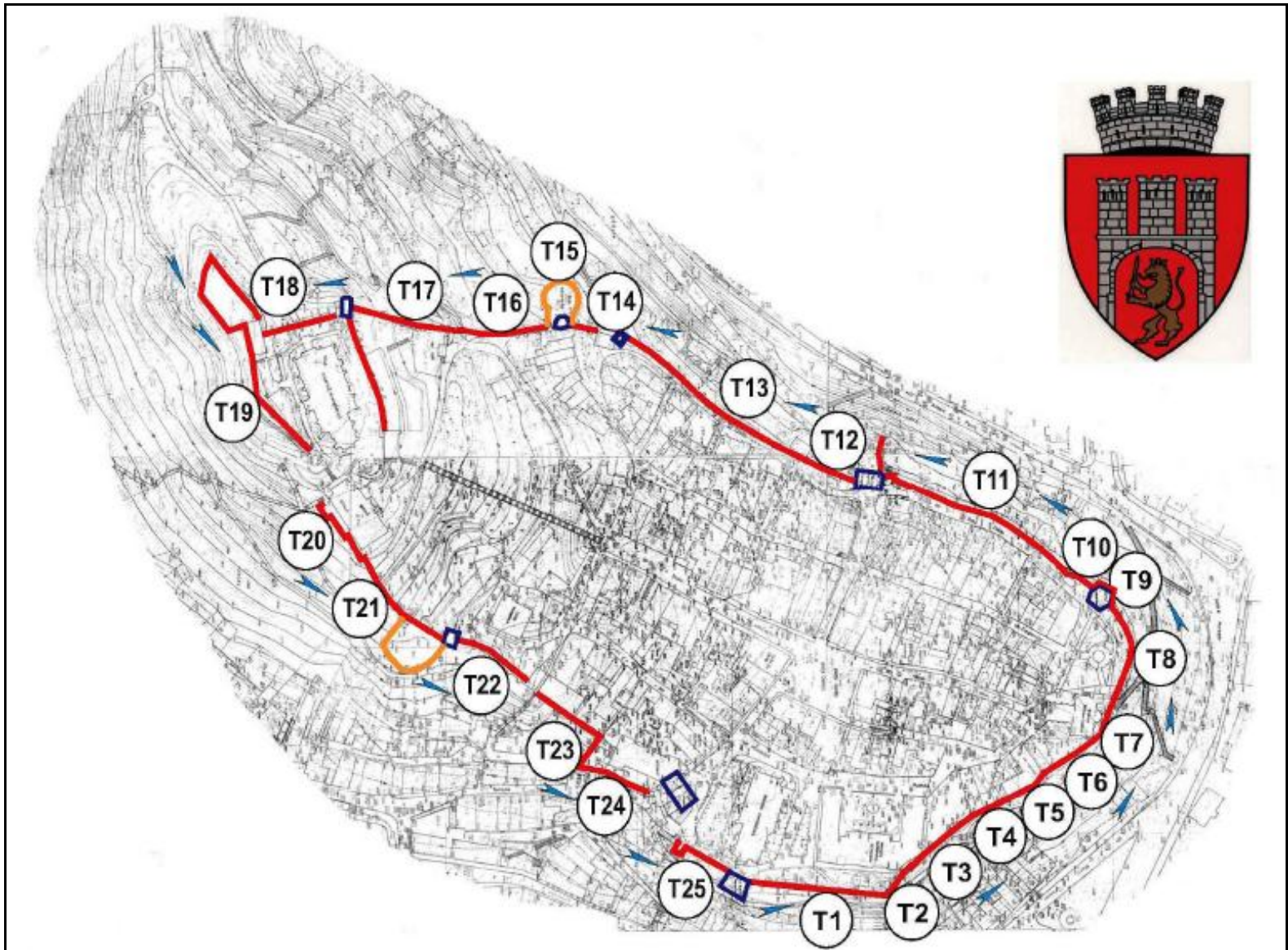


Fig.3. The fortress wall – Planimetric scheme of the research sections, 2004-2007

Section 1:

The wall is made of dry stone masonry, and stone and brick masonry bound with lime mortar. The façade is flat and high, with iron railings at the top. There are visible stages of reconstruction and vertical extensions. This section of the wall presents traces of water infiltrations at base and median level. In 2007, building works started on this section.

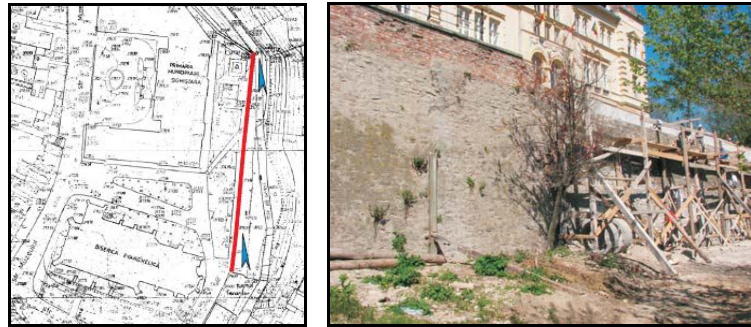


Fig.4. The fortress wall –Section 1, Plan and image, 2007

Sections 2, 3, 4 and 5:

The wall is made of dry stone masonry and stone and brick masonry bound with lime mortar.

The façade with average height has parts that were later incorporated into buildings erected next to the wall. This section of the wall shows dislocation of building material generally at the base of the wall. There are visible stages of reconstruction and vertical extensions.



Fig.5. The fortress wall – Section 2, 3, 4, and 5, Plan and image, 2007

Sections 6, 7 and 8:

The wall is made of dry stone masonry and stone and brick masonry bound with lime mortar. The flat façade with average height shows traces of water infiltrations and spontaneous vegetation. On the top part of the façade, there is a visible vertical extension made of brick.

Sections 9 and 10:

The wall is made of dry stone masonry and stone and brick masonry bound with lime mortar.

The wall presents bumps, traces of unequal settlements and major water infiltrations, spontaneous vegetation on large areas, and plaster dislocations. The top of the wall is covered with brick.

This section requires maintenance.



Fig.6. The fortress wall – Section 9 and 10, Plan and image, 2007

Section 11:

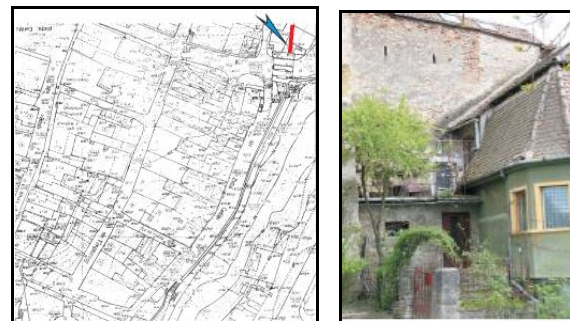
The wall is made of dry stone masonry and stone and brick masonry bound with lime mortar. The façade has a relatively flat surface. The top of the wall is covered with ceramic tiles. This section is relatively in a good condition, but the cleaning of vegetation is needed.



**Fig.7. The fortress wall – Section 11,
Plan and image, 2007**

Section 12:

The wall is made of dry stone masonry and stone and brick masonry bound with lime mortar. The façade has a relatively flat surface. The top of the wall is covered with ceramic tiles. The wall has a height of about 10-12m and it is partially integrated into buildings. Shooting holes on top are preserved. The elevation of the wall has portions with detached plaster and it is free from infiltrations or vegetation.



**Fig.8. The fortress wall – Section 12,
Plan and image, 2007**

Section 13:

The wall is made of dry stone masonry and stone and brick masonry bound with lime mortar. Several portions (irregular shape) of the wall have collapsed at different times, due to lack of maintenance (systematic loss of cohesion of the binder under the action of rainfall). This section of the wall is presently abandoned. One can see the various consolidation attempts, but in the absence of a major intervention, other displacements and collapses of the wall occurred. The preserved parts present cracks in the joints of the materials (stone - brick), bumps and traces of infiltration and vegetation.



**Fig.9. The fortress wall – Section 13,
Plan and images, 2007**

Sections 14 and 15:

The wall is made of stone and brick masonry bound with lime mortar.

In this section there is an access known as "Törle" (in German small door). Much of this portion was protected by a potting house. The elevation shows dislocated areas and degradations, especially at the base level.

The Butchers Bastion – is treated in the Objective File of Butchers' Tower.



Fig.10. The fortress wall – Section 14 and 15, Plan and images, 2007

Sections 16 and 17:

The wall is made of stone and brick masonry bound with lime mortar. The wall is wider at the bottom, for defensive reasons and in order to support the watch road (similar to the Archer Gallery). There are several bumps and a large part collapsed due to lack of maintenance and the loss of cohesion of the binder material under the systematic action of rain. The watch road is destroyed, especially at the top. These sections of the wall are now abandoned. The two sections are separated from each other by the gateway to the Evangelical Cemetery, this portion being the only one, which has suffered minimum maintenance works.



Fig.11. The fortress wall – Section 16 and 17, Plans and images, 2007

Section 18:

The wall is made of dry stone masonry and stone and brick masonry bound with lime mortar. The section that is part of the Castaldo Bastion has an average height and is covered by abundant vegetation. On the upper part, there is a 2m high protective mesh fence. The face of the wall is made of stone without plastering.

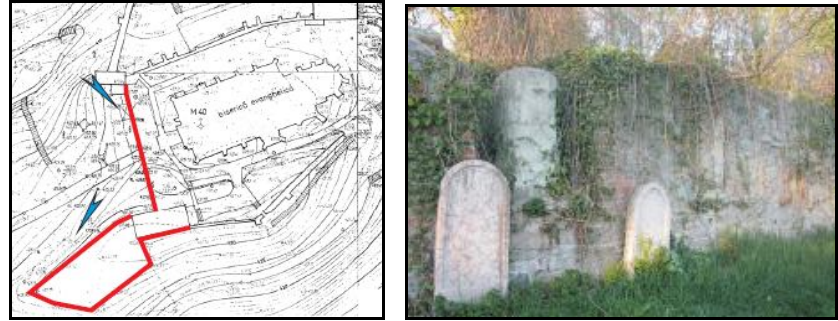


Fig.12. The fortress wall – Section 18, Plan and image, 2007

Section 19:

The wall is made of stone and brick masonry bound with lime mortar. The face of the wall is made of stone and it is plastered. This part of the wall has a pedestrian gate crowned by an arch that marks the access. There is significant degradation at the top of the wall. At the base of the wall, there is a thickening - a sign of a previous phase of construction. There are visible infiltrations at the median level and excess vegetation. On the outside of the precinct, there are massive buttresses. Plaster is decayed and there are major dislocations in the masonry.

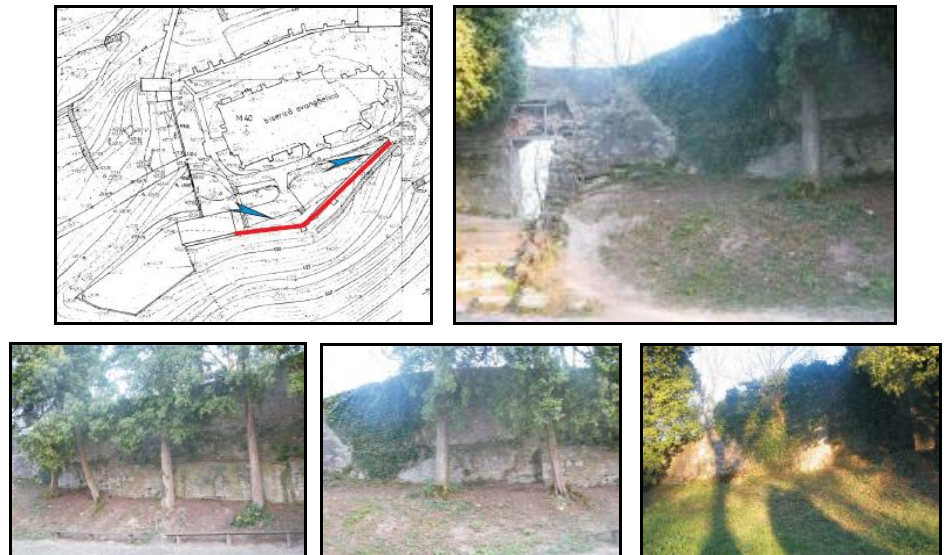


Fig.13. The fortress wall – Section 19, Plan and images, 2007

Section 20:

On the outside of the precinct, the wall is made of stone and brick masonry bound with lime mortar. On the inside of the precinct, the face of the wall is made of brick. This portion of the wall was rebuilt, with a lower height. On the outside of the precinct, the wall presents cracks, dislocation of stones, plaster bumps, local collapse, and abundant vegetation.



Fig.14. The fortress wall – Section 20, Plan and image, 2007

Section 21:

The wall is made of stone and brick masonry bound with lime mortar.

This section of the wall has great height and is located on a steep slope. The top of the wall has collapsed. In the area of contact with the ground, there are bumps, infiltrations, and vegetation. Large areas of plaster are fallen.

One can see traces of successive reconstructions in the immediate vicinity of the Tin Tower.

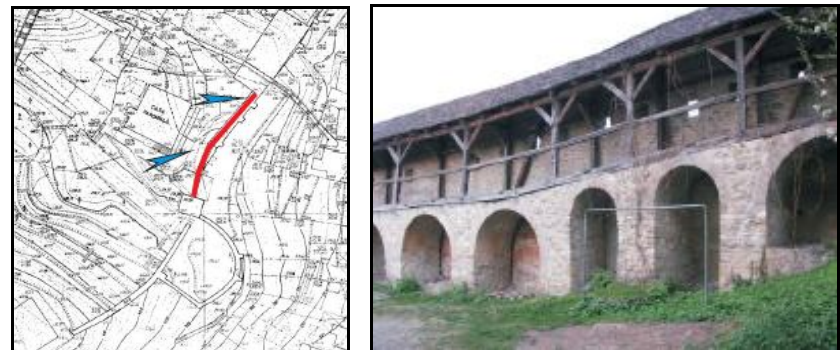
This part includes access to the Tin Bastion.



***Fig.15. The fortress wall – Section 21,
Plan and images, 2007***

Section 22:

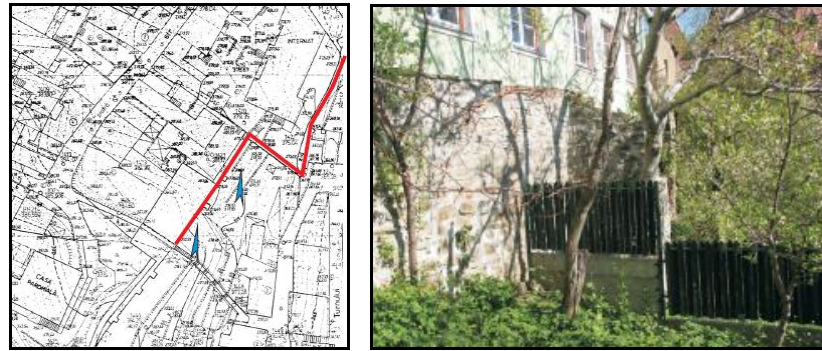
The wall is made of stone and brick masonry bound with lime mortar without plaster. This portion of the wall is doubled with masonry arches that support a wooden superstructure of a gallery with tile covering – the Archers Gallery. At the top, the wall is equipped with shooting holes. At the bottom, under the arches, the face of the wall is made of masonry or brick, left apparent or plastered.



***Fig.16. The fortress wall – Section 22,
Plan and image, 2007***

Section 23:

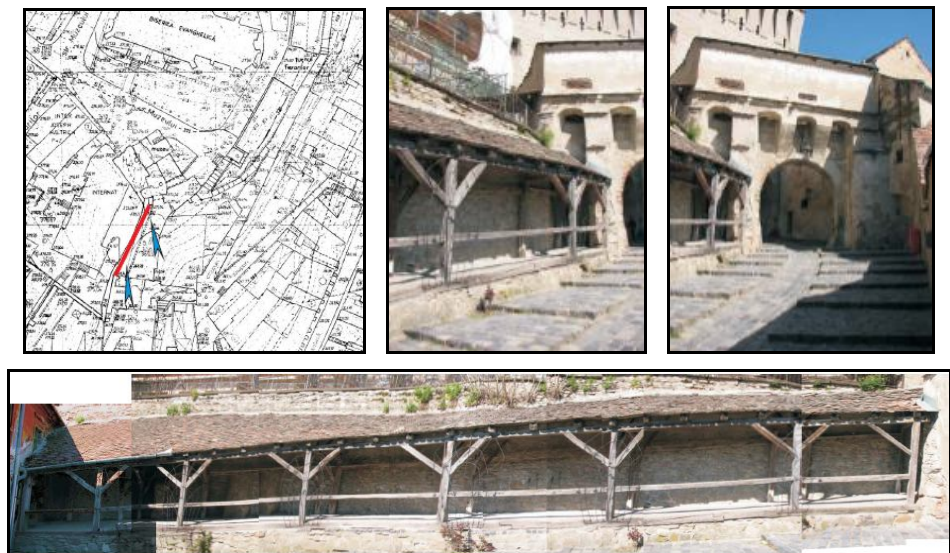
The wall is made of stone and brick masonry bound with lime mortar. Portions of this wall are surprisingly well preserved. The traces of consoles, which sustained the former watch road, still can be seen. Part of this section is embodied in a building; the rest having a greater height is still preserved. At the top, the wall has a ceramic cover. The face of wall presents infiltrations, vegetation and bumps on the bottom. The plaster is fallen on large portions.



**Fig.17. The fortress wall – Section 23,
Plan and image, 2007**

Section 24:

The wall is made of stone on the bottom, and brick masonry bound with lime mortar, plastered, on the top – traces of a vertical extension phase. This section has an average height. On the exterior, the wall is doubled with the Elderly Ladies Gallery - a wooden structure with ceramic roofing. An iron railing protected the top of the wall. On the inner sidewall, height is very small, due to large difference in level between the inside and outside; this caused the appearance of vegetation at the top of the wall.



**Fig.18. The fortress wall – Section 24,
Plan and images, 2007**

Section 25:

The wall is made of stone and brick masonry bound with lime mortar. The wall presents portions of variable height, which have been preserved quite well. On the bottom, the wall has some bumps, especially near the Blacksmiths Tower, where the wall is higher. There are portions of vegetation and fallen plaster.



Fig.19. Zones that present a high risk of losing its stability and therefore require immediate interventions, 2004-2007

2.1.2. The fortress towers

THE CLOCK TOWER (Romanian: *Turnul cu Ceas*, German: *Stundturm*), 14th century, 16th century, rebuilt in 1676, repaired in 1774, restored in 1894.

Historical monument, code MS-II-a-A-15805 (part of the ensemble of fortress).

1 Museum Square (Romanian: *Piața Muzeului nr.1*).

This tower marks the main entrance to the fortress and it is the tallest and most imposing of all towers, also being the master tower of the defense system.

It is located on the interior face of the fortress wall with two passing ways, and it housed the City Council until 1556.

The symbol of the public authority is expressed by the four corner spires of the roof, the clock with wooden puppets, and the weather vane in the shape of a rooster, the gilt sphere, and the two-headed eagle on the top.

The tower was rebuilt in 1676 after the fire, repaired in 1774, and restored in 1894.

Today, the 64 meter high, Clock Tower is housing the city museum, and it dominates the nearby squares: the Hermann Oberth Square, the Museum Square, and the Fortress Square.

The plan of the tower is a 14.00 m x 8.66 m rectangle, with a vaulted ground floor and five floors. The last floor is retired with 1.4 m and surrounded by a timber gallery. The foundations are made of stone, the structure is out of brick and stone, the floors are made of timber, the interior staircases are made of brick and timber, the roof has a timber structure, and the roofing is made out of ceramic plates and tin plates on the spires.

The tower needs consolidation and restoration works especially on the roof structure and the roofing. There are dislocations and vertical cracks on the northeastern and southwestern elevations between the third and fifth floors. On the interior, there are cracks at the fifth, fourth, and third level, extended to the vault of the entrance gate. A biological expertise is needed to be made on the timber structure.

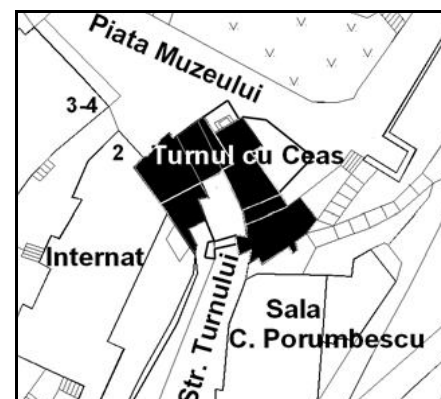


Fig.20. The Clock Tower, plan





Fig.21. The Clock Tower, images, 2004-2007

THE TANNERS TOWER (*Romanian: Turnul Tăbăcarilor, German: Gerberturm*), 13th-14th centuries, 16th century, 19th century.
 Historical monument, code MS-II-a-A-15805 (part of the ensemble of fortress).
 18 Tin Makers Street (*Romanian: Strada Cositorarilor nr. 18*).



Fig.22. The Tanners Tower, plan and images, 2004-2007

It is located on the Southeastern part of the fortress, to the West from the Clock Tower (*Turnul cu Ceas*).

It is a modest-looking tower, a square prism covered with a single sloped roof. The tower was probably built during the 16th century when fortifications were modernized.

The archaic-looking tower was not affected by the fire in 1676.

Neither the tower nor the boarding school that is next to it, with a pedestrian passage added to it in the 19th century, is in use today.

There are no visible degradations, only dislocated plasters.

THE TIN-MAKERS TOWER (*Romanian: Turnul Cositorarilor, German: Zinngiesserturm*) and BASTION, 14th century (tower), 1583 (bastion). Historical monument, code MS-II-a-A-15805 (part of the ensemble of fortress).

11 Tin Makers Street (*Romanian: Strada Cositorarilor nr. 11*).

The tower is located on the southern part of the fortress wall and it is overlooking the Lower Town.

It is located on the interior face of the fortress wall and it has five differently shaped floors: the first two floors have a rectangular, but almost square plan; the next two floors have pentagonal plans, while the last floor was built on masonry cantilevers and has a hexagonal plan with bevelled corners, gothic shooting holes in the shape of upside down keyholes and small openings.

The masonry is made out of stone for the first four floors and of brick for the last floor. The first floor is covered with a brick barrel vault. The slab over the second and third floor is made of timber beams and boards, over which on the third floor there is brick flooring.

The fourth floor is covered with a system of irregular intersected vaults, with a flat section in the centre. The roof structure is made of massive timber pieces.

In 1583, a bastion was erected nearby the tower, which today is filled up with earth and transformed into a garden.

From the structural point of view, the tower and the bastion are in an extremely fragile state, close to collapse, the access to the tower being closed.

The main degradations, visible from both inside and outside, are the almost vertical cracks that run in the area of the openings. Typically, these cracks appear on the outside of the fifth floor, from the cornice to the level of the *machiculis* sustained by brick cantilevers. The tower is separated into vertical segments starting from its upper part, having an additional swelling tendency at the vault over the fourth floor. There are local dislocations of the masonry, probably due to the settling of the ground. The roof structure needs major replacements and the roof tiles are decayed and favor the infiltration of rain.

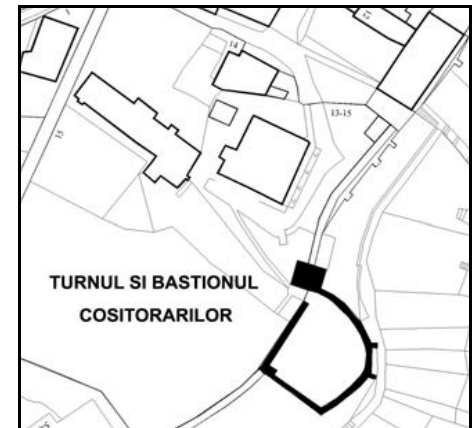


Fig.23. The Tin-Makers Tower, plan



Fig.24. The Tin-Makers Tower, images, 2004-2007

THE ROPE MAKERS TOWER (*Romanian: Turnul Frânghierilor, German: Seilerturm*), 14th-16th centuries, rebuilt in 1630, new building in 19th century
 Historical monument, code MS-II-a-A-15805 (part of the ensemble of fortress)

8 Staircase Street (*Romanian: Strada Scării nr.8*)

It is located on the interior face of the fortress wall, on the northeastern corner of the precinct of the Church on the Hill, on the battlements of the old wall, visible at the first floor. The tower has a square plan and four floors. The masonry is made of stone, the window openings that were later added have brick frames; there is a small number of rectangular openings, some of them being walled in.

In the 19th century, a new building was added to the tower and the entire construction was turned into the home of the Evangelical Cemetery's keeper. Today the ground level corresponds to the towers second floor.

The tower has a wide vertical fissure on the northern elevation, decayed plaster and medium degradations on the roof.

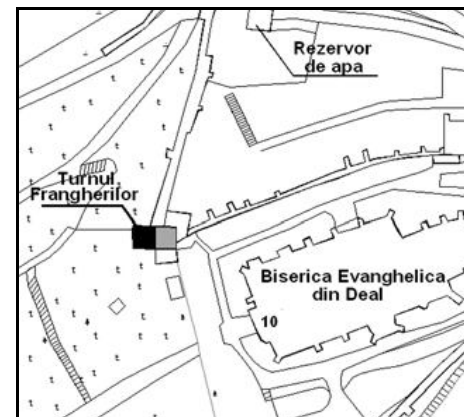


Fig.25. The Rope Makers Tower, plan



Fig.26. The Tin-Makers Tower, images, 2004-2007

THE BUTCHERS TOWER and the BASTION (Castaldo) (*Romanian: Turnul și Bastionul Măcelarilor, German: Fleischerturm und Fleischerbaistei*), 16th-17th centuries.

Historical monument, code MS-II-a-A-15805 (part of the ensemble of fortress).

15 Furriers Street (*Romanian: Strada Cojocarilor nr. 15*).

Situated on the northwestern part of the fortress, it is protecting together with the *Furriers (Cojocarilor) Tower* the *Törle Entrance*. The tower, situated on the exterior side of the fortress wall, has a hexagonal plan and five floors.

The last two floors, made of brick, were added at the time when the oval bastion was built in front of the tower.

There are three levels of keyhole shaped or rectangular embrasures, and its high roof has a pyramidal shape. The fire did not affect the tower in 1676.

The timber roof structure and the roof tiles need reparations and replacements.

Today the tower is not in use due to its advanced state of degradation.

There are fissures and cracks at the openings, dislocated plaster, and the mortar is washed out of the masonry. The bastion has a crack that runs along its whole height.

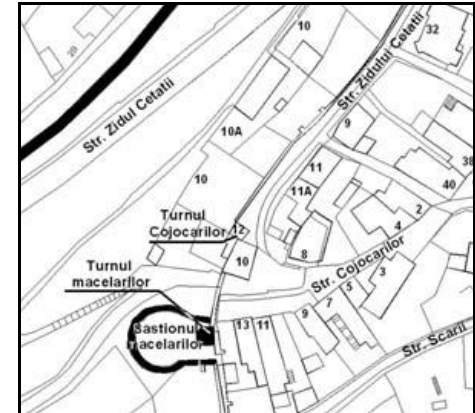


Fig.27. The Butchers Tower and the (Castaldo) Bastion, plan



Fig.28. The Butchers Tower and the (Castaldo) Bastion, images, 2004-2007

THE FURRIERS TOWER (*Romanian: Turnul Cojocarilor, German: Kürschnerturm*), 1484, rebuilt in 1679. Historical monument, code MS-II-a-A-15805 (part of the ensemble of fortress). 12 Furrier Street (*Romanian: Strada Cojocarilor nr. 12*).

The tower is located on the exterior face of the wall on the northwestern part of the fortress, next to the Butchers Tower. There is a small opening in the wall between these two towers called *Törle*.

This is one of the old towers that are mentioned in 1484, and it appears on Honterus' map in 1532.

It has a square plan, four floors, and the top floor lies on masonry cantilevers and has fuel oil throwers and rectangular and gothic loop-holes. The tower was destroyed in the fire in 1676 and rebuilt in 1679.

The foundations are made of stone; the masonry is made of stone and brick and the roof has timber structure and ceramic roof tiles.

Today the tower is not in use and needs general repair works.

At the bottom of the tower, repairs have been made with cement plaster, at the back of which it is possible to have degradations. There are cracks on the upper part of the tower, at the cornice level.

The roof structure and the roof tiles are in an advanced state of decay. The arch above the entrance to the Fortress that is next to the tower has a typical crack in the centre.

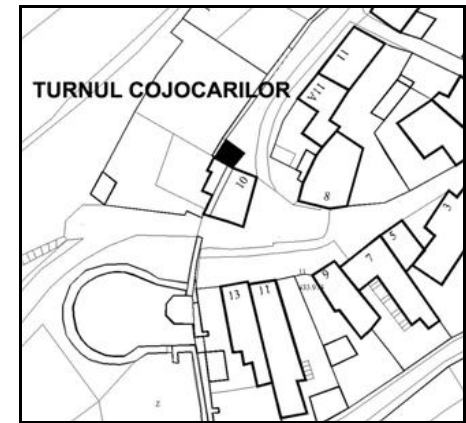


Fig.29. The Furriers Tower, plan



Fig.30. The Butchers Tower, images, 2004-2007

THE TAILORS TOWER (*Romanian: Turnul Croitorilor, German: Schneiderturm*) and the FORMER BARBICAN, 14th century, rebuilt after 1676.

Historical monument, code MS-II-a-A-15805 (part of the ensemble of fortress).

7 Fortress Wall Street (*Romanian: Strada Zidul Cetății nr. 7*).

It is an interior tower and an entrance, situated on the northwestern side of the fortress. The exterior gate was protected by a barbican, attached to the fortress wall and the access was strengthened with two additional gateways. From the old barbican, there are only some pieces of wall left. The tower has a rectangular plan and three levels. On the first level there are two rib vaulted tall gates keeping the holes of the ancient fallen-gates.

After the fire in 1676, the upper floors were rebuilt out of bricks, with timber floors, with loopholes and throwing holes, with a relatively tall roof with four slopes.

The foundations are made of stone; the masonry is made of stone and brick and the roof has timber structure and ceramic roof tiles.

The tower has an ample dislocation on its entire elevation – from the cornice to the entrance vault, and further to the foundations. The roof tiles have medium degradations.

The tower was used for the needs of the town and also as a storage place, but currently its precarious state makes it unsafe to use and visit. Today, the two gates permit the access of cars into the fortress, creating vibrations in the structure.

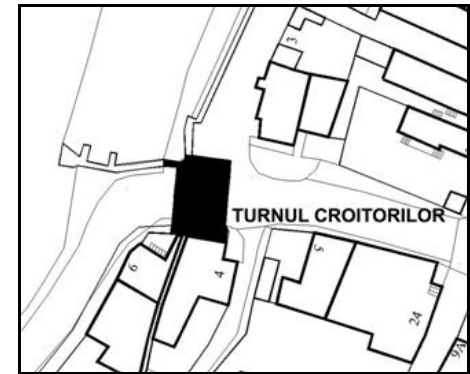


Fig.31. The Tailors Tower, plan



Fig.32. The Tailors Tower, images, 2004-2007



Fig.33. The Tailors Tower, interior details, 2004-2007

THE SHOEMAKERS TOWER (*Romanian: Turnul Cizmarilor, German: Schusterturm*), 15th-16th centuries, rebuilt in 1681, bastion built in 17th century.

Historical monument, code MS-II-a-A-15805 (part of the ensemble of fortress).

2 Fortress Wall Street (*Romanian: Strada Zidul Cetății nr. 2*).

It is an interior tower placed in an important strategic location, in the northeastern corner of the Fortress. It is probably one of the first towers. In the 17th century, a bastion was built to the northeast of the tower, towards the *Locksmiths (Lăcătușilor) Tower*, pulled down in 1894.

The present aspect of the tower, with a hexagonal plan, with a basement level and two floors, with rectangular embrasures and throwing holes, and its height, is a consequence of the rebuilding of the tower in 1681, after the fire in 1676.

The foundations are made of stone; the masonry is made of stone and brick and the roof has timber structure and ceramic roof tiles, the timber slabs have severe degradations. The pyramidal tall roof has two watch towers, one to the north and one to the south.

In the modern era the tower was used as the towns archive; today it accommodates a local radio station. The interior space of the tower was refurbished and redecorated, and today it houses a local radio station.

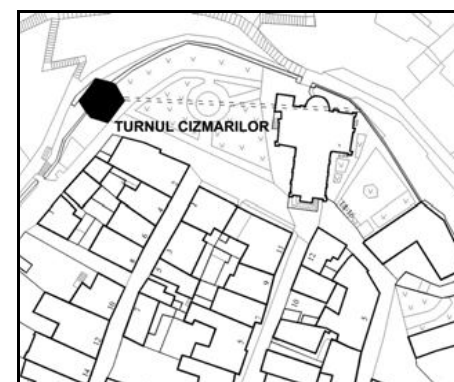


Fig.34. The Shoemakers Tower, plan

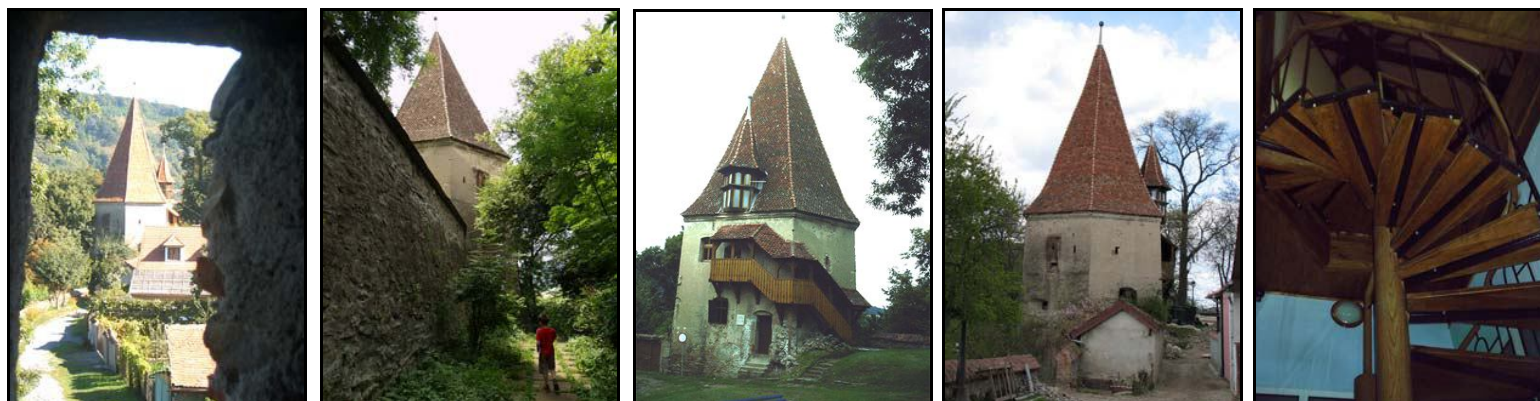


Fig.35. The Shoemakers Tower, images, 2004-2007

THE BLACKSMITHS TOWER (*Romanian: Turnul Fierarilor, German: Schmiedturm*), 1631, repaired after 1676.

Historical monument, code MS-II-a-A-15805 (part of the ensemble of fortress).

9 Museum Square Street (*Romanian: Strada Piața Muzeului nr. 9*).

It is located on the exterior face of the wall on the southeastern part of the fortress in front of the former Dominican Monastery. It has a rectangular plan, three floors and the access is made through the upper floor.

It was built in 1631 in the place of the *Barbers (Bărbierilor) Tower*, after the southeastern wall was reinforced with an earth mound. It was repaired after the fire in 1676.

The tower was built out of stone and brick, has three floors with loopholes.

The cantilevered upper floor has a series of rectangular openings with the sides slanted so that they are wider on the inside than on the outside.

The consolidation and restoration works were made with PHARE funds and it was included in the Cultural Heritage Programme of the WORLD BANK. After its restoration, the tower will house the *Tower Theatre*.

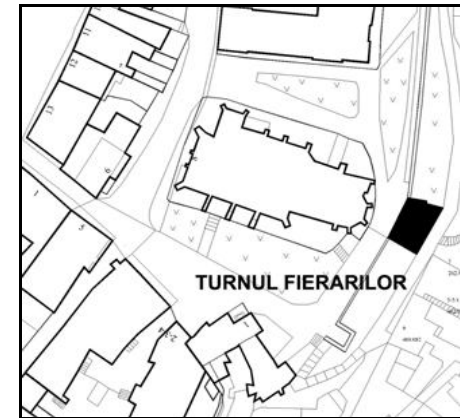


Fig.36. The Blacksmiths Tower, plan



Fig.37. The Blacksmiths Tower, images, 2004-2007

2.2. The religious buildings

THE EVANGELICAL CHURCH ON THE HILL (*Romanian: Biserica din Deal, German: Bergkirche*), 13th- 16th centuries, rebuilt after 1704 and 1833, restored in 1934 and in 1992-2004. Historical monument, code MS-II-m-A-15974.

10 Staircase Street (*Romanian: Strada Scării nr.10*).

The Evangelical Church on the Hill, dedicated to Saint Nicholas, is the most important religious monument of Sighișoara, the third biggest church of Transylvania, representing the Transylvanian Gothic style.

The church is situated on the top of the School Hill and it is overlooking the landscape around it.

The church was built in several stages: between the 13th century and the 16th century. The initial church, with a narrow nave, was transformed into a hall church between 1429 and 1525, being under the influence of the German school of architecture. The Romanesque style was replaced with the Gothic style, considered more appropriate to the universal aspirations of Catholicism. The roof and the belfry have been rebuilt after the fire set by the *kuruc* (anti-Habsburg Hungarian revolutionaries) in 1704, and after the earthquake in 1838 the choir's destroyed vaults have been replaced with timber imitations, and the hall's vaults were partially replaced with brick ones.

The interior of the church owes its present aspect to the restorations from 1934, which brought to light the old frescos dating in 1484, covered with lime dating in 1776.

The current building is a hall-type church with three naves that are almost equal in height, covered with gothic net vaults. The western tower was erected during the first building stage and had initially a defensive role. Later on, the tower was built into the side aisles and partially covered by the double-sloped massive roof of the hall. The oblong choir built on top of a Romanesque crypt has two spans and a polygonal apse with five sides. On the southern part, there is the two-storey sacristy and the entrance portico. The stone decorations of the elevation, the window frames, the porch, and the buttresses decorated with canopies and sculptures reflect the stylistic influences of the time that came from Central Europe. Inside the church there is a remarkable ensemble of gothic and renaissance frescoes (14th-15th centuries), a representative series of funeral monuments (16th-17th centuries), artworks carved in stone – a gothic tabernacle (15th-16th centuries), a holy water holder (15th century) and a pulpit (15th century), medieval furniture (15th-16th centuries) and several gothic retable.

During the 20th century, because of the massive immigration of the Saxon community from Sighișoara, a general phenomenon in Transylvania, the church diminished religious activity, used only temporarily. Without parishioners, a slow but constant decay was produced. Cracks started to appear on the walls and vaults and the roof has started to deteriorate – biologically and physically.

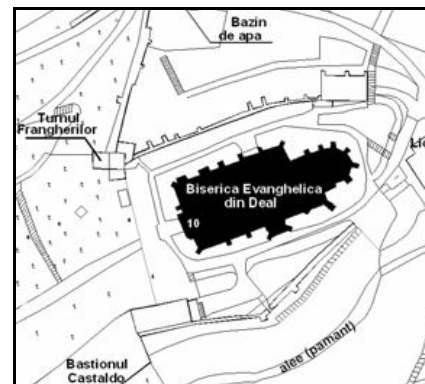


Fig.38. The Evangelical Church on the Hill, plan

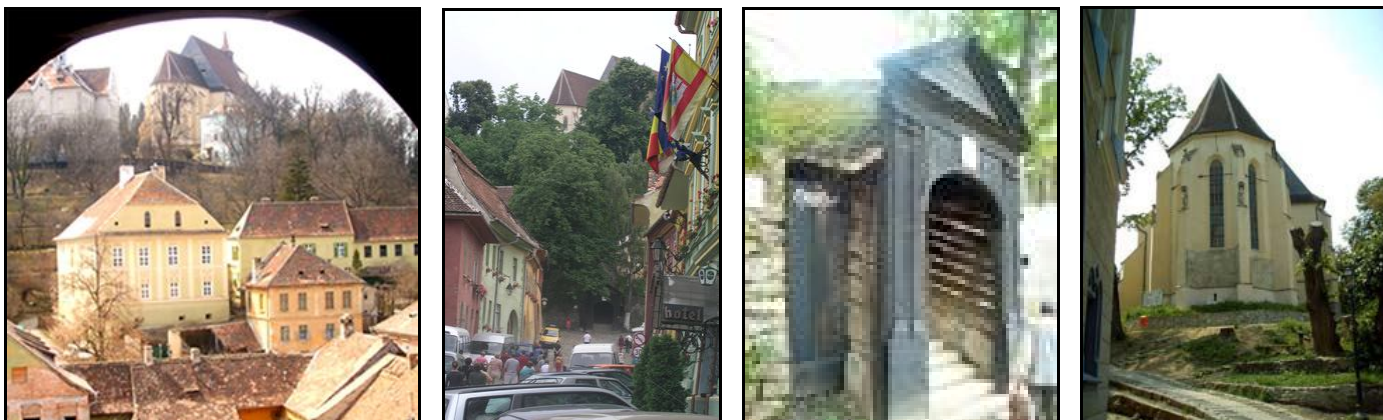


Fig.39. The Evangelical Church on the Hill, images, 2004-2007

Between 1992 and 2004, ample restoration works have been initiated on the church, co-financed by the *Ministry of Culture* and the *Messerschmitt München Foundation*. The structural interventions are partly reversible and completely invisible:

- consolidation of the structure by introducing metallic bars into holes drilled into the walls
- consolidation of the vaults with metallic laminated profiles anchored into the perimeter walls and supported by the columns of the hall
- repair and consolidation of the roof structure and renewal of the roofing
- re-plastering of the facades and painting it into light ochre
- restoration of the choir sculptures and of the gothic stone works
- restoration of the frescoes
- restoration of the furniture, paving of the hall with stone slabs
- rehabilitation of the surrounding area by the renewal of the stone paving and creating an exterior sewage system that collects the rain water and eliminates humidity

Ample archeological research has been made together with these works, inside and outside the church, which contributed to the clarification of the different building stages.

In addition, the *Church on the Hill* has been given a new function. The religious function has been completed with the *Museum of Saxon Art and the Romanian-Saxon Cultural Centre*, giving it a new life. This will certainly contribute to the revitalization of the Historic Centre of Sighișoara.

The team that carried out this remarkable restoration and consolidation of the church together with its adaptation to the new function of museum and cultural centre, has won in 2004 one of the five important prizes (10.000 Euro) of the *European Union Prize for Cultural Heritage* at the Architectural Heritage category, through the European Committee Program launched in 2002. *Europa Nostra* was selected as the organization responsible for this program, in order to recognize the high quality in the field of cultural heritage.

At present (2007), the following works are still necessary to be made: restoration of the exterior frescoes in the altar area, restoration of the interior frescoes under the tribune.



Fig.40. The Evangelical Church on the Hill, scale model of the fortress, 2004

THE CHURCH OF THE FORMER DOMINICAN MONASTERY (*German: Klosterkirche*), TODAY THE EVANGELIC CHURCH, 13th century (1298 - mentioned in documents), transformed in 1483-1515, partial rebuilt after 1676, 1804, 1886, restoration in 1928-1929.

Historical monument, code MS-II-m-A-15936.

8 Museum Square Street (*Romanian: Strada Piața Muzeului nr.8*),

The *Church of the Monastery*, dedicated to Virgin Mary, is located near the *Clock Tower*. It is the second important gothic monument of the town. It dates back to the second half of the 13th century – confirmed in documents from 1298.

It was built as the *Church of the Dominican Monastery*, part of one of the two monasteries of the *Dominican Order* that occupied the northeastern side of the Fortress Hill plane. After 1550, when the Saxons switched to Protestantism, the church became the *Parish church of the Saxon community* (Evangelic Church) and the ensemble of the *Dominican Order* was turned into the town hall. After the fire in 1676, the monastery and the church were restored and partially rebuilt. Between 1886 and 1888, the monastic buildings were almost entirely demolished to make place for the *Palace of the Târnava Mare County*, the present Town Hall.

The gothic volume of the *Church of the Monastery* dates from 1483-1515, when it was transformed into a hall-type church. After the great fire in 1676, changes were made to the interior that gave the church a baroque style. At the restoration in 1928-1929, the old balconies and the gallery were abolished.

The church is a monumental hall with late gothic architectural elements that preserves on its northern side the corridor of the old monastery. On the southern side, after the medieval buildings were demolished, three special buttresses were added to the church – three vertical columns having rectangular sections that ended in flying buttresses. The three spans of the nave have the same height and the vaults were rebuilt after the fire in 1676. The choir consists of three spans: a pentagonal one that preserves the initial gothic rib vaulting and two rectangular ones with cross vaulting.

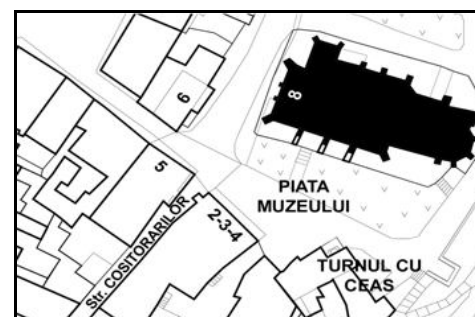


Fig.41. The Evangelic Church, plan

The monumental character of the church is given by the tall roof and its great pinion. The western façade is dominated by the steep triangular gable, with a typical composition for a monastery – three gothic windows and a portal with gothic section. The rhythm of the undecorated elevations is given by the gothic window frames.

The church preserves a baroque altar from 1680, a bronze font made in the 15th century, a gothic and a renaissance frame, a collection of oriental carpets – 39 Anatolian ones that decorate the northern columns and banisters.

Presently (2007), the state of the exterior of the church, with water infiltrations, missing plaster and exfoliated areas, requires the re-plastering of the entire building. The works are in process, financed by the Evangelic Parish. Before the beginning of the execution works, archeological and façade research has been made.



Fig.42. The Evangelic Church on the Hill, works in process, 2005

THE RUINS OF THE FIRST PARISH CHURCH, 14th century, 16th-17th centuries.

Historical monument, code MS-II-s-A-15806.

The Tin Makers Street (*Romanian: Strada Cositorarilor*) - without number, corner School Street (*Strada Școlii*).

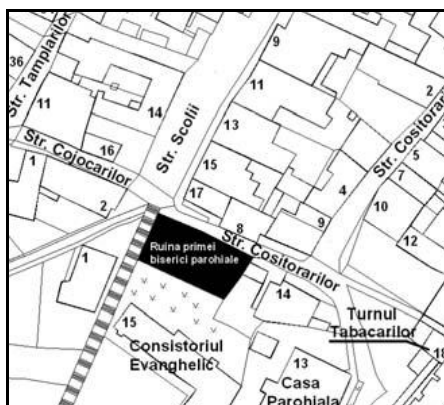


Fig.43. The ruins of the first parish church, plan and images, 2007

The walls that exist between the *Covered Staircase (Students Staircase)* and the *Parish House*, in the garden of the *Evangelical Church District Consistory*, at the bottom of the *School Hill*, belong to a gothic church. The church had a short polygonal altar, with six buttresses, and a rectangular nave with eight buttresses, that was approximately 26 m long.

Presumably, this stone church dates back to the 14th-15th century and it was used as a parish church in the period when the *Church on the Hill* was transformed from a Romanesque building into a gothic one. Between the 16th-17th centuries, the old church began to be used as a cemetery chapel, as it was located next to the oldest medieval cemetery of the Fortress.

Today only ruins of the exterior stonewall and a small number of buttresses can be seen. These ruins are not marked nor signaled in any way and conservation and protection works are needed to be made.

THE ROMAN-CATHOLIC CHURCH

14-16 Bastion Street (*Romanian: Strada Bastionului nr.14-16*)



Fig.44. The Romano-catholic Church, plan and images, 2007

The Church was erected on the place of the former *Clarisa Monastery*, in the northern end of the Fortress, close to the *Shoemakers (Cizmarilor) Tower*. In 1894 the old Franciscan church that used to be the catholic parish church was demolished together with the *Locksmiths (Lăcătușilor) Tower*, in order to make place for the current larger Catholic Church.

H. Letz architect, who used Italianized neo-Gothic and neo-Romanesque elements, designed the building. The church has a Latin cross plan, a wide nave, a long semicircular apse, and a transept. Near the choir, there is a belfry-like, tall tower. The openings are wide, the portal is neo-Romanesque, and the main façade and the transept are provided with rose windows.

The church was built in the eclectic style, characteristic to the époque, and its silhouette reminds of the volumetric accents of the former buildings.

In 1984, after the fire of 1983, the interior was redone and recently the whole exterior church was refinished.

List and source illustrations³:

Fig.1. Historic Centre of Sighișoara, the UNESCO protected area, plan, and aerial view

Source 2

Fig.2.The fortress fortifications - Planimetric scheme

Source 1

Fig.3.The fortress wall – Planimetric scheme of the research sections, 2004-2007

Source 1

Fig.4.The fortress wall – Section 1, Plan and image, 2007

Source 1

Fig.5.The fortress wall – Section 2, 3, 4, and 5, Plan and image, 2007

Source 1

Fig.6.The fortress wall – Section 9 and 10, Plan and image, 2007

Source 1

Fig.7.The fortress wall – Section 11, Plan and image, 2007

Source 1

Fig.8.The fortress wall – Section 11, Plan and image, 2007

Source 1

Fig.9.The fortress wall – Section 13, Plan and images, 2007

Source 1

Fig.10.The fortress wall – Section 14 and 15, Plan and images, 2007

Source 1

Fig.11.The fortress wall – Section 16 and 17, Plans and images, 2007

Source 1

Fig.12.The fortress wall – Section 18, Plan and image, 2007

Source 1

Fig.13.The fortress wall – Section 19, Plan and images, 2007

Source 1

Fig.14.The fortress wall – Section 20, Plan and image, 2007

Source 1

Fig.15.The fortress wall – Section 21, Plan and images, 2007

Source 1

Fig.16.The fortress wall – Section 22, Plan and image, 2007

Source 1

Fig.17.The fortress wall – Section 23, Plan and image, 2007

Source 1

Fig.18.The fortress wall – Section 24, Plan and images, 2007

Source 1

Fig.19.Zones that present a high risk of losing its stability and therefore require immediate interventions, 2004-2007

Source 1

Fig.20.The Clock Tower, plan

Source 1

Fig.21.The Clock Tower, images, 2004-2007
Source 1

Fig.22.The Tanners Tower, plan and images, 2004-2007
Source 1

Fig.23.The Tin-Makers Tower, plan
Source 1

Fig.24.The Tin-Makers Tower, images, 2004-2007
Source 1

Fig.25.The Rope Makers Tower, plan
Source 1

Fig.26.The Tin-Makers Tower, images, 2004-2007
Source 1

Fig.27.The Butchers Tower and the (Castaldo) Bastion, plan
Source 1

Fig.28.The Butchers Tower and the (Castaldo) Bastion, images, 2004-2007
Source 1

Fig.29.The Furriers Tower, plan
Source 1

Fig.30.The Butchers Tower, images, 2004-2007
Source 1

Fig.31.The Tailors Tower, plan
Source 1

Fig.32.The Tailors Tower, images, 2004-2007
Source 1

Fig.33.The Tailors Tower, interior details, 2004-2007
Source 1

Fig.34.The Shoemakers Tower, plan
Source 1

Fig.35.The Shoemakers Tower, images, 2004-2007
Source 1

Fig.36.The Blacksmiths Tower, plan
Source 1

Fig.37.The Blacksmiths Tower, images, 2004-2007
Source 1

Fig.38.The Evangelical Church on the Hill, plan
Source 1

Fig.39.The Evangelical Church on the Hill, images, 2004-2007
Sources 1 and 3

Fig.40.The Evangelical Church on the Hill, scale model of the fortress, 2004
Source 3

Fig.41.The Evangelic Church, plan
Source 1

Fig.42.The Evangelic Church on the Hill, works in process, 2005

Source 1

Fig.43.The ruins of the first parish church, plan and images, 2007

Source 1

Fig.44.The Romano-catholic Church, plan and images, 2007

Source 1

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* Spiru Haret University, Faculty of Architecture, Bucharest

¹ Translation: Andreea Biro, Lecturer, Ph.D.c. Arch., Corina Lucescu, Lecturer, Ph.D.c. Arch.

² The whole paper contains the following chapters, divided into two parts, as follows:

PART I

1. General overview of the research

2. The research results:

2.1. *The fortress fortifications*

2.1.1. *The fortress wall*

2.1.2. *The fortress towers*

2.2. *The religious buildings*

PART II

2.3. *The building fund*

2.3.1. *General description:*

2.3.1.1. *Common elements*

2.3.1.2. *Specific elements*

2.3.2. *Current state*

2.3.2.1. *Common elements – the Fortress and the Lower Town*

3. Research conclusions

³ Note: All the figures have only three sources:

Source 1: the archive of the *Architecture Faculty of Spiru Haret University*, The National Program of Restoration 2007, the project *Rehabilitation and revitalization of the Assembly of Sighișoara Fortress, Area included in the World Heritage List, FEASIBILITY STUDY / PART II – building fund and public spaces*, specialized research by the *Faculty of Architecture, Spiru Haret University*, 2007.

Source 2: the archive of the *National Institute for Historical Monuments*, currently *National Institute of Heritage*

Source 3: the archive of *Nits Ltd.*



IMAGES OF THE HOLOCAUST BETWEEN ACCUSATION AND POST-TRAUMATIC RECOVERY

Assist. Lecturer PhDc. Arch. Vlad MITRIC- CIUPE*

Abstract

Starting from the notorious premise that an image tells us more than a thousand words, a photographic synthesis or a history of photographs recording the Jewish tragedy between 1933 and 1945, becomes extremely efficient, both in terms of approach and argumentation. Throughout the historical stages, from the first instances of racial discrimination to the famous final solution, the genocide, photographic testimonials survived, as taken either by the Nazi propaganda or, clandestinely, by the victims themselves, on the one hand and, on the other hand, owed to journalism coverage. Judiciary, these images become evidence both for the prosecution and the defence, but moreover for the realm of the mind and conscience they are key documents for the post-traumatic management of history, respectively for the possible comprehension of an otherwise hard (if at all) comprehensible phenomenon.

Key Words: Holocaust, Jewish, Jews, Tragedy, World War, Nazi, Ghetto, Images, Photography, Trauma, History

The campaign for the annihilation of Jews in Europe, between 1933 and 1945 had several stages. Firstly, Jews were identified, numbered, catalogued,¹ eliminated from social life and subjected to discrimination, stripped of their possessions, both mobile and immobile, then they were sent to concentration camps or ghettos; in the end, it was the genocide. At every stage, the camera was there, as a witness for either the defence or more than often, the prosecution.

1. Propaganda poster (naziposters.com)

In 1930 this photo was largely used in racial scientific manuals aimed at differentiating Jews from Arians. Hitler's coming to power in January 1933 was followed by a series of anti-Semite measures: the vandalizing of Jewish properties, economic boycotts, discriminating legislation, as well as all that followed on a much larger scale after the *Kristallnacht* on 9-10 November 1938. These actions were largely documented especially by journalists in the regime's media. The point of view of the victims was, for obvious reasons, rarely presented. Despite all this, some professional Jewish photographers, such as Avraam Pisarek for instance, continued to work clandestinely and to record the persecution within his community. Images captured by foreigners are rare, although there were some under-cover stories reported and occasionally published. The Contemporary Documentation Jewish Center (CDJC) in Paris actually holds the album of a Dutch amateur photographer who travelled to Germany on



* Assist. Lecturer PhDc. Arch. Vlad Mitric- Ciupe: Spiru Haret University, Faculty of Architecture, Bucharest.

his motorcycle, from Bentheim to Berlin, systematically documenting the anti-Semite posters of the Nazi propaganda.



2. Dachau – Friedrich Bauer

Aside from these discriminatory measures, as of 1933, a policy for the incarceration of the regime's adversaries began, thus eliminating many of them as common criminal "elements", getting rid of political enemies (communists), gays, Jehovah's witnesses, Jews and Gypsies. Up until the war, the concentration camps were presented as testing grounds for new correctional methods and reeducation through labor (Dachau). Far from being secret, these camps actually played a central role in the regime's propaganda. As such, in between 1933 and 1938 Friedrich Bauer reported extensively on the Dachau camps in the Nazi press.

3. Buchenwald – Georg Angeli

Aside from this external iconography there was also a certain activity of photographic documentation (more or less clandestine) from within the more significant camps, each of them having a special image laboratory: identity photos, documentation of current works, visits of Nazi officials and various medical experiments. The beginning of the war did not affect the *status quo* in one bit, perhaps except for the fact that external propaganda ceased. It was no longer a matter of promoting the reeducation of prisoners but a question of hiding their (ultimately forced and slave-like) participation in the war effort. The otherwise scarce media coverage of these issues inside the camps emphasized the productive potential of the prisoners and they were basically aimed at Nazi ranking officials and German industrialists interested in cheap labour force. Despite all this, several clandestine photos were taken by the prisoners, which later became evidence pieces in the Nuremberg trial and elements in the documentation of the Holocaust – Georg Angeli in Buchenwald, Rudolf Cisar in Dachau and others.

4. The Warsaw Ghetto – Joe Heydecker

The war allowed yet another form of concentration, namely ghettoization. Decided on during the Poland invasion, the creation of ghettos began in the winter of 1939-1940. This phenomenon benefited from a substantial photographic coverage from the part of the propaganda photographers,

such as Cusian and Grimm in Warsaw or Hensel and Vandrey in Lublin. Many of their photos presenting the inhabitants of the ghettos as only slightly dirty, sick, withdrawn even, were published in the central media, such as the *Berliner Illustrierte Zeitung* for instance. Quite differently, the secretly captured photos in the Warsaw ghetto, by Joe Heydecker,² a simple assistant in the service of the propaganda, show the terrible conditions in the ghetto. Similarly enlightening and at the same time terrifying photos were taken by Jewish photographers such as Mendel Grossman, a prisoner from Łódź. Particularly distinctive are the colour Agfa photos of the Łódź ghetto, captured in 1940-1941 by a Nazi administrator named Walter Genewein. In the same vein the 54 triumphant photos included in the report of general Stroop regarding the destruction of the Warsaw ghetto in 1943³ are worth mentioning.

5. The Warsaw Ghetto – The Stroop Report

After the invasion of Russia in 1941, the number of Jews under German control grew tremendously. The policy of concentration became unable to be implemented on such a large scale, so a policy of extermination began. During the *Blitzkrieg* towards the East, the Wehrmacht carried out or tolerated a great number of atrocities, but the “main” genocide belonged to a special SS unit (Einsatzgruppen) that was given the mission to execute communist public servants (politicians, commissioners) and Jews.



6. Einsatzgruppen – memorialdelashoah.org

Despite the severe interdictions, many amateur photographers managed to capture images of such executions. Some SS soldiers would pose proudly with the bodies of those they had executed. The matter of the “final solution” for the Jews – systematic extermination – was launched/approved at the Wannsee Conference in January 1942. As of March, the Jews from occupied Europe faced deportations in the concentration camps from Auschwitz-Birkenau, Belzec, Chelmno, Majdanek, Sobibor, Treblinka. Since the “final solution” was supposed to be a secret, these deportations were rarely photographed.





7. Jews deported from Siedlce to Treblinka – Hubert Pfoch, 22 August 1942

Despite all this, several clandestine images exist, such as those captured by Austrian soldier Hubert Pfoch, of a transport meant to reach Treblinka, or such as the official images of the Würzburg Police. The interdiction to take photographs was extremely strict in the concentration camps themselves, only a few images surviving in time of what happened there, such as those taken in Auschwitz in 1944 of a Hungarian Jewish transport. The photos, probably taken by SS soldiers, show the arrival of the trains, the triage of detainees (to the right meant death, to the left meant live), as well as the sanitization and sorting of luggage. In fact, everything is presented in these photos except the actual killings.

Obviously many other photos were taken (witnesses from Auschwitz have spoken of photographs being taken of the gassing process) but they were all destroyed before the concentration camp was liberated. The only images that refer directly to the extermination process were taken in secret by Polish dissidents in Auschwitz, in the summer of 1944. They show a group of women that had been forced to strip naked before being thrown into the gas chambers and the activity of the incineration crew.



8. Incinerations at Auschwitz, unknown author



9. Aerial photo of Auschwitz, 25 August 1944, the 60 Aerial Recognition Squad, British Army – yadvashem.org

At the end of 1944 several American aerial recognition missions render photos of Auschwitz. In the photographs, the barracks of the detainees, the convoys and even the gas chambers were perfectly visible. However, the military analysts of these images were less interested in those details and more concerned with the military importance of an industrial complex in the immediate vicinity of the barracks.

10. Survivors in Buchenwald, Margaret Bourke-White, April 1945

For the Allies, the photographic documentation of the concentration and extermination camps began with their liberation – Auschwitz in January 1945 and as of April, all the rest. While the Russians spoke nothing of the atrocities they had discovered, British and American authorities decided to release the images and the stories to the press. We can speak of three types of photographers involved: photo reporters such as Margaret Bourke-White, Lee Miller and George Rodger; military photographers; and regular soldiers.

The terrible images taken were disseminated on a large scale by the press in the following months. By facilitating this, the British and American strategists were hoping both to validate the war they were involved in, as far as the public was concerned, as if this were necessary, and to prepare the upcoming communication strategies, in the brink of the Cold War. The freeing of the oppressed had already become a political matter.



11. Survivors in Bergen-Belsen, 20 April 1945, George Rodger, liceoberchet.it

These photographs are unquestionably a stepping stone in the visual history of the 20th century. In 1945, the image industry had come face to face with the death industry. Even if the images show for their most part concentration camps, they have become today what Holocaustologists call *icons of Jewish extermination*. As such, they render colour to our perception and memory of the past.

Images of the Holocaust – photographs capturing the cruel “unstaged reality”,⁴ a reality that existed irrespective of whose lenses it came through – the Nazi propaganda, the detainee that managed to capture a clandestine photo with a camera “recovered” from the luggage of another victim, the professional war photographer or the simple soldier. There is a certain naturalness in these photos (even if a trivializing one) that underlines and emphasizes objectivity – a common trait of all photographs – and the (welcomed) absence of any comments.

Analysing these images, we notice their transparency. With all of them we identify a *connotator*,⁵ as if from before the shutter being set off – we can almost imagine the following frames after the photographer lowered his lenses and life carried on its course. We thus take note of a first connotation – the photo is a



“clean” denotation.⁶ The strong connotations that photographs receive is owed to the methodology chosen in the rendering of the frames from the infinite number of possibilities. Surely each case had its own “arguments” – the mission of the propaganda certainly differed from the motivation of the Allied soldiers, not to mention the anonymous prisoners from Auschwitz that focused on capturing the *essential* – the proof of murder.



12. Einsatzgruppen in action – yadvashem.com

We can speak of a certain rhetoric in the case of some of the photographs (taken by professionals). The close-up, the symmetry, the frontal frame, these are all elements that emphasize (through contextualisation) both the victim and the site of the murder – horizontal frames mostly appear in the photos taken after liberation, perhaps to render an image that fully captures the emotions and the horror.

The anxiety and the unbalance from the age of the boycott and discrimination turn into “shock and awe” at the moment of genocide (after all, we are also faced with an incredible contradiction of the time). Towards the end, focusing on the faces and bodies of two survivor women George Rodger captures both the elation of having survived and (perhaps) the distrust in actual salvation (for some, arrived much too late to matter), both the joy and naturalness of the meal and the fear (still) that the piece of bread might be ripped from your hands. Ultimately the viewers’ incapacity to “decipher” what’s in the background represents the final break with “that world of death” and the triumph of life (with all its ups and downs).

Certainly the message behind these images is different – different for the Holocaust survivor, different for his or her descendant (ultimately still a victim), different for the German soldier enrolled at the time in the Wehrmacht or the SS, different for his or her descendants, different for the members of modern society more or less involved with this particular subject. All this being said, the conclusion to be drawn, in a philosophical register, is that these images have surpassed their brute denotation towards a liberating metaphor – with a significant post-traumatic role of remembrance, explanation and understanding.

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Endnotes

¹ibmandtheholocaust.com.

²See Joe Heydecker, *Un soldat allemande dans le ghetto de Varsovie 1941*.

³holocaustresearchproject.org/nazioccupation/stroop.html.

⁴ Siegfried Krakauer, "Photography," 263.

⁵ Roland Barthes, "Rhetoric of the Image," p.282.

⁶ W.J.T. Mitchell, "The Photographic Essay," p.284.

LOST WORLDS, LOST GODS

Prof. Ph.D. Arch. Andreea HASNAŞ*

Abstract

The Inca Empire covers a huge part of the Pacific coast until the 16th century, until the lost battle with the Conquistadors.

The whole Andean World worships the Gods.

They build marvelous stone temples for their Gods. The skill to integrate constructions (from the crude brick pyramids to the extraordinary monumental structures of stone cities, built with enormous blocks, fitted together precisely), to integrate them perfectly into the landscape, remains the most important feature of the Inca Architecture. And a proof that all natural elements, plants and living creatures are valued along with the deities: the Sun God, Inti and the supreme Creator God, Viracocha.

Key Words: *Inca Empire, Inca Architecture, Gods.*

A Magic World realistically built around a Culture in Terraces / Stairs.

Pyramidal Architecture: Fortresses, Temples and Gods carved in stone. Places imbued with sacrality.

Typical Inca town planning: palaces, temples, stores, fortifications, observatories, roads, passages, tunnels. Massive walls with doorways and trapezoidal niches. Architectural perfection.

That is the cultural universe of the Andean „People of the Sun“.

The Inca Empire is, until the brutal extermination of the Spanish conquistadores, the richest Empire known in History. And Cuzco is his capital and „the center of the world“, endowed with stone palaces, gardens, squares, paved roads, with walls covered with gold sheet and amazing water systems. Coricancha is the temple / palace dedicated to the Sun, to the Moon and to the Stars. The city is divided into two parts: the upper section Hanan Cuzco and Hurin Cuzco, the „Kanchas“, the quarters are built on the four sides



Image 1

* Prof. Ph.D. Arch. Andreea Hasnaş: Spiru Haret University, Faculty of Architecture, Bucharest.

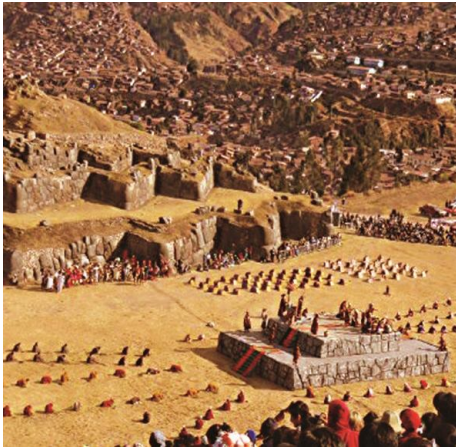


Image 2: Sacsahuaman



Image 3: Ollantaytambo



Image 4: Rachi

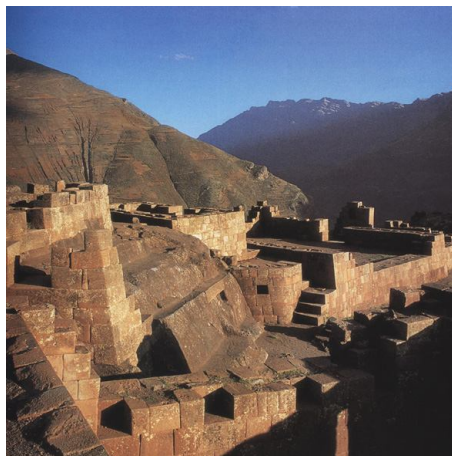


Image 5: Pisac



Image 6: Chan- Chan

of a large square. The royal palaces, residences and temples are also grouped around a central heart, from which start the four main roads that divide the Inca Empire into four sections, wisely controlled by *Sapa Inca*.

Let us follow the ancient route of the *The Sacred Valley of Urubamba*, which winds along the coast of Peru through presently ruined fortresses and temples (only one is better preserved; *Pachacamac*, the polychrome temple consisting of nine terraces linked with steps; it is the most famous place in Precolumbian Peru).

The megalithic temple / fortress of *Sacsahuaman*, near *Cuzco*, a vast temple dedicated to the sun and to god *Inti* or an astronomical observatory; the function of all the buildings is not known for certain.

Kenko and *Tambo Machay*, sites of great ritual significance, centred on the cult of water (The terrace irrigation and draining systems are successfully used in agriculture for the *Andenes*, artificial terraces, some of them created for agricultural use).

The cyclopean walls, steps and solar monoliths *Ollantaytambo* (17 terraces climb the steep mountainside).

Pisac (3,270 m altitude), center of ceremonies and rituals carried around the *Intihuatana*, a huge monolithic pillar;

Raqchi, the gigantic temple built of volcanic stone, dedicated to the supreme god, *Viracocha*;

Cerro Sechin, religious and administrative centre of the Kingdom of *Moche*, with its sacrificial pyramid platforms (50m square, decorated with a wonderful frieze of stone figures, some

of the earliest sculptures found in the Andes): Pyramid of the Sun, *Huaca del Sol*, 40m high, with the 345/160 m base made of adobe bricks and Pyramid of the Moon, *Huaca de la Luna*, with his brightly coloured relief murals, built in 6 stages, *Chan Chan* AD 1300, the largest city in the Andes (20 sqkm), the palace characterized by an elegant architectural style, the enclosures and walls are made of adobe bricks, embellished with painted reliefs reminding of the textile pattern and the architecture of *Machu Pichu*, skillfully adjusted to the natural form of the mountain-tops on which the complex stands, the buildings are arranged around a central square in parallel terraces, houses, towers and monuments (*Inca Throne*), altars are surrounded by walls and agricultural terraces. The scale remains a human one.

Far away from *Cusco*, *Tiahuanaco*, the city of megaliths, „raised by the gods“, is the main centre of theocracy, the religious area is surrounded by stone temples, enclosed sanctuaries, sunk squares and gateways (*the Gate of the Sun*).

Titicaca, the Sacred Islands, preserve a vast ceremonial complex built on artificial terraces (a long passage of gateways topped by monolithic lintels).

The Inca Architecture used for building her fabulous monuments enormous blocks of limestone, sandstone and andesite and above all a unique technical perfection with which the stones are carved and fixed together (it is still a mystery how they were transported from the quarries: such a huge block is over 5 m high and weighs 128 tones).

The Andean World, a rock surface sculptured with amazing terraces / steps, covered with breathtaking architectural sites and monuments, values the Civilization and the Gods.

It never fails to amaze and intrigue archaeologists, architects and visitors.

Glossary

Cuzco – the capital of the Inca Empire.

Coricancha – temple / palace dedicated to the Sun, the Moon and the Stars.

Sacred Valley of Urubamba – fortresses and temples spread along the coast of the Inca Empire.

Pachacamac – oracle, religious center.

Sacsahuaman – temple / fortress dedicated to the sun and to God *Inti*.



Image 7: Machu Pichu



Image 8: Isla de la Luna

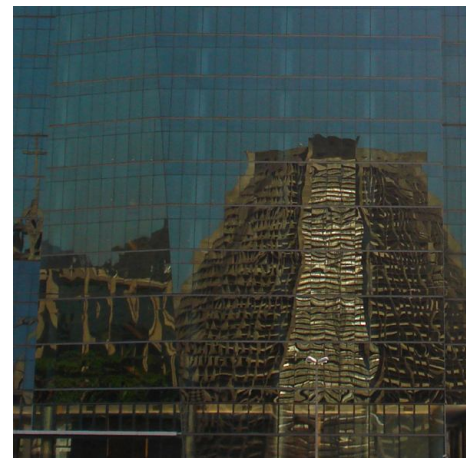


Image 9: Rio de Janeiro, Isla de la Luna

Kenko and *Tambo Machay* – sites centered on the cult of water.

Ollantaytambo – residential and religious site.

Pisac – centre of ceremonies and rituals rised around the *Intihuatana* (a huge monolithic pillar)

Raqchi – temple dedicated to the supreme god, *Viracocha*

Cerro Sechin – religious and administrative centre of the Kingdom of *Moche*

Chan chan – the largest city in the Andes, *Moche* culture

Machu Pichu – fortress-city with temples, houses, fountains and agricultural terracing

Tiahuanaco – city of megaliths, religious centre

Titicaca – the Sacred Islands



Image 10: Ayllus, Ica Chinch

Images source: photographs by A.Hasnaş

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THE END OF THE SKYSCRAPERS

Assoc. Prof. Ph.D. Arch. Adrian MAHU*

Abstract

In the 80's I enthusiastically participate in important architecture and design competitions organized in Japan. I focus all my indignation against the directions of contemporary architecture – which I consider to be wrong – on designs that seem utopian: aquatic and sub-aquatic towns, colonies grouped around geothermal and solar energy sources and partially or totally underground honeycomb structures.

Architecture's development in the past 30 years has confirmed my former views and has made me realize that present-day architecture is soon to be facing collapse.

Probably, the first buildings to be abandoned in 5 to 10 years, at the most, will be the skyscrapers, despite the fact that newspapers all over the world present us the ridiculous competition for building the highest structure in the world.

Key words: *skyscrapers, history, competition, the end.*

Brief history of the skyscrapers

Skyscrapers are regularly 30-storied buildings exceeding 152 metres or 500 feet.

The term "skyscraper" is a compound noun made up of the words "sky" and "to scrape". At the end of the 19th century, the newcomers to New York, amazed by those impressive buildings, call them "skyscrapers". The first skyscrapers take shape after the 1871 disastrous fire in Chicago, when the first iron frame office buildings are designed.

The development of new construction technologies (the iron frame) and of the technical and urban endowments (running water, sewerage system, electrical power, elevators) enable, for the first time in Chicago, the 10 or more storied structures.

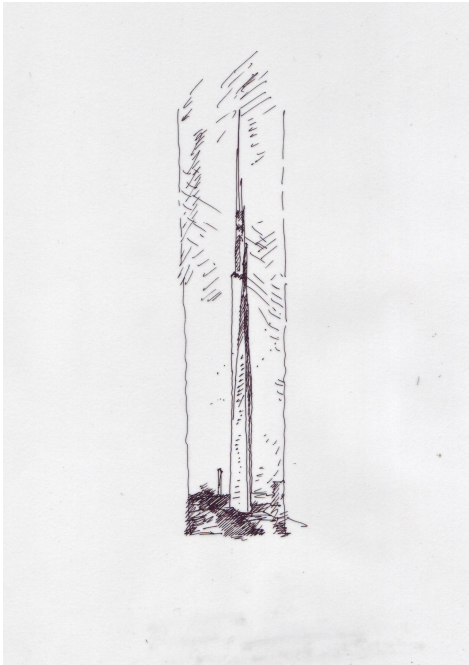
The first iron frame structure with protecting brickwork coating is "Home Insurance Building", built in 1883. It is designed by William le Baron Jenney (1832 – 1907), a former student of the Vocational School in Paris between 1854 and 1856 and a military engineer during the Secession War.

Between 1889 and 1891, architects Daniel Hudson Burnham and John Root design Monadnock Building. Although classically built, the structure has 16 stories.

In 1902, the same Daniel Hudson Burnham designs the 20-storied "Fuller Building" in New York, also known as the "Flatiron Building".

The Chicago School joins the works of architects: William le Baron Jenney, Henry Hobson Richardson and Jenney's students: Marton Roche, William Holabird, Daniel Hudson Burnham and Louis Sullivan.

* Assoc. Prof. Ph.D. Arch. Adrian Mahu: Spiru Haret University, Faculty of Architecture, Bucharest.



*Image 1: Frank Lloyd Wright's
Mile High Tower*

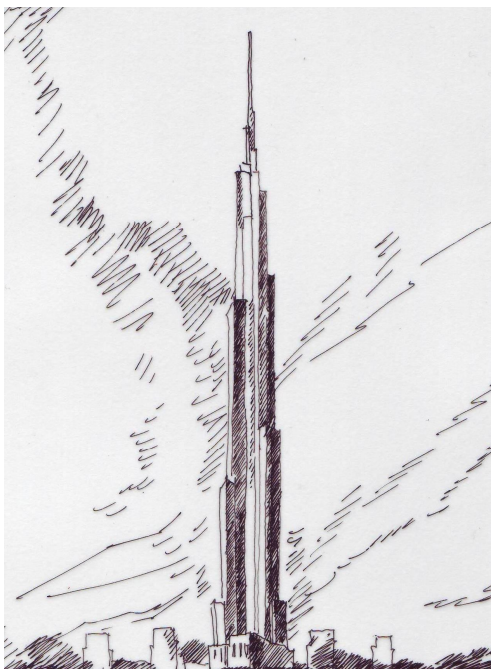


Image 2: Burj Dubai

Established in times of full economic and technological progress, the institution is also called the "American Rationalist School" or the "American Practicism".

In architecture, the Chicago School imposes the iron frame structure and the horizontal "Chicago type" window.

Initially, the high buildings meet the requirements covered in the office buildings programme, but subsequently they are included in the multipurpose building programmes, with banks, shops and restaurants at the lower levels and offices, dwellings and hotels at the upper levels.

The history of skyscrapers reveals the studies of Mies van der Rohe for a concrete and steel office building in 1922 and Corbursier's 1925 "Plan Voisin" project for the reconstruction of a central area in Paris.

In this project, Corbursier suggests the design of 18 – 20 cross-shaped "Cartesian" skyscrapers, instead of a well-known unique built fund. The "Cartesian" skyscraper is the result of two parameters: the minimal ground coverage - mostly intended for pedestrians - and the height of the buildings, in order to reach an optimum density.

The Empire State Building in New York, a 102-storied and 381 m high building is the most famous skyscraper in the world for about 50 years (1931-1972).

In 1972 it is surpassed by one of the World Trade Center Twins.

After World War II, the skyscrapers expand worldwide, becoming a symbol of present-day civilization along with the automobile.

Improved execution technologies and innovations of all kind (among which, the double pane glass) offer the technical support for the accomplishment of architects' ever daring dreams: superstructures exceeding by far the Empire State Building.

Competition for the highest skyscrapers

In 1956 Frank Lloyd Wright imagines the "One Mile High Tower" (image 1) project in Chicago, a structure intended to shelter 130 000 people. According to the latest statistics, the main competitors for building the highest skyscraper are the USA, Hong Kong and Singapore. In terms of the highest building, TAIPEI 101 in Taiwan is ranked first, with 509 m, followed by Petronas Towers in Kuala Lumpur, Malaysia (452 m), Sears Tower Chicago, USA (442

m), Jin Mao Tower, Shanghai, China (421 m), Two International Finance Centre, Hong Kong, China (415 m), Citic Plaza Guangzhou, China (391 m) and Shun Hing Square, Shenzhen, China (384 m).

Lately, the frenzy of the competition for building the highest structure in the world covers the Middle East states, especially Dubai.

Burj Dubai (image 2) – to be finished at the end of 2008 – will be approximately 680 – 700 m. high. Another highest building candidate will be Palm Tower from Palm Jumeirah artificial island in Dubai. It takes after the bamboo pattern and is estimated to be between 800 and 1000 m. high. However, an accurate figure has not been made public yet, for competition reasons.

Still, the world's highest structure will be Nakheel Harbour & Tower (image 3); with an estimated height of over 1000 metres, it will become "the heart of the new Dubai".

Sultan Ahmed Bin Sulayem presents the project in the autumn of 2008. He states that the structure will be a habitable centre for more than 55,000 people and it will offer employment for 40,000 people. The project inspires from the Islamic design and geometry and includes elements of the great ancient Islamic towns: the Alhambra Gardens, the Lighthouse of Alexandria and the Isfahan Bridges (Iran).

The Tower, the highest concrete structure will have a 250,000 sqm surface intended for hotels and restaurants and a 100,000 sqm area for stores and green areas.

Vainglorious, sultan Ahmed Bin Sulayem concludes his presentation: "I was inspired by Sheikh Mohammed's vision on tomorrow's buildings. This project conveys the world another message: "Dubai has an unique vision".

Nowadays, craving for commercial success, architects do not settle for designing the highest skyscrapers, they want to impress by conceiving more and more eccentric shapes that seem to defy all construction laws.

"Dubai Towers" design – the central part of "The Lagoons" area (image 4) – includes four towers of 54 to 97 stories. TVS Company – the design's author – inspires from a candlelight's movements, yet creating a pretty unpleasant sensation – the snakes dancing to the fakir's song.

The famous Zaha Hadid's design, "The Dancing Towers" (image 10) for The Business Bay Development in Dubai, depicts three apparently moving towers, creating an overall unsteadiness sensation.

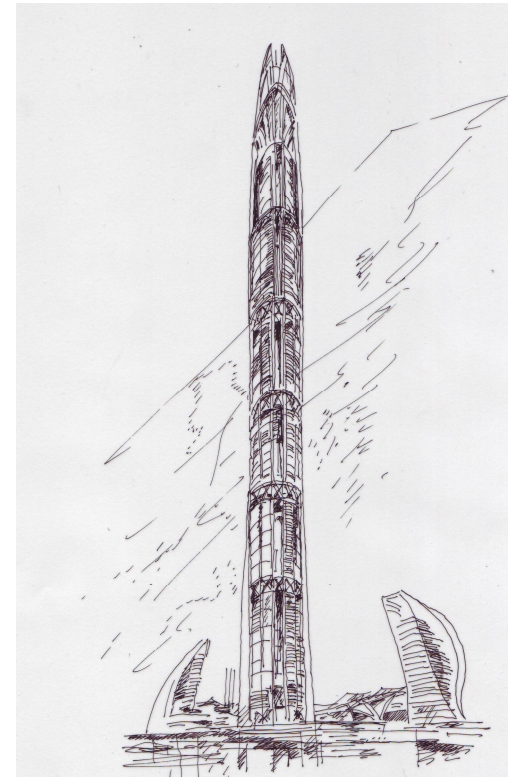


Image 3: Nakheel Harbour & Tower

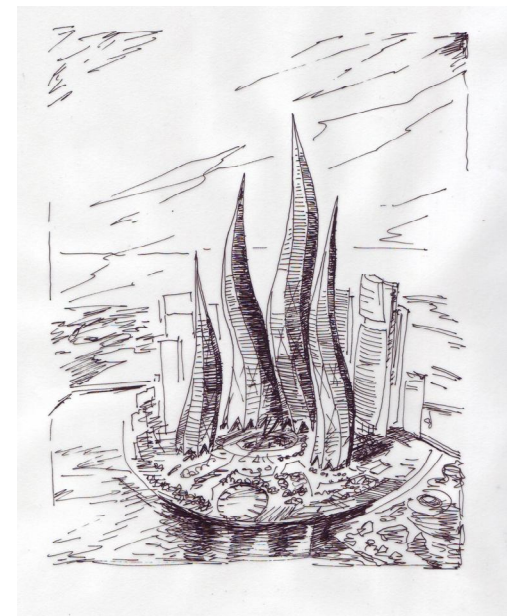


Image 4: The Lagoons. Development "Dubai Towers" designed by TVS

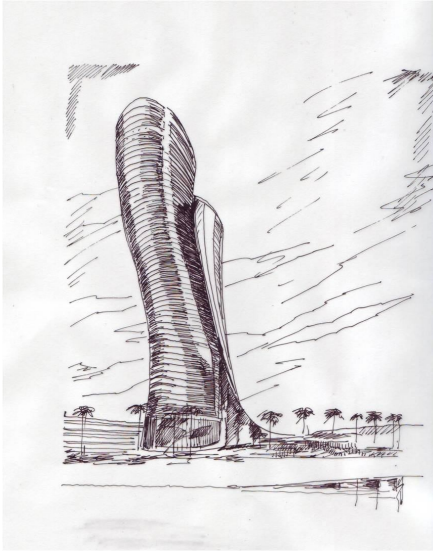
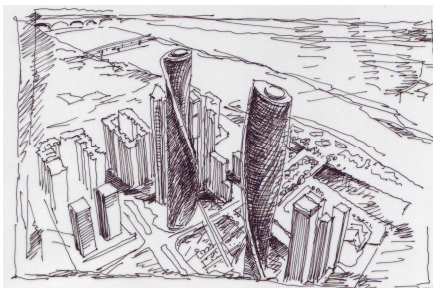


Image 5: Abu Dhabi Convention Centre



*Image 6: Canton Twin Towers.
Architect Hervé Tordjman*

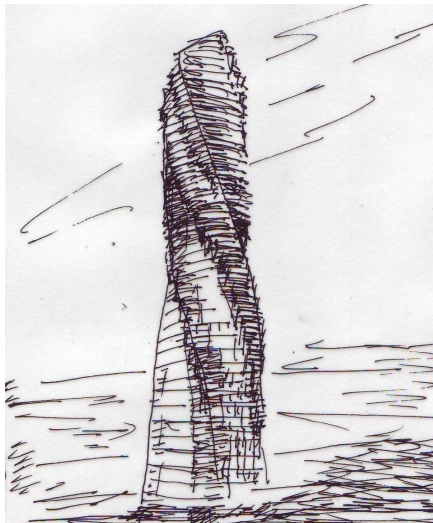


Image 7: Dynamic Da Vinci tower

The design for the new Abu Dhabi Convention Center (image 5) by RMJM Architects depicts a peculiar volumetry seeming to collapse at any moment.

Andrew Bromberg's famous design "The Legs" (image 8) for the United Arab Emirates seems to ignore the gravitation laws and it resembles a quite unpleasant bone structure.

Skyscraper designs for other parts of the world seem bizarre and extravagant too.

The Twin Towers (image 6) from Canton town (China) designed by architect Hervé Tordjman, to reach 514,8 m, take after the DNA structure pattern.

Another skyscraper design, named "Marilyn Monroe" (image 9) – a work of MAD architects studio – which should have been built in Mississauga (Canada), follows the famous artist's graceful bodyline.

Wishing to create a tremendous impact, David Fisher designs the 250 m. "Da Vinci Rotating Towers" (image 7), to be firstly built in Dubai and Moscow. These towers are also called "the dynamic towers" for, according to the author, they are the first skyscrapers rotating 360° on a vertical axis; each story is moving individually and a full cycle is completed in approximately one hour.

The end of skyscrapers

Nowadays, the skyscrapers face many challenges. In some cases, the people themselves are mainly responsible for the current situation through their reckless, self-destructive behaviour; on the other hand, such challenges are generated in the processes of the living system – the Earth – and in its relation with the Universe.



Image 8: "The Legs" Tower



Image 9: "Marilyn Monroe" Tower

Sometimes skyscraper designers mention the huge amounts of energy and materials invested in such structures.

Empire State Building requires over 10 millions of bricks, 1,886 km of elevator cables and 6,400 windows. Sears Tower in Chicago requires 76,000 steel tones, 66,000 mc of concrete, 17,500 tones of mechanical equipments, 40,233.600 km of sanitary installation pipes and 3,218.000 km of cables.

Nakheel Harbour & Tower will require almost 600,000 steel tones and over 100,000.000 km of cables and sanitary installation pipes.

The existing skyscrapers have an impressive number of elevators. Therefore, Taipei 101 has 61 elevators, Petronas Towers – 76 elevators, Sears Tower – 104 elevators, TWO International Finance Center in Hong Kong – 62 elevators and the Empire State Building – 73 elevators.

In point of energy and material consumption, skyscrapers are the perfect picture of present-day wasting civilization. In fact, our consumption society deceives the people, instead of stimulating their dreams!

World Energy Council – WEC representing the interests of 94 states warns on the cheap energy reserves exhaustion in the next 20 years. The oil reserves, including those requiring increased energy to be extracted will come to an end if we keep the present day consumption rate. The steel production will decrease following the metal resources decrease: manganese, chrome, nickel, vanadium, titanium, wolfram, molybdenum; such metals are used to get special steels and alloys; yet, sulphur concentration will increase, as a result of the world resources decrease.

There is a circle: the needs of the civilization increase, but the energy resources decrease....

According to some official reports, in the early 21st century, the energy demand increases by 15%, to rise by 60% until 2030.

In 2005 the world's population yields in 6,5 billions of people, to probably reach 8 billions in 2025; this will entail increased demand of energy, food and drinking water, at global level.

More and more negative people claim that globalization will deepen the foreseen crises (economic, financial, energy and food-related), instead of solving them.

It is implied that mankind will not be able to make considerable energy and material investments for building skyscrapers anymore!

However, skyscrapers are harmful. Their maintenance requires huge energy amounts for the proper operation of the elevators, the ventilation, water and sewerage systems or of the power system and of the calamity shock absorbing sophisticated equipments.

Cleaning and fixing the facades as well as indoor maintenance will cause serious, hardly solvable problems.

The recent history of the USA or of Canada reveals a few blackout cases. On 15 August 2003, New York and Southern Canada face the most serious blackout ever, lasting 24 hours. This is not an isolated case in the US recent history. Less important blackouts are recorded on 9 November 1965, 13 July 1977, 3 July 1996, and 18 January 2001. Nevertheless, in August 2003, two years after the 11

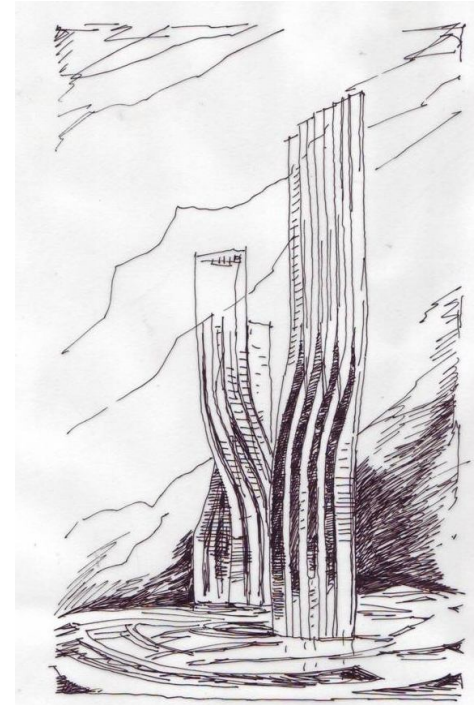


Image 10: "Dancing Towers",
Business Bay Development. Zaha Hadid

September 2001 terrorist attack, tremendous panic is generated. Anyone can imagine the chaos created within the skyscrapers in case of increased blackouts entailing ample repair works. A few days after the August 2003 blackout, Bill Richardson, former Secretary of the US Department for Energy states: "No one builds power transmitters to meet the current demands", while David Cock, the counsellor of a power assessment organization in the USA, warns: "The question is when and where, not if a major blackout occurs".

Even pulling down the existing skyscrapers will generate serious problems for a civilization concerned with stringent survival issues.

It takes more than 6 months (from September 2001 until April 2002) to remove the rubble from the World Trade Centre Twins area, entailing huge power consumption in the USA – the greatest economic power – on a non-recession background.

Skyscrapers are definitely the most exposed structures in case of natural disasters. Recent statistics indicate that the number of such disasters worldwide has quadrupled in the last two decades. If in 1980, 120 cases are recorded, Oxfam organization from Great Britain surveys an incidence of over 500 cases, in 2007. The floods and storms incidence increases from 60 cases in 1980, to 240 in 2007.

In August and September 2005, Katrina and Rita hurricanes devastate New Orleans, Louisiana and the Texas Coast. About 16 hurricanes with peak gusts exceeding 200 km/h are estimated. Specialist studies provide more and more relevant data on hardly foreseeable whirlwinds impacting the skyscrapers.

For over forty years, researchers all over the world have been warning on the effect of carbon dioxide emissions in the atmosphere, through fossil fuel burning in order to produce energy. The immediate effects (more and more visible) are the greenhouse effect, leading to global warming; climate change and increase in the sea and ocean level; increased storms and hurricanes.

Among the most terrible natural disasters, earthquakes are ranked first. According to the National Earthquake Information Centre in the USA, our planet is annually struck by a major earthquake with a magnitude from 8 up on Richter scale, 18 very strong earthquakes measuring between 7,0 and 7,9 on Richter scale, 120 severe earthquakes measuring between 6,0 and 6,9 on Richter scale and about 800 moderate earthquakes measuring between 5,0 and 5,9 on Richter scale.

In the last two years, the seismologists have found out that the number of earthquakes measuring 6 or more on Richter scale exceeds the one indicated in the above-mentioned statistics.

Few architects are familiar with the theory of the famous volcanist, geographer and cineaste Haroun Tazieff, formulated during the 80's, according to which the huge weight of some superstructures concentrated on relatively small areas generate earthquakes in other parts of the world, following great pressures on the ever-changing magma.

If the Empire State Building weights 331,000 tones, Sears Tower, almost 400,000 tones, while Nakheel Harbour & Tower, almost 1,200.000 tones, let's imagine the cumulated weight of the buildings existing in Dubai – where over 60-storied skyscrapers exceeding 200 metres are common - or in New York (over 5,000 skyscrapers), Hong Kong (over 6,000 skyscrapers) and Singapore (over 3,400 skyscrapers).

In 1985, above the southern hemisphere between Argentina and Antarctica, at 20,000 to 50,000 m. high, a huge hole in the o-zone layer (which absorbs 90 % of the ultraviolet rays) is discovered. Its area equals Brazil's total area (8,110.000 ksqm) and it is getting larger. According to the scientists, the deterioration of the o-zone protective layer is a consequence of human actions: people use great amounts of chlorfluorocarbide (CFC), the halogenated substances contained in the freon, eliminated in the atmosphere; these substances rapidly attack the o-zone molecules destroying them. A CFC molecule destroys 10,000 o-zone molecules. Those results in cataract or skin cancer and the Earth will become a

desert. A documentary made in 2006 in Southern Argentina, near the "Land of fire" (Patagonia) highlights the effects of the o-zone layer destruction: blind or black-glassed sheeps grazing a yellow, almost unreal grass and the remaining inhabitants spending most of their time indoors, wearing special protective glasses outdoors.

This image resembles a science fiction movie. I was thinking how could the people living in skyscrapers protect themselves, being highly exposed to ultraviolet rays.

In front of such dramatic realities, present-day philosophers give the verdict: "The sad truth is that we form the ruthless species ever. A profit making-centred technique, beyond control, poisons our air, destroys our soil and forests and taints our water resources. We have destroyed the cycle of life, transforming its various stages in linear, artificial phenomena. We have broken the ecosphere cycles, torn up the ecological web that supports life on Earth. We have found the enemy... in ourselves!"

A great number of people living in skyscrapers also involves psychological issues, besides the wide range of technical issues which must be solved. No psychologist has studied enough the effects of a large community of people living and working hundreds of metres high from the ground.

I remember my conversation with the famous architect and philosopher Constantin Joja in his house, during the 80's. We are discussing a theory formulated by Constantin Noica, Joja's friend and colleague in primary school, according to which, the height of the houses should not exceed the trees'.

Apart from all the risks the skyscrapers are facing in case of natural disasters (I repeat, some of such disasters are generated by present-day civilization), on 11 September 2001, mankind becomes aware of how vulnerable these buildings are when direct attacks, planned by sick minds, occur. Then, along with the World Trade Centre Twins collapse, "a world of certainties treasuring the current values dies. Ever since, most people have been haunted by fear and distrust". The immediate effect: the upper floors of most skyscrapers remain unoccupied...

Furthermore, we must address some hardly foreseeable phenomena, depending on the processes inside the living system – the Earth – such as the magnetic pole movement and shift as well as the Schumann resonance. The latter is discovered by the German physicist, W.O. Schumann, between 1952 and 1957, starting from the idea that the huge electromagnetic circuit and a genuine pulse of the Earth (currently yielding in 12 cycles/second, compared to 7,83 cycles/second in the past) exist. The implications of such a change in the living system would be another perception of the quality of time and of the space/time ratio.

In point of this seemingly apocalyptic picture, parapsychologists warn on the excessive production and consumption of useless items.

Stephen Hawking, the brilliant astrophysicist, has recently made some dark forecasts, stating that mankind is hanging by a thread.

The architect must become a civilization creator

The new civilization marks the end of skyscrapers. Their role in the History of architecture has ended. The existing skyscrapers creating that visual chaos harshly criticized by Lewis Mumford, will be some ruins of a past age. The architect shall be fully aware of the fact that, in spite of what he imagines, he cannot equal the perfection and beauty of the natural treasures, for the mountains will always be higher than skyscrapers, the sea wider than his construction plans and the space could never be compared to the space within the walls of his creations.

But what is the architect's role today, when he must reconsider the values he has believed in for centuries, set other priorities and understand that his profession must take new directions and challenges

to get through? First, he should probably consider Le Corbusier's words: "The architect is the one who deals with human things" and undergo introspection.

A fragment of Corbusier's "Entretien avec les etudiants des Ecoles d'Architecture" (1943) reads: These innocent young people must learn "by the book", but also through "introspection", through the analysis of their conscience: The conscience – this fraternal care for their fellows.

Architecture is a synthesis profession and the architect must be capable to synthesize the data from various fields. Architects from the great ages of Architecture understand that their profession is a synthesis one and strive to become civilization creators. Some of them have succeeded! The architect's role has gradually diminished; nowadays, he carries little weight in the human civilization development process, or he's a mere viewer.

The architect must overcome this lethargy he's been sinking in and focus on vital issues.

In this special age we live, he has the chance to regain his role as a creator of the future civilization in full harmony with the living system – the Earth, paying attention to the legacy for the posterity.

In an era in which mankind seems to have left the stringent survival problems aside to focus on unimportant, frivolous issues, the architect must determine the authorities to take action. In his book "Urbanisme" (1925), Corbusier calls out: "The people are not informed. It is up to us, specialists, to inform them. The authority is absent. Our plans shall determine the authorities to take action". When Corbusier makes that call, the then challenges are less serious than the current ones. "Plan Voisin" demonstrates that neither Corbusier has got over the skyscrapers illusion...

The skyscrapers built in a certain stage of the architecture development process seem to be the perfect solution for hosting large human communities; such structures meet various functional requirements with minimal ground coverage. We find today that this solution has caused many hardly solvable issues.

The architect must find a viable alternative to present-day skyscrapers.

Architecture must be reintegrated into the ecosystem. Hence, Architecture must be considered along with Ecology and with the use of other forms of energy: geothermal, solar, marine and wind energy.

Studying the lifestyle of some communities living beyond the actual civilization, in full harmony with the natural environment and fully using their limited resources must be architects' main concern and a source of inspiration and reflection.

Unless the architect understands his present mission, the only thing left for him to do is to witness the disappearance of the area of his concerns – Architecture – and to return to primitivism.

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THE MONUMENTAL ART OF MOSAIC AND THE CONTEXTUAL ARCHITECTURE

Lecturer Ph.D. Arch. Adrian CHIȘIU*

Abstract

The Art of Mosaic gives a special meaning to the architectural city environment with which it relates. Both secular decorative and ecclesial art of spiritual meaning, considered as a whole - contribute to the citizens' increased comfort. The monumentally art-message can have an important decorative meaning, a cognitive one, a funeral-related one or it can act as a marker of important historical moments.

Key words: architecture, art-message, decorative, monumental art, mosaic, structures.

Visual monumental Art is common to developed societies of all time. It's become a mirror of the era, reflecting the material and technical resources or the spiritual and artistic taste of the society in question.

Monumental art is created for people in urban settlements, being in close connection with the architecturally attributes.

According to E.E.Lansere (painter), monumental character means greatness, grandeur of expression, to emotional feelings. In its particular forms, the monumental character can be recognized in the architectural structures, the monumental sculpture or relief, in wall painting, stained glass, mosaic and the like. Its artistic message may refer to the funerary and memorial buildings with a decorative character, a cognitive one or marking an important historical moment. In this context, we can mention some monumental art characteristics: simplicity, clarity, unity, integration, grandeur, vastness.

Monumental art is linked to the whole architectural structure, having a purely decorative role (wall painting) or being overlapped as an underlying structure (mosaic). The effect of this art endeavour is the symbiosis between the fine art (wall painting or mosaic art) and architecture.

The relation between mosaic art and architecture gives birth to monumental art – a decorated space, an area including the medieval art of Byzantine mosaic.

The monumental wall painting includes a spectrum of types, such as: fresco, secco painting and the art of mosaic. All these types of art have some common features:

- a major social character;
- decorative qualities in shape;



*Image 1: Herculaneum, Italy, II-nd century A.D.
The Dionysos and Amphitrite Gods ensemble.
Wall mosaic art, polichromy with tesserae – small
coloured glass pieces to reflect the vivid colours
and the light*

* Lecturer Ph.D. Arch. Adrian Chișiu: Spiru Haret University, Faculty of Architecture, Bucharest.



Image 2: Herculaneum, Italy,
II-nd century A.D.
Contrapost, Amphitrite, detail



Image 3: Basilica La
Martorana, Palermo, 1143.
*Interior. Ascendent
perspective of the vaults*

- they operate with space arts specific principles.

There is also a crucial distinction between:

- the monumental works of art designed to create a cognitive and enduring architectural and spatial environment;
- the applied decorative art temporary shaping the environment, as a specific character of a holiday or an art-exhibition.

The artistic concept, methods and artistic expression of such art genres vary. So:

- for the temporary decoration of a space (in churches, exhibitions and the like), strong and expressive methods are required;
- the development of an enduring environment requires principles, methods and means allowing harmony, calm, quiet, a permanent communication intended in different (mostly spiritual) moments.

We notice the general criteria of all works of monumental art:

- permanent existence in the real environment of a company;
- the connection of the monumental art work;
- to the ideational complex of the era;
- to the architectural space and the specific environment.

Philosophically, the monumental art work could be the correlation between humanity and its environment.

The wall monumental art tradition includes techniques as: fresco, mosaic, sgraffito, egg tempera and, more recently, the acrylic and electronic technologies specific techniques. Each artist designs his monumental structures, in the area of secular or religious architecture of his time. The conceptual topics are accessed as aspects of the final transposition to the support of the project.

Transposition technologies and techniques imply appropriating traditional techniques of wall painting (Byzantine frescoes and mosaic, sgraffito, tempera on fixed/mobile supports and the like).

The techniques of representation in mosaic, predominantly two-dimensional, contain technological directions for achieving a specific monumental art composition.

In wall art, the colour is combined with drawing and composition, thus helping to enhance bi-and tri-dimensional art project, necessary to model a designed environment.

The composition in wall art requires knowledge of specific art techniques and creative abilities of the artist - the creator of original compositions, with aesthetic values.

Thus it shows the technical compatibility of theme composition with monumental architecture context.

The electronic Arts published by new media reconfigure the panoply arts, displaying forms of artistic expression such as: the art of light, Laser, Hologram-Ambient/ electronic environment, Video, Computer Art, Net Art, Communication Arts, Sky Art.

New media has found its purpose in architectural monumental interior and exterior structures with electronic aesthetic functions, but also providing information in line with the needs of the users of the communication area (halls of banks or hotels, conference halls, parks, stadiums, walls in the markets and the like). Digital image is processed using current graphics programmes (Corel Draw, Corel Print Office, Adobe Photoshop, Adobe Premiere, 3Dmax, and the like).

There are specific requirements for documentation on applied aesthetic concepts, proposals for presentation options (animation, virtual integration, digital collage, editing and digital processing and the like). Then, artists transpose the compositions in material. These works placed in public spaces complement the aesthetic achievement of a city environment.

In general, we consider that monumental art finds its expression in a significant place of a community; it is considered a source of power or, by its very presence, it may become a sacred site that you marked. The monumental art work can be assessed in an architectural framework of a city, or in the natural environment.

According to V.P.Tolstoi, the monumental art, as space art, can be schematically represented through successive positions – architecture, sculpture, painting, graphics, decorative and applied art and scenography. If architecture and scenography become adjacent, thus, both make the specific shaping space (the environment) to all the genera presented graphically.

The genres of space art can be divided into three sub-fields:

- area of easel art subject;
- monumental art;
- decorative art area, to cumulate both functions, artistic and utility.

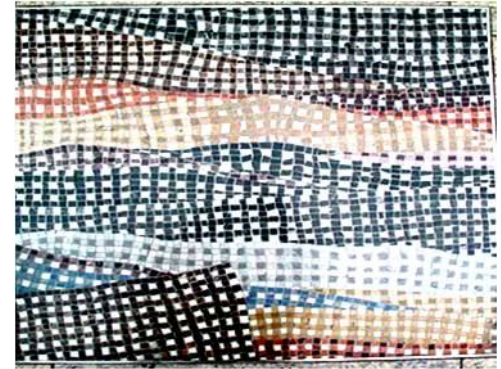
Monumental art takes over processes and collects from each of the above-mentioned genres, those characteristics that contribute to the imposition of its essential purpose, the artistic and plastic structure of the stable environment. If monumental art is intertwined with the genus pictorially, that generates sub-genres of their monumental arts of space, such as: wall painting (fresco, a secco), mosaic art and the like.

The monumental art work (a mosaic, fresco, architecture and the like) has a functional character, on different structures, but decorative easel works have mainly an aesthetic character.

Mosaic-art, as a sub-genre of monumental art, results in dint of practical art work, the monumental structure being overlapped on support. A result of this physical effect overlays recall strengthen and waterproofing of the structure.

In general, the mosaic-art project has a larger size and the drawing shows a certain flexibility within the given line.

If the picture is framed rectangularly, the frame sides appear in varying degrees of contrast to the fundament of the graph composition. The linear parallelism between the components increases the



*Image 4: Wall mosaic.
Textile Trade Office, London,
XX-th century, marble, detail*



*Image 5: Mosaic decorative wall.
XX-th century, detail*

voltage graph-film, scoring composition as defining the static (predominantly parallel graphics) or the dynamic (primarily competing lines and curves).

The Christian mosaic art in the Byzantine monumental compositions results mainly in static images. Compositional-ichnographically describing the plan contains some parameters as you generate effects sequence, vector and rhythm voltage, creating a spiritual progressive suction effect by front-ascendant area of the Basilica. The exquisite gold mosaic gives a touch of unreal, amplifying its monumental character. For clarifying the term, we understand the mosaic as the entire composition of an image or a combination of elements - in varying degrees of compatibility - the sizes, location and the meaning get a monumental character.

Particularly, we can define the monumental mosaic as a decorative Visual art, achieved by joining some small pieces of pottery, glass or stone, arranged according to a project support. Tessera, (sing.; pl. tesserae) is a piece of individual mosaic, originally from the cubic stone, tinted glass or ceramics. The Original vogue-tesserae were stone used in ancient mosaic. We can find floor tile decoration (tesselate), wall art work or even objects and small furniture coated with mosaic, with elements of monumental nature (dimension, theme, colours, endurance and the like).

Technically, mosaic development stages are:

- to establish the theme and outlining its image trigger mode (canonical);
- the study of graphic expression;
- the implementation of the project or board containing technical information such as the location of the stones on the structural, chromatic palette and the like;
- layout parts (tesserae), on a colour model (draft), so compose a whole composite image in a coexistence of individuality-distinct-installing the tile, on the bi- or tri-dimensional support.

In conclusion, the patchwork city monumental character gives the architectural ambient, both - as decorative art and as art with spiritual meanings, as a whole, thus contributing to its citizens' increased comfort.

Images source

- 1 <http://www.thejoyofshards.co.uk/history/romanwall.jpg>
- 2 <http://www.thejoyofshards.co.uk/history/romanwall.jpg>
- 3 <http://www.thejoyofshards.co.uk/visits/sicily/martorana/>
- 4 <http://www.thejoyofshards.co.uk/london/canary/textiles.jpg>
- 5 <http://www.thejoyofshards.co.uk/projects/pr2mirr.shtml>

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1. Bouleau, C. *Geometria secretă a pictorilor*. Bucureşti: Editura Meridiane, 1979.
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