

Designing the Roving Museum

TRAINING SERIES

Launching (g)local level heritage entrepreneurship. Strategies and tools to unite forces, safeguard the place, mobilize cultural values, deliver the experience

Project SEE/B/0016/4.3/X SAGITTARIUS



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This document does not necessarily reflect the opinion of the members of the European Commission and the Team Leader of the SEE TCP .

Information on the SEE TCP Project SAGITTARIUS PROJECT and projects can be found at http://www.southeast-europe.net/en/projects/approved_projects/?id=136. The web side provides the possibility to download and examine the most recent information produced by finalised and ongoing SEE TCP SAGITTARIUS.

This Toolkit has been exclusively produced to assist ERDF Partners involved in the implementation of the Roving Museum, Activity 7.2 "The Project's Roving Museum" , WP 7 "HERITAINMENT. COMMUNICATE CULTURAL VALUES AND DELIVER THE EXPERIENCE VIA THEMATIC TRAILS AND A ROVING MUSEUM "

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SEE TCP SAGITTARIUS

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

LEAD PARTNER: UNIVERSITY OF THE AEGEAN, GREECE

- ▶ ERDP PP1: EFXEINI POLI- LOCAL AUTHORITIES NETWORK GREECE
- ▶ ERDF PP2: MUNICIPALITIES UNION OF SINELLO, ITALY
- ▶ ERDF PP3: MOUNTAIN COMMUNITY ALTO BASENT, ITALY
- ▶ ERDF PP4: BULGARIAN CHAMBER OF COMMERCE AND INDUSTRY, BULGARIA
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- ▶ EUASP2: SOFIA DEVELOPMENT AGENCY, BULGARIA
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- ▶ O1: SYNOTA, ANONYMOUS TRANSMUNICIPAL DEVELOPMENT AGENCY, GREECE
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- ▶ O3: EUROPEAN ATHNEAUM OF FLORAL ART, ITALY
- ▶ O4: INSTITUTE OF ENTREPRENEURSHIP DEVELOPMENT, GREECE
- ▶ IPA PARTNER: UNIVERSITY OF ZAGREB, CROATIA
- ▶ 10% PARTNER: DISTRICT COUNCIL OF SOROCA, MOLDOVA

Jointly for our common future

This document refers to:

- ▶ *Output 2a: Technical Toolkit*
- ▶ *Output 2b: Training Series. Enriching the Experience. The Onsite Study Visit, Sofia, Bulgaria*
- ▶ *Act. 7.2: "The GOLDEN ARROW: The Project's Roving Museum)"*
- ▶ *WP7: HERIDUCATOR: USING A PARTICIPATORY KNOWLEDGE PLATFORM TO GUIDE HERITAGE ENTREPRENEURS UNLOCK THE VALUES OF HERITAGE RESOURCES*

This is not a **Book**, it is a **Toolkit**

Tools are tools like a hammer or a screwdriver and you need to understand the usability of these tools before you use it them.

This toolkit is not about explaining how to use tools (like Twitter, Facebook,

Pinterest) but to make you aware how these tools have developed new ways of cultural consumption that generated a change in the cultural valorisation. The Roving Museum must address this change by using these tools in a very innovative way.

Concepts to understand

2

Once the information is created needs to be useful and to be transformed into a product or a service that enables any interested individual (locals, prosumers, visitors, cultural consumers etc) to capitalize on it and contribute with his own co-creation to enrich the experience of the Roving Museum.

1
SAGITTARIUS has put in place a series of templates, manuals, a Heritage Charters and and e Course defining how the information related to the physical object has to be created. So we don't deal with that in in this Toolkit

3

When you have accomplished Step 1 and 2 you prototype a model to be tested. There is not one single model to apply to produce this prototype but the given tools will enable you to understand how to develop your own model. The first model you will prototype is the "Sofia Experience". Once the prototype is done it will be included in this toolkit to be used as a framework reference for future prototypes.

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The Toolkit is produced and edited by Daniel Weiss & Jose Ramón Esperante

The Training Series (Toolkit and Intensive Training Sessions) are fully in accordance with Dorothea Papathanasiou-Zuhrt (2012): "SEE TCP SAGITTARIUS. The Speaking Objects. Golden. Arrow on the Go" Request for Modification of Activity 7.2. Approved on May 2012 by the SEE TCP JTS.

Photographic Material: Courtesy by Laura Ferreiro

C CONTENT

The meaning of the content

Is it the **INDEX** that explains what the **Toolkit** contains?

Not really, the meaning of the word content is used here in a very broad sense because we aim to draw your attention on the following: contents of

this **Toolkit** are conceptual in nature. Understanding the concepts introduced is the key for the understanding of the Roving Museum and the key to move on in developing an enhanced experience in the process of valorizing cultural heritage.

Some **BASIC CONTENTS** are:



- ▶ Essentials
- ▶ The Switchers
- ▶ The Integrated Toolkit
- ▶ Holistic
- ▶ Creative Crowds
- ▶ Creative Strategies
- ▶ Addressing the Switchers
- ▶ Prosumers
- ▶ Visibility-Flexibility
- ▶ Negotiation
- ▶ Appropriation
- ▶ Transmedia Navigation
- ▶ Social Graph
- ▶ Gamification
- ▶ Valorization
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- ▶ Co-creation of Contents
- ▶ The Narrative
- ▶ The Storytelling
- ▶ The Hero
- ▶ Challenges
- ▶ Journey Map
- ▶ Stakeholder Map
- ▶ Game

SAGITTARIUS PROJECT
RELOADING

Chapter



WHAT THIS CHAPTER IS ABOUT

3 Concepts to visualize

- 1.1 Project Summary to reload the concept
- 1.2 SAGITTARIUS WP 7.2
- 1.3 Understanding the essentials

There are several concepts included in the next pages which are very important to understand and visualize for designing how to design and deliver the Roving Museum Experience, but these “3” pages of CHAPTER 1 are here to point out changes that we are witnessing in society, economy and technology.

Cultural consumption is a knowledge based activity: cultural products and services are viable, only if they possess widely recognised values. Thus, values of tangible intangible, movable-immovable and spiritual heritage assets become

catalysts for regeneration and development.

By creating the Roving Museum you will become part of the Creative Cultural Industry by producing content that will generate more contextual content co-created by the cultural consumer.

Your role is to become a **Puppet Master** of a larger game that involves a wider Stakeholder Map that looks to implement Touch Points between the supply and the demand side (cultural producers and cultural consumers) on a Affinity Map.



1.1

SAGITTARIUS

PROJECT SUMMARY

Cultural consumption is a knowledge based activity: cultural products and services are viable, only if they possess widely recognised values.

SAGITTARIUS advances cultural consumption by communicating cultural values: from natural monuments and ecosystems to sites and collections, from the arts to traditions and handicrafts. Thus values of tangible-intangible, movable-immovable and spiritual heritage assets become catalysts for regeneration and development by being revealed and communicated. Given the diversity and complexity of heritage, the use of cultural values for development is feasible, only if multilateral interactions are understood and reflected in policy and delivery. Required is a multivalent and flexible nexus at local-global level to mitigate the protection-use conflict reconciling national and international strategies.

SAGITTARIUS provides the Cooperation Area with an activity mix to fully realize the socioeconomic potential of culture: put into practice is an integrative management system to classify and signify natural, man made and spiritual heritage assets and communicate their values to different audiences across the SEE.

To promote entrepreneurial culture in the heritage sector, **SAGITTARIUS** encourages the formation of heritage entrepreneurs: a participatory knowledge platform transfers advanced tools among multilevel actors to protect and use heritage assets by identifying their environmental, social, historic, aesthetic, spiritual and special values; domain specific training certifies individuals with increased capacities certifying professional skills. Implemented pilot actions on a social inclusion basis, provide for cultural experience diversity connecting thus local cultural production to international markets. By activating public-private-third sector alliances, heritage entrepreneurship is established at transnational level, exemplifying, how heritage is valued, protected, communicated and used with ecologic, economic and social profit.



SAGITTARIUS

WP 7.2

1.2

Cultural heritage prosumers track down personally relevant information reflecting consumer preferences and personal interest in the visiting place, already at the place of origin during the self-designing the travel process, before and upon arrival as well as during and after their stay.

Knowing and predicting their Journey Map is of crucial importance for the design and delivery of not only high quality, closely interconnected cultural heritage services, but also for customized services meeting needs and requirements of cultural prosumers in real time. Successful cultural heritage products and services trigger emotions to motivate cultural heritage consumers to select and consume the heritage experience.

By facilitating consumers to see the speaking objects in the territory the Heritage Entrepreneurs are delivering transformations in both the territorial map and the emotional map of the consumer. "they take you there to see and object and then the object speaks!".

"A video is triggered and I suddenly know what is this all about. And on top I am offered options where eat after the museum visit. Not just to eat, but taste the authentic local cuisine."

Analyzing each time the current realities within a Journey Map in the domain of cultural consumption, might that be tourism, a museum visit, wine tasting or local handicrafts, good and bad experiences are traced and evaluated: what the consumer experiences with producers and vice versa. As culture is not evolving in isolation, key stakeholders and actors play an important role in the big picture of the territory. A complete Stakeholder Map is necessary to develop a holistic understanding of social forces, impediments and prospects and adapt business development initiatives in the heritage sector.

When this reality is given and mapped, then the time is ripe to envision the change and create a concept for further development. By producing the vision, the Affinity Map, enables local heritage entrepreneurs to know what consumers (their clients) want in real time, sparking thus a revolution for both clients and providers simultaneously.



1.3

The Holistic SHIFT

UNDERSTANDING THE ESSENTIALS

The shift is now more than ever demonstrated in the sector of cultural heritage: experienced consumers process with strong environmental conscience and respect for local cultures, enter en masse the phase of the *self-designing the consumption process*, wishing to discover what is unique about places and people: experience seeking consumer exercise pressure upon the cultural industry towards the development of new products, services and integrative, holistic experiences.

Prosumer Market

From the notion of “product” to the notion of “service”.

Self-designing the consumption process

Integrative, holistic experiences

Intangible aspects (ideas, information, relationships) shall be intensely interlinked

Easy access to the Internet from anywhere and anytime offers integrative experiences.

Tools for Viral dissemination

Multi-screen device as the uprising market for mobile and connected consumers

People sharing their experiences in the social networks

QR Codes connected to the smart place consumption

Social media can assist heritage entrepreneurship in the Project Area

Mobile pervasive media are challenging current consumption models and old-style products

Main aim of the Partnership of SAGITTARIUS is the implementation of praxis validated, high quality Project deliverables along with a constantly improving and profoundly interconnected network of people, tools and services and new cultural entrepreneurial models, fully capable to provide opportunities for structural changes in various working areas. Improving the way assets, infrastructure, and people work, with the least possible waste and cost, is just as important as the push for reform and innovation.

We are currently witnessing how post industrial societies are producing cultural products and services, characterized by a particular production modus, which has shifted from the notion of “product” to the notion of “service”.



THE VALORISATION OF
CULTURAL HERITAGE

Chapter



WHAT THIS CHAPTER IS ABOUT

4 Concepts to visualize

2.1 The valorization of the cultural heritage.

2.2 **The Roving Museum** as an agent for shifting for products to services.

2.3 The Creative Crowds.

2.4 Developing creative opportunities: keep asking "**what if**".



2.1 The process of signifying cultural heritage

On one hand in this chapter we examine the concept of the significance of cultural heritage assets as clearly defined by SAGITTARIUS in Work Package 5: The Significance Assessment Process.

But on the other hand we need to understand both significance and valorization in a wider context, as a shift, a change is happening in the seamless integrated physical and virtual world. The change is transforming:

- a) an object in itself
- b) a contextual space such as a Museum
- c) an environmental context like a rural areas
- d) a creative city as magnet for attracting both prosumers and cultural creators

2.2 Roving Museum as an Agent for Change

The Roving Museum (RM) becomes an important node in creative networks, (Twitter, Youtube, Pinterest) and particular actors become important 'digital switchers', linking different networks together: digital switchers that allow multiple signals to be routed to a compatible display).

When creating cultural contents, one shall consider how the "switcher" - which is the prosumer-, will link this information to multiple networks or not and how he can co-

create information that will enhance the experience of the Roving Museum triggered by emotions based on the input offered.

For producing the shift a holistic approach is required (1.3). In other words one shall see the WHOLE PLOT and not only one point.

Here is a non-scientific test:

<http://www.web-us.com/brain/braindominance.htm>

This test is a good starting point to understand how the brain will approach the design of the Roving Museum.

2.3 The Creative crowds

Creative Crowds are not organized. Local actors (creative crowds) they are active providing exhibitions, tours, new services etc. but there is a lack of coordination that disables the production of touch points on the producer-consumer Affinity Map. Local actors play a role on the cultural scene. Most of them work in an isolated way serving different prosumers and non prosumers profiles.

In the Toolkit for Roving Museum we want you to understand and visualize how to overcome this situation by analyzing how to integrate and develop a more richer experience

2.4 Developing creatives opportunities. Keep asking you "What IF?"

The valorization of cultural heritage

SAGITTARIUS advances cultural consumption by communicating cultural values: from natural monuments and ecosystems to sites and collections, from the arts to traditions and handicrafts. Thus values of tangible-intangible, movable-immovable and spiritual heritage assets become catalysts for regeneration and development by being revealed and communicated. Given the diversity and complexity of heritage, the use of cultural values for development is feasible, only if multilateral interactions are understood and reflected in policy and delivery. Required is a multivalent and flexible nexus at local-global level to mitigate the protection-use conflict reconciling national and international strategies.

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SAGITTARIUS encourages the formation of heritage entrepreneurs: a participatory knowledge platform transfers advanced tools among multilevel actors to protect and use heritage assets by identifying their environmental, social, historic, aesthetic, spiritual and special values; domain specific training certifies individuals with increased capacities certifying professional skills. Implemented pilot actions on a social inclusion basis, provide for cultural experience diversity connecting thus local cultural production to international markets. By activating public-private-third sector alliances, heritage entrepreneurship is established at transnational level, exemplifying, how heritage is valued, protected, communicated and used with ecologic, economic and social profit.

PRODUCING THE SHIFT

Creativity has become increasingly important for the development of cultural consumption in recent years. As competition grows, cultural heritage agencies and cultural producers increasingly seek to distinguish themselves through creative products and services in cooperation with the creative industries sector. They included a series of strategies ranging from architectural

complexes to host new museums and heritage related consumption spaces to the full development of Smart Cities through the provision of broad band connectivity a key factor for success nowadays..

The Roving Museum *The Roving Museum addresses the shift on creativity and embedded knowledge.*

The Roving Museum is built around tangible objects, however inspires its visitors to create contextual information in the real and virtual world through the Social Graph.

The expansion of modern cultural consumption is marked by a growth in the cultural industries – new monuments, museums, art galleries, theatres and heritage centres that provided relatively static interpretations of culture for visitors.

The Roving Museum *is a dynamic agent of the change more than offering ready made information what provides is a unique experience taylored by the prosumer who enhance the experience with a new socioeconomic potential driven by the tools of web 2.0*

Led by participatory practices, social inclusion and active involvement of key stakeholders and young audiences in the caring of heritage a cultural transformation is taking place.

The cultural transformation generated by the Roving Museum activates a new Stakeholder Map at local level by putting in place new business models and heritage products, such as the Transnational Heritage Game.

With the advent of social media we witness a more superficial consumption of culture, in which “atmosphere” and image became more important than cultural substance or the contents of museums.

Armed with smart devices, the new prosumer is hungry for connectivity to interact in multiple networked scenarios. The Roving Museum feeds this need implementing virtual storytelling connected to the objects in the territory using multiple social media tools.

The Roving Museum uses a number of ways how to offer integrative experiences, including:

- New products and experiences
- Revitalisation of existing products
- Spin-offs for valorization of cultural heritage assets
- Mobile Media tools that enhance the cultural experience

The Roving Museum (RM) becomes an important node in creative networks, and particular actors become important 'switchers', linking different networks together.

One of the ironies of the growth of cultural models has been that the search for distinction by the cultural consumer has led to consuming similar experiences. Similarly, the search by cultural creators for a distinctive image to sell to cultural consumers has led to duplicating similar experiences. The result has been an

increase in the "serial reproduction" of culture (Richards and Wilson, 2006) and the onset of a "vicious cycle" of decline in leading cultural destinations (Russo, 2002).

Faced with this massification of cultural consumption, many prosumers have sought refuge in less tangible forms of cultural consumption that require even higher levels of cultural capital and competence to master, e.g. the use of the mobile Social Graph.

Rather than passively visiting the territorial assets, many cultural consumers are now actively seeking out "alternative" forms of cultural enjoyment in "new areas", which can broadly be defined as the ones that enable the production of creative experiences. The Roving Museum develops this new customized and individualized cultural heritage experience.

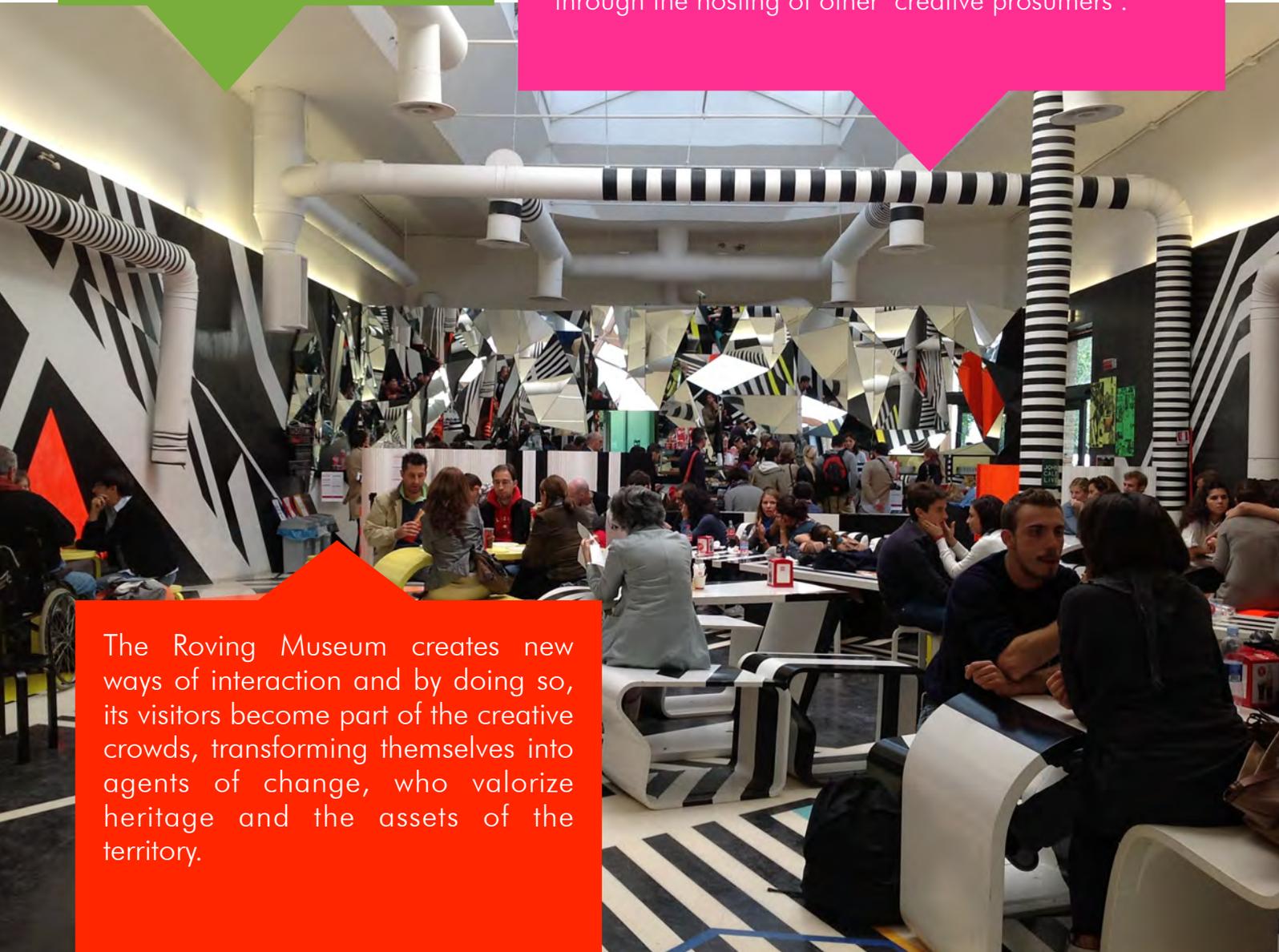


The RM's creative crowds

The growth of couchsurfing, [airbnb.com](https://www.airbnb.com) and other informalised, internet-based accommodation facilitates contacts and interactions and interact with creative actors in heritage spaces and places in a completely new way, with hosts in the role of the heritage counsellor and guests in the role of the creative consumer.

This new generation of hosts is not just related to selling a service, but also crucially to the informal generation of knowledge, cultural capital and networking organizations that support the creative economy. To understand that is very important.

This new generation of hosts is not reduced to room renting but starts with free advice on the local cultural consumption types based on the own experiences and by those experiences acquired through the hosting of other "creative prosumers".



The Roving Museum creates new ways of interaction and by doing so, its visitors become part of the creative crowds, transforming themselves into agents of change, who valorize heritage and the assets of the territory.

Developing creative opportunities for cultural consumption requires:

Visibility



Attracting attention requires a keen understanding of the dynamics of the contemporary network society

Permeability



Plug and play into communities via connectivity maps

Flexibility



Cultural growth is often linked to the presence of particular tangible assets, such as monuments, museums, heritage sites and historic cities, natural attractions and landscape.

While these assets clearly help to attract cultural consumers, merely focussing on the tangible form of heritage assets, we neglect their intangible dimension, the meaning hidden in the tangible form. If we do not link the tangible form with its hidden meaning, we cannot assess the significance of heritage assets, nor forge connections with locals, visitors and users. In addition planning, knowledge development and networking, necessary to support the cultural or creative service, cannot be put in place, if the two halves are not united in one meaningful entity.

The development of new cultural services needs to take place through a process of negotiation in which the the embedded knowledge of creative locals and hosts matches the creative skills of the cultural seekers and consumers.

In other words each Pilot Project Prototype is tested by the creative guest, the prosumer, who will tell if you need to modify or not your vision. As far as a negotiation process starts between hosts and guests, producers and prosumers, best results are in sight.

THE SOCIAL GRAPH THAT
DROVE THE CHANGE

Chapter



WHAT THIS CHAPTER IS ABOUT

7 Concepts to visualize

1. QR CODES
2. INSTAGRAM
3. FACEBOOK
4. TWITTER
5. PINTEREST
6. GOOGLE MAPS
7. GOGGLES

THE SOCIAL GRAPH THAT DROVE THE CHANGE

Transmedia navigation, web 2.0 tools, social media networks, or call it by their name, Twitter, QR codes, Pinterest, Facebook, Google maps, GOGGLES, Instagram/Padgram are the forces behind the change.

Is not the purpose of this Toolkit to teach how to use these tools because there are plenty Manuals on Youtube or Pdf documents on the web. However the first part of the training is "hands on experience" on how to configure your devices (iPad 3.0) and what Apps shall be selected for download and for what purposes we will use these Apps. As everything changes at a light speed, we will certainly not focus on what already next month will be different, but we will focus on this very transformation!

The Toolkit addresses the concept of the Social Graph from a holistic point of view-, like if you are creating a product that requires complex logistics, but you cant control how this product will behave in the hands of a prosumer.



"What IF" should be a permanent question

Nevertheless in the next pages you find examples, ideas, comments on how you could use the Social Graph to deliver the content of the Roving Museum.

We talk and work with the following tools: as per definition "Integrated Toolkit Visibility"





GOOGLES

1. QR CODES
2. INSTAGRAM
3. FACEBOOK
4. TWITTER
5. PINTEREST
6. GOOGLE MAPS
7. GOGGLES

The Integrated toolkit visibility

TOOL 1

3.1

SAGITTARIUS QR CODE

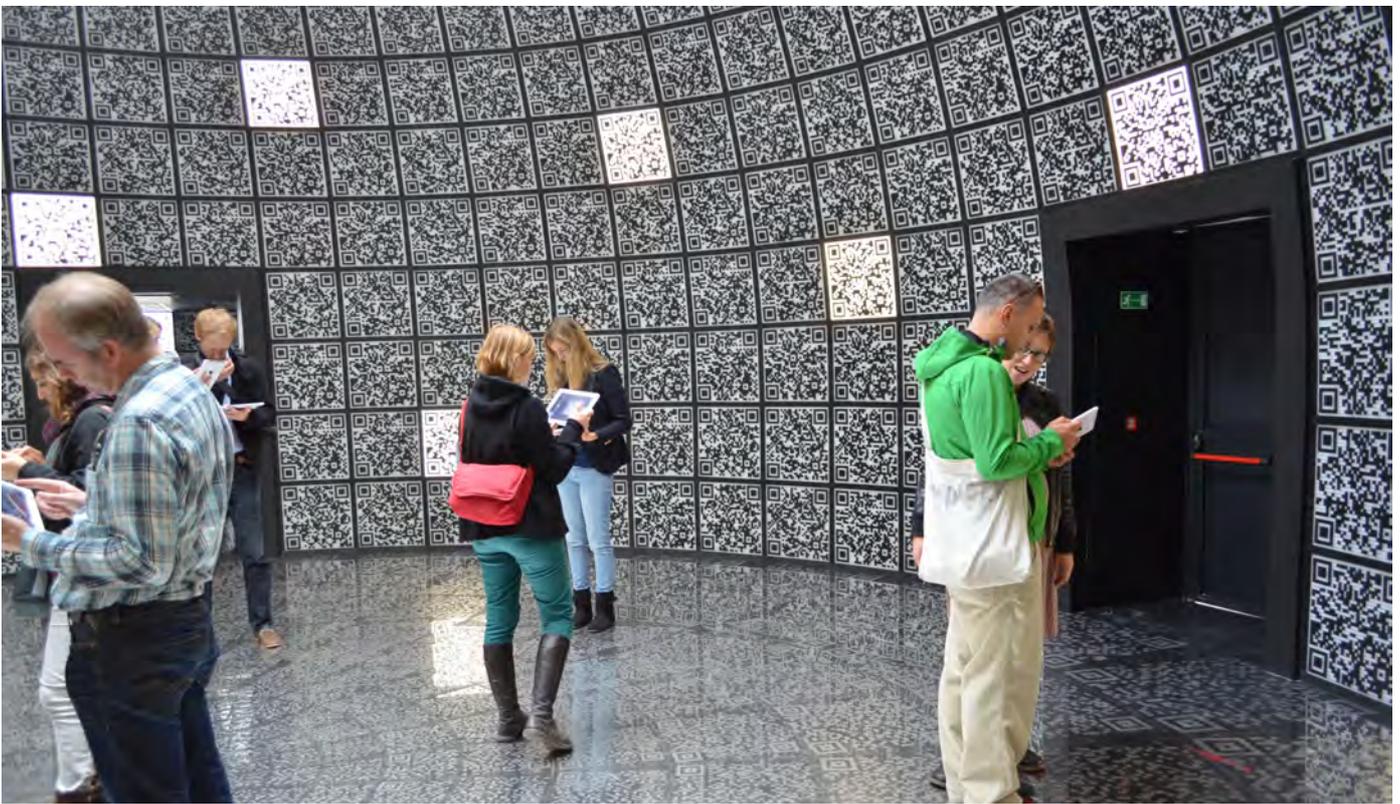
Great content that is built for mobile tagging and delivered through QR codes is designed with the mobile user experience in mind. Properly formatting content to fit all smartphone screens and browsers seems obvious, but this basic concept has been often overlooked.

Slapping a QR code on an add that links scanners to a pre existing, non-mobile web page is unacceptable and does not make the Roving Museum look as an attractive experience.

When scanning QR codes, most users are time constrained and thus have a short attention span. Mobile tagging is all about jumping into the palm of consumer's hands, and giving them content that fits.



Scan it and it takes you to the project web page.



Some **concepts** about QR codes that you must have very clear



1. The mobile web is distinctly different than the desktop web.

As we said before, slapping a QR code on an ad that links scanners to a pre existing, non-mobile web page is unacceptable and does not make your brand look "tech savvy". When scanning QR codes, most users are time constrained and thus have a short attention span. Mobile tagging is all about jumping into the palm of consumer's hands, and giving them content that fits. That drives the consumer to a bad experience.

Mobile web pages are different from normal web pages. No matter if you have a "plug in" that identifies that is mobile phone that is retrieving the page, the smartphones will show a different page and that page might not be what you want to show. The advise is build a mobile web page or an App that fits iOS or Android.

2. The Content

Let users know where they go and what content they will retrieve. QR means "Quick Response" so with one click you have you need!. Out of context content discourages future scanning and engagement while proper context and a great user experience is the seed for a tourist/consumer relationship that fosters a viral message through sharing.

3. QR codes is a handicap?

No, Mobile market is growing, if you heard somebody says with this kind of application you reach only the ones who got smartphones, don't care at all. The market is growing and this is a way to tag your heritage in an easy and affordable way.



CHECKIN ONLINE

WEISSIBANEZ / DANIEL

Fecha	Vuelo	Asiento
viernes 18 marzo	IB522	5C
De: Madrid / 18:15		
A: A Coruña / 19:25		

WEISSIBANEZ/DANIEL

LCC, 18:15



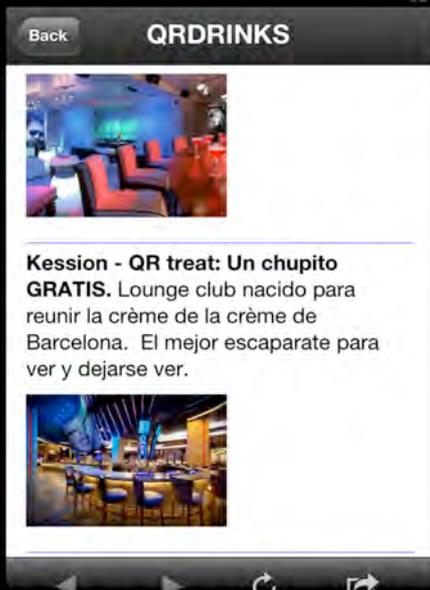
4. Tagging your Heritage

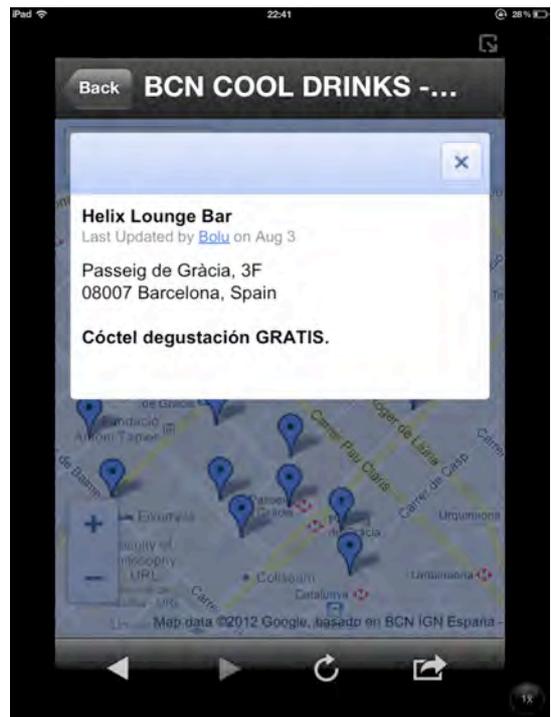
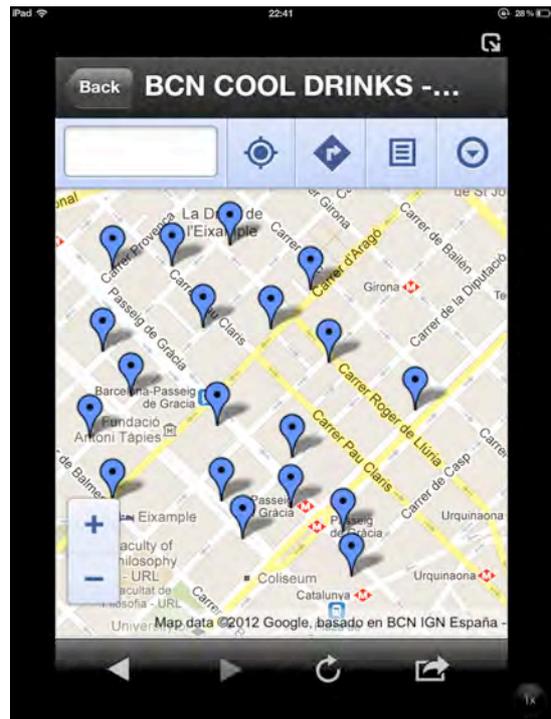
Develop a city game, tag your monuments, places of interest, statues, important buildings and enable co-creation. Roving Museum visitors will love it. Many QR codes Apps for both iOS and Android facilitate the creation of QR Codes on the fly QR with the smartphones.

The cool fact is the QR code stays and you can upgrade the information to be retrieved any time you want.



BARCELONA COOL DRINK SCAN THIS QR CODE WITH YOUR SMARTPHONE. At the end of the of the page click on the link to go to Google maps. Enable your geo-location and your phone will take you to the Bar of your choice.





TO LEARN MORE GO TO:

<http://www.facebook.com/QrCodesForTourismEducation>

TOOL 2

INSTAGRAM

3.2

INSTAGRAM & PADGRAM on iPad

According to Wikipedia Instagram is a free photo sharing program and social network that was launched in October 2010.

The service enables users to take a photo, apply a digital filter to it, and then share it with other Instagram users connected to on the social network as well as on a variety of social networking services. Instagram has currently 100 million registered users. A distinctive feature is that it confines photos to a square shape, similar to Kodak Instamatic and Polaroid images, in contrast to the 4:3 aspect ratio typically used by mobile device cameras.

Instagram was initially supported on iPhone, iPad, and iPod Touch; in April 2012, the company added support for Android camera phones running 2.2 (Froyo) or higher.

It is distributed via the iTunes App Store and Google Play.



In its largest acquisition deal to date, Facebook made an offer to purchase Instagram (with its 13 employees) for approximately \$1 billion in cash and stock in April 2012, with plans to keep it independently managed.



INSTAGRAM

3rd Transnational Study Visit of the SEE TCP Project SAGITTARIUS, Freiburg i. Br. 12-14 November 2012. The Transnational Partnership is testing on site the Android App for the "Black Forest Grouse Trail"

Why Instagram?

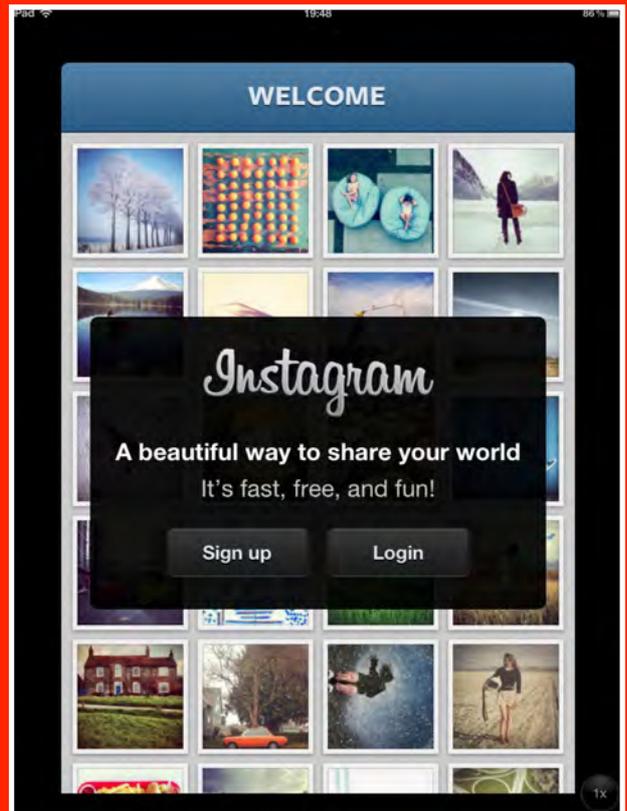
Instagram is a good way to achieve several goals:

- It is a solely mobile devices free App you can use it anywhere anytime with your smartphone or with iPad/tablet.
- You can document all sort of things. Imagine you work in building construction, electricity, plumbers, car repair, almost any activity and you are asked to send a series of images to document an incident or to deliver the state of the art of the work you are doing. You create a hashtag(#) you make the photos and uploaded to Instagram. Anyone with an Instagram account can retrieve the photos using the hashtag and comment it. Moreover a computer desk application called Statigram or now Facebook.com/user enables search under the hashtag and you can see it on the desk. These photos can be printed directly from your Smartphone
- You can create a catalogue of products and describe the main features of each on each image. The Instamap iPad app is a slick new Instagram client for the iPad that allows you to browse photos by location or tag. View geotagged images from around the world as pins on a map, or switch to the attractive gallery view. Instamap also makes it easy to add or delete Instagram subscriptions, like photos, and leave comments. And it's updated in real time, so there's no waiting around for fresh pics.
- You can create a Community of people interested in whatever you document or clients and see your Stats. The Stati-Gram Website generates a satisfying breakdown your Instagram statistics. Now facebook.com/#YourUserName.
- As for Cultural Consumers Instagram has a tremendous potential because it offers almost instant access to any kind of information where comments and tags can be added in real time.

How to get started

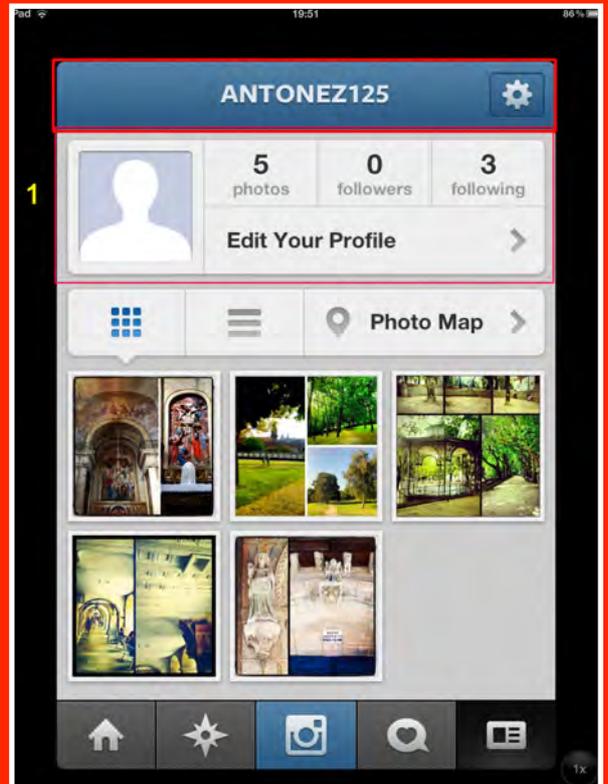
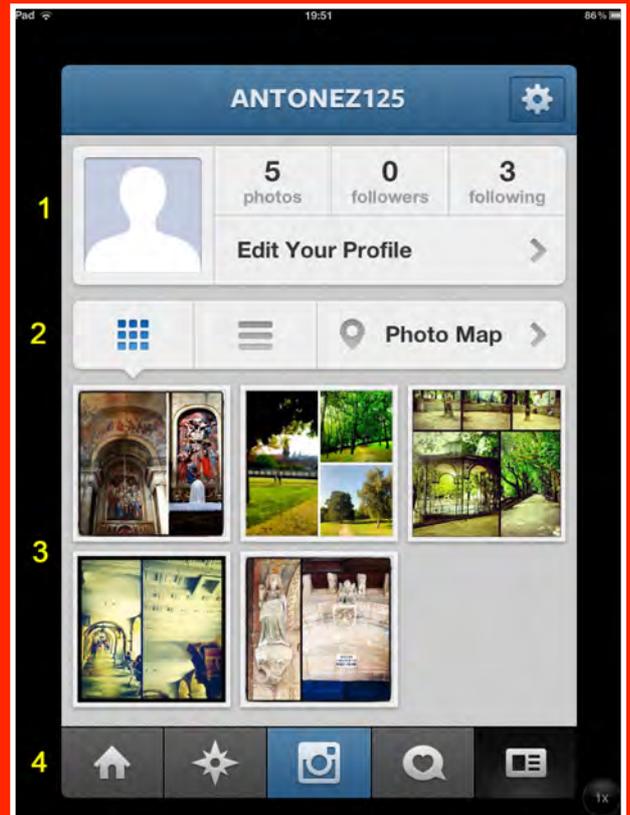
First step is to **create an account**, which is quick and easy or Log In screen if you don't have an account then you sign up. If you have an account then Login.

When you create an account you decide your username and password. Type here the user and password and click done. If you don't remember your password (something that happen very often) the system will send you an email to the account you have provided when you registered on INSTAGRAM. If that is the case click on "Forgot password"

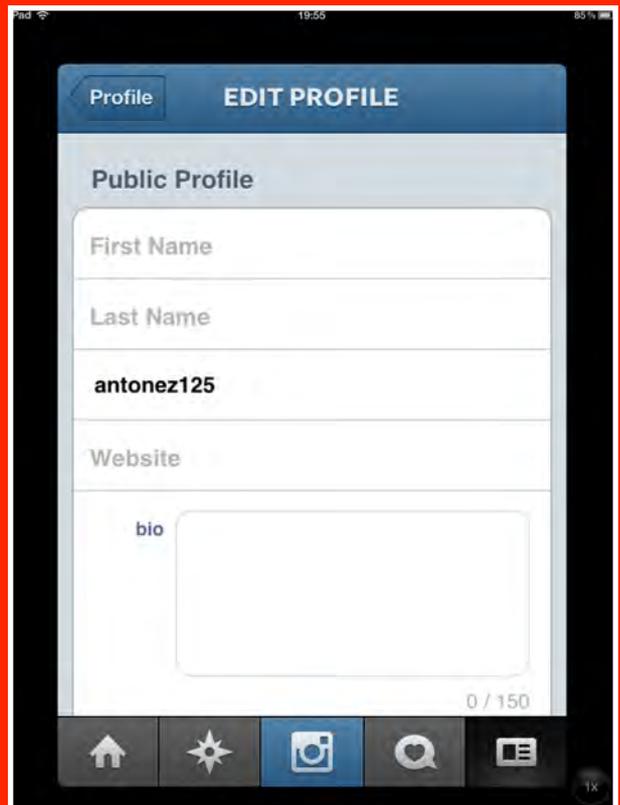


When you are **"IN"** you see 4 clear parts that I numbered here to explain on details in the next images.

PART 1 has two main areas, one is your profile where you can put your photo. Then "photos" show the number of photos you have uploaded (*5 in this example*) and you see 5 photos. Followers you may have, people that follow you that is, can see the photos you upload. Following refers to the people you are following. This feature is very important since you have the task to document your heritage, an event in town, tourist scenes, so "anytime in realtime" you can see the uploaded images and you can comment on those. For a field work this is a very important tool.



You can **edit your profile** like in any other Social Media tool, is your basic data. If you are involved in a project then list the project website.

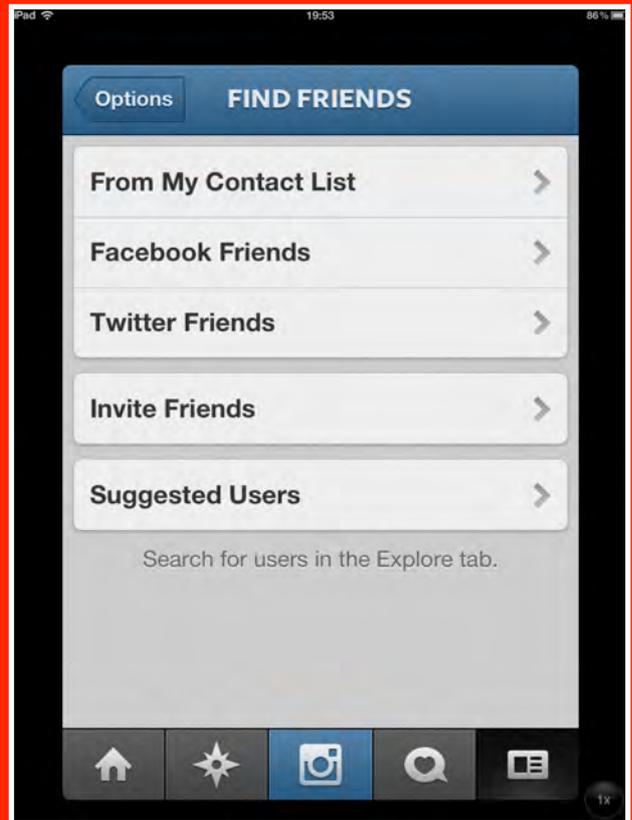


You have many different options in this screenshot but I want to call your attention that if the "Photos are Private" is **ON** then no one will see your photos except the ones that are following you. If you participate in an event like those organized by SAGITTARIUS this must be **OFF**.

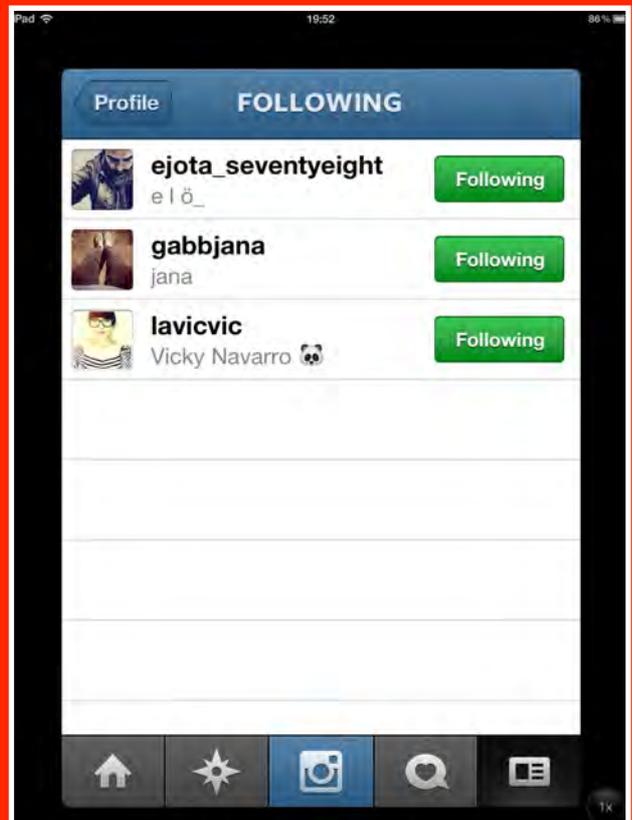


Create Communities

INSTAGRAM is a Facebook company so you can log in with your Facebook account and you can share your photos on Facebook. With Twitter you have to check, it was possible to search the hashtag (#) in Twitter and it was possible to publish via Twitter however some restrictions may apply recently.



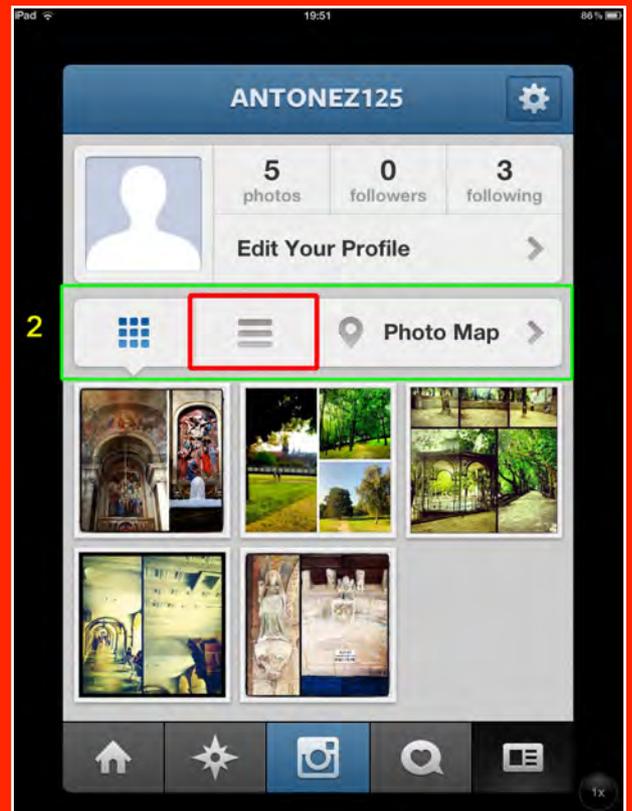
When you click on Following it displays a list of the people you follow. If you click on the word Following you **UNFOLLOW** the person. If the photos are public Following do not require any permission. If they are private photos you have to request to be accepted to **FOLLOW**. If you don't FOLLOW anyone the number shown will be "0"



Seeing your PHOTOS

You have two ways of seeing your photos. One is, like icon 5, you see on the screen. There is another way marked in red, meaning it will display photo by photo and when you scroll down the comments you wrote, appear. Please note some of the photos are composed by several photos. If you don't have "Diptic" installed you can't combine images in one single frame. The option of Photo Map is brand new when you upload an image to INSTAGRAM and you have enabled the GeoLocation the photo is georeferenced in the Map. Since Instagram is more artistic oriented is your decision to Map it or not.

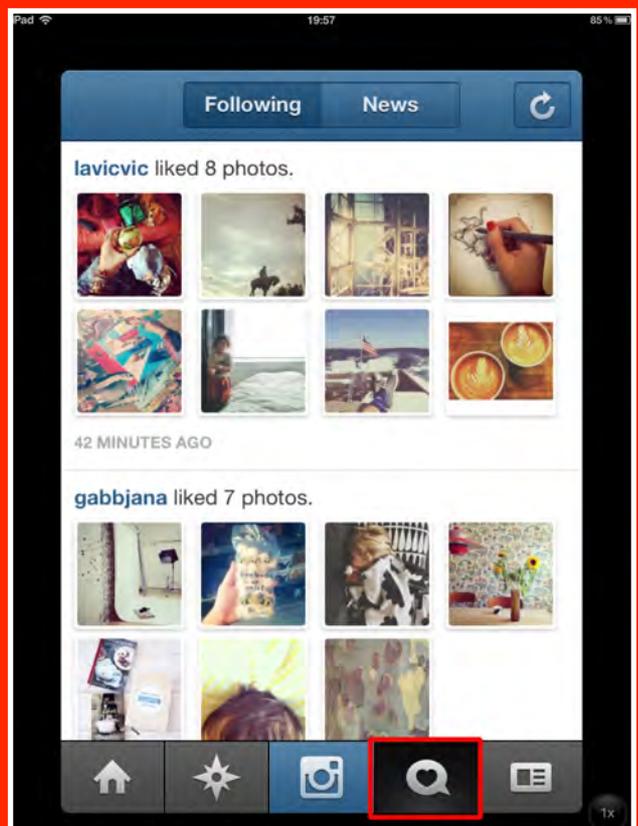
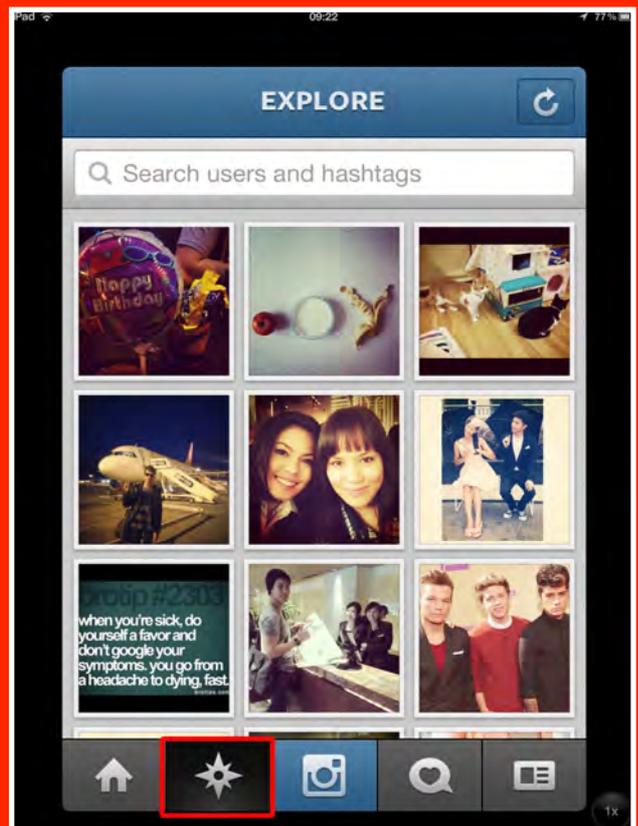
This is an example of the previous comment the photos are in "list way" so you see it one by one. The photo contains important information as you can read. "jalvar365" is the user who uploaded the image. Las Dos Marias is the title, #SQCGRAM, #CitizenPride, @HiddenStories, #SecretPath are the hashtags used to retrieve the photos. There is also a description of the object.



EXPLORE you can search users and retrieve images with hashtags. If you write #whatever you will retrieve the images you have created during the project life. You decide the name of the hashtag and this hashtag has to be written when you upload the photo with the comments. No hashtag no retrieval.

Be aware many people can use the same hashtag with a different interpretation or even the same to document the different kind of objects. For example we have allocated different #hashtags to our images one of them is #decomanual. By searching with this hashtag you don't only retrieve our images but others from people that we don't know but have a similar idea. **In terms of education this offers a great potential to identify many things.**

The heart style icon takes you to the people you follow. When you click it displays a selection of photos. With this tool you can see what your colleagues are publishing **therefore make a follow up on real time of the development of the activity assigned.**





TO LEARN MORE GO TO:

<http://tinyurl.com/cwu8o5u>



Amaro



Rise



Hudson



X-pro II



Sierra



TOOL 3

TIME LINE

3.3

TIME LINE

facebook

Friends
2010

Just this a **TIMELINE** to make transparent the way you have created and implemented the Roving Museum at local level.

We live in a Media Culture, **TIMELINE** concept fits perfectly.

You publish your ideas, your way of doing.

You upload your videos and photos.

It becomes a document for others to learn and capitalize on your experience and how you have integrated a solution.

TIMELINE in a form of Community page. No gossip, no Wall, no comments.

Isn't a Facebook page.

It is Page to Like



TIME LINE



Timeline is an easy and fast way of documenting your activities in any project. It works pretty much as a web page, is very easy to publish on Facebook.

Timeline enables you to create your own page type where you can post photos, videos and comments of any kind. It gives to the project a perfect visibility.

Timeline enables contributions from others and the possibility to viral disseminate your work via “LIKE” button. It increases your organic position on Google search.

YOUNG CITIZENS OF EUROPE.
Daniel is being interviewed



Some technical notes

1. Any video you upload on Facebook page can't be bigger than 100 megs
2. We recommend you compress the video, and export it as mp4.
3. If you don't manage to reduce the video size, you can upload the video in another platform e.g. Youtube and copy /paste the video link into the Facebook page.



Like · Comment · Share



Like · Comment · Share



Rhodes Sagittarius
2 hours ago

FOTO 3



Rhodes Sagittarius
2 hours ago

FOTO2



Some technical notes

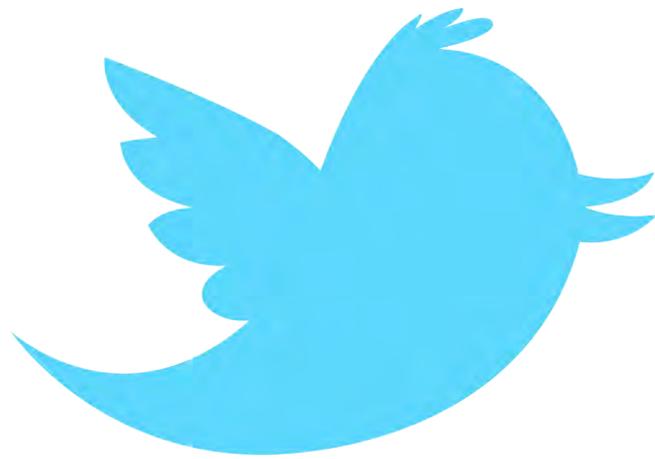
1. Any photo you upload on Facebook can be commented.

2. Photo album are available you can easily upload several photos in one click. Just select them and Facebook will upload it automatically one after the other.

3. Remember timeline is a sort of "story structure" so in terms of documenting select carefully the images you upload.

TOOL 4
TWITTER

3.4



#SEESAGITTARIUS

**ARE YOU PLAYING
OUR TWITTER GAME?**



@SEESAGITTARIUS

The screenshot shows the Twitter profile page for @SEESAGITTARIUS. The header includes navigation links for Home, Connect, Discover, and Me, along with a search bar and settings icons. The profile banner features the SEESAGITTARIUS logo and the text: "SEESAGITTARIUS @SEESAGITTARIUS SEETCP SAGITTARIUS advances cultural consumption by communicating cultural values: from natural monuments and ecosystems to sites and collections. see-tcp-project-sagittarius.eu/index.php/en/". Below the banner, statistics show 3 tweets, 0 following, and 0 followers. The main content area displays three tweets from December 10th, including a question about partnership cities, a meeting announcement for Sofia, Bulgaria, and a link to a social media book. The footer contains logos for South East Europe and the European Union, with the text "Programme co-funded by the European Union".

Home Connect Discover Me Search

Tweets

- Following
- Followers
- Favorites
- Lists

© 2012 Twitter About Help Terms Privacy Blog Status Apps Resources Jobs Advertisers Businesses Media Developers

SEESAGITTARIUS
@SEESAGITTARIUS
SEETCP SAGITTARIUS advances cultural consumption by communicating cultural values: from natural monuments and ecosystems to sites and collections.
see-tcp-project-sagittarius.eu/index.php/en/

3 TWEETS 0 FOLLOWING 0 FOLLOWERS

Tweets

- SEESAGITTARIUS** @SEESAGITTARIUS 10 Dec
#sagittariusetcp question 1: Name the partnership cities, places involved in the project
Expand
- SEESAGITTARIUS** @SEESAGITTARIUS 10 Dec
Next project meeting 17-18 December Sofia Bulgaria. Join us!!
Expand
- SEESAGITTARIUS** @SEESAGITTARIUS 10 Dec
Download book on social media go to ivetagr.org/SOCIALMEDIA
Expand

SOUTH EAST EUROPE
Transnational Cooperation Programme

Programme co-funded by the European Union

2 ways of using Twitter

→ Project News

Look for followers

How much do
you know about
the heritage of
SAGITTARIUS?

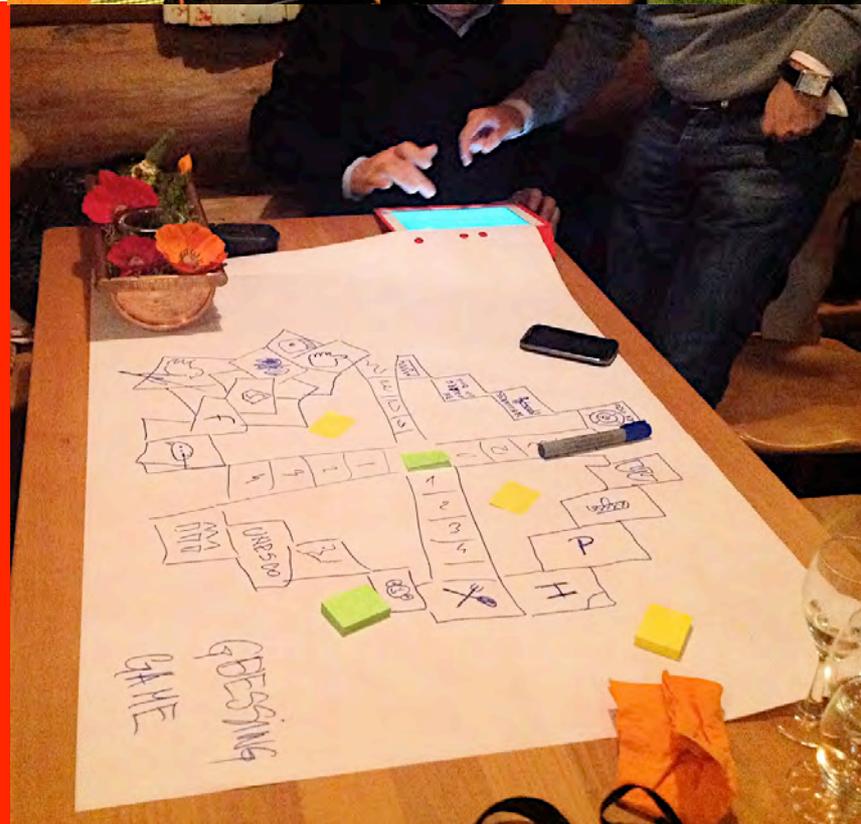


SEESAGITTARIUS

@SEESAGITTARIUS

SEETCP SAGITTARIUS advances cultural consumption by communicating cultural values: from natural monuments and ecosystems to sites and collections.

see-tcp-project-sagittarius.eu/index.php/en/



Partners designing the
SAGITTARIUS GAME on TWITTER

GAME-PLAY

Go to : <https://twitter.com/SEESAGITTARIUS>

We have **tweeted** a question, do you know the **answer**?



1. Each partner posts one question on the given dates on Twitter with the hashtag (**#SEESAGITTARIUS**), it is essential to use the hashtag, #.

2. **Posting** starts on January 7th - 2013 and ends on May 15th 2013.

3. The **questions** are posted on the 7th and 28th of January, 18th of

February, 11th of March, 8th and 29th of April, and 13th of May 2013.
3. You are kindly requested to play the game among the partnership.

4. The **game** is open to the followers.

5. The **winner** will announced the 31st of May publishing on our twitter account.

TOOL 5

PINTEREST

3.5

Pinterest is a social network created in 2010. It offers many possibilities in the Social Graph. This part of the book show some examples and why SAGITTARIUS should use it. Pinterest enables you to create your own boards and document collections of any kind. Moreover it facilitates the dissemination of your PINS over FACEBOOK, TWITTER, embed them in your BLOG or email it. For our Project SAGITTARIUS, that is a must!

Some ideas

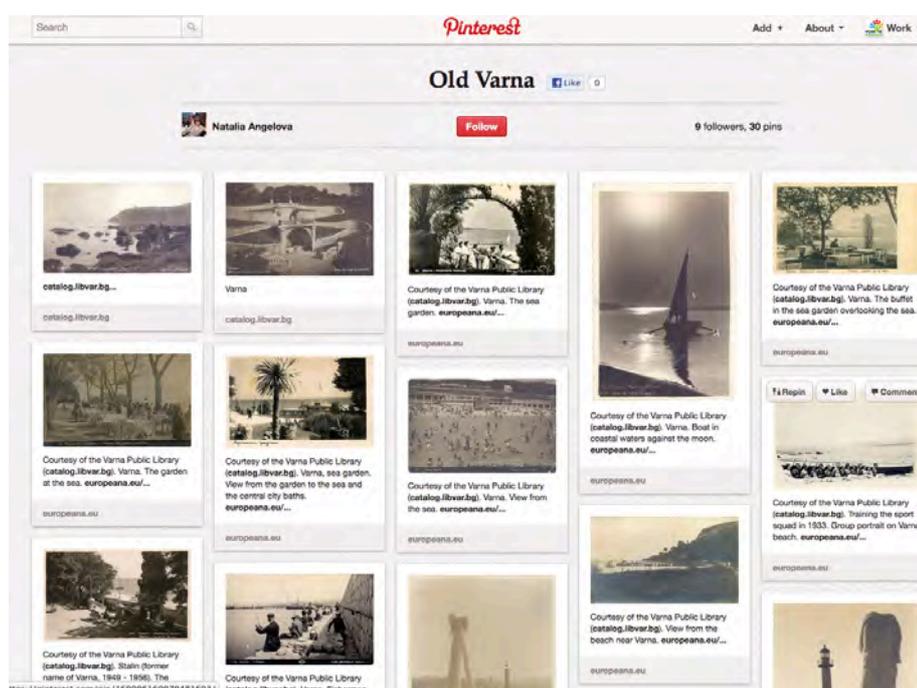
This is a collection of old Varna city postcards. Bulgaria.

See <http://blog.europeana.eu/2012/06/pinterest-collection-escape-to-the-black-sea/>

You may have a Museum Mask collection create a customized Board.

These images, comments, links can be used as clues for a city game.

Pinterest

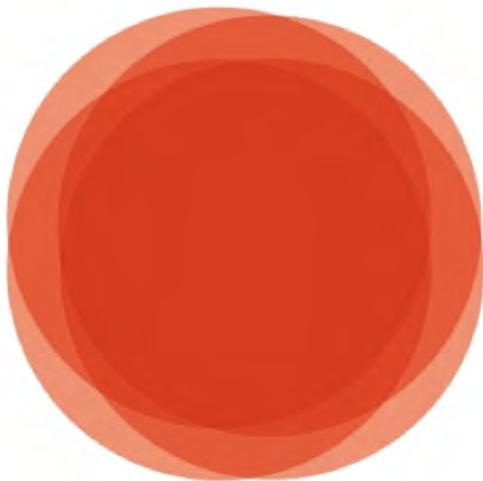
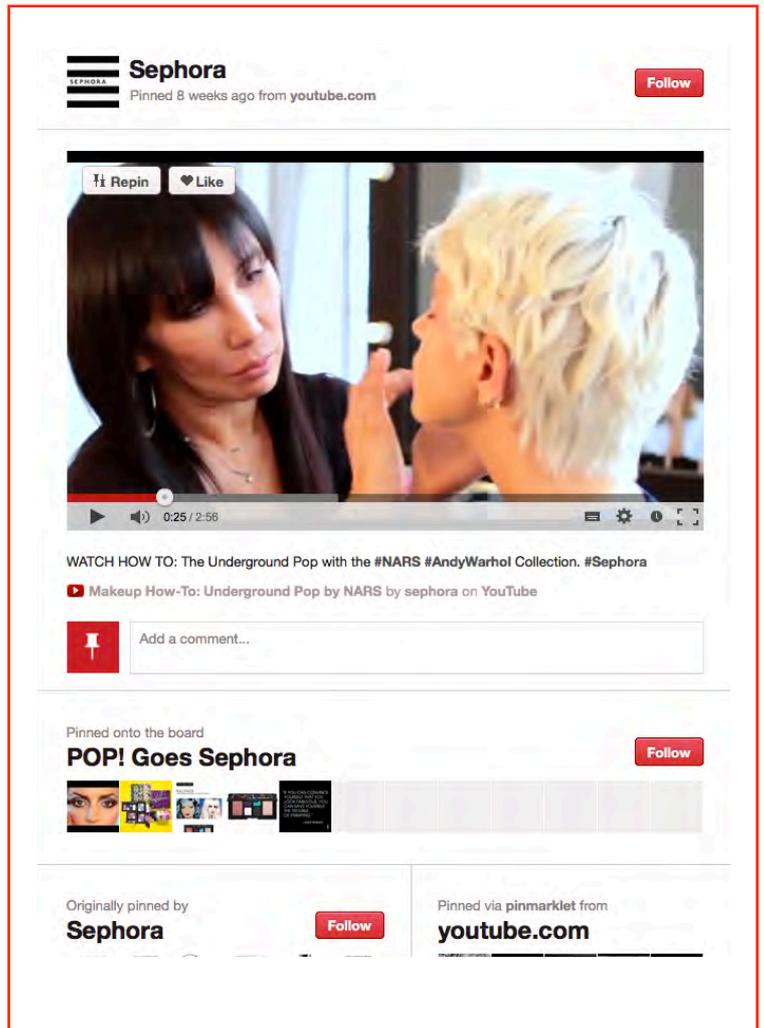


One of the great possibilities of Pinterest is the use of videos embedded in the PIN.

You have to create a YOUTUBE channel and then copy and paste the link.

Sephora is one of the most inspiring Pinterest site I strongly recommend you explore their boards at : <http://pinterest.com/sephora/>. It is a source of valuable knowledge in terms of design, client feedback, links and much more.

Just think for a while “what if” any of your Heritage objects can be treated as a product enabling clients feedback with new contextual information and links?



<http://pinterest.com/pin/98938523035061284/>

HOW IT WORKS

extensite tutorial on :<http://pinterest.com/about/help/>



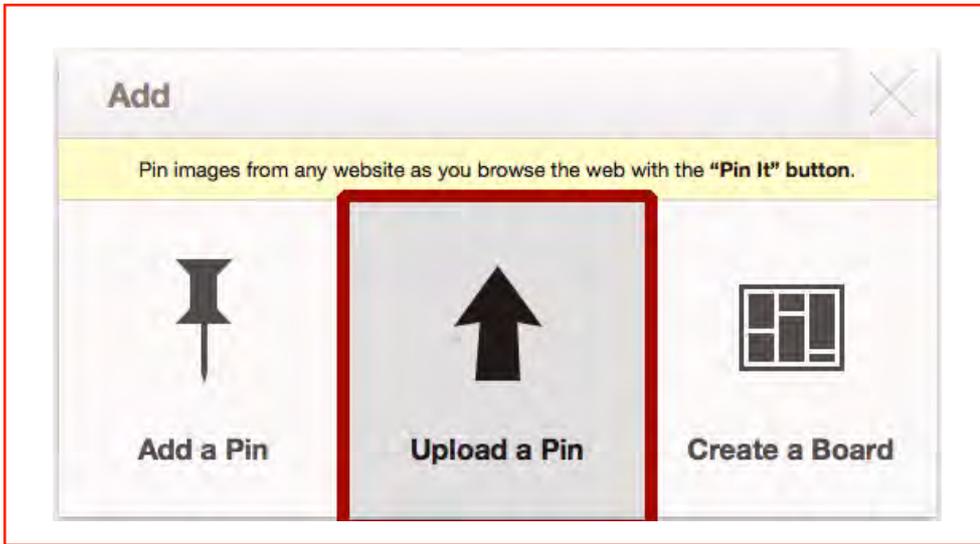
BOARDS are collections
PINS are PHOTOS & VIDEOS
When you PIN you make
RECOMENDATIONS

In these pages we only focus on how to create your heritage boards. For more features go to the link tutorial.

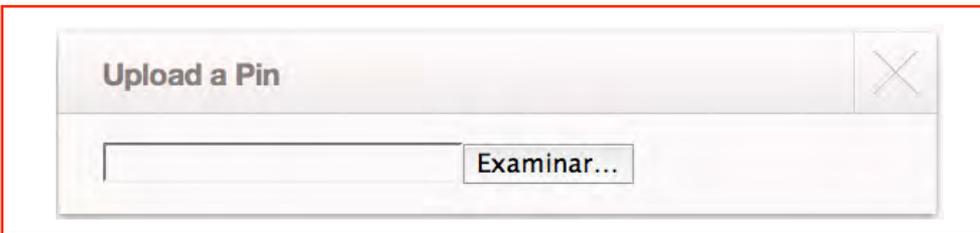
HOW TO CREATE A **BOARD** from your **profile**

A screenshot of a Pinterest profile page for 'SEE Sagittarius'. The profile header shows the logo, name, location (Athens), and a bio: 'SAGITTARIUS is a Transnational Territorial Cooperation Project, funded by the SOUTH EAST EUROPE TRANSNATIONAL COOPERATION PROGRAMME) at 85% and by EU Member States at 15%. SAGITTARIUS includes 20 Part'. Below the header, there are statistics: 6 Boards, 94 Pins, 0 Likes, 0 Followers, and 0 Following. The main content area displays a grid of boards: 'Setting up iPads' (17 pins), 'TOOLKIT presentation' (11 pins), 'Ipads presentation' (2 pins), 'Training session presentat...' (3 pins), 'Case study' (22 pins), and 'Icons Gallery' (39 pins). Each board has a main image and a smaller thumbnail image below it, with an 'Edit' button at the bottom of each board.

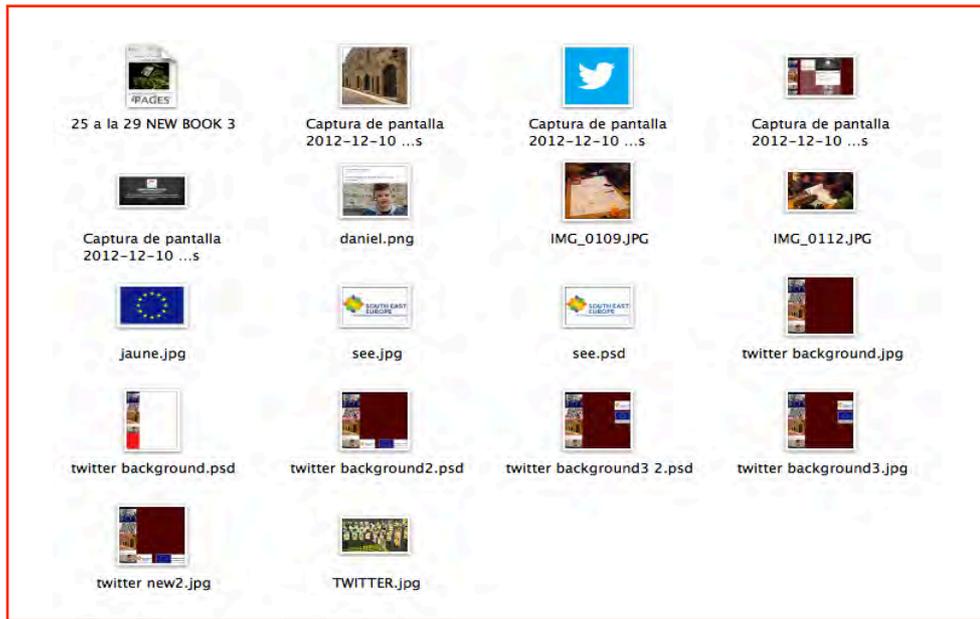
<http://pinterest.com/pin/seesagittarius/>



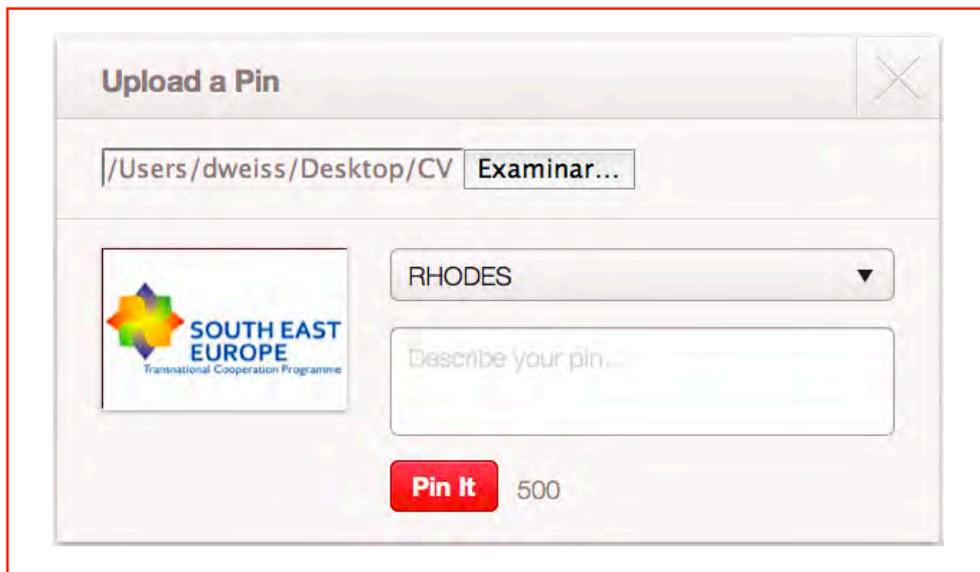
Click on upload a PIN



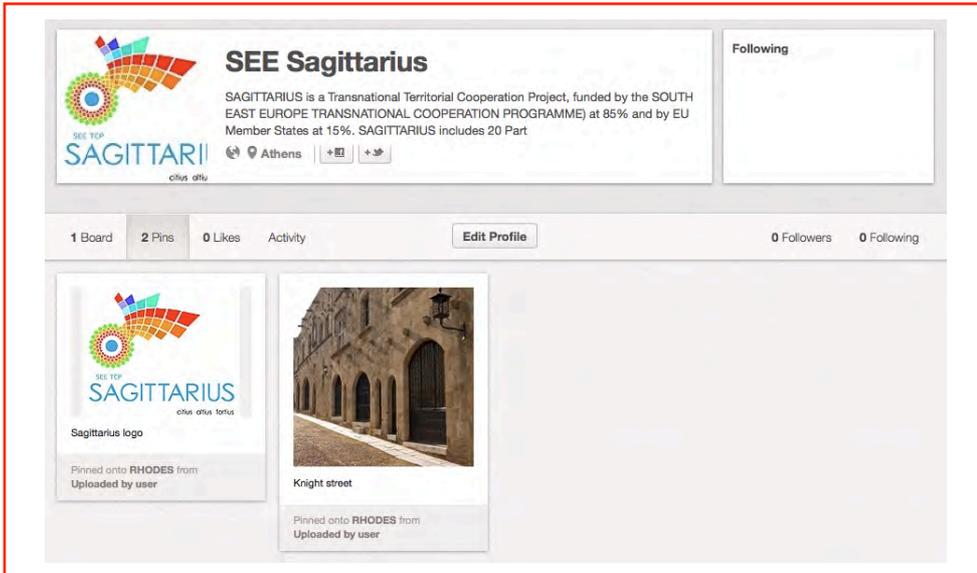
Search for the image



Click on the image you want to PIN



Select the board write a description, you can't skip that step so know in advanced what to write, then click Pin it..



Images go to your board automatically



You can embed the image in a blog or:

- FACEBOOK
- TWITTER
- EMAIL

More at:

<http://pinterest.com/seesagittarius/>

TOOL 6 GOOGLE MAPS

3.6

In the old times Maps were secrets of the state, today are essential to us in our daily life. I am not going to make "propaganda" of Google maps or any other Map system, but I can't avoid to say that the integration of possibilities developed by Google changed the way that Maps can be customized and used.

From the red dot "You are Here" (x-y coordinates) in the hands of your mobile device Instagram added the feature of using maps to create Contextual information (the z axis of information).

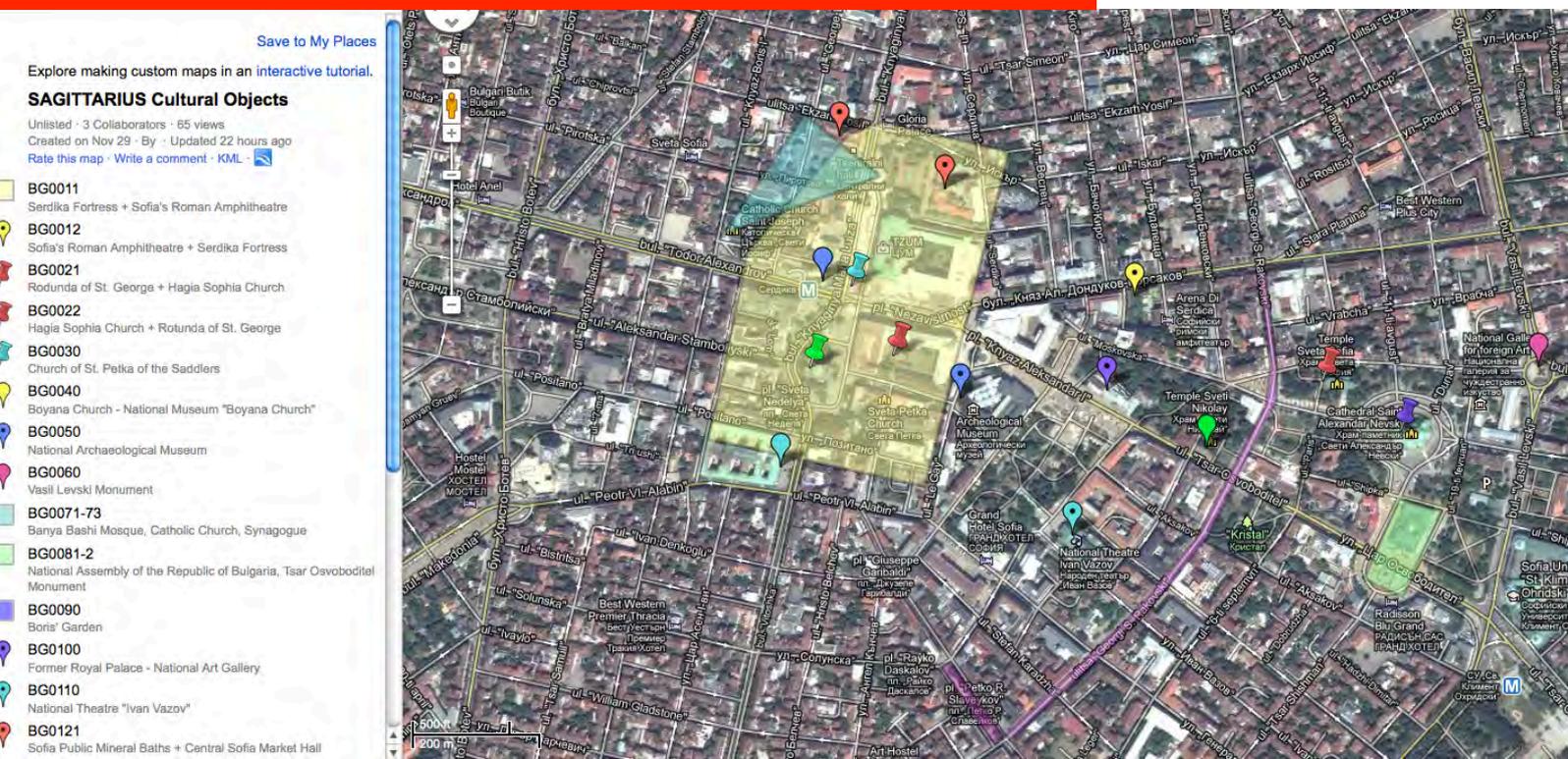
The Roving Museum capitalizes in those embedded possibilities of combining Maps with a wide range of Apps (Instagram, Youtube, Twitter) in order to make the prosumer experience richer.

The Google concept is very simple but isn't new, they give in a friendly user way what geographic information system do for more complex applications for mapping the territory.

What is new is the combination of the technical features of the mobile devices (SIRI, internal Apps, GPS chip) plus the deployed networks (3G, 4G, EDGE,WIFI) **that enables the cultural consumer to create geo-located information in real time and share it among several networks.**

The question that the Roving Museum has to place is how Maps and Apps that are enabling layers of information can be used to enhance the experience and what services you can create on top of the existing platform?

The Sofia Experience Heritage by the BCCI Sagittarius Cultural Objects



TOOL 7

GOOGLE GOGGLES

3.7

And Google created GOGGLES with this App they changed the rules of the Game.

Step 1: You point your Ipad or Smartphone towards and object (monument, photo, building)

Step 2: The Apps take a picture and auto scan it.

Step 3: If you exist (meaning enough information from multiple users) the Apps find all what is available on the Internet.

Picture these concepts

Contextual information created by the prosumer is key for being found by Goggles

Goggles uses an algorithm that knows who, when and where the information has been created.

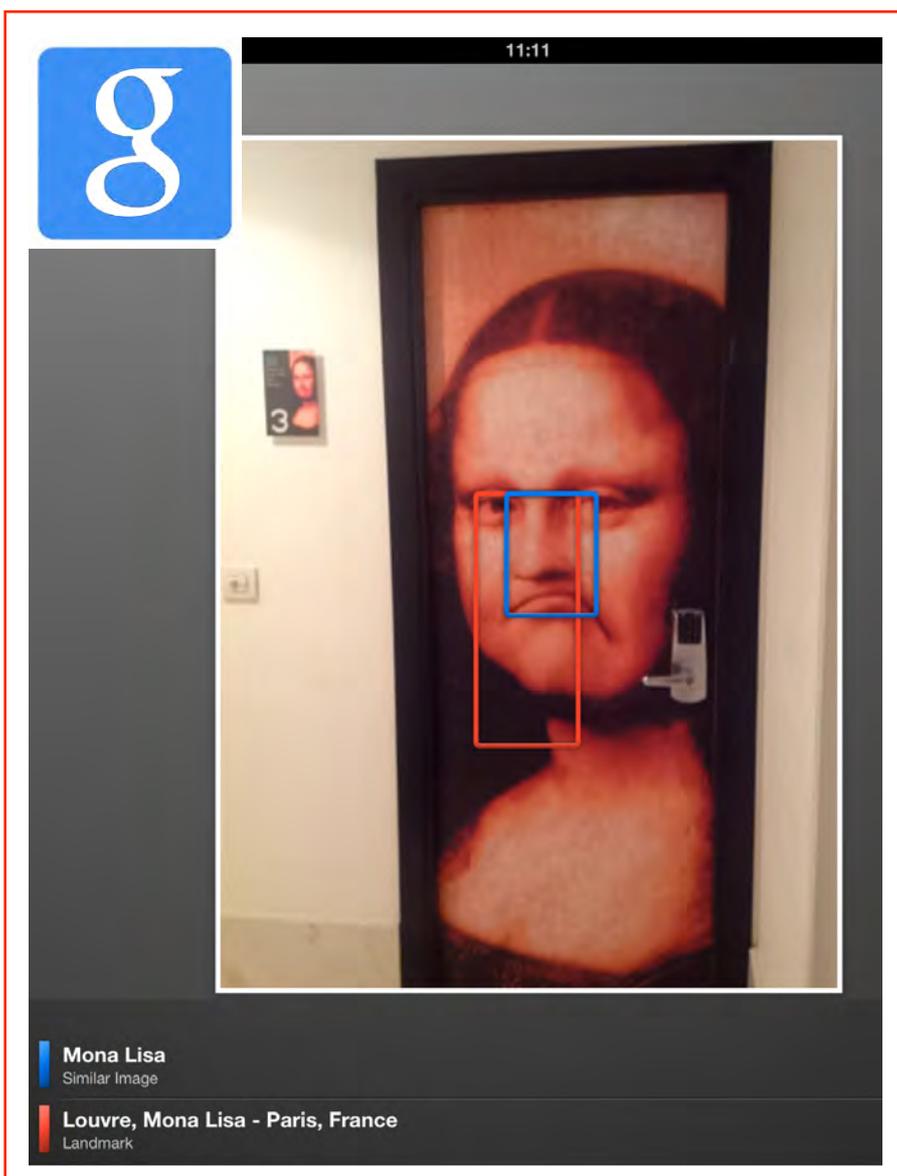
The value of "fresh" multiple inputs is what makes that Goggle finds you.

Make a test, choose and object and Goggle it.

If you don't retrieve any good data, you don't exist.

The Roving Museum has to implement actions that support prosumers in the co-creation of this contextual information.

The Mona Lisa decorates a room door at hotelofi.com, but the links takes you to the Louvre. The Hotel link won't be retrieved because the hotel didn't tag the door.



THE ROVING MUSEUM
GAMIFICATION

Chapter



WHAT THIS CHAPTER IS ABOUT

GAMIFICATION

To visualize the **game** concept

On this chapter we analyze how the Roving Museum can develop Games based on the integration of Cultural Heritage, Smartphones, and the Social Graph.

Some of the key elements on games are:

- 1. Stories:** you already have produced information about each physical object.
- 2. The Hero:** somehow you can consider the prosumer as a hero.
- 3. The Challenge:** is the risk the prosumer takes when he plays the Game.
- 4. The Clues:** clues to go from here to there, clues to understand the object.
- 5. The Reward:** your prosumer looks for an enhanced experience.

THE NEW SKILLS OF YOUR HERO

Storytelling 2.0
A powerful global conversation has begun. Through the Internet, people are discovering and inventing new ways to share relevant knowledge with blinding speed. As a direct result, markets are getting smarter and faster than most VET systems.

Transmedia & gameplay
In his 2006 book *Convergence Culture*, Jenkins further describes transmedia storytelling as storytelling across multiple forms of media with each element making distinctive contributions to a fan's understanding of the story world. By using different formats, transmedia create "entrypoints" through which consumers can become immersed in a story world.

visualization cognition
multitasking intelligence
navigation distributed
negotiation play
simulation judgment
cooperative performance
appropriation
transmedia

As suggested by Ermi and Mäyrä, "The act of playing a game is where the rules embedded into the game's structure start operating, and its program code starts having an effect on cultural and social, as well as artistic and commercial realities. If we want to understand what a game is, we need to understand what happens in the act of playing, and we need to understand the player and the experience of gameplay"

Let's explore in the pages some ideas for the **Roving Museum Game**



THE 3 KEY ABC OF YOUR GAME

1. **Storytelling** no doubt is based on Transmedia – Converging Media / Twitter, Facebook, Youtube, Pinterest, QR codes.
2. **Narrative** (the non interactive part of the story) you tell the story
3. **Interactivity** (the game world how the player sees the world and it's interface)

For the ABC to work properly with your hero you need an Interface and as you know any game platform has got one. Your game platform is the Social Graph this is why I say transmedia storytelling (is a technique of telling stories across multiple platforms and formats) you not only have the possibility of using videos, audios, photos, texts, you can use websites, links of all kind, phones, QR codes and many other possibilities too.

For understanding better the ABC let me give you some useful tips to be used in the interaction between the Roving Museum and the prosumer.

Game Tips

Emotions always emotions of any kind go first.

1. Think about it

<http://youtu.be/4oM7Inorm3w>

2. We know your gamers will forget what you said to them, we know your gamers will forget what you have made, but they will never forget what you made them FEEL. So play hard to make them feel emotions. Watch this video for more clues

http://www.youtube.com/watch?v=R55e-uHQna0&feature=player_embedded

3. According to some authors "deep emotions can come only when the player identifies himself with the avatar and their problems", so you need a good story the key point is how to embed what you had in a good a story connected to the profile of your avatar/prosumer, to engage him into deeper emotions. Think how to trigger these emotions.

4. How long the story should be and how much content should have:

Creative crowds must focus on their objects (monuments, artefacts, museums) connected to the journey map of the prosumer, the stakeholder map that is involved in the game scenario in order to develop the game story.

In other words, embed in the story your objects at the time you define challenges, rules and what could happen if the player fail in the challenge. How much content and how long the game goes is based in what you want the prosumer do/learn/play.



Game Tips

4.1

5. TIP ON GAME STORY

Think on the Aristotelian concept of the drama, /Mise-en-scène, use the 3 steps:

1. Set the PLOT/drama
2. Raise the tension
3. Solve the case

In any TV series (e.g. HOUSE) they give you a piece of info that engages you and suddenly go to advertisements.

When back from the ads they develop the Plot increasing the tension, you are holding your breath till they solve the case.

6. You have written a story for the game, the story can be lineal or branching (split in two directions and reunion in a common point after). The story is the interactive part of the game, but you have to tell the story to the player, you do that using the Narrative, and you decide when and how. e.g.: in Sonic the Hedgehog Wii game one of the characters tells the story.

7. To narrate your story to the player you can use video, audio, images, QR codes hosted on the web 2.0 tools and embed the story connected to the game levels or challenges.

8. The inclusion of virtual characters that play a role giving critical information is a plus, you can create a video or a series of videos, watch this site to get inspired
<http://www.thebigplot.net/>

9. Your storytelling is what moves ahead your game; the player using the Interface (web 2.0

tools) and part of your interactive story makes inputs (hyperlinks, watch videos, images), and get outputs (clues, mission, challenges) these are known as player events. What happen inside the game are the game events, both the "player events and the game events" frame the Core Mechanics.

10. Your Roving Museum Visitors learn in a non-linear way, they jump among medias searching fast & furious for the information and ending in a complete different place. So why do you plan to do a LINEAR BORING STORY for your game? Don't do it, let them build knowledge through your story and game play. Be ready and open for enabling your story to be changed, you will learn how they learn and what motivates them. **If you manage to do that the Roving Museum becomes an innovator.**

11. Have you heard about The Truman Show?

<http://youtu.be/GYj2m1yVpGU>

The Roving Museum Game represents a challenge in itself because your avatar (Roving Museum Visitor) will perform in an open world, even being true you will frame him with rules and ethical dimensions of your game world, but the avatar has a human dimension and that makes a difference.



Game Tips

4.1

12. Bear in mind when designing your game. Your environment/scenario is based on Google maps and street view so you have to use and manipulate the scenario by adding e.g. videos, photos, links, and clues.

Rules that apply; you have to clearly define the rules what the player can do or cannot do connected to each task and challenge to accomplish his/her mission.

Player rewards, that is for sure because encouraging the player is always a good idea of the Hero's Journey.

Players being able to interact, no doubt is a MUST in your game design, is all about interaction, creation, adapting, changing and above all deliver Media content.

13. Most action-adventure games are based on:

1. Find the mission.
2. Solve a Puzzle.
3. Defeat level.
4. Rescue.
5. Fight.
6. Shoot.
7. Kill.

1,2,3 may apply to you but for the next ones you need a bit more imagination and make the mission, task, and challenges more consistent according to your story and objects.

14. Challenges of all kind can be used in your game e.g. logic, collateral knowledge, exploring, intelligent based, pattern recognition, applied puzzle, conflict resolution, but you have to somehow gives them a hierarchy. Remember each GENRE has a sort of predefined challenges.

15. From Action Games; puzzle solving, tactical and exploration.

From Strategy Games; conflict solve, logistic, tactical, economic, exploration

From Role –Playing Games we must consider the possibility of involving different avatars or digital identities and make them interact within the context of the Story.

From ARG games we should take the concept of blurring the reality.

Puzzles that can be solved by trial and error are useless; the player must have a certain amount of experimentation and be able to deduct what the solution could be.

Time pressure puts the player under stress and changes the feeling of the gameplay and that is attractive for the player, is a challenge inside the challenge.

When you design your game give to the player a richer experience don't create different paths branching your game so the player can play the game in different ways. By doing that, learning and content creation is more fruitful in terms of games this mean multiple endings that should be the Roving Museum Genre.

16. RM Genre allows you to cut the story and challenges into pieces and deliver these pieces to multiplayer, so they are somehow forced to co-operate together to solve the game, so is collaborative and cooperative learning what you look for, not a Winner.



Game Tips

17. Most challenges require the Hero to perform an action, in a video game could be to push a button, in your game to search on Twitter or Instagram. Your game through the actions should guide the player into Literacy (there is a serious lack of) and somehow to teach them how to filter so much digital content, remember you prosumer plays for fun and for winning.

18. Saving your game is not necessary at all, while most video games gives you this chance to facilitate the immersion in the play and return to the left point, because your Web interface keeps permanent records there is no need to save your game is automatically saved.

19. On Game Balancing: Not so spicy, no so salty, no so sweet, find the balance among the

different game components, do not overwhelm your player with too much of any.

Just think in what your game is about. I tell you the first goal of your game is the co-creation of the content in a contextual point that contributes to enhance your game by the prosumer who also play a major role in the viral dissemination of your heritage that targets in a indirect way GOGGLES.

20. When a game designer designs a game he doesn't know who is going to play the game so he cannot control previous experience and native talent of the player, but you can, because you know your player, so adapt the game to his/her profile.

GAME DESIGN LEVEL: WHAT THE LEVEL SHOULD ADDRESS		
	Define	
Game level	1	
Scenario/game world		
Is there any clue for this level		
Part of the Story		
Who plays in this level		
Challenges the player face		
What need to be accomplished in this level		
What causes the end of this level		
How the Story & the game play are interconnected		
What social media includes this level		
What happen if the level cannot be solved		
What kind of reward the player gets in this level, if any		
Does the player do colaborative or cooperative learning or both		
List all media object created for the level		

THE HERO IS YOUR PROSUMER

4.2

There is a temporary disbelief of the reality so the Hero is totally immersed in the game world because he has a mission to accomplish e.g as a Young Archeologist in Rhodes.

Joseph Campbell explores the theory that important myths from around the world which have survived for thousands of years all share a fundamental structure, which Campbell called the monomyth.

In a well-known quote from the introduction to The Hero with a Thousand Faces says; "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man".

The teaching concept based on a book is over there is so much information about any specific subject that you simply cannot ignore, your role is not longer to teach, your role is to mentor, to coach your hero.

The main point is that you and your hero have to play the learning game with new skills and literacies you are not longer a consumer your are **prosumer** that involves new competences such as:

- ▶ Judgement
- ▶ Negotiation
- ▶ Appropriation
- ▶ Play
- ▶ Transmedia navigation
- ▶ Simulation
- ▶ Cooperative intelligence
- ▶ Performance
- ▶ Distributed cognition
- ▶ Visualization
- ▶ Multitasking



The 12 steps of the Hero's Journey.

➔ [Watch this video](#)

http://www.youtube.com/watch?feature=player_embedded&v=8AG4rIGkCRU

And these are the steps:

1.The Hero is uncomfortable in his ordinary world.

If we can say Tourism is a way of cultural consumption then is clear your Hero has worked the whole year around he is tired and now needs a fun break.

2.The call for adventure

He checks in at the hotel and someone at the front desk says to him: may I suggest you would play this game in town, is thrilling, you will enjoy it, have a lot of fun and you can be a winner.

Is the RMG, have you heard about it? It plays on smartphones, iPad, you never experienced anything like that.

I see you are from Slovenia, wow! your country is level 4 of this game so you can keep playing at home. Let me show you how.





3. Should he refuse, that means fear of the unknown.

Oh, oh! Smartphones that is complicated,

4. The Mentor encourages the hero by providing the reasons, why that is not so.

The Hero overcomes the fear

5. The Hero crosses the threshold

There will be a moment of true: you go or don't go. In *MATRIX*, Neo takes the pill, in the *PRINCE OF PERSIA* he jumps, in *SONIC* he accepts the ring, so you must need to find something that triggers the game, your Hero starts to believe and the disbelief starts to happen, the Hero accepts the mission. He feels he is ready somehow.

6. The Hero enters on test phase;

7. The Hero Approach

8. The Hero faces fear by severe test

9. The Hero's reward if he survives

10. The Road Back

11. Resurrection

12. Return with the Elixir

GET YOUR CERTIFICATE AS ROVING
MUSEUM GAME DEVELOPER
RMGD

*If you ever dreamt about being a Puppet
Master now you got the chance.*



Seven Elements of Digital Storytelling

1. Point of View

What is the main point of the story and what is the perspective of the author?

2. A Dramatic Question

A key question that keeps the viewer's attention and will be answered by the end of the story.

3. Emotional Content

Serious issues that come alive in a personal and powerful way and connects the story to the audience.

4. The Gift of Your Voice

A way to personalize the story to help the audience understand the context.

5. The Power of the Soundtrack

Music or other sounds that support and embellish the storyline.

6. Economy

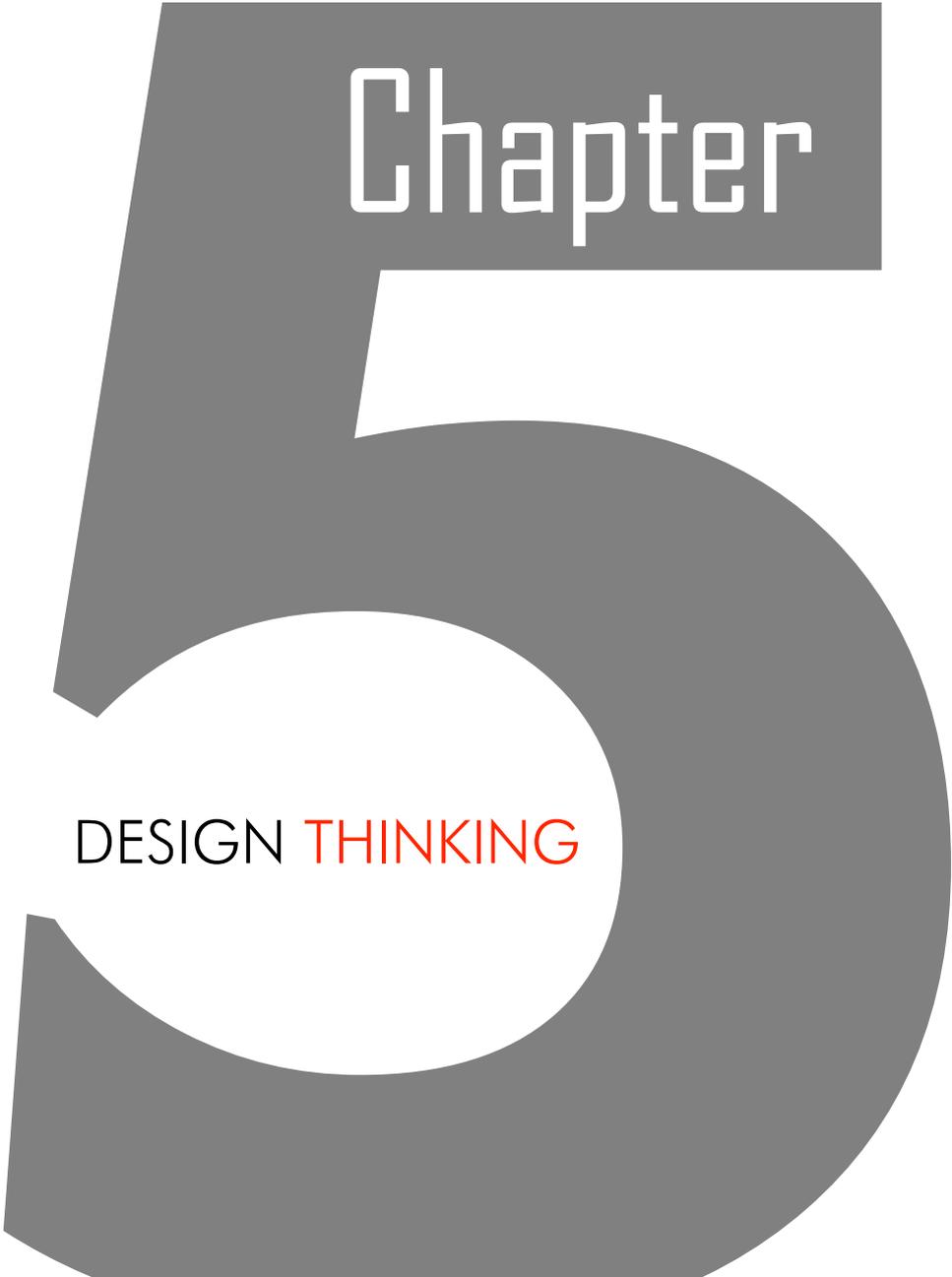
Using just enough content to tell the story without overloading the viewer.

7. Pacing

The rhythm of the story and how slowly or quickly it progresses.

*Social Media Tools such as
Instagram, Facebook,
Pinterest, Twitter, WhatsApp,
Vimeo are part of the Social
Graph.*

*Gamification plays a role in
content development.*

A large, dark gray, stylized number '5' that serves as a background for the chapter title. The number is composed of a vertical stem on the left and a large, rounded bowl on the right. The top of the stem is a horizontal bar that contains the word 'Chapter'.

Chapter

DESIGN THINKING



WHAT THIS CHAPTER IS ABOUT

DESIGN THINKING

To visualize the **game** concept

- 5.1 Designing the Game
- 5.2 The Journey Map
- 5.3 The Stakeholder Map

Workshop journey map

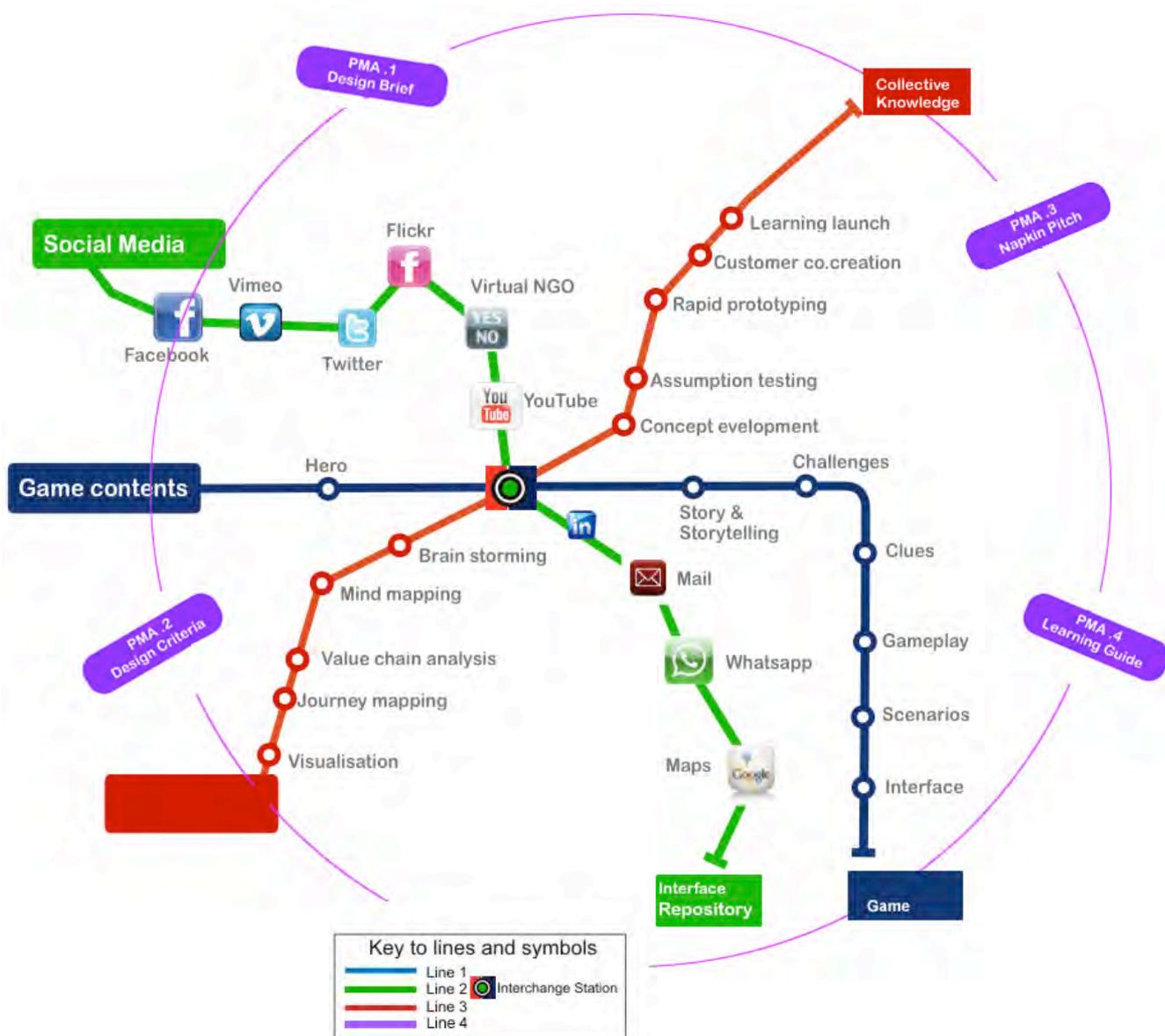
What the workshop is about. RULES



DESIGN THINKING OF THE ROVING MUSEUM

The Roving Museum Game (RMG) bases its methodology on concept but applied to John Sweller and his "Cognitive Load Theory and Instruction Design". The RMG idea, although complex per se is depicted with a re-presentation of a sub-way network. In this way the observer knows that the difficulties in managing new concepts (learning) will be over come, as he/she

is guided though the different stations. In addition the map is offering a good chance for roving around the concepts: one picked up at a time, does not eliminate the value of the other "stations" , and more important the map is the assistance tool for orientation. So the VISITOR/ traveler feels secure, as he/she knows that he may process the map gradually.



As everyone knows what a metro map is, the metaphor is 100% successful, as it lowers the extraneous load to zero, so that parallel processing of the working memory is kept at the accepted 250 millisecond.

In addition the germane load (new stations, that require learning), is served by the different station boxes. Short term memory is very well addressed through the color combination and the guiding metro line.

Long term memory helps reducing mental efforts as it uses prior knowledge (metro map) to master the concept map. Each line represents in a metaphor one component of the stakeholder map combining Game main

components such as the Hero, the challenges, clues, mission, tasks, gameplay, scenarios or Social Media tools that are used and implemented in a versatile way.

Sometimes each station works as a repository and sometimes as a touch point for another journey map.

In a game design paradigm the solution is not locked away somewhere waiting to be discovered but lies in the creative work of the team as stated in the mind of creative Design Thinkers from where RMG takes these thoughts*.

Some concepts to visualize

Visitors are multicultural, multi-generational audiences, exploring in virtual environments novel information, potentially connected with their pre-understanding and prejudices.

The war between familiarity and novelty, which is both of emotional and cognitive nature-, may render the e-visit to an unsuccessful event.

Therefore to manage and interpret information in a manner that enhances visitor experiences, conveying at the same time distinctiveness (novel elements), authenticity (original elements) and familiarity (common elements) in way that keeps the cognitive loads balanced is a crucial precondition.

In order to create a mental bridge to selected phenomena, and make the novel seem familiar by relating it to prior knowledge in a much shorter time period and more entertaining way, information is re-structured according to principles of human cognitive architecture, such as eye scan path movements, the general

cognitive ability g, category learning, the ability to perceive information, retain and evoke mental representations and memory capacity.

The basic process is a complex series of various cognitive procedures piled one over the other. Key stones in the planning process are:

- a- The planner's ability to master human cognitive mechanisms of acquiring and retaining information and
- b- The adaptation of scientific contexts through hermeneutical information processing and cognitive load management to a recreational learning environments.

A limited working memory capacity to deal with visual, auditory and verbal material is presupposed as well as an almost unlimited long-term memory, able to retain schemas (mental representations) that vary in their degree of automation.

DESIGNING THE GAME

5.1

Design Thinking /Service Design is the collaborative process of improving the economic, social, and environmental value that products and services can offer to customers. Unlike traditional design disciplines, service design employs a holistic approach to assess the demand, offerings, and strategies to deliver services across multiple touch-points and channels over time. It looks at adding value for both users and providers by improving not only factors such as ease, satisfaction, and look and feel of services, but also the systems and operational processes behind them.



The rationale of how an organization creates, delivers, and captures value. The starting point for any good discussion, meeting, or workshop on business/game model innovation should be a shared understanding of what a business/game model actually is.

A business/game model can best be described through a series basic building blocks that show the logic of how the sector addresses the clients and the kind products and services they provide plus their vision of the market and needs of the region.

What IF we apply a business concept to develop the RMG model?

“Understanding the RMG model and analysing the current reality of the cultural consumption model which is a business model”

IT IS A TIME OF HIGH SPEED PHYSICAL AND VIRTUAL CONNECTION AS WELL A RAPID SHARE OF THE INFORMATION ON THE PALM OF THE HAND.

Questions to answer:

- 1.What is the actual cultural consumption model we want to shift?
- 2-What the new offer is?
- 3.How they operate?
- 4.How do they sell?
- 5.What do they sell?
- 6.What are the realistic needs and possible changes to be implemented?
- 7.What is the Impact of Relationship (IOR) with the prosumer?
- 8.Can we define a new Customer Journey Map?

“Service Design – designing a new approach in the cultural consumption model of the Roving Museum content. Shifting from static to dynamic model of services”

Questions to answer:

Each player of the cultural/heritage sector serves one or several customer segments.

1. Which one the RMG serves?

Each player has Value Propositions. He seeks to solve customer problems and satisfy customer needs with value propositions.

2. What is the RMG value proposition?

These Value Propositions are delivered to customers through communication, distribution, and sales channels.

3. How the RMG delivers its value proposition?

These channels create Customer relationships and these are established and maintained with each Customer Segment.

4. How does the RMG continue serving the cultural consumption after Project end?

It is important for the sector to understand how this is changing and what causes the change

5. Do you address the change by implementing the change?

THE JOURNEY MAP

The customer’s journey map is an oriented graph that describes the journey of a user by representing the different touchpoints that characterize his interaction with the service.

The workshop develops both Journey maps to identify the touchpoints and analyzes their interaction that gives as a result the interaction or touch points of the services to improve both the cultural experience and prosumer’ experiences.



and NOW THE CONCLUSION

We will practice tools and methods like Context Mapping, Value Network Mapping & Analysis, Customer Journey Mapping, Prototyping, Roadmapping, Blueprinting, Business Modelling, Culture Scan, Incentive Scan, Service Innovation Canvas...etc.

SOFIA TRAINING
SESSION

A large, bold, grey number '6' is positioned on the right side of the page. The number is stylized with a thick stroke and a circular cutout in the middle. The word 'Chapter' is written in white, lowercase letters inside the bottom part of the number's cutout.

Chapter



SOFIA **TRAINING** SESSION

SEE TCP Project SAGITTARIUS

Ref. No. SEE/B/0016/4.3/X

Training Session Sofia, **Bulgaria**

17-18 December 2012

Workshop Facebook page

Tap on the link to see the videos and photos

<http://tinyurl.com/c5gbqbz>



→ APPS CONFIGURATION



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→ TOOLKIT PRESENTATION



TOOLKIT-pdf downloaded containing the following chapters:

- ▶ SAGITTARIUS project reloading
- ▶ The valorisation of cultural heritage
- ▶ The Social Graph that drove the change
- ▶ The Roving Museum Gamification
- ▶ Design Thinking

→ CASE STUDY

- ▶ Alexander Nevsky Cathedral
- ▶ Basilica of Hagia Sofia
- ▶ The Crypt of the Alexander Nevski Cathedral

The St. Alexander Nevsky Cathedral is a Bulgarian Orthodox cathedral in Sofia, the capital of Bulgaria. Built in Neo-Byzantine style, it serves as the cathedral church of the Patriarch of Bulgaria and is one of the largest Eastern Orthodox cathedrals in the world, as well as one of Sofia's symbols and primary tourist attractions. It is the second biggest cathedral located on the Balkan Peninsula after the Cathedral of Saint Sava in Belgrade. The Hagia Sophia Church is the second oldest church in the Bulgarian capital Sofia, dating to the 6th century. In the 14th century, the church gave its name to the city, previously known as Sredets.

(Source: Wikipedia)



→ CASE STUDY

The Crypt of the Alexander Nevsky cathedral features an exhibition of a large collection of medieval icons. The earliest of those dates from around the 9th century AD

(Source: Wikipedia)



SEE TCP SAGITTARIUS PRIORITY 4:
Development of Transnational Synergies for
Sustainable Growth Areas

AREA OF INTERVENTION 3:
Promote the use of cultural values for
development



BULGARIAN CHAMBER OF COMMERCE AND INDUSTRY (BULGARIA)

FP4



ERDF PP4 Project Partner of the SEE TCP
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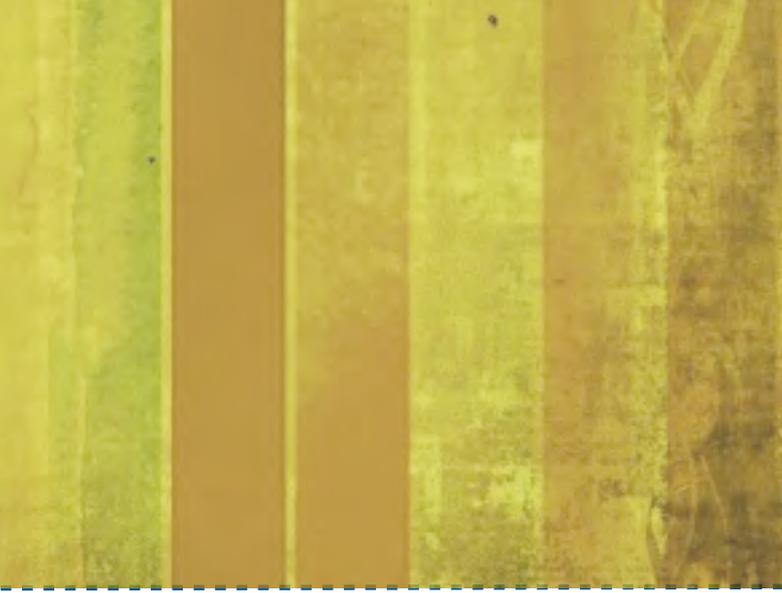


PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

WP5: HERIBUILDER - STRATEGIES AND TOOLS TO DESIGN HIGH ADDED
VALUE CULTURAL PRODUCTS AND SERVICES

Act. 5.1 "The Transnational Heritage Register
Output 2 "Inventory of Cultural Values"



This document entails guidelines for the physical object of the SEE TCP Project SAGITTARIUS. It is co financed by the European Commission.

The SEE TCP Project SAGITTARIUS includes partners from 8 countries: Italy, Greece, Hungary, Slovenia, Romania, Bulgaria, Croatia, Moldova funded by the ERDF, and IPA Instruments and the respective national contributions (15% of the Project budget). The overall project budget is 2.489.980,00 € (ERDF contribution: 2.012.783,00 €; IPA contribution: 103.700,00 €). SAGITTARIUS is dedicated to the development and promotion of heritage entrepreneurships in the area of South East Europe. The Transnational Project will be implemented in 36 months and be finalized by February 2014.

This document does not necessarily reflect the opinion of the members of the European Commission and the Team Leader of the SEE TCP .

Information on the SEE TCP Project SAGITTARIUS PROJECT and projects can be found at http://www.southeast-europe.net/en/projects/approved_projects/?id=136. The web side provides the possibility to download and examine the most recent information produced by finalised and ongoing SEE TCP SAGITTARIUS.

This Toolkit has been exclusively produced to assist ERDF Partners involved in the implementation of the Roving Museum, Activity 7.2 "The Project's Roving Museum" , WP 7 "HERITAINMENT. COMMUNICATE CULTURAL VALUES AND DELIVER THE EXPERIENCE VIA THEMATIC TRAILS AND A ROVING MUSEUM "

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WHY THE FUTURE OF CULTURAL VALUE IS A SHARED EXPERIENCE?



Photographic Material of the Hero's Journey & disruptive trends Courtesy by brian solis on a cc base. <http://www.flickr.com/photos/briansolis/>



SOFIA TRAINING SESSION

SEE TCP Project SAGITTARIUS

Ref. No. SEE/B/0016/4.3/X

Training Session Sofia, **Bulgaria**

17-18 December 2012



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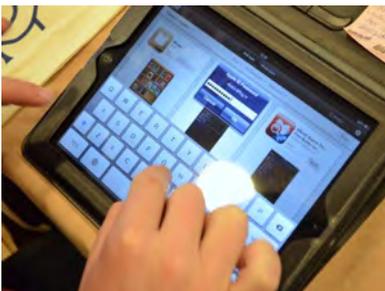
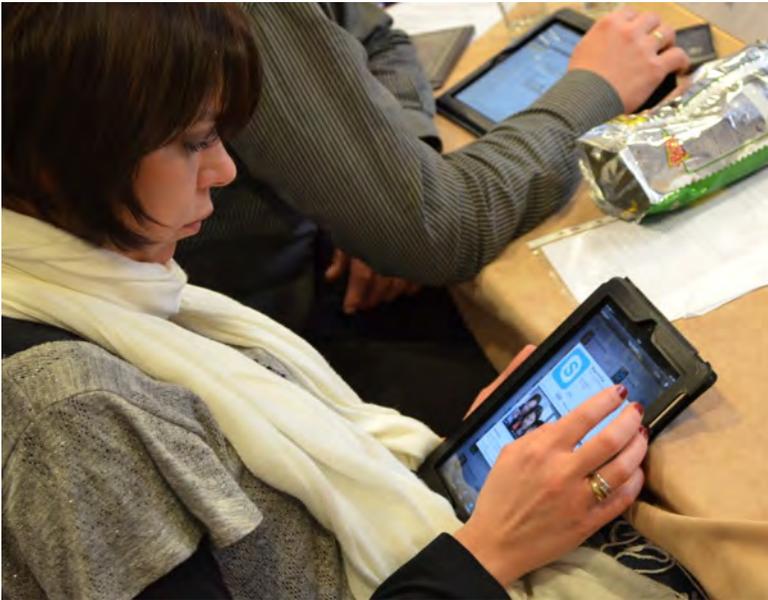


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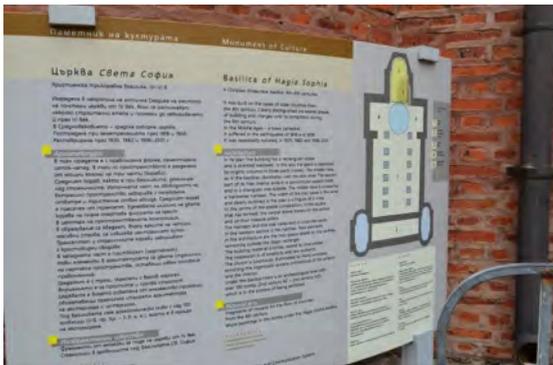
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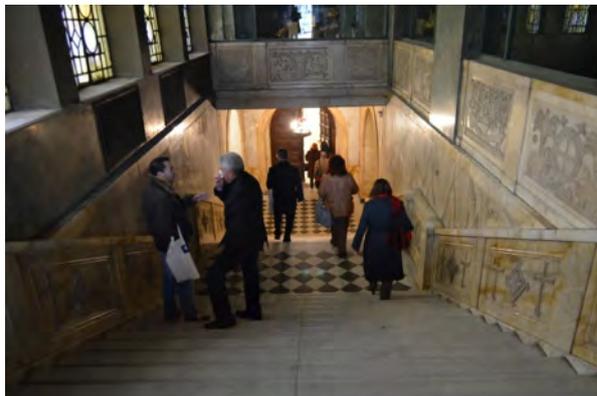
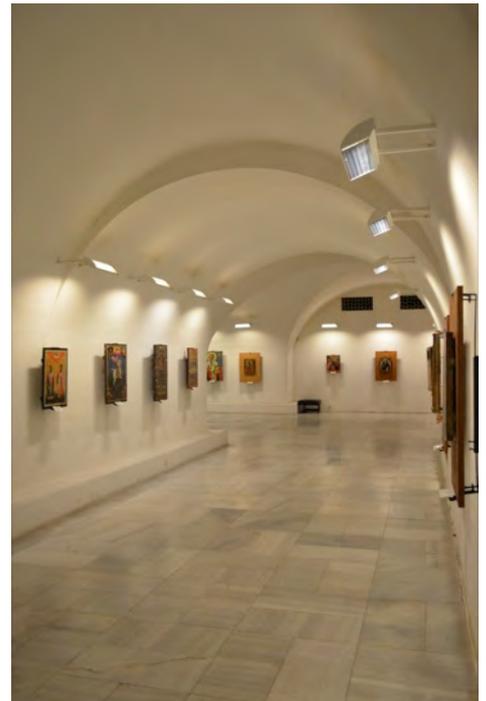
(Source: Wikipedia)



CASE STUDY

The Crypt of the Alexander Nevsky cathedral features an exhibition of a large collection of medieval icons. The earliest of those dates from around the 9th century AD

(Source: Wikipedia)



SEE **TCP** SAGITTARIUS

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

LEAD PARTNER: UNIVERSITY OF THE AEGEAN, GREECE

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- ▶ ERDF PP3: MOUNTAIN COMMUNITY ALTO BASENT, ITALY
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- ▶ EUASP2: SOFIA DEVELOPMENT AGENCY, BULGARIA
- ▶ EUASP3: UNIVERSITY OF CHIETI PESCARA, ITALY
- ▶ EUASP4: COMMISSION VI (OF THE REGIONAL COUNCIL OF ABRUZZO, ITALY
- ▶ O1: SYNOTA, ANONYMOUS TRANSMUNICIPAL DEVELOPMENT AGENCY, GREECE
- ▶ O2: PATRAS MUNICIPAL ENTERPRISE FOR PLANNING & DEVELOPMENT, GREECE
- ▶ O3: EUROPEAN ATHNEAUM OF FLORAL ART, ITALY
- ▶ O4: INSTITUTE OF ENTREPRENEURSHIP DEVELOPMENT, GREECE
- ▶ IPA PARTNER: UNIVERSITY OF ZAGREB, CROATIA
- ▶ 10% PARTNER: DISTRICT COUNCIL OF SOROCA, MOLDOVA

Jointly for our common future

This document refers to:

- ▶ Output 2a: Technical Toolkit
- ▶ Output 2b: Training Series. Enriching the Experience. The Onsite Study Visit, Bucharest, Romania
- ▶ Act. 7.2: "The GOLDEN ARROW: The Project's Roving Museum)"
- ▶ WP7: HERIDUCATOR: USING A PARTICIPATORY KNOWLEDGE PLATFORM TO GUIDE HERITAGE ENTREPRENEURS UNLOCK THE VALUES OF HERITAGE RESOURCES

SEE TCP SAGITTARIUS PRIORITY 4:
Development of Transnational Synergies
for Sustainable Growth Areas

AREA OF INTERVENTION 3:
Promote the use of cultural values for
development

The content was edited by Daniel Weiss & JR Esperante
This chapter is part of the Toolkit and Intensive Training Sessions.
Concept and supervision: Dorothea Papathanasiou-Zuhr

Information provided by:
ERDF PP4 Project Partner of the SEE TCP Project SAGITTARIUS,
Bulgarian Chamber of Commerce and Industry



SEE TCP Project SAGITTARIUS
Ref. No. SEE/B/0016/4.3/X
Training Session Sofia, **Bulgaria**
17-18 December 2012



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INDEX

“Serdica” Fortress



IDENTIFICATION & DESCRIPTION

- **Name:** “Serdica” Fortress
- **Unit of recording:** Archaeological Site
- **Reference number:** BG0011
- **Category:** Recreational
- **Type:** Archaeological object
- **Website URL:** http://ulpiaserdica.com/maps_en.html
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address (street, number):** Scattered around the centre of Sofia
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** all types of public transport

* *Notes on location: Sofia City Centre, near Council of Ministers of Republic of Bulgaria, Presidency of Republic of Bulgaria*

- **Cartographic Reference:**
 - **Northeast Gate:** 42.699692, 23.324932
 - **Triangular Tower at North Gate:** 42.700289, 23.322577
 - **East Gate:** 42.697523, 23.323937
 - **West Gate:** 42.698679, 23.320351
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 400-599 m (Black Sea reference), archaeological objects are 3m under the present-day level
- **Topography:** Flat area

* Notes on Geographical Location: the walls of the fortress form a hexagon (rectangle with one corner cut off), area of approx. 0.16 km²

- **Owner/administrator:** Bulgarian Ministry of Culture
 - **Owner/administrator type:** PRIVATE
- **Present function/ since when:**
 - 1994

● **Previous functions/ period:**

Function	Start Date	End Date
Fortress	II century	XVIII century

 **LANDSCAPE**

Landscape-elements:

- **Buildings:** Urban buildings
- **Heritage:** Fortress complex: walls, towers and public buildings; in the area are located many other cultural and historical monuments
- **Farming:** N/A
- **Land Cover:** Urban area
- **Hydrology:** Variety of mineral and thermal springs
- **Communications:** all kind of public transportation
- **Access:** UNRESTRICTED
- **Vulnerabilities:** Some areas are subject to natural erosion (no protection established)

● **Dating/ period:**

Period	Date from	Date to
Fortress - Antiquity; Middle Age	II century	XVIII century
"Serdica" Fortress – archaeological site Middle Age; Contemporary	XVIII century	nowadays

* Notes on dating: It is unknown at what point in the past buildings were constructed over the remains of the Fortress.

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/
Period:

Person/Organisation/ Event	Role/connection	Start Date	End Date
Thracian tribe (Serds)	Establish the settlement of Serdopolis	9-8 c. BC	
Emp. Marcus Aurelius and Emp. Commodus	Establishing of the Fortress	177	180
	Divides Dacia Aureliana, Serdika is capital of Dacia Mediterranea	285	
Edict of Toleration by Emp. Galerius	Officially ending the Diocletian persecution of Christianity	311	
Council of Sardica (Synod)	Held in Serdika (Sofia)	343	344
Emperor Constantine the Great	Quoted for saying "Serdica is my Rome"	IV c. AD	
Khan Krum	The Bulgarian monarch conquered the city	809	809
Saint Ivan of Rila	His relics were transferred in the city in a solemn ceremony and it is believed that he blessed the town.	946	-

* Notes on Associations:



DESCRIPTION

Bombardments of Sofia in WWII and subsequent repairs lead to findings of different parts of the fortress and buildings, located inside it.

Main Features

The Fortress is characterized by a significant longitude, altitude and thickness.

Main Materials and Structural Techniques:

stones

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall

of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude

Movement: Great number of pedestrians

Feasts, Special Days: N/A

Designations: NATIONAL, Ref. Declared historical-archeological reserve, Decision 36/ 01.06.1976, published in State Gazette 47 / 1976

Condition

Historic Integrity: ruined, East Gate and Amphitheatre partially restored.

Physical Condition: Good

** Notes on Condition: Wall and tower segments are maintained by authorities. Parts of buildings are in process of excavation.*



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness		x			
Aesthetic Value			x		
Integrity			x		
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value		x			
Potential	x				
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local		x	x		
	x				
	x				
	x				

"Serdica" Fortress



STATEMENT OF SIGNIFICANCE

In Roman times Serdica was one of the pillars of urbanization in the Balkans. Tabula Peutingeriana (5th century guidebook on the Roman Empire) described the town as big and significant. The town was particularly famous in the period between the 4th c. and the 6th c. due to the spreading and strengthening of Christianity - Emperor Constantine the Great spent 13 years in Serdica. He is reported saying „Sedica is my Rome! “.

Multiple remains of buildings from that time have been revealed within the city walls. The latest additions are parts of two Insulae, located along the *Cardo Maximus* (North-South) near the new Metro Station “Serdica”. The Insula was a type of rectangular apartment building, outlined by parallel and perpendicular streets. This type became popular at the times when cities were planned preliminary.

During the construction of the “Serdica-II” Metro Station (2008-2012) many discoveries were made. The city council decided to make a permanent exhibition on the walls of the station, where showcases now demonstrate items representing not only Roman, but also Pre-Roman times.

St. George Rotunda Church



IDENTIFICATION & DESCRIPTION

- **Name:** St. George Rotunda Church
 - **Unit of recording:** Building
 - **Reference number:** BG0021
 - **Category:** Recreational; Religious, Ritual and Funerary
 - **Type:** Religious object
 - **Website URL:** <http://www.svgeorgi-rotonda.com/>
 - **Country:** Bulgaria
 - **Region:** NUTS 2: Yugozapaden
 - **Administrative Unit:** Sofia District
 - **Locality:** Sofia
 - **Address (street, number):** Knyaz Dondukov Blvd. 2
 - **Postal Code:** 1000
 - **Locality Code:** 1000
 - **Access:** all types of public transport
- * *Notes on location: Sofia city centre, located in the patio of the Presidency of the Republic of Bulgaria*
- **Cartographic Reference:** 42.696895, 23.322899
 - **Spatial Referencing System:** Geographic Coordinate System
 - **Altitude:** 550 m (Black Sea reference)
 - **Topography:** Sofia city centre
- * *Notes on Geographical Location: Sofia City Centre*
- **Owner/administrator:** Bulgarian Orthodox Church
 - **Owner/administrator type:** PUBLIC
 - **Present function/ since when:**
 - Beginning of XX century

● Previous functions/ period:

Function	Start Date	End Date
Rotunda	III century	IV century
Baptistery	IV century	VI century
Church	VI century	XIV century
Mosque (Gyul – djamasy)	XIV century	XIX century
Temporary mausoleum for Alexander Battenberg's remains	XIX century	XIX century

 LANDSCAPE

Landscape-elements:

- **Buildings:** The church is between Sheraton Hotel and The Presidency of Republic of Bulgaria. Nearby are situated other significant assets in the city like Council of Ministers, St. Nedelya Church, Central Sofia Market Hall, est.
- **Heritage:** historical, cultural and religious heritage

- **Farming:** N/A
- **Land Cover:** Urban area
- **Hydrology:** Variety of mineral and thermal springs
- **Communications:** all kind of public transportation
- **Access:** RESTRICTED
- **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
Rotunda - Antiquity	III century	IV century
Baptistery - Antiquity	IV century	VI century
Church - Middle Ages	VI century	XIV century
Mosque (Gyul – djamasy) - Modern Period	XIV century	XIX century
Temporary mausoleum for Alexander Battenberg's remains Modern Period	XIX century	XIX century

* Notes on dating:

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:**

Person/Organisation/Event	Role/connection	Start Date	End Date
Emperor Constantine the Great	Visited the Rotunda for official ceremonies.	IV century	IV century
Sveti Georgi	The patron saint	-	-

* *Notes on Associations: Sveti Georgi Pobedonosni, as he is called in Bulgaria - Saint George the Victory-bringer - was born around 280 AD in a Christian family from the Roman Empire in modern-day Palestine. He joined the Roman army and by his 20s rose to the rank of officer and was appointed in the imperial guard of Emperor Diocletian at Nicomedia.*



DESCRIPTION

Main Features

The Rotunda is a cylindrical domed building, constructed on a square base. The upper part is formed as a cylindrical body, pierced by eight cylindrical windows. It is approximately 9.50 m wide (in diameter) and approximately 14 m high. In the overall architectural composition the Rotunda has been the highest and most imposing monumental dominant.

Main Materials and Structural Techniques:

The semi-circular niches are formed diagonally and symmetrically. The east niches are larger than the west ones, but the latter are higher. The east niches' form overtops the semicircle and is horseshoe-shaped. A semicircle pool with a radius of 1,40 m is built in each of them. The bottom of the little pool is 50 cm lower than the floor and its upper part is 50 cm higher than the floor. The

floor of the Rotunda has been built on posts, forming the so-called hypocaust.

The hypocaust system consists of little rectangular posts, constructed by almost square bricks (size: 20 x 30 cm) and 1.35 m deep beneath the floor base, stepping directly on the ground and set at a distance of 0.5 to 1 m; they were connected at the upper side and formed parallel arcades. The hypocaust is a ventilation system, constructed because of the intense subsoil dampness.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy.

On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: quite area

Feasts, Special Days: open

Designations: NATIONAL,
Announced in State Gazette Issue 69/1927
Ref. Izvestiya" 73/1955

Announced in State Gazette Issue 57/1969
Announced in State Gazette Issue 74/1968

Condition

Historic Integrity: unspoiled

Physical Condition: Good

* Notes on Condition: very well preserved

 **ASSESSMENT of significance**

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness			x		
Aesthetic Value		x			
Integrity			x		
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value			x		
Potential			x		
Importance:					
• Global			x		
• European			x		
• National	x				
• Regional		x			
• Local	x				

St. George Rotunda Church



STATEMENT OF SIGNIFICANCE

"St. George" Rotunda Church is the most ancient Christian temple in Sofia, located in the city centre. Constructed during the 4th century by Romans, this building is a large architectural complex of a cult that during the Middle Ages (9th – 14th c.) many times has been subjected to reconstructions connected predominantly with its central part – the rotunda. In antique Serdika and medieval Sredets (ancient names of Sofia) it was a Christian temple, devoted to St. Georgi, and in the 16th century it was transformed in a mosque by Turks. Although this temple has been stricken by time and as a result of negligence in the past, it has survived till nowadays and evokes well-deserved interest as a model of the ancient construction and Christian fine art.

Church of “St. Petka Samardzhiyska”



IDENTIFICATION & DESCRIPTION

- **Name:** Church of “St. Petka Samardzhiyska” (of the Saddlers)
- **Unit of recording:** Building
- **Reference number:** BG0030
- **Category:** Recreational; Religious, Ritual and Funerary
- **Type:** Religious object
- **Website URL:** www.pravoslavieto.com/hramove/sofia/sv_Petka.htm/ (Bulgarian only)
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address** Underpass of TZUM (Knyaginya Mariya-Luiza Blvd 2)
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** by all types of public transport

* *Notes on location: in the Sofia city centre, next to Hotel Sheraton and the station of the Sofia underground;*

- **Cartographic Reference:** 42.697874, 23.322158
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550 m (Black Sea reference)
- **Topography:** Sofia plain

* *Notes on Geographical Location: Sofia city centre, urban area, half underground*

- **Owner/administrator:** Bulgarian Orthodox Church
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - XI century
- **Previous functions/ period:**

Function	Start Date	End Date
Roman ceremonial building	IV century	XI century

LANDSCAPE

Landscape-elements:

- **Buildings:** TZUM, Statue of Sofia, Parts of Serdica Fortress
- **Heritage:** historical, religious heritage
- **Farming:** N/A
- **Land Cover:** Urban area
- **Hydrology:** Variety of mineral and thermal springs

- **Communications:** all kind of public transportation
- **Access:** RESTRICTED, Monday-Sunday 7.30-19.30
- **Vulnerabilities:**
 - Taking photographs is priced 10 BGN (5 EUR).
 - The story of the church can be told in Bulgarian and German at the request of visitors.

- **Dating/ period:**

Period	Date from	Date to
Roman ceremonial building - Antiquity	IV century	XI century
Christian Orthodox Church - Middle Age; Contemporary	XI century	nowadays

* Notes on dating: The current temple is built atop a Roman crypt, dated IV, which leads to believe there has been a ritual building. The Church of St. Petka of the Saddlers is dated from the 11th century. The oldest layer of frescos is dated 14th century.

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:**

Person/Organisation/Event	Role/connection	Start Date	End Date
St Petka of the Saddlers	The temple is dedicated to her	Middle ages	
Vasil Levski	Alleged place of re-burial	Middle ages	

* *Notes on Associations: The church is named after St. Petka from Iconium (also known as of the Saddlers, St. Parascheva), patron of the Saddlers. The name Samardzhiiska comes from the Bulgarian word for the leather craftsmen, who made generous donations to the church and had their market nearby. There is a hypothesis, that the revolutionary Vasil Levski (1837 – 1873) was re-buried in the temple. This hypothesis has not yet been neither confirmed nor rejected. Vasil Levski, born Vasil Ivanov Kunchev (18th of July 1837 – 18th of February 1873), was a Bulgarian revolutionary and a national hero of Bulgaria. Dubbed the Apostle of Freedom, Levski ideologized and strategized a revolutionary movement to liberate Bulgaria from the Ottoman yoke. Founding the Internal Revolutionary Organization, Levski sought to foment a nationwide uprising through a network of secret regional committees.*

 **DESCRIPTION**

Main Features

The church features a semi-cylindrical vault, a hemispherical apse, and a crypt discovered during excavations after the Second World War. According to architects, the church is a true model of a medieval construction because of the precise proportions and harmonic forms.

Today it is preserved only nave building, built of brick and stone with up to one meter thick walls. Wall-painted several times, the earliest preserved frescoes layer in the bosom of her at the end of the XIV century and the next dated XV-XVI century, attributed to the painter-monk Pimen Zograph lit. They represented Christ's Nativity, Passion of the Cross,

Crucifixion, Laying in the Tomb and the Resurrection of the Lord and the gospel scenes of Christ's preaching and miracles. The church is dedicated to Saint Martyr Paraskeva - Petka Ikoniyska (Tarnovo), also known as "St. Petka of the Saddlers' as it was built and maintained by Saddlers guild (masters of saddles for horses, Samardzija), with the belief that St. Petka is their advocates and protector.

Main Materials and Structural Techniques: bricks and stones.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Feasts, Special Days: Two church feasts: 14 October – Reverend Petka, 27 May Saint Martyr Terapontius of Sofia (Serdica)

Designations: NATIONAL,
Announced in State Gazette 73/1955

Condition

Historic Integrity: Good

Physical Condition: Very good

** Notes on Condition: very well preserved*

Movement: pedestrian area

 **ASSESSMENT of significance**

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value			x		
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value			x		
Potential		x			
Importance:					
• Global			x		
• European			x		
• National	x				
• Regional	x				
• Local	x				

Church of "St. Petka Samardzhiyska"



STATEMENT OF SIGNIFICANCE

Church of "St. Petka Samardzhiyska" For the first time was mentioned in the XVI century, but was discovered by archaeologists until after World War II. Under the church are remains of an ancient Roman tomb (probably the IV century) on which the temple was built in the XI century.

The church is dedicated to the Saint Petka, an 11th century Bulgarian saint, a patron of the saddlers who used to perform their rites in the church in the Middle Ages.

The temple was built on the foundations of an old Roman temple. Today the church is a monument of culture and a major place of interest not only because of its old history, but also its mural paintings, depicting biblical scenes, which date from different ages//14th -19th century/. The frescoes depict different scenes from the life of Jesus Christ, which are believed by art historians to be an invaluable illustration of the best practices in the medieval painting and true evidence for the development of Bulgarian art during the period of the Ottoman yoke.

It was said that under the St. Petka Samardzhiyska Church the Bulgarian hero and Liberator Vasil Levski was buried. However this statement is subject to disputes even today due to the insufficient information and insufficient evidence. A memorial tablet onsite states that "according to the folk memory patriotic Bulgarians buried in 1873 the Apostle of Freedom Vasil Levski Hierodeacon Ignatius" there.

The Boyana Church



IDENTIFICATION & DESCRIPTION

- **Name:** The Boyana Church
- **Unit of recording:** Building
- **Reference number:** BG0040
- **Category:** Recreational; Religious, Ritual and Funerary
- **Type:** Church object/ Museum
- **Website URL:** www.boyanachurch.org
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Boyana District
- **Locality:** Sofia
- **Address** Str. "Boyansko ezero" 1-3
 - **Postal Code:** 1616
 - **Locality Code:** 1616
- **Access:** By bus - route n°107 and by private transport. The church has not an access ramp for persons with limited mobility.

* *Notes on location:* It is located at the foot of Vitosha Mountain

- **Cartographic Reference:** 42.644089, 23.265561
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 650 m (Black Sea reference)
- **Topography:** at the foot of Vitosha Mountain

* *Notes on Geographical Location:* at the foot of Vitosha Mountain in a village area

- **Owner/administrator:** National History Museum
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - Present function of the asset since 2003;
 - Branch of the National History Museum.

● Previous functions/ period:

Function	Start Date	End Date
Church	XI century	XX century

 LANDSCAPE

Landscape-elements:

- **Buildings:** Village
- **Heritage:** In the yard of the Boyana church there is an old tree. The legend says it is even older than the church itself. It is believed that just standing next to the tree or embracing it with your arms can heal and cure all diseases and bring internal peace and serenity to both the person and his entire family.

- **Farming:** N/A
- **Land Cover:** Park surrounding the Church
- **Hydrology:** Boyana lake near by
- **Communications:** by bus; by car
- **Access:** RESTRICTED,
Working hours:
April to October: 09:30 - 17:30,
November – March: 09:00 - 17:00
- **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
Church - Early Middle Age	X century	XX century
Branch of the National History Museum		
Contemporary	2003	nowadays
Modern	1944	present
Modern	1977	2006

* Notes on dating: The tree periods are formed by the expansion and transformation of the building. The First stage of construction of the Church – the “eastern part (XIII c.AD) is a small one-apse cross-vaulted church with inbuilt cruciform supports. The Second stage of construction of the church (XIII cAD) is a two-storey church-vault with the lower floor defined as a tomb to the donor, expanding the building to the west. The Third part has been built in 1845, adding a two-storey construction to the west part of the second part. The bell tower, which was part of it, has been removed to show the middle (second) part of the building. Restorations have been made in the periods: 1912-1915, 1934, 1944, but the longest was 1977-2006, in which the church has been closed for visitors. The prolongation is supposedly because of discussions on the methods of restoration, whether to try and divide the frescoes from the original building and the second stage and others (which at the end they did not).

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/
Period:

Person/Organisation/Event	Role/connection	Start Date	End Date
Kaloyan, sebastocrator of Sredets	Donor of the second stage	~1259	
Master of Boyana, painter/s	Painted the second layer of frescoes	1259	
Eleonore Reuss of Köstritz, Tsaritsa of Bulgaria	Saved the church, buried there	1912	1912

* *Notes on Associations: Sebastocrator Kaloyan was the main donor (Ktetor) of the second part of the church. The church frescoes also include a portrait on the north wall of him and his wife – Desislava, which together with the portrait of tsar Constantine I (Tih of Bulgaria) and tsaritsa Irina are characterised with individuality and psychologism. This are not typified canonised frescoes, but real portraits.*

The Master of Boyana is a term used to describe a painter or group of painters who drew the Boyana Church in 1259. They are part of the Tarnovo Artistic School, but it is argued whether the frescoes are part of the Palaiologos Renaissance, or preceded it. A total of over 240 frescoes are following the canon of icon-painting established by the Seventh Ecumenical Council held in Nicaea in 787, but still are ahead of times with their realism. They are the only wholly preserved monuments of the Tarnovo Artistic School of Painting from the 13th century and indicative of the culture in the Second Bulgarian Empire.

In 1912 the Boyana Church was to be demolished and a bigger church rebuilt for the needs of natives, but Tsaritsa Eleonore herself secured another building plot for the new construction. Five years later she died and her last wish – to be buried in the cemetery of the Boyana Church – was granted.



DESCRIPTION

Main Features

The oldest section (the eastern part) is a small one-apse cross-vaulted church with inbuilt cruciform supports. Facade of multi-stepped arched sculpture niches and arches are supplemented by so-called "wolf teeth" (non-orthogonally placed ceramic masonry). These techniques are implemented in the old Bulgarian churches in Veliko Tarnovo, Ohrid and Kastoria.

The second section, which adjoins the eastern church, belongs to the two-floor tomb-

church type. It consists of a ground-floor family sepulcher with a semi-cylindrical vault and two arcosolia on the north and south walls, and an upper-floor family chapel identical in design to the eastern church. The exterior is decorated with ceramic ornaments. The third section is a cubic two-storey supplement to the previous two buildings, which is necessary as a transition between the outdoor conditions and the acclimatized main church.

Main Materials and Structural Techniques:

First section: Bricks

Second: Combination of bricks and stones

Third: Stones and wooden elements.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude

Movement: residential area

Feasts, Special Days: N/A

Designations:

WORLD HERITAGE (UNESCO CC-79/CONF.003/13 Ref. 42)

NATIONAL Announced in State Gazette Issue 69/1927 (National Historical Monument), State Gazette Issue 161/1949 (Artistic value), State Gazette Issue 73/1955 (Historic Meaning)

Condition**Historic Integrity:**

Building: remodelled

Frescoes: the ones from the second stage are restored.

Physical Condition:

Building: Good

Frescoes: Fair to Good

** Notes on Condition: The second stage repaired damages on the original building. The third stage restored the bell-tower of the second stage*



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value	x				
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global	x				
• European	x				
• National	x				
• Regional	x				
• Local	x				

The Boyana Church



STATEMENT OF SIGNIFICANCE

The significance of the Boyana Church lies in a few aspects:

- It is added to the UNESCO World Heritage List in 1979 mainly because of the 1259 frescoes, which either precede or are part of the Palaiologos Renaissance – Scientific Value and Representativeness
- It is one of the few complete and perfectly preserved medieval monuments in Bulgaria – Integrity and Rarity
- The style of the frescoes of the ktetor and royal family are incredibly realistic, especially for the era they are painted – individuals with expressions, detailed clothing (information about battle clothing of the Bulgarian Empire can also be gathered by the frescoes of the “military” saints) – Aesthetic and Historical Value
- All of the points above point to a undeveloped potential, and, combined with the roots of Christianity in Bulgaria (IX century), contain a symbolic, spiritual and social value at least to Bulgarians.

National Archaeological Museum



IDENTIFICATION & DESCRIPTION

- **Name:** National Archaeological Museum
- **Unit of recording:** Building
- **Reference number:** BG0050
- **Category:** Recreational; Religious, Ritual and Funerary
- **Type:** Church object/ Museum
- **Website URL:**
 - <http://naim.bg>
 - <http://www.naim-bas.com/arche/>
 - (360 degrees photo at entrance: <http://bg360.net/pano/sofia/archaeological-museum.php>)
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address** 2 Saborna Str.
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** by all types of public transport

* *Notes on location: in the centre of the capital of Sofia*

- **Cartographic Reference:** 42.696619, 23.32446
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550 m (Black Sea reference)
- **Topography:** urban area

* *Notes on Geographical Location: in the centre of the capital of Sofia*

- **Owner/administrator:** Bulgarian academy of sciences (Director- Dr. Lyudmil Vagalinski)
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - 1905

● **Previous functions/ period:**

Function	Start Date	End Date
Buyuk Mosque	XV century	XIX century
Library	1880	~1885
Archaeological Museum	1892	1948
Archaeological Institute and Museum	1948	present

* *Notes on Ownership: Although the Archaeological Museum has been established in 1892, the official opening has been in 1905.*

LANDSCAPE

Landscape-elements:

- **Buildings:** The museum is surrounded by buildings of institutions from Modern times – Bulgarian National Bank (built 1939), the President (and the subsequent 1955), the Ministry of Education, Youth and Science, Council of Ministers. 100 m to the west is the Rotunda Church of St. George, Sofia (300 AD). 100 m to the north is the former Tsarski Dvorets (Royal Palace, 1880).
- **Heritage:** The museum is located in the heart of the city, in the area of buildings in which some of the modern Bulgarian State authorities are situated, as well as some of the previous ones (the Tsar).
- **Farming:** N/A
- **Land Cover:** A small garden is situated nearby.
- **Hydrology:** variety of mineral and thermal springs
- **Communications:** All types of Public Transport
- **Access:** RESTRICTED
 Summer time: April to October 10.00 - 18.00 (every day)
 Winter time: November to March 10:00 to 17:00 pm (Closed: Monday)
- **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
Buyuk Mosque - Late Medieval	1451	1494
Library - Modern	1880	~1885
Archaeological Museum - Modern	1892	1948
Archaeological Institute and Museum - Contemporary	1948	present

* Notes on Dating: The Mosque has been built from 1451 to 1494.

- In 1818 and 1858 earthquakes in Sofia demolished the minaret and the portico of the Mosque.
- In the period of the Russo-Turkish War (1877-1878) the building has been used as a hospital.
- In the period 1935-1939 the building of the Bulgarian National Bank was built and in the process, two wings for the National Archaeological Museum were built.
- In 1938-1940 has been the first restoration of the building for the century.
- On 30 March 1944 during bombardment of Sofia the Museum takes serious damage. In the following 4 years it is repaired and closed for visitors.
- The latest overall repair of the museum started in 1993-1994 and finished in 2003-2005 with the last reorganization.

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period:

Person/Organisation/Event	Role/connection	Start Date	End Date
Mahmud Pasha, Grand Vizier of the Ottoman Empire	Initiated building	1451	-
Václav Dobruský, archaeologist, epigrapher and numismatist, "Father of archaeology in Bulgaria"	First Director of the Museum	1893	1910
Ivan Vasiliov and Dimitar Tsolov, Architects	Build the neighbouring BNB and two wings	1935	1939

* Notes on Associations: At first the mosque was named "Kodja Mahmud Pasha" which means "The Great Mahmud Pasha". The building was finished 20 years after the death of Mahmud Pasha – in 1494.

The architects Dimitar Tsolov and Ivan Vasiliov denied the idea the mosque to be demolished and integrated both it and the Bulgarian National Bank into a complex, adding two wings to the Museum.



DESCRIPTION

Main Features

The Mosque: in its original version it is a square with 36.6m side oriented (with slight digression) at the directions of the world. The space is divided by four columns into 9 squares. On the roof there is a cupola, covered in lead, over each of the 9 squares, all of them equal in diameter.

Main Materials and Structural Techniques:

Stone blocks soldered by daub and surrounded by bricks – the “cell construction”, as it is called, is typical of the Ottoman construction. The cupolas are covered with lead sheets.

It is believed that Ulu Cami in Bursa (Turkey) was the prototype for the multi-cupola mosques. The spatial division is influenced by the East Christianity in Egypt, Asia Minor, Armenia and mostly Byzantium.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -1.5°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer

is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude

Movement: High traffic level (especially before and after working hours)

Feasts, Special Days: N/A

Designations: NATIONAL Announced in State Gazette Issue 69/1927 and 73/1955

Condition

Historic Integrity: unspoiled

Physical Condition: Good

* *Notes on Condition: well preserved*



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness		x			
Aesthetic Value		x			
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value	x	x			
Potential	x				
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local		x	x		

National Archaeological Museum



STATEMENT OF SIGNIFICANCE

Today the museum stores a large number of items, although some of them are threatened by damage due to the design of the building, which is characterised by high moisture levels during the summer season.

Collections:

Prehistory Hall - located at the lower floor of the northern wing. It displays a collection of items dating from between 1.600.000 BC and 1.600 BC. The collection is chronologically displayed and includes various findings from caves around Bulgaria, tools of the earliest humans who inhabited its modern territory, drawings, simple pottery, ritual items and many others.

It subdivides into an Early, Middle and Late Paleolithic collection, Neolithic collection, Chalcolithic collection, and Bronze Age.

Treasury - located in the eastern wing and displays grave inventory and other treasures from the late Bronze Age to late Antiquity. Two of the most well-known Bulgarian treasures are located here: the Valchitran and Lukovit Treasures.

Main Hall - located at the first floor of the main building. Hosts a collection of diverse items ranging from ancient Thrace, Greece and Rome to the late Middle Ages.

Medieval Section - located at the second floor of the main building, which includes a gallery of medieval books, woodwork, drawings, metal objects and other items characteristic of the era.

“Vasil Levski” Monument



IDENTIFICATION & DESCRIPTION

- **Name:** “Vasil Levski” Monument
 - **Unit of recording:** Open space
 - **Reference number:** BG0060
 - **Category:** Commemorative
 - **Type:** Monument
 - **Website URL:** <http://bg.wikipedia.org>
 - **Country:** Bulgaria
 - **Region:** NUTS 2: Yugozapaden
 - **Administrative Unit:** Sofia District
 - **Locality:** Sofia
 - **Address** corner of Vasil Levski Blvd and Yanko Sakuzov Blvd
 - **Postal Code:** 1000
 - **Locality Code:** 1054
 - **Access:** In the center of the capital with suitable all types of public transport and personal vehicles.
- * *Notes on location: It is located at the place (or 10 meters away from) where the sentence of death by hanging of Vasil Levski was executed.*
- **Cartographic Reference:** 442.696725, 23.335313
 - **Spatial Referencing System:** 548,747m (Black Sea reference)
 - **Altitude:** 550 m (Black Sea reference)
 - **Topography:** Sofia plain
- * *Notes on Geographical Location:*
- **Owner/administrator:** Bulgarian Ministry of Culture
 - **Owner/administrator type:** PUBLIC
 - **Present function/ since when:**
 - 22 October 1895
 - **Previous functions/ period:** No previous functions



LANDSCAPE

Landscape-elements:

- **Buildings:** "Alexander Nevsky" Cathedral is near the monument.
- **Heritage:** Cultural heritage.
- **Farming:** N/A
- **Land Cover:** The monument is situated in the centre of a busy crossroad with circular motion, crossing the next main streets in

Sofia: boulevards "Vasil Levski" and "Yanko Sakazov", "Moscow" street

- **Hydrology:** The city is known for its numerous mineral and thermal springs.
- **Communications:** all types of public transport
- **Access:** UNRESTRICTED
- **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
"Vasil Levski" Monument - Contemporary Period	22 October 1895	Nowadays

* Notes on Dating: (Modern)

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period:

Person/Organisation/Event	Role/connection	Start Date	End Date
Vasil Levski, Bulgarian revolutionary and national hero	Devoted to	-	1873
First campaign to construct the monument		1878	-
Antonín Kolář, first chief architect of Sofia (after Liberation)	First project for a monument	1878	-
Restart of campaign to construct the monument		1882	-
Second Restart of campaign to construct the monument		1884	-
Antonín Kolář, chief architect of Sofia (first)	Second project for a monument	-	-
Joseph Strahovski or Rudolf Weyr,	Bronze bas-relief model	-	-
Franz Novak, sculptor	Model of the monument	-	-

* *Notes on Associations: Vasil Levski (born Vasil Ivanov Kunchev, 18th of July 1837 – 18th of February 1873), dubbed Apostle of Freedom, was a Bulgarian revolutionary and a national hero of Bulgaria. He founded the Internal Revolutionary Organization in Bulgaria and is famous for his vision of free Bulgaria: "We will be free in complete liberty where the Bulgarian lives: in Bulgaria, Thrace, Macedonia; people of whatever ethnicity live in this heaven of ours, they will be equal in rights to the Bulgarian in everything. We will have a flag that says, 'Pure and sacred republic'... It is time, by a single deed, to achieve what our French brothers have been seeking...". The Monument is built at the supposed place where Levski was hanged.*



DESCRIPTION

Main Features

That was the first monument to be built in the then newly-liberated Principality of Bulgaria. The monument is obelisk shaped, 13 m high, made of grey Balkan granite with a bronze bas-relief of the head of Levski. The body consists of two main parts: a four-sided prism and a cut-off four-sided pyramid. The prism is covered with mouldings, triglyphs and other architectural ornaments, especially in the upper part.

At the bottom of each of the four sides of the monument the following inscription are engraved:

The front (west) side, under bas-relief: "The great Bulgarian Apostle of Freedom VASIL LEVSKI the grateful fatherland".

On the north: "Born in 1837 in Karlovo on 6th of June, died in 1873 a martyr February the 6th in Sofia."

On the east: "Officially consecrated 1895, 22 October."

On the south: "After 12 years preaching the nation to struggle for freedom, Levski, wounded and captured at Kakrinskiy Inn, was

thrown into Sofia prison, and hanged here at this place."

Main Materials and Structural Techniques:

Partly polished Grey Granite (from Boyana), bas-relief of the head of Vasil Levski from bronze.

Diurnal Variations: there are about 10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: central city traffic.

Feasts, Special Days: Every year on 19th February the Bulgarian people gather at the monument to commemorate the death of their national hero.

Condition

Historic Integrity: unspoiled

Physical Condition: Good

* *Notes on Condition: excellent*

Designations: NATIONAL Announces in State Gazette Issue 73/1955

ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness	x				
Aesthetic Value	x				
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value		x			
Scientific Value				x	
Potential		x			
Importance:					
• Global			x		
• European			x		
• National	x				
• Regional	x				
• Local	x				



"Vasil Levski" Monument

STATEMENT OF SIGNIFICANCE

Many historians link the history of the Bulgarian Liberation hero Vasil Levski to the profound meaning of the capital of Bulgaria – Sofia. Being a metaphor of wisdom, justice, faith, hope and love and at the same time the place where Levski's soul was set to peace, it is believed that the spirit of Vasil Levski for freedom and equality continues living in the heart of the city and its inhabitants.

Banya Bashi Mosque



IDENTIFICATION & DESCRIPTION

- **Name:** Banya Bashi Mosque
- **Unit of recording:**
- **Reference number:** BG0071
- **Category:** Religious, Ritual and Funerary
- **Type:** Religious object
- **Website URL:** <http://bg.wikipedia.org>
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address** Mariya Luiza Blvd. 14
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** by all types of public transport

* *Notes on location: in the centre of the capital of Sofia*

- **Cartographic Reference:** 42.699597, 23.322410
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550 m (Black Sea reference)
- **Topography:** in the centre of the capital of Sofia

* *Notes on Geographical Location: in the centre of the capital of Sofia*

- **Owner/administrator:** Predominantly Sufi Muslim Council's
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - Present function of the asset since 1566;
 - Religious and cultural function
- **Previous functions/ period:** No previous functions



LANDSCAPE

Landscape-elements:

- **Buildings:** Public Mineral Baths, Council of Ministers, Central Sofia Market Hall, Bulgarian National Audit Office, Ministry of Labour and Social policy, Church of St. Petka of the Saddlers.
- **Heritage:** architect, artistic, religious heritage
- **Farming:** N/A
- **Land Cover:** centre of the capital of Bulgaria

- **Hydrology:** variety of mineral and thermal springs
- **Communications:** all types of public transport
- **Access:** RESTRICTED
March – October 10:00 – 20:00
November–February 10:00 – 18:00
- **Vulnerabilities:** N/A

⦿ Dating/ period:

Period	Date from	Date to
Mosque - Medieval; Contemporary	1566 - 1567	present

* Notes on Dating:

⦿ Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period:

Person/ Organisation/Event	Role/connection	Start Date	End Date
Mimar Sinan	Famous Ottoman architect, who designed the mosque.	-	1566
Molla Efendi	He donated funds for building the mosque.	-	1566

* Notes on Associations: *The Banyq Bashi Mosque is built in memory of the late wife of Molla Efendi Kada Seyfullah (also known as "Molla Efendi).*

Mimar Sinan is responsible for the construction of more than three hundred major structures and considered the greatest architect of the classical period in Ottoman architecture. One of his works – Mehmed Pasa Sokolovic Bridge in Bosnia and Herzegovina – is now an UNESCO Site. His apprentice later participated in the design of the Taj Mahal.



DESCRIPTION

The mosque Banya Bashi is situated in the center of Sofia, on Maria Luisa Boulevard. It was built by the initiative and with the financial support of Mullah Effendi Kada Seyfullah and is also known as Mollah Effendi Mosque. It was designed by the famous Ottoman architect Mimar Sinan, who also built the mosque of Sultan Selim on Edirne and the Suleymaniye Mosque in Istanbul.

Because of the number 974 above the entrance arch, the mosque is considered to be built in 974, the Hijri (Islamic calendar) or in 1566 - 1567 AD. The main building has a square shape and four corners and one central dome, and a minaret. There is an outhouse (tetimme) with three small domes in the front part of the complex, built in memory of Kada Seyfullah Effendi's wife.

The mosque was built in accordance with the trends in architecture in the 16th century. It was made of stone and bricks. There are small towers on the four floors, under which the supporting facilities descend through hoops.

The prayer hall and the arches are completely made of stone. The columns were carved of one full stone piece and are of opaque color, the dome is lead-plated.

Several restorations had been made to the mosque. The last major renovation took place in the 1920s.

Nowadays, a public worship with about 500, and during Bayram – with nearly

1,000 believers, is carried out every Friday in the mosque.

Main Features

The main building of the mosque is rectangular. In the four corners there are domes and between them stands central dome and minaret. In the front part there is building with three small domes.

The present interior of the mosque is result of repairs. The last major renovation took place in the twenties of 20th century. It was supported by the Turkish Ambassador in Sofia – Fethi Bey. Partial repairs were made after 2th World War. In recent decades is made system for heating under floors.

Main Materials and Structural Techniques:

The walls of the mosque are built of hewn stone and bricks, and between rows of stone are placed red bricks

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude

Movement: urban area

Feasts, Special Days: Bayram

Designations: NATIONAL Announces in State Gazette Issue 25/98

Condition

Historic Integrity: Good

Physical Condition: Good

* Notes on Condition: well preserved

ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness			x		
Aesthetic Value			x		
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value		x			
Scientific Value			x		
Potential			x		
Importance:					
• Global			x		
• European				x	
• National			x		
• Regional				x	
• Local			x		



Banya Bashi Mosque

STATEMENT OF SIGNIFICANCE

The Mosque is famous for its large dome, diameter 15 meter, and the minaret rising upward to the sky. Currently the Banya Bashi Mosque is the only functioning mosque in Sofia, a remnant of the Ottoman rule of Bulgaria that lasted nearly five centuries, and is used by the city's Muslim community of 8.614 out of 1.370.842.

National Assembly of the Republic of Bulgaria



IDENTIFICATION & DESCRIPTION

- **Name:** National Assembly of the Republic of Bulgaria
- **Unit of recording:**
- **Reference number:** BG0081
- **Category:** Civil
- **Type:** Institutional building
- **Website URL:** <http://www.parliament.bg>
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address Sq. "Narodno Subranie"**
 - **Postal Code:** 1000
 - **Locality Code:** 1169
- **Access:** by all types of public transport

* *Notes on location: In the Sofia city center, next to the Sofia University "St. Kliment Ohridski"*

- **Cartographic Reference:** 42.69376, 23.332385
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550 m (Black Sea reference)
- **Topography:** Sofia plain

* *Notes on Geographical Location: in the Sofia city center, next to the Sofia University "St. Kliment Ohridski"*

- **Owner/administrator:** Republic of Bulgaria
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - Present function of the building since 1884
 - The National Assembly consists of 240 members elected for a four-year term. The Assembly is responsible for enactment of

laws, approval of the budget, scheduling of presidential elections, selection and dismissal of the Prime Minister and other ministers, declaration of war, concluding peace and deployment of troops outside of

Bulgaria, and ratification of international treaties and agreements. It is headed and presided by the Chairperson of the National Assembly of Bulgaria.

- **Previous functions/ period:** N/A

* *Notes on Ownership: The building is public property*

LANDSCAPE

Landscape-elements:

- **Buildings:** Bulgarian Academy of Science, Hotel Radisson, "Tsar Osvoboditel" Monument
- **Heritage:** Modern city landscape
- **Farming:** N/A
- **Land Cover:** City garden nearby
- **Hydrology:** variety of mineral and thermal springs
- **Communications:** Public transportation
- **Access:** RESTRICTED

Visits are individually designed and organized according to your needs. A

convenient date and time are arranged according to your schedule and the working agenda of the National Assembly. It is recommended to request a visit at least 7 days in advance.

For group visits a request in advance should be made to the Secretary General of the National Assembly. The request should contain personal data of visitors. Children under the age of 14 are allowed only if accompanied by an adult.

- **Vulnerabilities:** N/A

• **Dating/ period:**

Period	Date from	Date to
Modern period - First Stage of Construction	1884	1884
Modern period - Second Stage of Construction	1896	1896
Modern period - Third Stage of Construction	1925	1925

* *Notes on Dating:*

First constructing period: main building.

Second constructing period: two storey extension on the North side.

Third constructing period: three storey extension on the North side.

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:**

Person/Organisation/Event	Role/connection	Start Date	End Date
Konstantin Jovanović	Project Design	1884	1886

** Notes on Associations: Konstantin Jovanović also designed the first building of the Sofia University and First Sofia High School for Boys and later – the National Bank of Serbia and Serbia’s National Assembly.*

 **DESCRIPTION**

Main Features

The National Assembly's main building has been proclaimed a monument of culture for its historic significance. Situated in downtown Sofia, it was designed in Neo-Renaissance style by Konstantin Jovanović, a Serbian-Bulgarian architect who received his education in Vienna and Switzerland and whose other works include the Parliament of Serbia building. It was constructed between 1884 and 1886 by Friederich Wilhelm Gustav Liebe, a young builder from Saxony who was only 22 years old when construction began. The building was originally painted in an off-white hue, but since the latter part of the 20th Century has been white.

The building is depicted on the reverse of the Bulgarian 20 leva banknote, issued in 1999 and 2007.

Office house of the National Assembly (Former House of the BCP)

Due to insufficient space in the main building at Parliament Square, some administrative

offices of the National Assembly are now housed by the former headquarters of the Bulgarian Communist Party, located at the Largo. There has been a proposal that the entire National Assembly be permanently moved to the old Party House building, with its inner courtyard being converted into an interior space for the plenary chamber. The Parliament’s main building forms a rectangle, the main entrance brought forward, with a second storey, forming a smaller rectangle. At the back side (facing North) a three storey extension is added. It keeps the design elements of the original building, but ultimately forms a Rectangular cuboid, which supplements, but does not recreate the form of the main building.

Main Materials and Structural Techniques:

The rich history in the development and design of the Bulgarian Parliament: Situated in downtown Sofia, it was designed in Neo-Renaissance style by Konstantin Jovanović, a Serbian-Bulgarian architect who received his education in Vienna and Switzerland and whose other works include the Parliament of Serbia building. It was constructed between

1884 and 1886 by Friederich Wilhelm Gustav Liebe, a young builder from Saxony who was only 22 years old when construction began.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -1.5°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer

is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: High traffic and level of pedestrians (especially before and after working hours)

Feasts, Special Days: N/A

Designations: NATIONAL Announces in State Gazette Issue 73/1995

Condition

Historic Integrity: unspoiled

Physical Condition: excellent

* Notes on Condition: excellent

 **ASSESSMENT of significance**

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value	x				
Integrity		x			
Historical Value			x		
Symbolic, Spiritual and Social Value	x				
Scientific Value				x	
Potential		x			
Importance:					
• Global			x		
• European		x			
• National	x				
• Regional	x				
• Local	x				



STATEMENT OF SIGNIFICANCE

The National Assembly's (also known as Parliament) main building has been proclaimed a monument of culture for its historic significance, being the first symbol of the New Liberated Bulgaria of the 19th and 20th century.

At the front part of the National Assembly's Building there is inscribed the following: "Unity renders power", which has become the slogan of the eternal bond between the Executive, Legislative and Juridical Powers in Bulgaria.

Knyaz-Borisova gradina (Boris' Garden)



IDENTIFICATION & DESCRIPTION

- **Name:** Knyaz-Borisova gradina (Boris' Garden)
- **Unit of recording:** Open space
- **Reference number:** BG0090
- **Category:** Communications, Gardens, Parks and Urban Spaces
- **Type:** Park
- **Website URL:** <http://www.sofia.bg/history.asp?lines=2013&nxt=1&update=all>
(Bulgarian only, history of the Parks in Sofia)
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address:** Park "Borisova gradina"
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** by all types of public transport

* *Notes on location: in the centre of the capital of Sofia*

- **Cartographic Reference:**
42.690212, 23.337576
42.678413, 23.354248
42.673349, 23.347072
42.686158, 23.331439

- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550 m (Black Sea reference)
- **Topography:** in the centre of the capital of Sofia

* *Notes on Geographical Location: in the centre of the capital of Sofia*

- **Owner/administrator:** Sofia Municipality, Municipal Company "Parks and city gardens"

- **Owner/administrator type:** PUBLIC

- **Present function/ since when:**

- Present function of the asset since 1882

- Previous functions/ period: N/A

- Previous functions/ period:

Function	Start Date	End Date
Turkish military polygon	1500	1878
Turkish cemetery	1879	1882
Constantinople garden (name change)	1882	1885
Park of liberty (name change)	1944	1989

LANDSCAPE

Landscape-elements:

- **Buildings:** The "Main Entrance" of the park is near the Eagle's Bridge, at Ariana Lake.

Two stadiums (National Stadium "Vasil Levski" with the National Sports Museum and the stadium of FC CSKA - "Bulgarian Army"), tennis courts, sports playgrounds, fountains, informal concert scenes, monuments, statues, children's attractions, restaurants, cafes, a TV Tower and more.

- **Heritage:** Park with entertainment, food and drink establishments, sport and a piece of nature within the heart of Sofia. Alley of the Greats – an alley surrounded by busts of most of the significant persons in Bulgarian history.

- **Farming:** N/A

- **Land Cover:** Grassland and designated parks

- **Hydrology:** Ariana pond (filled with water only in the summer, in the winter acts as an ice skating ring), Lily lake (former Fish lake, previously being a swamp), The Lake with the Ducks.

- **Communications:** Surrounded by roads and crossed by two boulevards in the forest part. Multiple alleys and a few paths through the trees.

- **Access:** UNRESTRICTED

- **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
Turkish military polygon - Medieval	XIV century	XIX century
Turkish cemetery - Modern period	1879	1882
Constantinople garden (name change) - Modern period	1882	1885
Park of liberty (name change) - Contemporary	1944	1989
Knyaz-Borisova gradina (name change) - Contemporary	1989	Present

* Notes on Dating:

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period:

Person/Organisation/Event	Role/connection	Start Date	End Date
Daniel Neff	Creates the garden and administers its development	1882	1900
Slatina Shopi	Skirmish	1903	1903
Joseph Frei	Manager of the Gardens and Parks Service in Sofia	1906	1934
Georgi Duhtev	Manager of the Gardens and Parks Service in Sofia	1934	1944

* Notes on Associations: Daniel Neff developed the first plan of the garden and built a house for himself and a nursery near the Perlovska river. At the first stage of planned afforestation thorn trees were planted, flowerbeds and a little pond shaped and everything was surrounded by a hedge of oak trees and hawthorns. By the end of the century the nursery generated revenue for the municipality by selling sapling to citizens: mostly thorn trees, ailanthus, catalpa, mulberry trees and others. In 1888, by recommendation of Knyaz Ferdinand (whose interests also included botany), the thorn trees were replaced by forest oak, maple, ash tree and birch. In the next few years both broadleaved and coniferous trees were planted.



DESCRIPTION

The Park has an overall area of approx. 0,59 km²

Main Features

Borisova gradina or Knyaz-Borisova gradina is the oldest and best known park in Sofia, the capital of Bulgaria and it is named after Bulgarian Tsar Boris III.

The Bulgarian gardener and specialist Georgi Duhtev became the manager of the Gardens and Parks Service in 1934. During his period, the old Rosarium was extended to embrace 7,000 m² with over 1,400 new cultivated rose species being planted by him. The Japanese Corner was created in 1940 above the Fish Lake towards Tsarigrad Road. Plants sent by the Japanese minister plenipotentiary were used to arrange it. These plants represented the national flora of Japan and were a gift and a sign of friendship between the Japanese and Bulgarian people.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer

is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude

Movement: central urban area

Feasts, Special Days: N/A

Designations: NATIONAL Decision of Council of Ministers Ref. 19/08.12.1988, Published in State Gazette 96/1988

Condition

Historic Integrity: excellent

Physical Condition: excellent

* *Notes on Condition: excellent*



ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness		x			
Aesthetic Value			x		
Integrity	x				
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value					x
Potential		x			
Importance:					
• Global			x		
• European			x		
• National			x		
• Regional			x		
• Local			x		

Knyaz-Borisova gradina (Boris' Garden)



STATEMENT OF SIGNIFICANCE

Today "Borisovata gradina" is one of the most favorite places of the Sofia citizens. On its territory are situated 2 stadium (The National stadium "Vasil Levski" and stadium of FC CSKA - "Bulgarian Army"), Ariana pond, which has water attractions in summer and winter is an ice rink, tennis courts, sport-playgrounds, lakes, fountains, scenes for informal concerts, monuments, statues, children`s attractions, restaurants, cafes and others.

National Gallery of Art & Ethnographic Institute and Museum (former Royal Palace)



IDENTIFICATION & DESCRIPTION

- **Name:** National gallery of art & Ethnographic Institute and Museum (former Royal Palace)
- **Unit of recording:** Building
- **Reference number:** BG0100
- **Category:** Education, Recreational
- **Type:** Art facility
- **Website URL:**

www.nationalartgallerybg.org/

http://eim-bas.com/about_us.php

- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address:** Knyaz Alexander I Sq.
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** by all types of public transport

* *Notes on location:* in the center of the capital of Sofia near the National Assembly of the Republic of Bulgaria, Bulgarian National Bank, Presidency of the Republic of Bulgaria

- **Cartographic Reference:** 42.696266, 23.326937
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550 m (Black Sea reference)
- **Topography:** Sofia plain

* *Notes on Geographical Location:* in the Southwest part of Bulgaria

- **Owner/administrator:** Sofia Municipality, Municipal Company "Parks and city gardens"
 - **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

- National Gallery of Art and the Museum of Ethnography) since 1953

● **Previous functions/ period:**

Function	Start Date	End Date
Turkish administrative building	-	1878
Royal Palace	1882	1944
The palace served as headquarters of the Council of Ministers and as a residence of the new members of the government.	9.09.1944	1953
National Gallery of Art and the Museum of Ethnography	1953	Nowadays

 **LANDSCAPE**

Landscape-elements:

- **Buildings:** Notable landmarks in the immediate vicinity of the gallery are National Assembly of the Republic of Bulgaria, Council of Ministers, National Archaeological Museum and Central Military Club.
- **Heritage:** historical, cultural heritage
- **Farming:** N/A
- **Land Cover:** center of the capital
- **Hydrology:** variety of mineral and thermal springs
- **Communications:** all types of public transport

• **Access:** RESTRICTED

Tuesday–Sunday 10:00 – 18:00
Monday–day off

• **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
Turkish administrative building - Medieval	XIV century	XIX century
Royal Palace - Modern period	-	1878
The palace served as headquarters of the Council of Ministers and as a residence of the new members of the government. - Contemporary	1882	1944
Park of liberty (name change) - Contemporary	9. 09. 1944	1953
National Gallery of Art and the Museum of Ethnography - Contemporary	1953	Nowadays

* *Notes on Dating:*

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period:

Person/Organisation/Event	Role/connection	Start Date	End Date
Viktor Rumpelmeyer - Architect from Vienna	Designed the remodeling of the building and refashion it into an official palace.	-	1882
Adolph Collar - Architect and engineer	Took part in the construction.	-	1882
Vriedrich Grunanger - architect from Vienna	Took part in the construction.	-	1882
Meyerberg - architect from Germany	Took part in the construction.	-	1882
Georgy Belov - Engineer	Took part in the construction.	-	1882
Vriedrich Grunanger	Construction manager	1894	1896
Yanaki Shamardzhiev - architect	Took part in a stage of construction.	-	-

* *Notes on Associations:*



DESCRIPTION

The Park has an overall area of approx. 0,59 km²

Main Features

The palace was built shortly after Bulgaria's proclamation of independence from the Ottoman Empire (1878) in two stages.

First stage - Rumpelmeyer (1830-1885) used only the deep stone foundations of the existing building and a part of its facade giving it a completely new look. This was achieved by incorporating into the building various different architectural elements in tune with the very popular at that time combination of neo-styles.

The North-West wing of the palace was also added at that particular stage of construction (1880-1882). On the second floor of it there were the throne hall, ballrooms, offices, a dining room and a winter conservatory. Downstairs were the chambers of the officer on duty and various other palace officials. Located in the garrets were a host of rooms with different purposes. Judging by descriptions by contemporaries, the building looked as charming as the French palaces from the age of the Enlightenment.

The second stage of construction was commissioned by the next Bulgarian Prince, Ferdinand I Sax Coburg Gotta (1887-1918). Architect Vriedrich Grunanger was appointed a construction manager. He designed the three-storeyed North-East wing

of the palace (1894-1896). It was intended to accommodate the monarch's big family. There were also a library, classrooms, recreation and game rooms, dining room, offices, a roofed carriage entrance and two winter conservatories there. Guest-rooms and apartments as well as rooms for the servants and different offices were located on the top floor and in the garrets. An elevator was installed to service this section of the building.

The interior and exterior design of the addition blended in with that of the existing ones. The broken lines of the facade were in harmony with the surrounding parks. Strewn with balconies, bow windows, ornaments and winter conservatories, this section of the building bore the coat of arms of the Bourbon family and their famous motto: 'Loyalty and Constancy'.

Main Materials and Structural Techniques: Companies from Vienna such as Waagner, Valerian Gillar and the German Ed. Puls. Berlin produced the metal ornaments such as the railings of staircases and the balconies, the grills, the fences, the pillars, and the stairs. The metal panels, which cover the fireplaces, were manufactured by "A-ne M-on G. Laury. B-te S. G. D. E. a Parie". The expensive processed oak doors inlaid with high-quality wood and mother-of-pearl in marquety technique, decorated with the royal symbols, brass, gold, and silver ornaments and bore the company insignia of Franz Michel from Vienna.

Seasonal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: central city traffic

Feasts, Special Days: The Palace was officially inaugurated on December 26, 1882 in a ceremony attended by all ministers and dignitaries. The Bishop of Sofia sanctified it and the ballrooms hosted the New Year's celebrations.

Designations: NATIONAL Announced in State Gazette Issue 40/1978; N°67

Condition

Historic Integrity: unspoiled

Physical Condition: good

** Notes on Condition: well preserved*

 **ASSESSMENT of significance**

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness	x				
Aesthetic Value	x				
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value			x		
Potential	x				
Importance:					
• Global			x		
• European			x		
• National	x				
• Regional		x			
• Local	x				



STATEMENT OF SIGNIFICANCE

The National gallery of art & Ethnographic Institute and Museum (former Royal Palace) is one of the most beautiful and aristocratic buildings in the capital of Sofia designed by Austrian architects. The museum's collection of New and Contemporary Bulgarian art from the period since Bulgaria's Liberation in 1878 up to the 1990s consists of more than 30 000 individual pieces of paintings, prints and sculptures. The collection of paintings by Bulgarian masters is the most comprehensive. The collection of black and white drawings is also very rich. The museum's expositions feature some of the best achievements of Bulgarian sculptors of the 20th century.

National Theatre “Ivan Vazov”



IDENTIFICATION & DESCRIPTION

- **Name:** National theatre “Ivan Vazov”
 - **Unit of recording:** Building
 - **Reference number:** BG0110
 - **Category:** Recreational, Education
 - **Type:** Art facility
 - **Website URL:** new.nationaltheatre.bg/bg/
 - **Country:** Bulgaria
 - **Region:** NUTS 2: Yugozapaden
 - **Administrative Unit:** Sofia District
 - **Locality:** Sofia
 - **Address (street, number):** 5 “Dyakon Ignatii” Str.
 - **Postal Code:** 1000
 - **Locality Code:** 1000
 - **Access:** In the center of the capital with suitable all types of public transport and personal vehicles.
- * *Notes on location:*
- **Cartographic Reference:** 42.694312, 23.326233
 - **Spatial Referencing System:** Geographic Coordinate System
 - **Altitude:** 550m (Black Sea reference)
 - **Topography:** Sofia plain
- * *Notes on Geographical Location:* in the Southwest part of Bulgaria.
- **Owner/administrator:** Ministry of Culture, Republic of Bulgaria
 - **Owner/administrator type:** PUBLIC
 - **Present function/ since when:** The theatre opened officially on the third of January, 1907

● Previous functions/ period:

Function	Start Date	End Date
National theatre	1906	1952
National theatre "Krastyu Sarafiv"	1952	1962



LANDSCAPE

Landscape-elements:

- **Buildings:** The National Gallery of fine Art (former Royal Palace) is close to the theatre
- **Heritage:** Cultural heritage
- **Farming:** N/A
- **Land Cover:** The facade of the theatre is facing the City Garden, which is one of the biggest centers for amateurs in chess.
- **Hydrology:** A beautiful fountain is situated in front of the theatre.

- **Communications:** The territory around the theatre is often used for musical, cultural or corporative events.

- **Access:** RESTRICTED

Ticket center:

Monday – Friday 9:30 – 19:30

Saturday – Sunday 11:30 – 19:30

- **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
National theatre - Modern period	1906	1952
National theatre "Krastyu Sarafiv" Modern period	1952	1962
National theatre "Ivan Vazov" - Contemporary Period	1962	1977
	1982	nowadays

* Notes on dating:

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:

Person/ Organisation/Event	Role/connection	Start Date	End Date
Hermann Helmer Ferdinand Fellner	They are the architects who designed the building.		1906
Martin Dülfer – a German architect	Dülfer is an architect, who reconstructed the theatre, after a great fire in 1923 during an anniversary celebration.	1923	-
Hristo Berbov	Berbov is an architect, who reconstructed the theatre, after bombing during the Second World War.	1946	-
Ivan Vazov	The theatre is named after him	1962	-
Ivan Tomov	Tomov is an architect who reconstructed the theatre. He wanted the building to be closest to its original drawing plan.	1970	-
Darik radio, Radio nova, BG radio	Communication partners.	1990	Nowadays

* Notes on Associations: Vazov is considered the patriarch of Bulgarian literature because he provided the highest standards for future generations of writers, who would seek in his verse a solution to their doubts and a confirmation of their ideas. Vazov was, in fact, the founder of all the literary genres employed in modern Bulgarian literature. His view of the Bulgarian national character had an enormous impact on his people, and to this day his works remain an invaluable treasure of Bulgarian cultural history. His wide-ranging works are a brilliant manifestation of his artistic creativity. Partly because of his love of his homeland, its freedom and its nature, and his ability to incorporate into his works Bulgaria's traditions, history, morality, and national spirit, Vazov has come to be regarded as Bulgaria's national poet.



DESCRIPTION

Main Features

Founded in 1904 by the artists from the Salza i Smyah company, it was initially called simply the National Theatre, but before being named after the prominent writer Ivan Vazov it also bore the name of Krastyu Sarafov between 1952 and 1962. The theatre's Neoclassical building, designed by famous Viennese theatre architects Hermann Helmer and Ferdinand Fellner, was finished in 1906 and opened on 3 January 1907. The building was extensively damaged by a fire in 1923 during an anniversary celebration, but was reconstructed in 1929 by German architect Martin Dülfer.

The Ivan Vazov National Theatre has a well-equipped main stage with 750 seats, a smaller 120-seat stage and an additional 70-seat one on the fourth floor.

The theatre has been host to productions from notable theatre directors such as Lilia Abadjieva.

The building's facade is depicted on the obverse of the Bulgarian 50 leva banknote, issued in 1999 and 2006

A fire in 1923 and the bombings in the World War II seriously damaged the building, so the theater had a few reconstructions during the time. The number of seats in the main hall was increased, the scene was more spacious and modern equipment was provided. Virtually the original appearance of the theater was preserved;

however, changes were made in the volume, interior and facade.

The entrance impresses with elegant colonnade of six massive Ionic columns. Towers on both side of the main entrance of the theater ended with sculpture, which depicts the victory of goddess Nike (also known as the Winged Goddess of Victory). At night the building shines even more, thanks to a well-crafted lighting, which focuses on the most impressive parts of its architecture.

Main Materials and Structural Techniques:

The building impresses with its original architectural solutions. The theater was built in Neo-Baroque style.

Diurnal Variations: there are about 10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: central city traffic
 Feasts, Special Days: N/A

Condition

Historic Integrity: unspoiled

Physical Condition: Good

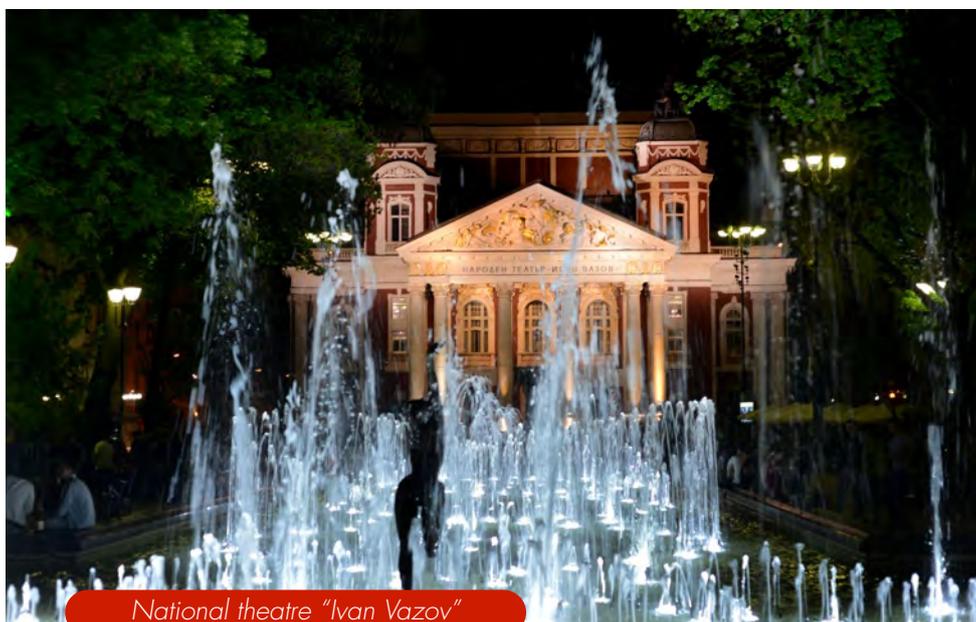
* Notes on Condition: excellent

Designations: NATIONAL, Announces in Ref. Izvestiya 73/1955

 ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness		x			
Aesthetic Value		x			
Integrity			x		
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value				x	
Potential		x			
Importance:					
• Global				x	
• European			x		
• National	x				
• Regional	x				
• Local	x				



National theatre "Ivan Vazov"

STATEMENT OF SIGNIFICANCE

The Ivan Vazov National Theatre is one of the important landmarks of Sofia, the capital of Bulgaria. It is the oldest and most authoritative theatre in the country.

Central Mineral Baths



IDENTIFICATION & DESCRIPTION

- **Name:** Central Mineral Baths
- **Unit of recording:** Building
- **Reference number:** BG0121
- **Category:** Recreational
- **Type:** Public building
- **Website URL:** <http://bg.wikipedia.org>
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address (street, number):** 1 Banski Sq.
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** all types of transport

* *Notes on location:* in the centre of the capital of Sofia

- **Cartographic Reference:** 42.699307, 23.323765
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550m (Black Sea reference)
- **Topography:** in the centre of the capital of Sofia

* *Notes on Geographical Location:* in the centre of the capital of Sofia

- **Owner/administrator:** Sofia Municipality
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:** 1986

● Previous functions/ period:

Function	Start Date	End Date
Turkish bath	XV century	XIX century
Public baths	1913	1986
Closed for mex. repairs	1986	Present

* Notes on dating: In 1998 by a decision of the Municipal Council was given a new purpose - Museum of History in Sofia. During the period 1998 - 2008, many restoration works were made, but yet the building is not open for visitors.

 LANDSCAPE

Landscape-elements:

- **Buildings:** Banya Bashi Mosque, Council of Ministers, Central Sofia Market Hall, Bulgarian National Audit Office, Ministry of Labour and Social policy, Church of St. Petka of the Saddlers.
- **Heritage:** cultural, artistic architectural heritage
- **Farming:** N/A
- **Land Cover:** central urban area

- **Hydrology:** variety of mineral and thermal springs
- **Communications:** all types of public transport.
- **Access:** NO ACCESS
- **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
Turkish bath - Medieval	XV century	XIX century
Public baths - Contemporary	1913	1986
Closed for mex. repairs - Contemporary	1986	Present

* Notes on dating:

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:**

Person/Organisation/Event	Role/connection	Start Date	End Date
Petko Momchilov - Architect	Designed the building	1906	1913
Friedrich Grünanger - Architect	Designed the building	1906	1913
Yordan Milanov - Architect	-	-	1913
Haralampi Tachev - Artist	Designed the building's ceramic majolica decoration.	-	1915
St. Dimitrov - Artist	Designed the building's ceramic majolica decoration.	-	1915

* *Notes on Associations: The current Sofia Public Mineral Baths building was designed in the Vienna Secession style, but integrating typically Bulgarian, Byzantine and Eastern Orthodox ornamental elements, by the architects Petko Momchilov and Friedrich Grünanger in 1904–1905 and approved on 30 January 1906, as projects by an Austrian (in 1889) and a French architect (in 1901) were declined. The raw construction finished in 1908 and a Bulgarian company constructed the complex roof and the mineral water conduit, with the baths being opened on 13 May 1913, but the building being completely finished after two more years and a garden being arranged in front of the baths. Artists Haralampi Tachev and St. Dimitrov designed the building's ceramic majolica decoration.*

 **DESCRIPTION**

Main Features

The north wing was damaged during the bombing of Sofia in World War II, but was restored several years later. It continued to work as public baths until 1986, when it was closed due to its bad condition and the possible collapse of the roof. It was subsequently partially reconstructed and thoroughly cleaned and is planned to accommodate the Museum of Sofia and a healing centre.

Main Materials and Structural Techniques:

The current Sofia Public Mineral Baths building was designed in the Vienna Secession style, but integrating typically Bulgarian, Byzantine and Eastern Orthodox ornamental elements.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is

-15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: central urban area

Feasts, Special Days: 13 May 1913,
Officially opened

Designations: NATIONAL, Announced in State Gazette Issue 25/1998

Condition

Historic Integrity: Good

Physical Condition: Central Mineral Baths are closed for repairs

* *Notes on Condition:*

ASSESMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness		x			
Aesthetic Value	x				
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value			x		
Potential	x				
Importance:					
• Global		x			
• European		x			
• National	x				
• Regional	x				
• Local	x				

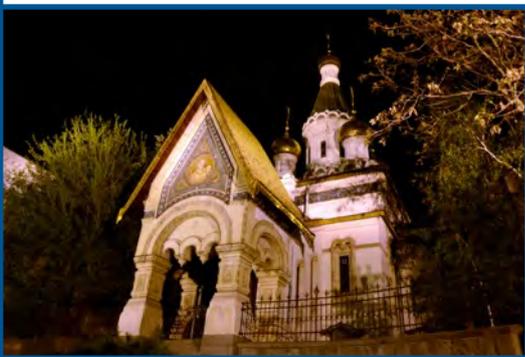


STATEMENT OF SIGNIFICANCE

The Sofia Public Mineral Baths or the Central Mineral Baths is a landmark in the centre of Sofia, the capital of Bulgaria, a city known for the mineral springs in the area. It was built in the early 20th century near the former Turkish bath (then destroyed) and was used as the city's public baths until 1986.

Public baths have existed in Sofia at least as early as the 16th century. During his visit to Sofia in 1553–1555, Bohemian traveller Hans Dernschwam noted the presence of one large bath and two smaller baths on either side of the city. Dernschwam described the baths as follows: "The baths are located on the square; there is a big quadrangular building in front by the entrance, with a round Greek-style dome on top, like the Pantheon in Rome. It is richly covered in white marble ... The big water conduits that lead the water into the baths are made of potter's clay. Each tube is approximately one Viennese cubit long and the separate tubes go through each other. "

Russian Church “St. Nikolay the Miracle – maker”



IDENTIFICATION & DESCRIPTION

- **Name:** Russian Church “St. Nikolay the Miracle – maker”
- **Unit of recording:** Building
- **Reference number:** BG0130
- **Category:** Religious, Ritual and Funerary
- **Type:** Religious object
- **Website URL:** <http://podvorie-sofia.ru/bg>
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address (street, number):** 3 Tsar Osvoboditel Blvd.
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** all types of transport

* *Notes on location:* in the center of the capital of Sofia

- **Cartographic Reference:** 42.695661, 23.328875
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550m (Black Sea reference)
- **Topography:** Sofia plain

* *Notes on Geographical Location:* Sofia city center

- **Owner/administrator:** Russian Orthodox Church
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:** 1947

● Previous functions/ period:

Function	Start Date	End Date
The official church of the Russian Embassy in Bulgaria	1914	1917
Chapel	1917	1947
Chapel to the diocese of the Russian Orthodox Church	1947	Nowadays

* Notes on dating:

LANDSCAPE

Landscape-elements:

- **Buildings:** St. Alexander Nevsky Cathedral, National gallery of art, Central military Club, National Assembly of the Republic of Bulgaria, Council of Ministers, National Archaeological Museum.
- **Heritage:** religious, cultural, architectural heritage
- **Farming:** N/A

- **Land Cover:** Urban area
- **Hydrology:** variety of mineral and thermal springs
- **Communications:** by all types of public transport
- **Access:** RESTRICTED
Monday – Sunday: 8:00 –18:30
- **Vulnerabilities:**

● Dating/ period:

Period	Date from	Date to
The official church of the Russian Embassy in Bulgaria - Contemporary	1914	1917
Chapel - Contemporary	1917	1947
Chapel to the diocese of the Russian Orthodox Church - Contemporary	1947	Present

* Notes on dating: The church was built on the site of the Saray Mosque, which was destroyed in 1882, after the liberation of Bulgaria by Russia from the Ottoman Empire. It was built as the official church of the Russian Embassy, which was located next door, and of the Russian community in Sofia.

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:

Person/Organisation/Event	Role/connection	Start Date	End Date
Mikhail Preobrazhenski	The Russian architect who designed the church.	1907	1914
A. Smirnov	The architect who supervised the construction.	1907	1914
Saint Archbishop Seraphim	The crypt is housing his remains. It is located beneath the Russian Church's main floor.	1950	Nowadays

* Notes on Associations: The grave of Archbishop Seraphim Sobolev is laid in the temple crypt. The archbishop was considered a miracle maker by many orthodox Christians. Even nowadays many people write letters to him, asking for help, and leave the letters near his grave, believing that he will help them. He led the Russian Orthodox communities in Bulgaria from 1921 to 1950.

DESCRIPTION

Main Features

The Church has five domes, which are coated with gold and bells, which were donated by Emperor Nicholas II.

The wall paintings are works of Russian artists, under the directions of Vasiliy Perminov. There are 4 icons on the iconostasis, which are copies of the icons in the Kiev cathedral "St. Vladimir". The five small domes of the church are covered in gold, and the bells were donated by the Russian Emperor Nikolay the 2nd. Until 1947 in the temple worked monks from the so-called Russian Orthodox church abroad and the temple was a center for the numerous Russian emigrants in Bulgaria. It was handed over to the diocese of the Moscow

Patriarchate after 1947, who has been managing it to the present day.

Main Materials and Structural Techniques:

The church is in the Russian Revival Style, with decoration inspired by the Muscovite Russian churches of the 17th century.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy.

On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: The temple is visited by many tourists and is an obligatory stop in the journey of the Sofia landmarks acknowledgment. The temple is included in the free tourist route called "Acknowledge the

Downtown of Sofia", organized by the Tourist Information Center of Sofia city.

Feasts, Special Days: N/A

Designations: NATIONAL, Announces in State Gazette Issue 73/1955

Condition

Historic Integrity: Excellent

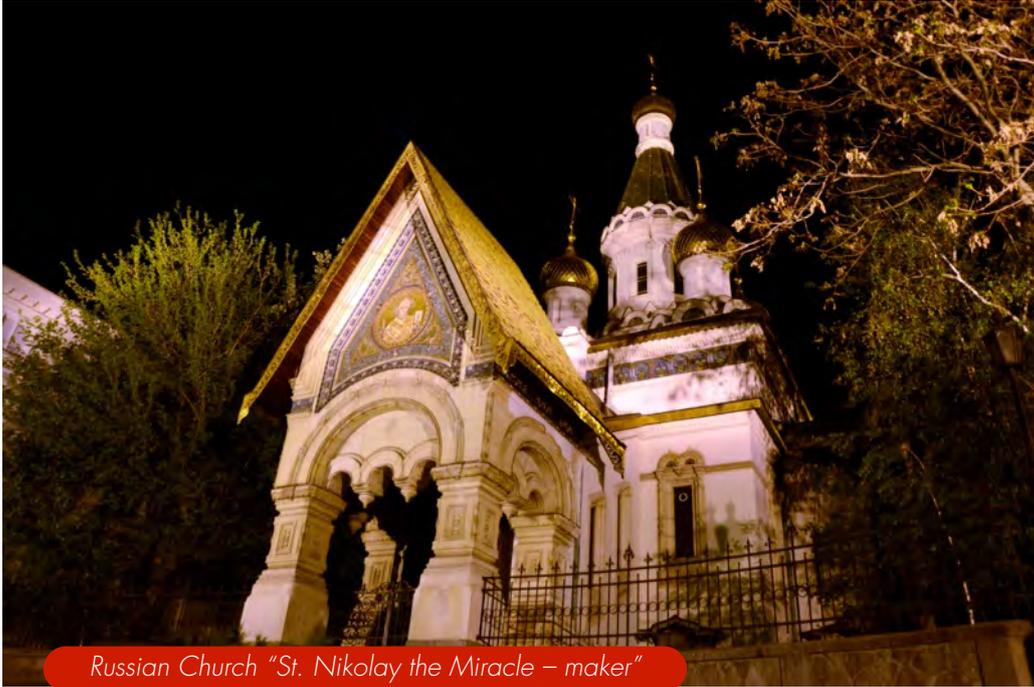
Physical Condition: Excellent

* Notes on Condition: Excellent

 **ASSESSMENT of significance**

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness		x			
Aesthetic Value	x				
Integrity	x				
Historical Value		x			
Symbolic, Spiritual and Social Value		x			
Scientific Value			x		
Potential		x			
Importance:					
• Global			x		
• European			x		
• National		x			
• Regional			x		
• Local			x		



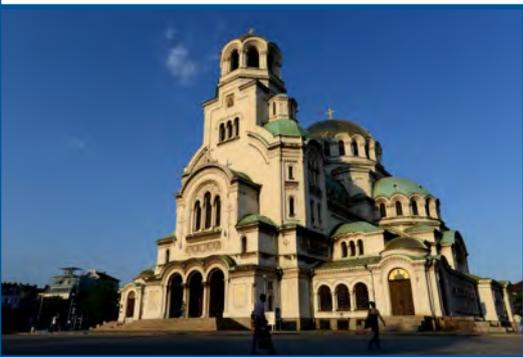
Russian Church "St. Nikolay the Miracle – maker"

STATEMENT OF SIGNIFICANCE

The Russian church "St. Nikolay" is located in the center of Sofia, at the intersection of Rakovska and Tsar Osvoboditel streets. It is one of the most remarkable buildings in Sofia. It was built in the period between 1907 and 1914 by a project of the Russian architect M. Preobrazhensky on the initiative of the Russian Embassy and on his land.

The crypt housing the remains of Saint Archbishop Seraphim is located beneath the Russian Church's main floor. Dozens of people still visit the grave of the archbishop, who died in 1950, praying and leaving notes asking for wishes to be granted.

The St. Alexander Nevsky Cathedral



IDENTIFICATION & DESCRIPTION

- **Name:** The St. Alexander Nevsky Cathedral
 - **Unit of recording:** Building
 - **Reference number:** BG0140
 - **Category:** Religious, Ritual and Funerary
 - **Type:** Religious object
 - **Website URL:** <http://panomagic.eu/en/1802/alexander-nevsky/>
 - **Country:** Bulgaria
 - **Region:** NUTS 2: Yugozapaden
 - **Administrative Unit:** Sofia District
 - **Locality:** Sofia
 - **Address (street, number):** "Alexander Nevski" square 1
 - **Postal Code:** 1000
 - **Locality Code:** 1000
 - **Access:** all types of public transport. The church has an access ramp for persons with limited mobility.
- * *Notes on location: Sofia city centre, located near the National Assembly*
- **Cartographic Reference:** 42.695789, 23.332726
 - **Spatial Referencing System:** Geographic Coordinate System
 - **Altitude:** 550m (Black Sea reference)
 - **Topography:** Sofia city centre
- * *Notes on Geographical Location: Sofia city centre, located near the National Assembly*
- **Owner/administrator:** Bulgarian Orthodox Church - Bulgarian Patriarchate
 - **Owner/administrator type:** PUBLIC
 - **Present function/ since when:** 1912

● Previous functions/ period:

Function	Start Date	End Date
Functioning cathedral	1912	1953
Cathedral church of the Patriarch of Bulgaria	1953	present



LANDSCAPE

Landscape-elements:

- **Buildings:** Notable landmarks in the immediate vicinity of the cathedral are church "St. Sofia", Russian church "St.Nikolay Chudotvorec", the Monument to the Unknown Soldier, the Bulgarian Academy of Sciences, the National Gallery of Foreign Art, the National Art Academy, the Bulgarian Parliament, a park honoring Ivan Vazov with his monument and gravestone, the Sofia Opera and Ballet.
- **Heritage:** religious, cultural, architectural heritage

- **Farming:** N/A
- **Land Cover:** Urban area
- **Hydrology:** variety of mineral and thermal springs
- **Communications:** all kind of public transportation
- **Access:** RESTRICTED
Monday – Sunday: 07:00 – 19:00
- **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
Functioning cathedral - Contemporary	1912	1953
Cathedral church of the Patriarch of Bulgaria - Contemporary	1953	present

* Notes on dating: The decision for the cathedral is taken at the Founding Assembly (1879) in Tarnovo. The first stone is laid on 3 March 1882 (3 March being celebrated as Liberation Day - the day on which the Treaty of San Stefano is signed). A metal box is built into the foundations of the cathedral with the names of all the members of Parliament.

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:

Person/Organisation/Event	Role/connection	Start Date	End Date
Alexander II, Emperor of Russia	Object of devotion of the name (by devoting it to his patron)		
Ivan Bogomolov	Initial Design	1884	1885
Alexander Pomerantsev, architect	Designed	1885	1898

* Notes on Associations: The name of the cathedral is a sign of gratitude to the Russian nation, represented by the Russian emperor.

After Ivan Bogomolov passed away, the design project was substantially altered by Alexander Pomerantsev and his team, Alexander Smirnov and Alexander Yakovlev. Construction finally began in 1898.



DESCRIPTION

Main Features

The Alexander Nevsky Cathedral is a cross-domed basilica featuring an emphasized central dome. The cathedral's gold-plated dome is 45 m high, with the bell tower reaching 53 meters. The temple has 12 bells with the total weight of 23 tons, the heaviest weighing 12 tons and the lightest 10 kilograms. Dimensions of the cathedral: 73,5 m long, 52,2 m wide, total built-up area: 3 170 m², cubage 86 000 m³. The central dome has the Lord's Prayer inscribed around it, with thin gold letters. The cathedral can contain up to 5 000 people.

Main Materials and Structural Techniques:

It has Byzantine Revival architecture with Russian North Empire (Neoclassicism) Elements. The construction and decoration were done by a team of Bulgarian, Russian,

Austro-Hungarian and other European artists, architects and workers.

The two golden domes have a surface of 700 m², which have to be repaired periodically because of the thickness of the golden sheets used – the last were 0.4 microns. The “ordinary” domes have a total area of around 4 000 m², made by asphalt roofing membrane and copper sheets. The facade is tiled with white stone from Vratsa and all of the cathedral is encircled with granite plinth, 1,40 m high. The west facade at 30 m height has a mosaic icon of St. Alexander Nevsky built in.

The interior is decorated with Italian marble in various colours, Brazilian onyx, alabaster, and other luxurious materials. The central dome has the Lord's Prayer inscribed around it with thin gold letters.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: central urban area

Feasts, Special Days: All orthodox feasts, Special events (recently – the passing of the latest patriarch Maxim I of Bulgaria)

Designations: NATIONAL, First announced as Cultural Heritage in 1924 (no account on means). Later announced in State Gazette Issue 53/1955.

Condition

Historic Integrity: Excellent

Physical Condition: Excellent

* *Notes on Condition: Excellent*

 **ASSESSMENT of significance**

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value	x				
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global		x			
• European	x				
• National	x				
• Regional	x				
• Local	x				



The St. Alexander Nevsky Cathedral

STATEMENT OF SIGNIFICANCE

The temple interior is unique – it impresses with its magnificent marble decorations, with its mural paintings and 82 icons, made by Bulgarian, Russian and Czech artists. The marble iconostasis, the royal and patriarchal thrones and the pulpit are of greatest interest for the visitors of the temple. Another valuable item is the mosaic mural of Tsar Ferdinand (ruled 1887 – 1918) and Queen Eleanor.

The cathedral temple “St. Alexander Nevski” is considered a symbol of the Bulgarian capital. It is located in the center of Sofia, at the eponymous square. The reflection of its golden domes attracts attention from miles away. There is a museum of Bulgarian icons inside the cathedral crypt, part of the National Art Gallery which contains the largest collection of Orthodox icons in Europe.

St. Nedelya Church



IDENTIFICATION & DESCRIPTION

- **Name:** St. Nedelya Church
- **Unit of recording:** Building
- **Reference number:** BG0150
- **Category:** Religious, Ritual and Funerary
- **Type:** Religious object
- **Website URL:** <http://www.svetanedelia.org>
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address (street, number):** Sq. St.Nedelya Sqr.
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** all types of public transport

* *Notes on location: Sofia city centre*

- **Cartographic Reference:** 42.696727, 23.321289
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550m (Black Sea reference)
- **Topography:** central urban area

* *Notes on Geographical Location: The Sveta Nedelya church is located just opposite the Sheraton Hotel in the very center of Sofia city.*

- **Owner/administrator:** Bulgarian Orthodox Church
- **Owner/administrator type:** PUBLIC
- **Present function/ since when:** 1993

● Previous functions/ period:

Function	Start Date	End Date
Church	X Century	XIX Century
Cathedral	07.05.1856	1925
Destroyed and renovated cathedral	1925	1933
Renovated Cathedral	1933	Nowadays

 LANDSCAPE

Landscape-elements:

- **Buildings:** Banya Bashi Mosque, Council of Ministers, Central Sofia Market Hall, Bulgarian, Ministry of Labour and Social policy, Church of St. Petka of the Saddlers, Sofia Courthouse.
- **Heritage:** cultural, religious, architectural heritage
- **Farming:** N/A

- **Land Cover:** central urban area
- **Hydrology:** variety of mineral and thermal springs
- **Communications:** all kind of public transportation
- **Access:** RESTRICTED
Monday – Sunday: 07:00 – 19:00
- **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
Functioning cathedral - Contemporary	1912	1953
Cathedral church of the Patriarch of Bulgaria - Contemporary	1953	present

* Notes on dating: The history of the cathedral's earliest years is to a large extent unknown. It was probably built in the 10th century and had stone foundations and an otherwise wooden construction, remaining wooden until the middle of the 19th century, unlike most other churches in the city. A German traveller by the name of Stefan Gerlach visited Sofia in 1578 and mentioned the church. The Present temple is 30 m in length and 15.50 m in width and featuring a central dome that made it 31 m high. The former building was demolished to make place for a larger and more imposing cathedral on 25 April 1856. The construction of the 35.5 m-long and 19 m-wide church began in the summer of the same year. The still incomplete building suffered from an earthquake in 1858, which prolonged the construction works that ultimately finished in 1863. It was officially inaugurated on 11 May 1867 in the presence of 20,000 people. The church was razed in the assault in 1925 that claimed over 150 victims. After the assault, the church was restored to its modern appearance between the summer of 1927 and the spring of 1933 (once again inaugurated on 7 April 1933).

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period:

Person/Organisation/ Event	Role/connection	Start Date	End Date
Vasilyov-Tsolov	Architectural team, who designed the present building of the temple.	1927	1933
Stephen Milutin, Serbian king	His remains were carried to Bulgaria and transferred to St. Nedelya after it became a bishop's residence.	18th century	
Nikolay Rostovtsev	Leader of team, who done the mural decoration.	1971	1973

* Notes on Associations:



DESCRIPTION

Main Features

Sveta Nedelya, with its huge dome, is a typical example of neo-Byzantine architecture. It has two entrances. Its floor and entrance are made of dark marble. The entire church is painted by talented Bulgarian masters. An unknown Bulgarian woman has gifted to the church a large tapestry that illustrates the scene of "The Resurrection". It can be seen among the other icons. Near the altar Exarch Joseph I (1877-1915) is buried.

Main Materials and Structural Techniques:

The mural decoration was done by a team led by Nikolay Rostovtsev between 1971 and 1973. The floor was renovated and the north colonnade was glazed between 1992 and 1994. The facade was cleaned thoroughly in 2000 and a device to automatically ring the eleven bells (the eight ones from Knyaz Dondukov-Korsakov, two

made in Serbia and one cast in Bulgaria) was installed in 2002.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: The Sveta Nedelya Church is one of the most demanded destinations for religious marriage. The Modern Bulgarian wedding has evolved with time, but some past traditions still remain.

Feasts, Special Days: N/A

Designations: NATIONAL, Announced in State Gazette Issue 40/1978

Condition

Historic Integrity: Excellent

Physical Condition: Excellent

* Notes on Condition: Excellent

 **ASSESSMENT of significance**

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value	x				
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value		x			
Potential	x				
Importance:					
• Global			x		
• European		x			
• National	x				
• Regional		x			
• Local	x				



St. Nedelya Church

STATEMENT OF SIGNIFICANCE

St. Nedelya is a medieval church that has suffered a series of destructions through the ages and has been reconstructed many times. The present building of the temple is among the landmarks of Sofia.

Sofia Court House



IDENTIFICATION & DESCRIPTION

- **Name:** Sofia Court House
- **Unit of recording:** Building
- **Reference number:** BG0160
- **Category:** Domestic
- **Type:** Institutional building
- **Website URL:** www.vks.bg/vks_p09.htm
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address (street, number):** Vitosha Blvd. 2
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** all types of public transport
- * *Notes on location: centre of Sofia*
- **Cartographic Reference:** 42.695385, 23.320552
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550m (Black Sea reference)
- **Topography:** central urban area
- * *Notes on Geographical Location: centre of the capital of Sofia*
- **Owner/administrator:** Public property
- **Owner/administrator type:** PUBLIC
- **Present function/ since when:** 1998

● Previous functions/ period:

Function	Start Date	End Date
Administrative building	1940	1980
National Historical Museum	1980	1998
Sofia Court House	1998	present

* Notes on Ownership: the building is a public property.

 LANDSCAPE

Landscape-elements:

- **Buildings:** Banya Bashi Mosque, Council of Ministers, Central Sofia Market Hall, Bulgarian, Ministry of Labour and Social policy, Church of St. Petka of the Saddlers, St. Nedelya Church.
- **Heritage:** architectural, cultural heritage
- **Farming:** N/A
- **Land Cover:** Sofia Court House is located on Vitosha Boulevard, surrounded by Alabin Street, Lavele Street and Pozitano Street.
- **Hydrology:** variety of mineral and thermal springs
- **Communications:** all kind of public transportation

• **Access:** RESTRICTED

Monday – Sunday: 08:30–18:00

There are entrances for citizens from Positano and Lavele street. For access to the building is required personal ID. All visitors and employees are carefully checked with special equipment by officers of the Judicial Police.

For citizens with disabilities there is appropriate entrance from Positano Street. There are a ramp and provided immediate access to the elevator.

• **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
Administrative building - Contemporary	1940	1980
National Historical Museum - Contemporary	1980	1998
Sofia Court House - Contemporary	1998	present

* Notes on dating:

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:

Person/Organisation/Event	Role/connection	Start Date	End Date
Pencho Koychev	Architect	1929	1940
B. Rusev	Architect	1929	1940
G. Papazov	Architect	1929	1940
P. Zagorski	Architect	1929	1940

* Notes on Associations: The initial architectural plan was the work of Nikola Lazarov, later redesigned by Pencho Koychev.



DESCRIPTION

Main Features

The Sofia Court House is a building in Sofia, the capital of Bulgaria, accommodating all the courts in the city. The need for a common building to house all the courts in Sofia was raised in 1926 with the foundation of the Judicial Buildings fund. While it was the first structure in this strict monumental style in the city, it was followed by the Bulgarian National Bank in the 1930s and the Largo in the 1950s.

The Court House has a syenite plinth, a facing of white limestone and a noticeable cornice below the top floor. The four-storey building (with two additional underground floors) spreads over a ground area of 8,500 square metres and has 430 premises, of which 24 courtrooms, a library and a bank hall, totalling 48,000 square metres of used area.

Main Materials and Structural Techniques:

The facade features five large gates and 12 columns. In its style, the Court House is eclectic, uniting several Classical themes,

with a fourth floor instead of a baluster, as well as Roman and Byzantine style decorations on the doors, windows and corbels.

Diurnal Variations: there are about 5-10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: central urban area

Feasts, Special Days: N/A

Condition

Designations: NATIONAL, Announces in State Gazette Issue 40/78

Historic Integrity: Excellent

Physical Condition: Excellent

* Notes on Condition: Excellent

 **ASSESSMENT of significance**

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness	x				
Aesthetic Value	x				
Integrity	x				
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value		x			
Potential	x				
Importance:					
• Global			x		
• European			x		
• National	x				
• Regional		x			
• Local		x			



Sofia Court House

STATEMENT OF SIGNIFICANCE

Sofia Court House is one of the most attractive landmarks in Sofia and represents the judicial power in Bulgaria. The building is accommodating all the courts in the city. The Court House has a syenite plinth, a facing of white limestone and a noticeable cornice below the top floor. The four-storey building (with two additional underground floors) spreads over a ground area of 8,500 square metres and has 430 premises, of which 24 courtrooms, a library and a bank hall, totalling 48,000 square metres of used area.

National History Museum



IDENTIFICATION & DESCRIPTION

- **Name:** National history museum
 - **Unit of recording:** Building
 - **Reference number:** BG0170
 - **Category:** Civil, Education, Recreational
 - **Type:** Museum
 - **Website URL:** www.historymuseum.org
 - **Country:** Bulgaria
 - **Region:** NUTS 2: Yugozapaden
 - **Administrative Unit:** Sofia District
 - **Locality:** Sofia
 - **Address** (street, number): Boyana District, Vitoshko Lale Str.16
 - **Postal Code:** 1000
 - **Locality Code:** 1618
 - **Access:** By public transport – bus route n° 63, bus route n° 111 and trolley route n° 2.
- * *Notes on location: at the foot of Vitosha Mountain*
- **Cartographic Reference:** 42.656780, 23.271351
 - **Spatial Referencing System:** Geographic Coordinate System
 - **Altitude:** 727m (Black Sea reference)
 - **Topography:** at the foot of Vitosha Mountain
- * *Notes on Geographical Location: Boyana District is situated 8 km. south of the Sofia centre.*
- **Owner/administrator:** State owned
 - **Owner/administrator type:** PUBLIC
 - **Present function/ since when:** 2000

● Previous functions/ period:

Function	Start Date	End Date
"House n° 1" - The President's Residence Boyana	1974	1989

* Notes on Ownership: the building is a public property.

 LANDSCAPE

Landscape-elements:

- **Buildings:** N/A
- **Heritage:** Cultural heritage.
- **Farming:** A trim garden is situated around the building.
- **Land Cover:** A rich collection of stone columns and monuments from various periods (Greek, Roman, Byzantine), are situated in the courtyard of the museum.
- **Hydrology:** The city is known for its numerous mineral and thermal springs.
- **Communications:** Ring-road of Sofia passes close to the building.

● **Access:** RESTRICTED

November to March: 9:00–17:30. The Box Office closes at 16:45.

April to October: 9:30–18:00. The Box Office closes at 17:15.

Open for visitors every day. The Museum is closed on Official Holidays, 1 January, Easter (Sunday), 24 and 25 December.

● **Vulnerabilities:** N/A

● Dating/ period:

Period	Date from	Date to
"House n° 1" - the President's Residence Boyana - Modern period	1974	1989
National History Museum - Contemporary period	2000	nowadays

* Notes on dating:

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:**

Person/Organisation/Event	Role/connection	Start Date	End Date
Todor Zhivkov	The building was his residence	1974	1989
Atanas Barov	Architect	-	1974
Prof. Dr. Strashimir Dimitrov	First director of NMH	1974	1975
Assoc. Prof. Bozhidar Dimitrov Ph.D.	Present director of NMH	2011	Nowadays
Assoc. Prof Tzvetana Ph.D	Deputy director of NMH	-	Nowadays
Boyan Radev Valkana Stoyanova Veselin Topalov Boris Velchev	Persons with great contribution to the museum		

* *Notes on Associations:*



DESCRIPTION

Main Features

National Historical Museum which is among the most important European museums with rich collection dating from prehistorical ages to modern day. Among the most precious items are several splendid Thracian treasures, fine church plates, ancient manuscripts and many others. It is part of the 100 Tourist Sites of Bulgaria.

Main Materials and Structural Techniques:

National Historical Museum is located in House 1 of the Governmental Residence Boyana which is characterized by its monolithic and luxurious architecture.

Diurnal Variations: there are about 10°C difference between the average temperature

during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -1.5°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: N/A

Feasts, Special Days: N/A

Condition

Designations: NATIONAL, Announces in State Gazette Issue 40/1978

Historic Integrity: unspoiled

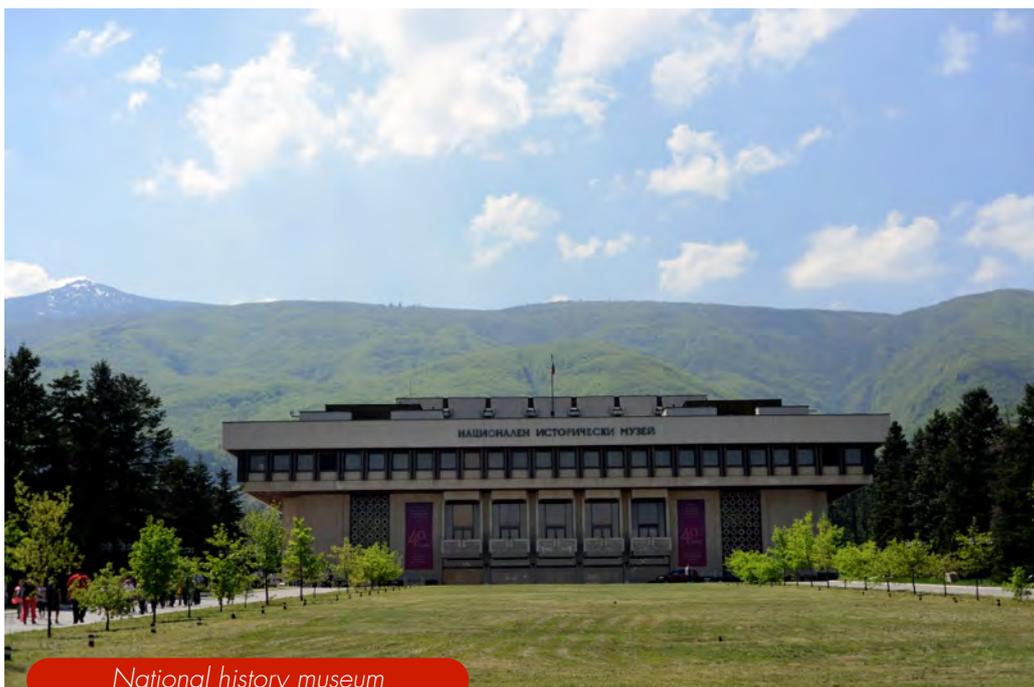
Physical Condition: good

* Notes on Condition:

ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness		x			
Aesthetic Value	x				
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value		x			
Scientific Value			x		
Potential			x		
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local			x	x	



STATEMENT OF SIGNIFICANCE

The National Historical Museum in Sofia is Bulgaria's largest museum, keeping Bulgarian history of different epochs and developments as well as preserving the spirit of Sofia, the never-ending strive towards continuous but wise glory and growth.

The National History Museum houses a vast collection of artifacts from the Bulgarian lands. The main museum exhibition is presented in five halls: Prehistory, Ancient Thrace, the Middle Ages – First (7th-11th century) and Second Bulgarian Empire (12th - 14th century), the Bulgarian lands in the 15th - 19th century and the Third Bulgarian State (1878 to the present day).

One of the greatest antique treasures exhibited at the museum is the world famous Panagyurishte Treasure - one of the best known surviving artifacts of Thracian culture. It consists of a phial (bowl), an amphora and seven rhytons (similar to drinking horns) with total weight of 6.164 kg of 24-karat gold. It is dated from the 4th - 3rd centuries BC, and is thought to have been used as a royal ceremonial set by the Thracian king Seuthes III, or, as some historians claim, even by Alexander the Great. All of the objects are richly and skillfully decorated with scenes of Thracian myths, customs and life. The four rhytons are shaped like the heads of animals – ram, goat and deer; the necks depict scenes from the Greek mythology.

Theatrical Street “Georgi Sava Rakovski”



IDENTIFICATION & DESCRIPTION

- **Name:** Theatrical Street “Georgi Sava Rakovski”
- **Unit of recording:** Open space
- **Reference number:** BG0180
- **Category:** Education, Recreational, Commercial, Communications, Gardens, Parks and Urban Spaces
- **Type:** Art facility
- **Website URL:** www.eurosofia.eu/read.php?cC=20_85_4_0&id=1202
- **Country:** Bulgaria
- **Region:** NUTS 2: Yugozapaden
- **Administrative Unit:** Sofia District
- **Locality:** Sofia
- **Address (street, number):** Georgi Sava Rakovski Str., total length of 3850m.
 - **Postal Code:** 1000
 - **Locality Code:** 1000
- **Access:** In the center of the capital with suitable all types of public transport and personal vehicles.

* *Notes on location:*

- **Cartographic Reference:** 42.691390, 23.324929
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude:** 550m (Black Sea reference)
- **Topography:** Sofia plain

* *Notes on Geographical Location: Sofia is located in the Southwest part of Bulgaria*

- **Owner/administrator:** Sofia Municipality

● **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

Present function since XX century

Cultural function

● **Previous functions/ period:** No previous functions

●

LANDSCAPE

Landscape elements:

● **Buildings:** "Rakovski" street passes along some of Sofia's major landmarks such as the Alexander Nevsky Cathedral, the Central Military Club, Slaveykov Square and Knyaz Aleksandar Dondukov Boulevard.

● **Heritage:** Cultural heritage.

● **Farming:** N/A

● **Land Cover:** center of the capital

● **Hydrology:** Near eastern Sofia flow The Iskar River. The city is known for its numerous mineral and thermal springs.

● **Communications:** Georgi Sava Rakovski Str. is an important street in the capital of Bulgaria, Sofia, located in the central area of the city. It is named after the famous Bulgarian revolutionary Georgi Sava Rakovski. It lies between the Slivnitsa Boulevard to the north and Evlogi Georgiev Boulevard to the south.

● **Access:** UNRESTRICTED

● **Vulnerabilities:** N/A

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period:**

Person/Organisation/Event	Role/connection	Start Date	End Date
Georgi Sava Rakovski	The street is named after the famous Bulgarian revolutionary	-	-
Ivan Vazov	The famous Bulgarian writer lived there	1889	1921
P.K. Yavorov	The famous Bulgarian writer lived there	29.11.1912	30.11.1913
Petko and Pencho Slavejkovi	The famous Bulgarian writers lived there	XIX century	XX century

* Notes on Associations:

1. *Georgi Sava Rakovski, (born 1821, Kotel, Rumelia—died Oct. 20, 1867, Bucharest), revolutionary leader and writer, an early and influential partisan of Bulgarian liberation from Ottoman Turkish rule. Already a national revolutionary by the age of 16, he participated in an insurrection against the Turks in 1841. Later, as an employee of the Turkish war ministry during the Crimean War (1853–56), he secretly organized an armed revolt in Bulgaria. Arrested and sentenced to death, he escaped abroad to Serbia, Romania, and Russia, where he sought European support for Bulgarian liberation and published journals. He addressed his revolutionary appeals to his Bulgarian countrymen. Though his radical, violent schemes cost him conservative support, his leadership gave the first real impetus to the Bulgarian independence movement, and his journalistic and literary work especially won young Bulgarians to the national cause. His diplomatic efforts made the Bulgarian problem better known in the European capitals. He organized a “Bulgarian Legion” of volunteers in Belgrade and later in Bucharest that was intended to form the core of a future Bulgarian army. The legion supported the Serbs against the Ottoman Empire in the skirmishes of 1862.*

2. *Since 1963, P.K. Yavorov’s house is a museum that preserves valuable collections of manuscripts, original photographs, personal library of the poet, his first editions with autograph and his gun collection. Personal belongings of P.K. Yavorov and his family are exhibited in the museum.*



DESCRIPTION

Main Features

Along the street many of the theatres in Sofia are located, hence its nickname the “Theatre Street” or “Sofia's Broadway”. Part of the theatres which can be found on Rakovski Street are The Municipal Theatre Revival; Aleko Konstantinov Satiric Theatre; The Capital Puppet Theatre; Theatre 199; Theatre Tear and Laugh; The Bulgarian Army Theatre; The National Opera and Ballet House.

Main Materials and Structural Techniques:

N/A

Diurnal Variations: there are about 10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual

temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -1.5°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: central city traffic.

Feasts, Special Days: N/A

Designations: NATIONAL

Condition

Historic Integrity: unspoiled

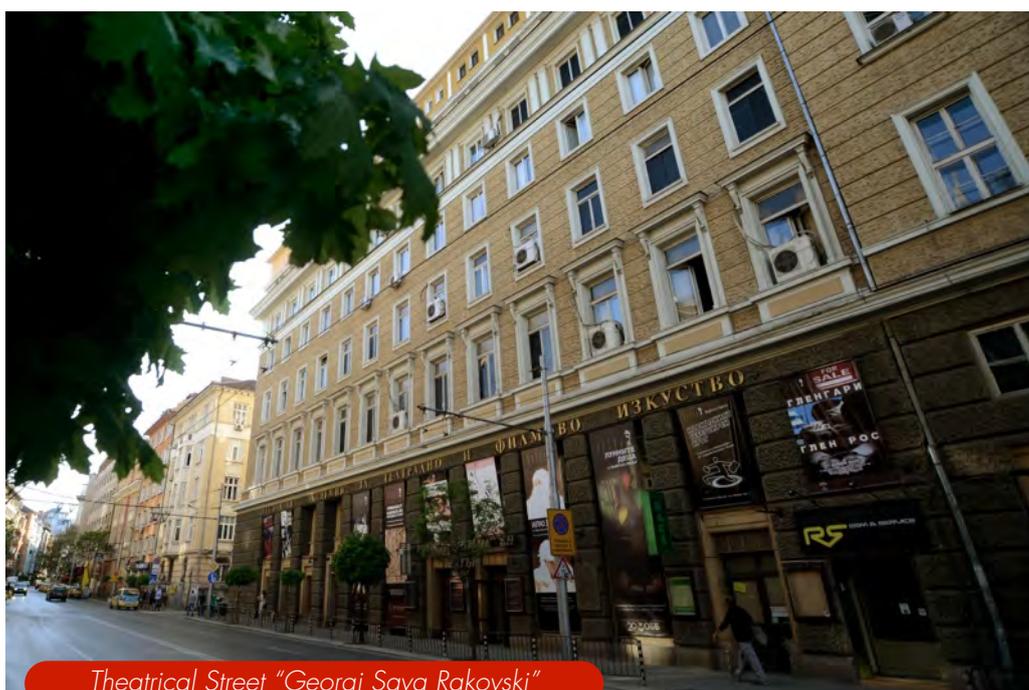
Physical Condition: good



ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness			x		
Aesthetic Value			x		
Integrity			x		
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value			x		
Potential		x			
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local	x x x		x	x	



Theatrical Street "Georgi Sava Rakovski"

STATEMENT OF SIGNIFICANCE

Strolling down the street around 19:00 (when most plays start), or around 21:00-22:00 (when they end), seeing the enthusiasm and general joy of people might be a good end for a stressful day. If tired, one could visit to the Slaveikov Square for a book – no matter if modern or old, and retreat to the “Gradska” Gradina – the city garden in front of the National Theater. If you do not want to emerge into the literary world, you could still enjoy one of the frequent cultural events there – chess or backgammon tournaments between locals on the dedicated chess-board tables, or just sit on a bench and appreciate the joys of life.

Slaveikov Square



IDENTIFICATION & DESCRIPTION

- **Name:** Slaveikov square
 - **Unit of recording:** Open space
 - **Reference number:** BG0190
 - **Category:** Commemorative, Education, Commercial, Communications, Gardens, Parks and Urban Spaces, Recreational
 - **Type:** City area
 - **Website URL:**
 - **Country:** Bulgaria
 - **Region:** NUTS 2: Yugozapaden
 - **Administrative Unit:** Sofia District
 - **Locality:** Sofia
 - **Address (street, number):** Slaveikov square
 - **Postal Code:** 1000
 - **Locality Code:** 1618
 - **Access:** In the center of the capital of Sofia with suitable all types of public transport and personal vehicles.
 - **Cartographic Reference:** 42.691937, 23.324344
 - **Spatial Referencing System:** Geographic Coordinate System
 - **Altitude:** 550m (Black Sea reference)
 - **Topography:** Sofia plain
- * *Notes on Geographical Location: "Slaveikov" Square, located at the hearth of Sofia, at a crossing of the Theatrical "Rakovski" Str.*
- **Owner/administrator:** Sofia Municipality
 - **Owner/administrator type:** PUBLIC
 - **Present function/ since when:**
 - The first mention of the square is from 1515 when it is Café Bashi (meaning many Cafes), associated with intellectuality and political

debates at the time; after the Liberation of Bulgaria, Petko Slaveikov lived in a house at the square; in the 1920s the building of the Alliance Francaise is finished; after the 1940s, when the activity of Alliance Francaise is forbidden in Bulgaria, the building is used for language courses (up to the present); in

the 1980s the square is remodeled and many bookstores opened there; after 1990 the Book market emerged.

- Leisure services
- Cultural – tourism and leisure area
- Bookshops, shopping centre, restaurants, coffee – houses.
-

● **Previous functions/ period:** No previous functions.

* *Notes on Ownership: The Square is public property*

LANDSCAPE

Landscape–elements:

- **Buildings:** Petko and Pencho Slaveikov monument, Sofia City Library.
- **Heritage:** The idea of knowledge as represented by the Statue of Petko and Pencho Slaveikov (both famous Bulgarian authors), the City Library and the Book market.
- **Farming:** N/A

- **Land Cover:** center of the capital
- **Hydrology:** Near eastern Sofia flow The Iskar River. The city is known for its numerous mineral and thermal springs.
- **Communications:** all types of public transport
- **Access:** UNRESTRICTED
- **Vulnerabilities:** N/A

● **Dating/ period:**

Period	Date from	Date to
Slaveikov square - Medieval, Contemporary Period	Unknown	Nowadays

* *Notes on dating: The earliest written information about the square is from the 1515. The same is later named Café Bashi (Many Cafes).*

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period:**

Person/Organisation/Event	Role/connection	Start Date	End Date
Petko Slaveikov, poet and politician	Square is named after him	-	-
Pencho Slaveikov, poet	Petko is his father	-	-
Sofia City Library	Situated there	1990	-

* *Notes on Associations: Slaveykov Square is named after Bulgarian writers Petko and Pencho Slaveykov, a father and a son.*

The famous Bulgarian writer Petko Slaveykov was born in Tarnovo to the family of the coppersmith Racho. Slaveykov studied consecutively in Tarnovo, Dryanovo, Tryavna and the Transfiguration Monastery, and also self-educated himself by reading books in the monastery libraries near Tarnovo. Slaveykov became a teacher in his home town in 1843, but was expelled for the famous satirical poem Tarnovo became famous for renowned Greek bishops, and consecutively taught in various towns, including Vidin, Vratsa, Pleven, Berkovitsa, Lyaskovets, Byala and Elena. He taught according to the Bell-Lancaster method and meanwhile continued to educate himself. Slaveykov worked as a teacher in the first class school in Elena and named it Daskalolivnitsata ("the Teacher Moulder").

Slaveykov engaged in important cultural and educational activity and had collected 2263 folk songs, sayings and proverbs until 1847. Nikola Mihaylovski introduced him to the Russian poets and writers of the time. Since 1852, Slaveykov began to print his first books: Smesena kitka, Pesnopoyka, Basnenik. He wrote the poem Boyka voyvoda in 1853 influenced by the revolutionary events surrounding the Crimean War (1853-1856), as well as many revolutionary songs. After the unsuccessful Uprising of Dyado Nikola in Tarnovo in 1856, Slaveykov concentrated his efforts in the awakening of the national consciousness among Bulgarians.

During the Russo-Turkish War of 1877-78 he drew closer together with the Russian forces, led the detachment of General Mikhail Skobelev through the Balkan Mountains, witnessed the Battle of Shipka and accompanied the army to San Stefano near Istanbul. After the Liberation of Bulgaria of Ottoman yoke in 1878 Slaveykov struggled for a democratic constitution together with Petko Karavelov as a deputy in the first Grand National Assembly, became the Chairman of the National Assembly of Bulgaria in 1880, Minister of the Enlightenment and the Internal Affairs (1880-1881), issued the newspapers Osten (1879), Tselokupna Bulgariya (1879), Nezavisimost (1880-1883), Tarnovska konstitutsiya (1884), Istina (1886), Sofiyski dnevnik (1886) and Pravda (1888).

Besides being a poet, writer and journalist, Slaveykov also left his mark on the Bulgarian literature as a translator, philologist, folklorist, the originator of Bulgarian children's literature and author of textbooks. He also worked in the spheres of geography, history and biography. He printed Balgarski pritchi, poslovitsi i harakterni dumii, researched the Bulgarian customs, ritual system, demonology and psychology, and wrote under many pseudonyms.

Pencho Slaveykov was a noted Bulgarian poet and one of the participants in the Misal ("Thought") circle. He was the youngest son of the writer Petko Slaveykov. Born in Tryavna during the Bulgarian National Revival under Ottoman rule, Pencho was educated there as well as in Stara Zagora and Plovdiv. After an accident in January 1884, when at the age of eighteen he fell asleep on a bench while it was snowing

and thus he fell ill with pneumonia, and despite lengthy treatment in Plovdiv, Sofia, Leipzig, Berlin and Paris, this illness left him with serious impairments — he could not walk without a cane, and he wrote and spoke with difficulties. He suffered from melancholic episodes, which forced him to find a cure in literature and to harden his will. Slaveykov's works include poems and intimate lyrics. He collaborated with a number of magazines, which issued his works, and spent a part of his life in Leipzig studying philosophy, where he became familiar with German literature, thought and art.



DESCRIPTION

Main Features

Slaveykov Square is one of the most popular squares in Sofia, the capital of Bulgaria. It is named after Bulgarian writers Petko and Pencho Slaveykov, a father and a son. The square itself is not aesthetically appealing - the Book market is a combination of stands, books stored in cardboard boxes and packed in plastic to protect them from weather conditions. Some say that you cannot find a particular book in Bulgarian if it is not offered or heard of there. In the last 30 years the issue of the open book market has been brought up multiple times, but so far no local politician has been able to enforce the removal of the stands.

Main Materials and Structural Techniques:

N/A

Diurnal Variations: there are about 10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The

temperature in the coldest month (January) is -1.5°C (5°F) and in the hottest month (August) is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: central city traffic.

Feasts, Special Days: N/A

Designations: NATIONAL

Condition

Historic Integrity: unspoiled

Physical Condition: good

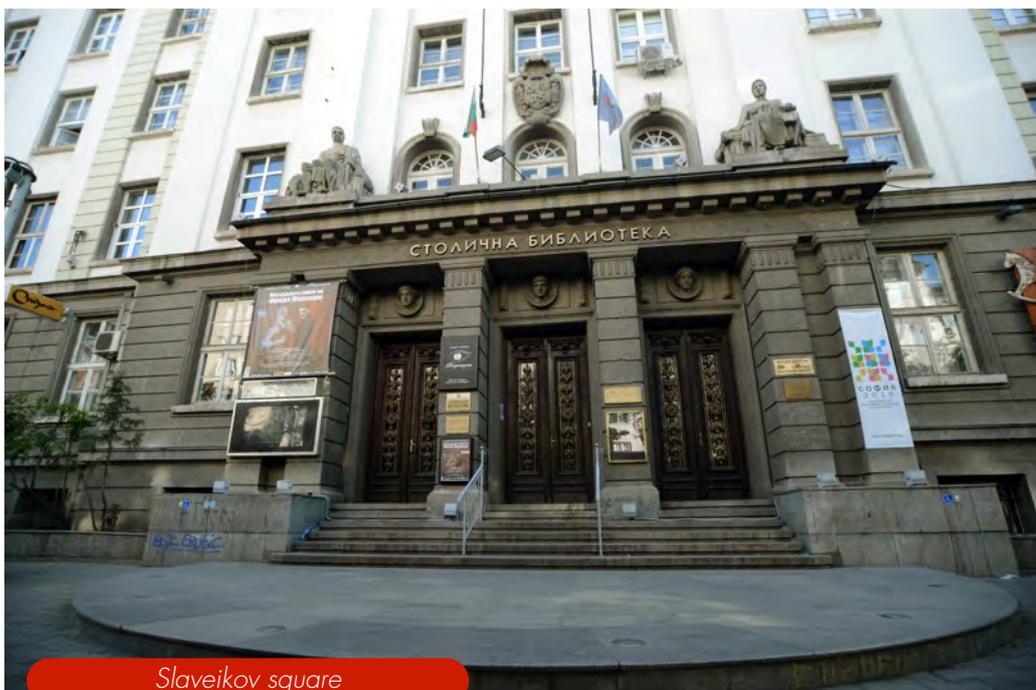
* *Notes on Condition:*



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value			x		
Integrity	x				
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value				x	
Potential	x				
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local				x x	
		x x	x		



Slaveikov square

STATEMENT OF SIGNIFICANCE

Books symbolise knowledge and the square has a strong connection with books as they are represented by the Statue of Petko and Pencho Slaveikov (both famous Bulgarian Poets), the current building of the City Library and the Book market.

Such a combination is rare for Bulgaria. It represents the necessity and pursuit of knowledge by Bulgarians. The square itself is not aesthetically appealing - the Book market is a combination of stands, books stored in cardboard boxes and packed in plastic to protect them from weather conditions. But the spirit of intellectuality is kept during history: the old name of the square is *Café Bashi*, meaning *Many Cafes*, always associated with intellectuality; after the Liberation of Bulgaria, Petko Slaveikov lived in a house at the square; in the 1920s the building of Alliance Française is finished; after the 1940s, when the activity of Alliance Française is forbidden in Bulgaria, the building is used for language courses (to the present); in the 1980s the square is remodelled and many bookstores opened there; after 1990 the Book market emerged.

The square has its own charisma, but also the potential to change to a more aesthetically appealing sight.

The Statue of St. Sofia



IDENTIFICATION & DESCRIPTION

- **Name:** The statue of St. Sofia
 - **Unit of recording:** Open space
 - **Reference number:** BG0200
 - **Category:** Civil, Commemorative, Gardens, Parks and Urban Spaces.
 - **Type:** Monument/Memorial
 - **Website URL:**
http://www.sofiabook.com/category/simvoli/sight/Sveta_Sofia_statue/n/2
<http://portal-bg1.ning.com/page/4155162:Page:143865>
 - **Country:** Bulgaria
 - **Region:** NUTS 2: Yugozapaden
 - **Administrative Unit:** Sofia District
 - **Locality:** Sofia
 - **Address (street, number):** Blvd. "Maria Luisa" and Nezavisimost Square
 - **Postal Code:** 1000
 - **Locality Code:** 1618
 - **Access:** In the center of the capital with suitable all types of public transport and personal vehicles.
 - **Cartographic Reference:** 42.697758, 23.321614
 - **Spatial Referencing System:** Geographic Coordinate System
 - **Altitude:** 550m (Black Sea reference)
 - **Topography:** Sofia plain
- * *Notes on Geographical Location: in the Southwest part of Bulgaria*
- **Owner/administrator:** Sofia Municipality
 - **Owner/administrator type:** PUBLIC

- **Present function/ since when:**
 - The monument is unveiled in 200
 - Cultural - tourism and leisure place

- **Previous functions/ period:** No previous functions.

* *Notes on Ownership: The monument is public property.*

LANDSCAPE

Landscape-elements:

- **Buildings:** The face of The statue of St. Sofia is turned towards Batemberg Square, The National Assembly and Council of Ministers. Also the Central Sofia Market Hall, St. Joseph's Catholic Cathedral and the St. Nedelya Church are near the statue.
- **Heritage:** Cultural heritage.
- **Farming:** N/A
- **Land Cover:** center of the capital

- **Hydrology:** Near eastern Sofia flow The Iskar River. The city is known for its numerous mineral and thermal springs.
- **Communications:** all types of public transport
- **Access:** UNRESTRICTED
- **Vulnerabilities:** N/A

- **Dating/ period:**

Period	Date from	Date to
The statue of St. Sofia - Contemporary Period	2001	Nowadays

* *Notes on dating: The monument is unveiled in 2001.*

- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period:**

Person/Organisation/Event	Role/connection	Start Date	End Date
Georgi Tschapkanov, sculptor	Author	2000	2001

* *Notes on Associations: Georgi Tschapkanov is also the author of the statue of Petko and Pencho Slaveikov on Slaveikov square, the statue of Giuseppe Garibaldi, the bas-reliefs of Marin Drinov and Ivan Geshov at the Bulgarian Academy of Science (both active for in the development of the academy) and co-author of Bulgaria's coat of arms.*



DESCRIPTION

Main Features

The monument consists of two parts: a 14-meter pylon and 8-meter statue on top of it. The Statue depicts a woman with outstretched hands. On one of them a bird is alighted, in the other she holds a garland. There is a Mural crown is on her head. The statue embodies the protector of Sofia – St. Sofia.

Main Materials and Structural Techniques:

Bronze and copper

Diurnal Variations: there are about 10°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: Sofia has humid continental climate with an average annual temperature of 10.1°C (50.2°F). The temperature in the coldest month (January) is -15°C (5°F) and in the hottest month (August)

is 35°C (95°F). Winters are cold and snowy. On average, Sofia receives a total snowfall of 90 cm (35.4 in) and 60 days with snow cover. Summers are warm and sunny. Summer is the longest season in Sofia. In summer, the city generally remains slightly cooler than other parts of Bulgaria, due to its higher altitude.

Movement: central city traffic.

Feasts, Special Days: Not strongly connected – 17 September is adopted as Day of Sofia as it is the day of Viara, Nadejda and Liubov (Faith, Hope and Love) and their mother Sofia

Designations: NATIONAL

Condition

Historic Integrity: unspoiled

Physical Condition: excellent

* *Notes on Condition: excellent*



The statue of St. Sofia



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value		x			
Integrity					x
Historical Value					x
Symbolic, Spiritual and Social Value	x				
Scientific Value					
Potential					
Importance:					
• Global				x	
• European				x	
• National			x		
• Regional			x		
• Local		x			

STATEMENT OF SIGNIFICANCE

The statue is a symbol of the city also because of St. Sofia, being the city's patron. Adorned with the symbols of power (crown), fame (wreath) and wisdom (owl), the crown is also a reference to the Goddess of Fate – Tjuhe, inspired by the old emblem of Sofia dating back to 1900. In her right hand the bronze St. Sofia holds a laurel wreath – a powerful symbol for both Greeks and Romans, meaning peace, success, reputation etc.

SEE TCP SAGITTARIUS PRIORITY 4:
Development of Transnational Synergies
for Sustainable Growth Areas

AREA OF INTERVENTION 3:
Promote the use of cultural values for
development



**“Le persone non fanno i viaggi,
sono i viaggi che fanno le persone”**

Chapter

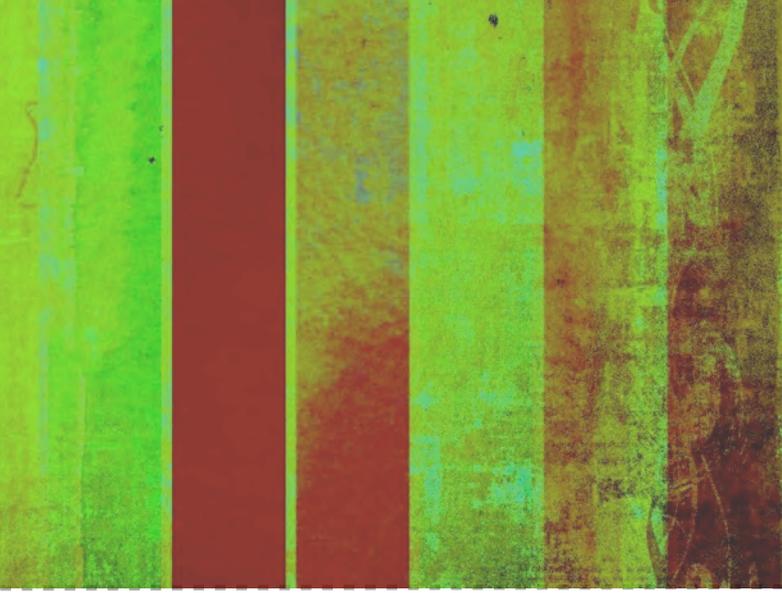
ITALY

ITALY TRAINING SESSION

Alto Basento de la Provincia
di Potenza en la Basilicata

MUS - Municipalities Union
of Sinello (Abruzzo)

Chapter



This document entails guidelines for the physical object of the SEE TCP Project SAGITTARIUS. It is co financed by the European Commission.

The SEE TCP Project SAGITTARIUS includes partners from 8 countries: Italy, Greece, Hungary, Slovenia, Romania, Bulgaria, Croatia, Moldova funded by the ERDF, and IPA Instruments and the respective national contributions (15% of the Project budget). The overall project budget is 2.489.980,00 € (ERDF contribution: 2.012.783,00 € ; IPA contribution: 103.700,00 €). SAGITTARIUS is dedicated to the development and promotion of heritage entrepreneurships in the area of South East Europe. The Transnational Project will be implemented in 36 months and be finalized by February 2014.

This document does not necessarily reflect the opinion of the members of the European Commission and the Team Leader of the SEE TCP .

Information on the SEE TCP Project SAGITTARIUS PROJECT and projects can be found at http://www.southeast-europe.net/en/projects/approved_projects/?id=136. The web side provides the possibility to download and examine the most recent information produced by finalised and ongoing SEE TCP SAGITTARIUS.

This Toolkit has been exclusively produced to assist ERDF Partners involved in the implementation of the Roving Museum, Activity 7.2 “The Project’s Roving Museum” , WP 7 “HERITAINMENT. COMMUNICATE CULTURAL VALUES AND DELIVER THE EXPERIENCE VIA THEMATIC TRAILS AND A ROVING MUSEUM “

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SEE TCP SAGITTARIUS

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

LEAD PARTNER: UNIVERSITY OF THE AEGEAN, GREECE

- ▶ ERDP PP1: EFXEINI POLI- LOCAL AUTHORITIES NETWORK GREECE
- ▶ ERDF PP2: MUNICIPALITIES UNION OF SINELLO, ITALY
- ▶ ERDF PP3: MOUNTAIN COMMUNITY ALTO BASENT, ITALY
- ▶ ERDF PP4: BULGARIAN CHAMBER OF COMMERCE AND INDUSTRY, BULGARIA
- ▶ ERDF PP5: MUNICIPALITY OF DEVIN, BULGARIA
- ▶ ERDF PP6: INSTITUTE FOR COMPREHENSIVE DEVELOPMENT SOLUTIONS, SLOVENIA
- ▶ ERDF PP7: NATIONAL INSTITUTE FOR RESEARCH AND DEVELOPMENT IN TOURISM
- ▶ ERDF PP8: INSTITUTE OF NATIONAL ECONOMY, ROMANIA
- ▶ ERDF PP9: KÁROLY RÓBERT COLLEGE, HUNGARY
- ▶ EUASP1: MINISTRY OF REGIONAL DEVELOPMENT AND TOURISM, ROMANIA
- ▶ EUASP2: SOFIA DEVELOPMENT AGENCY, BULGARIA
- ▶ EUASP3: UNIVERSITY OF CHIETI PESCARA, ITALY
- ▶ EUASP4: COMMISSION VI (OF THE REGIONAL COUNCIL OF ABRUZZO, ITALY
- ▶ O1: SYNOTA, ANONYMOUS TRANSMUNICIPAL DEVELOPMENT AGENCY, GREECE
- ▶ O2: PATRAS MUNICIPAL ENTERPRISE FOR PLANNING & DEVELOPMENT, GREECE
- ▶ O3: EUROPEAN ATHNEAUM OF FLORAL ART, ITALY
- ▶ O4: INSTITUTE OF ENTREPRENEURSHIP DEVELOPMENT, GREECE
- ▶ IPA PARTNER: UNIVERSITY OF ZAGREB, CROATIA
- ▶ 10% PARTNER: DISTRICT COUNCIL OF SOROCA, MOLDOVA

Jointly for our common future

This document refers to:

- ▶ *Output 2a: Technical Toolkit*
- ▶ *Output 2b: Training Series. Enriching the Experience. The Onsite Study Visit, Sofia, Bulgaria*
- ▶ *Act. 7.2: "The GOLDEN ARROW: The Project's Roving Museum)"*
- ▶ *WP7: HERIDUCATOR: USING A PARTICIPATORY KNOWLEDGE PLATFORM TO GUIDE HERITAGE ENTREPRENEURS UNLOCK THE VALUES OF HERITAGE RESOURCES*



● INTRODUCTION - TRAINING (7)

● Alto Basento de la Provincia di Potenza en la Basilicata



● MUS - Municipalities Union of Sinello (Abruzzo)



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SEE TCP Project SAGITTARIUS

Ref. No. SEE/B/0016/4.3/X

3th-10th March 2013

Workshop Facebook page
 Tap on the link to see the videos
 and photos



<https://www.facebook.com/PotenzaAbruzzo>

WHY THE FUTURE OF CULTURAL VALUE IS A SHARED EXPERIENCE?



Photographic Material of the Hero's Journey & disruptive trends Courtesy by brian solis on a cc base.<http://www.flickr.com/photos/briansolis/>

WHY THE FUTURE OF CULTURAL VALUE IS A SHARED EXPERIENCE ?

The Speaking Objects
Cultural Spaces
Indelible Experiences
Viral Dissemination

YOU ARE NOT
LONGER THE HERO,
BUT YOU CAN LEAD
THE REVOLUTION



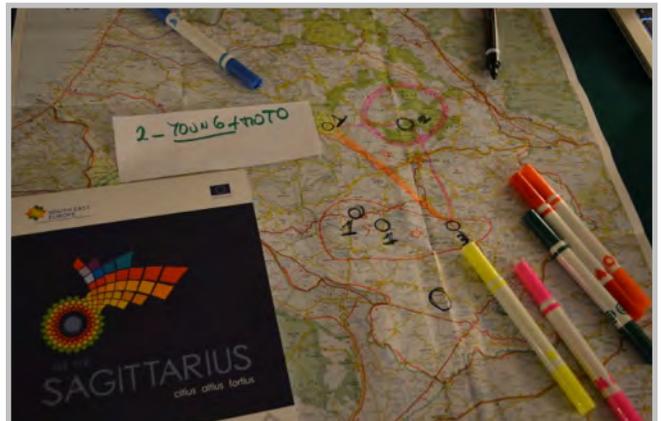
BUNDLING



DONT ASK YOURSELF WHAT YOU CAN
DO FOR YOUR ASSETS

ASK THE ASSETS WHAT STORY THEY CAN
TELL TO THE VISITOR SUPPORTED BY THE
LOCAL STAKEHOLDER MAP

GIVEN A HALF A CHANCE, MANY PEOPLE WOULD LIKE TO LEAVE THEIR MARK
ON THE CITY. TO AUTHOR IN SOME WAY WETHER THAT MEANS LEAVING NOTES
TO FRIENDS, DEVISING THEIR OWN WALKING TOURS DEVELOPING IN SITU
INFORMATION RESOURCES OR ANY DOZEN OF POSSIBILITIES



THE SOCIAL ENCOUNTER OR THE MOVING TARGET

Sagittarius address two types of social encounter connected to the cultural valorization; random and planned.

Every individual chooses one consumption experience from a set of consumption experiences.

Subsequently, individuals have a series of pairwise social encounters. Consumption experiences have a direct private value to individuals, and an indirect or derived potential social value.

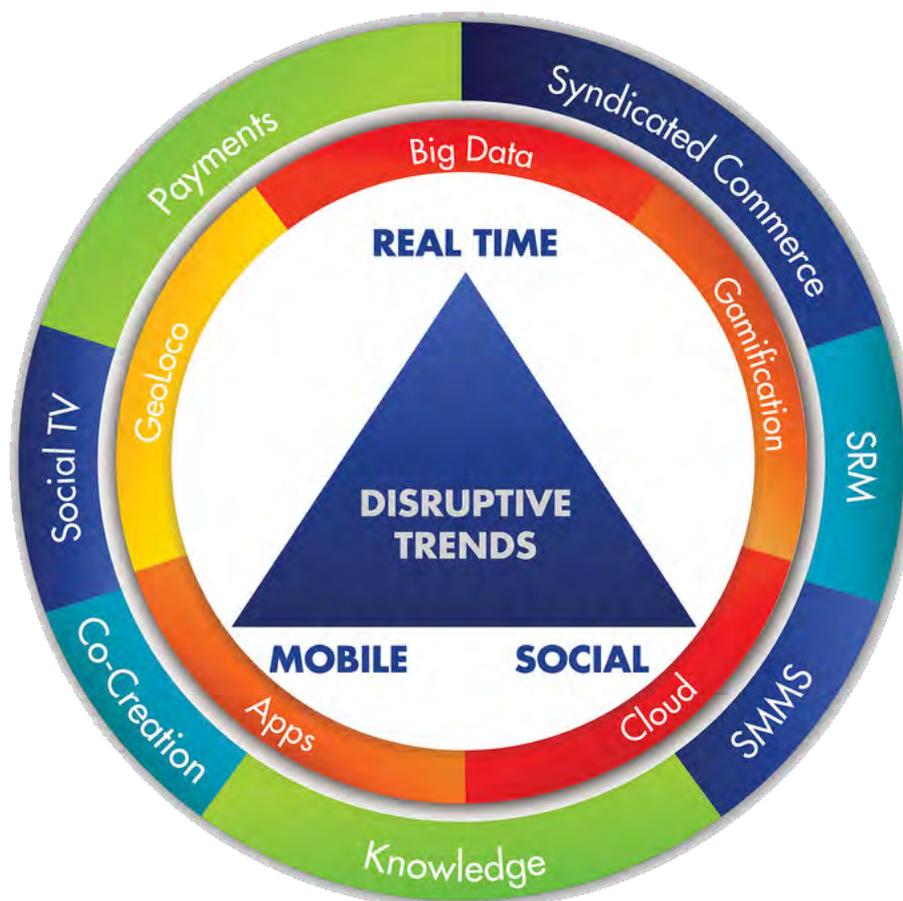
Personal Social Experience is triggering the changes. that is realized (in part, or in whole) in their subsequent social encounters.

This is the main core of the Disruptive Trends we are facing today.



Rocco Coronato (PP3) Emilio Raciatti (PP2) addressing the disruptive trends

- ▶ ERDF PP2: MUNICIPALITIES UNION OF SINELLO, ITALY
- ▶ ERDF PP3: MOUNTAIN COMMUNITY ALTO BASENT, ITALY



DISRUPTIVE TRENDS



COSA SUCCEDE SE?

- POSSIAMO RI-DISEGNARE LO SPAZIO PUBBLICO?
 - Possiamo ridisegnare lo spazio pubblico?
- POSSIAMO SVILUPPARE STIMOLI DI INTERAZIONE?
 - Possiamo sviluppare stimoli di interazione?
- POSSIAMO CREARE NETWORKS NON SOLO SPAZIALI MA ANCHE SOCIALI?
 - Possiamo creare networks non solo spaziali ma anche sociali?
- SE I VISITATORI CONOSCONO I "LOCALI" COME POSSONO INTERAGIRE CON LORO? E COME POSSONO OTTENERE BENEFICI ENTRAMBI?
 - Se i visitatori conoscono i "locali" come possono interagire con loro? e come possono ottenere benefici entrambi?
- POSSIAMO COLLEGARE I PUNTI DEL PATRIMONIO IN MODO DA RENDERE PIÙ COMPRESA L'ESPERIENZA E FERMARE LA DEFRAMMENTAZIONE DELL'ESPERIENZA?
 - Possiamo collegare i punti del patrimonio in modo da rendere più compresa l'esperienza e fermare la deframmentazione Dell'esperienza?

Go to: <http://facebook.com/PotenzaAbruzzo>

POSSIAMO

ALTO BASENTO de la PROVINCIA di POTENZA en la BASILICATA

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

WPS: HERIBUILDER - STRATEGIES AND TOOLS TO DESIGN HIGH ADDED
VALUE CULTURAL PRODUCTS AND SERVICES

Act. 5.1 "The Transnational Heritage Register
Output 2 "Inventory of Cultural Values"





The content was edited by Daniel Weiss & JR Esperante

This chapter is part of the Toolkit and Intensive Training Sessions.

Photographic Material: Photographic Material: Courtesy by Luca Giocoli and Daniel Weiss

Information provided by:
ALTO BASENTO de la
PROVINCIA di POTENZA
en la BASILICATA (PP3)

ALTO BASENTO de la PROVINCIA di POTENZA en la BASILICATA



SEE TCP Project SAGITTARIUS

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CASTLE of
LAGOPESOLE



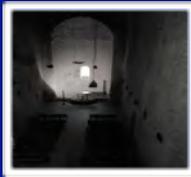
CATHEDRAL of SANTA
MARIA ASSUNTA e
SAN CANIO



SANT' ANTUONO
CAVE CHURCH



The PALATINE
CHAPEL



Natural and
Anthropological Reserve
COSTE CASTELLO



SANCTUARY of
MONTEFORTE



DOLOMITI
LUCANE



PALMENTI of
PIETRAGALLA



PARK of GRANCIA



ASTRONOMICAL
OBSERVATORY and
ASTRONOMICAL TELESCOPE



SELLATA DISTRICT



INDEX

CASTLE of LAGOPESOLE



IDENTIFICATION & DESCRIPTION

- **Name:** Castello di Lagopesole/Castle of Lagopesole
- **Category:** Defence/ Defence
- **Type:** Hunting Castle
- **Website:** <http://www.castellolagopesole.com>
- **Location:** Cartographic Reference: Lat=40.8073, Lon=15.7331 Lat: 40° 48' 26.4" Lon: 15° 44' 2.2"; Spatial Referencing System: UTM Zone: 33 X: 561831.5 , Y: 4517623.6
- **Altitude:** 829 m.a.s.l
- **Topography:** Mountains
 - *Notes on Geographical Location: It is situated in the bed of a dry lake, Lago Pesole
- **Country:** Italy
- **Region:** Basilicata
- **Locality** (town, village): Lagopesole, civil parish of Avigliano
- **Address** (street, number): Via sotto il Castello
- **Geographic location** (coordinates, altitude, relief, waters):
- **Access:** SS 658
- **Owner/administrator:** Seat of State Forestry Corps, State property
- **Present function/ since when:** Museum since 2000

Function	Start Date	End Date
Museum	2000	Current
Reserch Center of MiBAC (Ministero per i Beni e le Attività Culturali/Ministry of Cultural Heritage and Activities)	1993	2011
Seat of State Forestry Corps	1969	Current
Private residence (hunting castle Family (Swabians, Angevins and Doria)	1248	1860

● **Dating/ Period:**

Period	Date from	Date to
Mediaeval	1242	1252

 **LANDSCAPE**

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: Settlement

Heritage: Fields system

Farming: Vineyards; arable; fields; improved pasture; olive groves

Land Cover: crops; woodlands; trees

Hydrology: River Ofanto and Bradano

Communications: Road_SS658 exit Lagopesole

 **DESCRIPTION**

Description (history, features...) Built in the XIII century on a pre-existent Norman fortress it is one of the last Domus desired by Federico II and it's considered an impressive testimony to medieval and fortified architecture where generates interest the presence of a palatine chapel which is unusual in a Federico II fortress if we consider the controversial relation with the Pope and the institutional Church.

The castle has a very simple architecture, it has a rectangular and massive shape with four towers on the corners. The interiors are articulated on two levels which surround two courts. Beautiful capitals decorated with natural elements, reminding the local flora and fauna, enrich the representative interiors. These with palatine chapel overlook the great court. In the small court, not accessible, we can find the donjon which had a defensive function..

● **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/ Period (start date, end date for each):**

Person/ Organisation/Event	Role/ connection	Start Date	End Date
Federico II of Swebia	Hunting Castle of the Emperor	1242	1250
Mafredi of Swebia (Hohenstaufen)		1250	1266
Anjou of Naples		1266	1416
Caracciolo of Melfi		1416	1530
Doria of Melfi		1530	1969
Carmine Crocco, known as Donatelli	Italian brigand	1861	1864
Seat of State Forestry Corps		29th March 1972	Present
Pro Loco di Castel Lagopesole	volunteer, grass-roots organization that promote the place	1984	Present





ASSESSMENT of significance

Designations: National

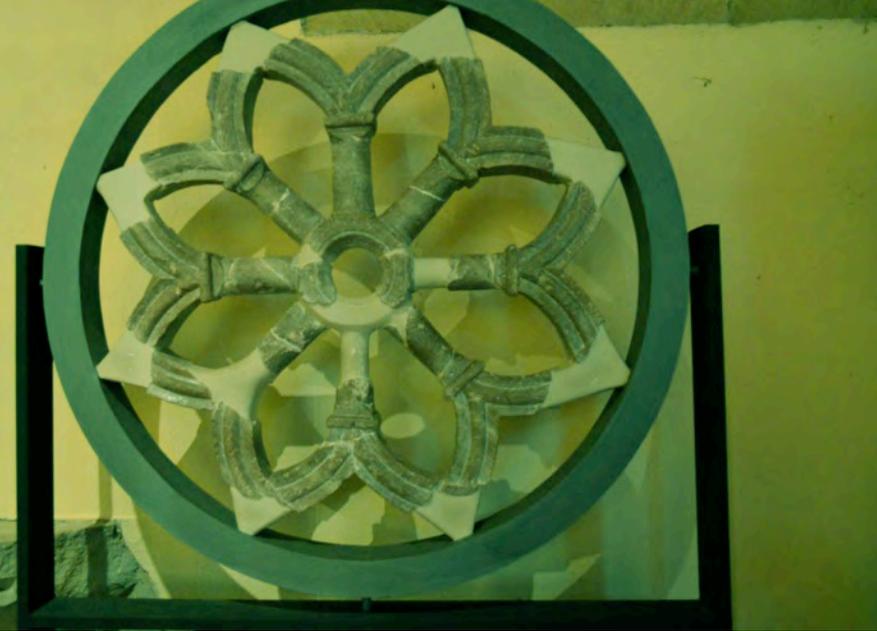
Significance of the asset. The Castle was constructed to play host to the emperor during the summery period while he used to hunt with the falcon exploiting the richness of woods which characterized the lands of Basilicata. Actually Frederick II never sojourned there because of his sudden death in the 1250 even because the structure wasn't accomplished yet. Effectively it was completed by Carlo D'Angiò, who used the castle as a luxury prison, there, he locked up Manfredi's wife Elena and his children too. An ancient legend tells that, during full-moon nights when everything's quiet, flashing lights appear from its window and screams shouts and cry resound in all the valley. They say that it's Elena's ghost who comes back to hold her children and her loved husband.

During Swabian age the entire structure lost out many rearrangements such as a music room and several fireplaces.

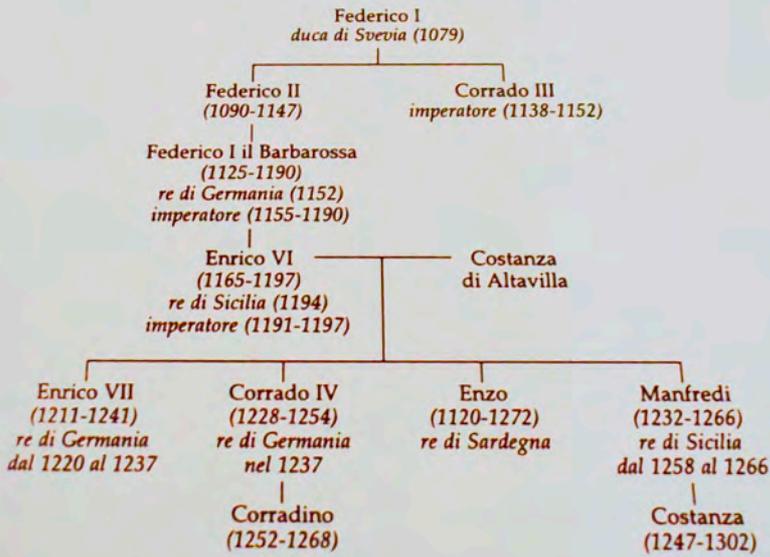
The castle had an important role for the rural community which lived around it, in fact they considered it as a huge sundial which beat time in their daily life.

Even today the inhabitants of Lagopesole look to the base of the south-west tower which is called "scarpa" and when the shadows go away from that base it means that it's time to having lunch.





CASA DI SVEVIA O DI HOENSTAUFEN



CATHEDRAL of SANTA MARIA ASSUNTA e SAN CANIO



IDENTIFICATION & DESCRIPTION

- **Name:** Cathedral of Santa Maria Assunta e San Canio
- **Category:** Religious, Ritual and Funerary
- **Type:** Church/Cathedral
- **Website:** www.aptbasilicata.it
www.comuneacerenza.pz.it
- **Country:** Italy
- **Region:** Basilicata
- **Locality** (town, village): Acerenza
- **Address** (street, number): Largo Duomo n° 5,
- **Postal Code:** 85011
- **Geographic location** (coordinates, altitude, relief, waters):
- **Cartographic Reference:** Lat= 40.797198, Lon=15.942138 (Lat: 40° 47' 49.9" Lon: 15° 56' 31.7) Spatial Referencing System: UTM Zone: 33 - X: 579549 Y: 4516671
- **Altitude:** 833 m.a.s.l
- **Topography:** Mountain
 - * Notes on Geographical Location: Was built on a hilltop delimited by Bradano and Fiumarella rivers.
- **Access:** SS658 exit Acerenza
- **Owner/administrator:** Ecclesiastic Authority
- **Present function/ since when:** Cathedral/ Church since 1080
- **Previous functions/ period (start date-end date for each):**

Function	Start Date	End Date
Cathedral	Build between XI and XIII century, the church was consecrated in 1080.	Present

- **Landscape** – Urban (the church is in the centre of the village of Acerenza)

- **Dating/ Period:**



Period	Date from	Date to
Medieval, building of the only example of Romanesque architecture from Cluny.	XI Century	XIII Century

- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):**

Person/Organisation/Event	Role/connection	Start Date	End Date
Godano helped the <u>Norman Roberto il Guiscardo</u> (1059) in the reconciliation with Catholic Church during the Council Of Melfi I	1 st Archbishop of Acerenza, was a monk of Cluny and started the building of the actual church.	1059	1066
Archbishop Arnaldo	2 nd Archbishop of Acerenza ended the building of the Romanian Clunian Cathedral.	1066	1101
Knights Templar	A bull (Religiosam Vitam) of Pope Onorio III (December, 1216) tells about the presence of the Templars.	1119	1312
Archbishop Bartolomeo Prignano,	Elected in the 1377 Pope with the name Urbano VI	1363	1377
Counts Giacomo Alfonso Ferrillo and Maria Balsa	Restructured the crypt to made their private mausoleum	1520	1524

DESCRIPTION

Description (history, features etc.) The map of the building is a Latin cross, the inside is divided in three naves covered by a roof truss supported by ten pillars surmounted by arches with large ring. The portal of the façade shows is decorated with vegetal scrolls spirals in which human figures and griffins fantasy move.





ASSESSMENT of significance

Designations: National Significance of the asset:

The Cathedral of Acerenza is an example of how history can leave a mark on a place with its tangible signs considering the artistic- architectural expressions that each historical period bring about it.

The Cathedral was built between XI and XIII centuries on a pre-existent paleocristian church in turn built on a roman temple consecrated to "Ercole Acheruntino".

The bishop Godano , monk of Cluny, who arrived in Acerenza for want of Roberto il Guiscardo, a Norman noble, duke of Puglia Calabria and Sicilia since 1059 is considered the first bishop of the diocese of Acerenza. Godano had a strategic role in the alliance between Church and Normans in fact he was the main maker of that agreement supporting both the interest of the church and the interest of the duke Roberto. For all these reasons the presence of a cluniacense Cathedral in Basilicata is justifiable.

The architectural features referring to several artistic styles which are Norman- Romanesque with some gothic influences on the façade.

The numerous apses, more visible from the external point of view, refer to the architectural style of the Abbey of Cluny and this feature highlights this cathedral as the only example of a Romanesque- cluniacense architectural style reached to our days still intact.

From this Cathedral extended the powerful diocese of Acerenza which had a great scope in terms of lands subjected to its political and ecclesiastical decisions and for this reasons it was contended between Roman and Byzantine churches. Then, after the conquest by Normans, the Cathedral was consecrated in the 1081 and integrated artistically with French contributions. During Council of Melfi (1059) the bishop Godano obtained the title of



Archbishop who had jurisdiction on the dioceses of almost the whole land of the ancient Basilicata and part of Puglia.

This Cathedral is also involved in the history of the religious order of the knights Templar. This knightly order was founded in the 1119 with the purpose to defend the european pilgrims who went towards Holy Land that surely crossed the land of Lucania strategically positioned in the paths of pilgrims.

These knights were involved also with financial activities and they were able to create the first advanced banking system

Today this order raises interest because of the esotericism and all the series of legends that surround their myth whereof we have few certitudes



ascribable to the absence of documentary testimonies starting from the nationality of their founder that recent researches want it to be Italian exactly from a village near Acerenza.

The scarceness of testimonies make also difficult to certify their transits in different places which is evident only by several symbols that they leave in strategic territories and in particular churches.

This Cathedral is one of them, that's why we can find on its façade a clear Templar Cross and, on the inside, several symbols dedicated to the Mother Goodness venerated by Templar order and in the end a bricked up window that a local legends want it to cover a room which preserve the Holy Graal.

Important to consider is the bishop of the year 1378 whose name was Bartolomeo Prignano the future Urbano VI considered the first Italian Pope after the move of the Curia from Rome to Avignone and even the first Pope of the beginning of the Western Schism.

Returning to the artistic side of the significance of this monument the Crypt that underlying the chancel is a masterpiece of the art of Renaissance revisited by local artists. It was built in the 1524 by the noble family of Ferrillo- Balsa and even this place is full of mysteries that wait to be discovered and that want this Cathedral to be named as The Cathedral of Mysteries.



SANT'ANTUONO CAVE CHURCH



IDENTIFICATION & DESCRIPTION

- **Name:** Grotte di Sant'Antuono Oppido Lucano/ Sant'Antuono Cave Church
- **Category:** Health and Welfare, Religious, Ritual and Funerary
- **Type:** Cave Church
- **Website:** <http://www.distrettohabitatrupestre.it/>
www.oppidolucano.net
- **Country:** Italy
- **Region:** Basilicata
- **Locality** (town, village): Oppido Lucano
- **Address** (street, number): C. da Sant'Antuono
 - * Notes on location: The cave church is not easily achievable by car because of the presence of tracks instead of roads
- **Geographic location** (coordinates, altitude, relief, waters):
- **Cartographic Reference:** Lat=40.763615, Lon=16.006458 Lat: 40° 45' 49.1" Lon: 16° 0' 23.6" Spatial Referencing System: UTM Zone: 33 X: 584954.7 Y: 4513005.3
- **Altitude:** 670 m.a.s.l
- **Topography:** Belvedere Mountain , Montrone Mountain
 - * Notes on Geographical Location: Access: SS 96 bis
- **Dating/ Period:**

Period	Date from	Date to
Medieval/Late Medieval	XIII (cave monastery)	XIV (monastery and church)

- **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/ Period (start date, end date for each):**

Person/Organisation/Event	Role/ connection	Start Date	End Date
Holy of Order of Saint Anthony	Hermit/monks	XIII	XVI



ASSESSMENT of significance

Designations: National Significance of the asset

Fresco paintings of Sant'Antuono caves are interesting for several reasons. First of all they are well preserved so they're easily readable.

Their bright colours clash with the obscurity of the crypt and all these factors connected with natural and silent landscape contribute to give an emotional and spiritual experience to the observers.

Their uniqueness stay in the fact that they're the only frescos representing the whole life Jesus in Basilicata that remind a byzantine style considering that it used to put near the nativity and the death of Jesus in the same cycle of paintings. Other artistic influences are ascribable to a catalan – pugliese womb.

Historically the entire complex of the caves is a great testimony of the transit across the land of Basilicata of the knightly and military order of Antoniani also named "knights of the holy fire".

The purpose of this monastic order was to lend support to infirms that's why these caves were considered during the Middle Age an hospital unit specialized to attend people infected by a sickness called "ergotismo" in fact this malady is also called "Sant'Antony's fire".

They chose the place were to locate their shelter usually in proximity of pilgrims paths and along the roads driven by all sorts of travellers.

LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: Isolated buildings

Heritage: Country house; fields system

Farming: Fields, improved pasture

Land Cover: woodland, trees

Hydrology: river, stream

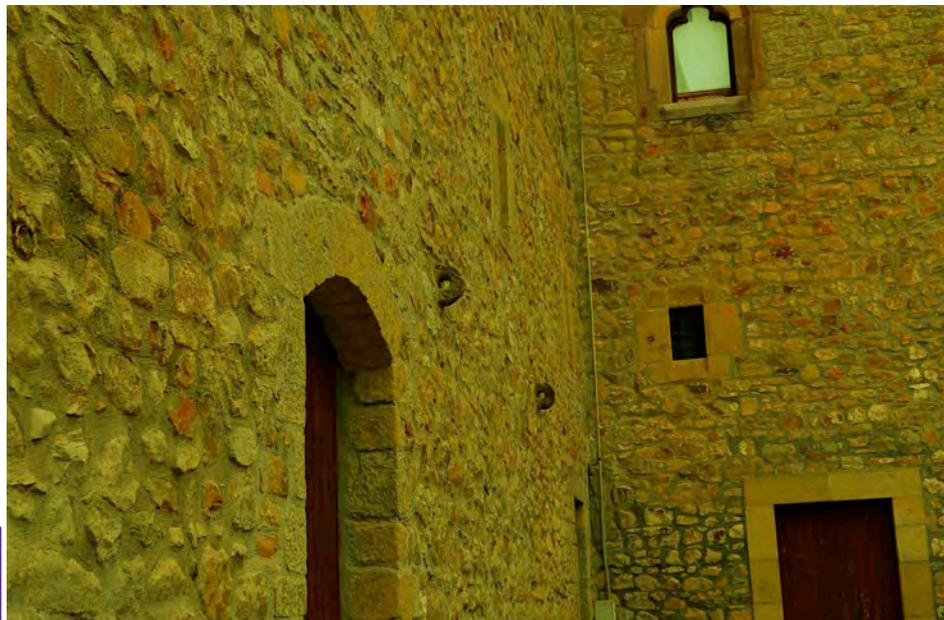
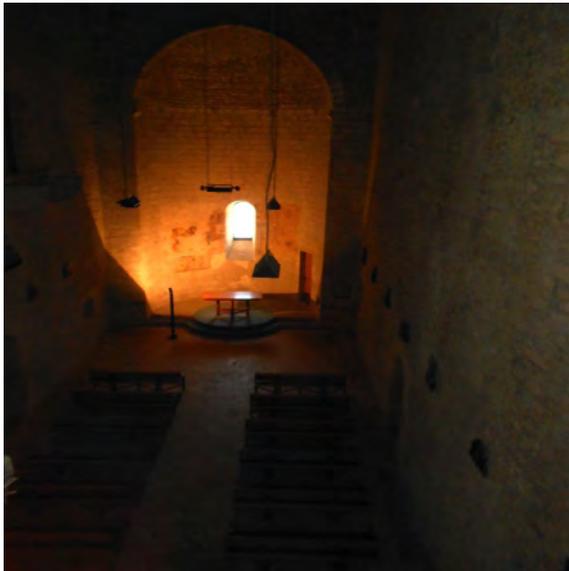
Communications: Road, track, footpath

DESCRIPTION

Description (history, features etc.): Little church with only one nave m. 2, 57 height and m. 3, 80 width. On the left and the right sides there are two little compartments as a cross-reference to a latin cross. Fresco paintings are situated in the crypt.



THE PALATINE CHAPEL



IDENTIFICATION & DESCRIPTION

- **Name:** The Palatine Chapel
- **Category:** Religious, Ritual and Funerary
- **Type:** Church
- **Website:** www.prolocolagopesole.it
www.aptbasilicata.it
- **Location:** Lagopesole, civil parish of Avigliano
- **Geographic Location:** Cartographic Reference: Lat=40.8073, Lon=15.7331 Lat: 40° 48' 26.4" Lon: 15° 44' 2.2, Spatial Referencing System: UTM Zone: 33 - X: 561831.5 Y: 4517623.6
- **Altitude:** 829 m.a.s.l
- **Topography:** Mountains
 - *Notes on Geographical Location: It's situated inside the wall of the Norman-Swabian Castle of Lagopesole.
- **Country:** Italy
- **Region:** Basilicata
- **Locality** (town, village): Lagopesole, civil parish of Avigliano
- **Address** (street, number): Via Sotto il Castello, Postal Code: 85021
- **Access:** SS 658

- **Dating/Period:** Norman / Swabian period
- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):** Pro Loco Lagopesole



DESCRIPTION

Description (history, features etc.): Located in an orthogonal way on the east side of the major court it is composed by one nave with a semicircular apse. On the apse wall there are some fragments of fresco paintings with two figures, a woman and a man kneel to a shield which has a latin and white cross on a blue background. On that cross we can find some shells which are ascribed to pilgrims from Santiago De Compostela. Getting to the Chapel from the principal entrance on the left side wall there is the emperor's gallery where he used to hear mass while his wife, the empress, sat in another gallery called "Matroneo" which is situated on the wall in front of the altar.



ASSESSMENT of significance

Designations: National

Palatine Chapel of Lagopesole can be considered one of few examples of religious architecture built under the kingdom of Frederick II considering the complicated relationship with the Church.

It is the only example of an holy edifice which has got a well-defined feature: unique nave, rectilinear apse contained in the oriental side, a principal gate with sober decorations and a probable loggia supported by shelves.

Through some similarities with other chapels of some Swabian castles located in the Germanic area it is probable that it was committed to the Teutonic Order, a knightly and military order which attended to German pilgrims' safety. They were particularly advantaged by Frederick II and released from the power of Church and its Bishops. According to this on the apse wall there are fresco paintings not well readable which represent some pilgrims and other signs referable to a knightly order.

The presence of the Chapel inside the structure of the castle, which was built using Cistercians and other religious championships, could indicate that the emperor was not so adverse to the devoutness of his subjected ,effectively, he is still known for his broadmindedness in terms of religion and every culture expressions.

For the reasons above we can not preclude the assumption that the Castle was provided with a chapel only because of its isolation and of its distance from a cathedral.

Particularly interesting is a Rose- window recently founded made in "calcarenite" a local stone, which was probably set as a decoration on the façade of the chapel.

Analysing its features it comes to light some oriental influences that confirm the connection between Frederick II and Arabic culture in order to the fact that he availed Arabic championships for his artistic production.

Natural and Anthropological Reserve

COSTE CASTELLO



IDENTIFICATION & DESCRIPTION

- **Name:** Natural and anthropological Reserve-Coste Castello
- **Category:** Gardens, Parks and Urban Spaces
- **Type:** Safeguard of nature and history that surround Castel Lagopesole
- **Website:** <http://www3.corpoforestale.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/857>
- **Country:** Italy
- **Region:** Basilicata
- **Locality** (town, village): Lagopesole (civil parish of Avigliano)
- **Geographic location** (coordinates, altitude, relief, waters): Cartographic Reference: Lat=40.8073, Lon=15.7331 (Lat: 40° 48' 26.4" Lon: 15° 44' 2.2") Spatial Referencing System: UTM Zone: 33 X: 561831.5 Y: 4517623.6
- **Altitude:** 818 m.a.s.l
- **Topography:** Valley of Vitalba Hills Mountains
 - *Notes on Geographical Location: Rivers: Ofanto and Bradano
- **Streams:** Sterpeto Levata Arvino Range of Vulture
- **Access:** SS 658
- **Owner/administrator:** Seat of State Forestry Corps, State property
- **Present function/ since when:** Preservation of local natural elements and safeguard of history and traditions of local community since the 29th March 1972

◎ **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):**

Person/Organisation/Event	Role/connection	Start Date	End Date
Federico II of Swebia	Hunting reserve the Emperor	1242	1250
Carmine Crocco, known as Donatelli	Italian brigand	1861	1864
Seat of State Forestry Corps		29th March 1972	Present
Pro Loco di Castel Lagopesole	volunteer grassroots organization that promote the place	1984	Present

 **LANDSCAPE**

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: Isolated buildings

Heritage: Country house; fields system

Farming: Fields, improved pasture

Land Cover: woodland, trees

Hydrology: river, stream

Communications: Road, track, footpath



 **ASSESSMENT of significance**

Designations: National

Natural and anthropological reserve Coste Castello has the aim to preserve the whole area that surrounds the Castle of Lagopesole.

Its significance is due to the fact that it safeguards the typical Flora such as white pine and black pine, hornbeams and so many other plants and Fauna, in particular, the weasel which lives in uncontaminated natural setting.

It includes also the Castle and the entire village as expressions of the history of the material culture of this location and it tries to preserve its intangible goods too like traditions, language, typical events.

Therefore, the main objective is to keep the identity of the place by focused intervention forbidding every action that can damage all the context.

 **DESCRIPTION**

Description (history, features etc.). Created during the kingdom of Federico II that using this territory to hunt with the falcons, became in the XIX the refuge of the most famous Brigand of the South Italy, Carmine Crocco during the war of conqueror of the Kingdom of the Two Sicilies by the Kingdom of Sardinia controlled by the Savoia. With the re-organization of the Italian district in the 1972 was created the Natural reserve regulated by the Seat of State Forestry Corps that is still present today.

SANCTUARY of MONTEFORTE



IDENTIFICATION & DESCRIPTION

- **Name:** Sanctuary of Monteforte
- **Category:** Religious, Ritual and Funerary - Gardens, Parks and Urban Spaces
- **Type:** Church
- **Website:** www.aptbasilicata.it
www.melandroweb.it
<http://chiesa.uptdiocesipotenza.info/territorio-di-competenza/abriola-pz>
- **Country:** Italy
- **Region:** Basilicata
- **Locality** (town, village): Abriola
- **Address** (street, number): the sanctuary can be reach making a pleasant walk lasting about 40 minutes starting from Abriola, near the cemetery
- **Postal Code:** 85100
- **Geographic location** (coordinates, altitude, relief, waters): Cartographic Reference: Lat=40.5231215 Lon=15.8140951 (Lat: 40° 31' 23.2" Lon: 15° 48' 50.7 Spatial Referencing System: UTM Zone: 33 X: 568958.1 Y: 4486139.5 Altitude: 1.316 m.a.s.l)
- **Topography:** Mountains
 - *Notes on Geographical Location: The sanctuary was built on a mountain known as Monte-Forte at 1300 meters above sea level. Very considerable the visual which opens from this point allowing to see the settlement of Abriola, the Mountains of Pierfaone, Volturino and Viggiano up to the Dolomiti Lucane. The place is on the top of one mountain and may be an interesting trail to reach with the horses or mountain bike
- **Access:** the sanctuary can be reach making a pleasant walk lasting about 40 minutes starting from Abriola, near the cemetery

◎ **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):**

Person/Organisation/Event	Role/connection	Start Date	End Date
Italian-Greek hermit monks	Prayer and religious retreat, administration of the property	XI century	XII century
Benedictine monks (connected with Knights Templar)	Prayer and religious retreat, administration of the property	XIII century	XVI century
Confraternity of the Assumption	administration of the property	1679	1812
The first Sunday in June is the statue of Our Lady of the Assumption is brought to the Shrine, in summer this is destination of pilgrimages, then on the 15 of August, the day of the Assumption, a procession takes the statue and brings it back to the village. The event is celebrated with festivities in the square that go on until late at night.		First Sunday of June of every year	15th of August of every year

◎ **Dating/ Period:**

Period	Date from	Date to
Medieval, the first nucleus of building is dated back to XI century. Italian-Greek monks.	XI century	XIV century
Enrichment of the structure during the late Renaissance	XV century	XVI century



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: Isolated Buildings, country houses

Heritage: Ecclesiastic, natural reserve (Park of Appennino Lucano)

Land Cover: woodland, trees

Hydrology: Basento river

Communications: Road, tracks



DESCRIPTION

Description (history, features etc.). The first nucleus is situated on a natural fortress (known as Monte-Forte). It was first hermitage of Italian-Greek monks, then of Benedictine. In the XV and XVI centuries the chapel was enriched with frescoes of local painter Todisco found by the recent restoration. The building is immerse inside the countryside and mountain forest, full of evergreen trees, from outside of the structure is possible enjoy an extraordinary sightseeing of the mountains and the little neighbour villages.



ASSESSMENT of significance

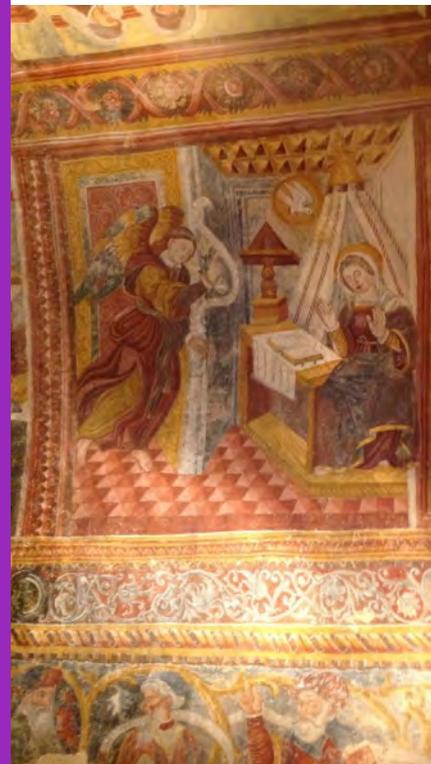
Designations: National Significance of the asset

The Sanctum of Monteforte represents an important element referring to the history and the traditions of Abriola's community .

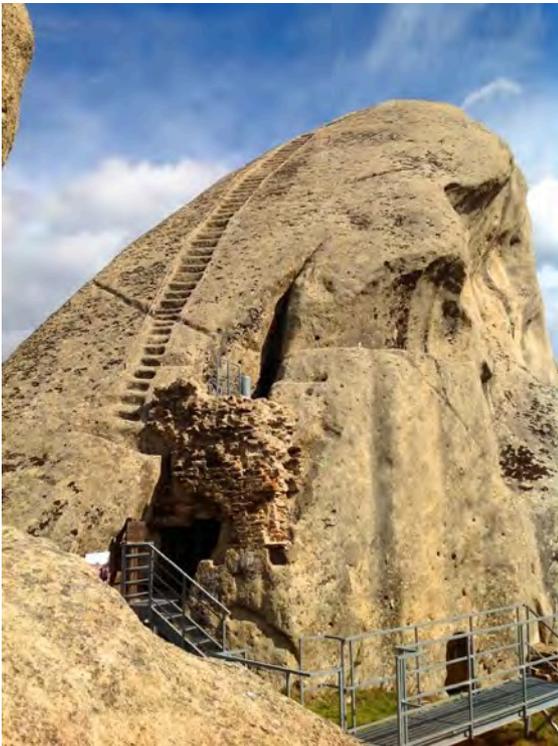
It dominates the village from the slope of the mountain, which has got the same name of the sanctum, and because of this it has always been considered a significant reference point in the landscape but especially venerated and beloved by locals because it is involved in the main religious and popular exhibition that beats the rhythm of the community's life which is the holy day dedicated to the Madonna of Monteforte.

Sanctum of Monteforte rises on a pre-existent framework around the XI century and during the years it was enriched with precious fresco paintings especially the ones executed by G. Todisco.

The importance of this holy structure is due to the fact that this little jewel of art and history is nestled in a striking scenery made of woods and surrounded by inaccessible mountains that contribute to give to all the landscape an holy and spiritual aura that invites visitors to meditation.



DOLOMITI LUCANE



IDENTIFICATION & DESCRIPTION

- **Name:** Dolomiti Lucane
- **Category:** Gardens, Parks and Urban Spaces, Recreational
- **Type:** Complex of natural and human building
- **Website:** www.comune.castelmezzano.pz.it
www.borghitalia.it/html/borgo_en.php?codice_borgo=515&codice=elenco&page=1
- **Country:** Italy
- **Region:** Basilicata
- **Locality** (town, village): Castelmezzano/Pietrapertosa
- **Geographic location** (coordinates, altitude, relief, waters):
- **Cartographic Reference:** Lat: 40.5300635
Lon: 16.0507196 Lat: 40° 31' 48.2" Lon: 16° 3' 2.6"
- **Spatial Referencing System:** UTM Zone: 33
X: 588992.6 Y: 4487122.1 Altitude: 1.455_m.a.s.l
- **Topography:** Mountains
 - * Notes on Geographical Location: Are situated among two municipalities, and influenced the structure of the twice.
- **Access:** SP 13
- **Owner/administrator:** Municipality of Castelmezzano, Municipality of Pietrapertosa and Regional Park of Gallipoli Cognato-Piccole Dolomiti Lucane
- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):** Arboreal Ritual in June and September.



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Norman steps inside the rock, wildlife conservation of the black stork and deer.



DESCRIPTION

Description (history, features etc.).

The arboreal ritual devoted to Saint Antony from Padova, this rite symbolizes the union between a man and a woman. The inhabitants look for the tree with a tall and straight stem which will join itself to a crown of holly. The tree is dragged by more couples of oxen for a long way.



ASSESSMENT of significance

Designations: National Significance of the asset

The complex of Lucan Dolomites represents a striking glimpse of the heterogeneous and uncontaminated landscape of Basilicata.

They are situated in the middle of Gallipoli-Cognato park that preserves all natural beauties of the territory.

They are characterized by the presence of two villages that arise over the rocks named Castelmezzano and Pietrapertosa that seem to be halt in time and that preserve all the taste of ancient and rural culture of this territory because of their long isolation due to the difficult accessibility of the mountain.

Mountains and villages are increased in value thanks to a touristic attraction unique in Italy which is the "VOLO DELL'ANGELO" a system of steel cables that allow people to fly round from the highest peak of Castelmezzano to the one of Pietrapertosa. It also has got a record inasmuch it is the highest with its 400 meters in height and the longest (1550 m.) in Europe.

It gives a vary emotional experience because people can admire a unique landscape from the bird's eye view and also it gives a different

imagine of Basilicata by using an innovative model of fruition.

Other activities help people to live the place such a walk called "PATH OF THE SEVEN STONES" a footpath articulated in several legs that retrace ancient magical legends based on atavistic superstitions that deeply characterized for centuries the rural culture of these places.



PALMENTI of PIETRAGALLA



● Dating/ Period:

Period	Date from	Date to
XIX century	1809	1830



IDENTIFICATION & DESCRIPTION

- **Name:** Palmenti of Pietragalla
- **Category:** Agriculture and Subsistence
- **Type:** Artificial Caves
- **Website:** <http://www.altobradano.it/itineraripietragalla.htm>
- **Country:** Italy
- **Region:** Basilicata
- **Locality (town, village):** Pietragalla
- **Cartographic Reference:** Lat: 40.7489242 Lon: 15.8862305 (Lat: 40° 44' 56.1" Lon: 15° 53' 10.4")
- **Spatial Referencing System:** UTM Zone: 33 X: 574815.9 Y: 4511263.6 Altitude: 834 m.a.s.l.
- **Topography:** Mountains/hills
- **Notes on Geographical Location:** The Palmenti are built at the feet of the Town.
- **Access:** SS169
- **Owner/administrator:** Municipality of Pietragalla
- **Present function/ since when:** Natural scenary for traditional events
- **Previous functions/ period (start date-end date for each):** Process of wine making
- **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/ Period (start date, end date for each):**

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Pro Loco di Pietragalla	Volunteer grassroots organization that promote the place	1999	Present



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: village

Farming: Fields, country houses

Land Cover: woodland, trees

Hydrology: river, stream

Communications: Road, track, footpath



DESCRIPTION

Description (history, features etc.).

Complex of about 200 caves with roofs covered by soil and grass.



ASSESSMENT of significance

Designations: National Significance of the asset

Palmenti Park is an extraordinary and original example of cave – architecture and an important symbol of rural culture.

They are interesting first of all because of their disposition in space, unique in Europe, which is very particular inasmuch they create a harmonious composition that reminds fairy atmospheres.

Its name “Palmenti” indicates the place destined to wine making activities and their particular architecture date back to classic period but these 211 examples date at the beginning of XIX century and only in Pietragalla they are isolated from the rest of the village and so well preserved and visible.

They represent a relevant connection with the history of that territory, a rural history articulated in the same activities that followed the rhythm of the seasons where each one had its specific products and wine is one of them , maybe the most important with oil and wheat.

Today local people use them as an amazing scenery to house festivals and other traditional events.

PARK of GRANCIA



IDENTIFICATION & DESCRIPTION

- **Name:** Park of Grancia
- **Category:** Gardens, Parks and Urban Space - Recreational
- **Type:** Historical and didactic Park
- **Website:** <http://www.parcodellagrancia.it>
<http://www.basilicata.cc/lucania/>
- **Country:** Italy
- **Region:** Basilicata
- **Locality (town, village):** Brindisi di Montagna
- **Cartographic Reference:** Lat= 40.605612
Lon= 15.941162 (Lat: 40° 36' 32.08" Lon: 15° 55' 58.23")
- **Spatial Referencing System:** UTM Zone
- **Altitude:** About 700 m.s.l.m
- **Topography:** Mountains
- **Access:** SS 407 exit SS 404 Forest Grancia
- **Owner/administrator:** Administrative region of Basilicata
- **Present function/ since when:** Preservation of uncontaminated nature and local identity
- **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/ Period (start date, end date for each):**

Person/Organisation/Event	Role/connection	Start Date	End Date
Carmine Crocco	Italian brigand	1861	1864
PAL public/private company	Management	1998	



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Land Cover: woodland, trees

Hydrology: river, stream

Communications: Road, track, footpath



DESCRIPTION

Description (history, features etc.).

The striking Park of Grancia spreads to an extraordinary natural scenery in the forest which has got the same name of the park.

A wonderful tower in ruin dominates the park and constitutes the main symbol and testimony of the ancient history of this territory.



ASSESSMENT of significance

Designations: National Significance of the asset

The park can be considered the heart of the identity of Basilicata considering the fact that the famous events concerning the history of the "BRIGANTI" happened in these lands.

During the historical Italian period called Risorgimento, in the XIX century, while the unification of Italy was happening under the conduction of Vittorio Emanuele II Savoia king of the kingdom of Sardinia, in the south of Italy some bandits fought against his armies

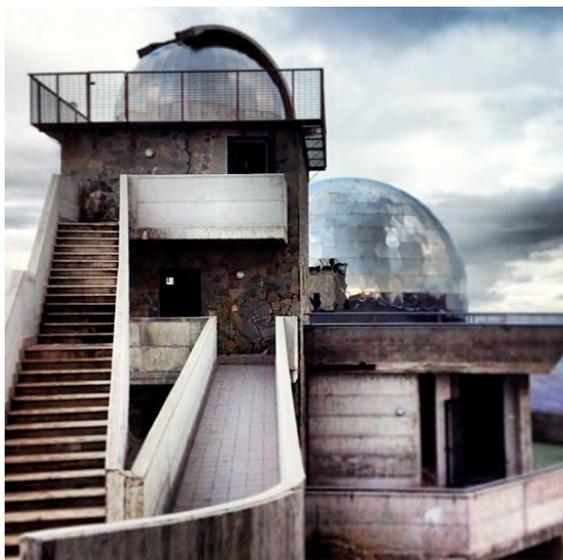
because they considered this event a coercion and for these reasons they were hardly punished with detention and even with death.

Today the park houses several artistic exhibition and historical re-enactments such us the well-known "STORIA BANDITA" which is a form of an open air theatre where the set is the natural shape of the territory while the plot concern the whole life of the leader of the bandits whose name was Carmine Crocco who is considered a sort of protector of lucanian identity, its history and culture.

It is possible to see here other kind of performances with bird of prey such us eagles and hawks and others relating to the world of popular fantasy and magical tales.



ASTRONOMICAL OBSERVATORY and ASTRONOMICAL TELESCOPE



IDENTIFICATION & DESCRIPTION

- **Name:** ASTRONOMICAL OBSERVATORY AND ASTRONOMICAL TELESCOPE -ANZI (PZ)
- **Category:** Recreational
- **Type:** Architectural structure
- **Website:**
www.planetarioosservatorioanzi.blogspot.it
- **Country:** Italy
- **Region:** Basilicata
- **Locality (town, village):** Anzi
- **Address (street, number):** Salita Rosario 85010 Anzi Potenza
- **Geographic location (coordinates, altitude, relief, waters):** Lat. 40.518138, Long. 15.924597
- **Access:** SS 92 exit Anzi
- **Owner/administrator:** Municipality of Anzi
- **Present function/ since when:** Didactic and recreational function since 2008
- **Dating/ Period:** Built in 2006
- **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/ Period (start date, end date for each):**

Person/Organisation/ Event	Role/connection	Start Date	End Date
Association TEERUM VALGEMON AESAI	Management	2008	Present



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: village

Heritage: S. Maria Assunta Church

Farming: Fields

Land Cover: woodland, trees

Hydrology: river, stream

Communications: Road, track, footpath



DESCRIPTION

Description (history, features etc.).

Architectural structure composed by a planetarium and an observatory with a telescope



ASSESSMENT of significance

Designations: National Significance of the asset

The astronomical observatory with its planetarium and its telescope constitute an important element of the touristic- cultural itinerary of this part of Basilicata considering the fact that it is the only example in this region due to its scarcity of artificial lights that make this territory an ideal location to have a better vision of the nocturnal sky.

Thanks to its advanced technology it offers the possibility to have an innovative and involving experience with the local environment and landscape on the earth and at the same time with the celestial vault and its ostensible perpetual motion trying to help people to get a sense of their relationship.

It doesn't have a scientific purpose but only instructive and also it offers an occasion of amusement for all the ones who love nature and astronomy giving to them the opportunity to be present at a series of astronomical events and phenomena through computer simulations.

It is situated on the peak of the M. Siri and for this reason it is successful even for the appreciation of the entire complex of all natural beauties offered by the panorama together with the beauty of the village admirable from the bird's-eye view.



SELLATA DISTRICT



IDENTIFICATION & DESCRIPTION

- **Name:** Sellata District
- **Category:** Gardens, Parks and Urban Space - Recreational
- **Type:** Natural reserve, ski piste, trekking route
- **Website:** <http://www.skisellata.it>
www.basilicata.cc/lucania/sellata/index0.htm
- **Country:** Italy
- **Region:** Basilicata
- **Locality (town, village):** Abriola,
- **Cartographic Reference:** Lat= 40.5070778 Lon= 15.7641792 (Lat: 40° 30' 25.5" Lon: 15° 45' 51.0")
- **Spatial Referencing System:** UTM Zone: 33 X: 564745.4 Y: 4484324.8 Altitude: 1.836m.a.s.l
- **Topography:** Mountains
 - *Notes on Geographical Location: Complex mountains system is the backbone of the Apennine Mountains of Basilicata
- **Access:** SP 5 C/da Sellata
- **Owner/administrator:** Municipalities of Abriola, Ente Parco dell'Appennino Lucano
- **Present function/ since when:** Ski area
- **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/ Period (start date, end date for each):**

Person/Organisation/ Event	Role/ connection	Start Date	End Date
Tourist Consortium of Abriola	tourism	2009	present



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Flora: beech; poplar; willow; white pine

Fauna: wolf of the Apennines; boar; fox; deer

Farming: improved pasture

Land Cover: woodland, trees

Hydrology: stream feeders of Agri and Basento rivers

Communications: Road, track, footpath



DESCRIPTION

Description (history, features etc.).

Complex of mountains



ASSESSMENT of significance

Designations: National Significance of the asset

Sellata District has got a great importance for locals first because their survival depended on it for long time.

They used its timber for warming up their dwelling in winter time and even now it offers the ideal climate for several rural activities such as sheep ranch and horses breeding from which they obtain typical products which are still a fundamental part of local foods.

The beauty of this mountain landscape is due to its numerous and centuries- old beeches and white pines and even to a particular kind of Fauna that include squirrels, foxes, boars and wolves. An important thing to note is the natural predisposition of this territory to several sports such as trekking and bike walks in spring and summer, while, during winter time Pierfaone Mountain is well- known for its ski slopes that permit to enjoy the wonderful landscape in a different way. They are part of a ski area called "Sellata" of which Pierfaone is the highest mountain with its 1737 m. in height.

The skiing plant is composed by a chair lift that takes people on the peak and from here two ski slopes originate, characterized by two different level of difficulty. Overall it offers six ski lifts and ten ski slopes developed on eight km. and thanks to all these things it attracts tourists and sportsmen from all over the region representing an important economical asset for all the territory.



MUS - MUNICIPALITIES UNION OF SINELLO (ABRUZZO)

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

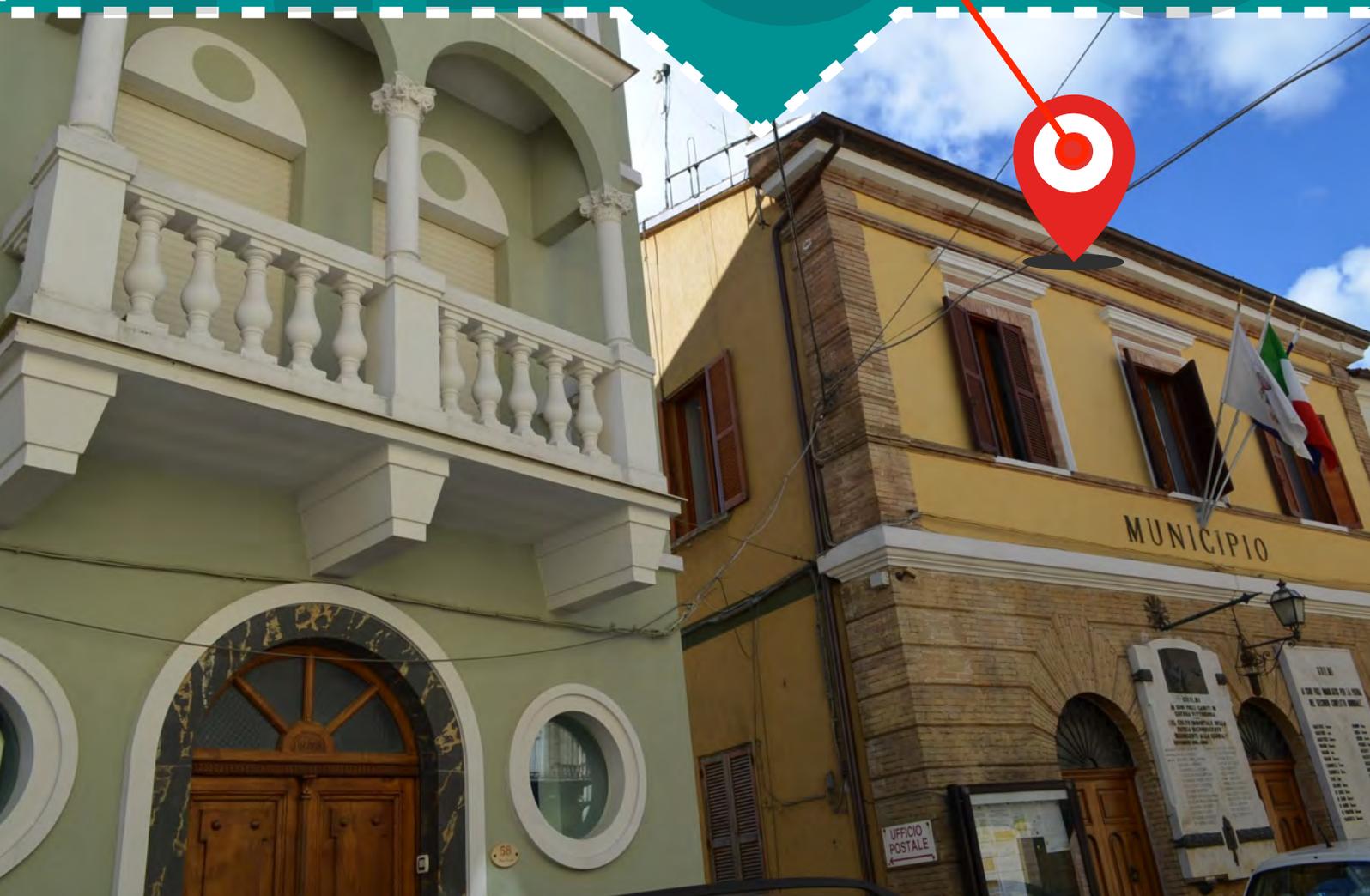
WPS: HERIBUILDER - STRATEGIES AND TOOLS TO DESIGN HIGH ADDED
VALUE CULTURAL PRODUCTS AND SERVICES

Act. 5.1 "The Transnational Heritage Register

Output 2 "Inventory of Cultural Values"



GUILMI





The content was edited by Daniel Weiss & JR Esperante

This chapter is part of the Toolkit and Intensive Training Sessions.

*Photographic Material: Courtesy by Municipalities Union of Sinello (Abruzzo),
Luisa Kausch and Daniel Weiss*

Information provided by:
Luisa Kausch
Fabiana Fabiani
Emilio Racciatti

MUS - MUNICIPALITIES UNION OF SINELLO (ABRUZZO)

PP2



SEE TCP Project SAGITTARIUS

Ref. No. SEE/B/0016/4.3/X

3th-10th March 2013

<https://www.facebook.com/PotenzaAbruzzo>

CHURCH OF SANTA
MARIA INMACOLATA



FONTANA GRANDE
OF TORREBRUNA



FONTE
PARADISO



GULMI ARTPROJECT
GAP



INFIORATA OF
CARUNCHIO



MUSEUM OF
ANCIENT ARTS



CASTLE OF
PALMOLI



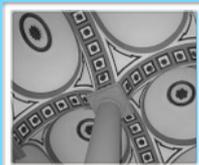
PIG MUSEUM



VENTRICINA

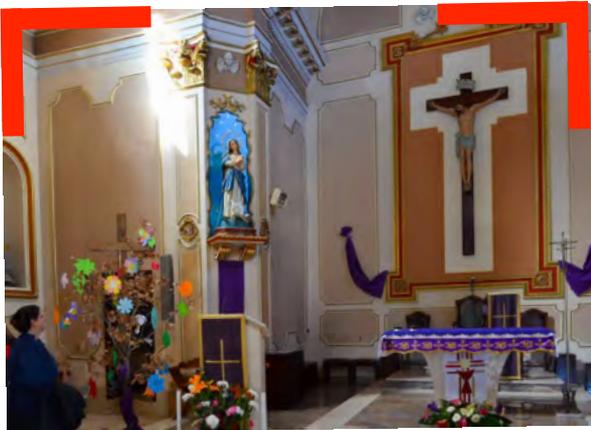


PALAZZO RECCHIA



assets - pp2

CHURCH of
**SANTA
 MARIA
 INMACOLATA**



IDENTIFICATION & DESCRIPTION

- **Category:** Religious, Ritual and Funerary
- **Type:** Church
- **Website:** <http://www.comunediguilmi.com/chiesa.html>
- **Location:** Guilmi (CH)
- **Country:** Italy
- **Region:** Abruzzo
- **Locality** (town, village): Guilmi (CH)
- **Address** (street, number): via Chiesa, in the highest part of the city
- **Geographic location** (coordinates, altitude, relief, waters): 42°0' 0" North, 14°29' 0" East – The Church is situated on a hill in the Sinello Valley in Abruzzo
- **Region** - 674 metres above sea level
- **Access:** Unrestricted
- **Owner/administrator:** The property is of the Holy Church of Rome but managed from the Parish of Santa Maria Immacolata in Guilmi
- **Present function/since when:** Church from 1568
- **Previous functions/period** (start date-end date for each): before 1568 little church used as a chapel.
- **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/Period** (start date, end date for each): before 1568
- **Architect:** Carmine Pollice di Capracotta. During XVIII century
- **Organ builder:** Francesco D'Onofrio. 1817
- **Restorer:** Vincenzo Ferreri di Pescopennataro. 2010 Restorer: Municipality of Guilmi .
- **Dating/Period:** Late Medieval before 1568 – Extended in 1767



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters): The church is located in the historical centre and it is surrounded by houses, shops, Municipality building, meeting places for the population as bars, restaurants, clubs, gyms, etc..

The territory seen from a distance looks like a hill surrounded by a lush green forest, located at the foot of the river Sinello, halfway between the Adriatic Sea and the mountains of Majella. Typical Italian Agriculture, pig farm and derivatives, dairy products and goats and sheeps' cheeses. Wines and spirits. Acacia trees and wildflowers, honey production. The woods surrounding his hill, is crossed by paths pristine, ideal for nature walks, marked by the presence of ultra secular oaks and elms. Very close to the Asinello o Sinello River, Bomba Lake, Trigno River and the Adriatic Sea.

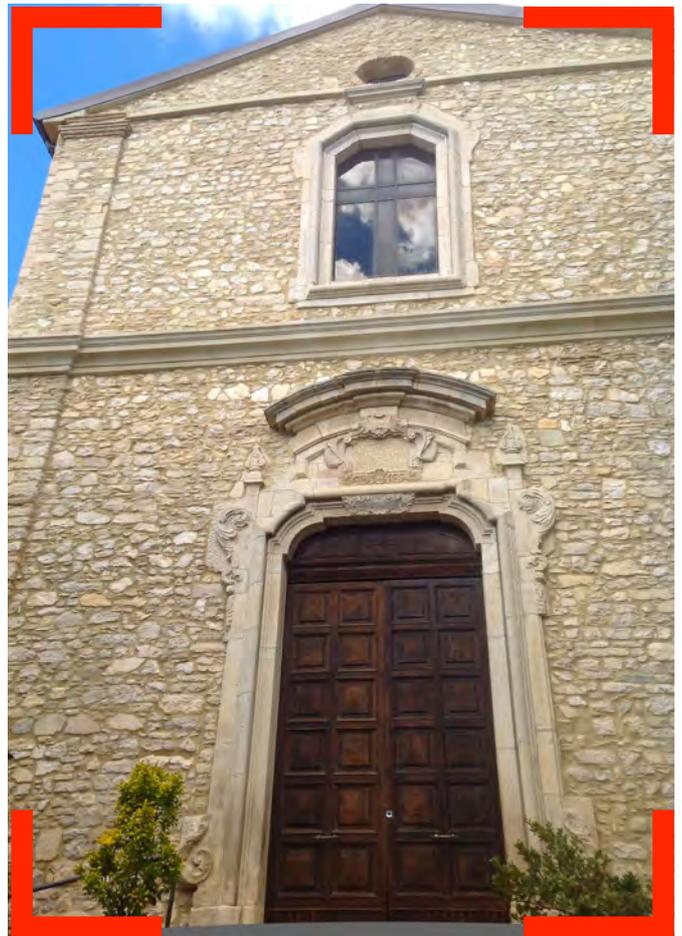


DESCRIPTION

Description (history, features...) The church contains the remains of the earlier religious building, where was built the present church. Indeed the primordial building, as evidenced by the panel placed under the altar located along the longitudinal arm of the church, it was very small size: it included only the space enclosed between the current altar and the wishbone. The altar of the primitive church, therefore, was in the front than at present. To confirm this, it is well preserved in a niche (currently used as a library), a bas-relief depicts two religious subjects, overlapping, that you do not know the identity, flanked by two columns with spiral groove.

The extension of the building was dictated by the sudden increase in population related to the reduction in infant mortality, to the extension of life, reduction of famine and the advancement of medicine and hygiene.

In 1767 there was therefore the extension of the building with the addition of a trailing arm that gave it its current plant and "immissa" cross,



typical of the religious buildings of the time. Today from an architectural point of view, appears to be composed of a single nave with three niches as many altars along the boom, two altars at the ends of the lower arms, a stone portal on top of which there is engraved the year of construction of the building (1767) and the name of the architect: Carmine Pollice di Capracotta. In 1817 restoration works were carried out by the manufacturer of Pescopennataro Vincenzo Ferreri. In 1861 the bell tower worked temporarily to protect the inhabitants of Guilmi who took refuge here to escape the attacks of robbers. The interior is completely renovated in the eighteenth century, with the building of side chapels and a barrel vault with lunettes. Above the main entrance, in a choir masonry supported by columns and compass, is placed a fine wooden organ built in the second half of the eighteenth century. and attributable to Francesco D'Onofrio. The case is richly decorated, the table is tripartite and divided by pilasters with floral motifs enriched and arches decorated with plant motifs and wooden in the middle by cherubs' heads.

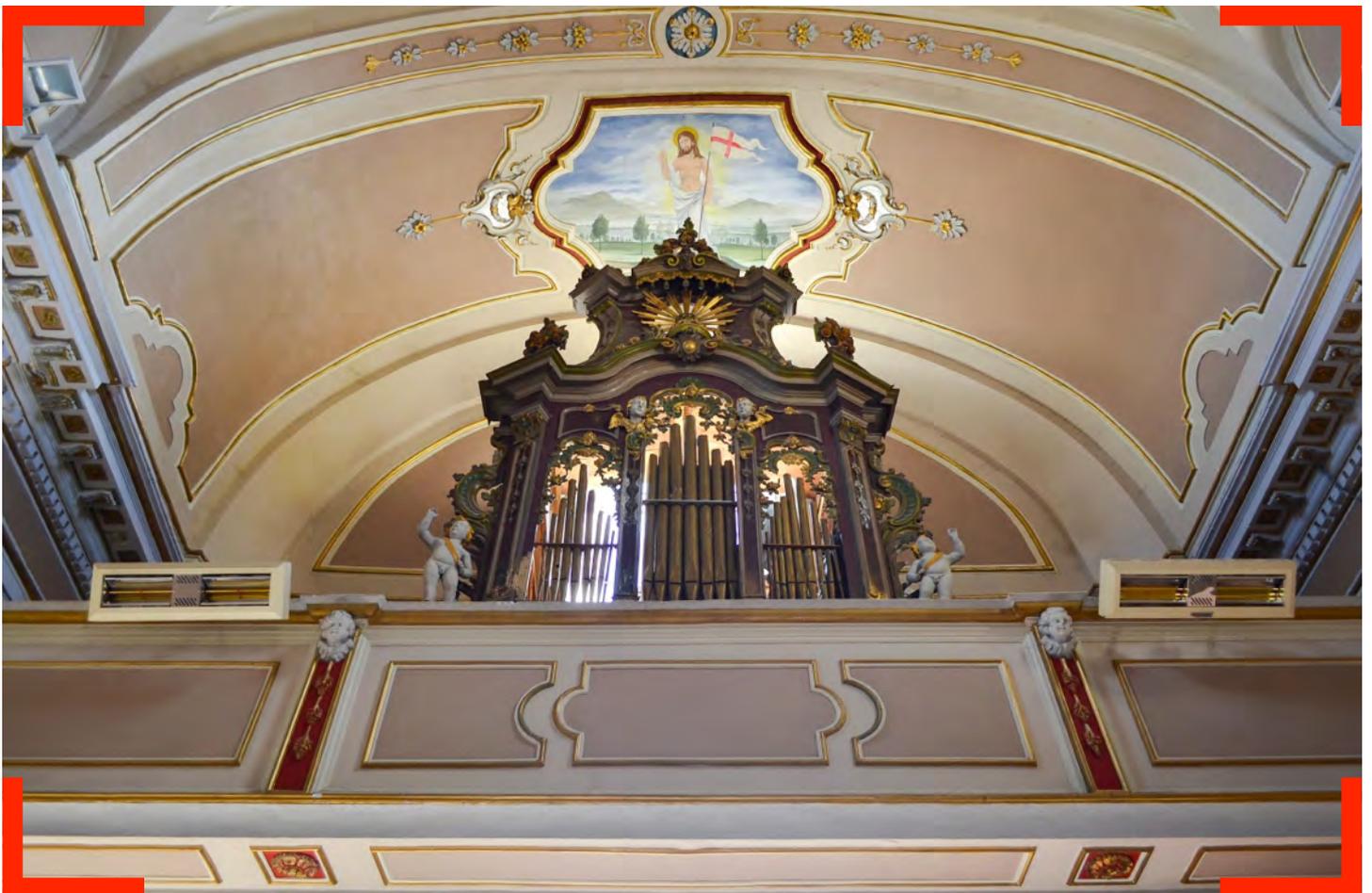


ASSESSMENT of significance

Designations: National

Significance of the asset. The population of Guilmi is very attached to his Church because throughout its history, the Church has witnessed the battles, wars, and often has been the place of refuge of the people who took refuge in his tower/bell tower to protect themselves from bandits, looting and aggression.

All the festivals and sacred village of Guilmi are closely connected with the Church, it all begins with his presence, the Holy Mass, which includes adults and children, a meeting point and meeting place for the festivals involving all neighboring populations.



FONTANA GRANDE OF TORREBRUNA



IDENTIFICATION & DESCRIPTION

- **Name:** Fontana Grande of Torrebruna
- **Category:** Water Supply and Drainage
- **Type:** Fountain
- **Website:** www.torrebruna.eu
- **Location:** Italy, Abruzzo Region, Torrebruna (Chieti) Country: Italy
- **Region:** Abruzzo
- **Locality** (town, village): Torrebruna (CH)
- **Address** (street, number): Piazza IV Novembre, Torrebruna (CH)
- **Geographic location** (coordinates, altitude, relief, waters):
- **Cartographic Reference:** 41° 86'71"96 North - 14° 53'47"4 East - It is located in an elevated position respect the city centre - Altitude: 870 metres above sea level – Topography: It is situated in an internal Montana area - Torrebruna is an ancient mountain village situated on the slopes of the Apennines, close to the mountain known as the "Torrebruna" and south- east of the Carunchina and Civitella hills. Its position overlooking the valley of the river Trigno beyond which lies the province of Campobasso in Molise Region.
- **Access:** Unrestricted
- **Owner/administrator:** Municipality of Torrebruna
- **Present function/ since when:** public fountain and clothes wash since 1797
- **Previous functions/ period** (start date-end date for each): The fountain has always been public and all citizens can enjoy since the construction.
- **Dating/Period:** 1797
- **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/Period** (start date, end date for each): All the Community



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings and heritage: As a village of medieval origin has a fortified borough characterized by its structure and buildings typical of the medieval period. Also there is the most famous Parish Church of the Transfiguration, an example of Baroque art.

Farming: Animal husbandry and agriculture, aimed at the cultivation of cereals, vines and olive trees, still play an important role positioned in the local economy but tend to be gradually supplanted by the activities of the tertiary.

Land Cover: Woods essentially of cerrete high trunk (and coppice) in that portion cacuminal evolve in beechwood more or less pure, rather usable thanks to a steepness media and to a good extent.

Hydrology: Between the mountains and the higher hill which move the geometric profile of the municipal area and meandering streams called Cerreto and Persana, which a short distance from the two villages are included in the middle course of the river Trigno.

Communications: Torrebruna is placed in a location particularly happy as it can connect, in a short time, with coastal areas and those with the highest mountains



DESCRIPTION

Description (history, features etc.) The first plant dates back to the thirteenth century transformations in the eighteenth century. The layout of the village is made up of concentric circles in which the highest point stands the parish church. Although a number of geological instability in the nineteenth century that led subsequently to various demolition, the village still retains a certain compactness and integrity in isolated alleys and sub-arcades.

The public fountain of Torrebruna was built in 1797, date transcribed on the band at the junction of tubes. Placed in an elevated position respect to the city centre of the country and its access, intercept groundwater that originate at the above valley, used by passers-by crossing the road called "tratturo" from Atelea-Biferno towards Castiglione Messer Marino Village. Aside from the date of the first construction work performed on it can be dated with certainty to September of 1817 when the master of the country Domenico Marianacci carried out a survey to the water that is the source itself.

The fountain, over the years it underwent further restoration work, so it is likely that a first arrangement started in the late XVIII century. is then completed and finished with the work carried out in the decades between 1812 and 1817. This is demonstrated by the fact that you do not speak more than restoration until 1836-1838.

In 1853 Vincenzo D'Ettore who was in Torrebruna for jobs to urban roads, it also makes maintenance of the fountains. The latest round of work was that of 1909.

The fountain is of classical form, consisting of two large arches, made of blocks in regular light stone, bordered by just projecting pilasters, surmounted by a large cornice. Inside there are a wash on the right side and a trough in the left. On top of that spouts out from the frames circular stone fountain is accessed through more stone steps. Above the left pilaster is an inscription.

The Fountain is well preserved thanks to the many restoration works carried out over the years.



ASSESSMENT of significance

Designations: National Significance of the asset:

Once upon a time the whole country, whose life revolved around the fountain. He had two channels from which water flowed fresh and pure that drew generations as children who suck milk from the breast! In the morning the women got up and good the now with "tini" under his arm went to draw water to start the day! To wash into the basin, to do a little of barley coffee around the fire with the "ciucclattera" to warm and wash the children who were undress to be washed. Then they returned again to draw from to cook. What a pain to remember the poor women covered with "scarves" that were going to draw on when its two long icicles hanging spouts and the square was covered with snow mountains. How cold was the water in the sink where dipping the hands reddened by "geloni"(frozen hands)!

Throng of pilgrims Schiavi d'Abruzzo returning from the feast of St. Donato and stopping to drink before continuing the journey. Returned tired from the countryside to fill the reapers with the "cicinare" (jugs) and that pleasure to drink earthenware accompanied by the symphony that produced while the fresh water ran down the "gargarozzo" (gullet). Then there is the laundry, how many miles of canvas fabrics are wet and re-wet to lighten, how many kits have washed accompanied by songs of relatives celebrating the dreams of young brides accompanied! Early in the morning came the mothers to wash the diapers of children and rinsed them in the cinnamon. The sheets squeezed into two, a laundress on one side and one from the wash. And how many quarrels, many squabbles for the post under the "channel" to rinse:

- It was me, me first ... I, ... your rags no! Mine are more delicate ...

How many women late in the evening went wearily to wash the clothes after a day of work in the country and how much charity who helped them without underlining, with the doing of an angel sent by God to the rescue.

How many baskets in a row behind the washerwomen; ... then suddenly the water stops coming out

- What happened, someone is filling some barrel? No. what is it? On the other hand, there is a trough, are providing water for the animals!

You will hear a whistle singsong, mules need the whistle that will spur them today do not drink the water is cloudy, some children played inside the water... sometimes there is someone even dropped in!

In the evening herds of animals were watered before returning to the stables.

This is the story of the Large Fountain of Torrebruna representing his country for a meeting place and a love of the past to their roots, to the memory of the good old days. See it restored and still alive brings joy to the hearts of the citizens, which is strongly linked to its roots and traditions. Of course now the fountain is no longer used as it once was, but it remains a symbol of life Torrebruna of the past, where everything revolved around her: it was made up of daily and if you could talk about how many memories could tell!

FONTE PARADISO



IDENTIFICATION & DESCRIPTION

- **Name:** Fonte Paradiso
- **Category:** Religious, Ritual and Funerary
- **Type:** Religious Fountain
- **Website:** www.comunediguilmi.com
- **Location:** Guilmi (CH)
- **Country:** Italy
- **Region:** Abruzzo
- **Locality (town, village):** Guilmi
- **Address (street, number):** Contrada Solarola - Guilmi
- **Geographic location (coordinates, altitude, relief, waters):** Cartographic Reference: 42°00' 20.39" North, 14°28' 13.77" East - Spatial Referencing System: It is situated on an hill in the Sinello Valley in Abruzzo Region – Italy - Altitude: 397 metres above sea level - Topography: on a hill at high altitude in the Sinello Valley - The surface of the country extends for 13km² and is located more than 670 metres above sea level. The altitude range is 409 metres.
- **Access:** Unrestricted
- **Owner/administrator:** Nicola and Nicolina Carosella
- **Present function/ since when:** From 1991 this place started to be used as a miracle Fountain.
- **Previous functions/ period (start date-end date for each):** Unknown openspace before 1991
- **Dating/Period:** 1991
- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):** Nicola and Nicoletta Carosella and all the Religious Community from 1991



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: The Fountain is attached to a little chapel built 10 years after the miracle and all around there is open nature as forests and Sinello River -

Heritage: The territory seen from a distance looks like a hill surrounded by a lush green forest, located at the foot of the river Sinello, halfway between the Adriatic Sea and the mountains of Majella.

Farming: Typical Italian Agriculture, pig farm and derivatives, dairy products and goats and sheeps' cheeses. Wines and spirits. Acacia trees and wildflowers, honey production. Land

Cover: The woods surrounding his hill, is crossed by paths pristine, ideal for nature walks, marked by the presence of ultra secular oaks and elms.

Hydrology: Very close to the Sinello River, Bomba Lake, Trigno River and the Adriatic Sea.

Communications: Provincial and Regional roads, narrow streets of the village characteristics of the small city.



DESCRIPTION

Description (history, features etc.): This fountain commemorates the miracle that took place in 1991 to a lady of Guilmi, recovered in the hospital, seriously ill. During the night the Virgin Mary appeared in a dream and asked to her to drink the water of this source, previously unknown, that she called *Fonte Paradiso* (English Translation "Paradise Spring"). The woman's husband, by then desperate, went to the spot indicated to him by the Virgin Mary and found a small spring of water, filled a bottle and brought it to his wife, after having drunk immediately she began to feel better, improving day by day until complete healing. The couple became devoted to Our Lady and to remember the miraculous healing they have decided to dedicate their life to the layout of the place where they found the source. Initially they attended to redevelop the source and situate a statue of the Virgin Mary, fenced.



ASSESSMENT of significance

Designations: National Significance of the asset

The Christian who believes has received the great gift of faith, does not need anything else. They just believe in the God, and then follow his commandment to love and relate this knowledge to the scriptures and the teachings of the Church which is the ancient guardian of revealed truth.

Believe in miracles, apparitions or resort to the devotions of the saints, it is not absolutely essential. The only devotion that can be considered almost necessary to achieve the full faith in Jesus, is the Madonna, the Mother, the redeemer, the one who prayed with faith, leads us to her Son to the Father and then with infinite love.

The miracles then become an element of special attraction for both believers and those who did not set absolute attitude of denial of the transcendent, agree to consider them as possible facts only for the existence of a "cause" that is at the outside of human capacity. There are miracles so important and that it is hard to not be the work of a reality that transcends man. Today, then, with the media means that we have, we can witness testimonies of persons who have been the subject of a miracle. And we can also hear the testimony of doctors and researchers who have investigated the case. Do not believe, would not trust these people, without any personal interest, are placed in front of the public opinion, the risk of a person to witness that, if it were true, would make them ridiculous. However, the non-believer, if it was really in good faith, could see for themselves both the fact that the documentation provided by healthcare professionals or scholars.

Even the apparitions are the object of attention, and for believers of particular incentive to be confirmed in faith. The best proof that the apparitions recognized by the church is a real fact, is the very large number of conversions that occur as a result of the visit to a shrine. In his



little paradise also source over the years is becoming a destination for people who need care and help with problems and less severe, and among them, some back healed in the body, but many more in the spirit heal. And their love for the Virgin Mary which leads them to believe and rely on faith. The apparitions of Our Lady in Fonte Paradiso although not yet approved by the Church are an emblematic example of Mary, our Mother in Heaven wants to be particularly close to her children, and especially in times of difficulty.

It is undeniable that in the last twenty years humanity is truly living the "ordeal", both for the widespread de-Christianization of the West for the many examples of return to persecution of Christians in many countries. For numerous examples of genocide against ethnic minorities such as the resurgence of acts of war even made in the name of God Our Lady, in the apparitions is repeated indefinitely, without losing patience, asking: conversion, pray and fasting. These elements are no longer postponed and exclusive remedies in order to obtain peace and salvation.

To date the Church has not yet been consecrated, or the "miracle" recognized, but it is hoped that over time this may happen, considering that the lady of Guilmi, given to seriously ill and the doctors said that her recovery was impossible, she is still alive and good health.

When people go to the sanctuary of Fonte Paradiso, can find everyday the miracle Lady and her husband who welcomes them warmly, listen to them problems and sadness if they what to share them. Nicolina listens and talks about her story, she doesn't ask any money (she offers the coffee to all visitors and she has got a permanent smile), everyone can breath the positivity that she transmits and in that place, simple, poor and ingenuous, it is evident the spirituality that links the community that is becoming everyday bigger.

GUILMI ARTPROJECT GAP



IDENTIFICATION & DESCRIPTION

- **Name:** GuilmiArtProject - GAP
- **Category:** Educational/Recreational
- **Type:** Art Project
- **Website:** guilmiartproject.wordpress.com
- **Location:** Guilmi
- **Country:** Italy
- **Region:** Abruzzo
- **Locality** (town, village): Guilmi (CH)
- **Address** (street, number): via Italia, 30 – 66050 Guilmi (CH) - Italy
- **Geographic location** (coordinates, altitude, relief, waters):
- **Access:** Unrestricted
- **Owner/administrator:** Federico Bacci and Lucia Giardino
- **Present function/since when:** Since 2009 Art Project
- **Previous functions/ period** (start date-end date for each):
- **Landscape** – elements (buildings, heritage, farming, vegetation, fauna, waters):
- **Dating/ Period:** 2009
- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period** (start date, end date for each):





DESCRIPTION

Description (history, features etc.)

Guilmi Art Project – GAP - is a project of artistic residence hosted on an annual basis in the town of Guilmi. Since 2007, Federico Bacci and Lucia Giardino invite visual artists in their own home in the city centre, in order to produce a work that is put into dialogue with the country at various levels and/or the community.

The activity of GAP consists of several stages, divided into various times of the year, with no default expiration, ending with the residence itself and the events that it triggers.

The identification and selection of the artist lives are dictated by variable factors, including the affinity to a certain feel and act, the ability of listening, observation and interpretation of a specific place or themes to it on, play a key role. The artist must be ready to support their work in front of a very demanding public, just because divorced from the context of art format. The artist must also be ready to get involved and learn from categories that are not usually considered. If GAP understands everything in an artist, usually the selection is made and proceed with the invitation. Then GAP does not provide an application form.

The survey on the territory is of course an important action that can be performed in an earlier stage of the residence, and in the first few days of stay in Guilmi artist. GAP gives this absolute freedom to the guests, inviting them to stay in the house by Italy as they please, in most periods of the year.

The real residence includes the actual execution of the work or project in place and provides the time, even if in different ways or marginally, the intervention of the inhabitants. These can help as performers, assistants, custodians of knowledge, actual actors of the final work. The artist is also always attended by GAP, which acts as a bridge between the community and the artist, as well as

making available to the latter materials, equipment and food.

The presentation of works by the resident to the villagers and visitors is the real test of the work performed and is usually put into the program in the first fifteen days of August. The artist, who until that time working indoors, showing only glimpses of work-in-progress to the people, comes out showing the fruits of their labour. Since the first edition, held as traditional *vernissage*, the moment of presentation of the works has become a sort of celebration, an event in the event, that people are waiting with curiosity and interest, but only to attend a party and be together. The sense of community, well represented in the country, means that this time is not static, but dynamic and participatory. In recent editions the country is left to accompany processions secular different modes and purposes, but similar in their development, in which all have their own way, making themselves available means of transport, bestowing gifts, services or simple stories.

GAP was founded in 2009 and every year born again, changes and regenerates.

2009

On 5 May, the feast of St. Nicola, EX3 (Centro per l'Arte Contemporanea – Centre of Contemporary Art) presents an installation created by Marco Mazzoni that the cult of this saint is inspired to investigate the religious iconography as pure invention. The exhibition proposes a work created in July 2009 to the small town of Guilmi, where 125 years of patronage of St. Nicola was taken pretext to retrace the life and worship with a project that combined a Florentine artist Marco Mazzoni, and eight women from Abruzzo. Starting from one of the many drafts of the saint's life, written by Iacopo da Varazze in the second half of the thirteenth century, Mazzoni produces hieratic designs in pure outline, non- narrative, made embroidery on white sheets of twine from as many women from Guilmi. The literary source, while remaining in the background, is made spurious by

infiltration from disparate sources, functional interpretation of the artist. Marco Mazzoni eventually trigger a reflection on the sacred with minimal means, on the one hand departing all his usual *modus operandi* as a member of

Kinkaleri, the other drawing on the experience of the work of many hands, aged just within the group.

Arts education emerges in some stylistic choices, here are reflected in the drawings-icons translated into a thread-like precision work of embroiderers of Guilmi.

2010

Switch between cities in Southeast Asia to a remote village in Abruzzo can create dislocation and alienation in the traveller-type of the XXI century. But it can also serve to outline the guidelines of a working method alternative to land, for example, for a new treaty of geography, the identification of unusual and unexpected similarities, highlighting the tensions and frictions, which can emerge only with comparison of reality are poles apart. This is the intention of Alessandro Carboni with Abruzzo stage of his vast project through sponsorships and residences both Asian and European.

The multidisciplinary artist resided in the small town of Guilmi from July 26 to August 15, 2010, and reflected here a research divided into several stages, including: actions in urban and rural areas, a direct meeting with the audience for the presentation of the work and two facilities in separate locations. Of Guilmi and the surrounding area, the artist will trace its geography sentimental, almost a remake Goethe and romantic technological era of psychogeography of Guy Debord. While the conditions will be those applicants in the practices of Carboni - walking, observation, installation of materials extracted from the territory, videos, photos, notes and other documentary material - the specific will of course be imponderable and dictated by the conditions and the reactivity of the place. Carboni, in fact, interact directly with the

people and ask them "gifts", so investigating the practice of *xenia*, lost in big cities, but still present in small communities. The hospitality, the stranger, the emigration and depopulation of small communities, the re-positioning, forced or voluntary portions of whole population due to natural causes or social (from earthquakes to drastic crisis of the labour market), are related issues that, in varying degrees, affect certain parts of Asia affected by the research Carboni, and some Italian. The area of the

Middle and Upper Vasto, where does Guilmi is definitely one of them.



2011

A tank which overlooks the town, equaling the height of the tower, the legacy of Cassa del Mezzogiorno (a bank), this tower of reinforced concrete was illuminated as a result of an intuition of Enzo Fascetto Sivillo, becoming a tangible sign of the presence of GAP in the country. This practice begun in 2010, at the residence of Alessandro Carboni. The tower is usually turned around two thirds off August and 16 August the feast of San Rocco, in whole Alto Vastese corresponds to the end of the summer. The tower is visible across the valley and the surrounding countries, becoming a symbol of municipal liberty. It is lit by four lights stadium made available by Fratelli Edison, sponsor of GAP. The colours of the headlights vary from blue to red colors (ACD Guilmi Football Team colour), and, at the express request of the Bar Il Pino, to purple. In the 2011 the tower was maintained



deliberately restrained, by adopting the only blue colour, but in 2012 we do not exclude the use of more hazardous effects or, on the contrary, highly targeted. The water tower, compared with the structure building of Guilmi, is comparable to works such as the Tower bridge of London.

Its foundations come to 6 feet deep and Pietro Pica, the head of its construction, is the only name of engineer or architect that the country memories. It was, perhaps, the first and the last work of engineering made public by the state at the service of the place. Was the arrival of modernity, the supply of running water in Guilmi, which until then had a supplying linked to the presence of wells and springs. Deposits water mark of the river valley Sinello with their presence and, through the pipes of the aqueduct, the connection state of the host countries. Are therefore a reference to a tangible link that existed between the various communities of the valley, their umbilical cords. These industrial architecture alongside the old towers of castles, church towers, and for a moment in history, rivalled for their merits and virtues. Today,

however, a critical resource such as water supply, of which the tower is the tangible manifestation, is in poor condition.

The water in Guilmi is sometimes rationed, especially in summer, because of water shortages and for many breakages on the network. The tower itself has obvious cracks on the surface of concrete, revealing more points in its skeleton. The tower would need immediate restoration, repeatedly requested by the municipality to the water supply company. This is also why it makes sense to draw attention to the tower, in the hope that once again a symbol of aggregation for the communities of the valley, if not progress for the country.

2012

The plan of residence of GuilmiArtProject of 2012 was by far the most articulate, from the decision to host two artists, Emanuela Ascari and Dem, instead of just one. This decision has depended on several factors, including our inclusion in the project Vis a Vis - Artist in Residence Project, which has effectively incorporated the residence of Emanuela Ascari. Emanuela, while developing the work under our auspices, followed step by step by GAP and the whole country which is now an active partner, is coordinated with the overall project Vis a Vis, under the care of Silvia Valente.

Invited artists, our intention was to make them work on the history and / or the conformation of the territory. Apparently distant for training and backgrounds, and working in different areas of content and technical, not hoping to find their paths between a possible meeting point. Yet there was a meeting. Emanuela Ascari arrived in Guilmi on July 19 with a car full of tools for digging, a scanner and a camera. Dem arrived in Guilmi on August 4 with the car full of snail shells and bones.

It is from the ancient pastoral traditions of these places that originates a fascinating legend that the megalithic walls have been built by a race of

giant shepherds as place of restore for their flocks.

Them every day, thanks to the long strides that could cover great distances, to take the cattle to graze in Puglia and returned every evening on Monte Pallano. In a short time thanks to this activity were able to accumulate great wealth, who decided to hide in a cave guard which put the devil in person. Since then, many have tried the treasure of the giants in the many karst caves on Mount Pallano, but nobody has managed to find it. DEM already knew that would give shape to a natural being, but thanks to the suggestions



offered by the story narrated above, has not built any being, but just one of the shepherds giant Monte Pallano, placing it at the beginning of the path along the country, in a protected area, where the giant peeping out from behind an oak tree as a presence in-waiting, confused with the very nature of which it is composed.

A gentle giant that welcomes visitors to the woodland path, being the place where Nicola Toffolini had already made three works during the 2011 edition of GAP, is increasingly

becoming artistic career. This work alongside its production by muralist and is its continuation in three dimensions. By muralist DEM stands out from his fellow workers for a type of representation primordial proposes a kind of alternative cosmogony, whose subjects refer to some medieval iconography populated by strange animals, sometimes similar to chimeras, strange hybrids, with contamination expressionist .

The stretch net well and backgrounds solid shades without making his language so simple. For this reason his works are unmistakable. When working in three dimensions obviously adopts techniques and procedures. For the big man DEM is an average-mixing where the various elements come from nature: bark, bones of dead animals, plants little foxes berries, and fresh leafy branches.

The collection of the compositional elements of the sculpture is an integral part of the work, the choice of the various parts has been from DEM highly meditated not only for their compositional result, but also based on the yield in the future that will rot or dry up when re-integrating with the very nature. The sculpture consists of nature to which it belongs. The Omone (big man) is a reference to what was around with the inside of the wonderful coincidences, such as the fox skull on top of the head next to the berries preferred by foxes, a game of references that would never end. The treasure that is hidden by the giant shepherd DEM is perhaps nature itself, on which oversees and from which you wrap.

What little the Guilmesi know about their history is based on a pair of verses in a folk song passed down through the generations. The verses tell of sort of "legend of Guilmi" that saw the transfer of the old riverside village of Tripaldi to the hilltop where Guilmi sits now.

Intrigued by the mystery behind this legend, Ascari set out to discover what secrets Guilmi and the ruins of Tripaldi might reveal. Three and a half weeks later, Ascari's diligent and passionate research has manifested itself into a cube, one square meter in size and made entirely

of packed local earth, resting imposingly in the La Pitech gallery, in Guilmi. Inside the Pittech Gallery, Emanuela submits documents, map and signaling exchanged between the town of Guilmi and the Italian Cultural Superintendent, and the artifacts found on the surface layer of the site in the form of drawings.

Outside the Gallery Emanuela further decides to tell the story of Guilmi in sculptural form and doing negative on the footprint of time. In most cases what happens after the survey of an area of archaeological interest is presumed covering the trench with earth inert, the finds are stored in boxes and the site is closed. Similarly, the artist instead of digging decides to relocate the findings in unit ideal. Thus, in a wooden box with a square meter per side, end seventeen tons of earth guilmese, choice, pressed and molded into shape. There were three cubic meters in origin, reduced to one by mixing with water and pressing bare feet and sticks. This is the genesis of the *Luogo Comune* handiwork (Common Place).

The cube of earth still boxed and is placed at the edge of the village, in the best position to see the new archaeological site Tripaldi (old town location). Its opening took place on August 13 in the presence of the inhabitants of the village who have been told orally, and then in the spirit of "peasant", the whole story of the discovery, the next signal and the importance of those acts. Open the box a cube corners perfectly blunt, a sculptural object, has imposed its presence to the eye and has invaded the nostrils with the smell of damp earth.

The monolith of land with the passage of time, and a prey to the elements, will reveal the story of Tripaldi, putting it within the natural life of the country.

The presence in Guilmi of *Luogo Comune* handiwork has immediately triggered phenomena of return: the citizens have begun a process of memory linked to Tripaldi and other areas nearby. Stories of ancient cemeteries on the hilltops on which was plowing, ancient

churches fallen into the waters of the Sinello River and many

other stories that are rewriting. The Cube (il Cubo - colloquially renamed) then the double merit of protecting history, preserving the land those findings that were used to build it, and make it emerge through memory and oral history. The Cube is a "common good", which includes the region, but also Guilmi history and culture.



ASSESSMENT of significance

Designations: National Significance of the asset.

Guilmi history is told on the basis of a memory unhistorical. The myths and legends are part of a cultural heritage that historiographically there: if you exclude references written in religious settlements in the territory of the existence of evidence-country back to a maximum of 700, as shown on most of the inscriptions on doorways.

The traces of an ancient past are deleted, starting with the walls probably cannibalized eighteenth-century expansion of the settlement, and the watchtower, now only remained in place names (via Torrione "Tower"). Guilmi from the official point of view is a country without history, yet the collective unconscious of the people is fuelled by memories and facts often belonging to a royal past then transposed and merged inside stories and legends festivals.

INFIORATA OF CARUNCHIO



- **Name:** Infiorata of Carunchio
- **Category:** Religious, Ritual and Funerary
- **Type:** Religious Event
- **Website:** <http://www.infioratacarunchio.it>
- **Location:** Italy, Abruzzo
- **Region,** Carunchio (Chieti)
- **Country:** Italy
- **Region:** Abruzzo
- **Locality** (town, village): Carunchio (CH)
- **Address** (street, number): Vittorio Emanuele Plaza– Church of St. Giovanni Battista, Church of Purgatorio and in many squares where the Religious Procession passes – 66050 Carunchio – CH – Abruzzo Region
- **Geographic location** (coordinates, altitude, relief, waters): Cartographic



IDENTIFICATION & DESCRIPTION

Reference: 41°55' 3,36" North 14°31' 39,36" East - Spatial Referencing System:

The area is characterized by forests and former arable now abandoned and in the process of recolonization by vegetation and cultivate small plots. Vast areas of forest thermophilic and mesophilic (*Quercus pubescens*, *Quercus cerris*) together with the ex-arable land, now transformed into meadows - Altitude: (min 213 - max 1.000) 714 meters above sea level -

- **Topography:** Located high in the hills and mountains of the interior of Abruzzo Region Territory, you configure the plot of the mountains of the Region as marginal, the south-east of the region and orographic characters are completely original. A predominantly mountainous region, the land of Carunchio, which is characterized by less rugged orography, with lower hills and rounded, although that identify a distinct mountain range, not a real mountain range. Notes on Geographical Location: Its territory, however small, from the XII and XIII centuries has always been occupied by a thick dense network of guard posts, sightings, isolated towers, fortified farms to the largest castles and all tied together by a system of triangular connections made on alert the entire territory in a short time, regarded as the most significant route of penetration all inside had been, and still remain with valleys, the alluvial river.
- **Access:** Unrestricted
- **Owner/administrator:** The St. Giovanni Battista Parish with his Priest, the City Council, local associations and the population
- **Present function/ since when:** It can not be dated. The tradition has existed for centuries, but there is no data and written information can date it precisely in a century. The Tradition exist from centuries in Carunchio.
- **Previous functions/period** (start date-end date for each):

- **Dating/Period:** It can not be dated. The tradition has existed for centuries.
- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period** (start date, end date for each): The event is organized by the Parish with the careful guidance of the Priest, the City Council, various local associations and the population.

LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: The Event is located in the historical centre and it is surrounded by houses, shops, Municipality building, meeting places for the population. The urban area very disjointed still largely the typological original in the alleys and terraces that slope down to the Nocicchio street through the old part with the modest expansions later. In the historical centre: Turdò and Castelli Palaces, parish churches of St. Giovanni Battista. Outside the perimeter, the church of Purgatorio.

Heritage: The urban area still retains much disintegrated in most part of the territory of the plant careful balance between agriculture and animal husbandry. That this is the case is still in one of the perhaps most interesting of the territory and that the permanence in large areas, especially in the intermediate zone of the breakdown in old pasture-forest-cultivation that leads to a certain man-made landscape, but based on a balance landscaped solid you treat a forest, usually oaks, alternated with pastures and cultivated vineyards and rotary. And it is no coincidence that these balances are substantially intact, providing an authentic document of landscape archaeology.

Farming: Typical Italian Agriculture, pig and sheep farms and derivatives, dairy products and goats and sheeps' cheeses. Wines and spirits. Acacia trees and wildflowers, honey production. **Land Cover:** The woods surrounding his hill and small mountains, is crossed by paths pristine, ideal for nature walks, marked by the presence of ultra secular oaks and elms.

Hydrology: Close to Trigno River and the Adriatic Sea. The Territory has got many little rivers that flow across the hills all around.

Communications: Provincial and Local roads, narrow streets of the village characteristics of the small town. Good connected with public transport (bus).





DESCRIPTION

Description (history, features etc.): Art, faith, tradition and folklore are the soul of this event that offers moments of communion and community throughout the country, who was a guest who feels a living part of this event. One of those traditions that are carried on for centuries and keep busy the whole country, also attracting many people from all over the Abruzzo Region and also from other neighbouring Regions. Sunday in Corpus Domini also the streets of the historic centre of Carunchio will coat a beautiful floral carpet.

All the Community participates directly in the work of the makeshift floral painters, expressing their joy of the season, opening doors and windows along the entire route of the procession, enriching it with blankets and tablecloths on display as a sign of a deep devotion to the Eucharist. Today, the event has grown, it is known beyond the borders of the territory of Carunchio.

It 's always been the tradition decorate with flowers, altars, sheets and blankets the route of

the procession of Corpus Christi, thing, this, that with the passage of time, from simple popular custom became even sublime art form. From flowers thrown together on the pavement you move gradually to the exclusive use of petals and leaves evergreen, with which to make rugs and paintings reproducing scenes from the New and Old Testament. Enthusiasts prepare the flowers of Carunchio work for several days prior to the occurrence in order to ensure a successful outcome to the event.

The purpose of the event is essentially to keep alive through the pictures of flowers, the deep religious faith towards the Eucharist and cultural prestige, but also want to spread new meanings and artistic content of friendship between peoples. The floral display real takes a few hours, from morning until late afternoon and it's time truly collective event where a large number of people work with a lot of enthusiasm and a lot of patience.



ASSESSMENT of significance

Designations: National

L'Infiorata, unique in Italy for the construction technique is the creation of road designs and religious theme of the Eucharist, manufactured, and here are all the originality and the charm of the event, with petals and leaves chopped, not treated by any chemical agent, preservative or dye. It 's always been the tradition decorate with flowers, altars, sheets and blankets the route of the procession of Corpus Domini, thing, this, that with the passage of time, from simple custom became popular even sublime art form. From flowers thrown together on the pavement you move gradually to the exclusive use of petals and leaves evergreen, with which to make rugs and paintings reproducing scenes from the New and Old Testament.

On the feast of Corpus Christi renews the traditional floral display: on the streets of a charming village designs are created to Eucharistic theme and religious, made with petals and leaves chopped. The aim is to keep alive through paintings of flowers, the deep religious faith towards the Eucharist and cultural prestige, but you also want to spread new meanings and artistic content of friendship between peoples.

The coloured and sacred images that unfold along the streets of the city are a strong religious and tourist recall centre, an invitation to reflect on the meanings of the Holy Scriptures and an incentive to keep the spirit of tradition.

The language of art is an ancient language, of contemplation and a valuable asset to be safeguarded.

MUSEUM OF ANCIENT ARTS



IDENTIFICATION & DESCRIPTION

- **Name:** Museum of Ancient Arts
- **Category:** Education
- **Type:** Museum
- **Website:** www.comunediguilmi.com
- **Location:** Guilmi
- **Country:** Italy
- **Region:** Abruzzo
- **Locality** (town, village): Guilmi (CH)
- **Address** (street, number): via Torrione 11, 66050 Guilmi (CH) – Abruzzo Region - Italy
- **Geographic location** (coordinates, altitude, relief, waters): Cartographic Reference: 41° 59' 50,16" North, 14° 28' 33,97" East - Spatial Referencing System: it is situated on a hill in the Sinello Valley in Abruzzo Region - Altitude: 665 metres above sea level.
- **Topography:** on a hill at high altitude in the Sinello Valley - The surface of the country extends for 13km² and is located more than 670 metres above sea level. The altitude range is 409 meters.
- **Access:** Unrestricted
- **Owner/administrator:** Municipality of Guilmi
Present function/ since when: since 13th August 2010 became a Museum
- **Previous functions/period** (start date-end date for each): Private house
- **Dating/Period:** 2010 became a Museum
- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period** (start date, end date for each): Municipality of Guilmi



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: The Museum is located in the historical centre and it is surrounded by houses, but the place is almost uninhabited. All around there are parks, gardens, mountains etc. -

Heritage: The territory seen from a distance looks like a hill surrounded by a lush green forest, located at the foot of the river Sinello, halfway between the Adriatic Sea and the mountains of Majella.

Farming: Typical Italian Agriculture, pig farm and derivatives, dairy products and goats and sheeps' cheeses. Wines and spirits. Acacia trees and wildflowers, honey production.

Land Cover: The woods surrounding his hill, is crossed by paths pristine, ideal for nature walks, marked by the presence of ultra secular oaks and elms.

Hydrology: Very close to the Sinello River, Bomba Lake, Trigno River and the Adriatic Sea.

Communications: Provincial and Regional roads, narrow streets of the village characteristics of the small city.

rural areas typical of Vasto inland. The museum was born from the desire to revitalize the historic village, a very nice area of the country. It was the continuous search of their cultural roots to encourage the rise of the museum, which displays many objects and vintage photos, generously made available by the local population, to help rebuild and taste the moments of daily life and work that held in small towns until a few years ago.

The objects on display in the permanent exhibition all come from families of Guilmi. Also interesting is the photographic archive and historical research on the origin of nicknames, widely used today all over Vasto territory. The nicknames have always been used to uniquely identify people, through emphases of physical characteristics or family. As for Native Americans, the Name became history and essential feature of the person.

The initiative to collect and preserve objects of peasant life was created through the work of volunteers who, with patience and dedication, they have created the museum. The objects in the exhibition are placed in the various categories of trades, are named in the Guilmi dialect and for each is indicated the use. There are tools for the care of livestock and barn, for the working of the famous ventricina of Guilmi (a typical Abruzzo sausage, traditionally it is considered a poor sausage because it was prepared only with scraps of fat meat such as bacon), for the processing of wool and hemp, household items, furniture furnishings, etc..

Historic Integrity: The Objects stored inside the Museum are restored but they were

Physical Condition: Objects threadbare by the time and by the work. The museum is "a dive into the past", through everyday objects and the "tools of the trade" used by the craftsmen of the past, skilled in the ancient arts masters have long since disappeared. The museum tells the story of how people from Guilmi lived in the past, history told through real objects that seem to come from books of ancient history.



DESCRIPTION

Description (history, features etc.). The Museum of Ancient Arts is located in Guilmi. The museum was created with the intent to transmit to new generations the ancient knowledge of



ASSESSMENT of significance

Designations: National

While the technological society destroys the value of human work, we recover ancient crafts, giving meaning to craftsmanship, one of the pillars of our country.

Nevertheless, the "traditional crafts" have profoundly marked the customs, history and traditions of Abruzzo, representing strong socio-economic conditions of centuries of life of the people, giving a sense of belonging to rural communities and deep attachment to their work.

With the disappearance of many protagonists of the old artisan shops and carriers of knowledge is missing a certain quality of life, and their history is essential bridge between our lives today and tomorrow, so that we belong to the awareness of the value and the intelligence of the man's work.

A journey of discovery of ancient crafts, wanted to recover the memory of working time and large lenses, an ancient language that mixes myth and reality, production techniques and work tools that tell the human and technological changes that occurred during the centuries. Their work tools attest to the difficulty in the shops and stables, physical contact and use, the weather and expectations, but also express a poor art often conditioned by the necessary and practical utility.

Trace back in time the traditional crafts of the people meant, inevitably, traced the history lived and told by writers and ordinary people in the countries and small villages. The material collected is not important quantitatively, but qualitatively interesting and highly informative, extremely diversified in the areas investigated.

Figures emerge the baker, the pastor, the cobbler, the weaver, the beekeeper, carpenter, craftsman cork, miller, dairy workwoman of industries in the early post war period. And of course has the contribution of domestic activities, such as bakery, a real "job" that required specific practical skills and creative ability and manual.

The trail is proposed to promote the rediscovery of ancient traditions to keep alive the memory of our time in the territories and enhance the historical, ethnographic, linguistic and cultural, but also for understanding the transformation of today's increasingly fast in time and substance.

The objectives and the results achieved

Know the characters and objects from the past, linked to the figures of traditional crafts, placing them within a historical journey of which have been put in prominence the dynamics, with the changes that they have generated in the activities of the past and emphasize the importance the transition from the past to the present with the consequences brought on ancient crafts, modified and sometimes fallen into disuse; highlight the value of skills provided by traditional crafts, knowledge related to that of mental dexterity, stressing the importance of rituals of some gestures, to emphasize the anthropological, ethnographic and linguistic entire work, re-evaluating the human relationship with informants and getting in touch with the dimension of orality, enumerating and describing the tools, materials and products involved in the various types of trade with their specific vocabulary.



CASTLE OF PALMOLI



IDENTIFICATION & DESCRIPTION

- **Name:** Castle of Palmoli
- **Category:** Defence/Civil/Recreational
- **Type:** Castle
- **Website:** www.comunepalmoli.it
- **Location:** Palmoli (Chieti) – Abruzzo Region - Italy
- **Country:** Italy
- **Region:** Abruzzo
- **Locality** (town, village): Palmoli (CH)
- **Address** (street, number): via Vittorio Veneto, in the highest part of the city
- **Geographic location** (coordinates, altitude, relief, waters): Cartographic Reference: 41°56'25"44 North, 14°34'56"28 East - Spatial Referencing System: The castle stands on the edge of the city center, located on top of a pad on the right bank of the river Treste - Altitude: 711 meters above sea level
- * **Topography:** It is located in a hilly internal area.
(*Notes on Geographical Location: The prestigious castle located in the centre of the lovely village of Palmoli, located in a solitary hill, in the area of Vasto and a few kilometres from the Adriatic coast.
- **Access:** Unrestricted
- **Owner/administrator:** Municipality of Palmoli
- **Present function/since when:** The Castle houses the Municipal Offices, the Museum of Rural Life (Museo della civiltà Contadina) and the public library.
- **Previous functions/period** (start date-end date for each): Defensive Castle from 1200.
- **Dating/ Period:** 1200
- **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/Period** (start date, end date for each):





LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: The castle stands on the edge of the city centre, located on top of a pad on the right bank of the river Treste, and rise on the site of an ancient, probably originating in the Middle Ages. Inside the village, full of courtyards, porticos, stone portals, fanlights and wrought iron railings, the Church of Santa Maria delle Grazie.

Heritage: The old town is full of buildings, evidence of the past. It has several monuments, important to understand the origins of this people. It 'an important centre for woodworking. Farming: Typical Italian agriculture with cultivation of cereals and farm animal such as pigs and sheep from which many derivatives, such as meats, cheeses and dairy products.

Land Cover: In this territory, it is easy to identify areas characterized by a large presence of meadows, pastures and woods with clearings and bushes still not compromised by the hand of man, and that in the time of flowering form paintings of extraordinary colors. The vegetation of the area of Monte Freddo includes extensive

forest areas mainly located on the northern side. Here you can see bushes mantle, in particular: blackthorn, rose, etruscan honeysuckle and plug-cristi.

The whole area of the highest part of the hill draws fully typical Mediterranean landscape. Tree species that can be identified include: oak, eastern hornbeam, the manna, the fraxinus ornus and wild service tree. Going down the slopes more humid north, the woodlands tend to be enriched for the presence of oak, the hornbeam and maple. In the undergrowth dominated the Neapolitan cyclamen and holly ruscolo.

Hydrology: A short distance away, in the valley of the North, there flows a small stream, tributary of the river Trigno called Treste, but formerly known as "Sad" for its disastrous devastation in flood periods. On the East side, the territory is bordered by the mill and Dogliola and a small stream called the "Vallone (Valley) di Tufillo."

Communications: It is located a few kilometres from the Adriatic coast, which is well connected with good roads.





DESCRIPTION

Description (history, features etc.). The Marquis Castle is the most impressive landmark and significant throughout the country and in 1928 was declared a national monument. The entire complex consists of fortified defensive walls and a tower dodecagonal and incorporates the Palace marquis (the fifteenth century.) With the chapel of San Carlo (XVIII cent.).

The castle is also home of the Museum of Rural Life since 1978. Inside the village, full of courtyards, porticos, stone portals, fanlights and wrought iron railings, there is the Church of Santa Maria delle Grazie, Tuscan-style composite, probably attached to an older church in 1300. Particularly rich in plaster, paintings, statues and decorations, the church houses a bronze casket with the body of the patron saint of Palmoli, San Valentino Martire.



The castle, according to tradition, was built in 1095 by Pandolfo di Sangro from the Counts of Monteodorisio, the same popular tradition remembers that were built at the same time by three brothers of the family Di Sangro three castles: to Monteodorisio, the Castle of Furci and the Castle of Palmoli in the end of the county.

The three castles were aligned and communicated with each other during the day with poles and pillars of smoke at night with fires. In the Bourbon period (1772) the Marquis of Severino Gagliati built the Chapel of San Carlo

annexed to the castle. The marquis palace currently houses the municipal offices.



The marquis palace has got a "L" plan and comprises a number of styles related to a period of time ranging from the XV to the XIX century. The mighty tower, a dodecagonal plan, is home to the Museum of Rural Life, in which there are objects ranging from tools to clothing characteristic of work.

The main material for construction is local limestone and sometimes well squared (in the canton corner or in the arches of support. To the eaves is used brick, brick and tile placed on file and protruding on the front). The galleries of the balconies are made of limestone more compact called "Istrian stone". Scattered here and there you can admire the architectural elements in sandstone, in gray-green colours as the marquis palace. Investigations have brought to light the city walls and a water pipe in brick adjacent to the shoe on the south side of the polygonal tower.

It is known that Palmoli has as the Patron the Saint of Lovers, San Valentine, it was already a source of joy, especially for the faithful each year on 14 February and on the first Sunday of September, are having a party in his honour, faithful guardian of his remains.

But there is always a struggle, although in very subdued tones, with the city of Terni who claims



to be the custodian of the true saint's relics, housed in the Basilica of St. Valentine.

A recent and thorough research, carried out by Enrico Trubiano, writer and researcher, is set to dispel any doubt: the real spoils (or part thereof) belonged to the saint, took off to Rome by soldiers 14 February 270, would be to Palmoli, kept in the church dedicated to Santa Maria delle Grazie.

According to the reconstruction of Trubiano, the Marquis Gagliati, governor of Palmoli, obtained in 1824 a translation of part of the body of St. Valentine in the village church, which inside contains various chapels, including one dedicated to the priest and martyr. According to the historical reconstruction done through the official documents of the church, Valentine was a priest, a friend of Emperor Claudio II, known as the Gothic, under whose rule (268-270) a violent persecution that followed the Emperor Valeriano, punctuated by the empire of the latter's son, Gallieno (260-268), in which there was a return to peace and freedom.

Valentine was accused by the Senate, arrested and interrogated by the emperor, who praised him publicly for the wisdom of his doctrine, and granted the restriction at home in the house of the judge Asterio. Here Valentine converted the whole family of the judge, after having healed from blindness daughter, fell in love platonically, but choose fidelity to the priestly ministry.

Precisely for this reason he was sentenced to death. After atrocious sufferings was fulfilled his martyrdom and was beheaded in Rome on the Via Flaminia on February 14 at the second mile 270.

The Valentine of Terni, who was also killed in Rome, but in 273, during the persecution of Aureliano, had a life that is based on that of the saint mentioned above, and some writings suggest that it is a single martyr.

The Benedictine monks who edited the Basilica of Terni in the early Middle Ages, exported, through their monasteries, the cult of the saint throughout Europe, especially in France and England. Since the fifteenth century Anglo-Saxon countries has witnessed the practice of exchange between those engaged in the day reserved for lovers, cards filled with loving promises. There are many legends related to the saint that feature lovers. Among the most recent, in which the saint appears with a red rose, to pacify two quarrelling sweethearts who had invaded one of the places dedicated to him.

In another legend, Valentine offers the most beautiful flowers and fragrant with two children playing in his garden, so bring them to the parents sign of love.

In honour of the Saint, a symbol of love and therefore so loved, each year the Mayor of



Palmoli, Roberta Marulli, hosts a party in the country to call all the "Valentini" from Abruzzo and Italy.

The festival takes place near the castle and its gardens, through song and dance, as well as they did in ancient times where the entire population was grouped for each type of event, problem and celebration.



ASSESSMENT of significance

Designations: National Significance of the asset

In the city of Palmoli, as throughout, we breathe love.

“ The Marquis Castle is the most impressive landmark and significant throughout the country and in 1928 was declared a national monument. The entire complex consists of fortified defensive walls and a tower dodecagonal and incorporates the Palace marquis (the fifteenth century.) With the chapel of San Carlo (XVIII cent.). ”



PIG MUSEUM



IDENTIFICATION & DESCRIPTION

- **Name:** Pig Museum
- **Category:** Education/Recreational
- **Type:** Museum
- **Website:** www.facebook.com/museo.delmaiale
- **Location:** Abruzzo Region, Carpineto Sinello (CH)
- **Country:** Italy
- **Region:** Abruzzo
- **Locality** (town, village): Carpineto Sinello (CH)
- **Address** (street, number): via Castello 66030 Carpineto Sinello (CH) - Italy
- **Geographic location** (coordinates, altitude, relief, waters): 42°00' 39,36" North, 14°30' 12,05" East - It is situated on an hill in the Sinello Valley in Abruzzo Region – Italy - The surface of the country extends for 29km2 and is located more than 381 metres above sea level
- **Access:** Unrestricted
- **Owner/administrator:** Municipality of Carpineto Sinello Present function/ since when: from 2008: Museum Previous functions/ period (start date-end date for each):
- **Dating/Period:** 2008
- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period** (start date, end date for each): Major of Carpineto Sinello, Giustino Bologna and all the Community, University D'Annunzio of Chieti-Pescara.



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters): The Museum is located inside the bottom part of the Ducal Castle of Carpineto Sinello. The massive and imposing Ducal Castle, divided into several sections arranged around a small central courtyard. The original is the XIV century. In the late Middle Ages and the 1500, the structure became permanent seat of feudal lords and vassals, undergoing a gradual transformation from a defensive construction in residential building.

Heritage: The town is located on a hill on the slopes of Monte Sorbo. The centre overlooking the river valleys of the river and Sinello Ferrato. Among the various centres that dominate the Sinello valley, Carpineto Sinello is what keeps the greater physical dependence by the proximity of the river: the territory was very equipped mills.

Farming: The land offers plenty of wheat, as well as oil and wine to be sold outside the country) and the fishing is very active. The country's economy is based on agriculture. Cow pastures for the production of milk and cheeses. Land

Cover: Submontane vegetation, mainly characterized by mixed forests of Cerro, Oak, Beech, Maple and Hornbeam, Rosehip and red juniper.

Hydrology: Very close to the Sinello river. Not far away you can find the Bomba Lake and in the opposite side you can find the Adriatic Sea. The town is well connected by road and not far away is the highway that connects the countries within the Alto Sangro, Val di Sangro.



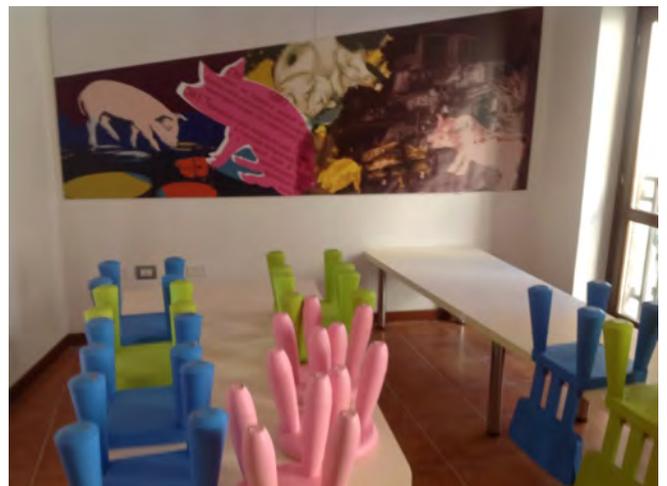


DESCRIPTION

Description (history, features etc.). Located in Carpineto Sinello, in the heart of the hinterland of Vasto Territory and called the "District of Ventricina", born the first museum of the area dedicated to the pig. The unique project to "Guard and valorize the vast agricultural heritage, cultural, historical and economic developed over the centuries around the pig: this is the first mission of the museum of the pig - announced with satisfaction the mayor of Carpineto Sinello Giustino Bologna - an initiative that aims to guide the visitor from the history of one of the cornerstones of the Italian rural economy, art of processing and curing of meats, the art meat aging, to gastronomic employments and to modern industrial transformations of the pork meat ". The museum occupies an area of about 1000 square meters and is developed in 5 sections of exhibitions. Space photographic panels, comics, multimedia presentations on customs, traditions and cultures related to the pig food, but also an insight into the local environment, with an exhibition of objects related to farm life, farming and the processing of the pig. Part will be a center of scientific documentation, coordinated by Lia Giancristofaro, Professor of Cultural Anthropology at the University D'Annunzio of Chieti. " With the museum of the pig - said the mayor of Bologna - we want to create new development in our inland areas, enabling young people to invest in new trades that bloom on old traditions, fostering dynamism of families within a quality craftsmanship always demand in Italy and abroad." At the end of the trail, visitors can savor the culinary excellence of the territory: pork, sausages and "ventricina" typical dishes called 'ciff and ciaff', 'cotiche e faciule', orecchiette and lentils, edited by prestigious Chefs of the Hotel Management School "Villa Santa Maria".

The Pig Museum opened its doors in February 2008, by the will of the municipal

administration, which has entrusted the design of the project and the launch of the Museum to "Locomia" agency in Milan. In 1000 sqm, located in 5 different exhibition areas on 3 levels, the visitors touch with hand the local peasant culture and processing of pork, from the pig killing to the packaging of typical products of locally and nationally meat.



In many people and by the time we talked about the centrality of the pig in the culture and traditions of many areas of the Italian peninsula, but the idea of a museum focusing solely on her figure differs as completely new, consistently expressed in the draft and in the construction exhibitions. More than a year and a half after its opening, the Pig Museum has reached a total of 9000 visitors per year, has aggregated visitors in some interesting local events, sparked the birth of a group of friends on Facebook with more than 3200 people. A success that rewards and encourages to continue on this road, on the trail of an animal, the pig, which distinguishes it and ennobles it - who would have believed - all over the territory.

The museum, unique in the world, is an excellent opportunity to understand and appreciate the huge food heritage, cultural and economic developed over the centuries around the "King of the Table" (the pig).

Located in Via Castello, in the spaces below the ancient Castello Ducale, is divided into 5 sections of the exhibition on 3 levels. The sections are as follows:

- 1. Who is the pig*
- 2. The story of the pig in Italian culture and rural economy, from Roman times to the present day*
- 3. The educational area*
- 4. The breeding and marketing of pigs in the economy of central-southern food: the historical role of Carpineto Sinello*
- 5. The art of charcuterie in Abruzzo between past and present*

In different rooms you can watch ethnographic exhibition movies on the pig slaughter and meat processing, costumes, photos and comic books, furniture and tools for slaughtering and meat processing (spoons, bowls, forks, ropes, etc..) and much more. In the property there is also a tasting area and purchase, where you can taste and buy the products that the visitor has previously observed and admired in the exhibition rooms.

The pig unites the whole of Italy from north to south, including the islands. Up to fifty years ago, in the homes of our grandparents bred this animal that provided supplies to entire families, the day of his assassination (called maialatura in Abruzzo) was a real feast. Everything revolves around the pig is a cross cultural, gastronomic and economic, now almost disappeared behind the packages of meat you buy at the supermarket. In a small town in Abruzzo Carpineto Sinello, in the province of Chieti there is a museum dedicated to this animal ubiquitous in our tables. In this village of about 800 inhabitants, even today, a part of the economy is based on derivatives of pigs, especially the

sausages craft among them being the ventricina sausage.

When was born this museum so unusual? Who had the idea?

The final inauguration was made in February 2, 2008. The museum project was conceived by the company Locomia. The story starts from a distance: the mayor, Giustino Bologna, wanted to restore the top and oldest part of the village of Carpineto, thanks to the funds he received for the municipality. He was interested to open a sort of "art museum" and later born the idea to create a museum that had an original idea but the base was different. Thus was born the museum of the pig, from a chat between the mayor of Carpineto Sinello and his relative Nello. It is an unusual museum, shows no historic or artistic objects but about a cultural and economic microcosm still very alive in Abruzzo ... There is also an ethnographic part, a section that we set up in collaboration with the Museum of the People of Abruzzo (Museo delle Genti d'Abruzzo) in Pescara. These are tools, baskets and vases (such as typical "tròccoli") related breeding, preparation and storage of pork, all provided by the villagers. In an area of the museum there is also the reproduction of peasant life and the barn and some sections a little "brutal" which shows the time of the slaughter of the pig which always occurred in winter.



In addition to the illustrated panels there are 5 big screens set up in collaboration with the Magazine "Abruzzo", that is also a centre of studies coordinated by Professor Lia Giancristofaro, whose father is the biggest expert on the traditions of Abruzzo and gave to the Museum some videos that portray activities that revolve around the pork from the 70s to today, some aired on local television. As for the photos the Museum has a bottom of a Swiss photographer, photos from the 50s, granted by the University of Bern, and the combination of the traditional art and the pop art of Andy Warhol, to come to literature and poetry inspiration by this humble animal but useful.



In that way the museum is linked to the reality of the country?

The inhabitants of Carpineto Sinello have been continuously involved, even formed a special association called "Carpine" (from the name of the plant that gives the village name) to manage the museum, together with the Municipality, and do develop initiatives. The first year of opening ten thousand people have visited the museum, a no mean achievement for a country that does not reach the one thousand inhabitants.

What events are offered?

Usually organized three major events per year (one during the summer, one in winter and one in spring), the last was the Feast of the first cut which was attended by several Italian producers.

On this original initiative engage other ideas and projects of local development?

Behind the museum is the story of many families and a section of the local micro-economy: on average, each family produces a modest amount of meat and sausages. Particularly significant is the butchery, the museum of the pig gave a big boost to production and sales, even at the national level, the ventricina. It is a typical salami seasoned with minced pepper, fennel and pepper and stuffed into a pig's bladder.

Who is the average visitor?

The Museum have two levels of visitors. The first is that of gastronomic visitors, people of an average profile high that it takes 1 hour drive and more to reach the village and the museum, stop and generally purchase our products. The second category is that of young people who move more for parties, for events.

The museum also houses some workshops?

It is one of the things that works better. In the laboratories of the museum works just the meat, there are ladies in the country that teach children how to make sausages. The range of these initiatives is especially provincial but they have a really great success, especially among children.





ASSESSMENT of significance

Designations: National

Preserve and enhance the immense agro-food, cultural, historical and economic developed over the centuries around the pig: this is the first mission of the Museum of the Pig. An idea that immediately arouses curiosity and sympathy for the many symbolic meanings of this animal in the different civilizations and the growing interest towards the raw materials of food, the pig is universally recognized as the "King of the Table".

Only in Italy, for example, are produced every year 30 million hams and 1 million 162 tons of different salami for a turnover of about € 8 billion (source ASSICA). Ben 28 Italian salamis are then obtained by the European Union the coveted awards DOP (Protected Designation of Origin) or PGI (Protected Geographical Indication) as part of the preparations of meat are numbers which capture a significant economic phenomenon, with a tradition with cultural, culinary and artistic implications, museum aims to preserve and make known

through new languages and close to young people.

It 's something more than a museum, a body "alive", linked to the flavours of the land and its typicality, a permanent Work in Progress, and open to the contribution to the "taste" of all.

At the beginning of the visit and then plunging deeper and deeper into this trip-free, striking contrast strong, almost strident history and multimedia between the stable and art. The purpose is just to excite, to offer a 'sensory immersion and experiential learning to appreciate even more flavours and aromas of excellent products.

A true "path of the senses", on an ethnographic dimension and a more cutting agro-food and catering, sited in a unique location, characterized by a refined architectural renovation and nestled at the foot of the Ducal Castle of Carpineto Sinello in context of a hilly landscape of great beauty.



VENTRICINA



IDENTIFICATION & DESCRIPTION

- **Name:** Ventricina
- **Category:** Subsistence and Commercial
- **Type:** Unique Local Product
- **Website:** www.comunediguilmi.com
- **Location:** Guilmi and villages around Vasto Territory
- **Country:** Italy
- **Region:** Abruzzo
- **Locality** (town, village): Guilmi and several villages in the territory
- **Address** (street, number): 66050 Guilmi,(CH) – Italy and for the Festival : Guilmi Central Plaza and all the streets around.
- **Geographic location** (coordinates, altitude, relief, waters): Cartographic Reference: 42°0' 0" North, 14°29' 0" East - Spatial Referencing System: It is situated on an hill in the Sinello Valley in Abruzzo Region – Italy – Altitude: 670 metres above sea level - Topography: on a hill at high altitude in the Sinello Valley - The surface of the country extends for 13km2 and is located more than 670 metres above sea level. The altitude range is 409 metres
- **Access:** Unrestricted
- **Owner/administrator:** Independent Animal Farmers. Festival: Private Proloco of Guilmi and Municipality of Guilmi
- **Present function/ since when:** from the Medieval. Festival: from 1979
- **Previous functions/ period** (start date-end date for each):
- **Dating/Period:** Medieval
- **Persons, Events and Organisations Associated with the History of the Building/ Site/Area/Period** (start date, end date for each):



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters):

Buildings: The Festival is located in the historical centre and it is surrounded by houses, shops, Municipality building, meeting places for the population as bars, restaurants, clubs, gyms, parks, gardens, etc..

Heritage: The territory seen from a distance looks like a hill surrounded by a lush green forest, located at the foot of the river Sinello, halfway between the Adriatic Sea and the mountains of Majella.

Farming: Typical Italian Agriculture, pig farm and

derivatives, dairy products and goats and sheeps' cheeses. Wines and spirits. Acacia trees and wildflowers, honey production.

Land Cover: The woods surrounding his hill, is crossed by paths pristine, ideal for nature walks, marked by the presence of ultra secular oaks and elms.

Hydrology: Very close to the Sinello River, Bomba Lake, Trigno River and the Adriatic Sea.

Communications: Provincial and Regional roads, narrow streets of the village characteristics of the small city.



DESCRIPTION

Description (history, features etc.). Quite identifiable and unique in the Abruzzo region, appears Venticina, historically bounded in the hills and foothills, close to the river and the river Trigno Sinello said exactly the Vasto. This specialty today and 'produced in a very characteristic craftsmanship and, most recently, however,' the image and the name of Venticina is used in the charcuterie at the national level, so much to broaden the range of products offered. An example 'the name of Guilmi, a common medium-high Vasto. His name 'was robbed by an industry charcuterie extra-regional level to promote its own type of Venticina.

The industrial and edition on the market with the same appearance but with organoleptic absolutely anonymous and with a selling price of less than 50 - 70% of the craft. These considerations indicate that the time is very promising for the implementation of measures to protect the Venticina of Guilmi. News: the tradition of "maialatura", or the killing of the pig and its

transformation into salami, and 'widespread in the Abruzzo region. n the hills and foothills, which extends from the hills of Scerni-Cupello until you reach Schiavi d'Abruzzo, including all municipalities in the community 'mountain called the medium and high Vasto, the maialatura has taken, over the centuries, a tradition a local character. Next to salt, for example, used as a preservative of pork, since the ancient Egyptians, and 'was introduced later, the "minced pepper" sweet and spicy as a spice and preservative. The meat, also, is cut only with the knife into pieces. Mostly the bagging is used as the bladders of pigs.

The tradition of maialatura, still preserved, and the living at farming families in this area. To support the preservation of these traditions has helped the successful observation that the use of pigs from industry (large farms) for home adaptations greatly reduces the flavor and the life of sausages.

So tradition has it that the pig is purchased just weaned during the previous winter and bred carefully leaving grease up to heavy loads from 180 to over 200 pounds.

The power and the prevailing the based bran, flours, fruit, leftovers home in general. The power and the one of the fundamental elements for the quality of the meat and then the sausage.



The murder takes place in the winter and is a real feast for the farmers in a time of social gatherings. The days chosen are always those more 'cold and for the most' traditionalists always waning moon. The pig is killed for sticking. After bleeding the pig and skin cleaned with fire, boiling water and knife; gutted immediately afterwards. Following the carcass is left hangs at least for a night, before starting the operations of boning.

The harsh climate of the area in which this tradition ensures good cooling. After this period, the carcass is deboned and every small part finds its use. "Did not throw away anything from the pig," goes an old saying.

The tradition of "maialatura", or the killing of the pig and its transformation into salami, and the widespread in the Abruzzo Region.

In the hills and foothills, which extends from the hills of Scerni-Cupello until you reach Slaves The production area of Ventricina must be reported to

the community in the medium-high mountain of Vasto.

Pigs for meat production must come from the same production area.

The ingredients must be fresh pork, perfectly bled, skinned, boned and cleaned the main connective tissue (tendons and aponeuroses and soft low-melting fat). The cuts of meat used are: shoulder, loin, loin, ham and bacon (private soft low-melting fat). And 'allowed the use of trimmings and mince first class. The proportion between the various cuts and between trimmings must be such as to ensure the following percentages:

- ▶ 70% lean cuts (of which at least 80% ham and loin)
- ▶ 30% fat bacon and ham.

It 'absolutely forbidden the use of meat frozen or otherwise preserved.

Spicing based sweet and spicy minced pepper, fennel seeds (and pepper).

Cut of Meat

The cut of meat involves exclusively the use of sharp knife in order to avoid the "smelmatura" (clean) of fats. The pieces (diced meat even irregular) must be cut to measure not less than 2 cm.

The Dough

Occurs immediately after chopping and should permit good mixing of the ingredients. E 'to avoid the dough too long that could lead to smelmatura fat.

Bagging

Casing used: pig bladders and intestines blind are allowed bondiane calf. Before use, the casing must be thoroughly washed in running water and deodorize left in water, vinegar and orange peel, garlic, bay leaves.

Binding

The binding must be double bridle and a hand with string of medium or large size. And 'allowed the network to foods. At the end of the ligation, the Ventricina, must be perforated with a needle end in proximity 'of the air bubbles.

Saturation and Aging

Takes place in temperature not exceeding 13 degrees for a period of not less than 90 days. Limited to the first days of ripening and 'accepted



the permanence of the product at a temperature greater than 13 degrees up to 18, in the presence of a fireplace. It's permitted a light coating, external, of Ventricina with lard to limit the drop weight in the period prior to the fiftieth day of curing.

Description

Ventricina of the mountains and hills of Vasto and the sausage raw high caliber, seasoned for a period of not less than 100 days, coarse subvoidale form, made with pork heavy.

External appearance

- ▶ Subsferoidale irregular oval shape tending,
- ▶ Binding to double bridle and a hand with string of medium caliber (4/2)
- ▶ Outer surface may be covered with a dry plumage widespread natural or white with streaks of minced pepper.

- ▶ It's permissible, for a better conservation, a coverage of the outer surface with a layer of lard.

Appearance when cut

- ▶ Unequal meat, there are the various pieces that make up the meat mixture,
- ▶ Orange-red, also spread around the pieces of fat

Tasting notes

- ▶ Sweetly spicy flavour
- ▶ Fragrant aroma and distinctive, resulting from long maturation period and the characteristic spiciness

Size

- ▶ Weighing between 1 kg and 2.5 kg
- ▶ Diameter between 90 and 200 mm.

Seasoning

- ▶ Not less than 100 days.
- ▶ Chemical and physical characteristics and chemical Defects Not Allowed
- ▶ Abnormal coloration of the mixture
- ▶ Rancidity 'and taste alterations due to improper maturation and / or aging of the product (putrefaction, greening, smells and tastes unpleasant, sour taste)
- ▶ Empty the dough, detachments with moldy interior
- ▶ Greasiness' rich and viscous coating on the outer surface; Lacerations and alterations in the outer surface.

Sensory aspects

The Ventricina has a color appearance pomegranate live just matured. As aging

continues, the color tends to red to orange to slightly brown.

The smell, the prince of the senses, occurs a fragrance of pepper and a veiled hint of fennel flower. The exaltation is then to taste. The thin, suitably mixed with fat, has a slight acidity due to the minced pepper, but soon softened by the sweetness of the fat that overall, just swallowed leaves a hint of cheese.

Ventricina can eat their fill when accompanied, as a side dish with tomatoes almost ripe. The matching wines: whites slightly sparkling summer and red wine, preferably Montepulciano d'Abruzzo, in autumn and winter ...

The Guilmi Ventricina, however, you get sectioning by hand, into fairly large pieces, just the loin, leg and shoulder, trimmed of excess fat and hard parts. Then, without lard or bacon, season with salt and powder sweet pepper called "goat horn", in equal parts, and with wild fennel and pepper. It is then packed in a pig's bladder and is left to mature. The two or three years Ventricinas can age for more than a year, but after six months you can already enjoy: middle aged to be cleaned from mold and covered with lard to prevent the oxidation process.



ASSESSMENT of significance

Designations: National Significance of the asset

It is said that in southern Abruzzo region, at the time of the killing of the pig is necessary to have a sturdy chair and a glass of wine. In fact, the head of the family - it is often his responsibility - after having dealt the fatal stab wound to the pig quite faint. He collapses on the chair and gulps down a good dose of Montepulciano wine to recover. This is because the pig lives for almost a year at home, eating leftovers from the kitchen of the family and in the end we become attached. So the ritual slaughter is a time of celebration and at the same time painful but necessary cruelty. The anecdote explains better than any treatise of sociology the strong economic, ritual and cultural ties the country folk breeding and processing of the pig. A tradition still very much alive in the South, not surprisingly the best with delicatessen of Italy is from the south: Abruzzo, Basilicata, Campania and Calabria. Here survive processing techniques that still rely on the quality

of the sausage meat quality and that do not use preservatives or chemical additives. And the Guilmi ventricina is one of these noble salamis. Not to be confused with that of Teramo, which is a kind of paste to spread on toasted bread.

Atypical salami, original, ancient, ventricina owes its name to the fact that once the farmers used to put in the belly of the pig even larger pieces of pork. More than a salami, a reserve of quality meat that Guilmi territory considered the symbol of their land.

A harsh territory, poor in resources, which was relatively prosperous while it lasted transhumance, when the tracks ranging from Tavoliere the Maiella mountain pastures of the millions of sheep passed: in fact, higher tax revenues of the Kingdom of Naples many decades came from the toll on farming. Then, transhumance fell into disuse and were the years of emigration, of the marginal, the depopulation of the countryside.

PALAZZO RECCHIA



- **Name:** Palazzo Recchia
- **Category:** Defence
- **Type:** Palace
- **Website:** www.comune.montazzoli.ch.it
- **Location:** Montazzoli (CH) – Abruzzo
- **Region - Italy**
- **Country:** Italy
- **Region:** Abruzzo
- **Locality (town, village):** Montazzoli (CH)
- **Address (street, number):** Corso Umberto I, 15 - Montazzoli (CH)
- **Geographic location (coordinates, altitude, relief, waters)**



IDENTIFICATION & DESCRIPTION

- **Cartographic Reference:** 41° 95' 33.63" North, 14° 42' 91.69" East - Spatial Referencing System: Located in the heart of the village, which is located on a mountain between the Sinello River and the Allosa Torrent. - Altitude: 850 metres above sea level - Topography: It is located in the inner area of the mountain. It is composed of two hills opposite, separated by a small lowland. - Notes on Geographical Location: The country retains the original structure, as the particular topography of the area is composed of two hills opposite, separated by a small plain on which have been built homes more recent.
- **Access:** Unrestricted
- **Owner/administrator:** Municipality of Montazzoli
- **Present function/since when:** Town Hall Municipality of Montazzoli since 1982
- **Previous functions/ period (start date-end date for each):** Private Residence House of different Owners. The most famous and important owner was Giuseppe Recchia since 1871.
- **Dating/Period:** 1600
 - * *Notes on dating: The building dates from 1600 and was built outside the walls of the old town. Since 1871 has been owned by the Cav. Recchia, until his death in 1963. The building went into an inheritance to his grandchildren on March 15, 1982, sold to the Municipality. On 5 May 2006 the second floor was opened library.*
- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):** Cavalier Giuseppe Recchia from 1871 to 1963.



LANDSCAPE

Landscape-elements (buildings, heritage, farming, vegetation, fauna, waters)

Buildings: The Recchia Palace is located in the centre of the country, in the most important square, around which the commercial and historical centre of the village with typical buildings in stone.

Heritage: Along the streets of the old town you can see several buildings witnesses of the beauty and craftsmanship of the artisans who worked iron and stone materials typical of local buildings.

Farming: The country's economy, especially in the past was based on agriculture. Are still present in the area farms, who grow wheat, barley, on the clover. In addition, there are cow pastures, from which milk and cheeses. Another typical activity in the area is the raising of pigs. Land

Cover: Hilly-mountainous area with vegetation typical of the area. Covered with pastures and woods, rich in oaks, oaks and weeping like juniper and rosehip.

Hydrology: The country is located between the Sinello river and the Allosa stream. Not far away you can find the Bomba Lake.

Communications: The town is well connected by road and not far away is the highway that connects the countries within the Alto Sangro, Val di Sangro, the most important industrial area of the territory.



DESCRIPTION

Description (history, features etc.). Giuseppe Recchia born 20 March 1871 in Montazzoli, after completing his classical studies in Chieti, embraced a military career, taking his leave with the rank of Captain. The September 20, 1903 he married Virginia Artese note Artese family of San Salvo. Every year, during the cold months, the couple Recchia they moved into their own home in Rome. For several years he was mayor of Montazzoli. Don Peppe, as it was commonly called, became a widower on 11 February 1948 and died 4 April 1963 in Montazzoli at the age of 92 years. It was the last owner of the palace, historic palace in Piazza Umberto I, now Square City of L'Aquila, which is now the Town Hall. The building dates from 1600 and was built outside the walls of the old town. Where now is the archive, second door on the right as you enter the council hall there was the master bedroom of the spouses Recchia where still on the frescoes of time reading the initials "AR" and "VG" (Artese - Recchia) (Virginia - Giuseppe). The palace was decorated with a tasteful décor end 700 enriched with precious ornaments Napoleonic era had inherited from brother, the Duke of Alanno of Carpineto Sinello, husband of his sister Adele Recchia. During special events spouses Recchia organized receptions were attended to important people in the area. The last reception was done at the salon, the current council chamber, at name-day of Virginia that August 5, 1943 before the Germans commanded the building in September of the same year.

Don Peppe was forced to abandon his home and to go with his wife Virginia and Angiolina Recchia, his assistant ever in a part of the house of his brother Gaetano. Unfortunately, the first Germans and Poles then damaged the precious furnishings coming to play the piano with the boots and throw from the balcony and other furniture for fun damaged all the paintings of the ancestors shooting their mouths. So was the disappointment of Don Peppe that on his return,

after about 5 years, did not go up more upstairs where in reality was almost nothing left. Not having had children bequeathed the palace Recchia grandchildren dr. Ottorino and lawyer Eithel Monaco sons of his sister Catherine, called "Ninetta" who married Gaetano Monaco brother of Umberto.

On 15 March 1982 the grandchildren sold the building to the municipality of Montazzoli Recchia, so that all the inhabitants of the land they had been able to benefit. Living annuity, he spent much of his time in a study that is currently housed in the room where you placed the ATM overlooks the square, where he spent his days reading the newspaper in the company of his friends.

With its strong personality, moustache, hat and the stick was a clear character of the country and how all the characters had his fixed. When he went in daylight saving time is not never moved the hands of his watch and in any case he had lunch before noon and then rest.

Located on the 2nd floor of Recchia Palace, the head office of Montazzoli Municipality, the library was opened on 5 May 2006 in the

ASSESMENT of significance

Designations: National Significance of the asset:

Recchia family gave the building to the community because he wanted all the land they drew benefit, this has been a real labour of love done in honour of their country. Today, the palace houses the town hall and public library (emblem of the small Italian settlements) thanks to the donation of the Recchia family.

presence of the Mayor and the City. The event, open to the public, was attended by school children kindergarten, elementary and middle accompanied by their teachers, to emphasize that the first recipients of this service are the boys. And they responded in a positive way with a continuous visits: in the library have the opportunity to deepen the topics covered in school (thanks to the consultation of computer equipment and internet) and delight in reading texts appropriate to their age. The library was dedicated to the Maestro Mario Novello, in recognition of his dedication to his country and to the entire community. The furnishings and books in the library were purchased by the Town Council, but managed by the Cooperative arl IGECO SERVICE.



SEE TCP SAGITTARIUS PRIORITY 4:
Development of Transnational Synergies for
Sustainable Growth Areas

AREA OF INTERVENTION 3:
Promote the use of cultural values for
development



INSTITUTE FOR COMPREHENSIVE DEVELOPMENT SOLUTIONS (SLOVENIA)



OPPP6



ERDF **PP6** Project Partner of the SEE TCP
Project SAGITTARIUS,
Institute For Comprehensive
Development Solutions

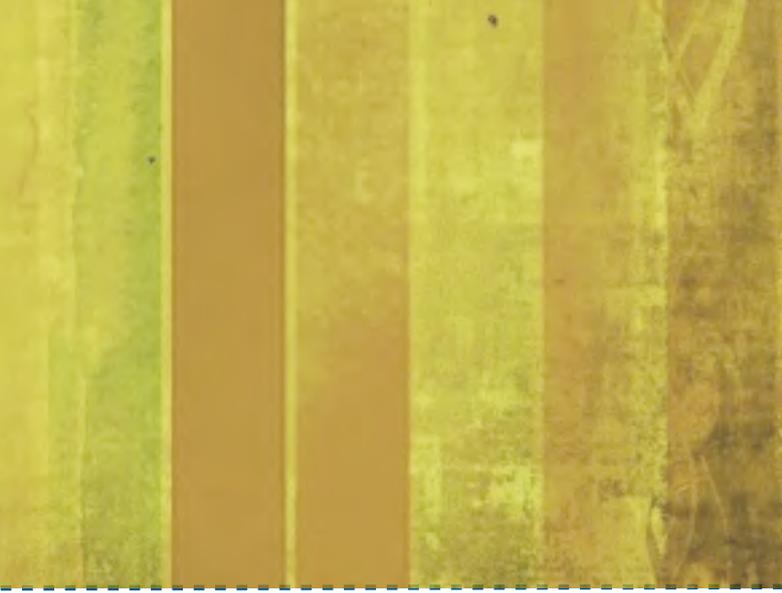


PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

WP5: HERIBUILDER - STRATEGIES AND TOOLS TO DESIGN HIGH ADDED
VALUE CULTURAL PRODUCTS AND SERVICES

Act. 5.1 "The Transnational Heritage Register
Output 2 "Inventory of Cultural Values"



This document entails guidelines for the physical object of the SEE TCP Project SAGITTARIUS. It is co financed by the European Commission.

The SEE TCP Project SAGITTARIUS includes partners from 8 countries: Italy, Greece, Hungary, Slovenia, Romania, Bulgaria, Croatia, Moldova funded by the ERDF, and IPA Instruments and the respective national contributions (15% of the Project budget). The overall project budget is 2.489.980,00 € (ERDF contribution: 2.012.783,00 €; IPA contribution: 103.700,00 €). SAGITTARIUS is dedicated to the development and promotion of heritage entrepreneurships in the area of South East Europe. The Transnational Project will be implemented in 36 months and be finalized by February 2014.

This document does not necessarily reflect the opinion of the members of the European Commission and the Team Leader of the SEE TCP .

Information on the SEE TCP Project SAGITTARIUS PROJECT and projects can be found at http://www.southeast-europe.net/en/projects/approved_projects/?id=136. The web side provides the possibility to download and examine the most recent information produced by finalised and ongoing SEE TCP SAGITTARIUS.

This Toolkit has been exclusively produced to assist ERDF Partners involved in the implementation of the Roving Museum, Activity 7.2 "The Project's Roving Museum" , WP 7 "HERITAINMENT. COMMUNICATE CULTURAL VALUES AND DELIVER THE EXPERIENCE VIA THEMATIC TRAILS AND A ROVING MUSEUM "

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WHY THE FUTURE OF CULTURAL VALUE IS A SHARED EXPERIENCE?



Photographic Material of the Hero's Journey & disruptive trends Courtesy by brian solis on a cc base. <http://www.flickr.com/photos/briansolis/>

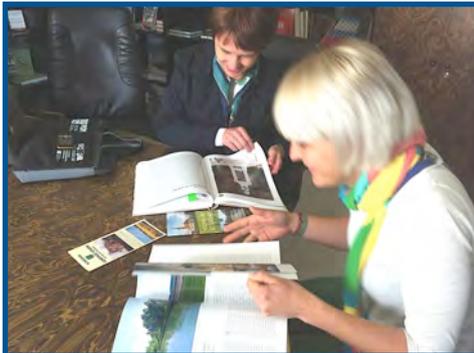
enriching the onsite experience in Ptuj surroundings

The Speaking Objects
Cultural Spaces
Indelible Experiences
Viral Dissemination

YOU ARE NOT LONGER THE HERO, BUT YOU CAN LEAD THE REVOLUTION



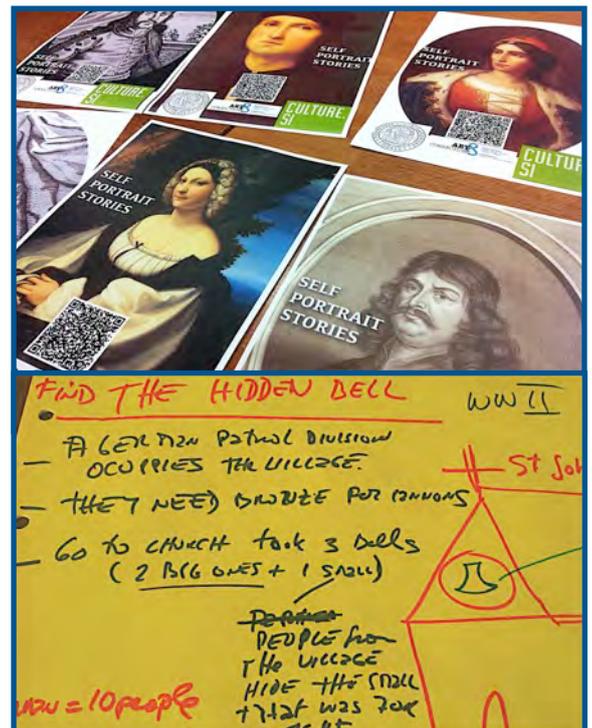
BUNDLING



DONT ASK YOURSELF WHAT YOU CAN DO FOR YOUR ASSETS.

ASK THE ASSETS WHAT STORY THEY CAN TELL TO THE VISITOR SUPPORTED BY THE LOCAL STAKEHOLDER MAP

GIVEN A HALF A CHANCE, MANY PEOPLE WOULD LIKE TO LEAVE THEIR MARK ON THE CITY. TO AUTHOR IN SOME WAY WETHER THAT MEANS LEAVING NOTES TO FRIENDS, DEVISING THEIR OWN WALKING TOURS DEVELOPING IN SITU INFORMATION RESOURCES OR ANY DOZEN OF POSSIBILITIES



THE SOCIAL ENCOUNTER OR THE MOVING TARGET

Sagittarius address two types of social encounter connected to the cultural valorization; random and planned.

Every individual chooses one consumption experience from a set of consumption experiences.

Subsequently, individuals have a series of pairwise social encounters. Consumption experiences have a direct private value to individuals, and an indirect or derived potential social value.

Personal Social Experience is triggering the changes. that is realized (in part, or in whole) in their subsequent social encounters.

This is the main core of the Disruptive Trends we are facing today.



► ERDF PP6: E-ZAVOD INSTITUTE FOR COMPREHENSIVE DEVELOPMENT SOLUTIONS



DISRUPTIVE TRENDS ↑



The Last Conspiracy

Emperor Leopold I of Habsburg

pinterest.com/seesagittarius
<https://vimeo.com/channels/pp6/76450210>

CULTURE.
SI



THE GAME

ART CONNECTIONS
Opening Reception
Sunday, November 10, 2013
2:00 p.m. - 5:00 p.m.
Exhibition Dates
November 10 to December 15, 2013

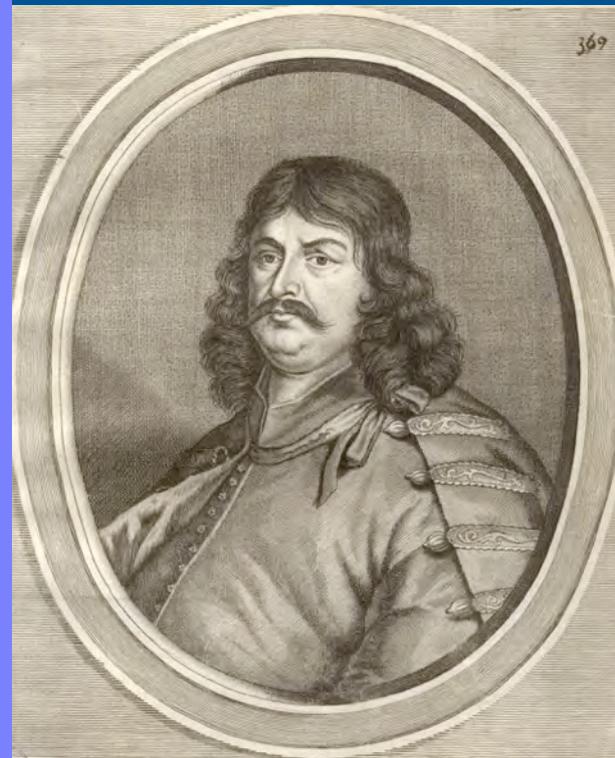
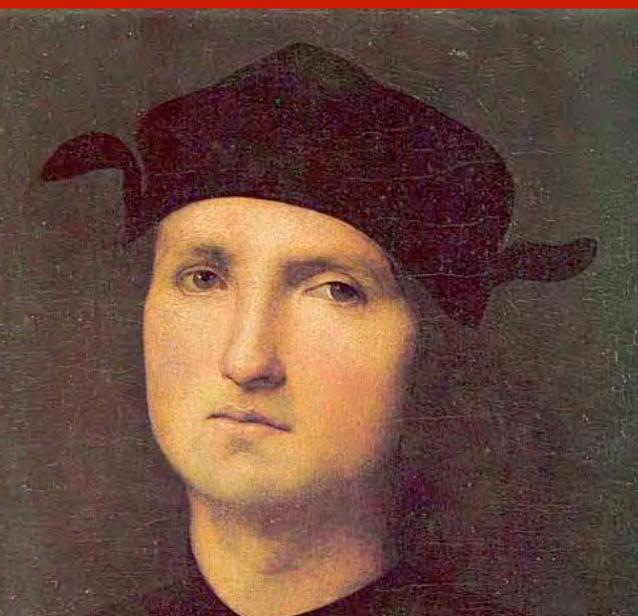


Questions to answer:

1. What is the actual cultural consumption model we want to shift?
2. What the new offer is?
3. How they operate?
4. What do they offer?
5. What are the realistic needs and possible changes to be implemented?
6. What is the Impact of Relationship (IOR) with the prosumer?
7. Can we define a new Customer Journey Map?

AT

TRAINING



SEE **TCP** SAGITTARIUS

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

LEAD PARTNER: UNIVERSITY OF THE AEGEAN, GREECE

- ▶ ERDP PP1: EFXEINI POLI- LOCAL AUTHORITIES NETWORK GREECE
- ▶ ERDF PP2: MUNICIPALITIES UNION OF SINELLO, ITALY
- ▶ ERDF PP3: MOUNTAIN COMMUNITY ALTO BASENT, ITALY
- ▶ ERDF PP4: BULGARIAN CHAMBER OF COMMERCE AND INDUSTRY, BULGARIA
- ▶ ERDF PP5: MUNICIPALITY OF DEVIN, BULGARIA
- ▶ ERDF PP6: INSTITUTE FOR COMPREHENSIVE DEVELOPMENT SOLUTIONS, SLOVENIA
- ▶ ERDF PP7: NATIONAL INSTITUTE FOR RESEARCH AND DEVELOPMENT IN TOURISM
- ▶ ERDF PP8: INSTITUTE OF NATIONAL ECONOMY, ROMANIA
- ▶ ERDF PP9: KÁROLY RÓBERT COLLEGE, HUNGARY
- ▶ EUASP1: MINISTRY OF REGIONAL DEVELOPMENT AND TOURISM, ROMANIA
- ▶ EUASP2: SOFIA DEVELOPMENT AGENCY, BULGARIA
- ▶ EUASP3: UNIVERSITY OF CHIETI PESCARA, ITALY
- ▶ EUASP4: COMMISSION VI (OF THE REGIONAL COUNCIL OF ABRUZZO, ITALY
- ▶ O1: SYNOTA, ANONYMOUS TRANSMUNICIPAL DEVELOPMENT AGENCY, GREECE
- ▶ O2: PATRAS MUNICIPAL ENTERPRISE FOR PLANNING & DEVELOPMENT, GREECE
- ▶ O3: EUROPEAN ATHNEAUM OF FLORAL ART, ITALY
- ▶ O4: INSTITUTE OF ENTREPRENEURSHIP DEVELOPMENT, GREECE
- ▶ IPA PARTNER: UNIVERSITY OF ZAGREB, CROATIA
- ▶ 10% PARTNER: DISTRICT COUNCIL OF SOROCA, MOLDOVA

Jointly for our common future

This document refers to:

- ▶ Output 2a: Technical Toolkit
- ▶ Output 2b: Training Series. Enriching the Experience. The Onsite Study Visit, Bucharest, Romania
- ▶ Act. 7.2: "The GOLDEN ARROW: The Project's Roving Museum)"
- ▶ WP7: HERIDUCATOR: USING A PARTICIPATORY KNOWLEDGE PLATFORM TO GUIDE HERITAGE ENTREPRENEURS UNLOCK THE VALUES OF HERITAGE RESOURCES

SEE TCP SAGITTARIUS PRIORITY 4:
Development of Transnational Synergies
for Sustainable Growth Areas

AREA OF INTERVENTION 3:
Promote the use of cultural values for
development

The content was edited by Daniel Weiss & JR Esperante
This chapter is part of the Toolkit and Intensive Training Sessions.
Concept and supervision: Dorothea Papathanasiou-Zuhr

Information provided by:
ERDF PP6 Project Partner of the SEE TCP Project SAGITTARIUS,
Institute for Comprehensive Development Solutions



SEE TCP Project SAGITTARIUS
Ref. No. SEE/B/0016/4.3/X
Training Session Ptuj, Slovenia
7-11 October 2013

BISHOP ANTON MARTIN SLOMŠEK,
BIRTHPLACE

COMPOSER FAMILY IPAVEC,
BIRTHPLACE

CASTLE RAČE

CHURCH OF ST. JOHN
THE BAPTIST

EDER FARM

LANDSCAPE PARK POŽEG
(RAČKI PONDS)

POSTIČ GRAPEVINE

RIFNIK – STORY OF
GIRL FIRI

VERONIKA OF DESENICE,
CHURCH OF ST. VID

BOTANICAL GARDEN TAL 2000

INDEX

BISHOP ANTON MARTIN SLOMŠEK, BIRTHPLACE



IDENTIFICATION & DESCRIPTION

- **Name:** BISHOP ANTON MARTIN SLOMŠEK, BIRTHPLACE
 - **Unit of recording:** Building
 - **Reference number:** SLO0013
 - **Category:** Religious
 - **Type:** Original: Rural Residential House
Current: Museum
 - **Website URL:** <http://zupnije.rkc.si/ponikva/>
 - **Country:** Slovenia
 - **Region:** Savinjska region
 - **Administrative Unit:** Municipality Šentjur pri Celju
 - **Locality** village Ponikva
 - **Address** (street, number): Uniše 11, 3232 Ponikva, Tel. +38637482025
 - **Access:**
 - **Car, bus:**
Local road n°. 107 Celje – Rogaška Slatina goes through Šentjur
Highway no. A1 Maribor – Ljubljana passes by, exit Dramlje is 10 km outside of the town.
 - **Train:** Train station Grobelno: 5 km
 - **Airplane:**
Airport Maribor: 40 km
Airport Ljubljana: 90 km
- * *Notes on location: The birthplace is in Ponikva, small village in the hilly area about 20 km east of town Celje.*
- **Cartographic Reference:** N:46,2409 E: 15,4329
 - **Spatial Referencing System:** Geographic Coordinate System

- **Altitude: for Ponikva:** 263 m (Adriatic Sea reference)
- **Topography:** Hilly area on the east side of Celje basin

* *Notes on Geographical Location:* Village Ponikva is located at the foot of the hills on the east side of the Celje basin.

- **Owner/administrator:** Owner of the birthplace / museum is Diocese of

● **Previous functions/ period:**

Function	Start Date	End Date
Rural Residential House	1th half of 19th Century	1991
Museum	1991	now

* *Notes on Ownership:* The owner of the birthplace is Diocese of Maribor.

* *Notes on dating:* The museum has more thematically arranged rooms that follow the Bishop from childhood in his hometown to young man during his schooling in Celje, Ljubljana and Klagenfurt.

Maribor. The administrator of the museum is Parish Office Ponikva.

- **Owner/administrator type:** PRIVATE

● **Present function/ since when:**

- House is the museum since year 1991.

 **LANDSCAPE**

Landscape-elements:

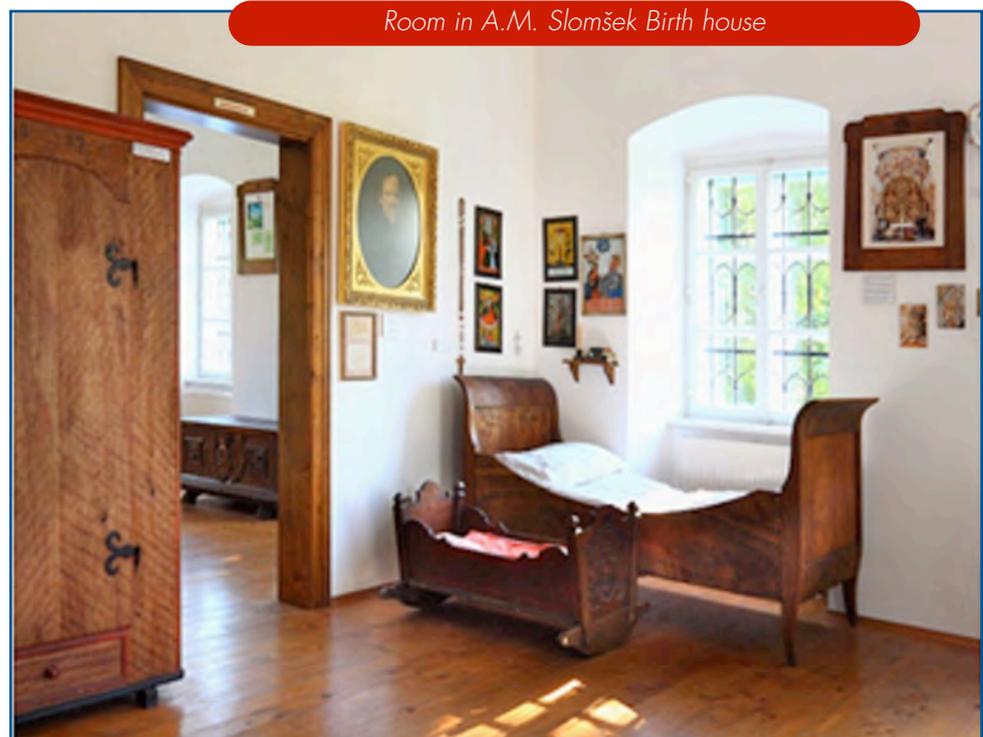
- **Buildings:** House was built in first half of 19th century. It is ground floor, brick house with a basement and rebuilt black kitchen. The original ground plan is partially preserved.
- **Farming:** Agrarian fields in close proximity
- **Land Cover:** Fields, meadows, forests
- **Hydrology:** River Voglajna
- **Communications:** Highway 10 km away, local road, railway 5 km away (Grobelno train station)
- **Access: RESTRICTED.** The access is allowed for tourists, guided visits for individual tourists or groups disable people.
- **Vulnerabilities:** fire risk



A.M. Slomšek

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Anton Martin Slomšek	Born	26th November 1800	
	Consecration of a priest	1824	
	Transfer of the seat of the diocese to Maribor	1859	
	Become the Bishop	4th September 1859	
			Died on 24th September 1862
	Pope John Paul II has beatified him during the visit in Slovenia		19th September 1999





DESCRIPTION

Main Features.

Anton Martin Slomšek was born as the first child of his father Mark and mother Mary, on 26 November 1800 at Slom. Legend tells that the neighbors at his birth, at his birthplace in Slom saw a strange, incomprehensible glow, so up early they started to talk that this child will be the child of light. Anton was baptized the same day in the church at Ponikva. It is a beautiful baroque church, which was built between the years 1732-1758, its interior is masterfully decorated famous carving Janez George Mersi and you admire it till today. A.M. Slomšek was a very enthusiastic supporter of the mother tongue, the Slovenian language. As a priest, he preached in the native language, and Slovenian thought also spread in books, he also committed to the Slovenian school on the land.

As a bishop, he fought for Slovenian Styria to become an ecclesiastical unit (at that time Celje District belonged to the Lavantine diocese). In a year 1859 Slomšek achieved the transfer of the seat of the diocese to Maribor and united almost all Styrian Slovenes under it.

With the adage "Council faith be your light, my native language is the key to our salvation civilization" he strongly acted for the spiritual, moral, religious, cultural and national renewal of the diocese.

Diurnal Variations: A 10°C variation between day and night temperatures

Movement: Village Ponikva is on hilly and windy area, so there are no pollution problems.

Feasts, Special Days: Cultural and religious events

Designations: NATIONAL Ref. EŠD 9094

Condition

Historic Integrity: Restored

Physical Condition: Good

** Notes on Condition: The birthplace of the bishop A.M Slomšek is in good condition. The house is ground floor, brick house with a basement and rebuilt black kitchen. The original ground plan is partially preserved.*





ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness		x			
Aesthetic Value			x		
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value		x			
Potential		x			
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local	x				

Name: Zlatka Zastavnikovič

Affiliation: E-zavod Ptuj

Date: 30.06.2013



Memorial plaque



Old postcard of Ponikva and Slomšek house



St. Martins Church in Ponikva



Room in A.M. Slomšek Birth house



A.M. Slomšek church suits



A.M. Slomšek Birthplace

STATEMENT OF SIGNIFICANCE

Bishop Anton Martin Slomšek is significant because:

- He is the only Slovene the Pope John Paul II beatified during his visit in Slovenia on 19th September 1999.
- The bishop A.M. Slomšek was a great patriot and fighter who promoted the use of Slovenian language. He preached, wrote books and songs in Slovenian language and he encouraged others to use Slovene language.
- As a student of theology he filed an application at the Illyrian movement in Ljubljana to establish a department for the Slovenian language in the liturgical school in Klagenfurt. His application was rejected, which prompted Slomšek to organize a voluntary course for Slovene colleagues with the consent of the.
- For the needs of the voluntary course he started to write poetry and songs for the choir he established among the seminarians as they needed Slovene songs.
- Slomšek helped reorganize trivial schools, particularly to promote Sunday schools among the parishioners. In 1859 he founded theology school in Maribor (it was the first higher education institution in Maribor and a predecessor of today's University of Maribor).
- At the beginning of the 19th century Slovenian literates faced censorship, publishers and printers who would invest and take a risk to publish a Slovenian book were scarce. Therefore, in 1835 Slomšek tried to establish a publishing house to publish religious and school books. In year 1851 Slomšek encouraged and helped set up the Cyril and Methodius Society which still exists today as Mohorjeva publishing company.
- Since Slovenian books were not desirable in Slomšek's time, he started publishing his own booklet, called "Crumbs" on New Year's in 1846. The booklet had religious, every day, literary and musical content. The booklet was also intended as educational reading especially for young people "for learning and leisure". The booklet was published once a year.

COMPOSER FAMILY IPAVEC, BIRTHPLACE



IDENTIFICATION & DESCRIPTION

- **Name:** COMPOSER FAMILY IPAVEC, BIRTHPLACE
 - **Unit of recording:** Building
 - **Reference number:** SLO0012
 - **Category:** Civil
 - **Type:** Birthplace, Museum
 - **Website URL:** www.turizem-sentjur.com
 - **Country:** Slovenia
 - **Region:** Savinjska region
 - **Administrative Unit:** Municipality Šentjur pri Celju
 - **Locality:** Town Šentjur pri Celju
 - **Address (street, number):** Ulica skladateljev Ipravcev 17, Tel: +386 37492523, 41660091
 - **Postal Code:** 3230 Šentjur pri Celju
 - **Locality Code:** EŠD 728
 - **Access:**
 - **Car, bus:**

Local road no. 107 Celje – Rogaška Slatina goes through Šentjur.

High way no. A1 Maribor – Ljubljana passes by, exit Dramlje is 6 km outside of the town.
 - **Train:** Train station Šentjur: 0,3 km
 - **Airplane:**

Airport Maribor: 40 km

Airport Ljubljana: 90 km
- * *Notes on location: Town Šentjur extends among Dramlje hills in the north to the undulating hills of Kozjak in the south. It lies about 11 km east of Celje.*
- **Cartographic Reference:** N: 46,2232 E: 15,3979

- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude: for Šentjur pri Celju:** 338 m (Adriatic Sea reference)
- **Topography:** hilly area on the east side of Celje plain

- **Owner/administrator:** Owner of the Ipavec birthplace is Municipality of Šentjur. Administrator of the museum is Touristic Information Center Šentjur.
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - Museum and protocol object

- **Previous functions/ period:**

Function	Start Date	End Date
Residential house	Around year 1760	1995
Museum and protocol object	1995	now

LANDSCAPE

Landscape-elements:

- **Buildings:** The home to the composers Ipavec was built around the year 1760 in Biedermeier style. Family had possession, which included a house and garden. The lower rooms of the house were designed as doctor's office. The upper rooms were designed for housing and lounge, which was evidence of bourgeois life. Ipavec lounge was at that time very special and unique for these places.

House was in the past renovated according to drawings of the architect Jože Plečnik.

- **Dating/ Period(s):**

Period	Date from	Date to
Benjamin Ipavec	Born on 24th December 1829	Died on 20th December 1908
Gustav Ipavec	Born on 15th August 1831	Died on 20th August 1908

Last renovation was in year 1995 and house is now museum and protocol object.

- **Farming:** Agrarian fields in close proximity
- **Land Cover:** Fields, meadows, forests
- **Hydrology:** River Voglajna
- **Communications:** Highway 6 km away, local road, railway 0,3 km away (Šentjur train station)
- **Access: RESTRICTED.** The access is allowed for tourists, guided visits for individual tourists or groups disable people.
- **Vulnerabilities:** fire risk

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Benjamin Ipavec	Born	24th December 1829	
	Selected to the Music Society as a leader	1850	
	Worked as a doctor in Graz	1871	1898
	Died		20th December 1908
Gustav Ipavec	Born	15th August 1831	
	Founded mixed core	1855	
	Elected as the representative to the Celje District	1869	
	Emperor Franz Joseph granting him with the golden crown with crosshairs	1883	
	Re-awarded with the cross again	1896	
	Died		20th August 1908





DESCRIPTION

Main Features.

Members of Ipavec family were very musically creative. From where are Ipavci is now veiled in a mysterious veil. There is assessment that would result from Vipava: with the previous version of the surname, in Vipavec, another interesting fact is this, that the people living in the area Vipava, today also called Ipavčevi. In 1805, Franc Ipavec moved from Celje at village market St. George under Rifnik, where he met his future wife Katarina Schweighofer. Katarina was a wonderful girl, born and bred in Vienna, after his father's death she came with her mother to manor Blagovna owned by honorable Knight Janez Gadolla - her mother was in the possession of the Knight's teacher. She was an extremely talented musician, played the harp and piano. Franc can provide her a stable life and in their marriage were born sons, Alojz, Gustav, Benjamin and daughters Ivanka, Carolina, and Maria Amalia. For Šentjur are very important two their sons Benjamin and Gustav Ipavec and son of Gustav, Josip Ipavec, which strongly influenced the Slovenian music.

Benjamin Ipavec was from a famous family of doctors and musicians who have left important traces in the Slovenian musical culture. He studied medicine in Graz and Vienna, music in Graz, where he was between 1871 and 1898 worked as a doctor. He is the brother of composer Gustav Ipavec. Benjamin's composer style is romantic he is relying also on classical music elements. The most famous is his Serenade for String

Orchestra. He is also author of many vocal and piano music, opera and operetta Teharje nobles (Teharski plemiči) and Tičnik.

Gustav Ipavec, brother of Benjamin Ipavec and father of Joseph Ipavec, was also a doctor in Šentjur. In the style of romantic music he is mostly composed choral and solo songs. Among the best known are now folk songs: I'm Slovenian (Slovenec sem), Where are my flowers (Kje so moje rožce) and Where are those paths (Kje so tiste stezice). For several decades he was the mayor of Šentjur.

After finishing schooling he went back to his native town and continued his father's craft. He was so successful that he became mayor of town and municipality Sv. Jurij. Like his brother Benjamin, he was a great patriot and he immediately joined the newly established "Celje reading society" (Celjska čitalnica). Together with his brother introduced songbook.

He was a municipal councilor in Šentjur and was involved in the creation of new "Slovenian nation" magazine and one of the initiators of magnificent Žalec camp (Žalski tabor), enrolled in the work of "Slovenska matica", and was therefore very active in various fields. In 1869, during the largest expansion of national rallies movement he was elected for the mayor of Šentjur.

Gustav was founded mixed choir in 1855, and then several societies: a branch of the Agricultural Society of Styria (before his death

he was awarded with gold medal for his outstanding merit in the field of horticulture, viticulture and agriculture), fire brigade Prince Rudolf, Society of lower Styria and national defense branch of the St. Cyril and Methodius.

He supported the advanced education, he was a member of the Celje District School Board and local supervisor of Šentjur elementary school, which was on his initiative expanded into three- class and later to four-class. Together with teacher Frančišek Vučnik he was issued weekly newspaper that is circulated in the houses and residents informed them about general and family news.

He wanted to improve the economy of Sv. Jurij and devoted much attention to viticulture, agriculture, bee-keeping, as well as to water supply in Šentjur. In 1869 he was elected as the representative to the Celje District (where Slovenes were in the minority for many years), he become the member of the Philharmonic Society, was a member of the Association of Styria doctors and became conductor of the Lower Slovenian Singing Society.

In year 1883 Šentjur visited the Emperor Franz Joseph, who thanks Gustav Ipavec for the warm welcome and granting him with the golden crown with crosshairs. He was re-awarded with the cross again in 1896, and later even appointed to imperial councilor. Among his compatriots he enjoyed a special reputation.

Even when composing songs he thought to the uneducated voices, so singers have had no great difficulties in the implementation of

the songs. They were spread among the Slovenes with amazing speed. A special success has seen striking patriotic anthem "I'm Slovenian" (Slovenec sem). Because of his work the music society "Glasbena matica" elected him as an honorary member.

Diurnal Variations: There are about 10°C variations between day and night temperatures.

Movement: Town Šentjur lies in a hilly area, there is no big industry, so there are no pollution problems.

Feasts, Special Days: Cultural and artistic events in October and November – Ipavec music days

Designations: NATIONAL Ref. EŠD 728

Condition

Historic Integrity: Restored

Physical Condition: Good

** Notes on Condition: The agglomeration of the old town center Šentjur is the birthplace of composers and family physicians Ipavec. In the house is placed a permanent exhibition about their life and work. In the garden there are old lime tree and a stone table with well of famous architect Jože Plečnik.*



Ipavec music days



ASSESSMENT of significance

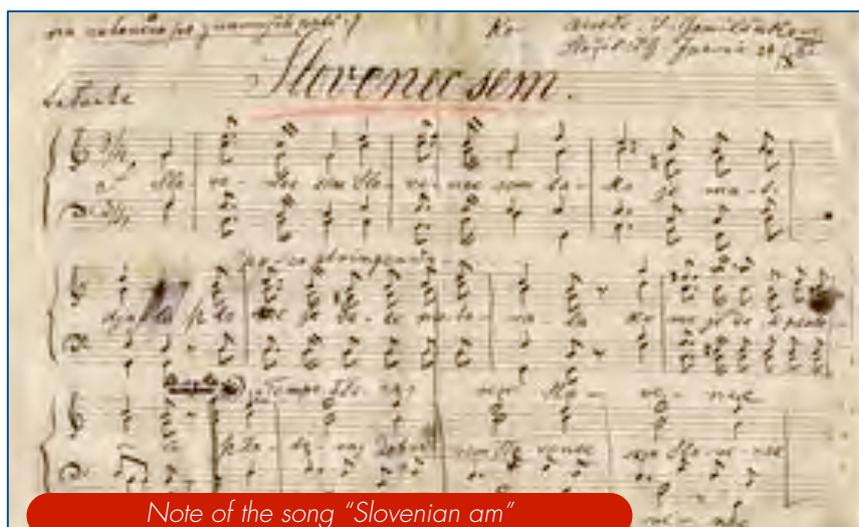
● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness		x			
Aesthetic Value	x				
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value		x			
Potential	x				
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local	x				

Name: Zlatka Zastavnikovič

Affiliation: E-zavod Ptuj

Date: 30.06.2013



Note of the song "Slovenec sem"



Ipavec Birth house - museum



Ipavec Birth house - museum



Diocese of Celje

Monument of family Ipavec



Gustav Ipavec



Town Šentjur



Benjamin Ipavec

STATE OF SIGNIFICANCE

Composer family Ipavec is significant because:

Gustav and Benjamin Ipavec were great patriots and immediately joined the newly established "Celje reading society" (Celjska čitalnica). Together they introduced songbook.

Benjamin Ipavec

- Benjamin Ipavec was a municipal councilor in Šentjur and was involved in the creation of new "Slovenian nation" magazine.
- Benjamin Ipavec was one of the funder of music society "Glasbena matica" in Ljubljana that exists still today. Because of his work the music society "Glasbena matica" elected him as an honorary member.
- Even when composing songs he thought of the uneducated voices, so singers had no greater difficulties performing his songs. Songs spread among the Slovenes with amazing speed. The striking patriotic anthem "I'm Slovenian" (Slovenec sem) enjoyed a special success, due to its patriotic message.
- In year 1859 he published a songbook "Songbook for a short time". In year 1862 and 1864 he published songbook "Slovene songs".
- In year 1866 he wrote the first Slovenian operetta "Tičnik" and in year 1890 first Slovenian opera "Teharski plemiči" (Nobles from teharije).

Gustav Ipavec

- He founded a mixed choir in 1855.
- He supported advanced education, he was a member of the Celje District School Board and local supervisor of Šentjur elementary school, which was on his initiative expanded into three-class and later to four-class. Together with teacher Frančišek Vučnik he issued a weekly newspaper that was circulated to households and informed residents about general and local news.
- He wanted to improve the economy of Sv. Jurij and devoted much attention to viticulture, agriculture, bee-keeping, as well as to water supply in Šentjur.
- In 1883 Emperor Franz Joseph visited Šentjur to thank Gustav Ipavec for the warm welcome and award him with a "golden crown with a cross". When the Emperor arrived at the train station the Mayor greeted him in Slovene, which was unprecedented at the time. He was re-awarded with the cross again in 1896, and later even appointed to imperial councilor. Among his compatriots he enjoyed a special reputation.

CASTLE RAČE



IDENTIFICATION & DESCRIPTION

- **Name:** CASTLE RAČE
 - **Unit of recording:** Building
 - **Reference number:** SLO0022
 - **Category:** Civil
 - **Type:** Castle
 - **Website URL:** www.racefram.si
 - **Country:** Slovenia
 - **Region:** Podravje region
 - **Administrative Unit:** Municipality Rače - Fram
 - **Locality:** Town Rače
 - **Address (street, number):** Grajski trg 14
Tel: +386 2 609 60 10
 - **Postal Code:** 2327 Rače
 - **Locality Code:** EŠD 8945
 - **Access:**
 - **Car, bus:**
Local road n°711 Fram – Kidričevo goes through Rače
High way n°A1 Maribor – Ljubljana passes by, exit Rače is 2 km outside of the settlement.
 - **Train:** Train station Rače: 1 km
 - **Airplane:**
Airport Maribor: 3 km
Airport Ljubljana: 120 km
Airport Graz. 65 km
- * *Notes on location: Castle lies in the middle of village Rače. Its location is about 15 km away from city Maribor.*
- **Cartographic Reference:** N: 46,2716,
E: 15,4052

- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude: for Rače:** 260 m (Adriatic Sea reference)
- **Topography:** Flat area on the north part of Drava plane

* *Notes on Geographical Location: Castle Rače (Kranichsfeld) lies in the middle of the village Rače, south of city Maribor.*

- **Owner/administrator:** Owner of the castle is Municipality Rače – Fram. Municipality also administrates with the part of the castle together with company Pozejdon Turizem Matjaž Tomanič s.p.
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - Castle, Municipality office, residential part.

● **Previous functions/ period:**

Function	Start Date	End Date
Castle	1528	now

* *Notes on Ownership: Ownership of the castle changed many times during the centuries. Castle has the residential function for most periods. After the war in the castle was coffee roasting plant. At this production castle premises were much damaged. After that time a part of the castle was converted into housing units.*

 **LANDSCAPE**

Landscape—elements:

- **Buildings:** The castle of Rače is an example of the flat land island or water castle – manor, additionally protected by a high ditch.
- **Farming:** Agrarian fields in close proximity
- **Land Cover:** Fields, meadows, forests, ponds
- **Hydrology:** near the castle lies Landscape park Rački ponds – Požeg, one the part of castle property.
- **Communications:** Highway 2 km away, local road, railway 1 km away (Rače train station)

- **Access:** Company Pozejdon Turizem organize guided tours

- **Vulnerabilities:** fire risk, flood risk

Description: Original castle had four wings, with the years additional buildings were added, so that it has been a big castle complex. Today the castle is beautifully restored and maintained. They say it is one of the most beautiful castles in Slovenia. In the castle there is the municipal administration, the ground floor is a private ethnological collection, and in small extent also private dwellings. It also has beautifully restores castle chapel with baroque altar from the first half of 18th century.

● Dating/ period:

Period	Date from	Date to
Castle Rače was built	1528	1533
Castle	1533	now

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/Organisation/Event	Role/connection	Start Date	End Date
Gregor Regal from Rače	First owner	26th April 1534	
Erazem of Trebnik	Next owner	1628	
Ivan Erazem Tattenbach	Owner of the castle, conspiracy	1669	1671
Boštjana Haydta nob. Haydteggga	Next owner	1671	1723
Baron Jožef Ludvik Werdenberg	Next owner	1728	1814
Gottfried Rainer nob. Lindenbühl	Next owner	1814	1824
Karl nob. Denikej	Next owner	1824	1884
Terezija Straff	Next owner	1884	1898
Manufacturer Vincenc Bachler and family Bachler.	Last owner	1898	1945

* Notes on Ownership: As a first owner of the castle Gregor Regal from Rače is mentioned, document was issued on 26th April 1534.

In year 1671 Count Ivan Erazem Tattenbach together with Croatian ban Peter Zrinjski, his wife Anka Katarina Zrinjski and her brother Franjo Krsto Frankopan planed a conspiracy against the Emperor Leopold I of Habsburg. Conspiracy failed, they were executed. Katarina Zrinjski died closed in the monastery of the Carmelites.





DESCRIPTION

Main Features

The castle of Račë is an example of the flat land island or water castle – manor, additionally protected by a high ditch. The history of the building extends into the first half of 16th century when the manor was completed with four tracts with gothic renaissance portals. Beside the chapel, dedicated to Saint Janez Nepomuk, inside the manor the most attractive place to see is the White Hall, which nowadays serves as the wedding hall and because of the resonance it is also very suitable for all kinds of concerts and different cultural events.

Numerous concerts and theater performances take place in the inner yard of this magnificent castle complex and conjure up an opulent acoustic atmosphere.

Today there are commune administration premises, the local office, a cinema, a private ethnologic collection, a painter's studio, a tourist agency and in the smaller part also apartments placed in the castle.

The image of the castle has changed through the time according to the change of the owners and according to different styles within centuries. The documents, mentioning the first owner of the castle Gregor Regal from Račë, were issued on 26th April 1534. Many other owners followed, and the last was Vincenc Bachler Jr., a member of Bachler family, who sold the estate and the castle at auction. Today castle of Račë belongs to Račë-Fram Commune.

Main Materials and Structural Techniques:

The castle of Račë is an example of the flat land island or water castle – manor, additionally protected by a high ditch.

Diurnal Variations: There are about 10° C variations between day and night temperatures.

Movement: Castle Račë lies on rural area with limited industry, Pollution problems may occur because of farming in the surrounding fields. There are sometime possible danger of floods because of ponds and small river nearby

Feasts, Special Days: White Hall in the castle nowadays serves as the wedding hall and because of the resonance it is also very suitable for all kinds of concerts and different cultural events.

Designations: NATIONAL Ref. EŠD 8945

Condition

Historic Integrity: Restored

Physical Condition: Good

** Notes on Condition: Castle is well preserved and today served to different functions. In castle works municipal administration, local offices, cultural associations, travel agencies, cinema, private ethnological collection, an art room, and some private dwellings.*



ASSESSMENT of significance

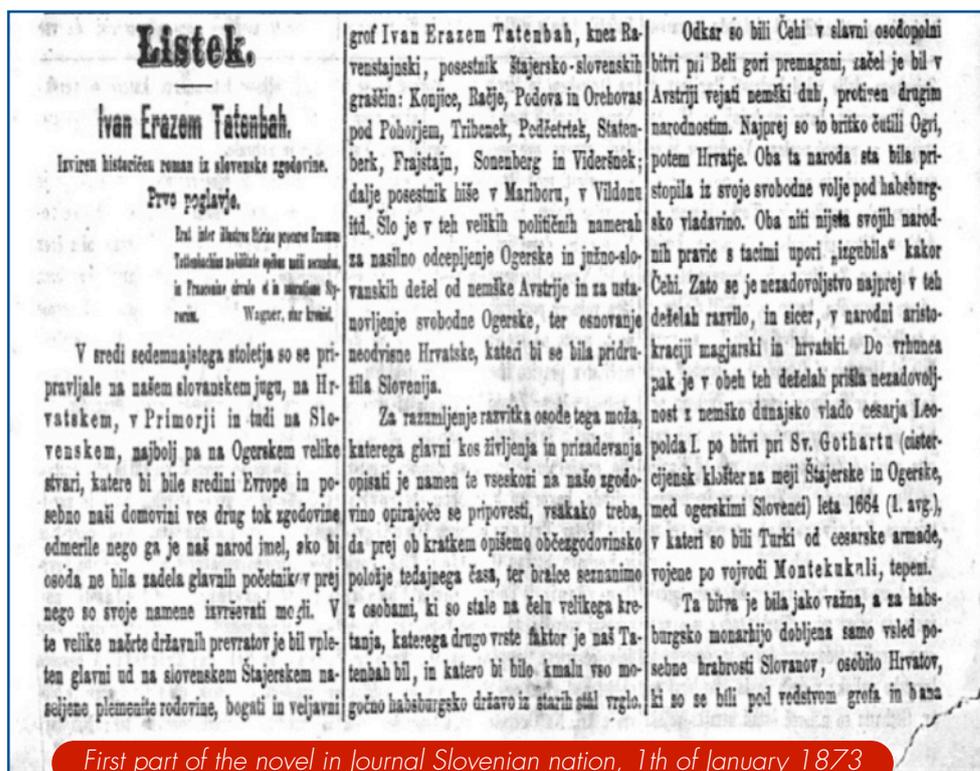
● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value		x			
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value		x			
Potential	x				
Importance: <ul style="list-style-type: none"> • Global • European • National • Regional • Local 	x				

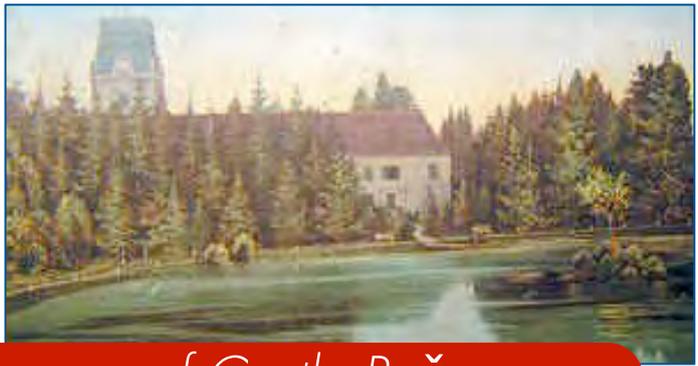
Name: Zlatka Zastavnikovič

Affiliation: E-zavod Ptuj

Date: 30.06.2013



First part of the novel in Journal Slovenian nation, 1th of January 1873



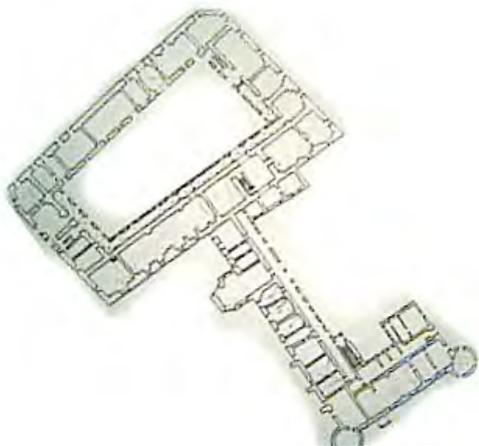
Images of Castle Rače



The postcard of the castle from 1902



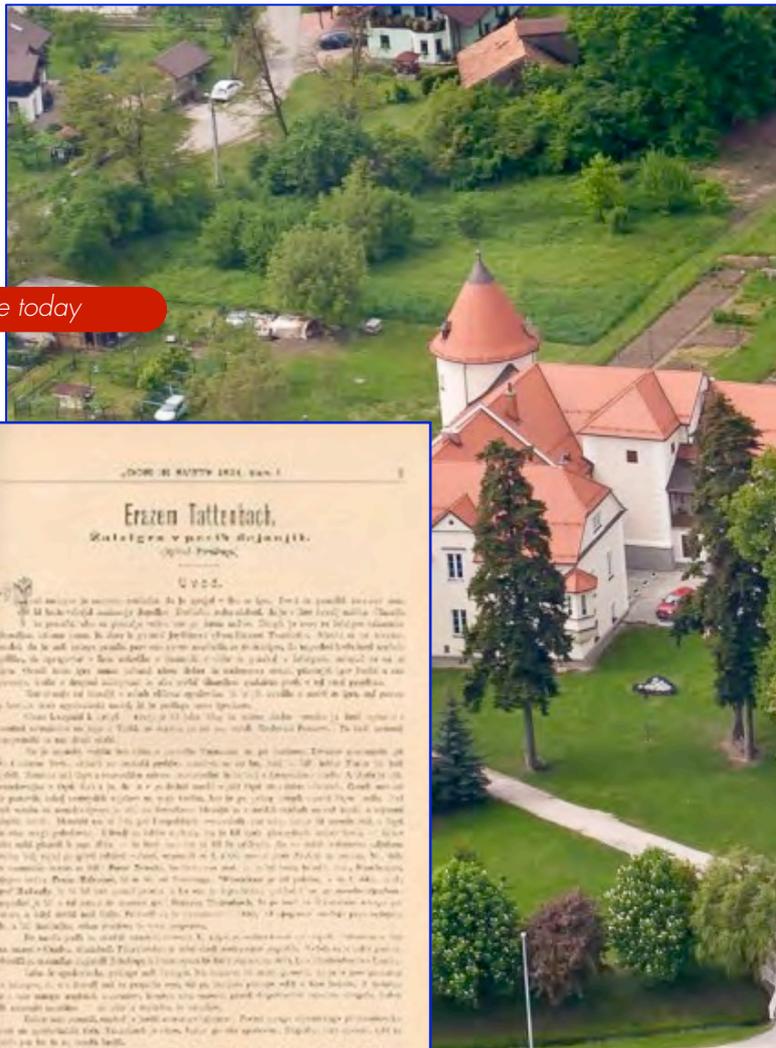
Castle Rače from air



Ground plan of the Castle Rače



Castle Rače today



Josip Jurčič, writer of the Novel Ivan Erazmus Tattenbah



First Slovene Historic Novel



Ivan Erazmus Tattenbah



Emperor Leopold I of Habsburg

STATEMENT OF SIGNIFICANCE

Castle Rače is significant because:

- His owner between year 1668 and 1671 Count Ivan Erazem Tattenbach was one of the conspirators in important historic conspiracy of Croatian, Hungarian and Slovene nobles from 17th century against Leopold 1th of Habsburg, which failed. All the participants in the conspiracy were beheaded.
- Castle was the location where Ivan Erasmus Tattenbach and two other noble conspirators ban Petar Zrinski and Franjo Krsto Frankopan from Croatia signed document of the conspiracy against the Emperor in year 1668. The conspirators resented Emperor because he was not strong enough in negotiations with Ottoman Empire. Tattenbach also resented Emperor that he limited Slovenians in use of Slovenian language.
- Count Tattenbach used the castle in Rače as holiday residence for fun and hunting. As a landowner he owned many manors and castles in Styria. In Rače he often met with his mistress Katarina Zrinski – wife of Croatian ban Zrinjski, which involved him in the conspiracy.
- Castle and conspiracy story inspired famous Slovene writer Josip Jurčič to write the first Slovenian historical novel Ivan Erazem Tattenbach. Jurčič was very impressed with the story of Count Ivan Erasmus Tattenbach. He spent a lot of time among the locals in Rače and learning details, about the story, which he incorporated in his novel.
- The journal "Slovenian nation" published the first part of the novel on 1st of January 1873.

CHURCH OF ST. JOHN THE BAPTIST



IDENTIFICATION & DESCRIPTION

- **Name:** CHURCH OF ST. JOHN THE BAPTIST
- **Unit of recording:** Building
- **Reference number:** SLO0030
- **Category:** Religious
- **Type:** Church
- **Website URL:** www.sentjanz-starse.si
- **Country:** Slovenia
- **Region:** Podravje region
- **Administrative Unit:** Municipality Starše
- **Locality:** Village Starše
- **Address (street, number):** Starše 7
 - Tel: +386 2 688 30 61
 - +386 41 770 106
 - **Postal Code:** 2205 Starše
 - **Locality Code:** EŠD 3022
- **Access:**
 - **Car, bus:**
 - Regional road no. R2-454 Maribor–Ptuj goes through Starše
 - High way no. A4 Maribor – Ptuj passes by, exit Starše is 3 km outside of the settlement.
 - **Train:**
 - Train in Maribor: 15 km
 - Train in Ptuj: 13 km
 - **Airplane:**
 - Airport Maribor: 10 km
 - Airport Ljubljana: 150 km
 - Airport Graz: 70 km

* *Notes on location: Starše is the settlement with a nucleated center, which lies on the main road between Maribor and Ptuj. It is 15 km away from Maribor and 13 km from Ptuj.*

- **Cartographic Reference:**
N: 46,2719 E: 15,4519
- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude: for Starše:** 243 m (Adriatic Sea reference)
- **Topography:** Flat area on the middle part of Drava plane

* *Notes on Geographical Location: Church of St. John the Baptist lies in the middle of the village Starše*

- **Owner/administrator:** Owner and administrator of the church is parish Šentjanž na Dravskem polju, Starše 7, 2205 Starše.
 - **Owner/administrator type:** PRIVATE
- **Present function/ since when:**
 - Present function of the building is church, since somewhere around 1277

● **Previous functions/ period:**

Function	Start Date	End Date
Church	Around 1277	now



LANDSCAPE

Landscape-elements:

- **Buildings:** Starše is the settlement with a nucleated center, which lies on the main road between Maribor and Ptuj. The roots of the name date back to the time when it was the only town on the road between the two cities. At that time the village simply described as a brief "Vas". But when there began to emerge other villages in the vicinity, they called it "Stara vas" (Old village) from which arose the name of Starše who has remained until today. People who live here are mostly travel to

work in Maribor and Ptuj; there are not many pure farmers left.

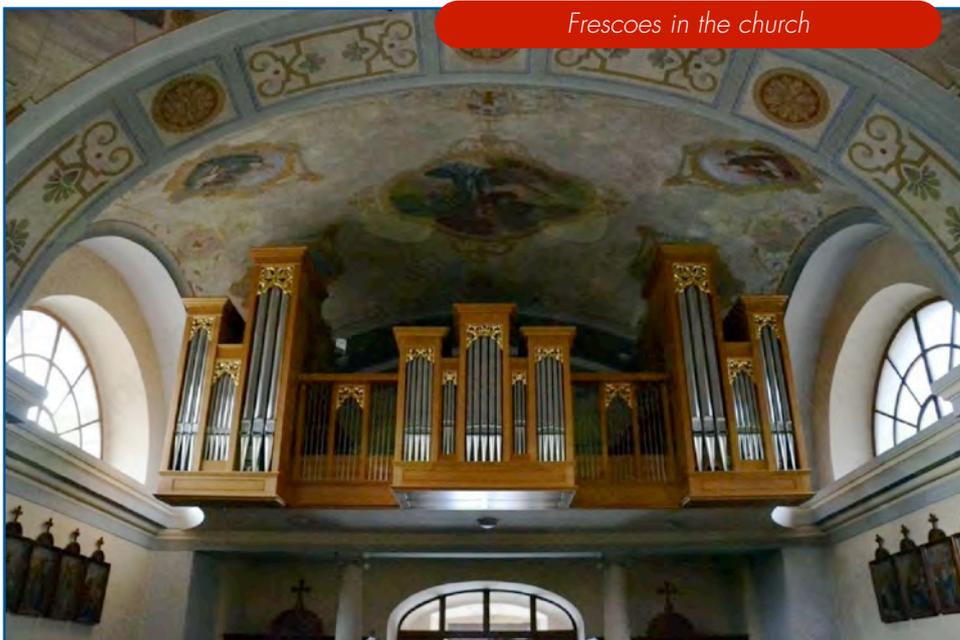
- **Farming:** Agrarian fields in close proximity
- **Land Cover:** Fields, meadows, forests
- **Hydrology:** River Drava
- **Communications:** Regional road, railway at 15 km away
- **Access:** Church parish organizes ceremonies in the church every day. Visitors can visit church at any time during the day.
- **Vulnerabilities:** fire risk, flood risk

◎ Dating/ period:

Period	Date from	Date to
Old church was built	somewhere around 1277	till now
New church	1833	till now
Replaced with new one 46 m high 1861	1861	till now

◎ Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/Organisation/Event	Role/connection	Start Date	End Date





DESCRIPTION

Main Features

After the colonization of the Slavs most of places in the Drava plane drifted in the dark Middle Ages for several centuries. In first half of the 12th century only Dogošë, Duplek, Loka and Župančja vas are mentioned. Between the year 1220 and 1230 places from the commune of Starše appear in "Babenburg land" register, where Slovenia's Zlatoličje name is immediately translated into Goldarn. The name of Zlatoličje originated from the washing of the river Drava gold. It is interesting to know that scribe then called Starše Spodnje Zlatoličje (Lower Zlatoličje). At the end of the 13th and in the 14th century the name Rošnja was mentioned for the first time. Starše (as Starše) first appeared in the middle of the 15th century; however its source goes back much further. The church of St. Ursula in Prepolje in the year 1545 is mentioned as a succor's church of the parish of St. Martin on Pohorje.

The villages in present commune of Starše in the greater part of the now known medieval period belonged to the Vurberk estate. The name of the Vurberk castle was first mentioned before the middle of the 13th century. The advantageous elevated position on the left bank of the river Drava attracted people.

The turbulent 19th century began with the introduction of regular School lessons in Starše in 1808, when the first school-house was built next to the church of St. Janž and Starše got its first regular teacher Jožef

Rozman for the villages Starše, Rošnje, Loka, Prepolje, Marjeta and Zlatoličje. During the time of economic prosperity a fire brigade was funded in the year 1887, which in 1888 got its first fire hose.

After the end of absolutism and gradual renewal of political life in the Habsburg's monarchy at the beginning of the 1860's national political movement among the Slovenes was revived once again. Thus in 1892 the Reading and Economic Association St. Janž na Dravskem polju was founded. The association in many ways brought great variety to life in this part of the Drava Plain. It organized husbandry lectures, cultural events and theatre performances.

Church of St. Janez Kersnik



Main Materials and Structural Techniques:

The first church was built somewhere around 1277. The church that you can still see today was built in 1833. One year later the bell tower was built, but in 1861 was replaced with new one which is 46 m high.

Diurnal Variations: There are about 10°C variations between day and night temperature.

Movement: Village is not industrialized and there is no pollution of air or water.

Designations: NATIONAL Ref. EŠD 3022

Condition

Historic Integrity: Restored

Physical Condition: Good

* *Church is in good condition. Visitors are attracted by the painted decorations. Three large arch fields are dedicated to Mary, John the Baptist and Jesus. In the church is the image of the Cross. In front of the church stands stone statue of St. John Nepomuk, patron against water accidents.*



A mansion in St. Janez, engraving of Matej Visher around 1681



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness			x		
Aesthetic Value			x		
Integrity		x			
Historical Value			x		
Symbolic, Spiritual and Social Value		x			
Scientific Value			x		
Potential		x			
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local		x			

Name: Zlatka Zastavnikovič

Affiliation: E-zavod Ptuj

Date: 30.06.2013



STATE OF SIGNIFICANCE

Church of St. John the Baptist is significant because:

- During the 2nd World War the occupying Germans planned to take three bells from the church tower since they needed bronze to make cannons. They drove two big one to Ptuj. They also wanted to take the third small one, which weight 70 kg. But brave villagers decided to hide the bell. They stole the bell in the middle of the night. A few days they sheltered it in the village. They were afraid of Germans to find it, as well as locals, which could release them. They buried it in the nearby forest. Only a few men knew where the bell was buried. They kept the secret throughout the war. After the war ended in 1945 they dug up the bell and returned it to the tower. The bell still rings in the tower. After the war parish in Starše ordered to make two new bells as replacement of two old one taken away during the war.
- Another significant event happened in the village during the 2nd World War. In the village was German patrol station that controlled the area. In the night of 16th October 1944 a group of partisans attacked the station. They disarmed the Germans, confiscated large amount of weapons and equipment and destroyed the station. During the attack the station commander Johan Krasser was killed, so Germans have announced revenge. On 14th December 1944 they killed 10 hostages from village. They forced villagers to witness the killing and to bury their bodies.

EDER FARM



IDENTIFICATION & DESCRIPTION

- **Name:** EDER FARM
- **Unit of recording:** Building
- **Reference number:** SLO0040
- **Category:** Agricultural ans Subsistence
- **Type:** Residential house and Farm
- **Website URL:**
- **Country:** Slovenia
- **Region:** Podravje region
- **Administrative Unit:** Municipality Pesnica
- **Locality:** Village Gačnik
- **Address (street, number):** Gačnik 83

Tel: +386 2 653 08 81

+385 2 41 722 012 stibl.eder@siol.net

- **Postal Code:** 2211 Pesnica pri Mariboru
- **Locality Code:**
- **Access:**
 - **Car, bus:**

Regional road n° R2-437 Maribor–Šentilj goes through Pesnica
High way n° A1 Maribor – Šentilj passes by, exit Pesnica is 4 km outside of the settlement.
 - **Train:**

Train in Pesnica: 1 km
 - **Airplane:**

Airport Maribor: 15 km
Airport Graz. 50 km

* *Notes on location: Village Gačnik location is about 15 km east of city Maribor and 5 km away from village Pesnica.*

- **Cartographic Reference:**
N: 46,3749, E: 15,4050

- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude: for Pesnica:** 302 m (Adriatic Sea reference)
- **Topography:** area on the north part of Drava plain, near Austrian border

* *Notes on Geographical Location: Gačnik extends from Pesnica Valley in the south to the border triangle Jarenina-Pesnica-Šentilj to the north. The east winds Jareninski Dol with nice village Jarenina and parish church. To the west is the village Pesnica.*

- **Owner/administrator:** Owner of the farm is Mr. Zdravko Eder
 - **Owner/administrator type:** PRIVATE
- **Present function/ since when:**
 - Farm Eder is today farm with ethnological collection of various agricultural tools, old farm machines, vehicles, equipment, old furniture, old family china, old pictures, books, etc. They started with these activities about 20 years ago.

● **Previous functions/ period:**

Function	Start Date	End Date
Farm	Mid-17th century	now

* *Notes on Ownership: The family house is supposed to be dated since the mid- 17th Century, it was renovated in 1811 (this date is visible over the main entrance door). This farm used to be a lot bigger than these days, but in every generation sons got a piece of farmland from their father, so nowadays there are 17 houses of relatives on the former farm estate.*

 **LANDSCAPE**

Landscape—elements:

- **Buildings:** Eder’s homestead is one of the oldest in the area. In the Middle Ages it was communal house, with the prison cell in the basement, which has been preserved until today. From the oldest records and storytelling on the hill above Pesnica last witch in Styria was burned. She was the daughter of the mayor, at home in this house.
- **Heritage:** Architectural heritage, historical, rural house
- **Farming:** Agrarian fields, orchards, vineyards in close proximity
- **Land Cover:** Fields, meadows, forests

- **Hydrology:** Gačnik stream
- **Communications:** Highway 9 km away, local road, railway 1 km away (Pesnica train station)
- **Access:** Visitors, guided visits for individual tourists or groups are possible by prior arrangement with owners, access for disable people.
- **Vulnerabilities:** fire risk
- **Description:** The farm and area around is suitable for visit all over the year, especially on spring and autumn period there are possibilities for hiking, enjoy beautiful nature.

● Dating/ period:

Period	Date from	Date to
Farm	Mid-17th century	now
Didactic Farm	2012	

* Notes on Dating: Homestead is Didactic Farm, they can invite different schoolchildren or adults to spend a day on the farm and learn about the old ways of food preparations, how the farmers used to prepare the soil, fields, whole agriculture, how they prepared for winter....).

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/Organisation/Event	Role/connection	Start Date	End Date

* Notes on Ownership:



DESCRIPTION

Main Features

The family house is supposed to be dated since the mid- 17th Century, it was renovated in 1811 (this date is visible over the main entrance door). This farm used to be a lot bigger than these days, but in every generation sons got a piece of farmland from their father, so nowadays there are 17 houses of relatives on the former farm estate.

About 20 years ago, farm owner Zdravko Eder began to renovate the building with the old wine press machine and the stables. He noticed that the farm was very rich with old farm machines, tools and different equipment, so he decided to take an active approach to the preservation of cultural heritage and its revitalization through ethnological collection. He also got many item from neighbors and friends (especially if they renovated old farms or buildings and wanted to get rid of old things). So, the family started to accept visitors (especially schoolchildren), who wanted to see this ethnological collection.

In 2012 they got the title The Didactic Farm, so they can invite different schoolchildren or adults to spend a day on our farm and learn about the old ways of food preparations, how the farmers used to prepare the soil, fields, whole agriculture, how they prepared for winter....).

The ethnological collection consists of nearly 1,000 items, related to the life and work in the countryside in this part of Slovenia; on display are various agricultural tools, old farm machines, vehicles, equipment, old furniture, old family china, old pictures, ornaments and around 1,700 books, some of them are over 150 years old.

The Farm offers visitors, especially children and young people, a place for educational workshops, social gatherings, areas to play football, volleyball, to relax in the nature, walk along the promenade with benches to rest on.

Main Materials and Structural Techniques:

Different agricultural tools, old farm vehicles, devices for harvesting, old furniture, old family china and books. Oldest books from rich home libraries are over 150 years old.

Diurnal Variations: There are about 10°C variations between day and night temperatures.

Movement: Village Gačnik lies in rural, hilly and windy area, there are no pollution problems.

Feasts, Special Days: Eder Farm is open whole year. They organize workshops, guide visits, people can spend whole day in the farm.

Designations: REGIONAL/LOCAL

Condition

Historic Integrity: Restored

Physical Condition: Good

** Notes on condition. The renovation of the farm began 20 years ago. They still form the museum collection "Štibl". Exhibition space is more than 250 m2 big.*



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness		x			
Aesthetic Value		x			
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value		x			
Scientific Value			x		
Potential	x				
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local	x				

Name: Zlatka Zastavnikovič

Affiliation: E-zavod Ptuj

Date: 30.06.2013



Flancati (a local type of fried pastry)



Apple picking



Workshop for children on Eder farm



Old farm Tool



Old radio



Raking leaves

STATEMENT OF SIGNIFICANCE

Eder farm is significant because:

- Owners provide cultural heritage activities, which include: literary events, arts, theatrical performances, music events, etc.
- Bring into life old traditions that are at risk
- Education learning by doing, they want to present that farming in old days was also amusing not only hard work,
- Four generations are involved in the process, etc.

STORY

Gačnik extends from the Pesnica Valley in the south to the border triangle Jarenina-Pesnica-Šentilj in the north. On the east side, it neighbours on Jareninski Dol with lovely village Jarenina with a parish church. To the west there's the village of Pesnica. Gačnik was first mentioned in 1246 as an estate of archbishops of Salzburg. Centuries ago, Gačnik had village rights and its own mayor. It belonged to the Pesnica lords, who lived at the court of Pesnica. Later it came under the municipality Jarenina, and today it is a village in the local municipality of Pesnica near Maribor.

Eder's homestead is one of the oldest in the area. In the Middle Ages it was a communal house, with a prison cell in the basement, preserved until today. According to the oldest records and stories the last witch in Styria was burned on the hill above Pesnica. She was the daughter of the mayor, living in this house.

The entrance portal is engraved with the year 1811 and the initials I W - Ivan Weingerl, who restored and upgraded the house at that time. With his brother, who lived in the upper Gačnik, he was the largest landowner of the time. The Chronicle states that

Weingers from Gačnik bought the bell for the church of St. Mary in Jarenina. For the goodness and devotion to the church Maribor's diocese thanked them by installing a marble memorial plaque in the hall of the house. After the Weingerl's the farm was bought by Pavalec family and then family Eder overtook the farm around a hundred years ago.

Construction of the railway in 1845, gave the farm a special value, because the farm is located about a 5 minute walk from the railway. It was known for its production of fruit and livestock farming. The vineyard was for private use only. The near and distant neighbours used the water from Eder's fountains during the dry season, because their wells never dried up.

The Eder's are still building the Ethnological Museum "ŠTIBL". The museum has collected almost a thousand different objects related to life and work in this area. You can see the different agricultural tools, old farm vehicles, devices for harvesting, old furniture, old family china and books. The oldest books from rich home libraries are over 150 years old. They also preserved many of the old family furniture and porcelain. The exhibition space measures over 250 m².

The museum is surrounded by an orchard of old fruit varieties and a grapevine, which is a descendant of the oldest vine in the world from Lent in Maribor. The farm provides space for workshops and social gatherings with 60 seats and toilet facilities as well as a workshop on the restoration of collected items.

They have a fenced turf field for football, volleyball etc. In winter it is possible to ski, sled or enjoy other winter activities. They are also constructing a ground for archery, jogging and 25-meter ski jump.

The estate is surrounded by a pleasant leaf forest with walking paths and benches where you can sit and enjoy the wonderful view over the hills of Slovenske gorice, Urban, Sv. Križ and Pohorje.

INTERESTING FACTS

At the Didactic farm Eder you can see:

- the exhibition of old tools and machinery, and a brief history of the 300 year old farmhouse
- grain milling and production of flour, a short walk past the old varieties of fruit trees, walk through the forest to a small bench at the top of the hill, where there's a magnificent view of the hills Slovenske gorice on one side and on the Dolomites on the other side
- small snacks – "flancati", prepared the way our grandmothers used to prepare them.

Learning topic: from grain to delicious "flancati" (a local type of fried pastry) at the Eder didactic farm

Eder farm frequently host kindergarten children and pupils from elementary school. The children spend quite some time on the farm. First, they are given the tour of the ethnological collection of old tools and machinery. Then they listen to a short presentation on the 300 year old farm. Later on, they are given a presentation on grinding grains with a hand mill, the production of flour and the baking of "flancati". Children and youngsters also participate in the latter activity with the help of the farm owner – made in the fashion of their grandmothers. Then they take a short walk along the older sorts of fruit trees, followed by a stroll through the leafy forest that ends with an explanation on how crops are stored in different seasons. Before leaving guests are treated to some delicious flancati. Then they walk for a kilometre to the bus station and at the same time get to know the surroundings of the Eder didactic farm. The purpose of such a learning trip is to identify the characteristics of small farms; to learn the ways of producing flour with the hand mill like in the old days; to learn and consolidate kitchen hygiene rules; to experience kneading the dough for "flancati" firsthand; to identify pets and farm animals that children also get to see; to learn the importance of healthy diet and exercise for overall health (a stroll to the forest together with the test of their abilities on the giant swing); to taste "flancati" they helped to make themselves; and to place a special emphasis on waste separation from ecological point of view.

LANDSCAPE PARK POŽEG (RAČKI PONDS)



IDENTIFICATION & DESCRIPTION

- **Name:** LANDSCAPE PARK POŽEG (RAČKI PONDS)
 - **Unit of recording:** Open space
 - **Reference number:** SLO0021
 - **Category:** Gardens, Parks and Urban Spaces
 - **Type:** Landscape park
 - **Website URL:** www.racefram.si
 - **Country:** Slovenia
 - **Region:** Podravje region
 - **Administrative Unit:** Municipality Rače - Fram
 - **Locality:** Village Rače
 - **Address (street, number):** Grajski trg 14, 2327 Rače
 - Tel: +386 2 60 96 016
 - **Postal Code:** 2372 Rače
 - **Locality Code:**
 - **Access:**
 - **Car, bus:**
 - Local road n° 711 Fram – Kidričevo goes through Rače
 - High way n° A1 Maribor – Ljubljana passes by, exit Rače is 2 km outside of the settlement.
 - **Train:**
 - Train station Rače: 1 km
 - **Airplane:**
 - Airport Maribor: 3 km
 - Airport Ljubljana: 120 km
 - Airport Graz: 65 km
- * *Notes on location: Landscape park Rački ponds – Požeg is located on the north part of village Rače. It is about 15 km away from city Maribor*
- **Cartographic Reference:**
 - N: 46,2631 E:15,4046

- **Spatial Referencing System:** Geographic Coordinate System
- **Altitude: for Rače:** 253 m (Adriatic Sea reference)
- **Topography:** flat area of the northern part of Drava plane

* *Notes on Geographical Location: Landscape Park Rački ponds - Požeg are located on the periphery of Drava plain and have the area of 484 ha. The landscape park contains mainly lowland mixed forest, meadows with hedges and stagnant water like ponds and water dam holders.*

- **Previous functions/ period:**

In the 16th century cartographic sources 8 ponds were depicted in the vicinity of the castle Race (Kranichsfeld). Majority of that time ponds don't exist today. Most likely there have existed Turners ponds in Rače wood, which are the oldest in the area.

The group of six flow lakes south west of settlement Rače, called Rače ponds, was formed in the Fram stream. Like most lakes in the area also those ponds are likely work of human hands. Owners of the nearby castle used them for fish farming already in the 19th century. The first known depiction found in the Franciscan cadaster, which was created in 1825 and marked the two ponds, larger ponds (beim Gro em Teich) and south of it a small "Thomas' pond" (Thomas Teich).

- **Owner/administrator:**

Owner of the landscape park is Municipality of Rače – Fram.

Administrator of the property is Landscape park - Municipality of Rače – Fram

- **Owner/administrator type:** PUBLIC

- **Present function/ since when:**

- Landscape park Požeg (Rački ponds).



LANDSCAPE

Landscape-elements:

- **Buildings:** Open space
- **Heritage:** Natural heritage
- **Farming:** Agrarian fields, meadows in close proximity
- **Land Cover:** Landscape park Rački ponds - Požeg
- **Hydrology:** Small ponds, accumulation, Fram stream
- **Communications:** Landscape park is located 1 km north from village Rače (municipality center) and 15 km away from Maribor.

- **Access:** UNRESTRICTED: Landscape park is open space. Through the park leads hiking and cycling trail.
- **Vulnerabilities:** Landscape park has with signs marked trails and water areas. Visitors should take care of pollution and damage the fragile natural environment, flora and fauna.
- **Description:** The area is protected as Landscape park since 1992 because of extraordinary natural heritage.

● **Dating/ period:**

The cartographic sources from the 16th century show 8 ponds in the vicinity of the castle Rače. The oldest of them are probably Turners ponds.

Owners of the nearby castle used them for fish farming already in the 19th century. The first known depiction found in the Franciscan cadaster, which was created in 1825 and marked the two ponds, larger ponds (beim Gro em Teich) and south of it a small "Thomas' pond" (Thomas Teich).

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):**

Person/ Organisation/Event	Role/connection	Start Date	End Date
Cartographic sources	In the 16th century cartographic sources 8 ponds were depicted in the vicinity of the castle Rače (Kranichsfeld). Majority of that time ponds don't exist today. Most likely there have existed Turners ponds in Rače wood, which are the oldest in the area.	16th century	
Fish farming	Owners of the nearby castle used them for fish farming already in the 19th century.	19th century	
Franciscan cadaster	The first known depiction found in the Franciscan cadaster, which was created in 1825 and marked the two ponds, larger ponds (beim Gro em Teich) and south of it a small "Thomas' pond" (Thomas Teich).	1825	

* *Notes on Associations: The group of six flow lakes south west of settlement Rače, called Rače ponds, was formed in the Fram stream. Like most lakes in the area also those ponds are likely work of human hands.*



DESCRIPTION

Main Features

Landscape Park Rački ponds - Požeg are situated on the periphery of Drava field and have the area of 484 ha. The landscape park contains mainly lowland mixed forest, meadows with hedges and stagnant water like ponds and water dam holders.

The park is extraordinary important complex of the Slovenian lower part as it assures important habitat to some rare and endangered plant and animal species – not only in regional and Slovenian measures, but also wider. So here we can see over 210 bird species, 50 dragonfly species and 12 amphibian species, if we mention only the most noticeable and the loudest.

In the last year park become more and more interesting for visitors, who can find here intact nature, get to know plants and animals and have the opportunity to relax and enjoy the peace.

Because of its lowland position and simple accessibility the park is suitable for to visitors of all ages. The paths through the park are marked and labeled with plates which point out the important animal and plant species, and at the entrance there are some information boards.

Landscape Park Rački ponds – Požeg are consisting of ponds as follows:

- Mali ribnik (Small pond) – is the smallest pond area of 4,5 ha.

- Ribniki v Grajevniku (Ponds in Grajevnik) – ponds are consisting of 4 small ponds
- Turnovi ribniki (Turn's ponds) – are as follows: Špik, Srednji in Turntajht and are the oldest ponds in this area. They probably incurred during the period as a Castle Rače, in the 16th century
- Veliki ribnik (Big pond) – is the biggest pond in landscape park area of 20 ha
- Zadrževalnik Požeg (The reservoir Požeg) – is the biggest standing water in landscape park. Basic accumulation measured 35 ha, maximum surface of reservoirs is over 70 ha. It was built in the former Škorčevi ponds at the end of the seventies for retention of high water of Fram and Morje stream.

Main Materials and Structural Techniques:

Landscape park has meadows with belts of trees and shrubs. They were once part of the "izgoni" and "črete", residues are still present. The name "čreta" is called wet world, "izgoni" are streams, which are caused by waste material and cleaning of riverbeds slightly raised above the world in which they run. In order that water flooded less the locals split streams into several riverbeds.

Diurnal Variations: There are about 10°C variations between day and night temperatures.

Movement: landscape park lies on rural area with limited industry, Pollution problems may occur because of farming in the surrounding fields. This can be dangerous for plants and wild animals that live there.

Feasts, Special Days: Landscape park is open space through whole year.

Designations: NATIONAL Ref. NATURA 2000

Condition

Historic Integrity:

Physical Condition: Good

* Notes on condition. Landscape park is protected area. The park is extraordinary important complex of the Slovenian lower part as it assures important habitat to some rare and endangered plant and animal species – not only in regional and Slovenian measures, but also wider. So here we can see over 210 bird species, 50 dragonfly species and 12 amphibian species, if we mention only the most noticeable and the loudest.



ASSESSMENT of significance

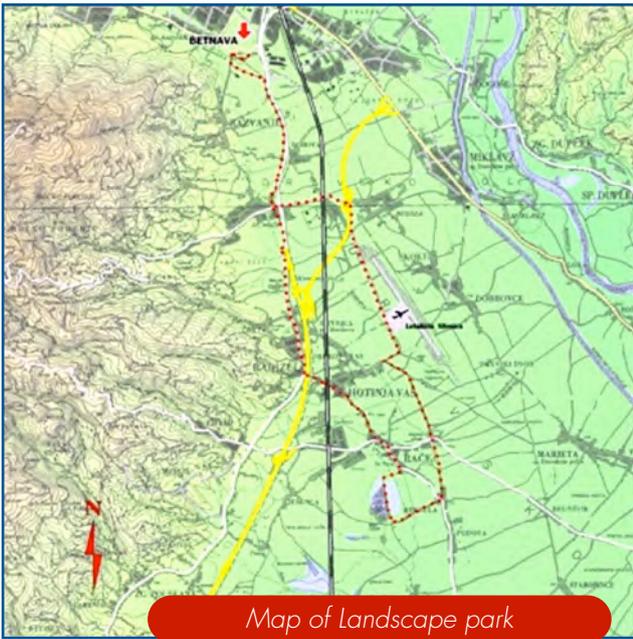
● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value		x			
Integrity	x				
Historical Value		x			
Symbolic, Spiritual and Social Value		x			
Scientific Value	x				
Potential	x				
Importance: <ul style="list-style-type: none"> • Global • European • National • Regional • Local 	x				

Name: Zlatka Zastavnikovič

Affiliation: E-zavod Ptuj

Date: 30.06.2013



Map of Landscape park

Rački ponds



Rački ponds



Rački ponds





Grajevniški pond



Foto

Štiriperesna marzlka (*Marsilea quadrifolia*)



Ribji orel (*Pandion haliaetus*)



Sivka (*Aythya ferina*)



Plavček (*Rana arvalis*)



Rumeni blatnik (*Nuphar luteum*)



Rački ponds



Čopasti ponirek (Podiceps cristatus)



Floodplain forest



Opoldanski škratec (Crocothemis erythraea)

STATEMENT OF SIGNIFICANCE

Landscape Park Rački ponds – Požega is significant because:

- The park is an extraordinarily important complex in the lower part of Slovenia as it provides an important habitat to some rare and endangered plant and animal species – not only in regional and Slovenian measures, but also wider.
- Here we can see over 210 bird species, 50 dragonfly species and 12 amphibian species, if we mention only the most noticeable and the loudest.
- Water areas are important for birds, because they have enough space in reed overgrown waterside for nesting.
- During the autumn and spring migration crowds of water birds stop there.
- Landscape Park Rački ponds – Požega is included in NATURA 2000.

POSTIČ GRAPEVINE

Postič's house about 1910



IDENTIFICATION & DESCRIPTION

- **Name:** POSTIČ GRAPEVINE
 - **Unit of recording:** Complex
 - **Reference number:** SLO0050
 - **Category:** Agricultural ans Subsistence
 - **Type:** Grapevine
 - **Website URL:** www.sv-ana.si
 - **Country:** Slovenia
 - **Region:** Podravje region
 - **Locality:** Municipality Sv. Ana, village Kremberk
 - **Address (street, number):** Kremberk 37, 2233 Sv.Ana
 - Tel: +386 2 729 58 80
 - **Postal Code:** 2233 Sv.Ana
 - **Locality Code:**
 - **Access:**
 - **Car, bus:**

Regional road n° R2-433 Lenart v Slovenskih goricah – Cmurek goes 5 km away of Sv. Ana.
High way n° A5 Maribor – Lendava passes by, exit Lenart is 18 km outside of the settlement.
 - **Train:**

Train in Maribor: 40 km
 - **Airplane:**

Airport Maribor: 45 km
Airport Graz: 37 km
- * *Notes on location: Village Sv. Ana lies about 40 km north-east of city Maribor*
- **Cartographic Reference:**

N: 46,3853 E: 15,5031
 - **Spatial Referencing System:** Geographic Coordinate System

- **Altitude: for Sv. Ana:** 349 m (Adriatic Sea reference)
- **Topography:** area on the north part of Drava plain, near Austrian border

* *Notes on Geographical Location: Municipality Sv. Ana in Slovenske gorice is a small rural municipality in north central Slovenian hills. The major part of the county with its center lies at the east along the main road Lenart – Trate - Austria. The surface of municipality is 37.2 km² and includes twelve villages.*

- **Owner/administrator:** Owner of the house, where Mr. Franc Postič lived, is

● **Previous functions/ period:**

Function	Start Date	End Date
Mr. Franc Postič moved to Sv.Ana	1817	1861

* *Notes on Ownership:*

Municipality Sv.Ana. The administrator of the permanent exhibition of Mr. Postič and organizer of the event "Postič days" every November is Turistično društvo Sv.Ana (Touristic society Sv.Ana), Društvo vinogradnikov Sv.Ana (Vine producer's society Sv.Ana) and Zgodovinsko društvo Slovenske gorice (Historic society of Slovenske gorice).

- **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - Mr.Postič house is now school, since year 1861.

LANDSCAPE

Landscape-elements:

- **Buildings:** Municipality Sv. Ana in Slovenske gorice is a small rural municipality in north central Slovenian hills. The major part of the county with its center lies at the east along the main road Lenart – Trate - Austria. The surface of municipality is 37.2 km² and includes twelve villages. Center of the municipality is the village of Sv. Ana, which surrounds the village Drazen Vrh, Froleh, Kremberk, Krivi vrh, Ledinek, Lokavec, Rožengrunt, Zg. Bačkova, Zg. Lever, Zg. Ščavnica and Žiče. Southeast areas are planted with vineyards. In the plains are mainly meadows and fields.

Municipality Sv. Ana harmoniously combines geographic location, unspoiled nature and friendly people. A traveler that passes by finds spiritual peace in the beautiful nature, in the trail can strengthen the body and with homemade food and good wine finds a happy mood.

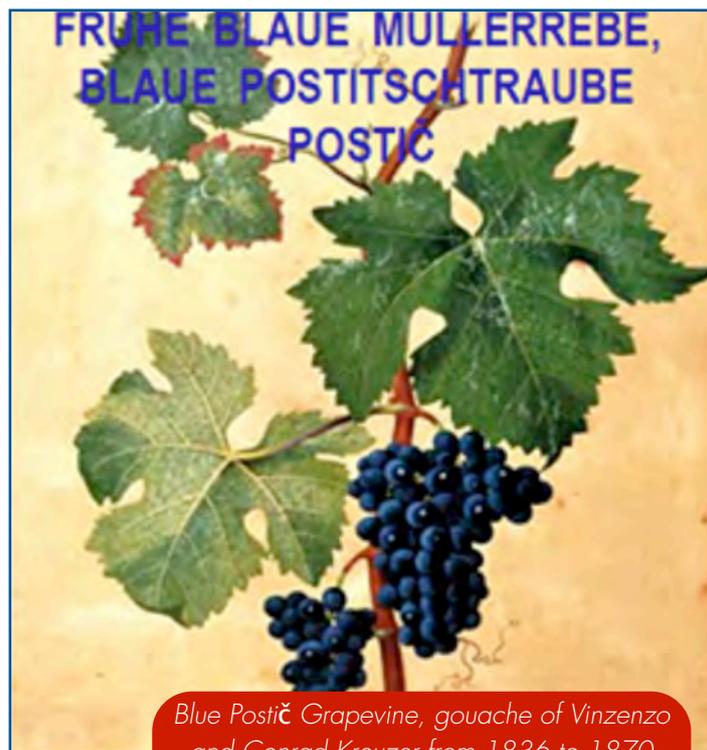
- **Heritage:** Architectural heritage, historical, residential house
- **Farming:** Agrarian fields, orchards, vineyards in close proximity
- **Land Cover:** Fields, meadows, forests
- **Hydrology:** Small river Ščavnica
- **Communications:** Highway 18 km away, local road, railway 40 km away (Maribor train station)

- **Access:** In the house where Franc Postič lived there is a memorial room. Every year "Postič days" are organized.
- **Vulnerabilities:** fire risk
- **Description:** Good climatic conditions for viticulture and small farming activities

underlying diverse tourist offer. Well established road infrastructure, maintenance of historical, cultural and architectural heritage, unspoiled nature enables tourism and culinary tourism in all the villages of the municipality. In last few years they edit a few hiking, learning and bike trails.

© **Dating/ period:**

- Franc Postič was born 16th January 1794 in Zagreb,
- In year 1808 he finished secondary school in Zagreb.
- In year 1816 he finished study of medicine in Graz University.
- In year 1817 he moved to Sv.Anna together with his wife Ana von Rosenbichel.
- Between years 1835 in 1839 Franz Ksaver Trummer collected Styrian vineyards and vine grapes. Latter he published Trummer's classification that included Postič vine grape.
- In year 1844 Matija Verovec published a book "Vinoreja sa Slovenze" (Wine production for Slovenians).
- In year 1855 come to visit him French Duchess Marie Caroline de Berry and her husband Count Ettore Licchesi-Palli.
- Franc Postič died on 26th October 1861 in Sv.Anna where he is buried.



- Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Franc Postiĉ was born in Zagreb	Date of birth	16th January 1794	
	He finished secondary school in Zagreb	1808	
	He finished study of medicine in Graz University.	1816	
	he moved to Sv.Ana together with his wife Ana von Rosenbichel	1817	
	Franz Ksaver Trummer collected Syrian vineyards and vine grapes. Latter he published Trummer's classification that included Postiĉ vine grape.		
	1835	1839	
	Matija Verovec published a book "Vinoreja sa Slovenze" (Wine production for Slovenians)		
	1844		
Franc Postiĉ died in Sv. Ana	French Duchess Marie Caroline de Berry and her husband Count Ettore Licchesi-Palli visited Mr. Postiĉ in Sv.Ana		
	1855		
	Date of death		26th October 1861



DESCRIPTION

Main Features

Postic or Blaue Postitschtraube (or French international Pinot Meunier) is a red wine grape variety. Vines were created as a genetic mutation of Pinot Noir.

Vines Pinot Meunier or Postic is known in Europe since the 16th century. In Champagne is planted on 11,000 hectares and occupies more than 30% of local production potential. In Germany, the most frequent in Württemberg, in year 2007 was planted in 2397 acres.

Pinot Meunier is actually strong hairy mutation of Pinot Noir, which was formed in epidermal cells. Vines have, because of these mutations, tops shoots rough and represents himero of two layers of tissue with different genetic signature. Bunches of grapes is usually a medium sized, cylindrical and compact, its berries are small to medium-sized, round to slightly oval and dark blue. The taste of grapes is sweet, juicy and fruity. Subsequent budding maturity and good vine wood provides good resistance to cold, late flowering reduces the leak, which is the guarantor of good harvest. Grapes ripen before Rhine Riesling (hence the German name Schwarzriesling) and also in less good years achieved higher sugar content. For all these reasons it is most common in regions with a continental climate.

The French name of the vine is "Pinot Meunier", which could be translated as "Milling Noir". The name is derived from the

characteristics of the leaves, which are due to the long hair on the bottom looks like a "floured". The same meaning is also the German name "Müllerrebe", although the German vine often called "Schwarzriesling", which is etymologically related with Slovenian names "Early Miller Blue" and "White Miller", although they are not generally applied.

Name Postič or Blaue Postitschtraube derived from the name of the enologist Franc Postič, who brought variety from France in Styria and planted it at St. Ana in Slovenske gorice and then disseminated it among Styria wine producers.

The first written mention of the name Postic can be found at the beginner of Styria ampelographic Franz Trummer who was collecting Styria vineyards and wine between 1835 and 1839, leaving a clear overview of the local wine. Trummer mentions Frühe Blauer Müllerrebe and synonym Blaue Postitschtraube, adding that it was brought from France. He mentions the best crops in Sv. Ana on Kremberg and in former peer experimental collection of vines in Radgona. Slovenian version of the name was first recorded by Matija Vertovec, who in 1845 published a book "Vinoreja sa Slovenze" (Wine production for Slovenians).

The vine was before the outbreak of vine louse (phylloxera) certainly more common and valued as it is today and it almost extinct in Slovenia. Otherwise Hermann Goethe would

not place it in his atlas of varieties that should be solved. Through Trummer and Goethe, the name Postic is maintained also with well-known collection of gouache of Vincenzo and Conrad Kreuzer, which was published in the Slovenian reprint in 2001.

In the old ampelography vines collection are 23 varieties of vines depicts, which local names have been recorded in the village Sv. Ana in Slovenske gorice (painted Conrad and Vincenz Kreuzer from 1836 to 1870).

The newspaper (Ampelographische Berichte, Bulletins Ampelographiques) is one of the first global agronomic scientific journals, having an important cultural significance for the development of viticulture and technical terminology. The International Commission for ampelography was issuing its Reports from October 1873 until September 1881 in Maribor.

Main Materials and Structural Techniques:

Postic or Blaue Postitschtraube (or French international Pinot Meunier) is a red wine grape variety. Vines were created as a genetic mutation of Pinot Noir.

Diurnal Variations: There are about 10°C variations between day and night temperatures.

Movement: Village Sv.Anna is on hilly and windy area, so there are no pollution problems.

Feasts, Special Days: Permanent exhibition of Mr. Postič and organizer of the event "Postič

days" every November is Touristic society Sv.Anna, Vine producer's society Sv.Anna and Historic society of Slovenske gorice.

Designations: REGIONAL/LOCAL

Condition

Historic Integrity: Unspoiled

Physical Condition: Good

* Notes on condition. The wine of Postic or Blaue Postitschtraube is ruby-red or brick-red color and a bit lighter than pinot noir with slightly higher acidity which keeps a good level of sugar and alcohol. Because of all these features Postic grapevine is most commonly used for making sparkling wines, giving them volume and character.



The Newspaper Ampelographische Berichte



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness		x			
Aesthetic Value		x			
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value		x			
Scientific Value		x			
Potential	x				
Importance: <ul style="list-style-type: none"> • Global • European • National • Regional • Local 	x				

Name: Zlatka Zastavnikovič

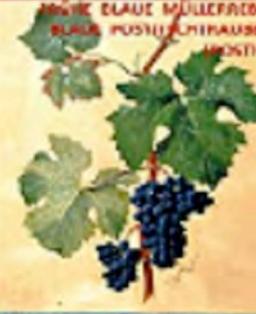
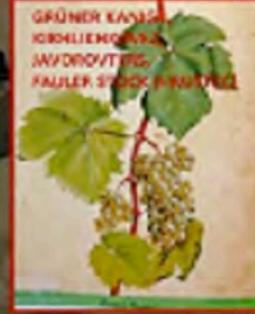
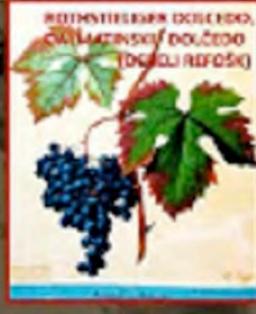
Affiliation: E-zavod Ptuj

Date: 30.06.2013



The Newspaper Bulletins Ampelographiques

Raking leaves



STATEMENT OF SIGNIFICANCE

Mr. Franc Postič and Postič Grapevine are significant because:

- Franc Postič is probably one of the first people in the world whose last name serves as the name of a vine since 1841. Because of his recommendation of the vine, the vine was named »Blaue Postitschtraube« (synonym) among the Styrian winegrowers.
- Knowledge and leading-by-example made Mr. Postič an important influence on spreading modern viticulture and fruit farming in Sv. Ana and the surroundings.
- He nurtured more than 300 grape varieties. With his knowledge and examples he strongly influenced dissemination of viticulture and fruit growing in the area.
- He was a famous member of the Imperial Royal Agricultural Society of Styria (Cesarskokraljevske Štajerske kmetijske družbe). In Maribor he maintained a valuable collection of old images of vines, among them 26 with variety names are from Sv. Ana. There is also a picture of "žametovka" (Blauer Kölner), which is the oldest vine in the world.
- Postič had excellent relationships with the French, he was even paid a visit by the Duchess Marie Caroline de Berry and her husband Count Ettore Licchesi-Palli. They visited Postič on 2nd October 1855.
- Franc Postič made an incredible contribution to the development of health, education, horticulture and viticulture in his 45 years of work.

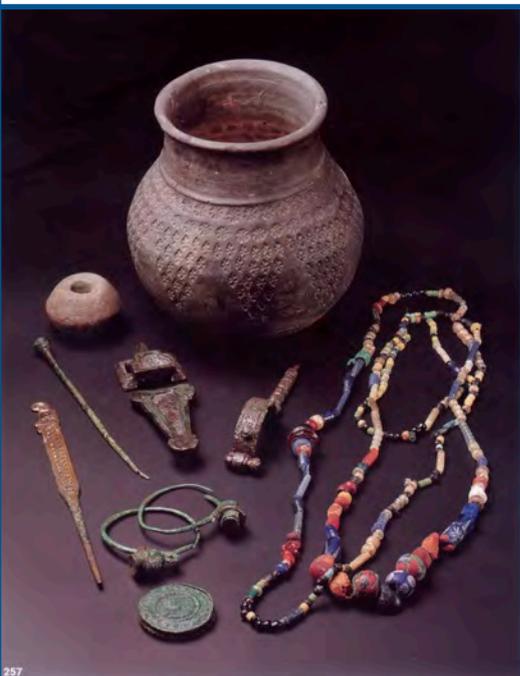
INTERESTING FACTS

Interpretation of stories about Franc Postič, Franc Trummer, Franc Hlubek, Herman Goethe, brothers Kreutzer, wine and beautiful nature are the main tool for care and protection of the natural and cultural heritage in Sv. Ana. Old vine grower house on Kremberg at Sv. Ana is a local monument with a museum collection. Municipality Sv. Ana is planning and preparing a Vineyard trail Sv. Ana with the first public ampelographic garden of old vines in Slovenia (very important for biodiversity) and an exhibition on Franc Postič.

The municipality also hosts "Postic days" which are annual meeting of scientists, experts and fans, who talk about the history of wine and food in the Slovenske gorice area.

The ampelographic garden with 27 varieties of vines at Sv. Ana contains the following varieties: Blaue Urbanitraube, Feigenblättrige Imperialrebe, Blaue Ochsenaug, Blauer Kölner, Groser Grüner Hainer, Weisser Heunisch, Rother Heunisch, Dreifarbiger Heunisch, Weisser Elben, Schwarzer Elben, Weisse Fischtraube, Blaue Zimmettraube, Rothstieliger Dolcedo, Weisser Wipbacher, Ahornblättrige Wipacher, Grüner Kanigl, Blaue Tantovina, Blauer Ritscheiner, Weisser Mosler, Weisser Augster, Rother Veltliner, Weisser Mehlweiss, Blaue Frühe Müllerrebe (Postic), Weisser Traminer, Blaue Blank (Blank), Weisser Kracher, Blauer Früher Portugieser – a name that was used by F. Trummer.

RIFNIK STORY OF GIRL FIRI



257



IDENTIFICATION & DESCRIPTION

- **Name:** RIFNIK – STORY OF GIRL FIRI
- **Unit of recording:** Archeological Site
- **Reference number:** SLO0011
- **Category:** Civil
- **Type:** Archeological findings
- **Website URL:** www.turizem-sentjur.com
- **Country:** Slovenia
- **Region:** Savinjska region
- **Administrative Unit:** Municipality Šentjur pri Celju
- **Locality:** Hill Rifnik
- **Address (street, number):** Hill Rifnik near Šentjur
 - **Postal Code:** 3230 Šentjur pri Celju
 - **Locality Code:** EŠD 622
- **Access:**
 - **Car, bus:**
Local road n° 107 Celje – Rogaška Slatina goes through Šentjur
High way n° A1 Maribor – Ljubljana passes by, exit Dramlje is 10 km outside of the town.
 - **Train:**
Train station Šentjur: 7 km
 - **Airplane:**
Airport Maribor: 40 km
Airport Ljubljana: 90 km
- * *Notes on location: Hill Rifnik is located under the river Voglajna near town Šentjur. It is naturally protected hill that lies in the area east of Celje.*
- **Cartographic Reference:**
N: 46,1971 E: 15,4030
- **Spatial Referencing System:** Geographic Coordinate System

- **Altitude: for Rifnik:** 568 m (Adriatic Sea reference)
- **Topography:** hilly area on the east side of Celje plain

* *Notes on Geographical Location: The archaeological site Rifnik is located south of Šentjur on top of the hill with the same name.*

- **Owner/administrator:** The owner of the archaeological site is Municipality of Šentjur. Administrator of the site is Touristic Information Center Šentjur
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - Archeological site

● **Previous functions/ period:**

Function	Start Date	End Date
Neolithic period (stone age)	4000 years BC	
Iron age	9th century BC	
Bronze age		4th century BC
Celtic age	1th century CB	
Roman age	2nd century	4th century
Late antique age	5th century	7th century

* *Notes on Ownership: Administrator of the site is Touristic Information Center Šentjur.*

LANDSCAPE

Landscape-elements:

- **Buildings:** Two early Christian churches, seven houses and walls of the guardhouse. In the reconstructed prehistoric house, you can see the presentation of the excavations.
- **Heritage:** Archeological site
- **Farming:** Agrarian fields, forest in close proximity
- **Land Cover:** Fields, meadows, forests
- **Hydrology:** River Voglajna
- **Communications:** Highway 10 km away, local road 3 km away, railway 5 km away (Šentjur train station)

- **Access:** The access is allowed for tourists, guided visits for individual tourists or groups
- **Vulnerabilities:** fire risk
- **Description:** South of Šentjur rises prominent hill Rifnik, extends 568 meter high. Rifnik has a characteristic cone shape, which gives the valley of the river Voglajna particular appealing. From the top there is a beautiful view of the Šentjur and the surrounding hills. At the top of the hill is a nice archaeological site. Hill is forested, on the sunny side we find farmland and well grow vineyards.

● Dating/ period:

Period	Date from	Date to
Neolithic period	4th millennium BC	
Bronze Age in Črnoalice	13th century BC	14th century BC

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/Organisation/Event	Role/ connection	Start Date	End Date
Neolithic period		4th millennium BC	
First people are Rifnik resided for more than 3,000 years before the birth of Fira.			
End of the 4th Millennium BC its occupants lived settlers who were Fira similar, but their equipment and weapons were fairly simple.			
They have made stone axes and hammers, which were used for prey capture and processing the earth.			
And they used a clay bucket by impaled on wooden sticks.			
Of them are known only in so far excavations have told us that they found in the Rifnik.			
To settle on top of the hill, they decided because of his exceptional position, they can quickly see if the enemies are approaching.			
Access to the top of the hill is much hampered, and so they have enough time to prepare for the eventual confrontation with intruders or burglars.			
Bronze Age in Črnoalice (13th - 14th century BC).			
When are the oldest inhabitants of the hill Rifnik left was some time left for wildlife?			
There is evidence that the Middle Bronze Age people lived in the vicinity.			
It was a period of peace and for the people of the strategic position Rifnik there was no advantage, because there was no fear of intruders.			



DESCRIPTION

Main Features

At the end of the 4th millennium BC on Rifnik lived the first settlers who were using simple equipment and weapons. They have made stone axes and hammers and used them to catch prey and processing the earth. They also used a clay bucket by impaled on wooden sticks. It was common that they chose to settle on top of the hill because of its unique situation - from the top of the hill reveals an excellent view in all directions and so they can quickly see if they are approaching enemies. Access to the top of the hill is quite difficult and so they have enough time to prepare for the eventual confrontation with intruders or burglars.

When the oldest inhabitants of the hill Rifnik left it was some time left for wildlife. There is evidence that the in the Middle Bronze Age people lived in the vicinity. At that time there was a period of peace and for the people strategic position of Rifnik was not a priority, because there was no fear of intruders. People have lived along the eastern foothills of Rifnik in settlement Črnolica, which allowed them to farm on the land in peace, hunted game and made the first ceramics. However, the period of peace ended soon.

Various foreign tribes, who invaded our country, have caused unrest among the people and increase the desire for security, so they moved back to the top of Rifnik. They built huts, which stood on the rectangular stone foundations, and on them they built a

wooden structure, interlace it with ferns, covered it with clay and bleached with lime. For protection against the rain they had gable roofs covered with straw, perhaps even with shingles. The floor has been tamped down of clay. Larger huts had two or three small rooms a central room was kitchen with center fireplace. Their dead are buried with honors and decorations, as they deserve. Typical are burials in plans gravesites.

Much has changed when to the land came the Romans. Into the river Voglajna settled a God Akvon, which was worshiped. On the top of Rifnik they built temple dedicated to Akvon. After a peaceful period life again become dangerous and people have again retreated to Rifnik that still offer them protection. Since their invaders were better and better equipped only natural protection was no longer sufficient, so they protected the entire settlement on the southern and western slopes with powerful, meter thick walls, built of broken limestone and bound with mortar. In the 5th century, they built simple single-nave church hall without the apse on top of Rifnik. In the middle of the 6th century, the church was renovated and rebuilt.

Today you can look a nice archaeological site at the top of Rifnik, with rehabilitated base of two early Christian churches, seven houses and walls of the guardhouse. In the reconstructed prehistoric house, you can see the presentation of the excavations.

Main Materials and Structural Techniques:

They built huts, which stood on the rectangular stone foundations, and on them they built a wooden structure, interlace it with ferns, covered it with clay and bleached with lime. For protection against the rain they had gable roofs covered with straw, perhaps even with shingles. The floor has been tamped down of clay.

Diurnal Variations: There are about 10°C variations between day and night temperatures.

Movement: Hill Rifnik lies on rural area with no big industry, so there are no pollution problems.

Feasts, Special Days: Cultural events, workshops for young people, etc.

Designations: NATIONAL

Condition

Historic Integrity: Restored

Physical Condition: Good

* Notes on condition. The archaeological site is well preserved. Occasionally it conducted further excavations. Due to its favorable location is suitable for hiking, as the site has relatively easy access.

ASSESMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness		x			
Aesthetic Value		x			
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value		x			
Scientific Value	x				
Potential	x				
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local	x				

Name: Zlatka Zastavnikovič

Affiliation: E-zavod Ptuj

Date: 30.06.2013

Archaeological collection



Clothing of the Late Bronze age



Fira pendant



Iron comb for combing wool





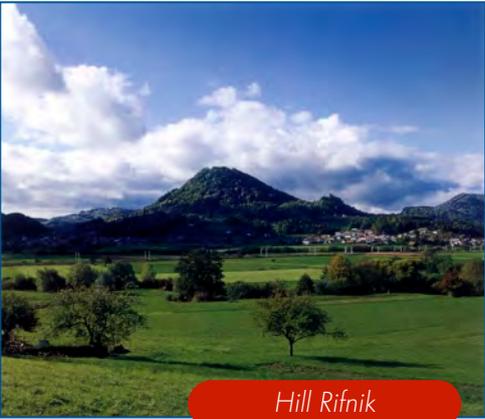
Small amphora (spatheion)



Walls of Rifnik



Fira's house on the top of Rifnik



Hill Rifnik



Layout of houses, water tank and larger church

STATEMENT OF SIGNIFICANCE

Archeological site Rifnik is significant because:

- Hill Rifnik is the only area in Slovenia which has been continuously inhabited for 6 thousand years, from 5th Millennium B.C. (younger Stone Age) to middle Ages.
- Unique evidence of how the residents of the area have adapted to different historical developments and weather conditions that have survived.
- On the archaeological site they discover very rare findings of sanitary foundations of late ancient village, walls of the guardhouse and two early Christian churches. Therefore Rifnik is also European famous archaeological site.
- The archaeological site has a unique story about a girl Firi, who lived in settlements on the hill in the Bronze Age.

STORY

Various foreign tribes who invaded the area caused unrest among the people and increased the desire for security, so they moved back to the top of Rifnik. They built huts, which stood on the rectangular stone foundations, and on them they built a wooden structure, interlace it with ferns, covered it with clay and bleached with lime. For protection against the rain they had gable roofs covered with straw, perhaps even with shingles. The floor was made of clay. Larger huts had two or three small rooms a central room was kitchen with a central fireplace. Their dead were buried with honours and decorations, as they deserved.

In one of these huts the girl Firi was born. She doesn't know the exact date of her birth, her first memory is her mother, standing by the fireplace, and preparing food for the whole family. When Firi grew up, she got to know her tribes' way of life. She admired her father and older brothers, who went to hunt late at night and return with the loot in the early morning hours, or went down to the valley during the day and caught fish the river.

When she grew up slightly, she also helped her mom and sisters take care of the fields. Grain especially was very important for their survival.

She was proud when her mother first let her milk the goats. Like every girl in that time she was most worried, if she will be able to make nice woven cloth for herself. Nothing could measure the pride she felt, when she was first able to weave and tailor her own gown.

Firi grew up on carefree strolls around Rifnik's mighty forests and playing with a friendly forest spirit that resided in the trees. The carefree days, however, quickly became replaced by other things. She became interested in young men. In order to gain her affection, they brought her gifts: bronze needles for clothing fasteners, bronze necklaces, rings, bracelets, made especially for her. In particular, she was fond of a bracelet, that a handsome young man gave her and she had to admit that her heart always started to beat quickly when she saw him. Despite the rich blessings of other suitors, he ruled her heart and she promised him loyalty.

However, their happiness did not last long. Near Rifnik other tribes invaded, and began settling in the vicinity of the hill. They took the habitat of Firi and her family. Inevitably an attack happened. One autumn morning at dawn when the dew still made thick rugs on the grass and trees of Rifnik, it happened. Males from Firi's settlements crept into the valley, near the camp and attacked the intruders. They were outnumbered, but the sudden attack surprised the newcomers, so they were defeated and banished from the vicinity of Rifnik. the victory was bloody. In the battle five men who defended Rifnik fell, Firi's husband was among them. A sharp arrow from behind pierced his heart and robbed Firi of love.

They buried their dead with honours and decorations they deserved, but the loss of protectors affected all of Rifnik. Lives became difficult because they had to take care of food and protection against wild animals and intruders. Firi cared with devotion of her family, worked in the field, prepared food and wove; she also hunted deer when it was necessary. She did not want to choose new suitor, despite rich offers and gifts. One of the suitors was the chief of a tribe from the nearby settlement Črnolice. He wanted to win her with a gift that was from another world. He brought her a tray that was more beautiful and more splendid than anything else she has ever seen. Despite the admiration

and persuasion of her relatives Firi rejected the suitor, then fled into the woods and hid from his anger. After that she avoided other people and lived a very solitary life in the woods, which gave her shelter and all she needed for survival.

Soon she had no more reason to go to the camp, as her parents and friends died while she noticed she didn't age. She began to avoid the members of her tribe, who were still her friends. No one ever told Firi, but soon felt she was actually a fairy, destined to remain at Rifnik and watch over it and its people.

A mystical story about the spirit of the girl Firi still lives through the hill Rifnik archaeological site.

Firi lived on Rifnik many years ago. If you ask her exactly when it was, she replies it was when the world was still young and peaceful. In years, this would mean over 2,800 years. Firi is the only one who still resides at Rifnik from those ancient times. She hides from people and it is very hard to notice her. Only if you are open enough to feel the spirit of those times, you might get lucky and she will show herself and lead you through the 6,000 years of history of Rifnik.

VERONIKA OF DESENICE, CHURCH OF ST. VID



IDENTIFICATION & DESCRIPTION

- **Name:** VERONIKA OF DESENICE, CHURCH OF ST. VID
 - **Unit of recording:** Building
 - **Reference number:** SLO0010
 - **Category:** Civil
 - **Type:** Church
 - **Website URL:** www.turizem-sentjur.com
 - **Country:** Slovenia
 - **Region:** Savinjska region
 - **Administrative Unit:** Municipality Šentjur
 - **Locality:** Village Planina near Sevnica
 - **Address (street, number):** Šentvid near Planina
Tel: +386 3 579 11 54
 - **Postal Code:** 3225 Planina near Sevnica
 - **Locality Code:** EŠD 3474
 - **Access:**
 - **Car, bus:**
Local road n°107 Celje – Rogaška Slatina goes through Šentjur
High way n° A1 Maribor – Ljubljana passes by, exit Dramlje is 28 km outside of the village.
 - **Train:**
Train station Šentjur: 23 km
 - **Airplane:**
Airport Maribor: 40 km
Airport Ljubljana: 90 km
- * *Notes on location: The church is located in a small village on the hilly area near Šentjur. Village is 20 km away from Šentjur and about 32 km away from Celje.*
- **Cartographic Reference:**
N:46,6205, E:15,2431
 - **Spatial Referencing System:** Geographic Coordinate System

- **Altitude: for Planina:** 569 m (Adriatic Sea reference)
- **Topography:** hilly area on the east side of Celje plain

* *Notes on Geographical Location: The village and surrounding is in rural area. The village lies on the hill and have very beautiful view.*

Village Planina was first time mentioned in year 1190 as vineyard village, in year 1345 as village market and in year 1588 as village market with walls.

Turks looted the market in 1494. It burned down several times, the last time in the 1862. In year 1646 there was outbreak of plague.

- **Owner/administrator:** Owner of the church is Diocese of Celje. Administrator of the property is parish office Župnijski urad Sv. Vid na Planini, Šentvid Pri Planini 4, 3225 Planina pri Sevnici.
 - **Owner/administrator type:** PRIVATE
- **Present function/ since when:**
 - Church

● **Previous functions/ period:**

Function	Start Date	End Date
Church	1425	now

 **LANDSCAPE**

Landscape-elements:

- **Buildings:** Church of St.Vid is of gothic origins, built in year 1452. It was partly rebuilt in 18th century. In today's form was built mostly in baroque time. The interior is from the same time. From outside church is painted in baroque architecture. The whole interior is arched, painted with figural decorative painting.
- **Heritage:** Archeological heritage, historical, cultural heritage
- **Farming:** Agrarian fields, forest in close proximity
- **Land Cover:** Fields, meadows, forests

- **Communications:** Highway 25 km away, local road 5 km away, railway 20 km away (Šentjur train station)
- **Access:** The access is allowed for tourists, guided visits for individual tourists or groups.
- **Vulnerabilities:** fire risk
- **Description:** The interior of the church of St. Vid is from the baroque time. From outside church is painted in baroque architecture. The whole interior is arched, painted with figural decorative painting.

● Dating/ period:

Period	Date from	Date to
Church	1425	now

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/
Period (start date, end date for each):

Person/ Organisation/Event	Role/connection	Start Date	End Date
Veronica of Desenice	Born	Date unknown	
	Married with Count Friderik II of Celje in church	1424 or 1425	
	Murdered by being drowned		17th October 1425



DESCRIPTION

Main Features

Veronika of Desenice (died 17 October 1425) (Slovene: Veronika Deseniška) was the second wife of Friderik II Count of Celje. Little is known of her early life. It is believed the name Deseniška derives from the village of Desinić in Croatia, where Frederick also had extensive estates.

Friderik II first married Elizabeta Frankopan in year 1406. She was from noble, powerful and rich Croatian family Frankopan. This was political marriage and Counts of Celje become large amount of property (20.000 golden goldinars and territories, towns and castles). Elizabeta gave birth to two children: Ulrik II and Friderik III. But their marriage was not happy. Friderik wanted to enjoy his life and they soon started to hate each other. This was even worst when Friderik II fall in love with Veronika. The marriage with Elizabeta becomes big obstacle to his love and when his father Herman II saw this, he tried to reconcile spouses and saved the honor of the family. Deceptive reconciliation between the spouses, who lived more than eight years separate, culminated with the murder of Elizabeta Frankopan in Krapina, in year 1422. She died in very strange circumstances and Friderik suspected to have been murdered her.

In year 1424 or 1425 Friderik II married Veronika. The Gothic church where Veronica and Frederick II were married is called Sv. Vid and it stands in village Planina near

Sevnica. They lived on castle Fridrichštajn under town Kočevje. Veronika was minor nobility and Frederick's father Herman II was greatly opposed to the marriage. Herman II wanted to revenge the crime of his son, partly because of indignation wealthy and influential family Frankopan, he threw Frederick II in jail. While holding Friderik II in prisoner he initiated a trial against Veronika accusing her of witchcraft. Veronica has a good defender so the court has acquitted her of guilt. Despite this Herman II held her in Castle Ojstrica near Tabor and murdered her, by being drowned in 1425. She was buried in Braslovče and a few years later Frederick arranged for her remains to be reburied at the Carthusian monastery at Jurklošter. He also paid an endowment to the monastery at Bistra in her memory.



Diurnal Variations: There are about 10°C variations between day and night temperature.

Movement: Church of St. Vid lies on rural area with no industry, so there are no pollution problems.

Feasts, Special Days: Cultural and religious events

Designations: NATIONAL Ref. EŠD 3474

Condition

Historic Integrity: Restored

Physical Condition: Good

* *Notes on condition. The church is in good condition. Parish office Župnijski urad Sv. Vid na Planini takes care about the building. There are regular ceremonies in the church and they also have guided tours for visitors.*

ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness		x			
Aesthetic Value		x			
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value		x			
Scientific Value			x		
Potential	x				
Importance: <ul style="list-style-type: none"> • Global • European • National • Regional • Local 	x				

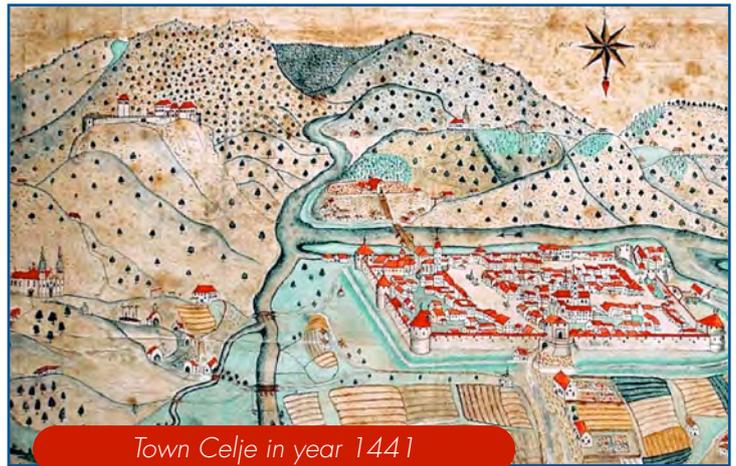
Name: Zlatka Zastavnikovič

Affiliation: E-zavod Ptuj

Date: 30.06.2013



Veronika of Desenice



Town Celje in year 1441



Count Frederic II



Count Herman I

STATEMENT OF SIGNIFICANCE

Veronika of Desenice (and church of St. Vid) is significant because:

-Veronika Deseniška was a mysterious person and her character still has a strong presence in the Slovenian national consciousness. Her character exemplifies a strong modern woman who is struggling with everyday life.

-Love between Veronika and Count Friderik II of Celje is the most beautiful love story in Slovene history with tragically ending. Veronika fascinated Friderik with her beauty and class. This gives beauty to this love story.

-Love is stronger than death. This is what our real Frederick and Veronica have in common with fictional Romeo and Juliet. With the power of love they rebelled to their parents, authorities and moral commandments. Their love was stronger than fear. That is why Veronica became a kind of mythological figure in Slovenian historic literature.

-The trial of Veronika Deseniška was the first recorded witchcraft process in Slovenia.

-When Herman II captured and imprisoned Veronika he convened a court and accused her of persuading his son to marry her by magic. He also accused her of threatening to poison his son and threaten his life in other ways. Due to these allegations the court should sentence her to death. Veronica had a good lawyer, so the court acquitted her of guilt, but Herman II locked her in the Ojstrica castle, where she was killed on 17th October 1425 by drowning in a bathtub. According to legend, Jošt Soteški vassal knight of Herman II did the killing.

-To be condemned of witchcraft at that time meant certain punishment and death. Practically none of the accused women could prove their innocence. But Veronika resolutely defended her innocence and was exempt of any blame.

-Period of Veronika's and Friedrich's romantic drama is also the beginning of the decline of the Counts of Celje, which is fatally changed the course of Slovenian history. At that time three sons of Herman II died, and thus began the collapse of Celje dynasty.

Veronica and Friderik married without the permission of Friderik's father Heman II of Celje. This resulted in a strained relationship between father and son. Marriage between Veronica and Frederick was under church law legitimate and valid, as the Church allow marriage without the consent of the parents, as well as marriages between members of different social classes. However, the medieval society was extremely stratified and didn't accept such marriages.

BOTANICAL GARDEN TAL 2000



IDENTIFICATION & DESCRIPTION

- **Name:** BOTANICAL GARDEN TAL 2000
- **Unit of recording:** Open space
- **Reference number:** SLO0020
- **Category:** Gardens, Parks and Urban Spaces
- **Type:** Natural Heritage Site
- **Website URL:** www.atropa.si
- **Country:** Slovenia
- **Region:** Podravje region
- **Administrative Unit:** Municipality Rače - Fram
- **Locality:** Village Zg. Gorica
- **Address (street, number):** Zg. Gorica

- **Postal Code:** 2327 Rače
- **Locality Code:**

- **Access:**

- **Car, bus:**

Local road n° 711 Fram – Kidričevo goes through Rače

High way n° A1 Maribor – Ljubljana passes by, exit Rače is 2 km away

- **Train:** Train station Rače: 1 km

- **Airplane:**

Airport Maribor: 3 km

Airport Ljubljana: 120 km

Airport Graz. 65 km

* *Notes on location: The botanic garden is located on the north part of Drava plane and at the foot of Pohorje hill.*

- **Cartographic Reference:** N:46,4252

E:15,6854

- **Spatial Referencing System:** Geographic Coordinate System



- **Altitude: for Bucharest:** 253 m (Adriatic Sea reference)
- **Topography:** Flat area on the north part of Drava plane

* *Notes on Geographical Location: Botanic garden TAL 2000 is a smallish private botanical garden, which is located south of Maribor in the settlement of Zgornja Gorica, between Rače and Pragersko*

- **Owner/administrator:** Botanic garden is owned by company ATROPA, Botanical

- **Previous functions/ period:**

Function	Start Date	End Date
Botanic garden	2009	now

* *Notes on Ownership:*

garden, online sales and creation of green spaces Roman Hergan s.p.

- **Owner/administrator type:** PRIVATE
- **Present function/ since when:**
 - Botanical garden, since year 2009

LANDSCAPE

Landscape-elements:

- **Buildings:** Botanical garden lies on the open space. There are 2 buildings in the garden, one for collection of stones and minerals and one for different events and workshops.
- **Heritage:** natural heritage
- **Farming:** Agrarian fields, meadows in close proximity
- **Land Cover:** fields, meadows, forests
- **Hydrology:** Landscape park Rački ponds-Požeg is situated near the botanic garden with several small ponds.
- **Communications:** Botanic garden TAL 2000 is located 3 km from village Rače

(municipality center) and 18 km away from Maribor.

- **Access:** The garden is open from May till October, on Saturdays from 17.00 to 21.00 and on Sundays from 14.00 to 18.00. For groups visits can be organized out of the official time.

Garden is close in case of bad weather.

- **Vulnerabilities:** The garden has garden trails, flower beds and water areas for plants. Visitors must be disciplined and move around the garden only on designated paths and areas available for workshops and other activities.

© Dating/ period:

Period	Date from	Date to
Botanic garden	2009	now





DESCRIPTION

Main Features

In the immediate neighborhood of the Landscape park Rački ribniki-Požeg, in the settlement Zg. Gorica, lie the botanic garden TAL 2000. On the area of 6000 m² water, waterside, poisonous and healing plants are presented. The collection of water and water side plants is the biggest in Slovenia. Within collection it is necessary to mention the yellow floating heart, the water chest nut, the bulrush genus, the arrowhead, the hound's tongue, the rose colored water lily, the spatterdock, and the particularity of the gardens the four-leaver European water clover.

Among precious plant species we can see those, growing in our nature (the deadly nightshade, the poison hemlock, the Daphne's, hellebores, etc.), some decorative poisonous plants (for example the yew tree, the cedar, the larkspur, the European holly, and the foxglove) and also some, which came here for economic reasons (for example tobacco).

The healing plants are divided into two groups: those found in the nature (the wood burdock, the tormentil, the silverweed, the plantain, the varvain) and those growing in gardens (the sage, the purple coneflower, the sedum genus, the hyssop, the balm, the peppermint and similar).

At the botanical gardens you can also observe variegated dragonflies, you can listen to frog croaking and enjoy in bird singing. You can also have a look at a

smaller collection of stones and minerals and gather exhaustive information and written materials about the landscape park and the visitors can ask about the tourist offer and sights in the nearby surrounding.

Main Materials and Structural Techniques:

Botanic garden holds wide range of plants and stones.

Diurnal Variations: There are about 10°C variations between day and night temperatures.

Movement: Botanic garden lies on rural area with limited industry, so there are little pollution problems. They may occur because of farming in the surrounding fields.

Feasts, Special Days: Botanic garden organizes different activities for children – Parceval Treasure Land. Because of flat area it is appropriate for hiking and cycling.

Designations: NATIONAL

Condition

Historic Integrity: Unspoiled

Physical Condition: Good

** Notes on Condition: The botanic garden was established in 2009 so it is relatively new. It is very beautiful and has collections of rare, toxic, water, and other plants. It also includes a collection of rocks. It is attractive for visitors, since it also sales plants and stones online and offers a variety of events and workshops for adults and children.*



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness		x			
Aesthetic Value	x				
Integrity	x				
Historical Value			x		
Symbolic, Spiritual and Social Value		x			
Scientific Value		x			
Potential	x				
Importance: <ul style="list-style-type: none">• Global• European• National• Regional• Local	x				

Name: Zlatka Zastavnikovič

Affiliation: E-zavod Ptuj

Date: 30.06.2013



Exhibition of seeds, fruits and mushrooms

Jesenček (*Dictamnus albus*)



Volčja češnja (*Atropa Belladonna*)



Navadni mrzličnik (*Menyanthes trifoliata*)



Orientalški teloh (*Helleborus orientalis*)

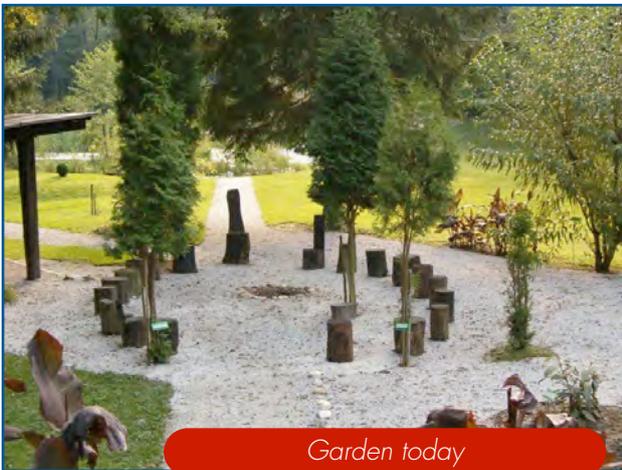




Vodna meta (Mentha aquatic)



Močvirska kačunka (Calla palustris)



Garden today



Beli lokvanj (Nymphaea alba)



Alkimist - natural ingredients

STATEMENT OF SIGNIFICANCE

Botanical garden TAL 2000 is significant because:

- It is the first and only private botanical garden in Slovenia.
- It has the largest collection of growing (wild) aquatic and waterside plants in Slovenia. Among them you can find quite rare, endangered species, some of which have already disappeared from our marshlands, ponds, and swamp meadows years ago. There is a collection of poisonous plants and a smallish collection of minerals on display.
- Among the aquatic plants you can admire quite rare species such as the White Water Lily, Four-leafed Swamp grass, Laxmann Reed Mace, Frogbit, Nutmeg, and Water violet. They are especially proud of two extremely rare water ferns: Schwimmfarn and Water Clover.
- It has the only public collection of poisonous plants and collection of medical plants, where a large-growing species in the wild are presented. Poisonous species are represented by autochthon plants and also by species that were brought to the garden – most frequently as decorative plants. Among the autochthon plants we can mention: Deadly Nightshade, Black Hellebore, Black Hyoscyamus, Polygonatum, Conium Maculatum and others. As decorative species the following were brought here: Caucasian Heracleum, Ricinus communis, and poisonous Sumac.
- Visitors can also admire some medicinal herbs and can purchase aquatic, waterside and decorative plants to take home. In the botanical garden there are also bioenergy points.
- Tal 2000 is especially appropriate for school visits, for natural science days and excursions.

Enriching the Onsite Experience in **Bucharest** and Surroundings

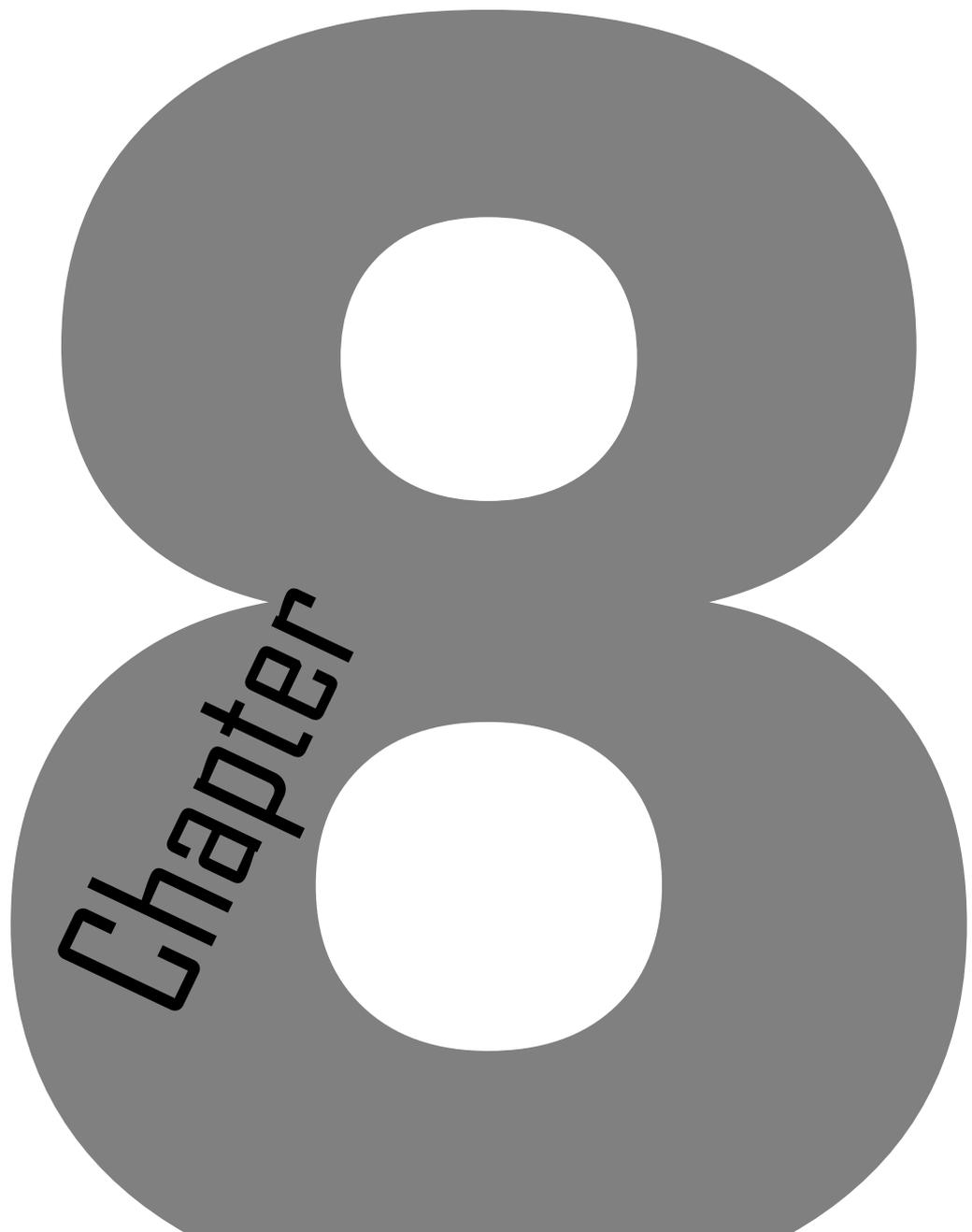


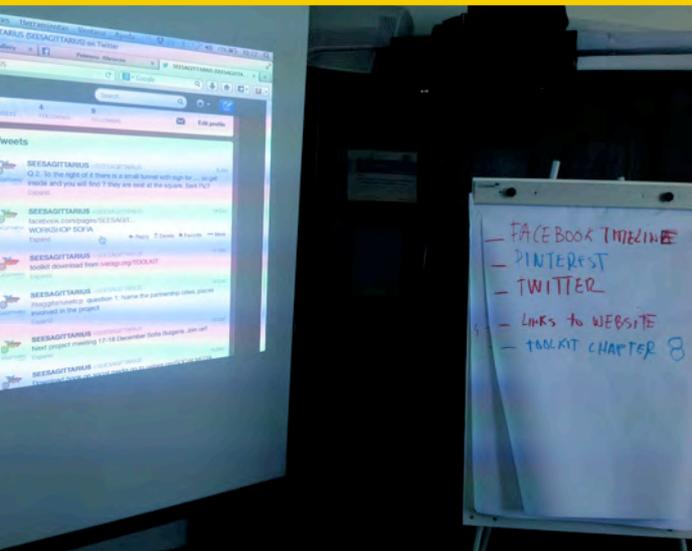
Chapter

ROMANIA

NATIONAL INSTITUTE FOR RESEARCH AND
DEVELOPMENT IN TOURISM

ROMANIA **TRAINING** SESSION





SEE TCP Project SAGITTARIUS

Ref. No. SEE/B/0016/4.3/X

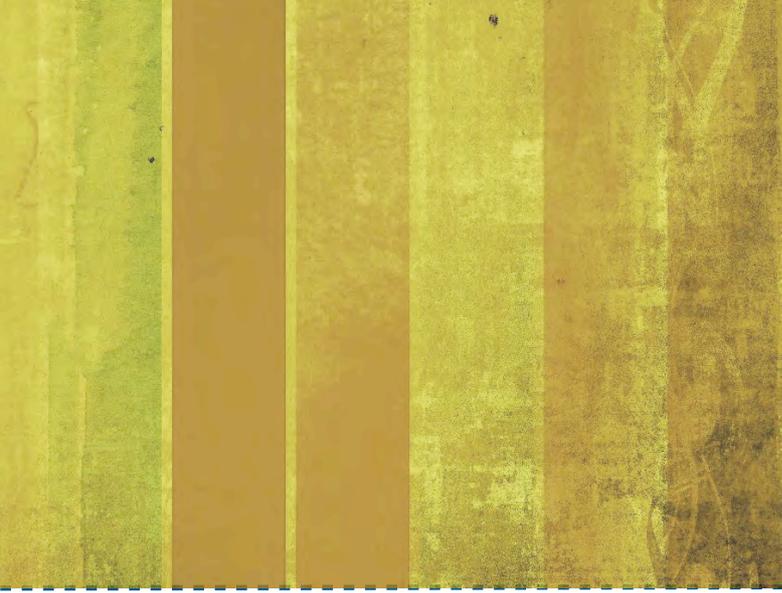
15th-19th July 2013

Pinterest Pinboard
Workshop Facebook page
*Tap on the links to see the videos
and photos*



<http://pinterest.com/seesagittarius>

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This document does not necessarily reflect the opinion of the members of the European Commission and the Team Leader of the SEE TCP .

Information on the SEE TCP Project SAGITTARIUS PROJECT and projects can be found at http://www.southeast-europe.net/en/projects/approved_projects/?id=136. The web side provides the possibility to download and examine the most recent information produced by finalised and ongoing SEE TCP SAGITTARIUS.

This Toolkit has been exclusively produced to assist ERDF Partners involved in the implementation of the Roving Museum, Activity 7.2 “The Project’s Roving Museum” , WP 7 “HERITAINMENT. COMMUNICATE CULTURAL VALUES AND DELIVER THE EXPERIENCE VIA THEMATIC TRAILS AND A ROVING MUSEUM “

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WHY THE FUTURE OF CULTURAL VALUE IS A SHARED EXPERIENCE?

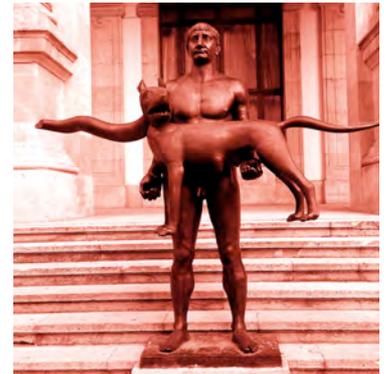


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**enriching the onsite
experience in
Bucharest surroundings**

**The Speaking
Objects
Cultural Spaces
Indelible Experiences
Viral Dissemination**

YOU ARE NOT
LONGER THE
HERO, BUT YOU
CAN LEAD THE
REVOLUTION



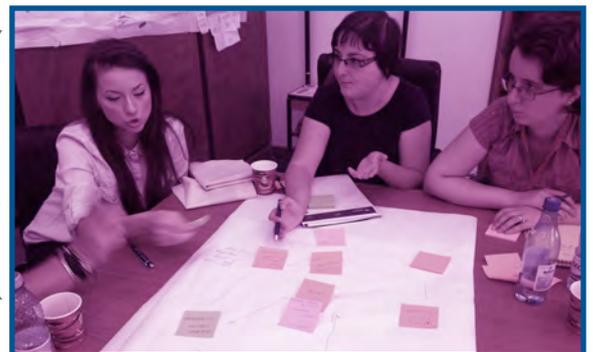
BUNDLING



DONT ASK YOURSELF WHAT YOU
CAN DO FOR YOUR ASSETS.

ASK THE ASSETS WHAT STORY THEY
CAN TELL TO THE VISITOR
SUPPORTED BY THE LOCAL
STAKEHOLDER MAP

GIVEN A HALF A CHANCE, MANY
PEOPLE WOULD LIKE TO LEAVE
THEIR MARK ON THE CITY. TO
AUTHOR IN SOME WAY WETHER
THAT MEANS LEAVING NOTES TO
FRIENDS, DEVISING THEIR OWN
WALKING TOURS DEVELOPING
IN SITU INFORMATION
RESOURCES OR ANY DOZEN OF
POSSIBILITIES



THE SOCIAL ENCOUNTER OR THE MOVING TARGET

Sagittarius address two types of social encounter connected to the cultural valorization; random and planned.

Every individual chooses one consumption experience from a set of consumption experiences.

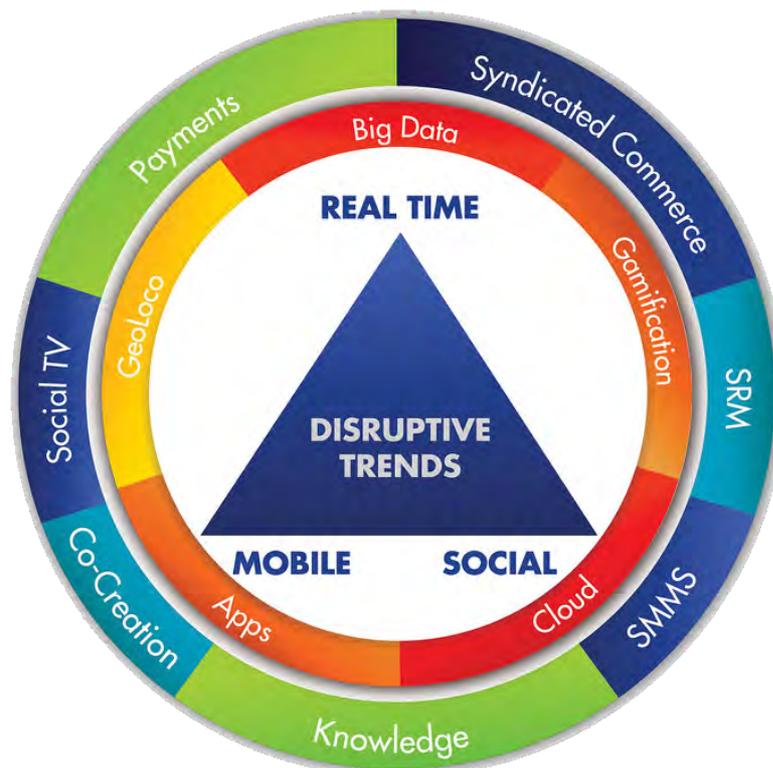
Subsequently, individuals have a series of pairwise social encounters. Consumption experiences have a direct private value to individuals, and an indirect or derived potential social value.

Personal Social Experience is triggering the changes. that is realized (in part, or in whole) in their subsequent social encounters.

This is the main core of the Disruptive Trends we are facing today.



► ERDF PP7: NATIONAL INSTITUTE FOR RESEARCH AND DEVELOPMENT IN TOURISM



DISRUPTIVE TRENDS

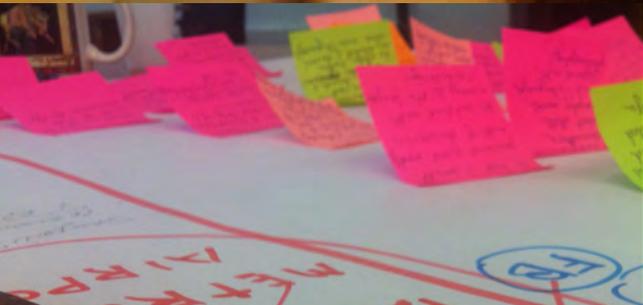


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**Questions
to answer:**

1. What is the actual cultural consumption model we want to shift?
2. What the new offer is?
3. How they operate?
4. What do they offer?
5. What are the realistic needs and possible changes to be implemented?
6. What is the Impact of Relationship (IOR) with the prosumer?
7. Can we define a new Customer Journey Map?



AT

TRAINING



SEE TCP SAGITTARIUS

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

LEAD PARTNER: UNIVERSITY OF THE AEGEAN, GREECE

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- ▶ EUASP3: UNIVERSITY OF CHIETI PESCARA, ITALY
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- ▶ O4: INSTITUTE OF ENTREPRENEURSHIP DEVELOPMENT, GREECE
- ▶ IPA PARTNER: UNIVERSITY OF ZAGREB, CROATIA
- ▶ 10% PARTNER: DISTRICT COUNCIL OF SOROCA, MOLDOVA

Jointly for our common future

This document refers to:

- ▶ *Output 2a: Technical Toolkit*
- ▶ *Output 2b: Training Series. Enriching the Experience. The Onsite Study Visit, Bucharest, Romania*
- ▶ *Act. 7.2: "The GOLDEN ARROW: The Project's Roving Museum)"*
- ▶ *WP7: HERIDUCATOR: USING A PARTICIPATORY KNOWLEDGE PLATFORM TO GUIDE HERITAGE ENTREPRENEURS UNLOCK THE VALUES OF HERITAGE RESOURCES*

SEE TCP SAGITTARIUS PRIORITY 4:
Development of Transnational Synergies for
Sustainable Growth Areas

AREA OF INTERVENTION 3:
Promote the use of cultural values for
development

ERDF PP7 Project Partner of the SEE TCP
Project SAGITTARIUS, the NATIONAL
INSTITUTE FOR RESEARCH AND
DEVELOPMENT IN TOURISM

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas
AREA OF INTERVENTION 3: Promote the use of cultural values for development

**WP5: HERIBUILDER - STRATEGIES AND TOOLS TO DESIGN HIGH ADDED
VALUE CULTURAL PRODUCTS AND SERVICES**

Act. 5.1 "The Transnational Heritage Register
Output 2 "Inventory of Cultural Values"





The content was edited by Daniel Weiss & JR Esperante

This chapter is part of the Toolkit and Intensive Training Sessions.

Photographic Material: Courtesy by National Institute for Research and Development in Tourism

Concept and supervision: Dorothea Papathanasiou-Zuhr

Information provided by:

ERDF PP7 Project Partner of the SEE TCP Project SAGITTARIUS, the NATIONAL INSTITUTE FOR RESEARCH AND DEVELOPMENT IN TOURISM (PP7)

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SEE TCP Project SAGITTARIUS

Ref. No. SEE/B/0016/4.3/X

15th-19th July 2013

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Mogoșoaia Palace



Știrbei Palace



Țigănești monastery



Snagov monastery



Snagov area



Căldărușani monastery



Pasărea monastery



Cernica monastery



Comana monastery



Comana Natural Park



INDEX

The Mogoșoaia Palace Complex



IDENTIFICATION & DESCRIPTION

- **Name:** The Mogoșoaia Palace Complex
- **Unit of recording:** Complex
- **Reference number:** RO 011
- **Category:** Civil, Commemorative, Religious-Ritual and Funerary, Gardens-Parks and Urban Spaces, Recreational
- **Type:** Nobiliary domain (palace, church, tower, old kitchen building, villa, inner wall, lake, historical garden, orchard, greenhouse)
- **Website:** <http://www.palatebrancovenesti.ro/>
- **Administrative location:** Country: Romania
 - Region: Bucharest - Ilfov
 - Administrative Unit: Ilfov county
 - Locality (town, village): Mogosoaia commune
 - Address (street, number): Valea Parcului Street, n° 1
 - Postal Code: 077135
 - Locality Code: 179472
- **Access:** DN 1A Bucharest – Ploiești (national road),
 - By public bus from Bucharest: line 460: Damaraoaia district – Mogosoaia (Brancoveanu Palace Station)
 - Railway: Bucharest Nord – Urziceni – Constanta line, the Mogosoaia Station
 - Airport: International Airport Henri Coanda - Otopeni (at 11,2 km from Mogosoaia)

Notes on location: This ensemble is located 15 km north – west of the Bucharest, the capital of Romania. The complex is placed near the lake Mogosoaia. The fastest way to access the location from Bucharest is the personal vehicle.

- **Geographic Location:**
 - Cartographic Reference: 44,527808; 25,992628
 - Spatial Referencing System: Geographic Coordinate System
 - Altitude: 90-95m (Black Sea reference)

- Topography: flat plain – Câmpia Română (Romanian Plain), on bank of the Mogosoia lake.

* *Notes on Geographical Location: in south - east of the Brancoveanu Palace ensemble, nearby, is the Forest Mogosoia - Chitila and the Mogoșoaia and Chitila lakes. The Mogosoia – Chitila forest is suitable for walking and recreation and the Mogoșoaia and Chitila lake is ideal for fishing and outdoor activities.*

● **Present function/ since when:**

- Cultural – historic, tourism and leisure monumental complex;
- Cultural Center "Brancovan Palaces";
- Aulic Tradition Museum (Founded in 2000);
- Conference Center and restaurant;
- Accommodation services;
- Leisure services;
- Temporary exhibitions center.



- **Owner/administrator:** Bucharest Municipality, The Ministry of Culture and National Heritage and SC. Trust Dominus SRL.

- **Owner/administrator type:** MIXT

* *Notes on Ownership: Each of the main historical and architectural monuments that make this ensemble have a cultural function.*



Function	Start Date	End Date
Private <u>residence</u> - the Brancoveanu Family Estate	1680	1832
Private residence - the Bibescu Family Estate	1832	1945
Historical monument - Mogosoia Palace is classified as a historical monument	1945	present
Museum of Brancovan Art	1952	1957
Creation House - Elchingen Villa becomes a creation house for the writers and plastic artists	1952	1957
Section of National Museum of Art	1957	1976
Museum hall - the chapel is closed and turned into a museum hall	1961	1972
Center of Culture and Creation	1977	1993



LANDSCAPE

Landscape-elements:

- **Buildings:** settlements
- **Heritage:** architectural heritage, historical, ecclesiastical, cultural and natural heritage
- **Farming:** agrarian fields in close proximity
- **Land Cover:** park and garden
- **Hydrology:** lake
- **Communications:**
 - landscaped walkways within the complex
 - national road, railway outside the complex

Access: RESTRICTED

Opening hours (for palace): 10:00 - 18:00;
Monday – closed.

Vulnerabilities: exceed the carrying capacity in weekends during the summer season.

Natural vulnerabilities: high temperature amplitude between summer and winter, summer high relative humidity, strong winter winds that cause corrosion facades, earthquake risk.

● Dating/ Period(s):

Period	Date from	Date to
Curch St George		
• Late medieval	1688	1688
The Gate Tower, and Targoviste gate		
• Late medieval	Before 1702	
Mogosoiaia Palace (Brancoveanu Palace), Old kitchen (cuhnia) and Ice room		
• Late medieval	1698	1702
• Modern period restoration	1844	1848
• Contemporary period restoration	1920	1927
d'Elchingen villa		
• Modern Period	1870	1870
• Contemporary period restoration	1927	1936
The English Park		
• Modern period	1870	1870
Gh. Bibescu chapel		
• Modern period	1880	1900
The N. Bibescu Greenhouses - a French studio		
• Modern Period	1890	1890
Italian style terraces		
• Contemporary Period	1921	1922

* Notes on dating: Initially the palace takes the form of a Wallachian cula. In the interwar period were added two floors and has made a number of significant changes. In the late 50s underwent repairs, renovations and restorations of various elements of the facades and interiors.

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):**

Person/ Organisation/Event	Role/connection	Start Date	End Date
Constantin Brancoveanu	Ruler of Wallachia (1688-1714). During his ruling period, Wallachia experienced a period of cultural flowering and development of spiritual life. Under his reign, many Romanian, Greek, Slavonic, Arabic, Turkish and Georgian texts were printed, after a printing press was set up in Bucharest - an institution overseen by Antim Ivireanu. In this period, an architectural style known as the "Brancoveanu style" developed in Wallachia, as a synthesis of the Italian Renaissance and Byzantine architectures. Its exuberant decorative elements are similar to Baroque, that why it is also called Brancoveanu Baroque. He was married with Marica Brancoveanu, the real administrator of the entire fabulous wealth of Brancoveanu family. She knew every estate, every house and all sums of money deposited in banks in Western Europe, Vienna, Venice or Amsterdam. They had 11 children: 4 sons and 7 daughters. In 1714, Constantin Brancoveanu's reign ends tragically. Constantin Brancoveanu was executed by the Turks in Constantinople with his four sons.	1654	1714
Ștefan Cantacuzino	He was Ruler of Wallachia (1714- 1716), the son of the Steward Constantin Cantacuzino. Ștefan was involved in his father's intrigue against Constantin Brâncoveanu, denouncing him to the Ottoman Empire, and surrendering Brâncoveanu's secret correspondence with the Habsburg Monarchy. He has redeemed the residence from Turks.	?	1716
Grigore Brancoveanu	The great great grandson of Constantin Brancoveanu, governor of Wallachia and nephew of Nicolae Brancoveanu. During his governance took place the Revolution in 1821 against ottomans leaded by Tudor Vladimirescu and the Mogosoiaia Palace was occupied by revolutionaries.	1767	1832
Zoe Mavrocordat Brancoveanu	She is the adopted daughter of Grigore Brancoveanu, inherited Mogosoiaia Palace. She was the wealthiest girl in the country at that time. She married Gheorghe Bibescu in 1826.	1805	1892
Gheorghe Bibescu	Ruler of Wallachia (1843-1848). Husband of Zoe Mavrocordat Brancoveanu and brother of the Ruler Barbu Dimitrie Stirbei, the first owner of Stirbei Palace.	1804	1873
Nicolae Bibescu	Prince Nicolae Bibescu begins restoration works (1870) with the help of a French architect. Thus, the North wing of the Mogosoiaia Palace is extended, the edifice is uplifted with a new cornice, the first floor windows are rebuilt in a trefoil shape. The French gardeners Rohan and Montigny replant the park. In honor of his wife Louise Helene Ney d'Elchingen, a new villa is raised in the place of the old guest house.	1830	1890
Prince George Valentin Bibescu	The nephew of the former Romanian ruler of the country Gheorghe Bibescu. He bought the entire complex from his cousin Marie Nicole Bibescu, daughter of Nicolae Bibescu and gave it to his young wife Martha.	1880	1941

Person/ Organisation/Event	Role/connection	Start Date	End Date
Marta Bibescu - Princess	<p>She was a descendant of two illustrious noble families, the daughter of Ion N. Lahovary (former Romanian minister in Paris and foreign minister) and Ema Smaranda Mavrocordat. She married in 1905 with Prince George Valentin Bibescu.</p> <p>Martha Bibescu was well educated, developed early artistic sense, conquered Paris with her literary talent in early 20th century (her work is at the Harry Ransom Center at the University of Texas at Austin). She was awarded the Prix de l'Academie Française.</p> <p>After visiting German-occupied Paris and Venice, she made a top-secret visit to Turkey in 1943 together with her cousin, Prince Barbu Știrbei, trying to negotiate Romania's withdrawal from the World War II. When the Red Army invaded her country, Martha had a passport and connections enabling her to leave on September 7, 1945. She settled in Paris and never returned to Romania. When the communist government took power in 1948, it confiscated all the Bibescu's family properties.</p>	1889	1973
Princess Maria, the future Queen of Romania	<p>Before the World War I was a close friendship between Princess Maria and Marha Bibescu, strengthened by their artistic affinities. "We shared the same love for beauty - Queen Maria remembered -, and this made us close friends for years. Both of us enjoyed gardening and flowers, we liked to imagine strange and original dwellings, to collect antique stones or discover mysterious, unexplored places, old churches, deserted houses and so many charming things to which other people pay almost no attention. We liked books and poetry, beautiful colours and far off bell tolls; yes, we resembled in many respects."</p>	1875	1938
Cultural Center "Brancovan Palaces"	<p>Cultural Center "Brancovan Palaces" is a public cultural institution under the authority of the General Council of Bucharest and organizes many cultural events.</p>		
Union of Artists G. Enescu Philharmonic and Union of Composers and Musicians	<p>Art exhibitions, painting, drawing, photography, sculpture, ceramics and tapestry, textile collages, literature and poetry evenings;</p> <p>Mini concerts of classical music instrumental, concerts, vocal performances.</p>	2000	present





DESCRIPTION

Main Features.

Currently, after several restoration, renewal, modernisation, completion and systematization stages, the area is composed of:

The Court of Honor, in which one may find:

The Palace - built in 1702 by Constantin Brancoveanu. Currently, the Palace is the host of the Aulic Tradition Museum (founded in 2000), namely the donation made by Liana and Dan Nasta, a compared art collection comprising approximately 300 items, its ground floor rooms and the annexes thus hosting annually approximately 10 temporary, thematic or contemporary art exhibitions.

The museum is divided into the following rooms:

The Stairs of Honour - The space is dedicated to Constantin Basarab Brancoveanu (1688-1714), the author of a synthesis, in a Romanian tradition spirit, of Eastern and Western origin elements. The ruler is depicted in Varini Favorini's engraving, as Prince of the Holy (Western) Roman Empire and of the Wallachians, and in that of Pietro Uberti's, made after the ruler and his four sons had been beheaded in Constantinople. The coats of arms of both the Basarabs and Cantacuzinos, the Persian "shah-in-shah" carpet, decorated with royal symbols, complete the display.

The Turkish - Persian Room - During the Ottoman suzerainty (15th -19th centuries), the Romanian Principalities assume from the Turks certain customs and, implicitly, the inventory of objects required to implement them. The ruling princes' palaces and boyars' mansion houses are adorned with articles made in the Balkans or in Western and Central Asia: carpets, different fabrics, embroideries, ceramic pots or plates, copper utensils. Patronized by the map of

Persia, the carefully selected exhibits show craftsmen's artistry in this part of the Empire.

The Orthodox Room - The room reminds of Constantin Brancoveanu's vocation as church founder and devotee. A couple of icons on wood, the fresco, some woodcuts, a pair of royal doors, the seraph and the priestly phelonion certify the Christian Orthodox spirituality in the post-Brancovan epochs.

The Map Room - The collection of maps occupies a part of the hall floored with gilt Venetian mosaic, a place where Martha Bibescu used to receive her guests. Donator's intention is to show the progress of historical mutations of the Danubian Principalities take part in the 17th and 18th centuries and, consequently, the ever changing boundaries, political and cultural relationships with Romanian Principalities. If most exhibits are signed by West-European cartographers, the map of Great Romania, drawn by native experts, belongs to the first series printed after the 1919 Union. Some botanical drawings, an English plate showing the Plevna battle (the Independence War, 1877) and a Romanian "corner" end the room tour.

Images from the Romanian Principalities -

The gilt-mosaic hall leads to another room, a parlour in Martha Bibescu's time. We can easily travel through early 19th-century Wallachia and Moldavia following the lithographs, aquatints and engravings made by four West-European artists who visited the Principalities: Michel Bouquet, Auguste Raffet, William Watts and Jernet Ange Louis.

The Room of Kilims - The kilims are hand-woven textiles used as wall hangings and floor or furniture coverings. These flat weaves are made in a very similar technique as the West-European tapestries - that is why they have often adorned Romanian Principalities' palaces and manors.

The Phanariot Room - The Phanariot period (1716-1821) introduces a new style of life in the Romanian Principalities. The rulers, chosen among the rich Greek inhabitants of Phanar, a district in Constantinople, encourage the fashion and customs that follow a certain Greek-Turkish model. In the room there are portraits, engravings, costumes, fabrics, ceramic objects, pieces of furniture, kilims, all of them to be encountered in well-to-do houses of the epoch.

The French Room - The space occupying Martha Bibescu's former dining-room is embellished with engravings, French book illustrations and boyars' portraits dressed in Parisian manner. The variety of faience, wooden and metal exhibits, of the genuine furniture and of the Bessarabian kilims, in which one can recognize the composition and colorings of some tapestries woven in famous French manufactures.

The Italian Ante - Room - This place, a bathroom in Martha Bibescu's time, is decorated with ten 18th century stamps rendering important structures in Milan. The waiting room is decorated with ten prints showing several important Milanese constructions: an arch of triumph, some entrance gates to the city, Biblioteca Ambrosiana, Chiesa di San Sebastiano and the famous Teatro alla Scala. The Italian Room - The room is decorated with Persian shawls - to be found in both Italian and Brancovan private interiors, paintings, engravings, allegorical compositions, Venetian and Florentine pieces of furniture, ceramics and a Venetian-Cretan icon.

The Transylvanian Room - Martha Bibescu decorated this place - Constantin Brancoveanu's bedroom - with voivode's portrait and a princely armchair brought from an 18th century church. Today the room houses exhibits made by craftsmen and fine artists belonging to the main three nations inhabiting Transylvania, a part of present-day Romania, included, during the 1685 - 1918 period, in the Habsburg Empire.

The Room of the Princely Council - The original inventory of the place where the Divan used to be brought together is irretrievable. Therefore, drawn upon the old chronicles, the donator resorted to imaginary. The pieces of furniture - the throne /voivode's armchair/, the pews - are taken from the church Constantin Brancoveanu erected at Potlogi (1683). On the walls there are prince's portrait at the age of 42, painted during his pilgrimage to the Holy Land, some kilims woven in Oltenia and the Ottoman Empire and a Venetian-Byzantine fabric embroidered with the princely eagle. In Martha Bibescu's time, the room served as library.

The Room of the Princely Chancellery - This place, dedicated to inner and foreign affairs, to recording and keeping important documents, state transactions and concluded treaties, a seat for envoys and interpreters, houses maps, official papers (deeds) and chancellery insignia. The two gospels, the tryodion and the coats of arms with Christian symbols are placed in the vicinity of engravings showing the main actors of the Ottoman Porte at the beginning of the 18th century. A velvet table covering embroidered with voivode's monogram in Cyrillic letters and, on the right wall, the portrait of Constantin Brancoveanu's family, Nora Steriadi's textile version made after the votive picture at Hurezi Monastery, try to render the atmosphere. In Martha Bibescu's time, this ceremonial space was used as concert hall and housed formal parties and fastuous balls.

D'Elchingen villa (19th century, rebuilt 1927 - 1936) - currently hosts 2 conference rooms (having a capacity of 50 places, respectively 75 places), a restaurant - 120 places and 16 guest rooms.

'Cuhnia' - the former kitchen is now a place for temporary exhibitions.

The Gate Tower (before 1702) and the Gate of Targoviste on which there is a replica of the

group of statues representing the goddess Minerva.

The Ice Room - the former ice storing room of the palace.

On the **exterior** of the court of honor, one may find:

The English Park (1870) and Italian style gardens, design dating from 1921 - 1922 under the guidance of Martha Bibescu.

The Sf. Gheorghe Church built by Constantin Brancoveanu in 1688.

The Bibescu chapel (19th century) a real family necropolis, hosting the graves of the last owners of Mogosoaia and of their relatives: Prince Nicolae G. Bibescu and his wife, Helene Louise Ney d'Elchingen, Prince George Bibescu and his wife Valentine de Caraman Chimay, Princess Elisabeth Bibescu, Princes Mihai Basarab Brancoveanu and George Basarab Brancoveanu.

The N. Bibescu Greenhouses - a French studio (1890). Currently, they are used for growing flowers and as an art studio for children.

Main Materials and Structural Techniques:

All buildings have stone foundations, brick walls, outdoor stone ornaments are carved with vegetal motifs inside the marble. The roofs are covered with slate.

The palace was built in rectangular plan with three levels: basement (cellar), ground-floor and first floor. The cellar is both large (16,05 × 14,10 m) and massive, with a solid central pillar that divides it into four rooms, covered, each of them, by a cupola propped on pendants.

The ground-floor was used by the ruling prince's servants and the first floor was wholly occupied by the Brancoveanu family. On the lake façade, a wonderful loggia of Venetian inspiration stands for the most refined architectural element of the palace. Considered "the most beautiful and richest model of Romanian civilian architecture," the loggia, with its six stone columns propping five accolade archways, is framed by two slightly belvedere towers (added during 1860-1880 restoration), remarkable for their columns adorned with generously carved stone capitals.

The eastern façade has also a particular element: a belvedere supported by eight stone columns, having a richly decorated balustrade.

The tower is accessed via an exterior monumental staircase joining the façade, a characteristic encountered at the Brancovan residences from Potlogi and Hurezi Monastery. The belvedere vault preserved some of its original mural painting, figuring geometric and stylised vegetal motifs.

The "St. Gheorghe" Church - the overall aspect of the building is of the ship, the steeple is on the left; the church has a large, opened porch with 8 round brick columns; the church interior was painted in 1705 by a Greek artist-painter Constantinos and has imperial icons, dating from 1912; it is outside the palace walls.

The Tower at the entrance gate – the tower has a staircase that climbs to the top, where you can see the landscape; this tower has had not a defensive role, but ornamental; the Gate of Targoviste has a replica of the group of statues representing the goddess Minerva.

Summer Kitchen (Cuhnia) is placed on the right side of the entrance, in a pyramidal-roofed building whose portico is supported by eight columns.

Elchingen Villa - a massive construction built in the eastern corner of the courtyard. The building stands out due to its large portico supported by

brick columns - at the ground- and first floor -, *inspired by the portico of the cuchia (ancient kitchen).*

Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Sesonal Variations: are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July). Increasing trend of temperature variation under the influence of climate change. Winter storms occur with gusts that have speeds between 40-60 km/h.

Movement: There is air pollution caused by road traffic on DN1A, especially on weekends and in summer days; Mogosoaia village isn't an industrial one and it doesn't produce air and water pollution.

Feasts, Special Days: The Cultural Center "Brancovan Palaces" organizes many events: concerts and recitals, temporary and permanent exhibitions, lectures and seminars, auctions and contests, film, theater and other artistic performances; a festival dedicated of the "European Night of Museums", event placed under the patronage of the Council of Europe, UNESCO and the International Council of Museums (ICOM) (this event takes place every year) etc.

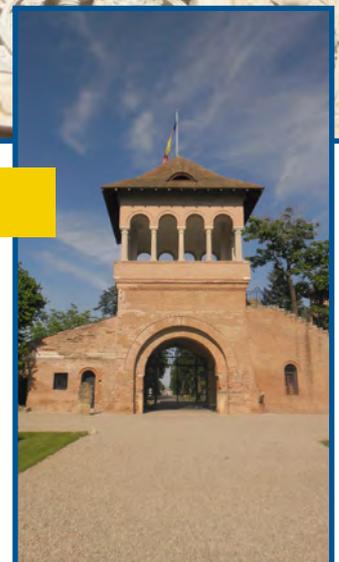
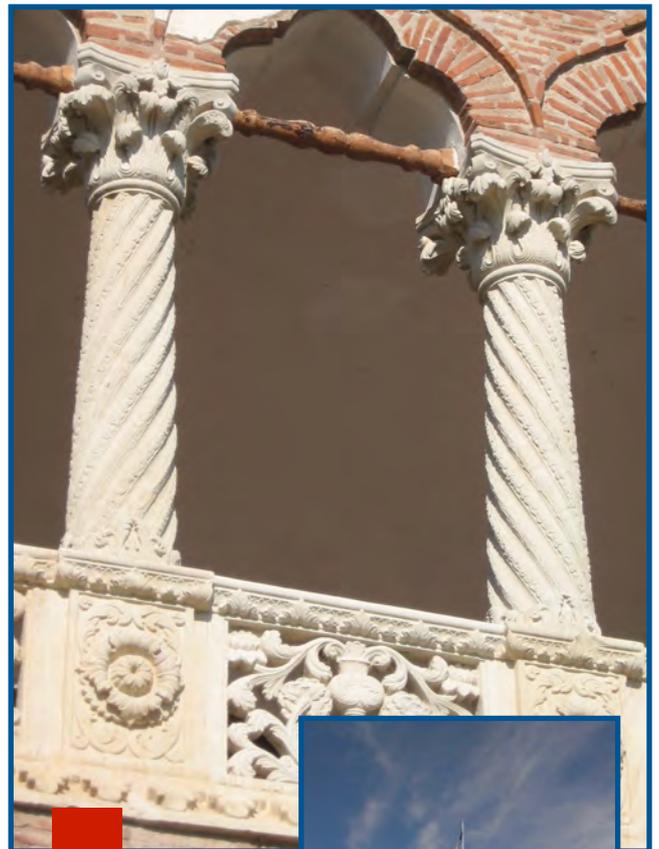
Designations

- Romanian Historic Monuments List, 2004, IF-II-a-A-15298
- County museum (Law 311/2003, Annex. 3 - List of museums of county importance)

Condition

- Historic Integrity: restored
- Physical Condition: good

* Notes on Condition: The buildings did not suffer major changes in terms of aspect and architecture, but the old furniture that belonged to the families Brancoveanu and Bibescu wasn't preserved.





ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value	x				
Integrity			x		
Historical Value	x				
Symbolic, Spiritual and Social Value		x			
Scientific Value		x			
Potential	x				
Importance:					
• Global			x		
• European		x			
• National		x			
• Regional	x				
• Local	x				

Final Statement of Significance (free text):

Mogosoia is one of the most attractive places located close to the City of Bucharest, in a picturesque natural environment, on the bank of Mogosoia lake and surrounded by a beautiful park.

Mogoșoaia palace is a representative element of Brancoveanu architectural style (sort of Romanian baroque), a combination of Byzantine and Italian Renaissance elements. A wonderful loggia of Venetian inspiration, located on the lake façade, is considered "the most beautiful and richest model of Romanian civilian architecture". The architectural elements combined here make this monument the best example of the border between Orient and Occident.

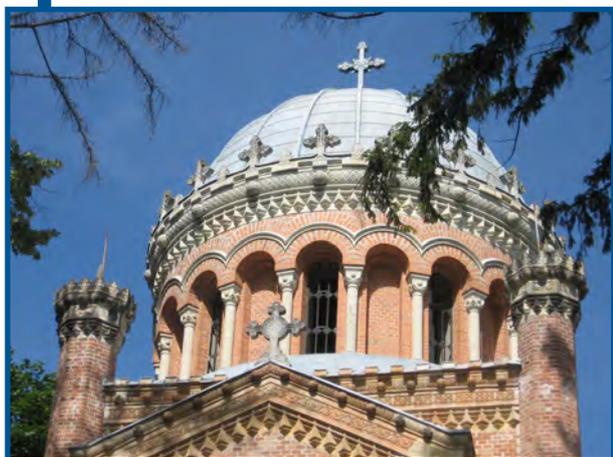
Historical value is given by the personalities who have lived here or whose names may be

linked to this place. There are many personalities and stories about this monument that could be exploited. The person that can even become a brand of the place is the Princess Martha Bibescu. Here can be recreated successfully the atmosphere of the 19th and the 20th century.

Mogosoia ensemble has natural value due to its lakeside position and the surrounded park with clearings, paths and places for picnic.

The Palace is the host of the Aulic Tradition Museum (founded in 2000) and organise over the year many cultural events, temporary exhibitions, summer schools (ex: Christmas Eve at The Palace, Summer School "Discover Bucharest"). A restaurant and an accommodation unit also functions here, in Elchingen Villa.

Știrbei Palace Complex



IDENTIFICATION & DESCRIPTION

- **Name:** Știrbei Palace Complex
- **Unit of Recording:** Complex
- **Reference number:** RU 012
- **Category:** Religious, Ritual and Funerary, Domestic, Gardens - Parks and Urban Spaces, Industrial, Recreational
- **Type:** Nobiliary domain (palace, chapel, garden, water tower)
- **Website:** www.palatulstirbey.ro
- **Administrative Location:**
 - Country: Romania
 - Region: Bucharest - Ilfov
 - Administrative Unit: Ilfov county
 - Locality (town, village): Buftea
 - Address (street, number): Știrbei Vodă Street, n° 36
 - Postal Code: 070000
 - Locality Code: 100576
- **Access:** DN 1A Bucharest – Ploiești (national road):
 - on National Road DN 1A, at 20 km from Bucharest
 - Railway: the Buftea Station on the Bucharest – Ploiești line;
 - Airport: International Airport Henri Coanda - Otopeni (at 17 km from Buftea)
 - Public transport: RATB line 460B departing from Laromet every 30 minutes, private buses departing from the Chibrit every 10 minutes or trains from Bucharest North

This ensemble is located 20 km north – west of the Bucharest city. The complex is placed near the lake Buftea. The fastest way to access the location is by personal vehicle

● **Geographic Location:**

- Cartographic Reference: 44,565456; 25,940516
- Spatial Referencing System: Geographic Coordinate System
- Altitude: 110 m (Black Sea reference)
- Topography: flat plain – Câmpia Română (Romanian Plain), on bank of the Buftea Lake.

*Notes on Geographical Location: The complex is situated near Buftea Lake. The lake is suitable for fishing and outdoor activities.

● **Owner/administrator:** SC Bucharest Arena SRL

- **Owner/administrator type:** PRIVATE

● **Present function/ since when:**

- restaurant, event spaces (2007), arboretum

● **Previous functions/ period:**

Function	Start Date	End Date
private domain – Știrbei family property	1850	1957
public domain – owned by the Romanian government and the Central Committee of the Romanian Communist Party <ul style="list-style-type: none"> • used for receiving prominent personalities who visited Romania in that period; • guest house for Nicu Ceausescu. 	1957	1989
public domain – owned by Romanian state, Ministry of Culture and RAPPS. <ul style="list-style-type: none"> • hotel, restaurant. 	1990	2006
private domain – owned by Stirbei family's successors <ul style="list-style-type: none"> • closed to the public. 	2006	2007
private domain – owned by SC Bucharest Arena SRL <ul style="list-style-type: none"> • restaurant 	2007	present

* Notes on Ownership: Each of the main historical and architectural monuments that make this ensemble have a cultural function.





LANDSCAPE

Landscape – elements

- **Buildings:** isolated buildings (princely palace, chapel, water tower)
- **Heritage:** architectural heritage, historical, ecclesiastical, cultural and natural heritage
- **Farming:** -
- **Land Cover:** arboretum
- **Hydrology:** interior lake (artificial lake); exterior lake (Buftea lake)
- **Communications:** national road DN 1A, at 1 km.
- **Access:** RESTRICTED

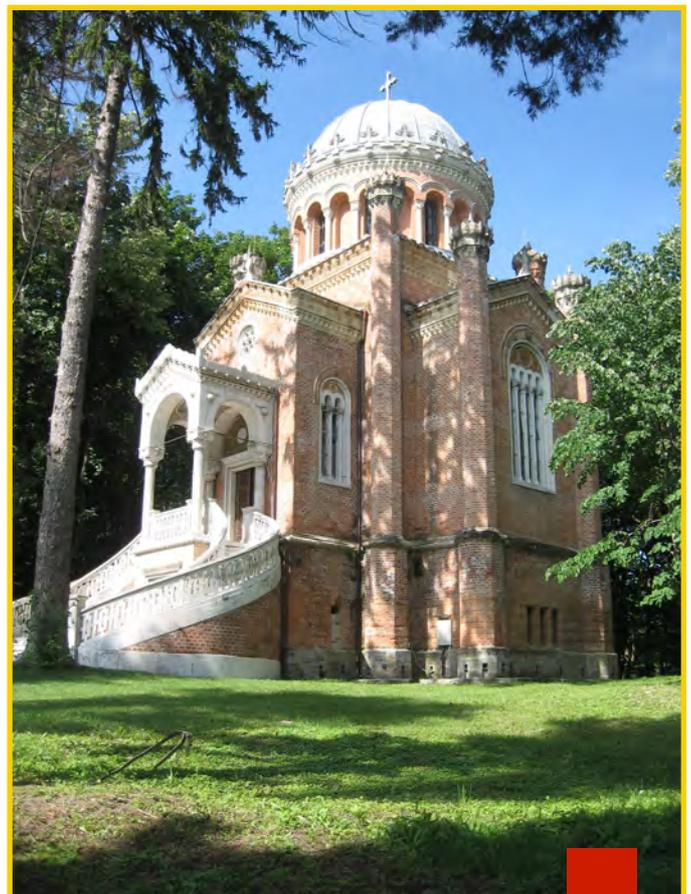
• Opening hours:

- Visit domain is allowed between 10:00 - 17:00 (Monday – Thursday)
- Palace Restaurant and terrace are open between: 11:00 - 20:00 (Monday - Thursday); 11:00 - 23:00 (Friday - Sunday).
- No acces on some weekend days because of private events organized in the restaurant of the domain.
- **Vulnerabilities:** risk of becoming too commercial, earthquake risk.:

● Dating/ Period(s):

Period	Date from	Date to
Palace		
Modern period	1850	1863
Chapel		
Modern period	1850	1890
Water Tower		
Contemporary period	1920	1920
Park		
Modern period	aprox. 1863	

* Notes on dating: Initially the palace takes the form of a Wallachian cula. In the interwar period were added two floors and has made a number of significant changes. In the late 50s underwent repairs, renovations and restorations of various elements of the facades and interiors.



© Persons, Events and Organisations Associated with the History of the Building/Site/Area/
Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Barbu Dimitrie Știrbei	Ruler of Wallachia (1848–1853 and 1854–1856), succeed his brother Gheorghe Bibescu (1843-1848). First owner of a domain, start the construction of the palace.	1799	1869
Alexandru Dimitrie Știrbei	Romanian politician, he was the middle son of ruler Barbu Dimitrie Știrbei. He had finished the construction of the palace.	1837	1895
Barbu Alexandru Știrbei	Alexandru Dimitrie Știrbei's son. The flourishing period of the Știrbey estate is connected to prince Barbu Alexandru Știrbei, the grandson of ruler Barbu Dimitrie Știrbei. He represented the type of the western nobleman, with high education, being a graduate of the Juridical sciences faculty in the capital of France. The prince, unlike his grandfather and father, important politicians, was to get involved in economic activities being a dynamic person, open to new developments in agriculture and industry. The family tradition was to direct him towards politics as he had special abilities in this field, being personal counselor of King Ferdinand I, administrator of the Royal Domains (1913-1927), prime-minister for a short period (June 1927) and negotiator for Romania in order to cease its involvement in the World War II (1944).	1872	1946
Queen Maria of Romania	King Ferdinand's spouse, born Marie Alexandra Victoria, of Saxa-Coburg and Gotha House, was the granddaughter of Queen Victoria of Great Britain and granddaughter of Tsar Alexander II of Russia. She lived for a period (in 1916) with five of her children in Știrbey palace. Her friendly relationship with prince Barbu Alexandru Știrbei is well known She enjoy to horse riding in the forest of the estate.	1875	1938
Preliminary peace treaty with Central Powers	The 'Outrageous Peace' was signed in this palace.	18/03/ 1918	1873
Nikita Sergheevici Hrușciov	Stalin's successor at the head of the Soviet Union. Stayed here during a visit of six days in October 1959, when it was decided to withdraw Soviet troops from Romania.	1894	1971
Nicu Ceaușescu	The third son of the Nicolae and Elena Ceaușescu couple. He was considered the "inheritor prince" of the family. Before 1989, the palace was for a while guest house for Nicu Ceaușescu.	1951	1996



DESCRIPTION

Main Features.

Currently, after several restoration, renewal, modernisation, completion and systematization stages, the area is composed of:

The palace was built between 1850-1863, in Romanticism style, after the plans of architect Joseph Hartl, the work is supervised by Michel Sanjouand.

Initially, the palace take the form of a Wallachian cula with two tunenel exits in case of danger. Later, in the interwar period, were added two floors and there was made an important number of changes in tone with the architecture of those years.

Downstairs, in the central saloon, there are still very well preserved original windows and doors with their wooden frames, with oak gothic-like decorations, wooden beams, a fireplace of white Carrara marble, and the walls with classic wooden decorations.

In the postwar period, under the guidance of architect Robert Voll and Agrippa Smith, the palace was the subject of repairs, renovations and restorations of various elements of the facades and interiors.

"Holy Trinity" Chapel - built between 1850-1890 in neo-gothic style by architect Theophil von Hansen Austrian. This construction has altar and access ladder with two ramps, sculpted with white Carrara marble. From painting executed in 1890 by George Tattarescu there are only fragments of the painting Madonna with Jesus in her arms, the rest of paintings have being lost. In the final resting place are the graves of Barbu Dimitrie Stirbei, Barbu Alexandru Stirbei and of their relatives.

Water tower - built in 1920 after the plans of Anghel Saligny, to store water for Știrbei family domain. The tower has a specific architecture of

its time, being decorated with classical elements that make from a building with strict utilitarian function, an object of architectural interest.

The park presents the specific elements of a romantic park, such as free organization, following the natural elements. The alleys follow the elongated shape of the park, and the planting was ordered so as to preserve its natural diversity; an essential contribution to the landscape is made by the central element (around which all the others are organized) - the inner lake. The vegetation is extremely diverse and, apart from trees planted more recently, during successive planning stages, there are many secular trees, aging up to approximately 400 years. The park is open for visits with or without a professional guide.

Artificial lake - positioned in the centre of the park, the inner lake has a surface of 14.000 sqm and was recently populated with different species of fish. The bridge over the lake is a "legacy" left by an English shooting crew who poured a movie using the lake as the background.

Main Materials and Structural Techniques brick, wood, marble (palace), brick, marble (chapel), concrete (water tower).

Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Sesonal Variations: are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July).

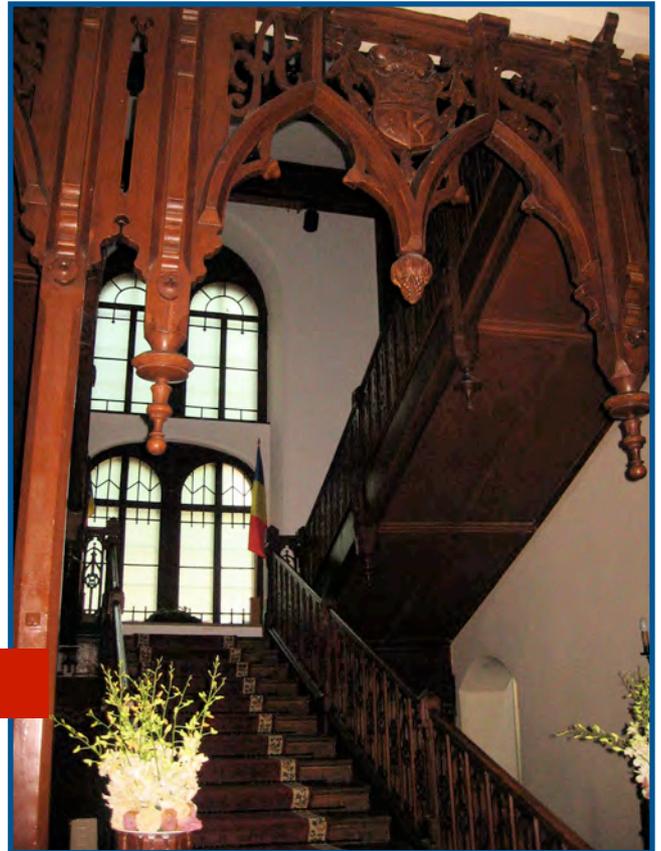
Movement: the palace is situated in a quiet area in the middle of a park of 25 hectares, on the left bank of the Buftea Lake, about 400 m from DN 1A.

Feasts, Special Days: Summer Well Festival (August); other cultural events are regularly organized.

Designations: National, Romanian Historic Monuments List, 2004, IF-II-a-A-15257

Condition:

- Historic Integrity: unspoiled
- Physical Condition: very good



 **ASSESSMENT of significance**

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value	x				
Integrity			x		
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value				x	
Potential	x				
Importance: <ul style="list-style-type: none"> • Global • European • National • Regional • Local 	x				

Final Statement of Significance (free text):

Palace Știrbei complex is one of the examples of the eclectic architecture with European influence built in Bucharest and its surroundings in the 19th century (1850-1863) and one of the best preserved nobility domain from this period. Initially, the building looked like a cula (*a semi-fortified construction, which can be noticed in the entire Balkan region*), with two exit tunnels in case of danger. Later, it was extended in line with the architectural tendencies of the time, the last extension taking place after the World War I. The final result was one of the most outstanding examples of romantic architecture in Romania.

The politic and aristocratic élites in Wallachia tried in that period to create a connection to the patterns of European civilization, building within their properties in cities or in the countries palaces and manors which imitated the fashionable western architectonic styles of that time. The domain was the witness of the political and social changes taking place in Romania in the last 150 years.

Its value is also given by the personalities that have crossed the threshold over time:

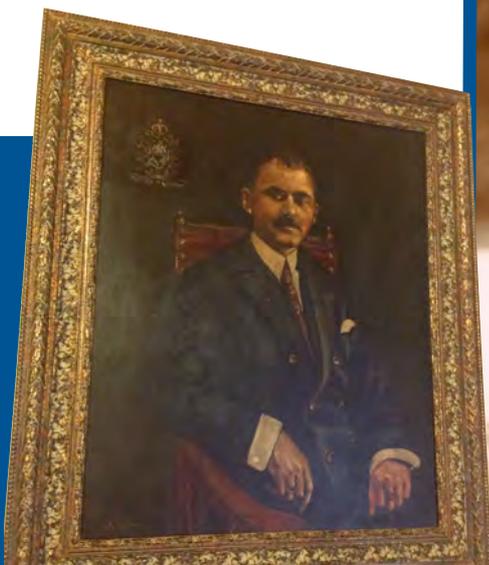
- Barbu Alexandru Stirbei - grandson of Wallachian ruler Barbu Dimitrie Știrbei; was personal counsellor of king Ferdinand I, administrator of the Royal Domains (1913-1927), prime-minister for a short period (June 1927) and negotiator for Romania in order to cease its involvement in the World War II (1944);

- Queen Maria of Romania – lived for a period (in 1916) with five of her children in Știrbey palace. Her friendly relationship with prince Barbu Alexandru Stirbei is well known;
- Nichita Hruscirov - stayed here during a visit of six days in 1959, when it was decided to withdraw Soviet troops from Romania;
- Nicu Ceaușescu, the third son of the Nicolae and Elena Ceaușescu couple - used the palace as guest house for a period;
- the USA tennis team stayed here in 1973 and trained for the Davis Cup final on the tennis courts of the estate.

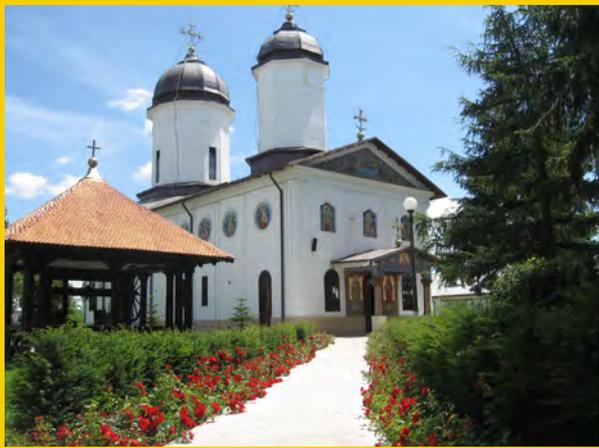
This place is also associated the preliminary Peace Treaty between Romania and the Central Powers, in the World War I, that was signed here.

Currently, it is one of the most fashionable locations for events, inside the palace functioning an elegant restaurant and inside the estate there are also 3 pavilions created especially for organising events

The estate, with the beautiful park in English style – dendrology reserve, represents a green oasis far from the city crowd, being ideal for walks outside or for riding. Each summer (in August) they organise here the “Summer Well” festival, a traditional event.



The Țigănești Monastery



IDENTIFICATION & DESCRIPTION

- **Name:** The Țigănești monastery
- **Unit of Recording:** Complex
- **Reference number:** RU 013
- **Category:** Commemorative, Education, Religious, Ritual and Funerary
- **Type:** nuns monastery (two churches, monastic houses, bell tower, museum, workshops, cemetery)
- **Administrative Location:**
 - Country: Romania
 - Region: Bucharest - Ilfov
 - Administrative Unit: Ilfov County
 - Locality (town, village): Ciolpani commune
 - Address (street, number): -
 - Postal Code: 077050
 - Locality Code: 101902
- **Access:** DN 1A Bucharest – Ploiești (national road):
 - National road DN1 (33 km) and Communal road DC 181 (3,5 km).
 - Airport: International Airport Henri Coanda Otopeni - 28 km from Ciolpani

Notes on Location: This ensemble is located 36 km north of the Bucharest, the capital of Romania. The complex is placed near Ciolpani the village, located close to Vlasiei forests and surrounded by a stream. The fastest way to access the location from Bucharest is with the personal vehicle.

- **Geographic Location:**
 - Cartographic Reference: 44,729079; 26,084182
 - Spatial Referencing System: Geographic Coordinate System
 - Altitude: 70 m (Black Sea reference)
 - Topography: flat plain

Notes on Geographical Location: The monastery is located in Câmpia Română (engl. the Romanian Plain), on sites formerly occupied by oak forest (today cleared), of so-called Vlasiei forests.

- **Owner/administrator:** Metropolitan See of Wallachia and Dobrogea; Archdiocese of Bucharest; North Ilfov Deanery
 - **Owner/administrator type:** PUBLIC

- **Present function/ since when:**
 - monastery (1780), museum (1989), vestments workshops (1923)

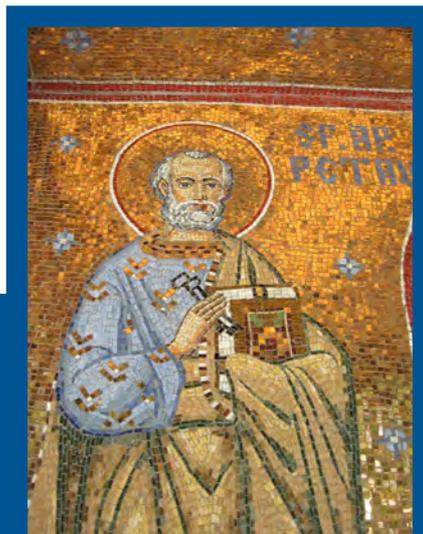
● **Previous functions/ period:**

A first wooden church was built here by the Căplescu family in 1780, however local legends say that the monastic life is present here since the time of the ruler Mihai Viteazul (engl. Michael the Brave). The actual church of the monastery ("Adormirea Maicii Domnului" church) was built in 1812 by the ban Radu Golescu, the logofat Gheorghe Florescu and the Archimandrite Dositei of Căldărușani.

From the old wooden church was preserved the miraculous icon of the Virgin and Child.

The museum's building (built in 1848) was orphanage at first, then school, xenodochium, and from 1989 art museum.

Function	Start Date	End Date
Monastery of monks	1780	1805
Monastery of nuns	1805	present
"Adormirea Maicii Domnului" Church	1812	present
"Sfanta Treime" church from cemetery	1817	present
Elementary school	1818	1878
Xenodochium	1878	1989
Museum	1989	present
Vestments and weaving workshop	1923	present





LANDSCAPE

Landscape-elements

- **Buildings:** settlements, monastic community
- **Heritage:** ecclesiastical, architectural heritage, historical, cultural and natural heritage
- **Farming:** surrounded by small farms
- **Land Cover:** The woods near the monastery are dendrological reserves.
- **Hydrology:** near the monastery there is a lake named "Lake nuns" (Lacul Maicilor); here there are species of wild ducks, reed, aquatic animals.

- **Communications:** Communal road DC 181 and National road DN 1 (at 3,5 km),
- **Access:** RESTRICTED. The access is allowed for tourists and pilgrims, if they respect the visiting conditions (presented at the entrance in the monastery complex).
- **Vulnerabilities:** flooding risk, advanced degradation risk because of the mould and humidity, fire risk, earthquake risk.

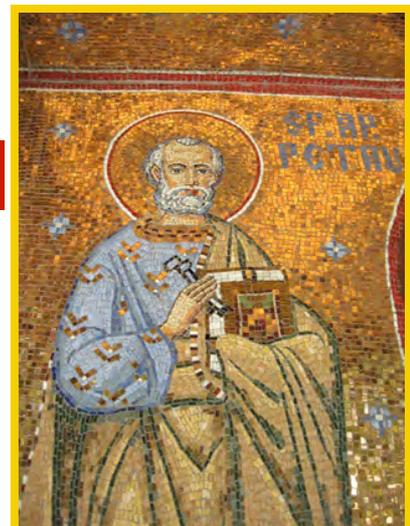
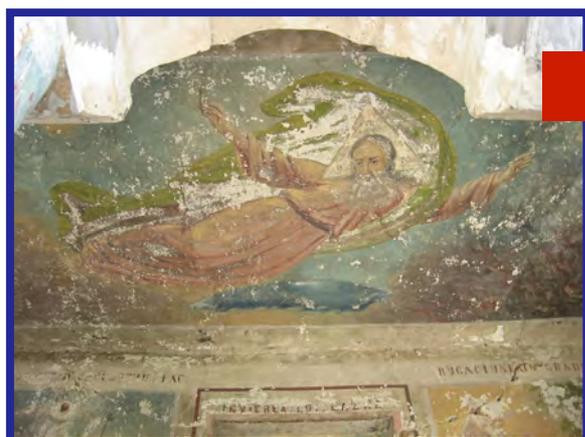
● Dating/ Period(s):

Period	Date from	Date to
"Adormirea Maicii Domnului" church		
• modern period - 19 th century	1799	1812
"Sfanta Treime" church from cemetery		
• modern period - 19 th century	1817	1817
Museum house		
• modern period - 19 th century	1848	1848
Cells, abbey and refectory		
• contemporary period - 20 th century	about 1920	



◎ Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Mihai Viteazul	Ruler of Wallachia (1593-1601), ruler of Transilvania (1599-1600), ruler of Moldavia (1600). Local legends say that the monastic life is present here since the time of his reign.	1558	1601
Matei Tigănescu	The first owner of the land where the monastery was built	1780	1895
Radu Golescu	Founder of the church	1799	1812
Carol Storck	Romanian sculptor who studied since 1871 at the Royal Academy of Art in Florence with the sculptor Augusto Rivalta. He made a funeral monument which is located in the monastery cemetery	1854	1926
War of Independence	The nuns from the Tiganesti monastery actively participated in helping military with the Red Cross	1877	1878
World War I		1916	1918
World War II		1941	1945





DESCRIPTION

Main Features.

Monastic complex consists of: The "Adormirea Maicii Domnului" (engl. Assumption), built in 1799-1812 by the ban Radu Golescu, the logofat Gheorghe Florescu and the Archimandrite Dositei of Căldărușani; Cemetery church – "Sfanta Treime" (engl. Holy Trinity) church (1817); bell tower; refectory; cells; monastic houses; museum; cemetery and workshops.

Main Materials and Structural Techniques

The "Adormirea Maicii Domnului" (engl. Assumption) church was built in 1799-1812, with a porch and two towers. The entrance door has a frame with floral motives admirably executed. The church exterior, divided into two unequal parts is decorated with windows and niches while the walls are painted in white. The medallions from the top of the faade and the entrance of the church were made with mosaic by the painter George Răducanu, at the end of the 20th century (1985-1986).

Architectural and pictorial composition expressing neoclassical style sobriety are specific to the 19th century. Inside, one of the icons that create a special aspect of the church is St. John the Baptist (rom. Sf. Ioan Botezătorul) one which is made of camel skin. Here a piece from Jesus Christ's wooden cross can also be found.

Cemetery church – "Sfanta Treime" (engl. Holy Trinity) church (1817) is a small one, with a three-lobed plan with open porch post-Brâcoveanu style (the trefoil shape with a tower above the nave, open porch supported by columns). The oil painting on this church was made by the painter Anton Seraphim.

The old guest house was built in 1848. Around the second world war functioned as a "sister school of charity." Today is a museum which gathers valuable monastery icons, religious objects, old books and manuscripts. One of the rooms houses fragments of an eighteenth-century iconostasis, made in traditional post-brâncovenesc style.

Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July).

Movement: the monastery is situated at 3,5 km from Ciolpani village, in a beautiful landscape of forests and waters

Feasts, Special Days: cultural and religious events; the patron saint of the monastery: "Adormirea Maicii Domnului" (engl. Assumption) – 15th August.

Designations: National, Romanian Historic Monuments List, 2004, IF-II-a-B-15271

Condition:

- **Historic Integrity:** the first stone church, built in 1799-1812, is well preserved. The porch retains till now a few scenes from the original painting
- **Physical Condition:** very good



ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness			x		
Aesthetic Value		x			
Integrity		x			
Historical Value			x		
Symbolic, Spiritual and Social Value			x		
Scientific Value				x	
Potential		x			
Importance:					
• Global					
• European				x	
• National				x	
• Regional	x	x			
• Local	x				

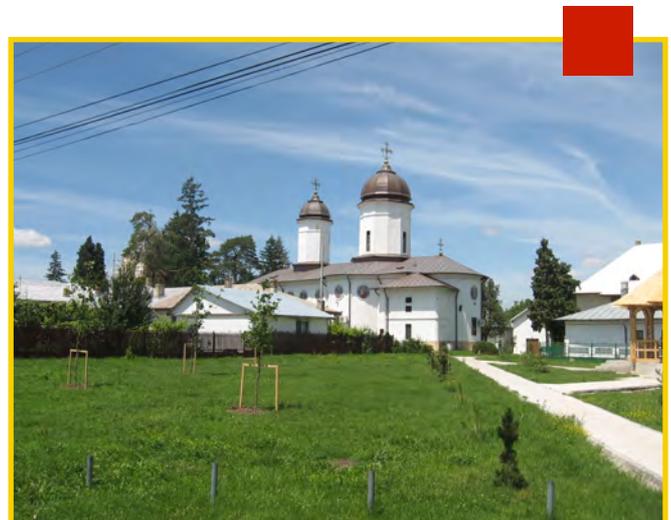
Final Final Statement of Significance (free text):

The monastery is located in a beautiful natural environment that is suitable for outdoor recreation activities. The monastery is important both from a spiritual and cultural value.

Here can be found a fragment of the cross of Jesus, miraculous icon of Virgin Mary (17th century) and relics of St. Eleutherius, St. Haralambos, St. 40 Martyrs, St. Marina and St. Artenom. The monastery is famous for the workshop of priest vestments that functioning here. It was the only shop of its kind in the Orthodox Church in Romania, which operate in a monastery. The nuns worked in their workshop carpets for Denmark, fabrics for Canterbury Cathedral and the churches of Germany. Between 1977-1978, here were remade all the

embroidery of Peles Castle - Moorish Hall, after the models worked in France and Vienna.

The museum of the monastery gathers valuable monastery icons, religious objects, old books and manuscripts.



Snagov Monastery



IDENTIFICATION & DESCRIPTION

- **Name:** Snagov monastery
- **Unit of Recording:** Complex
- **Reference number:** RU 014
- **Category:** Defence, Education, Religious, Ritual and Funerary
- **Type:** monastery (church, bell tower)
- **Administrative Location:**
 - Country: Romania
 - Region: Bucharest - Ilfov
 - Administrative Unit: Ilfov county
 - Locality (town, village): Silistea Snagovului village, Gruiu commune
 - Address (street, number): Manastirea Vlad Tepes St.
 - Postal Code: 077117
 - Locality Code: 103559
- **Access:**
 - Road - 33 km on national road DN1 from Bucharest, then 5,5 km on county road DJ 101C from Ciolpani – Silistea Snagovului;
 - Airport - 24 km from the International Airport Henri Coanda Otopeni
 - Public transport: there are minibuses from Bucharest to Siliștea Snagovului hourly.

Notes on location: Snagov monastery is located on a small island on the Snagov lake, at a distance of 40 kilometers north of Bucharest.

- **Geographic Location:**
 - Cartographic Reference: 44,729559; 26,175694
 - Spatial Referencing System: Geographic Coordinate System
 - Altitude: 90 m (Black Sea reference)
 - Topography: flat plain, island on Snagov lake

* *Notes on Geographical Location: near the Snagov forest on a small island on the North side of Snagov lake.*

● **Owner/administrator:** Metropolitan See of Wallachia and Dobrogea; Archdiocese of Bucharest; North Ilfov Deanery

- **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

- the Snagov monastery starts to function in 1408, being currently a monk monastery (one single monk).

● **Previous functions/ period:**

Function	Start Date	End Date
Monastery for monks	1408	present
Monastery for monks, with strategic and military role, prison	1485	-
Monastery, tipografy	1696	1701
Monastery, youth rehabilitation school	1856	-





LANDSCAPE

Landscape-elements

- **Buildings:** monastery (church, bell tower)
- **Heritage:** ecclesiastical, architectural heritage, historical, cultural and natural heritage
- **Farming:** monastic micro-farm with domestic animals
- **Land Cover:** little island in the middle of Snagov lake, area with forests (Snagov forest)
- **Hydrology:** Snagov lake

- **Communications:** county road (DJ 101C) at 2 km; national road (DN 1) at 5 km from monastery. The monastic complex communicates with the mainland via a bridge.
- **Access:** RESTRICTED. The access is allowed for tourists and pilgrims, if they respect the visiting conditions (presented at the entrance in the monastery complex). Fee for entrance to the church.
- **Vulnerabilities:** flooding risk, advanced degradation risk because of the mould and humidity, fire risk, earthquake risk.

© Dating/ Period(s):

Period	Date from	Date to
Monastic complex		
• medieval period	1408	1408
“Intrarea Maicii Domnului in Biserica” church		
• medieval period	1517	1521
Bell tower		
• late medieval period	15 th century	18 th century



● Persons, Events and Organisations Associated with the History of the Building/Site/Area/
Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Mircea cel Bătrân	Ruler of Wallachia (1386-1394 and 1397-1418). He founds a number of monasteries and churches throughout the country, which will become centers for culture. One of this is Snagov monastery (1408).	1355	1418
Vlad Tepes	Vlad Țepeș was three-time ruler of Wallachia (1448, 1456-1462, 1476), in a period of the incipient Ottoman conquest of the Balkans. Was a member of the house of Drăculești, whose name comes from the Order of the Dragon, whose membership was his father Vlad II Dracul. Vlad Țepeș (engl. Vlad the Impaler) became famous as a tyrant taking sadistic pleasure in torturing and killing. He built a defensive wall, a bridge, a prison for traitors and thieves and a tunnel under the lake. Some sources said that he is buried in the church.	1431	1476
Neagoe Basarab	Ruler of Wallachia (1512-1521). He encouraged the development of trade and crafts; tried to establish diplomatic relations with Venice and Rome, and even to mediate the conflict between Orthodox and Catholics. Neagoe is the author of one of the earliest masterpieces of Romanian literature "Neagoe Basarab's teachings to his son Theodosius". Builds the "Intrarea în Biserică a Maicii Domnului" church (engl. Our Lady Entering in the Church).	?	1521
Constantin Brancoveanu	Ruler of Wallachia (1688-1714) During his ruling period, Wallachia experienced a period of cultural flowering and development of spiritual life. During his reign, an architectural style known as the "Brancoveanu style" developed in Wallachia, as a synthesis of the Italian Renaissance and Byzantine architectures. Constantin Brancoveanu founded here one of the first printing centres in the country.	1654	1714
Antim Ivireanu	Was one of the greatest ecclesiastic figures of Wallachia, a noted Eastern Orthodox theologian and philosopher, founder of the first printing press in Romania, and Metropolitan of Bucharest in 1708-1715. After 1696 he was appointed abbot of Snagov Monastery, where he moved the typography, printing 15 books (7 in Greek, 5 in Romanian, 1 in Slavonic 1 in Slavo-Romanian and 1 in Greek-Arabic).	1650	1716
The Wallachian Revolution of 1821	The old oak bridge was burned, never to be reconstructed until 2010	1821	
Nicolae Balcescu	Historian, writer and revolutionist. He was Imprisoned here after the Revolution of 1848 along with 50 other revolutionists	1818	1852



DESCRIPTION

Main Features.

The Snagov monastery, surrounded by a spectacular landscape of forests and waters, is one of the famous tourist attractions in Bucharest – Ilfov Region, related to the legend of Vlad Tepes ruler. Built on a small island on the Snagov lake, at a distance of 40 kilometres north of Bucharest, the Snagov monastery was an important spiritual and cultural centre in medieval times in Wallachia.

Only the big church, the bell tower, a fountain and a series of ruins, of the monks' houses and the prison are preserved currently.

Main Materials and Structural Techniques

The church of the monastery is built in Byzantine style having along ornamental elements of local style.

The church is divided in three parts: narthex, nave and altar. The narthex is formed of sixteen pillars adorned with various geometrical motives that are still to be seen in the outer part of the church, having a very pleasant face brick decoration. In the upper part, the pillars are supporting the arched capitals of superposed bricks.

The outside of the church was decorated in face bricks. The church has four towers: one upon the narthex, one upon the nave and two symmetrically arranged upon the altar. The tower upon the nave is the original one but the other three of them have been rebuilt after the earthquake from 1940.

The church was painted in 1569 by Dobromir cel Tânăr (Dobromir the Young). The original painting is preserved only in the narthex, the nave and the altar being covered by subsequently added layers of new painting made by Gheorghe Zugravul în 1815.

Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: there are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July).

Movement: The monastery is situated in a quiet, residential area on an island on Snagov lake, about 5.5 km from DN1 and 10 km from A3 Highway.

Feasts, Special Days: All the orthodox celebrations. The church has three patron saints, which are celebrated each year: "Intrarea în Biserică a Maicii Domnului" (engl. The entrance to the Church of Our Lady) - November 21; "Saint Neagoe Basarab" - September 26; "Saint Antim Ivireanu" - September 27.

Designations: National, Romanian Historic Monuments List, 2004 IF-II-a-A-15312

Condition:

- Historic Integrity: The Monument suffered notable integrity losses following numerous earthquakes.
- Physical Condition: good
- Notes on Condition: restored

After the secularization of the monasteries in 1864, the monks of the Monastery Snagov left the island, the cells being demolished and the church degraded. The big church and bell tower were restored in 1904 and then in 1941, after the earthquake of 1940. A wide range of repair and restoration was carried out in 1966-1967, in the time of Patriarch Justinian. Earthquakes of 1977 and 1986 have affected the church, thus requiring new restoration, completed only in 1995.



ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness		x			
Aesthetic Value		x			
Integrity			x		
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global					
• European					
• National	x	x			
• Regional	x	x			
• Local	x				

Final Final Statement of Significance (free text):

Surrounded by a spectacular landscape of forests and waters, located on an island in the northern part of Snagov lake, Snagov Monastery is an important historical heritage. In the medieval period the Snagov monastery was an important defensive, but also had a spiritual and cultural role.

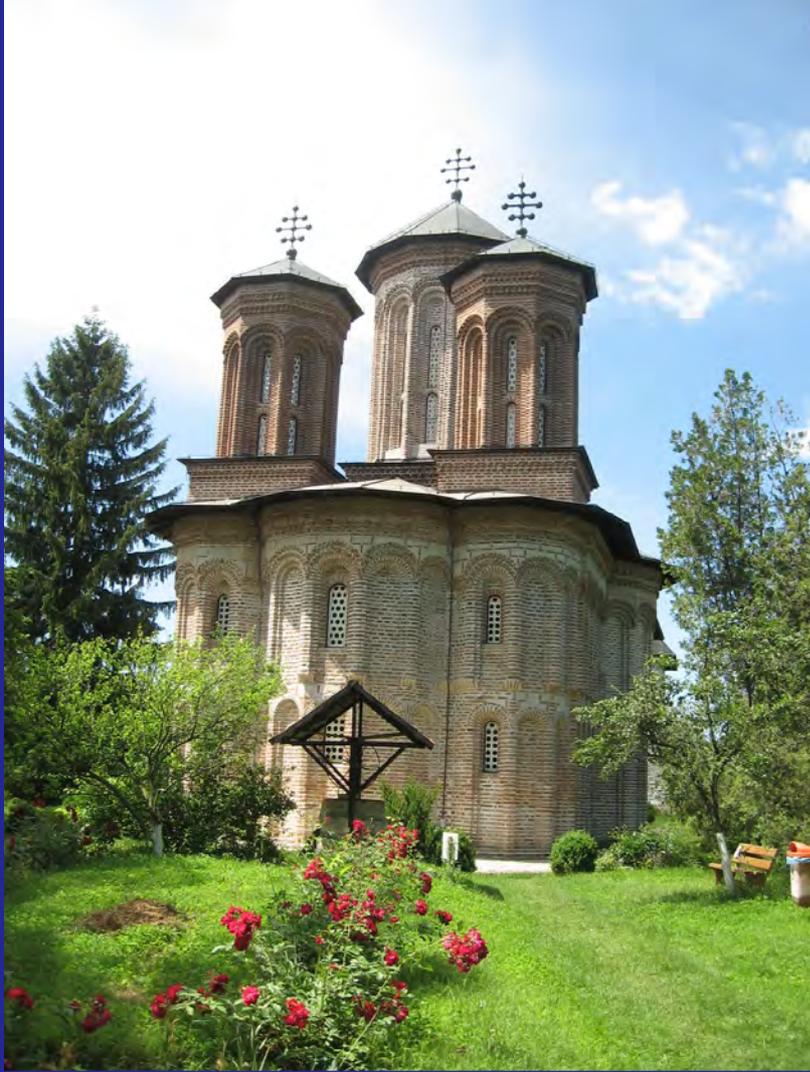
Enclosed by strong walls, guarded by a tall observation tower, Snagov monastery was one of the fortified churches around Bucharest. Is not surprisingly that some rulers have used its strategic place not only as a refuge and hiding place, but also as a place of imprisonment and torture.

Besides the defensive role, the Snagov monastery had a great cultural and educational importance for Wallachia. The greatest cultural blooming of this place was in the late 17th and

early 18th century, when was founds here one of the first printing centers in the country, led by the great scholar Antim Ivireanu. He printed here the first book in the Romanian language with Latin characters with movable letters.

Inside the church can be distinguished frescoes of the 16th century, and portraits of important figures of the time. Although, over time, the frescoes in the monastery Snagov underwent numerous changes and renovations, these still represent the largest frescoes ensemble which is preserved in a church in this area.

It is believed that the Wallachian ruler Vlad Țepeș was killed in a fight with Ottomans in the forest near Bălteni, in 1476, and was buried at Snagov. But this hypothesis is not confirmed; other sources said that the ruler's grave could be located in the Comana monastery, to the south of Bucharest.



The Snagov Recreation Area



* Notes on Geographic Location Snagov Forest, with a surface of 1470 ha, is a remain of the Codrui Vlăsiei Forest. Together with the lake, it is a natural reserve for protection and conservation of some rare species of flowers. The forest was converted into a park, with various concrete and stone alleys and paths. The cross on the other bank of the lake is made by boat.



IDENTIFICATION & DESCRIPTION

- **Name:** The Snagov Recreation Area
 - **Unit of Recording:** Open Space
 - **Reference number:** RU 015
 - **Category:** Agriculture and Subsistence, Civil, Religious-Ritual and Funerary, Gardens, Parks and Urban Spaces, Recreational
 - **Type:** natural protected area, recreational area
 - **Website:** www.fundatiasnagov.ro
 - **Administrative Location:**
 - Country: România
 - Region: București -Ilfov
 - Administrative Unit: Ilfov County
 - Locality (town, village): Snagov commune
 - Address (street, number): Snagov Road, No. 78 (Headquarters of Snagov Foundation)
 - Postal Code: 077165
 - Locality Code: 105160
 - **Access:**
 - National Road DN1/E60 București - Ploiești (28 km) and right on DJ101B through Vladiceasca, Cioflăceni, Ghermanești, Snagov (11 km).
 - By train: Bucharest - Snagov Sat.
 - By plane: "Henri Coandă" International Airport – 30 Km.
 - Public transportation: minibuses from Piața Presei Libere, Bucharest.
- Notes on location: The recreation area Snagov is located in the north side of Bucharest, at a distance of approximately 30 km.*
- **Geographic Location:**
 - Cartographic Reference: 44,707318; 26174069
 - Spatial Referencing System: Geographic Coordinate System
 - Altitude: 100 – 110 m (Black Sea reference)
 - Topography: flat plain – Câmpia Română (engl. Romanian Plain)

● **Owner/administrator:** Forest District Snagov custodian of "Snagov Lake" Protected Natural Area and S.C. Snagov Tur S.R.L custodian of Protected Natural Area "Snagov Forest"

- **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

- Recreational area (since 1933); protected area and recreational area (since 1952)

LANDSCAPE

Landscape-elements

- **Buildings:** settlements
- **Heritage:** natural reserves
- **Farming:** agrarian fields nearby
- **Land Cover:** Snagov forest
- **Hydrology:** Snagov lake
- **Communications:** national road, railway nearby, walkways, pontoon bridges for crossing the lake

• **Access:** NO ACCESS. Public access is prohibited in the Snagov Palace area.

• **Vulnerabilities:** The destruction of the environment due to the high tourist flows and to the uncontrolled construction of tourism facilities. The high number of houses built on the banks of the lake tend to reduce the access to the lake.

● **Dating/ Period(s):**

Notes on dating: Snagov Forest is a remain of the Codrii Vlasiei Forest. Due to its location close to Bucharest and due to its natural value, at the beginning of '30s the municipality planned to create an area for rest and relaxation. In 1933, in Snagov were inaugurated the Snagov beach and park. It has been declared a protected area since 1952.



© **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):**

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Vlad Țepeș	<p>Vlad Țepeș was three-time ruler of Wallachia (1448, 1456-1462, 1476), in a period of the incipient Ottoman conquest of the Balkans. Was a member of the house of Drăculești, whose name comes from the Order of the Dragon, whose membership was his father Vlad II Dracul. Vlad Țepeș (engl. Vlad the Impaler) became famous as a tyrant taking sadistic pleasure in torturing and killing.</p> <p>He built a defensive wall at the monastery on the island, a bridge, a prison for traitors and thieves and a tunnel under the lake. Some sources said that he is buried in the monastery church.</p>	1431	1476
Nicolae Ceaușescu	<p>General Secretary of the Romanian Communist Party (1965-1989) and the first Romanian president (1974-1989). Ceaușescu's regime became increasingly brutal and repressive, his rule was the most rigidly Stalinist in the Soviet bloc. His secret police, the Securitate, maintained strict controls over free speech and the media, and internal dissent was not tolerated. In 1982, with the goal of paying off Romania's large foreign debt, Ceaușescu ordered the export of much of the country's agricultural and industrial production. The resulting extreme shortages of food, fuel, energy, medicines, and other basic necessities drastically lowered living standards and intensified unrest. Ceausescu's regime was also marked by an extensive and ubiquitous personality cult, nationalism, a continuing deterioration in foreign relations with the Soviet Union, and nepotism.</p> <p>Nicolae Ceaușescu ordered the demolition of churches and monasteries, among which: Văcărești monastery (1716), Cotroceni monastery (1679) and "Sfânta Vineri" (engl. St. Friday) church (1854) to make way for the Palatul Parlamentului (engl. Palace of Parliament). In total there were 23 churches destroyed in Bucharest.</p> <p>In the 80's as Nicolae Ceaușescu had a summer residence here, he had monopolised the most beautiful areas of the forest and lake.</p>	1918	1989
King Carol II	<p>King of Romania (1930 - 1940), eldest son of King Ferdinand and his wife, Queen Maria. He was the first of the Romanian royal family who was baptized in the Orthodox rite. Endowed with extraordinary intelligence, author of political assassinations, with a reputation tarnished by his amorous escapades, Carol remains a controversial figure and is probably the most unpopular of the four kings of Romania. In 1933, in presence of King Carol II were inaugurated the Snagov beach and park.</p>	1893	1953
Prince Nicolae of Romania	<p>The second son of King Ferdinand and Queen Maria of Romania, brother of King Carol II. He spent his entire life in the shadow of princely Crown of Romania, playing a more active role only in the years 1927 - 1930 when he was part of the Board of Regents that leads the country in place of minor King Mihai I.</p> <p>He was the first owner of Snagov Palace, built in 1930 by Henrieta Delavrancea-Gibory in the Romanian Brâncovenesc style. Nicolae Ceaușescu rebuilt the palace in the 80's after plans of professor Nicolae Vladescu, as a residence for himself and his wife Elena and for government meetings and state visits. Nowadays the palace is rented for various events, such as conferences, official banquets and wedding-parties.</p>	1903	1978
Snagov Foundation/ S.C. Snagov Tur S.R.L	<p>S.C. Snagov Tur S.R.L is the curator of the protected area Snagov Lake, and is the only tour operator agency in Snagov area. It organises tours and various tourism and fun programs.</p>	2007	

* Notes on Associations: More than 100 celebrities (rulers, historians, religious figures, writers, governors and officials etc.) were identified here.



DESCRIPTION

Main Features.

The Snagov recreation area is about 35 kilometers north of the capital of Romania, near the highway linking the cities of Bucharest and Ploiești. A place away from the city rush, cool in the shade of a generous vegetation and lost in the silence of a gentle village life, the place is preferred both by those who want to spend a relaxing day as well as those who have an entire weekend for recreation

The Snagov forest is a part of the ancient Vlășiei forest, lying on a 1470 ha surface, designed as a park. Since 1952 it has been declared a protected natural area, also including the Snagov lake which has 600 ha surface and a maximum depth of 9 meters (the deepest lake in Câmpia Română). The shape of the lake is elongated and tortuous, with many bays and in the downstream part is the island where lies the Snagov monastery. This is the most important recreational lake surrounding the capital, being the most picturesque of tourist attractions in the area.

Due to its location close to Bucharest and due to its natural value, at the beginning of '30s the municipality creates an area for rest and relaxation. In 1933, in Snagov were inaugurated the Snagov beach and park. Now on Lake Snagov were arranged beaches and pontoons, can be practiced water sports, boats and kayaks renting, or leisure boat rides. In the forest is a tourist complex with hotel, beach, restaurants, sports facilities and camping spaces.

The natural and cultural heritage of the area was highlighted by the Snagov Foundation, which has organised a number of 7 museum collections, at its headquarters in Snagov: Local archaeology and numismatics; Ethnography – local traditions; “Good and bad” celebrities; Monasteries and churches; Water Sports; Eco-Tourism of Snagov area; Vlad Basarab Tepeș vs Dracula – History and Legend.

Main Materials and Structural Techniques:

The alleys of the Snagov forest are made of asphalt and paved with gravel. The pontoons of the lake are made of wood and concrete.

Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: there are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July).

Movement: Given the fact that it is not situated in a very circulated and industrial area, the air in the area is not very polluted. The only pollutant factor could be the contamination of the lake due to the storage of waste outside the habilitated areas.

Feasts, Special Days: Various events are organised by Snagov Foundation: Snagov Culture Days (Water Days); Night of the Museum; Vlad Tepeș – History and Legend; Cultural Circuits; Crafts workshops at the Reed House, Ecological Education events. The majority of the events are organised during the summer.

Designations: Natural protected area list (Law 5/2000) – two natural reserves

Condition:

- Physical Condition: good

** Notes on Condition: The lake and the forest are situated at a small distance from Bucharest and it is highly influenced by the civilization, fact which leads to the destruction of the natural environment, to the extinction of some important species and to the disruption of the connectivity inside the habitats. In the last period of time, the Snagov forest did not suffer major changes, but it is continuously threatened by the massive urban expansions.*



ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness	x				
Aesthetic Value		x			
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value		x			
Scientific Value	x				
Potential	x				
Importance: <ul style="list-style-type: none"> • Global • European • National • Regional • Local 	x	x	x		

Final Final Statement of Significance (free text):

A place away from the city rush, cool in the shade of generous vegetation and lost in the silence of a gentle village life, this place is preferred both by those who want to spend a relaxing day as well as those who want to spend an entire active weekend. This is the most important recreational area surrounding the Romanian capital. On Snagov lake were arranged beaches and pontoons, can be practiced water sports, boats and kayaks renting, or leisure boat rides. In the forest is a tourist complex with hotel, beach, restaurants, sports facilities and camping spaces.

The Snagov area is important for its rich biodiversity, gathers about 2700 flora and fauna species of which about 120 species are protected by law and 42 are even very rare

species; there are many trees with diameters between 80-100 cm and heights of about 30 meters, a great variety of birds (approximate 165 bird species which nest in the area together with the passage species the total number of bird species in Snagov reaches almost 385) etc. Snagov could be interesting as a "place where many important persons rested / retreated / discussed / taken decisions", and during their actions they had relevant implications and consequences from a historical perspective. Personalities like Vlad Țepeș - Dracula, Nicolae Ceausescu or Romania's royal family, etc. can be connected to this area.

With three old monasteries in its surrounding (Snagov, Țigănești and Căldărușani monasteries), this area is also important for spiritual value.



The Caldarusani Monastery



IDENTIFICATION & DESCRIPTION

- **Name:** The Caldarusani Monastery
- **Unit of Recording:** Complex
- **Reference number:** RU 016
- **Category:** Commemorative, Defence, Education, Religious-Ritual and Funerary.
- **Type:** monk monastery (three churches, the bell tower from the entrance gate; enclosure of the monastery; abbey, chancellery of the monastery, House of Eminence (Metropolitan) Ghenadie, monastic cells, the Căldărușani Geodynamic Observatory)
- **Website:** <http://www.manastirea-caldarusani.go.ro>
- **Administrative Location:**
 - Country: Romania
 - Region: Bucharest - Ilfov
 - Administrative Unit: Ilfov county
 - Locality (town, village): village Lipia, commune Gruiu
 - Address (street, number): Manastirea Caldarusani Street, no. 199
 - Postal Code: 077116
 - Locality Code: 103531
- **Access:**
 - road: A3 highway and DJ 101B and DJ 101C county roads or on DN 1 national road and DJ 101 and DJ 101C county roads
 - railway: Greci station (at 9 km from monastery) on the Bucharest – Galați main line;
 - airport: International Airport Henri Coanda București - at 25 km from Căldărușani Monastery
 - public transport - there are private buses departing from Bucharest.

* *Notes on location: This monastery is located 44 kilometers from the city center of Bucharest.*

● **Geographic Location:**

- Cartographic Reference: 44,675707; 26,084182
- Spatial Referencing System: Geographic Coordinate System
- Altitude: 83 m (Black Sea reference)
- Topography: flat plain
- Notes on Geographical Location: near the Căldărușani forest on the Caldarusani lakeside.

* Snagov Forest, with a surface of 1470 ha, is a remain of the Codrii Vlăsiei Forest. Together with the lake, it is a natural reserve for protection and conservation of some rare species of flowers. The forest was converted into a park, with various concrete and stone alleys and paths. The cross on the other bank of the lake is made by boat.

- **Owner/administrator:** Metropolitan See of Wallachia and Dobrogea; Archdiocese of Bucharest; North Ilfov Deanery

- **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

- the Căldărușani monastery began to function in 1638, being currently a monk monastery, with a community monastic life. A monastery library, a museum and a Geodynamics Observatory (from 1961) also function inside the monastery.

● **Previous functions/ period:**

Function	Start Date	End Date
Monastery, Painters School	1778	1860
Monastery, Tipografy	1834	1836
Monastery, School of religious sculpture	1937	1942
Monastery, School of church singers for orphans war	1940	1947





LANDSCAPE

Landscape-elements

- **Buildings:** monastery (three churches, the bell tower from the entrance gate; enclosure of the monastery; abbey, chancellery of the monastery, House of Eminence (Metropolitan) Ghenadie, monastic cells, the Căldărușani Geodynamic Observatory)
- **Heritage:** ecclesiastical, architectural heritage, historical, cultural and natural heritage
- **Land Cover:** area with forests (Căldărușani forest)
- **Hydrology:** Căldărușani lake
- **Communications:** county road at 1 km from monastery
- **Access:** RESTRICTED. The access is allowed for tourists and pilgrims, if they respect the visiting conditions (presented at the entrance in the monastery complex).
- **Vulnerabilities:** flooding risk, advanced degradation risk because of the mould and humidity, fire risk, earthquake risk.

● Dating/ Period(s):

Period	Date from	Date to
Late medieval • - monastery construction	1637	1638
Modern Period • - extensive work to restore the monastery	1775 1908 1950	1778 1915 1958

Notes on dating: Initially the Monastery took the form of a Wallachian fortress. During the ages there were added new constructions and were made a number of significant repairs and changes.



● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):**

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Matei Basarab	Enlightened ruler (1632-1654), is noted for introducing the printing press to Wallachia (1634) and creating the first Wallachian code of laws as well as patronizing art and religion (founder of the first upper school in his Principality). He built more than 45 churches and monasteries, being compared to Ștefan cel Mare, the famous ruler of Moldavia. He is founder of Căldărușani monastery (1638).	1580	1654
Paul of Aleppo	Syrian clergyman (archdeacon), traveller and orthodox writer. Between 1653-1658 Paul of Aleppo accompanied patriarch Macarie of Antiohia in his travel in Wallachia as a secretary. He was the first visitor who gave a description of the Căldărușani monastic complex	1627	1669
Father Archimandrite Gheorghe Ardeleanul (St Gheorghe of Cernica)	Former abbot of the Căldărușani and Cernica monasteries, is reckoned as a representative of the cultural and spiritual renaissance in this side of the country at the end of the 18th century and the beginning of the 19th. Between 1794-1806 he built the church-chapel in the monastery cemetery. Abbot Gheorghe's great merit was to have revived the monastic life in Căldărușani, following the example of Mount Athos. He was sanctified on 3 December 2005.	1730	1806
Alexandru Ipsilanti	Ruler of Wallachia (1774 - 1782 and 1796 - 1797) and of Moldavia (1786 - 1788). Founder of The Painters School of Caldarusani (1778).	1725	1807
Grigorie Dascalul	The most important Wallachian Metropolitan in the 19th century (1823-1834), has established of typography at the Căldărușani monastery. He was sanctified on May 21, 2006.	1765	1834
Nicolae Grigorescu	The first of the founders of modern Romanian painting, followed by Ion Andreescu and Ștefan Luchian, having become a symbol for the young generations of artists. During 1854-1856, Nicolae Grigorescu had lived and worked in Căldărușani with one of his teachers, the monk Evghenie Lazăr, period in which his technique refined, drawing became more secure and meaningful. During the apprenticeship, painter was concerned largely of portrait, which he cultivated with elegance and sophistication in the ten icons displayed in Căldărușani Monastery Museum.	1838	1907
King Carol I	Born Prince Karl of Hohenzollern-Sigmaringen, was ruler (1866-1881) and first king of Romania (1881-1914). The whole reign of Carol I was characterized by a remarkable political stability, governing with measure and modesty above factions and political parties. He also was meticulous and precise in everything he did, seeking to impose upon his collaborators the same style of activity. At the same time he was a complete soldier and a skilful politician with liberal views. Over 1908 and 1915, with the financial support of King Carol I, the monastic buildings were fully restored. Mural painting of the royal family is located in the nave.	1839	1914
The Romanian Academy	Building conservation works, and the first recordings of tidal gravity in Romania thus setting the first Geodynamics Observatory in Romania	1961	-



DESCRIPTION

Main Features.

In the peninsula

1. Church of the monastery "Sf. Mare Mucenic Dimitrie" (engl. Saint Great Martyr Dimitrie), built in 1637-1638 by Wallachian ruler Matei Basarab.
2. Cemetery church "Sf. Evangelist Ioan" (engl. St. John the Evangelist), built in 1817.
3. Enclosure of the monastery;
4. Abbey of the monastery, Chancellery of the monastery, House of Eminence (Metropolitan) Ghenadie, where is one of the three art collections. All these buildings dates from the first half of the 19th century, a period when there were many other houses in the peninsula, more modest, later demolished or destroyed by fire.
5. The bell tower from the entrance gate.
6. Monastic cells and garages are in the right side, and in the left side are carpenter shop and other buildings.
7. The Căldărușani Geodynamic Observatory (the first geodynamics observatory in Romania) - was fitted out in a building outside the enclosure of the Monastery and is operating since 1961. In this area is currently watched the time evolution of physical phenomena causally related to aggregation in the Vrancea seismogenic stress causes of earthquakes.

Outside the peninsula

Cocioc Church - The name of the church comes from the floating reed islets in the Căldărușani lake. The Church has the form of clubs, with one tower above the nave. Here it will be installed the printing house brought from Metropolitan Wallachia in 1834-1836.

Main Materials and Structural Techniques

The monastic complex is dominated by the "Sf. Mare Mucenic Dimitrie" church which impresses with its monumental size, being among the largest churches from of the ruler Matei Basarab time.

The construction plan of the church is specific for the 17th century, trilobite, with lateral apses and three spires (two small and the third, much higher, dominates the whole edifice), being in fact a combination of the architectural styles that are characteristic of the architectural pattern of the princely church in the Curtea de Arges monastery, as well as of the church of the Dealu monastery (which is located in the town of Targoviste). The porch was added in 1778. The entrance is marked by a carved stone frame which mentions the name of the founder.

With a rich iconographic repertoire, the church was painted in fresco technique in 1638 and 1775 and renovated several times (in 1817 by monks painters from the monastery, in 1915 by Dimitrie Belizarie, and in 1942 by Cantini and Ioan Musceleanu). Demetrie Belizarie preserved the Votive Picture of the founders, located in the nave, painted in 1817, representing Matei Basarab and Mrs. Elina and members of the royal family, Queen Elizabeth with Princess Mary and King Carol, as well as the metropolitan Ghenadie Petrescu.

The "St. Ioan Evangelistul" church of the cemetery is a small architectural ornament in the form of clubs, with one tower above the nave. The inner walls are painted by the monks from the monastery school of painting. The external walls are decorated with stucco and a row of tall niches which are painted. The church is surrounded by a porch with brick columns, closed with small windows.

Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: there are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July).

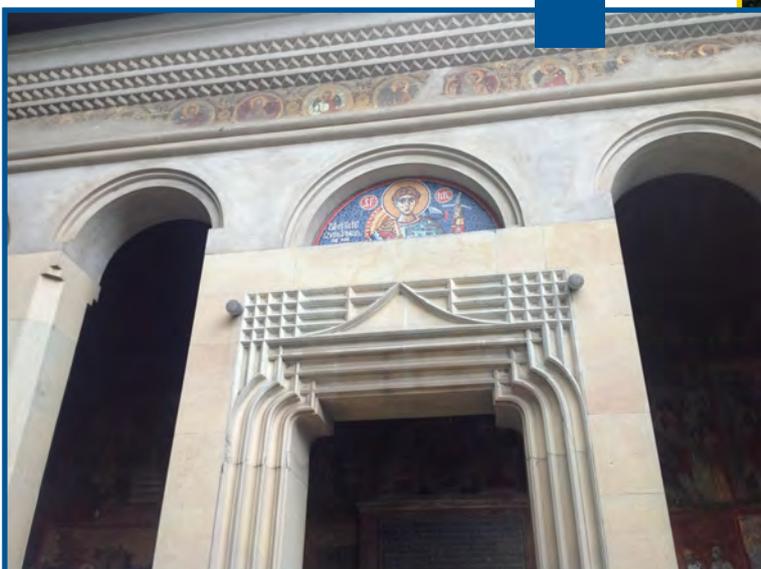
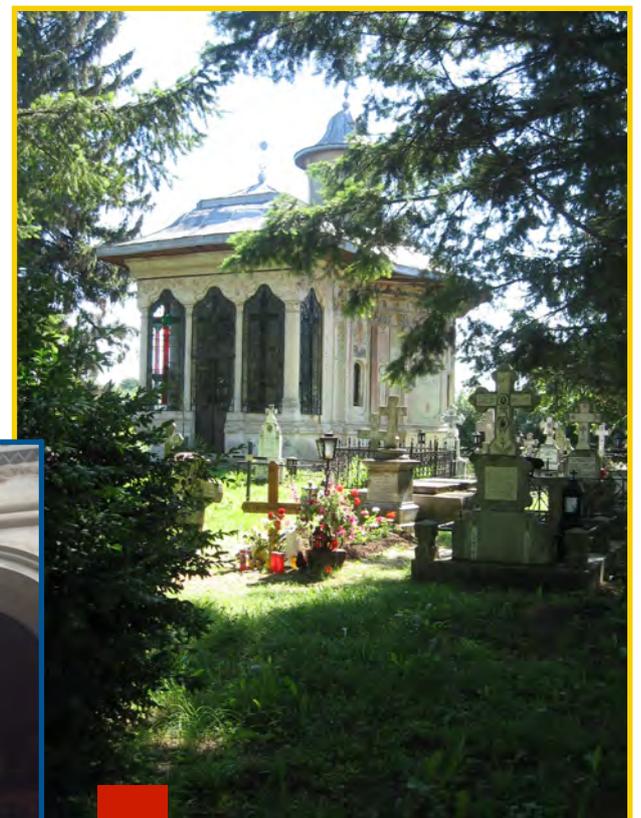
Movement: the Monastery is situated in a quiet area on Caldarusani lakeside, about 6 km from A3 Highway and 1 km from county road DJ 101C.

Feasts, Special Days: cultural and religious events; the patron saint of the monastery: Saint Great Martyr Dimitrie (26 October) – big church; St. John the Evangelist (26 September) – cemetery church.

Designations: Romanian Historic Monuments List, 2004 IF-II-a-A-15293

Condition:

- Historic Integrity: The Monument suffered notable integrity losses following numerous fires and earthquakes.
- Physical Condition: good
- Notes on Condition: restored

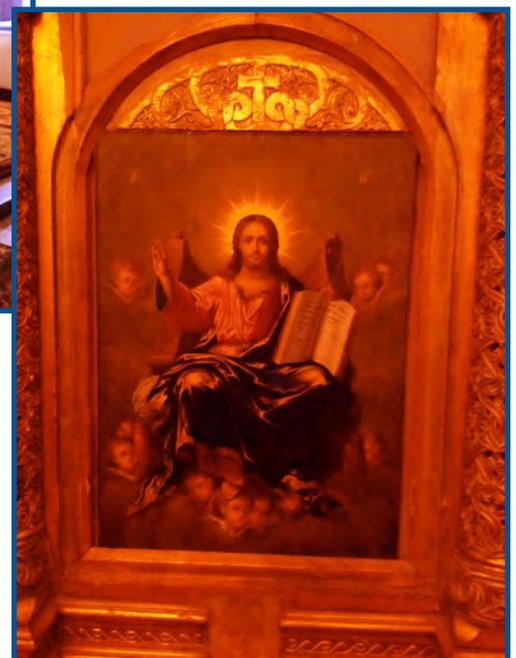




ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness			x		
Aesthetic Value		x			
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value		x			
Potential	x				
Importance: <ul style="list-style-type: none"> • Global • European • National • Regional • Local 	x				



Final Final Statement of Significance (free text):

The Căldărușani monastery, situated about 40 km north-east of Bucharest, on a small peninsula surrounded on three sides by the waters of the lake with the same name, is one of the famous tourist attractions in Bucharest – Ilfov Region.

The monastery is one of the largest and oldest Orthodox monasteries in Wallachia, built by the ruler Matei Basarab in 1637-1638, on the place of an old wooden hermitage. The monastery was designed as a fortified city, strengthened by buttresses, with strategic military role. Many times, the monastery of Căldărușani became a refugee place for the locals during the Turkish invasions. Of the time of its founder, the monastery still keeps the fortified wall, the restructured ground floor, bell tower, the cellars on the west side and central church.

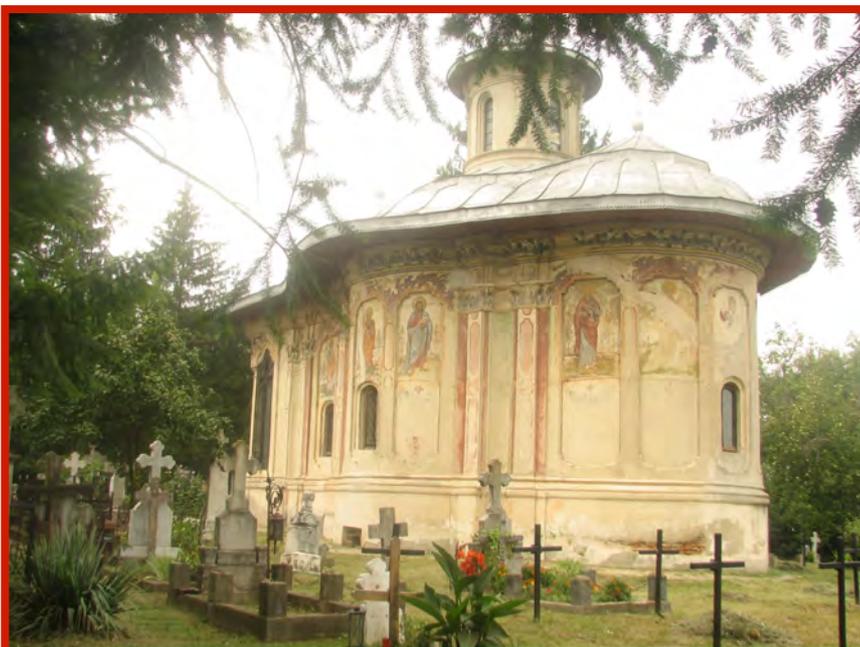
The construction plan of the Căldărușani Monastery is specific for the 17th century, trilobite, with lateral apses and three spires (two small and the third, much higher, dominates the whole edifice), being in fact a combination of the architectural styles that are characteristic of

the architectural pattern of the princely church of the Curtea de Arges Monastery, as well as of the church of the Dealu monastery (which is located in the town of Targoviste).

Inside the church can be admired the Miraculous Icon of Virgin Mary and the relics of Saint Hierarch Grigorie Dascălu, metropolitan of Wallachia (1765-1834), placed in a reliquary of gilded silver with medallions containing scenes from the saint's life.

Besides its religious and spiritual role, Căldărușani monastery occupies a special place in our history and in the memory of the Romanian people through its cultural significance.

With impressive volumes, interior painting, exterior decorations and valuable artwork, Căldărușani Monastery marks a new stage in the evolution of local architectural elements; the church being a model for religious architecture of the Wallachia. The museum of the monastery (with three large collections) is the richest overall monastery museum of the Archdiocese of Bucharest, annually visited by many foreign tourists and Romanian.



The Pasărea Monastery



IDENTIFICATION & DESCRIPTION

- **Name:** The Pasărea Monastery
- **Unit of Recording:** Complex
- **Reference number:** RU 017
- **Category:** Civil, Commemorative, Education, Religious-Ritual and Funerary.
- **Type:** nuns monastery (two churches, monastic houses, museum, bell tower).
- **Website:** <http://www.manastireapasarea.ro/>
- **Administrative Location:**
 - Country: Romania
 - Region: Bucharest - Ilfov
 - Administrative Unit: Ilfov county
 - Locality (town, village): Pasărea village, Brănești commune
 - Address (street, number): -
 - Postal Code: 077032
 - Locality Code: 101323
- **Access:**
 - National road DN3 (Bucharest – Calarasi), at “la Troita” ramification towards NE through Cozieni (19 km from Bucharest) or ramification from Branesti through Pasarea up to the monastery (22 km from Bucharest).
 - By train: Brănești station on the Bucharest – Constanța line;
 - Airport: International Airport Henri Coanda - Otopeni – 36 km away from Pasarea village.
 - Public transport - there are private buses departing from the Granitul (Cora Pantelimon).

* Notes on location: the monastery is located on the right side of Pasarea lake, 22 km away from Bucharest, near Bucharest-Călărași national road.

● **Geographic Location:**

- Cartographic Reference: 44,475971; 26,309031
- Spatial Referencing System: Geographic Coordinate System
- Altitude: 70 m (Black Sea reference)
- Topography: flat plain – Câmpia Română (Romanian Plain), on the right side of Pasărea Lake

* *Notes on Geographical Location: at North of Pasărea and Șindrilița creeks confluence, to South and East are Pasărea -Pustnicul forest and Pasărea lake*

- **Owner/administrator:** Metropolitan See of Wallachia and Dobrogea; Archdiocese of Bucharest; South Ilfov Deanery

- **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

- the monastic settlement functions as a nuns monastery since 1813. "Sf. Treime" church now officiates the day and night ceremonies, during the week and on holidays.

● **Previous functions/ period:**

Function	Start Date	End Date
Primary school for children from near villages and nuns	1864	
Hospital (12 beds)	1864	
Society for war orphans School	1921	
"Orthodox Nuns Charity Institute"	1936	
Shelter for numerous cultural personalities (Mihail Sadoveanu, Ion Marin Sadoveanu, Victor Eftimiu, Patriarhul Nicodim and others).	1941	1944





LANDSCAPE

Landscape-elements

- **Buildings:** settlements - monastery (two churches, monastic houses, museum, bell tower).
- **Heritage:** architectural heritage, historical, ecclesiastical, cultural and natural heritage
- **Farming:** agrarian fields in close proximity
- **Land Cover:** woodland
- **Hydrology:** Lake and river.
- **Communications:** National road, railway at 4,5 km away (Branesti Sat train station)
- **Access:** RESTRICTED. The access is allowed for tourists and pilgrims, if they respect the

visiting conditions (presented at the entrance in the monastery complex). The museum is open between 8:00 - 19:00.

- **Vulnerabilities:** flooding risk, advanced degradation risk because of the mould and humidity, fire risk, earthquake risk.
- **Description:** It is an excellent area for walk and bicycle rides. The right period for visiting is in the beginning of spring when blooming magnolias. Pasărea Lake is well suited for boat rides.



● Dating/ Period(s):

Period	Date from	Date to
Pasărea Monastery		
• Modern period	1813	1813
Biserica "Sf. Treime"		
• Modern period	1846	1847
Biserica "Adormirea Maicii Domnului"		
• Modern period	1834	1838
• Monastic houses		
• Modern period	19th century	20th century
The former dining room - today Museum		
• Modern period	1846	1846
Museum – in the former dining room		
• contemporary period	1991	
Bell Tower		
• Modern period	1864	1864
The monastic school was founded		
• Modern period	1956	
Refounded – "Sfanta Filofteia" Orthodox Theological Seminary		
• contemporary period	1995	
A hospital-dorm was founded inside the monastery - currently around 50 elders are carried for in this hospital.		
• contemporary period	1990	

* Notes on dating: Initially the Monastery took the form of a Wallachian fortress. During the ages there were added new constructions and were made a number of significant repairs and changes.

● **Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):**

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Archimandrite Timotei	former abbot of the Cernica monastery (1807-1816). In 1813, Archimandrite Timothy founds the monastery of nuns Pasarea in the nearby woods.	?	1816
Archimandrite Calinic (St Hierarch Calinic of Cernica)	abbot of the Cernica monastery (1818-1850) and bishop of Râmnic, St. Calinic of Cernica was one of the great spiritual fathers of the 19th century. He is the second founder of the monastery, between 1846-1847 he completely rebuilt the "Sfânta Treime" church after the earthquake of 1838 and also erected the cemetery church. He was sanctified on 23rd August 1955.	1787	1868
Alexandru Ioan Cuza	The first ruler of the United Principalities and of the national state of Romania (1859-1866) It actively participated in the revolutionary movement of 1848 in Moldavia and in the fight for the union of the Principalities. On 5 January 1859, Cuza was elected ruler of Moldavia, and on 24 January 1859 also of Wallachia, thus uniting the two Romanian Principalities. He initiated a series of reforms that contributed to the modernization of Romanian society and of state structures. Cuza was forced to abdicate in 1866 by a coalition of parties of that time, called „the Monstrous Coalition”. In 1864 Cuza visits Pasarea Monastery, he gave a silver candle and allows the monastery to open a primary school for children from neighboring villages and nuns and set up a hospital with 12 beds, maintained by the Civil Hospitals Eforie.	1820	1873
Gheorghe D. Anghel	In one of the houses of the monastic settlement lived and worked the sculptor Gheorghe D. Anghel. Here he sculpted the bust of Eminescu (placed in the front side of Romanian Athenaeum). He was buried in the monastery cemetery.	1904	1966
Mihail Sadoveanu	He was a writer, storyteller, novelist, academician and Romanian politician. He is considered one of the most important Romanian writers in the first half of the 20th century. His work can be grouped into several phases corresponding to dominant literary trends or directions to a certain age: a first step “sămănătorist”, the beginning of the first attempts, novels and short stories, a second mythical-symbolic in the interwar period (reflected in novels) and the last phase corresponding socialist realism in line with socialist-communist period in which ideological Sadoveanu joins. He took refuge at Pasarea Monastery during the World War II.	1880	1961
Ion Marin Sadoveanu	Literary pseudonym of Iancu-Leonte Marinescu, he was a Romanian writer, playwright and novelist. He took refuge at Pasarea Monastery during the World War II.	1893	1964
Victor Eftimiu	He was a Megleno-Romanian playwright, essayist, storyteller, writer and translator. Director of the Comedy Theatre (1913) and the National Theatre (1920, 1930 and 1944-1945) in Bucharest, the National Theatre and the Opera in Cluj (1927). He received the National Prize for Literature (1932) and was elected member of the Romanian Academy (1948). Took refuge at Pasarea Monastery during the World War II.	1889	1972



DESCRIPTION

Main Features.

The monastic complex, outspread over 25 ha, is composed of the large church, dedicated to the Holy Trinity (rom. „Sf. Treime”), built between 1846-1847; the small cemetery church, built in 1834, dedicated to the Assumption (rom. „Adormirea Maicii Domnului”); the bell tower, with three levels and a height of 25 meters; abbey, former refectory of the monastery nowadays a museum, painting and sewing workshops, infirmary and 67 houses built in Romanian vernacular architecture of 18th and 19th centuries. The access to the monastery is made through a plastered brick portal covered with tiles.

Main Materials and Structural Techniques

„Sf. Treime” church (engl. Holy Trinity church), initially built in 1813, was reconstructed between 1846-1847. In this period, the church didn't suffer any changes or interior renovation. The church is the main monument of the whole complex. Placed in the middle, it is distinguished by size (39 m x 17 m), elegance, decorative simplicity and the balance of proportions.

The church architecture is an original and successful synthesis of elements found in the Wallachian churches in the 17th century. It is club shaped with a central nave and porch, fitted with windows. It features three octagonal towers with a dome roof, separated through metal ridges in 8 parts. The small towers are clogged and placed symmetrically to the longitudinal axis, above the narthex. The largest one is opened to ceiling, centered to the church axel and supported by the nave.

The mural decoration is in neo-byzantine style with many Renaissance and Baroque influences (see folds of clothing and Biblical scenes frames). Fundamental tones are green, red and yellow. The characters are presented in a

dynamic drawing. Because it is an almost identical reproduction of „Sf. Gheorghe” church in Cernica, it is believed that the painting was done by painters from the Painters School of Cernica, with the help of monks from Mount Athos.

„Adormirea Maicii Domnului” church (engl. Assumption church) was built between 1834 – 1838 (using a part of the bricks from the old church) in the monastery cemetery. Built with a single tower on the nave, the „Adormirea Maicii Domnului” church is a small one (14 x 4 m), reproducing the trefoil plan. The church was painted in tempera by the painter Nicolae Polcovnicul.

The Bell Tower - built centrally to the longitudinal axis of the church, the bell tower is linked to it by a straight alley, accessible by a narrow gate bordered by two poles. It is an old (1864) and massive brick construction, with three floors, which has been renovated along the years - 25 meters high and with an arched base, it has 81-88 cm thick walls. Above the entrance, between two painted scenes, representing the saint martyrs Gheorghe and Dimitrie, a marble plaque with the construction year is fixed in place.

Museum - the former refectory of the monastery, currently a museum, hosts a rich collection of ancient religious art: paintings; ceramic objects; embroidery; plaster casts made by the sculptor G.D. Anghel, who lived his final years here, being buried in the monastery cemetery. The monastery hosts part of the workshops of the Archdiocese of Bucharest, where they create objects of worship: priestly vestments, holy crosses, paintings.

Monastic houses built in Romanian vernacular architecture of the 18th and 19th centuries, gives a special charm to this place.

Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Sesonal Variations: there are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July).

Movement: Air pollution, due to its proximity to Bucharest. Pasărea village is not industrialized and so there is no pollution to air or water.

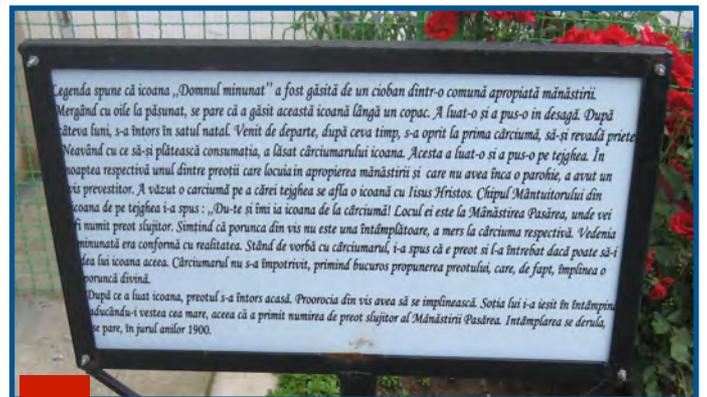
Feasts, Special Days: cultural-religious events; the tutelary saint of the monastery: Sfânta Treime (engl. Holy Trinity), celebrated the next day after Pentecost.

Designations: Regional/local Romanian Historic Monuments List, 2004, Ref. IF-II-a-B-15301

Condition:

- Historic Integrity: Restored
- Physical Condition: good

* *Notes on Condition: The initial wood construction was completely reconstructed after the 1838 earthquake. "Adormirea Maicii Domnului" Church was not erected on the exact spot of the old church, a demonstrated fact by the presence of a small monument situated 10 m away from the South-East corner of the present church. Today, we find the Pasarea Monastery ensemble in satisfactory conservation state.*





ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness			x		
Aesthetic Value		x			
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value		x			
Potential	x				
Importance: <ul style="list-style-type: none"> • Global • European • National • Regional • Local 	x				

Final Statement of Significance (free text):

The monastery, situated in a picturesque landscape composed by forests and lake, is suitable to relaxation and meditation, but also for outdoor activities.

Unlike other monastic settlements, Pasarea monastery is not surrounded by defensive wall and this thing gives the place a special charm because it feels like you're in a small village, over which peace and quiet is spread. Nuns small houses are built around the main church, leaving large areas of greenery, others are lined up outside the enclosure, arranged like a village street. The 67 monastic houses are built in vernacular Romanian architecture of the 18th and 19th centuries.

The church architecture is an original and successful synthesis of elements found in the Wallachian churches in the 17th century. The

mural decoration is in neo-byzantine style with many Renaissance and Baroque influences (see folds of clothing and Biblical scenes frames). Fundamental tones are green, red and yellow. The characters are presented in a dynamic drawing.

The most precious treasure of the monastery represents the reliquary with The Holy Relics of St. Pantelimon, St. Mucenic Mina and St. Mercurie.



Cernica Monastery



IDENTIFICATION & DESCRIPTION

- **Name:** Cernica Monastery
- **Unit of Recording:** Complex
- **Reference number:** RU 018
- **Category:** Civil, Commemorative, Defence, Education, Religious-Ritual and Funerary, Domestic, Gardens, Parks and Urban Spaces, Recreational
- **Type:** monk monastery (three churches, two chapels, the refectory of the monastery, the abbey, monk cells, museum-Lapidarium, cemetery).
- **Website:** www.cernica.go.ro
- **Administrative Location:**
 - Country: Romania
 - Region: Bucharest Ilfov
 - Administrative Unit: Ilfov County
 - Locality (town, village): Commune Cernica
 - Address (street, number): Commune Cernica
 - Postal Code: 077035
 - Locality Code: 101742
- **Access:**
 - road: National road DN 3 and County road DJ 301 or Highway A2 and County Road 301
 - railway: Pantelimon, Pasărea and Brănești stations on the Bucharest – Constanța line;
 - airport: International Airport Henri Coanda București - at 27,5 km from Cernica Monastery
 - Public transport - there are private buses departing from the Granitul (Cora Pantelimon).

* Notes on location: This monastery is located 13.5 km from the city center of Bucharest. Monastic complex extends on two islands of Cernica Lake.

● **Geographic Location:**

- Cartographic Reference: 44,434883; 26,259009
- Spatial Referencing System: Geographic Coordinate System
- Altitude: 90-95 m (Black Sea reference)
- Topography: Flat plain – Câmpia Română (Romanian Plain), islands of Cernica Lake.

* *Notes on Geographical Location: at North of Pasărea and Șindrilița creeks confluence, to South and East are Pasărea -Pustnicul forest and Pasărea lake*

- **Owner/administrator:** Metropolitan See of Wallachia and Dobrogea; Archdiocese of Bucharest; South Ilfov Deanery

- **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

- the Cernica monastery began to function in 1608, being currently a monk monastery, with a community monastic life. Also a monastery library, two memorial houses and a museum (Lapidarium) also function inside the monastery.



LANDSCAPE

Landscape-elements:

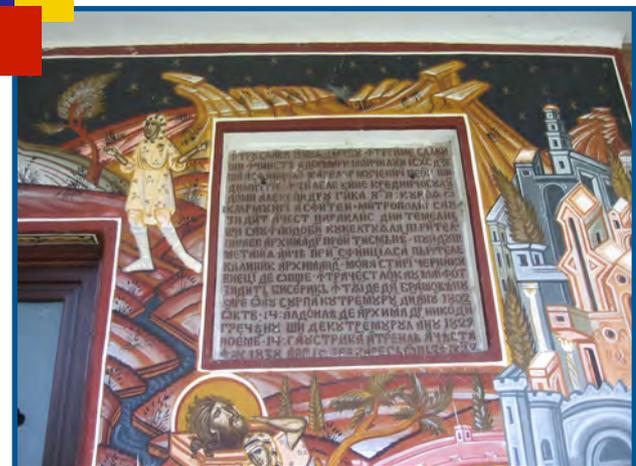
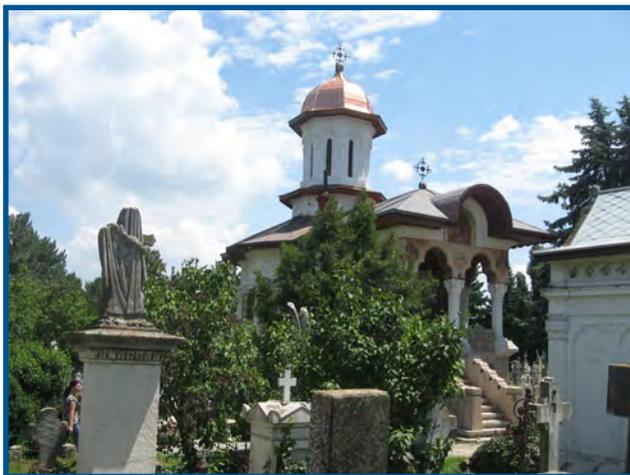
- **Buildings:** monastery (three churches, two chapels, the refectory of the monastery, the abbey, monk cells, museum-Lapidarium).
- **Heritage:** ecclesiastical, architectural heritage, historical, cultural and natural heritage;
- **Land Cover:** forests area (the old woods of Vlăsiei);
- **Hydrology:** Cernica lake, anthropogenic lake, arranged on Colentina river;

- **Communications:** county road at 500 m from monastery.
- **Access:** RESTRICTED. The access is allowed for tourists and pilgrims, if they respect the visiting conditions (presented at the entrance in the monastery complex).
- **Vulnerabilities:** flooding risk, advanced degradation risk because of the mould and humidity, fire risk, earthquake risk.



⦿ Dating/ Period(s):

Period	Date from	Date to
Late medieval - first construction	1608	1608
Modern Period		
• Sf. Gheorghe church	1842	1842
• Sf. Hierarch Nicolae church	1809	1815
• Sf. Lazăr church	1804	1804
• Chapel "Adormirea Maicii Domnului" (engl. Assumption)	1790	1802
• Chapel "Intrarea în Biserică a Maicii Domnului" (engl. Entering the Church of Our Lady)	1783	1783
• Monk cells, refectory, the abbey of the monastery	1842	1842
Contemporary period - restoration	1965	1967



© Persons, Events and Organisations Associated with the History of the Building/Site/Area/
Period (start date, end date for each):

Person/Organisation/Event	Role/connection	Start Date	End Date
Radu Șerban	Ruler of Wallachia (aug. 1602 – dec. 1610 și iun. 1611 – sept. 1611). He gave the first charter of the monastery (1608), also was the founder of the Comana Monastery	?	1611
Cernica Știrbei	governor, the first founder of the monastery, the first person in the family Știrbei recorded by historical charters	1608	
Alexandru Ioan Cuza	The first ruler of the United Principalities and of the national state of Romania (1859-1866) It actively participated in the revolutionary movement of 1848 in Moldova and in the fight for the union of the Principalities. On 5 January 1859, Cuza was elected ruler of Moldavia, and on 24 January 1859 also of Wallachia, thus uniting the two Romanian countries. As ruler, Cuza led a sustained political and diplomatic activity for the Union recognition by the suzerain power and the guarantor powers and then towards perfecting of the Romanian Principalities union, completed in January 1862, when Moldova and the Wallachia formed a unitary state named Romania with the capital at Bucharest, with one assembly and one government. Cuza was forced to abdicate in 1866 by a coalition of parties of that time, called „the Monstrous Coalition”. He had a good relationship with the abbot Calinic.	1820	1873
Archimandrite Gheorghe Ardeleanul (St Gheorghe of Cernica)	former abbot of the Cernica (1781-1806) and Căldărușani monasteries, the second founder of the monastery. In 1781 abbot Gheorghe recreated the community and restored the larger church lying on the island behind, dedicated to Saint Nicolae, and the annexed buildings. He was sanctified on 3 December 2005.	1730	1806
Archimandrite Timotei	former abbot of the Cernica monastery (1807-1816). In 1809, Abbot Timothy began construction of the church on the island of Sf. Nicolae, on the spot of the old church destroyed by earthquake.	?	1816
Archimandrite Calinic (St Hierarch Calinic of Cernica)	abbot of the Cernica monastery (1818-1850) and bishop of Râmnic, St. Calinic of Cernica was one of the great spiritual fathers of the 19th century. He is the third founder of the monastery. Between 1831-1832 he erected the “Sf. Gheorghe” church, lying on the first island. Till that date, the monastic community lived around the Saint Nicolae church, in the back isle, but after building the new church, abbot Calinic moved the monastic community around it. He was sanctified on 23rd August 1955.	1787	1868



DESCRIPTION

Main Features.

Situated to the East part of Bucharest, the Cernica monastery is one of the most attractive pilgrimage places in Romania. Due to spiritual values holds, but also because of the role played in preserving Christianity on these lands, the monastery appears as a Holy Citadel of the Romanian orthodoxy, in a picturesque background, situated on two islands of the Cernica lake, near the forest with the same name.

The original buildings have not been kept, its current appearance is due to several restorations which took place in the 19th and 20th centuries. Nowadays, the main church of the monastery is the Sf. Gheorghe church, surrounded by cells and with an imposing bell tower.

The monastery was officially attested in 1608 by Radu Voda Serban's princely history charter. The same year, the governor Cernica Stirbei built a wood church with the "Sf. Nicolae" tutelar saint, restoring an old hermitage, endowing it with lands, forests and villages. The settlement developed from the small community of monks on the Sf. Nicolae isle to the monastery complex of these days which also lies on the St. Gheorghe isle. Named at first Gradistea Florestilor, it changed its name in time, adopting the one of its founder which is still used today.

Monastery complex include:

1. **"Sf. Gheorghe" church** – lying on Sf Gheorghe isle, is surrounded by defence walls. It was built in 1842 in place of the old one in 1832, severely affected by the earthquake in 1838. It was restored along

with all monastic ensemble between 1965-1967.

2. **"Sf. Nicolae from Ostrov" church** - The current church built after the earthquake of 1802, by Abbot Timothy, was completed in 1815, during the reign of Ion Gheorghe Caragea. The original shape was 8 towers and an open porch. After the 1940 earthquake that affected it very badly, the last major restoration was during 1965-1967.
3. **"Sf. Lazăr" church** - located in the cemetery of the monastery, was built in archimandrite Gheorghe's time, being dedicated in 1804. Church impresses especially by thoroughly architecture and by extensive exterior decoration.
4. **"Adormirea Maicii Domnului"** (engl. Assumption) chapel - built in 1790 and restored in 1802.
5. **"Intrarea în Biserică a Maicii Domnului"** (engl. Entering the Church of Our Lady) chapel - dating from 1783, was founded by archimandrite Gheorghe;
6. **The refectory of the monastery** was founded by St. Calinic in 1842 and is located on the North-West side of the enclosure.
7. **Abbey** – dating from 1842
8. **Monk cells** - dating from 1842
9. **Museum-Lapidarium** - dating from the late of 19th century. The museum building hosts very valuable objects such as manuscripts, precious objects, history charters, old icons, important paintings and jewels.

Main Materials and Structural Techniques

The monastery is built in traditional architectural style. The "Sf Nicolae" and "Sf Gheorghe" churches are built in the three-lobed shape, with deep side apses. The later is a large impressive building. The nave and narthex arches are supported by massive wall columns. The church porch is painted and closed, the front door is made of massive wood, beautifully sculpted and the floor is made of marble. The church has three towers, a large one, in the nave and two smaller ones, lying on both sides of the narthex.

Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Sesonal Variations: are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July).

Movement: the monastery is situated in a quiet area near the Cernica Forest, on the bank of the Cernica lake, about 500 m from DJ 301 (County Road 301).

Feasts, Special Days: cultural-religious events; the tutelar saints of the monastery: Saint Hierarch Calinic of Cernica – 11th April; Saint Gheorghe of Cernica – 23rd April (the citadel church); Saint Nicolae – 6th December (the back isle church).

Designations: Regional/local Ref. Romanian Historic Monuments List, 2004, IF-II-a-B-15300

Condition:

- Historic Integrity: unspoiled
- Physical Condition: good





ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness		x			
Aesthetic Value		x			
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential		x			
Importance: <ul style="list-style-type: none"> • Global • European • National • Regional • Local 	x x x		x x		

Final Statement of Significance (free text):

Old home of Romanian spirituality, culture and art, the Cernica monastery, situated to the East part of Bucharest, is one of the most attractive pilgrimage places in Romania. Thousands of pilgrims come annually to pray at the relics of Saint Hierarch Calinic of Cernica, of Saint Gheorghe of Cernica and at the miracle icon of Saint Nicolae.

The monastery is placed in a picturesque background, situated on two islands of the Cernica lake, near the forest with the same name.

The original buildings have not been kept, its current appearance is due to several

restorations which took place in the 19th and 20th centuries. Nowadays, the main church of the monastery is the Sf. Gheorghe church, surrounded by cells and with an imposing bell tower.

Significant for this place is the conservation of monastic life inside a fortification, with strategic importance in the defence of Bucharest against the Ottoman empire. Ever since immemorial times, the Cernica monastery has promoted culture. Here functioning a library, clerks school and a theological seminary. A series of patrimony elements (a rich collection of manuscripts, precious objects, history charters, old icons, important paintings) are kept inside the museum.

Comana Monastery



IDENTIFICATION & DESCRIPTION

- **Name:** Comana Monastery
- **Unit of Recording:** Complex
- **Reference number:** RU 019
- **Category:** Commemorative, Defence, Education, Religious-Ritual and Funerary, Recreational
- **Type:** monk monastery (church, princely house, cells, steeple tower, precincts wall, the Mausoleum for the Heroes who died in the World War I).
- **Website:** <http://www.manastireacomana.ro>
- **Administrative Location:**
 - Country: Romania
 - Region: South Muntenia
 - Administrative Unit: Giurgiu County
 - Locality (town, village): Comana village, Comana commune
 - Address (street, number): Radu Șerban Street, no 392
 - Postal Code: 087055
 - Locality Code: 102106
- **Access:**
 - National Road DN 5 / E70 (Bucuresti-Giurgiu) and connected roads from Adunatii Copăceni (DJ 412A) or from Călugăreni (DJ 411).
 - Railway: Vlad Țepeș Station on the Bucuresti-Comana-Giurgiu line. (currently train runs only on Giurgiu - Grădiștea route, because the bridge over Arges river is broken since 2005).
 - Airport: International Airport Otopeni "Henri Coandă" – 63 km from Comana.
 - Public transport - there are buses that leave from the Bus Station Progresu hourly.

* Notes on location: the monastery is located in the southern part of Romania, in Comana commune, between Bucharest and Giurgiu, at about 30 kilometers (distance) from either city.

● **Geographic Location:**

- Cartographic Reference: 44,176680; 26,142936
- Spatial Referencing System: Geographic Coordinate System
- Altitude: 50 m (Black Sea reference).
- Topography: flat plain – Câmpia Română (Romanian Plain), on the bank of Balta Comana (the Comana lake).

* *Notes on Geographical Location: the monastery can be found in the South-East part of the Comana lake (a small delta of the Neajlov river, with birds specific to the deltaic habitat).*

- **Owner/administrator:** Metropolitan See of Muntenia and Dobrogea, Diocese of Giurgiu, Herești Deanery

- **Owner/administrator type:** PUBLIC

Notes on Ownership: the only period when the monastery had other destination than the religious one was in 1877.

● **Present function/ since when:**

- the Comana monastery began to function in 1461, being currently a monk monastery, with a community monastic life. The „Radu Șerban” cultural centre and a museum also function inside the monastery.

● **Previous functions/ period:**

Function	Start Date	End Date
• the Giurgiu county prefecture	1877	1877
• house for the estate leaseholder (in cells)	1877	1877
• the school of the village (in cells)	1877	1877
• inhabitation for the village educator (in cells)	1877	1877





LANDSCAPE

Landscape-elements

- **Buildings:** monastery ("Sf. Nicolae" church; the bell tower; the defensive wall; the Princely House (with cellars); the monks cells; the Mausoleum of the World War I heroes).
- **Heritage:** architectural, historical, ecclesiastical, cultural and natural heritage
- **Farming:** agrarian fields in close proximity
- **Land Cover:** natural park
- **Hydrology:** Neajlov river and Comana lake (a small delta of the Neajlov river, with birds specific to the deltaic habitat)
- **Communications:** county road
- **Access:** RESTRICTED. The access is allowed for tourists and pilgrims, if they respect the visiting conditions (presented at the entrance in the monastery complex).
- **Vulnerabilities:** flooding risk, advanced degradation risk because of the mould and humidity, fire risk, earthquake risk.



● **Dating/ Period(s):**

Period	Date from	Date to
Comana Monastery		
• Medieval - first construction	1461	1461
• Late medieval - additions (new walls, new veranda, new monastery cells) and restoration	1699	1703
• Modern period restoration	1908	1908
• Contemporary period restoration	2007	2007
"Sf. Nicolae" Church		
• Medieval first construction	1588	1609
• Modern period improvement works	1854	1854
• Modern period restoration	1908	1908
• Contemporary period consolidation works	1988	1990
Princely house		
• Late medieval construction	16th century	18th century
• Modern period restoration	1908	1908
Cells		
• Late medieval construction	16th century	18th century
• Modern period restoration	1908	1908
Steeple tower		
• Late medieval construction	16th century	18th century
• Modern period restoration	1908	1908
Precincts wall		
• Late medieval construction	16th century	18th century
• Modern period restoration	1908	1908
The Mausoleum for the heroes who died in the first World war		
• Contemporary period	1932	1932

* Notes on dating: the religious and architectural complex was built between the 16th and 18th centuries.

◎ **Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):**

Person/ Organisation /Event	Role/connection	Start Date	End Date
Vlad Țepeș	Vlad Țepeș was three-time ruler of Wallachia (1448, 1456-1462, 1476), in a period of the incipient Ottoman conquest of the Balkans. Was a member of the house of Drăculești, whose name comes from the Order of the Dragon, whose membership was his father Vlad II Dracul. Vlad Țepeș (engl. Vlad the Impaler) became famous as a tyrant taking sadistic pleasure in torturing and killing. Towards the end of his reign, Vlad Țepeș built the first monastic establishment in Comana (1461), as a fortified monastery, giving it a modest look. Some researchers said that in 1476, Vlad Tepes was killed in a battle against the Turks somewhere on the road connecting the capital Bucharest to Giurgiu. As it was common in those days, the body of the prince seems to have been buried in the nearest monastery founded by him or connected with his name, which is assumed to be Comana.	1431	1476
Radu Șerban	Ruler of Wallachia (aug. 1602 – dec. 1610 și iun. 1611 – sept. 1611). He demolished in 1588 the old wooden church and started to build the second Comana monastery, which can be seen today. Thus, the life of the monastic settlement in Comana experienced major changes: the building of a church surrounded on four sides by bodies of cells, buildings for household activities, an abbot house, all protected by a precincts wall with four towers. At the entrance a massive bell tower was added. The interior of the church was painted later, in 1609. Radu Șerban was buried at the Comana monastery, which he had destined as his family cemetery.	?	1611
Paul of Aleppo	Syrian clergyman (archdeacon), traveller and orthodox writer. Between 1653-1658 Paul of Aleppo accompanied patriarch Macarie of Antiochia in his travel in Wallachia as a secretary and described the Comana monastery as a real fortress, lying on a marsh-bordered island.	1627	1669
Șerban Cantacuzino	Another founder of the Comana monastery was magistrate Șerban Cantacuzino, Radu Șerban's great grandson. One of the most important stages in the evolution of the Comana Monastery is the recovery work realised by Șerban Cantacuzino. On this occasion, the church was completed with a porch, with a small tower on the north side of the precincts and they built new walls and cells.	1640	1688
Cezar Bolliac	He was one of the leaders of the 1848 revolution, rebellious lyric poet, promoter of archaeological studies and Romanian journalist. He wrote about the Comana monastery and its degrading condition in 1860 – "Saint monasteries".	1813	1881
Queen Maria of Romania	Queen Maria of Romania, Princess of Edinburgh and Saxa Coburg and Gotha, born Marie Alexandra Victoria, in House Saxa-Coburg and Gotha (1875-1938) was King Ferdinand's spouse and Queen of Romania. Wishing to make the country known and praise some of its beauties, encouraged by professor Nicolae Iorga's words she described the Comana monastery in the "My country" stories volume which were really picturesque. The book was published in several editions, in UK and Romania.	1875	1938
Nicolae Iorga	A mausoleum dedicated to the heroes died in battles near the Neajlov river in the World War I is built in the Comana monastery (1932). Its construction being done on the great historian Nicolae Iorga's initiative.	1871	1940
Patriarch Teoctist	At Patriarch Teoctist's initiative, Comana has become a monk monastery, with community monastic life (1991)	1915	2007
Radu Șerban Cultural Centre	"Radu Șerban Cultural Centre" has been founded in the Comana monastery. The centre functions in the "Throne Room" of the Princely house, with projects and activities such as religious and cultural conferences, organising pilgrimages for documentation and research, organising temporary and /or permanent exhibitions with archive photos of the Comana monastery.	2008	present

* Notes on Associations: the religious complex has been repaired and rebuilt many times along the years, till the current form. It had several founders who contributed one after another to its repairs and consolidations.



DESCRIPTION

Main Features.

The Comana monastery, located at about 30 km south from Bucharest, was founded by Vlad Țepeș in 1461 as a monastery-citadel, located strategically on an island of the Neajlov river (currently one of the river tributary stream surrounding this island has been diked).

The Comana monastery complex is composed of the "Sf. Nicolae" church (dated 1588); the bell tower (a massive brick construction located at the entrance to the monastery); the defensive wall; the Princely House (with cellars which have been preserved until today, in the present is the location of "Radu Serban Cultural Centre"); the monks cells, with floors and columns in Brâncoveanu style - are included in a defensive wall construction and the Mausoleum of the World War I heroes (built in 1932).

Main Materials and Structural Techniques

The Comana fortified monastery is built of brick. The last reconstruction and restoration works were done using the Brâncoveanu architectural style.

The "Sf. Nicolae" church (1588), is a high and spacious building with thick walls. It has simple plastered façades, ornated only below the eaves. It has a large tower on the nave and another on the narthex and a closed, spacious porch. The windows are large and high, the iconostasis is made of carved wood and the floor is made of gritstone and marble. The painting begun in 1994 is the work of painter Sava Ioan. In the narthex are buried ruler Radu Serban, members of the Cantacuzino family and also Nicolae Patrascu, Mihai Viteazul's son.

Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Seasonal Variations: there are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July).

Movement: there is no noise and industrial pollution in the area surrounding the Comana monastery. The only source of pollution is caused by the cars which circulate on the county roads close to the monastery.

Feasts, Special Days: all the orthodox celebrations; celebration of the document attestation of the Comana monastery on the last Sunday of September (the date closest to 27th September); commemoration of the national heroes on the Ascension day, on the 1st December (which is also Romania's National Day), on the first Sunday of May, the day of „Sărbătoarea Bujorului” (engl. Peony feast).

Designations: Nationall Ref. Ref. Romanian Historic Monuments List, 2004, GR-II-a-A-14967

Condition:

- Physical Condition: restored

Notes on Condition: the complex of the Comana monastery is degrading badly, as a consequence of the sieges and military campaigns which took place in its vicinity at the end of the 18th century, the earthquakes in 1977 and 1986 and the inadequate management during the last years. The project „Restoration and sustainable tourist capitalisation of the Comana Fortified Monastery historic monument and modernisation of the connected infrastructure” is underway and the Giurgiu County council in partnership with the Comana monastery are in charge with its implementation.

ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness		x			
Aesthetic Value		x			
Integrity			x		
Historical Value	x				
Symbolic, Spiritual and Social Value		x			
Scientific Value	x				
Potential	x				
Importance:					
• Global			x		
• European		x	x		
• National					
• Regional	x				
• Local	x				

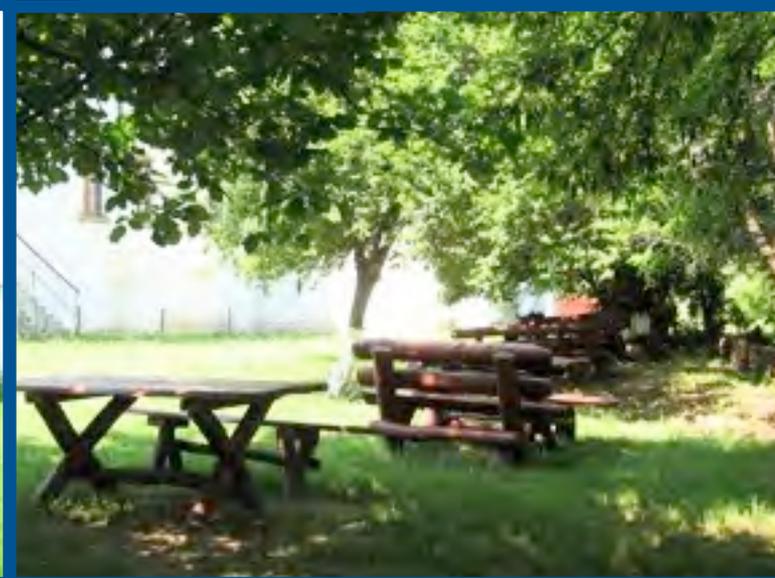
Final Statement of Significance (free text):

Comana monastery is one of the fortified monasteries of the 15th-16th century that were built in the Bucharest's surrounding to defend the city. This was the only type of fortification allowed by the Gate. Comana monastery is representative for the building style of the time, with thick walls and towers, prepared for defense, and for the monastic tradition that meant besides faith also culture and education.

Historical value is given by the personalities whose names may be linked to this place, and the most important is Vlad Țepeș. Some researchers said that the Wallachian ruler was buried here, but this is an unconfirmed hypothesis, but which gives a mysterious nature to the monastery.

The monastery's spiritual values blend with the area's spectacularity (Comana pond, Comana Natural Park, Neajlov river). The area is unpolluted and less industrialized so that the nature is still part of the villagers life.





Comana Natural Park



IDENTIFICATION & DESCRIPTION

- **Name:** Comana Natural Park
- **Unit of Recording:** Open Space
- **Reference number:** RU 020
- **Category:** Agriculture and Subsistence, Civil, Education, Religious-Ritual and Funerary, Gardens, Parks and Urban Spaces, Recreational
- **Type:** natural park
- **Website:** www.comanaparc.ro
- **Administrative Location:**
 - Country: Romania
 - Region: South Muntenia
 - Administrative Unit: Giurgiu county
 - Locality (town, village): Comana Village
 - Address (street, number): 608 Gellu Naum street
 - Postal Code: 087055
 - Locality Code: 102106
- **Access:**
 - road: National Road Bucuresti-Giurgiu (DN 5 / E70) and connected roads from Adunatii Copăceni (DJ 412A), Călugăreni (DJ 411) and Uzunu (DJ603).
 - railway: Vlad Țepeș Station on the Bucuresti-Comana-Giurgiu line. (currently train runs only on Giurgiu - Grădiștea route, because the bridge over Arges river is broken since 2005).
 - airport: International Airport Henri Coandă - Otopeni at 63 km from Comana.
 - Public transport - there are buses that leave from the Bus Station Progresu hourly.

* Notes on Location Comana: Natural Park is located in the southern part of Romania, in Câmpia Română (the Romanian Plain), between Bucharest and Giurgiu, at about 30 kilometers (distance) from either city.

● **Geographic Location:**

- Cartographic Reference: 44,172273; 26,135189
- Spatial Referencing System: Geographic Coordinate System
- Altitude: 40-95 m (Black Sea reference)
- Topography: flat plain with relatively large and deep valleys, formed by the Arges, Neajlov, Câlniștea and Gurban rivers.

● **Present function/ since when:**

- natural protected area: nature reserve - Oloaga Grădinari and Padina Tătărului (since 2000); Natural Park (since 2004); Special Protection Area – SPA (since 2007); Site of Community Importance – SCI (since 2007); RAMSAR site (since 2011).
- protecting the diversity of landscape and habitats, scientific and educational activities, recreation and tourism activities (kayak and boat rentals, motor boat rides, bird watching activities, guided excursions, camping).

* *Notes on Geographical Location: Comana Natural Park is the third important wetland in southern Romania after Danube Delta and Balta Mică a Brăilei Natural Park. Forests in the Comana Natural Park area cover one third of the park surface.*

- **Owner/administrator:** RNP ROMSILVA - Comana Natural Park Administration
 - **Owner/administrator type:** PUBLIC

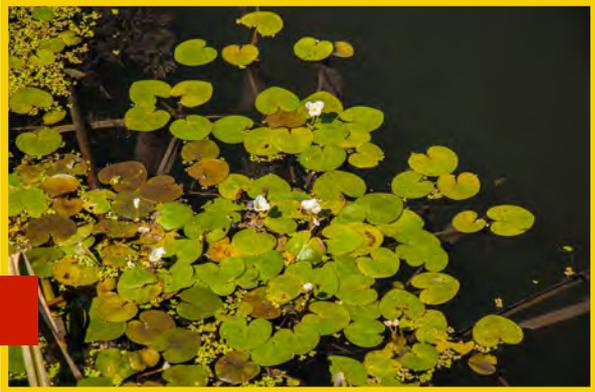
* *Notes on Ownership: The natural park area is covered 36.3% by forests (85% of the forests belong to the state and are managed by the Giurgiu Forestry Department, Comana Forest Range); 5.4% represent wetlands and water habitats which are state-owned and managed by the Romanian Waters Administration, the Giurgiu County Council (Comana Pond) and the local councils (Zboiu and Gurban streams basin); 54.3% are used as agricultural land (private properties) and 4% as human settlements (private properties).*



LANDSCAPE

Landscape-elements:

- **Buildings:** rural settlements
- **Heritage:** natural heritage
- **Farming:** meadows, arable
- **Land Cover:** grassland, trees, water plants
- **Hydrology:** lake, rivers
- **Communications:** road, footpath
- **Access:** RESTRICTED with access fee.
- **Vulnerabilities:** aridity, degradation of aquatic habitat, forest ecosystems, biodiversity and soil, as well as changes of landscape.
- **Description:**
 - aridity and aquatic habitat degradation due to a lowered groundwater level and modernization of watercourses;
 - forest ecosystem degradation due to a lowered groundwater level;
 - biodiversity degradation due to overgrazing, due to uncontrolled hunting and excessive fishing.
 - soil degradation due to overgrazing and intensive agriculture
 - changes of landscape in the areas of gravel exploitation and locality expansion.



⦿ **Dating/ Period(s):**

Period	Date from	Date to
Modern period • first forest arrangements	1880	1920
Contemporary period • measures for nature protection	2000	

© Persons, Events and Organisations Associated with the History of the Building/Site/Area/
Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Vlad Țepeș	<p>Vlad Țepeș was three-time ruler of Wallachia (1448, 1456-1462, 1476), in a period of the incipient Ottoman conquest of the Balkans. Was a member of the house of Drăculești, whose name comes from the Order of the Dragon, whose membership was his father Vlad II Dracul.</p> <p>Vlad Țepeș (engl. Vlad the Impaler) became famous as a tyrant taking sadistic pleasure in torturing and killing. Towards the end of his reign, Vlad Țepeș built the first monastic establishment in Comana (1461), as a fortified monastery, giving it a modest look. Some researchers said that in 1476, Vlad Tepes was killed in a battle against the Turks somewhere on the road connecting the capital Bucharest to Giurgiu. As it was common in those days, the body of the prince seems to have been buried in the nearest monastery founded by him or connected with his name, which is assumed to be Comana.</p>	1431	1476
Radu Șerban	Ruler of Wallachia (aug. 1602 – dec. 1610 și iun. 1611 – sept. 1611). He demolished in 1588 the old wooden church and started to build the second Comana monastery, which can be seen today. Thus, the life of the monastic settlement in Comana experienced major changes: the building of a church surrounded on four sides by bodies of cells, buildings for household activities, an abbot house, all protected by a precincts wall with four towers. At the entrance a massive bell tower was added. The interior of the church was painted later, in 1609. Radu Șerban was buried at the Comana monastery, which he had destined as his family cemetery.	?	1611
Mihai Viteazul	Ruler of Wallachia (1593-1601), ruler of Transilvania (1599-1600), ruler of Moldavia (1600). He led the battle against the Turks in the swampy area of Neajlov river (august 1595)	1558	1601
Gellu Naum	Romanian surrealist writer; wrote and lived here a part of his life	1915	2001



DESCRIPTION

Main Features.

The Comana Natural Park is important for:

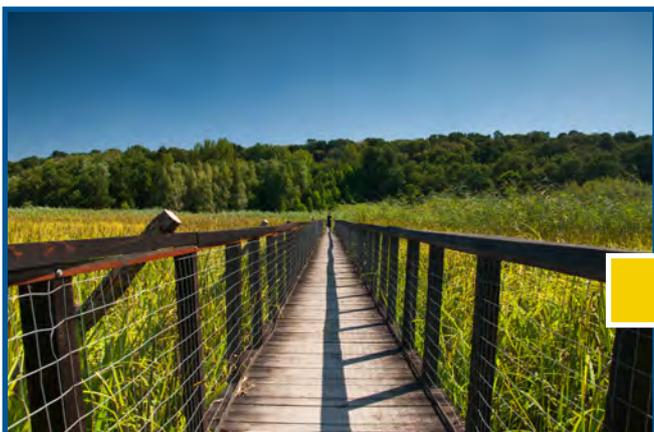
- many natural ecosystems (forests and meadows) with great diversity, typical for southern plains, with strong specific character, sometimes unique, alternating with wetlands, agricultural villages with traditional activities;
- numerous protected trees, like big and old species of wild pear (*Pyrus communis*), along with species of oak, ash, elm, alder;
- lot of mammals species like: otter, ground squirrels, badger (European protected species), fox, raccoon dog and the large mammals: deer, wild boar, Carpathian deer. Fallow deer was recently introduced;
- over 150 species of birds, many of which live or nest in this area, and others that are in passage or winter, coming from Nordic countries. The protected species include: lesser spotted eagle, peregrine falcon, pelican, white stork, ruddy shelduck, etc.;
- over 1250 species of plants. We notice two species strictly protected by the national legislation (thorn and peony).

It includes 10 strictly protected areas namely:

- Oloaga Grădinari - 249.4 ha (nature reserve, bound to protect *Ruscus Aculeatus* species and forest habitat);
- Padina Tătarului - 231.4 ha (nature reserve, designated to protect *Paeonia Romanica* species);
- Comana pond - 1206.4 ha (habitat for birds that are typical of wetland)
- Fântânele - 163.6 ha (forest);
- Măgura-Zboiu Complex - 106.5 ha (forest and stream valley)
- Puieni - 15.3 ha;
- Crânguri - 117.2 ha (forest);
- Valea Hoșilor - 25.6 ha (forest);
- Valea Gurban-110.4 ha (forest and stream valley);
- Sărăturile Comana-Grădiștea - 99.6 ha.

Cultural objectives in the park area:

- Comana Monastery;
- Gellu Naum Memorial House;
- "Moara de Hârtie" (Paper Mill) Museum.
- Călugăreni Historical Place.



Diurnal Variations: there are about 10-15°C difference between the average temperature during the day and average temperature at night.

Sesonal Variations: there are differences of 25-30°C temperature between the coldest month (January) and the hottest month of the year (July).

Movement: the park is situated in a quiet rural area.

Feasts, Special Days: "Peony Festival" (annually in May); periodic cross country and mountain bike contests; Ortodox celebrations.

Designations:
World Heritage List of Wetlands of International Importance – RAMSAR (no. 2004 /2011)



ASSESSMENT of significance

Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness		x			
Aesthetic Value			x		
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global			x		
• European			x		
• National		x			
• Regional	x				
• Local	x				

European Label Natura 2000 Network

- SPA0022 (Government Decision no. 1284/2007);
- SCI0043 (Ministry of Environment and Sustainable Development Order no. 1964/2007)

- **National** natural protected area list - Natural Park, HG 2151/2004

Condition:

- Physical Condition: good

* *Notes on Condition: There is a body that administers the protected area (Comana Natural Park Administration). The Park Management Plan has been developed, but not yet approved.*



Final Statement of Significance (free text):

This area is the main tourist pole in the South of the Romanian capital. With a total surface of 24.963 ha, the Comana Natural Park is the third important wetland in southern Romania after the Danube Delta Biosphere Reserve and 'Balta Mică a Brăilei' Natural Park.

Although the relief is not extraordinary, there is a great biological variety. The Comana Natural Park lies at the limit between forest-steppe and steppe, which gives the park phytocenologic characteristics and a great flora diversity. The Comana Natural Park is important for: many natural ecosystems (forests and meadows) with great diversity, typical for southern plains, with strong specific character, sometimes unique, alternating with wetlands, agricultural villages with traditional activities; numerous protected trees; lot of mammals species; over 150 species of birds; over 1250 species of plants.

It includes 10 strictly protected areas namely: Oloaga Grădinari - 249,4 ha (nature reserve, bound to protect *Ruscus Aculeatus* species and forest habitat); Padina Tătarului - 231,4 ha (nature reserve, designated to protect *Paeonia Romanica* species); Comana pond - 1206,4 ha (habitat for birds that are typical of wetland); Fântânele - 163,6 ha (forest); Măgura-Zboiu Complex - 106,5 ha (forest and stream valley); Puieni - 15,3 ha; Crânguri - 117,2 ha (forest); Valea Hoților - 25,6 ha (forest); Valea Gurban-110,4 ha (forest and stream valley); Sărăturile Comana-Grădiștea - 99,6 ha.

This attractive natural setting, pleasantly intermingling with exceptional human-made objectives (Comana Monastery, Gellu Naum Memorial House, Călugăreni historical place, "Moara de Hârtie" (Paper Mill) Museum) gives Comana Natural Park the appearance of a "natural island" in the middle of the Romanian Plain.

Taking into consideration the topographic characteristics (swamp area, forest), this area also has an important historic value. Here - the Comana monastery was built, a fortified monastery with protection role in the south part of Bucharest and the famous battle between the army of ruler Mihai Viteazul and the Turkish army led by Sinan Paşa (1595) took place. The legend says that Vlad Țepeș was killed by the Turks in this area and buried in the old Comana monastery - the ruler's foundation.

This is one of the most requested areas around Bucharest for outdoor activities being offered to tourists: horse riding, carriage ride, sport fishing, archery, renting bicycles, Tyrolean traverse, kayak and boat rentals; motor boat rides, bird watching activities, guided excursions, camping; sightseeing flights with ultra-light aircrafts: planes, para-motors, moto-hanglider, sky-diving. Anually, in May, is organized "Festivalul Bujorului" (engl. Peony Festival).



SEE TCP SAGITTARIUS PRIORITY 4:
Development of Transnational Synergies for
Sustainable Growth Areas

AREA OF INTERVENTION 3:
Promote the use of cultural values for
development



Institute of National:
Economy, Romania: **PP8**

ERDF PP8 Project Partner of the SEE TCP
Project SAGITTARIUS, Institute of National
Economy, Romania

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development
**WP5: HERIBUILDER - STRATEGIES AND TOOLS TO DESIGN HIGH ADDED
VALUE CULTURAL PRODUCTS AND SERVICES**

Act. 5.1 "The Transnational Heritage Register
Output 2 "Inventory of Cultural Values"

<http://pinterest.com/seesagittarius>

SEE TCP Project SAGITTARIUS

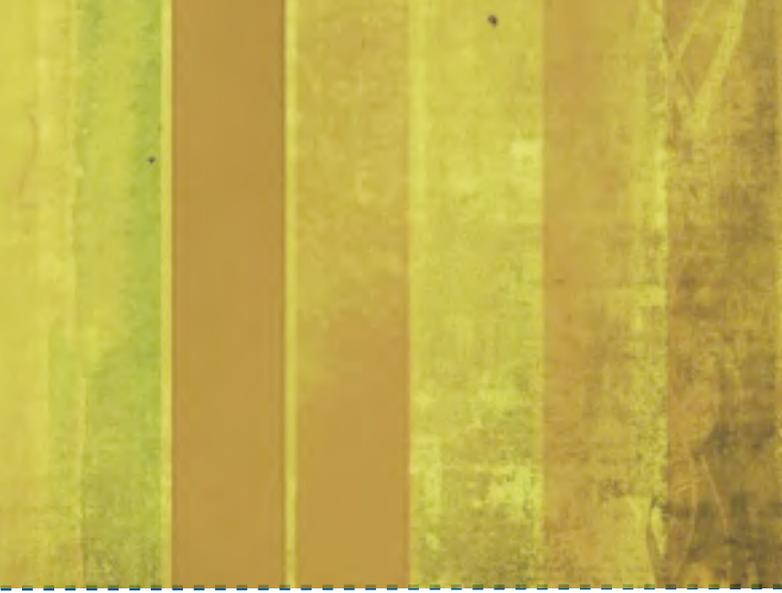
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26th-30th August 2013

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This document entails guidelines for the physical object of the SEE TCP Project SAGITTARIUS. It is co financed by the European Commission.

The SEE TCP Project SAGITTARIUS includes partners from 8 countries: Italy, Greece, Hungary, Slovenia, Romania, Bulgaria, Croatia, Moldova funded by the ERDF, and IPA Instruments and the respective national contributions (15% of the Project budget). The overall project budget is 2.489.980,00 € (ERDF contribution: 2.012.783,00 €; IPA contribution: 103.700,00 €). SAGITTARIUS is dedicated to the development and promotion of heritage entrepreneurships in the area of South East Europe. The Transnational Project will be implemented in 36 months and be finalized by February 2014.

This document does not necessarily reflect the opinion of the members of the European Commission and the Team Leader of the SEE TCP .

Information on the SEE TCP Project SAGITTARIUS PROJECT and projects can be found at http://www.southeast-europe.net/en/projects/approved_projects/?id=136. The web side provides the possibility to download and examine the most recent information produced by finalised and ongoing SEE TCP SAGITTARIUS.

This Toolkit has been exclusively produced to assist ERDF Partners involved in the implementation of the Roving Museum, Activity 7.2 "The Project's Roving Museum" , WP 7 "HERITAINMENT. COMMUNICATE CULTURAL VALUES AND DELIVER THE EXPERIENCE VIA THEMATIC TRAILS AND A ROVING MUSEUM "

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WHY THE FUTURE OF CULTURAL VALUE IS A SHARED EXPERIENCE?



Photographic Material of the Hero's Journey & disruptive trends Courtesy by brian solis on a cc base.<http://www.flickr.com/photos/briansolis/>

enriching the onsite experience in Bucharest surroundings

The Speaking Objects
Cultural Spaces
Indelible Experiences
Viral Dissemination

YOU ARE NOT LONGER THE
HERO, BUT YOU CAN LEAD
THE REVOLUTION



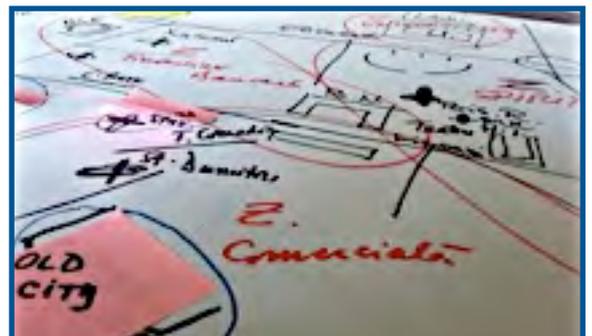
BUNDLING



DONT ASK YOURSELF WHAT YOU
CAN DO FOR YOUR ASSETS.

ASK THE ASSETS WHAT STORY THEY
CAN TELL TO THE VISITOR
SUPPORTED BY THE LOCAL
STAKEHOLDER MAP

GIVEN A HALF A CHANCE, MANY
PEOPLE WOULD LIKE TO LEAVE THEIR
MARK ON THE CITY. TO AUTHOR IN
SOME WAY WETHER THAT MEANS
LEAVING NOTES TO FRIENDS,
DEVisING THEIR OWN WALKING
TOURS DEVELOPING IN SITU
INFORMATION RESOURCES OR ANY
DOZEN OF POSSIBILITIES



THE SOCIAL ENCOUNTER OR THE MOVING TARGET

Sagittarius address two types of social encounter connected to the cultural valorization; random and planned.

Every individual chooses one consumption experience from a set of consumption experiences.

Subsequently, individuals have a series of pairwise social encounters. Consumption experiences have a direct private value to individuals, and an indirect or derived potential social value.

Personal Social Experience is triggering the changes. that is realized (in part, or in whole) in their subsequent social encounters.

This is the main core of the Disruptive Trends we are facing today.



► ERDF PP8: INSTITUTE OF NATIONAL ECONOMY, ROMANIA



DISRUPTIVE TRENDS



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- pinterest.com/seesagittarius
- vimeo.com/channels/sagittarius



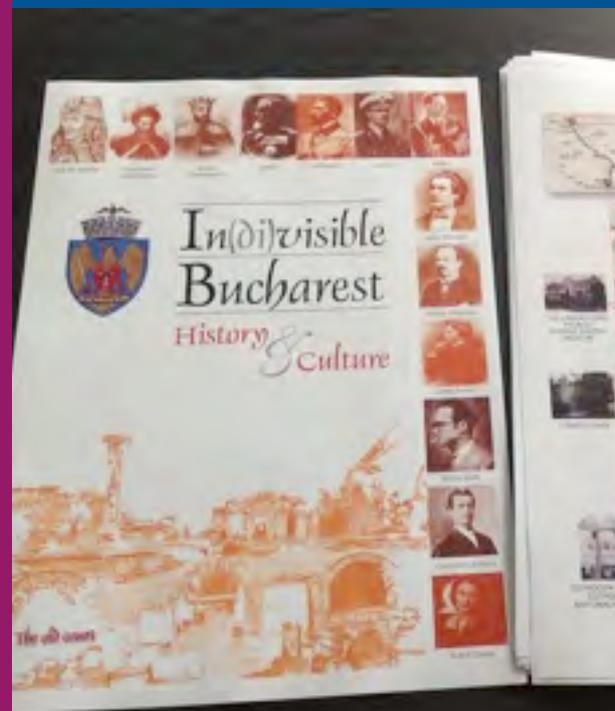
Questions to answer:

1. What is the actual cultural consumption model we want to shift?
2. What the new offer is?
3. How they operate?
4. What do they offer?
5. What are the realistic needs and possible changes to be implemented?
6. What is the Impact of Relationship (IOR) with the prosumer?
7. Can we define a new Customer Journey Map?



AT

TRAINING



SEE TCP SAGITTARIUS



PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas

AREA OF INTERVENTION 3: Promote the use of cultural values for development

LEAD PARTNER: UNIVERSITY OF THE AEGEAN, GREECE

- ▶ ERDP PP1: EFXEINI POLI- LOCAL AUTHORITIES NETWORK GREECE
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- ▶ ERDF PP8: INSTITUTE OF NATIONAL ECONOMY, ROMANIA
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- ▶ EUASP1: MINISTRY OF REGIONAL DEVELOPMENT AND TOURISM, ROMANIA
- ▶ EUASP2: SOFIA DEVELOPMENT AGENCY, BULGARIA
- ▶ EUASP3: UNIVERSITY OF CHIETI PESCARA, ITALY
- ▶ EUASP4: COMMISSION VI (OF THE REGIONAL COUNCIL OF ABRUZZO, ITALY
- ▶ O1: SYNOTA, ANONYMOUS TRANSMUNICIPAL DEVELOPMENT AGENCY, GREECE
- ▶ O2: PATRAS MUNICIPAL ENTERPRISE FOR PLANNING & DEVELOPMENT, GREECE
- ▶ O3: EUROPEAN ATHNEAUM OF FLORAL ART, ITALY
- ▶ O4: INSTITUTE OF ENTREPRENEURSHIP DEVELOPMENT, GREECE
- ▶ IPA PARTNER: UNIVERSITY OF ZAGREB, CROATIA
- ▶ 10% PARTNER: DISTRICT COUNCIL OF SOROCA, MOLDOVA

Jointly for our common future

This document refers to:

- ▶ Output 2a: Technical Toolkit
- ▶ Output 2b: Training Series. Enriching the Experience. The Onsite Study Visit, Bucharest, Romania
- ▶ Act. 7.2: "The GOLDEN ARROW: The Project's Roving Museum)"
- ▶ WP7: HERIDUCATOR: USING A PARTICIPATORY KNOWLEDGE PLATFORM TO GUIDE HERITAGE ENTREPRENEURS UNLOCK THE VALUES OF HERITAGE RESOURCES

SEE TCP SAGITTARIUS PRIORITY 4:
Development of Transnational Synergies for
Sustainable Growth Areas

AREA OF INTERVENTION 3:
Promote the use of cultural values for
development

The content was edited by Daniel Weiss & JR Esperante
This chapter is part of the Toolkit and Intensive Training Sessions.
Concept and supervision: Dorothea Papathanasiou-Zuhrt

Information provided by:
ERDF PP8 Project Partner of the SEE TCP Project SAGITTARIUS,
Institute of National Economy, Romania (PP8)

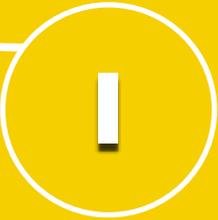


SEE TCP Project SAGITTARIUS

Ref. No. SEE/B/0016/4.3/X

Training Session Bucharest, Romania

26th-30th August 2013



I

The Old Court, Historical Center

I.1

The Romanian Patriarchal Complex

I.2

Manuc's Inn

I.3

Stavropoleos Church

I.4

The National Museum of Romanian History

I.5



II

Cismigiu Park

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The Royal Palace

II.2

The Romanian Athenaeum

II.3

Cantacuzino Palace "George Enescu Museum"

II.4

"Dimitrie Gusti" National Village Museum

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The Peles National Museum

III.1

Cotroceni National Museum

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The Palace of the Parliament

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I.1

Old Court Bucharest



IDENTIFICATION & DESCRIPTION

- **Name:** The Old Court, Bucharest
- **Unit of recording:** Archaeological Site
- **Reference number:** 187/B-II-s-A-17909, dating 16th – 20th century
- **Category:** commemorative; gardens, parks and urban spaces; recreational.
- **Type:** museum
- **Country:** Romania
- **Region:** Bucharest, Ilfov
- **Administrative Unit:** Bucharest
- **Locality** (town, village): Bucharest
- **Address** (street, number): Franceză St, No. 25-31, Sector 3
- **Locality Code:** Sector 3-179169
- **Access:** from Piata Unirii 1 subway station (5 minutes walk to the Historical Center, to North)
 - Bus – Piata Unirii station – 232, 104, 178
- **Cartographic Location:** N 44°25'47,50", N 44°26'5,28", E 26°05'47,04", E 26°06'25,92"
- **Altitude:** for Bucharest: for Bucharest: 60-90 m (Black Sea reference)
- **Topography:** flat plain.
- **Owner/administrator:** Bucharest Municipality, The Ministry of Culture, private individuals and business.
 - **Owner/administrator type:** MIXT
- **Present function/ since when:**
 - Cultural – historical;
 - Ecclesiastical
 - Temporary exhibitions.

* Notes on ownership: Each of the monuments has a cultural function.

● Previous functions/ period:

Function	Start Date	End Date
Medieval Ensemble "Old Court" ("Curtea Veche") code 1049/B-II-aA-18779, 31 Franceza St., sector 3, dating 15th – 18th century <i>Private residence</i> <i>Historical monument and museum</i>	Beginning of 15th century <i>In present</i>	1718



LANDSCAPE

Landscape-elements:

- **Buildings:** settlements, isolated buildings
- **Heritage:** architectural heritage, historical, ecclesiastical, cultural and natural heritage
- **Land Cover:** urban streets
- **Hydrology:** Dâmbovită River
- **Communications:** : landscaped walkways within the city centre
- **Access:** RESTRICTED

Ticket prices:

Adults – 5 RON

Children/Students/Retired – 2 RON

Guide – 6 RON/person

Free entrance in the first Saturday of each month.

● Dating/ Period(s):

Period	Date from	Date to
Medieval Ensemble "Old Court" ("Curtea Veche") Code 1049/B-II-aA-18779, 31 Franceza St., sector 3, dating 15th – 18th century	15th – 18th century	present

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Mircea cel Batran	Although is not sure who was the builder of the Old Court, historians believe that ruler Mircea cel Batran built it during his reign. He ruled Wallachia between 1386 and 1394 and between 1397 and 1418.	1386	1418
Vlad Tepes	Expand the princely palace ensemble. Vlad Tepes (1431 - 1476) ruled in Wallachia in the years 1448, 1455-1462 and 1476. During his reign, Wallachia temporary obtained the independence from the Ottoman Empire. Vlad Tepes became famous for his severity and because he used to impale the enemies. Vlad Tepes fought to defend his country against enemies using executions, intimidation techniques etc. His father, Vlad II Dracul, had the Order of the Dragon, a military-religious society established in 1387 by Sigismund of Luxembourg, King of Hungary and his second wife, Barbara Cillei. The aim of the Order was defending Christianity and the crusade against the Turks. Because of his membership to the Order of Dragon, the father of Vlad Tepes was nicknamed Dracul. There are many stories about Vlad. Almost any crime, from lying and stealing to murder, was punished by impaling. Being sure about the effectiveness of his laws, Vlad left a Gold Cup in the central square of Târgoviște. The cup was left there so that the thirsty travelers can use, however, it was never being used. During his reign the Cup had never been stolen. Because he was a tough ruler became the inspiration for the famous gothic novel entitled "Dracula".	1456	1476

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Matei Basarab	<p>Rebuilds the princely palace ensemble.</p> <p>Matei Basarab was the descendant of Craiovesti, a powerful family of nobles. This origin has justified the adoption of the name "Basarab" immediately after ascending to the throne, considered Basarab Neagoe's nephew and thus its successor. He was the son of "Danciul din Brâncoveni" (Olt County). Matei Basarab was captain in the army of Michael the Brave, commander of free men from Craiova. The age of Matei Basarab was one of cultural development. He was a culture protector and supporter of orthodoxy, advocating for the preservation of the Orthodox tradition. He built over 30 churches and rebuilt many others, both in the country and at Athos Mountain and in the South of Danube, in Vidin and Sistov. Matei Basarab made a major contribution to replacing the Slavonic language with Romanian language.</p>	1640	-



DESCRIPTION

Most of the ruins of the former citadel of Bucharest have been brought to light by excavations.



The Statue of ruler Vlad Tepes

in 1953. Princely Palace Ensemble is today known as Old Court (Curtea Veche) Museum. It is a medieval building dating from the fourteenth century, extended in 1456-1462 and in 1476 by Vlad Tepes, and rebuilt by Mircea the Shepherd in 1545-1554, 1558-1559.



Historians say that the Old Court was on a site of 25.000 square meters and included not only the Princely Palace, but also central institutions as Council, Scribes, Treasury, Governor and all so on. The Court was rebuilt after 1640 by Matei Basarab, and had new sections built during the time of Constantin Brâncoveanu and Stefan Cantacuzino.

In the late 18th century, the Old Court was extremely damaged, so ruler Alexandru Ipsilati decided that it is too expensive to reconstruct the Court and started building a new one in a location that today is known as the Izvor Park. Because the ruler abandoned the Old Court, Constantin Hangerli decided to sell the rooms of the building. Between 1798 and 1799, the transactions were made, and 50 boyars, merchants, craftsmen became the owners of what was once the Princely Court. In 1804, a fire destroyed most part of the buildings, followed by the Russo-Turkish War.



After the war, people started building again on this site because it was right in the center of Bucharest, so in a good location especially for commercial transactions.

The new buildings were constructed on the foundations of the old buildings. In 1830, the center of the city had a new form, but unfortunately, seven years later, on Easter Day, a fire destroyed the area. That was the largest fire recorded in the history of Bucharest. After this fire, people forgot about the importance of these buildings and became concerned about other things. Andrei Papazologu and his son became searching for antiquities and found some old objects on the site of the Old Court. This was the first stage of investigating the Old Princely Palace.



In 1953, the Romanian Academy established the Department of Archeology and started an archeological research on the site of former Princely Palace. The researches were led by Dinu V. Rosetti, the nephew of C.A. Rosetti, together with architect Horia Teodoru. This team revealed the ruins of the Princely Court built by Vlad Tepes in the 15th century. After this discovering, the interest for the Old Court faded out.

Although the myth of Dracula was spreading all over the world, this character being inspired by Vlad Tepes, the real historical artifacts related to him were forgotten.



The ruins were used by merchants who deposited their products there. In this context, the Old Court had not had historical importance for people. Because the cheese barrels, crates of vegetables and the pickles canisters smelled unpleasant, some people complained to the Municipality, and was decided to built there a beerhouse.



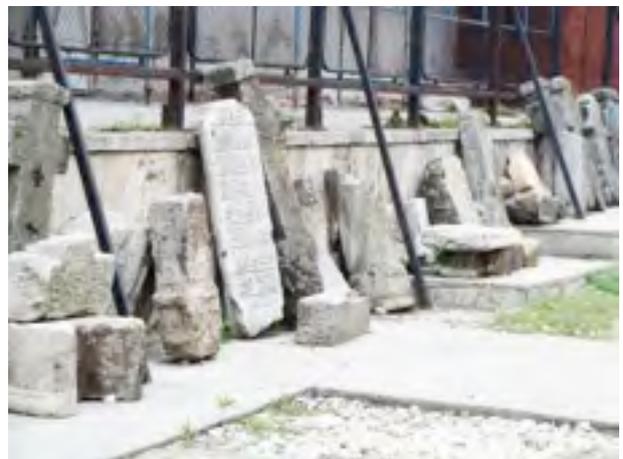
But they didn't know exactly the plans of the

Old Court so it was necessary to research for more information. In these circumstances, the archeologist of the Bucharest Museum started the third stage of researches. In August 1967 started this new investigation campaign that surpassed everything it had been done before, discovering most of the buildings from what is known today as the Old Center of Bucharest.



The works spread, because the researchers found out even more and more that they expected. This research had a unique methodology. Macro-archeology was first executed and it affected streets, houses, vacant lands, and then micro-archeology, focused on each ruin found. The archeologist discovered foundations made of river stone that dated since 15th century, and different other materials dating since 16th, 17th and 19th century. During the research that lasted 7 years, were discovered mud huts dating since the third, 4th century. In April 1972,

was inaugurated the Old Court Museum. Today, the museum includes the foundation of the first Court dating since the 14th century, made of brick and mortar. Here was a tower built on 160 square meters, with the roof covered by gutter tiles, supported by thick oak beams. Over the ruins of this building, Vlad Tepes built "Bucharest Citadel" between 1458 and 1459. Here was emitted on September 20, 1459 the charter containing the first officially mention of "Bucuresci" (Bucharest).



To the Ensemble also belongs the "Annunciation" Church ("Buna Vestire"). Old Court (Curtea Veche) Church is the oldest church in Bucharest, founded by Mircea the Shepherd, the Prince (Voivode) of Wallachia, in the period 1545 - 1554. The building located in the old center of Bucharest, Lipscani, former Old Court (Curtea Veche), served for two centuries as the place of coronation of the Princes (Voivodes). The church is dedicated to St. Anton. This Church is not part of the Old Court Museum, but it can be visited free anytime, being functional. It is worth to be mention because it has an important historical and cultural value.



Main Materials and Structural Techniques

The Old Court became secondary residence in 15th century and then primary residence of the ruler in the 17th century. Bucharest was affected not only by natural disaster as earthquakes, but also by foreigner, who stole from the Old Court and then set the buildings on fire. However, the rulers kept rebuilding the Princely Court on the same site, on ruins. This means that it is extremely difficult to know for sure what materials and structural techniques were used to build this complex. In addition, the architectural style is not defined because every reconstruction resulted a building with a mixture of architectural styles. Analyzing from this point of view, the

loggia and balconies built by ruler Constantin Brancoveanu reflect the Brancovenesc style.

Diurnal Variations

Summer day: morning 15-17°C, in the afternoon 32-39°C; winter: morning -3-10°C, in the afternoon 0 and -3°C, increasing trend of temperature variation under the influence of climate change.

Movement: There is air pollution caused by road traffic

Designations: REGIONAL/LOCAL

- Ref. Law no. 422 of 18 July 2001 on the protection of historical monuments, republished, Official Monitor n°938 of 20/11/2006, art. 8

(1) The historical monuments ranks as follows: a) group A - historical monuments of national importance and universal, b) group B - historical monuments representative of local cultural heritage

Feasts, Special Days

The events that are taking place during Bucharest Days are marking the city center and also several streets and parks in the capital, with shows, concerts, fairs, etc.

Condition

- **Historic Integrity:** good
- **Physical Condition:** good



ASSESSMENT of significance

- Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value		x			
Integrity			x		
Historical Value		x			
Symbolic, Spiritual and Social Value		x			
Scientific Value			x		
Potential	x				
Importance:					
• Global			x		
• European					
• National	x	x			
• Regional					
• Local	x	x			

FINAL STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the ruins of Vlad Tepes's Court
- **Invisible:** The center of power in XV century
- **Indivisible:** the spirit of justice, drastic measures

THE STORY

The story begins in the old center of Bucharest, a city that developed rapidly around the Old Princely Palace built in the 15th century by the Ruler Vlad Tepes. This is the starting point of Bucharest and the center of the political power during the reign of many rulers. The Hero of our game is Prince Vlad Tepes, born in Transylvania and Ruler of Wallachia three times: in 1431, in 1448 and between 1456 and 1462. He is known as being a tough ruler, a strong defender and supporter of Orthodoxy. Unfortunately, the real stories about him were replaced with stories about vampire Dracula, the character of Bram Stoker's book. His Princely Court is now in ruins and is surrounded by other buildings, but the importance of the Orthodoxy in the life of Romanian people remained the same.

Connection with PP7

In 1461, Wallachian Ruler Vlad Tepes built Comana Monastery, a wooden building strategically located on an island of Neajlov River. It is located at about 30 km south from Bucharest.

A legend says that Vlad Tepes was buried at Comana Monastery. In 1476, Vlad Tepes was killed by Turks somewhere between Bucharest and Giurgiu. In those days, the body of the prince used to be buried in the nearest monastery founded by him or connected in a way with his name. In the case of Vlad's death, this location is assumed to be Comana Monastery.

Connection with PPs

In February, 1462, Ruler of Wallachia, Vlad Tepes sent to King Matthias of Hungary two diplomatic bags containing evidences of the liberation of Giurgiu during a fight that caused the death of 23.809 Turks. The evidences were 23.809 noses and 47.618 ears. This event made Sultan Mehmet II to forget about Rhodes and his plan to occupy this territory, and to continue his battles with Wallachia.

Name: Login Ioana-Alexandra

Affiliation: Institute of National Economy, Romanian Academy

Date: January 25, 2013

I.2

The Romanian Patriarchate Complex



IDENTIFICATION & DESCRIPTION

- **Name:** The Romanian Patriarchate, The Romanian Orthodox Church Assembly, Bucharest
- **Unit of recording:** Complex
- **Reference number:** The Romanian Patriarchal Complex (B-II-a-18571), Patriarchate Hill, Metropolitanate Hill Alley no. 21-25, sector 4, dating: XVII-XX, includes:
 - The Romanian Patriarchal Cathedral - cod LMI B-II-m-A-18571.01
 - The Bell Tower - cod LMI B-II-m-A-18571.02
 - The Chapel of the Patriarchal Palace - cod LMI B-II-m-A-18571.03
 - The Patriarchal Palace, former Palace of the Chamber of Deputies - cod LMI B-II-m-A-18571.04
- **Category:** educational; religious, ritual and funerary
- **Type:** church
- **Website URL:** www.patriarhia.ro
- **Country:** Romania
- **Region:** Bucharest - Ilfov
- **Administrative Unit:** Bucharest
- **Locality** (town, village): Bucharest
- **Address** (street, number): Aleea Dealul Mitropoliei no.21, sector 4
- **Postal Code:**040163
- **Access:**
 - **Underground:** Piata Unirii, Universitate;
 - **Bus:**
 - N.Bălcescu Blvd - 122,268,300,368;
 - Universitate-122,137,336,601;
 - **Trolleybus:** Universitate - 61, 66, 69, 70, 85, 90, 01, 92;

- **Car park:** Universitate.
- **Cartographic Reference:** 44.4249480 N 26.0983770 E
- **Altitude: for Bucharest:** 60-90 m (*Black Sea reference*)

**Notes on Geographical Location: Delimitation: at North – Unirii Blvd; at East – Splaiul Unirii; at South – Patriarchy St., at West: Regina Maria Blvd.*

- **Owner/administrator:** Archdiocese of Bucharest
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - Cultural – historical
 - Ecclesiastical.

● **Previous functions/ period:**

Function	Start Date	End Date
<p>Monastery Complex - In 1650, the hill was covered in grapevines owned by the country's Voivode. Walls, like a citadel, surrounded the monastic complex; beginning with 1698, access to the monastery yard was provided by the bell tower built by Constantin Brâncoveanu. Three stone crosses stood within the yard: one in memory of Metropolitan Teodosie (d. 1708), another in honor of General Miloradovich (d. 1825), and one commemorating the 1655 revolt of the seimeni, during the reign of Constantin Șerban, against the boyars. The seimeni were a regiment of 2,000 foreign soldiers, drawn up by the prince, whose mission was to fight in foreign wars. During this revolt Papa Brâncoveanu, Constantin's father, was killed. Preda, Papa's father, later assassinated by Radu Mihnea, raised a wooden cross on the spot where his son was killed. Later, one of Constantin Brâncoveanu's sons, Constantin Beizadea, replaced the wooden cross with one of stone, still preserved, with an inscription stating it was built on July 20, 1713.</p>	1650	
<p>Church – dedicated to Saints Constantine and Helen. It was built between 1654 and 1658 by Constantin Șerban Basarab Cârnu and his wife, Bălașa. In 1658 it was sanctified by Mihnea III. After the First World War, the Metropolitan was converted into Patriarchate.</p>		

Function	Start Date	End Date
<p>The Chapel of the Patriarchal Palace is the most valuable building of the Metropolitanate Hill. It was built along with the palace (1654-1658), and the chapel was rebuilt in 1723, in time of Metropolitan Teodosie (1666-1672 and 1679-1708), with the contribution of Prince Gheorghe Duca (1673-1678), probably dedicated to St. George. Later, in 1723, as a Greek inscription of rimer Dumitru Nottara reminds, Nicolae Mavrocordat (1719-1730) and Metropolitan Daniil (1719-1731) started radical restoration and beautification works of the north wall, and their images are depicted on the west wall of the building.</p>	Sec. XVII	
<p>The Patriarchal Palace was built under Constantin Serban and was intended to house the monastery's abbot. After 1688, when Radu Leon named the monastery the country's metropolitan cathedral, the old palace was rebuilt; over time, it was expanded and new wings were added. Between 1932 and 1935, the architect Gheorghe Simotta added a new section to the palace, today its main area, which includes a large throne room, chancelleries, the Patriarch's apartment and several other rooms.</p> <p>On the palace walls is a series of paintings that depicts several scenes in the monastery's history, as well as from Romanian history. The rooms are decorated with paintings and sculptures representing several of the Patriarchate's heads. Inside, expensive vestments and objects used in religious services are displayed in glass cases.</p>	1668	
<p>The Bell Tower - When the bell tower was built, the monastic complex was surrounded by walls, the buildings being located within a yard bounded by these walls. In 1698, Constantin Brâncoveanu ordered the construction of a traditional entrance-gate, that is, in the form of a bell tower. The edifice was restored in 1956-58.</p> <p>Barbu Catargiu, the first Prime Minister of Romania, was assassinated at five o'clock in the evening on June 20, 1862 beneath this bell tower. He had arrived on the hill to give a speech during the Assembly of Deputies meeting, in session in the nearby Palace of the Chamber of Deputies.</p>	1698	

Function	Start Date	End Date
<p>The Palace of the Chamber of Deputies – The building was the headquarters of the Legislative Institution of the Romanian state, until its transfer under the administration of the Orthodox Church. The idea of having the Legislative institution in the middle of the Metropolitan Complex is not coincidental, it is the result of the unwritten rules of those times. According to these traditions, the Metropolitan was the president of boyars, the only citizens eligible to vote in the meetings of the Chamber of Deputies. Traditionally, the Metropolitan could not leave its home, so it was needed a legislative office near him.</p> <p>In the socialist era, the building functioned as the headquarters of the Grand National Assembly, the supreme organ of the state power of the Socialist Republic of Romania. After the events in 1989, the building housed again the Chamber of Deputies, until 1997, when the deputies moved into the Palace of the Parliament. Since that year, the Romanian Patriarchate has administered the palace.</p>	1907	1997

* Notes on ownership: *The historical monument has a cultural function.*



LANDSCAPE

Landscape-elements:

- **Buildings:** settlements, isolated buildings
- **Heritage:** architectural heritage, historical, cultural heritage
- **Land Cover:** urban streets
- **Hydrology:** Dâmbovită River
- **Communications:** : landscaped walkways within the city centre
- **Access:** UNRESTRICTED

● Dating/ Period(s):

Period	Date from	Date to
<p>The Romanian Patriarchal Complex (B-II-a-18571), Patriarchate Hill, Metropolitanate Hill Alley no. 21-25, sector 4, dating: XVII-XX, includes:</p> <ul style="list-style-type: none"> • The Romanian Patriarchal Cathedral - cod LMI B-II-m-A-18571.01 • The Bell Tower - cod LMI B-II-m-A-18571.02 • The Chapel of the Patriarchal Palace - cod LMI B-II-m-A-18571.03 • The Patriarchal Palace, former Palace of the Chamber of Deputies - cod LMI B-II-m-A-18571.04 	1650	present

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
The Romanian Orthodox Church	In 1650, the hill was covered in grapevines owned by the country's Voivode. Walls, like a citadel, surrounded the monastic complex; beginning with 1698, access to the monastery yard was provided by the bell tower built by Constantin Brâncoveanu.	1650	

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Constantin Şerban Basarab Cârnu and his wife, Bălaşa	<p>The Patriarchal Cathedral "St. Constanine and Helen" (B-II-m-18571.01) (8 m length and 14.60 m width narthex) was founded between 1654-1658, by Prince Constantin Serban and his wife, Bălaşa, and was dedicated to St, Constantine and Helena.</p> <p>The Patriarchal Palace was built under Constantin Serban and was intended to house the monastery's abbot.</p>	XVII Century	
Constantin Brâncoveanu	In 1698, Constantin Brâncoveanu ordered the construction of a traditional entrance-gate, that is, in the form of a Bell Tower. The edifice was restored in 1956-1958.	1698	
Alexandru Ioan Cuza	In 1859, two provinces' inhabitants greeted the election of Alexander John Cuza as prince of Moldavia and Wallachia with widespread acclaim. However, there existed a conservative movement opposed to Cuza's victory. As the conservatives held a majority in the electoral assembly, the unionists decided to gather a crowd during the sessions of January 22–24, 1859. Over 30,000 people gathered on Dealul Mitropoliei, residents of Bucharest and its surroundings. They came to support Cuza and to keep the legislature under pressure. Attempting to free the assembly from popular pressure, the Wallachian caimacam's office decided to move two battalions of troops in the middle of the masses on the hill and to use force to disperse them. Due to pressure from the masses and the desire to avoid a bloodbath, General Barbu Vlădoianu was compelled to order his troops to return to their barracks. On the evening of January 23, the conservatives realized that they could not depend on the army to sustain their position, so the following day the assembly voted unanimously to support Vasile Boerescu's motion and Cuza was proclaimed prince of Moldavia and Wallachia.	1859	
Architect Dimitrie Maimarolu	In 1907, on the site of the former Palace of the Chamber of Deputies was built the new Palace, after the plans of architect Dimitrie Maimarolu, being the first reinforced concrete work in Romania. Over the time, it suffered several changes, the most important restoration being the one of the dome, which collapsed because of the earthquake on November 10, 1940.	1907	



DESCRIPTION

Main Features.

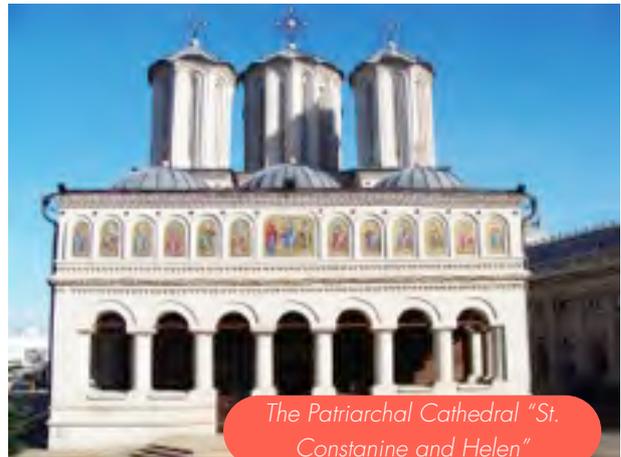
In 1650, the hill was covered in grapevines owned by the country's Voivode. Walls, like a citadel, surrounded the monastic complex; beginning with 1698, access to the monastery yard was provided by the bell tower built by Constantin Brâncoveanu. Three stone crosses stood within the yard: one in memory of Metropolitan Teodosie (d. 1708), another in honor of General Miloradovich (d. 1825), and one commemorating the 1655 revolt of the seimeni, during the reign of Constantin Șerban, against the boyars.



The seimeni were a regiment of 2,000 foreign soldiers, drawn up by the prince, whose mission was to fight in foreign wars. During this revolt Papa Brâncoveanu, Constantin's father, was killed. Preda, Papa's father, later assassinated by Radu Mihnea,

raised a wooden cross on the spot where his son was killed. Later, one of Constantin Brâncoveanu's sons, Constantin Beizadea, replaced the wooden cross with one of stone, still preserved, with an inscription stating it was built on July 20, 1713.

In 1859, two provinces' inhabitants greeted the election of Alexander John Cuza as prince of Moldavia and Wallachia with widespread acclaim. However, there existed in Wallachia a conservative movement opposed to Cuza's victory.



The Patriarchal Cathedral "St. Constantine and Helen"

As the conservatives held a majority in the electoral assembly, the unionists decided to gather a crowd during the sessions of January 22–24, 1859. Over 30,000 people gathered on Metropolitanate Hill, residents of Bucharest and its surroundings who came in support of Cuza and to keep the legislature under pressure.

Attempting to free the assembly from popular pressure, the Wallachian caimacam's office decided to move two battalions of troops in the middle of the masses on the hill and to use force to disperse them. Due to pressure from the masses and the desire to avoid a bloodbath, General Barbu Vlădoianu was

compelled to order his troops to return to their barracks. On the evening of January 23, the conservatives realized that they could not depend on the army to sustain their position, so the following day the assembly voted unanimously to support Vasile Boerescu's motion and Cuza was proclaimed prince of Moldavia and Wallachia.

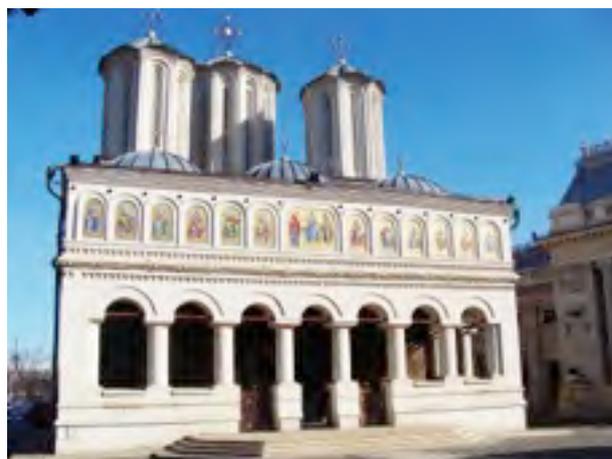


The Romanian Patriarchal Cathedral is in the centre of the square on the hill. The other buildings are located as follows: to the west, old monastic cells (chilii), later transformed into the Patriarchate's offices; to the southeast, the Patriarchal Palace; to the east, the chapel (paraclis) and the former Chamber of Deputies; to the north, the bell tower.

The Romanian Patriarchal Complex (B-II-a-18571), Patriarchate Hill, Metropolitanate Hill Alley no. 21-25, sector 4, dating: XVII-XX, includes:

- The Romanian Patriarchal Cathedral - cod LMI B-II-m-A-18571.01
- The Bell Tower - cod LMI B-II-m-A-18571.02
- The Chapel of the Patriarchal Palace - cod LMI B-II-m-A-18571.03

- The Patriarchal Palace, former Palace of the Chamber of Deputies - cod LMI B-II-m-A-18571.04



The Patriarchal Cathedral "St. Constantine and Helen" (B-II-m-18571.01)

(8 m length and 14.60 m width narthex) was founded between 1654-1658, by Prince Constantin Serban and his wife, Bălașa, and was dedicated to St, Constantine and Helena. Mihnea III consecrated it in 1658 (by the Patriarch Macarius of Antioch and of the Entire East, together with the Metropolitan Stefan of Wallachia and Bishops from Ramnic and Buzau). The building was painted for the first time in 1665, during the reign of Radu Leon (1664-1669). The same ruler decided by the royal charter on June 8, 1668, to transform the monastery into a Metropolitan Residence. In 1925, when the Romanian Orthodox Church was elevated to the rank of Patriarchate. The Metropolitan became Patriarchal Residence and Metropolitan Church. As is usual for churches of that time and place, the builder's name is unknown. The names of the officials are known: logofat Radu Dudescu and Gheorghe Sufariu. As general aspect, the building is a copy of Curtea de Arges Cathedral; the cupolas resemble those of Neagoe Basarab's church. The church had been restored several times: between 1792 and 1799 (at the

initiative of Metropolitans Filaret II and Dositei Filitti); between 1834 and 1839 (at the initiative of Metropolitan Gregory Dascalul and were completed after his death), in 1850, 1886, 1932-1935 (initiated by Patriarch Miron Cristea), 1960-1962 (initiated by Patriarch Justinian Marina and architect Paul E. Miculescu), 1989 and 2000-2001, with the blessing of His Beatitude Patriarch Teoctist. The Cathedral regained its original shape after the restoration works made between 1960 and 1962 at the initiative of Patriarch Justinian Marina. The polygonal shaped stone columns of the nave have the chapters carved and gilded.



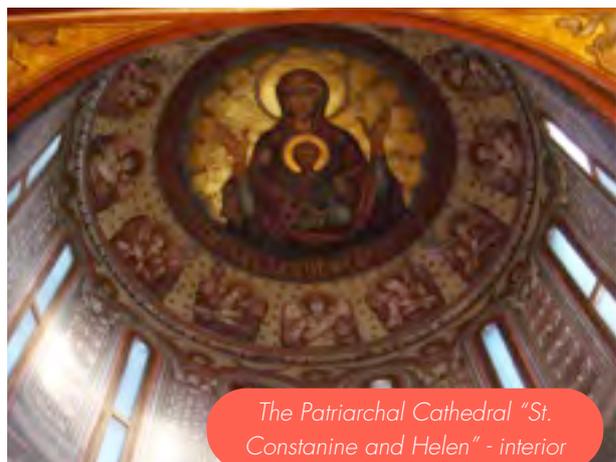
The Patriarchal Cathedral . interior

Outside, the façades of the Cathedral are bounded all around, with two registers with a stone girdle. Demetrius Belizarie, made the current mural painting, in a Neo-Byzantine style, between 1932 and 1935, replacing the Neo-Classical painting of Nicolae Polcovnivul, made between 1834 and 1939 (also covering another old painting). Between May and October 2008, with the guidance

of His Beatitude Patriarch Daniel, were done new restoration and extensive works: enhancing the nave and the church spires by installing new concrete ties; the exterior plaster was completely redone, using special compo brought from Italy; the plinth and the sidewalks were restored; were installed new windows and the church and the spires were covered with sheet-lead; in the upper register of the porch were mounted 26 mosaic icons. The painting, vein and ornamental furniture were restored.

The lamps, the large silver chandelier and the stained glass windows were reconditioned. The facilities were completely replaced and the audio-video and radio equipments were prepared for the transmission of Trinitas Radio and Trinitas TV. Also the Bell Tower was enriched with four new bells, cast in Austria, by the Grassmayr Factory. A computer-controlled electromechanical system was also installed.

The relics of St. Demetrius Basarabov (St. Demetrius the New) are placed in a silver casket, brought from Bulgaria on July 13, 1774, by the Bishop Gregory II (1760-1787), inside the church. Saint Demetrius the New is the spiritual patron of Bucharest and his feast day is on October 27. Every year, this is a special occasion of great pilgrimage of believers from all around Romania.



The Patriarchal Cathedral "St. Constantine and Helen" - interior

The Bell Tower (B-II-m-A-18571.02)

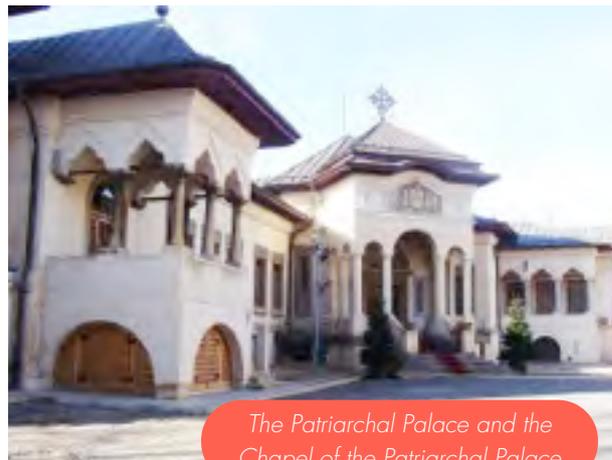
When the bell tower was built, the monastic complex was surrounded by walls, the buildings being located within a yard bounded by these walls. In 1698, Constantin Brâncoveanu ordered the construction of a traditional entrance-gate, that is, in the form of a bell tower. The edifice was restored in 1956-58.



Barbu Catargiu, the first Prime Minister of Romania, was assassinated at five o'clock in the evening on June 20, 1862 beneath this bell tower. He had arrived on the hill to give a speech during the Assembly of Deputies meeting, in session in the nearby Palace of the Chamber of Deputies.

Alongside with the Bell Tower, the complex also includes: the pillar-shaped tomb in front of the altar, which reminds through its original inscriptions about the death of Theodosius Metropolitan (+1708) and Stefan Ilie Metropolitan (+1738). Three stone Crosses – Trinity – were placed next to the Cathedral in

1959. The largest one is believed to be the cross of ruler Petru Cercel (1583-1585), and the other two dates from 1617 and 1644. The Patriarchal Palace was designed as an abbey. It was developed after the establishment of the Metropolitan Residence in 1668. Its exterior design is due to the intensive reconstruction works in time of Patriarchs Miron and Justinian, and during the time of His Beatitude Patriarch Teoctist.



The Chapel of the Patriarchal Palace (B-II-m-A-18571.03)

is the most valuable building of the Metropolitanate Hill. It was built along with the palace (1654-1658), and the chapel was rebuilt in 1723, in time of Metropolitan Teodosie (1666-1672 and 1679-1708), with the contribution of Prince Gheorghe Duca (1673-1678), probably dedicated to St. George. Later, in 1723, as a Greek inscription of rimer Dumitru Nottara reminds, Nicolae Mavrocordat (1719-1730) and Metropolitan Daniil (1719-1731) started radical restoration and beautification works of the north wall, and their images are depicted on the west wall of the building. The chapel was painted and was built a wooden iconostasis carved in a Brancovenesc style and a double leaf door, fixed in a stone frame. Then it was dedicated to Saint Daniil.

In 1880, the painter G.I.Pompilian washed and completed the fallen painting, and between 1960 and 1961, Patriarch Justinian (1948-1977) rebuilt the nave spire, which fell after an earthquake in the second half of the nineteenth century. Between 1987 and 1989, the Patriarch preserved and restored the iconostasis and the exterior of the building.



The Chapel of the Patriarchal Palace

The Patriarchal Palace was built under Constantin Serban and was intended to house the monastery's abbot. After 1688, when Radu Leon named the monastery the country's metropolitan cathedral, the old palace was rebuilt; over time, it was expanded and new wings were added. Between 1932 and 1935, the architect Gheorghe Simotta added a new section to the palace, today its main area, which includes a large throne room, chancelleries, the Patriarch's apartment and several other rooms.

On the palace walls is a series of paintings that depicts several scenes in the monastery's

history, as well as from Romanian history. The rooms are decorated with paintings and sculptures representing several of the Patriarchate's heads. Inside, expensive vestments and objects used in religious services are displayed in glass cases.



The Patriarchal Palace

The Palace of the Chamber of Deputies (B-II-m-B-1857.04)

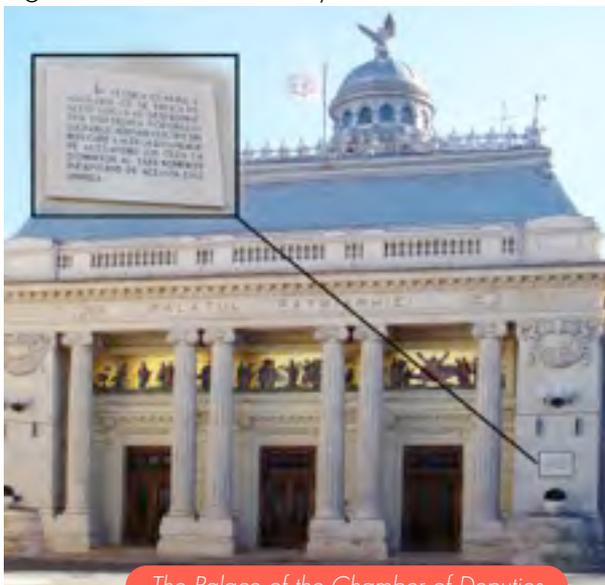
The building was the headquarters of the Legislative Institution of the Romanian state, until its transfer under the administration of the Orthodox Church. The idea of having the Legislative institution in the middle of the Metropolitan Complex is not coincidental, it is the result of the unwritten rules of those times. According to these traditions, the Metropolitan was the president of boyars, the only citizens eligible to vote in the meetings of the Chamber of Deputies. Traditionally, the Metropolitan could not leave its home, so it was needed a legislative office near him.



The Palace of the Chamber of Deputies

The Metropolitan had a special role in the Meetings, so in the second half of the nineteenth century, all the great historical events happened on the Metropolitan Hill. Here, on January 24, 1859, the Elective Meeting, chaired by former Metropolitan Nifon, held in the Chamber of Deputies, voted the Act of Union of Wallachia and Moldavia. Alexandru Ioan Cuza was elected as the Domnitor (ruler) of the Romanian Principalities.

In 1881, the old building of the Chamber of Deputies has been repaired and refurbished, the cells were transformed and was added an amphitheatre, inspired by the Palace of the German Deputies (Reichstag). The amphitheatre was large, spacious and had two rows of boxes and a gallery. The deputies conducted their meetings in a Meeting Room, a room with chairs arranged in a semicircle with a stand in front of them, and next to the stand was located a bench of Ministers. The building was open to the public only when were not organized meetings. The Romanian citizens could take part of the meeting if they had the signature of a member of the Chamber of Deputies, on the entry ticket; the foreigners needed the signature of the Embassy.



The political and urban transformations, between 1906 and 1908, implied two aims: a new Chamber of Deputies, because of the land being owned by the state since 1883, when the Legislative Bodies decided to replace the former hall of the Deputies with the current building; and the old Monastery to be replaced by an imposing Cathedral. But only the first goal was reached. In 1907, on the site of the former Palace of the Chamber of Deputies was built the new Palace, after the plans of architect Dimitrie Maimarolu, being the first reinforced concrete work in Romania. Over the time, it suffered several changes, the most important restoration being the one of the dome, which collapsed because of the earthquake on November 10, 1940.

In the socialist era, the building functioned as the headquarters of the Grand National Assembly, the supreme organ of the state power of the Socialist Republic of Romania. After the events in 1989, the building housed again the Chamber of Deputies, until 1997, when the deputies moved into the Palace of the Parliament. Since that year, the Romanian Patriarchate has administered the palace.

Starting with 1997, some departments of the Patriarchal Administration operate in different rooms of the Patriarchal Palace (the Theological – Educational Sector, the Sector of monuments and religious buildings, The sector of religious and inter-religious relations, The sector of foreign communities, the Protocol Office) and the Basilica Press Centre of the Romanian Patriarchy (Radio Trinitas, Trinitas TV, Basilica News Agency and the Press Office). On December 6, 2010, by the Government Decision no. 1229, the Patriarchal Palace became the property of the Romanian Patriarchate. The Patriarchal

Palace became on first January 2010, a Conference Centre and made available for renting the rooms for special events (conference, congresses, seminars, meetings, symposia, exhibitions, book launches, shows, concerts a.s.o.) different location with different capacity according to the needs.

On the Metropolitanate Hill are two monuments

- **The Sun clock (Ceasornicul de soare)/ mid-day cannon** (tunul meridian) was located on the hill; its exact position is unknown but it was in the vicinity of the bell tower. Placed on Dealul Mitropoliei in 1845, it functioned until the Wallachian Revolution of 1848. A group of angry people destroyed it. The clock's mechanism was fairly simple but ingenious. A sundial was placed on a marble pedestal; the system was based on lenses and a cannon barrel. These two elements were placed such that the sun's rays focused on the lens, after which the resulting solar energy made contact with the cannon's gunpowder. The resulting blast was heard throughout Bucharest, alerting the inhabitants that it was noon.

- **The Statue of Alexander John Cuza** was unveiled on March 20, 2004, the 184th anniversary of the subject's birth. Ion Iliescu, President of Romania, performed the unveiling in the presence of other dignitaries, including Prime Minister Adrian Năstase and Patriarch Teoctist. Paul Vasilescu was the sculptor. Romanian officials regarded the placing of the statue in Bucharest as the righting of an historical error, given that Romania's national capital lacked a statue of the country's first modern ruler. Patriarch Teoctist noted that the location chosen was not random, but linked to the fact that it was on Dealul Mitropoliei that Cuza was elected prince.



The Statue of Alexandru Ioan Cuza

Main Materials and Structural Techniques

The Palace of the Chamber of Deputies (B-II-m-B-1857.04) - It is built in a neo-classical style, with an 80-metre façade, in the centre of which is a peristyle featuring six Ionic columns. The dome, similar to the Athenaeum, is above the courtroom and is equipped with a lantern, forming the compositional axis of the building. The main

façade of the building has two volume corners, in each side, architecturally subordinated to the central body. The side façade, the northeast one, is symmetrical, and its architecture style gives an impressive status. The façade is decorated with pilasters on two levels, and the corner units are also decorated. Taking a view from the United Nations Street can be seen the four levels of the building. The first level has the form of a massive basement and is built of stone, the second level is arched, on this level was built another one which is accessible through the main façade, from the Patriarchal Church

Diurnal Variations

Summer: morning 15-17°C, in the afternoon 32-39°C; Winter: morning -3-10°C, in the afternoon 0 and -3°C, increasing trend of temperature variation under the influence of climate change

Movement: There is air pollution caused by road traffic

Feasts, special days: All the Orthodox Holidays are celebrated in the Patriarchal Complex.

Designations: REGIONAL / LOCAL

- Ref. Law no. 422 of 18 July 2001 on the protection of historical monuments, republished, Official Monitor no. 938 of 20/11/ 2006, art. 8

(1) The historical monuments ranks as follows:

a) group A - historical monuments of national importance and universal, b) group B - historical monuments representative of local cultural heritage

Condition

- Historic Integrity: good
- Physical Condition: good



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value	x				
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global	x				
• European	x				
• National	x				
• Regional	x				
• Local	x				

STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the architecture, the Romanian spirituality
- **Invisible:** the existence of a political unit involved in the consolidation of Romania (Alexandru Ioan Cuza in 1859), the center of power until 1996, when the Chamber of Deputies moved into the Palace of the Parliament
- **Indivisible:** the connection between the church and the public authority

THE STORY

This asset represents a historical, cultural, architectural and religious location in Bucharest. This Complex represents the center of Orthodoxy, being visited every year by the Christians from all over Romania. Christianity of Romanians and their respect for religion are elements that have remained unchanged over time

Connection with PP7

The outstanding Patriarchal Cathedral was painted by painter Nicolae Polcovnicu, who also painted the "St. Nicolae" Church, built on the foundation of Cernica Stirbey's Church, and part of the Cernica Monastery. It is located at 15 km east from Bucharest.

Connection with PPs

As a sister-church of Romanian Orthodox Church is the Greek Orthodox Church, being related through history and religious traditions. On Mount Athos are established also monasteries and hermitages where are living Romanian monks, which follow the rules of Orthodox monastic life. The prayer book entitled "Holy Mountain of Aton" written by Hieromonk Seraphim and printed in Bucharest in 1856, containing important information and engravings, is a true reference book on the history of holy places. It is also a proof of the enormous Romanian contribution to establishing of a Spiritual Centre on Mount Athos. The total contribution of Romanians surpasses any other, even if the origin of Romanian people is Latin

Name: Anca Cristea

Affiliation: Ecological University from Bucharest

Date: March 1st, 2013

I.3

Manuc's Inn Historical Center



- Present function/ since when:
 - Accommodation services
 - Leisure services



IDENTIFICATION & DESCRIPTION

- **Name:** Manuc's Inn, Bucharest
 - **Unit of recording:** Building
 - **Reference number:** 1071 B-II-m-A-18788, dating 1808
 - **Category:** comercial, recreational
 - **Type:** inn
 - **Website URL:** www.hanulluimanuc.ro
 - **Country:** Romania
 - **Region:** Bucharest, Ilfov
 - **Administrative Unit:** Bucharest
 - **Locality** (town, village): Bucharest
 - **Address** (street, number): Franceza St., no. 6-64, District 3
 - **Postal Code:** 030106
 - **Access:**
 - **Underground:** Piata Unirii, Universitate;
 - **Bus:** Bd.N.Bălcescu –122, 268, 300, 368
Universitate – 122, 137, 336, 601;
 - **Trolleybus:** Universitate – 61, 66, 69, 70, 85, 90, 01, 92
 - **Car park:** Piata Unirii, Universitate.
 - **Cartographic Reference:** Latitudine: 44.42951/ Longitudine: 26.10228
 - **Spatial Referencing System:** <http://www.openstreetmap.org>
 - **Altitude:** for Bucharest: 60-90 m (*Black Sea reference*)
- *Notes on Geographical Location: delimitation: at North - Stavropoleos St.; at East – Bratianu Blvd.; at South –Splaiul Independentei St.; at West: Covaci St.*
- **Topography:** flat plain
 - **Owner/administrator:** private individuals and business
 - **Owner/administrator type:** PRIVATE

● Previous functions/ period:

Function	Start Date	End Date
Inn – Manuc arrives in the capital of Wallachia and is forced to settle here because of the Russo-Turkish war. In the same year he starts building the inn, to be completed in 1808. At that time, the architecture of the building was innovative because Manuc wanted his inn to be different and not to have the allure of a fortress like the inns in the 18th century.	1806	1808
Inn – The site on which the inn was built, belonged to the Royal Court till the late 18th century when Manuc brought it. Manuc also brought: Dragomireștii din Vale, Dragomireștii din Deal, Curtea Veche, Bolasca, Trămudeasca, Giulești, Popești, Mudurgan, Brobodeț, Hagi-Gheorghe, Cuhnești and others, mentioned in his will in 1815.	1808	1815
Inn – After the end of the Russo-Turkish war, Manuc moved with his family to the estate Hîncești. Because of the distance between the two estates, Manuc decides to sell the inn. In 1816, he began to take steps for selling the building, but on June 20, 1817, died in uncertain circumstances (probably in a riding accident). Since all his children were minors at the time, the possessions are managed by trustees. Because most of Manuc's possessions were in Wallachia, the trustees decided to lease all properties.	1817	1827
Inn – In December, all the possession from Wallachia, including the inn, are leased by Demetrius D. Dedu and Nicholas Alexiu.	1827	
Inn – On January 11, an earthquake damages the building's structure. On January 15, Faiser, the chief architect of Bucharest, reports to the City Hall the conditions of the building proposing to demolish and rebuild a wing of the inn.	1838	
Inn – Murat, Manuc's son, now the heir of Manuc's estate, does not agree with this solution and for many years, until 1841, endures threats, expertise, complains and requests to accept the reconstruction of the inn. After a period of time he decides to sell the inn, because the pressures for repair were high and the maintenance cost would make the inn an unprofitable business.	1841	1842
Inn - The baker Demetrius Iconomidis (Econom) in partnership with two persons, buys the inn. In 1854, Demetrius dies, leaving the estate to his three children.	1842	1860

● Previous functions/ period:

Function	Start Date	End Date
Inn – Milan Lamovici rents the inn. The lease contract was valid four years (until April 23, 1864) and didn't include all inn's rooms. One agreement is remarkable: "The lessee should take care of all the guests, maintaining the reputation of the inn."	1860	1864
Hotel – The building is sold again and Lambru Vasilescu buys it. He invests in the renovation of the inn and changes its name to "Dacia Grand Hotel". Two large rooms soon began to be used for different social events of the high society. Starting with winter of 1878, I. D. Ionescu organizes plays in these rooms. In 1879, at Dacia Hotel took place a performance of the American illusionist James Lwone. Three times per week were organized masked balls, due to violinist Louis Wiest, the orchestra's leader.	1861	
Hotel – On February 19, the construction is nationalized by the Romanian state. A period of time it is administrated by the state and then by S.C. Trocadero SA.	1949	2007
Hotel and restaurant – As heir of the Baicoianu Family, Prince Serban-Constantin Cantacuzino won in final and irrevocable court the ownership of the complex.	2007	present

* Notes on ownership: The monument has a private accommodation function.



LANDSCAPE

Landscape-elements:

- **Buildings:** settlements, isolated buildings
- **Heritage:** architectural heritage, historical, and cultural heritage
- **Land Cover:** urban streets
- **Hydrology:** Dâmbovită River
- **Communications:** : landscaped walkways within the city centre
- **Access:** RESTRICTED

● Dating/ Period(s):

Period	Date from	Date to
Manuc's Inn (Hanul lui Manuc), code 1060/B-II-mA-18788, 62 Franceza St., sector 3, 9-13 Halelor St., sector 3, dating 1808	1808	present

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Manuc Bei	Manuc arrives in the capital of Wallachia and is forced to settle here because of the Russo-Turkish war. In the same year he starts building the inn, to be completed in 1808. At that time, the architecture of the building was innovative because Manuc wanted his inn to be different and not to have the allure of a fortress like the inns in the 18th century.	1806	1808
Manuc Bei	The site on which the inn was built, belonged to the Royal Court till the late 18th century when Manuc brought it. Manuc also brought: Dragomireștii din Vale, Dragomireștii din Deal, Curtea Veche, Bolasca, Trămudeasca, Giulești, Popești, Mudurgan, Brobodeț, Hagi-Gheorghe, Cuhnești and others, mentioned in his will in 1815.	1808	1815
Trustees	After the end of the Russo-Turkish war, Manuc moved with his family to the estate Hîncești. Because of the distance between the two estates, Manuc decides to sell the inn. In 1816, he began to take steps for selling the building, but on June 20, 1817, died in uncertain circumstances (probably in a riding accident). Since all his children were minors at the time, the possessions are managed by trustees. Because most of Manuc's possessions were in Wallachia, the trustees decided to lease all properties.	1817	1827
Demetrius D. Dedu and Nicholas Alexiu	In December, all the possession from Wallachia, including the inn, are leased by Demetrius D. Dedu and Nicholas Alexiu.	1827	
Earthquake, 1838	On January 11, an earthquake damages the building's structure. On January 15, Faiser, the chief architect of Bucharest, reports to the City Hall the conditions of the building proposing to demolish and rebuild a wing of the inn.	1838	
Murat, Manuc's son	Murat, Manuc's son, now the heir of Manuc's estate does not agree with this solution and for many years, until 1841, endures threats, expertise, complains and requests to accept the reconstruction of the inn. After a period of time he decides to sell the inn, because the pressures for repair were high, and the maintenance cost would make the inn an unprofitable business.	1841	1842

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Demetrius Iconomidis (Econom)	The baker Demetrius Iconomidis (Econom) in partnership with two persons buys the inn. In 1854, Demetrius dies, leaving his estate to his three children.	1842	1860
Milan Lomovici	Milan Lamovici rents the inn. The lease contract was valid four years (until April 23, 1864) and didn't include all inn's rooms. One agreement is remarkable: "The lessee should take care of all the guests, maintaining the reputation of the inn."	1860	1864
Lambru Vasilescu, Baicoianu Family	The building is sold again and Lambru Vasilescu buys it. He invests in the renovation of the inn and changes its name to "Dacia Grand Hotel". Two large rooms soon began to be used for different social events of the high society. Starting with winter of 1878, I. D. Ionescu organizes plays in these rooms. In 1879, at Dacia Hotel took place a performance of the American illusionist James Lwone. Three times per week were organized masked balls, due to violinist Louis Wiest, the orchestra's leader.	1861	
The nationalization, 1949	On February 19, the construction is nationalized by the Romanian state. A period of time it is administrated by the state and then by S.C. Trocadero SA.	1949	2007
Prince Șerban-Constantin Cantacuzino	As heir of the Baicoianu Family, Prince Șerban-Constantin Cantacuzino won in final and irrevocable court the ownership of the complex.	2007	present



DESCRIPTION

Main Features.

Due to the development of businesses in Bucharest, between the 16th and 19th centuries, many inns were built, especially in the center of the capital. Few of those inns have resist over time, two of them are "The Linden tree Inn", built in 1833, and "Manuc's Inn", built in 1808 by a rich Armenian, named Emanuel Marzaian, called by the Turks "Manuc Bai".



Manuc's Inn was the only caravanserai in southeastern Europe. People say that Manuc, a rich adventurer, a businessman and a politician, was the owner of a fabulous estate, consisting of cash, jewelry, buildings, stores and even mountains. In 1812, Manuc was forced to leave the country, because he feared the Turks. He had arrived in France and had integrated into the high society of France. In France he possessed a palace and was considered the most elegant foreigner in Paris. He knew twelve languages and had many love affairs. The most sensational story about him, also mentioned in the media, was a charity donation to poor. He donated 100,000 French francs, the amount of money won gambling. The Turks had begged Napoleon to apprehend Manuc and deliver

him to them, but he found out about the plan, from Duke of Otranto, Fonche, the prefect of Paris, and fled to Russia. After a few years he was poisoned.

Manuc's Inn, the most beautiful building in Wallachia, extends partially over the territory of the Old Princely Court. The territory was bought by Manuc, being in the commercial centre of Bucharest. The streets from the old centre of Romania's capital are named after the traders who sold their goods there, like: Lipscani St., where were sold goods from Leipzig, Gabroveni St. where were sold clothing brought from Gabrovo, Covaci St., where were blacksmiths a.s.o.



Once, Manuc's Inn was the meeting place of merchants. The inn was known for noise, dirt

and a large number of caravans. Some travelers stopped only to take look behind the open gates, at the picturesque yard of the inn. In his book "The History of Bucharest", Proffesor Constantin C. Giurescu wrote a vivid description of Manuc's Inn: "In the yard and corridors of inn can be remarkable the combination of human types and habits, eg. Merchants from all over the world, tenants of wagons, people from the cities, priests, peasants, gypsies, which argue, talk and haggle.



The inn has a patio which is the stop point of the carts and caravans coming from Brasov. The building had only one floor and large cellars. Inside, on the full length of building, the ground floor and the first floor had open porticos supported by wooden pillars and arcades. The access to the first floor was through two wooden stairs. In the rooms from the ground floor were quartered travelers who arrived at the inn for a short period of time, and upstairs were quartered the ones who lingered for a longer period. Outside the inn were many shops, where diverse

commodities were sold, including Turkish carpets at an affordable price or the best perfume brought from London or Paris." At Manuc's Inn were held preliminary discussions on the Peace Treaty, which ended the Russo-Turkish war (between 1806 and 1812, when Moldova was forced to cede Bessarabia to Russia).



In 1842, the Municipality of Bucharest has established their offices in Manuc's Inn. Around the year 1880, the inn had a room where were organized plays. Here was organized the first operetta show in Romania.

Before the World War I (between 1914 and 1916), the "Dacia" Hall hosted the meetings of great personalities of that time, e.g. Nicolae Filipescu, Tache Ionesco, Barbu Ștefănescu Delavrancea, Octavian Goga. They demanded the Romanian government to enter the war alongside the Triple Entente, to free Transylvania and Bukovina.



Currently, Manuc's Inn has preserved the old style and became a hotel with a restaurant, a wine cellar and a confectionery.



Even today, many shops are outside the hotel. When you enter the patio, you step on a bridge of oak and you can imagine the old streets of Bucharest of the 16th and 17th centuries. The inn has been restored several times (in 1848, 1863, between 1966 and 1970, and recently between 1991 and 1992) keeping the old structure of the building.



Main Materials and Structural Techniques

Opened in 1808, Manuc's Inn became in the mid-19th century, the main commercial complex of old Bucharest, with 15 warehouses, 23 shops, 107 rooms and offices, two reception rooms and a pub. The construction, with an area of 3,000 square meters, was founded by Emmanuel Marizain (also-known as Manuc Bei), a rich bargainer and politician of the 1800s, and the architectural style is specific to Brancovenesc style. After Manuc's death, the inn was leased and then sold to Demetrius D. Dedu and Nicolas Alexiu. In 1862, the inn was purchased by Lambru Vasilescu, who changed the name in "Dacia Grand Hotel". Although the inn had a troubled fate, the architecture remained unchanged. The building was assessed by experts and it values 15 million Euros.



Diurnal Variations

Summer day: morning 15-17°C, in the afternoon 32-39°C; winter: morning -3-10°C, in the afternoon 0 and -3°C,

increasing trend of temperature variation under the influence of climate change.

Movement: There is air pollution caused by road traffic

Designations: NATIONAL

- Ref. Law no. 422 of 18 July 2001 on the protection of historical monuments, republished, Official Monitor no. 938 of 20/11/ 2006, art. 8 - (1)

(1) The historical monuments ranks as follows:

- a) group A - historical monuments of national importance and universal,
- b) group B - historical monuments representative of local cultural heritage

Condition

- Historic Integrity: very good
- Physical Condition: very good





ASSESSMENT of significance

- Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value	x				
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global	x				
• European	x				
• National	x				
• Regional	x				
• Local	x				

FINAL STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the financial and commercial transactions
- **Invisible:** entertainment, traditional Romanian cuisine
- **Indivisible:** tradition, it was a place visited by the middle class and by salesmen and craftsmen

THE STORY

Manuc's Inn, one of the most beautiful buildings in Wallachia, extends partially over the territory of the Old Princely Court. Manuc bought the territory, being in the commercial centre of Bucharest. Hanul lui Manuc was in the 19th century the most important inn in Bucharest, being the meeting place of merchants. The inn was known for noise, dirt and a large number of caravans. Some travellers stopped only to take look behind the open gates, at the picturesque yard of the inn. At Manuc's Inn were held preliminary discussions on the Peace Treaty that ended the Russo-Turkish war (between 1806 and 1812, when Moldova was forced to cede Bessarabia to Russia). Today, Hanul lui Manuc is the meeting place of the people who want to taste the Romanian food and to enjoy the atmosphere of a historical time. Although is the most important, Hanul lui Manuc was not the first inn built in Bucharest

Connection with PP7

Initially built for traders, this property became a meeting place for politicians, hosting dances, theatre and even important historical moments, such as the signing of the treaty that ended the Russo-Turkish War of 1812.

A similar asset is the Snagov Complex (Monastery and Recreational Area).

Connection with PPs

This complex was built in a caravan-seraglio style, as a fortress with oriental architecture, whose structure and massive entrance with a solid locking system, provided a safe place for merchants with goods brought with caravans, looking for a good place to rest. The food offered here was made according to the requirements of traders, who were not only Romanians, but also Germans, Frenchmen, Poles, Turks and Hungarians, which wanted to eat their traditional dishes.

Name: Anca Cristea

Affiliation: Ecological University from Bucharest

Date: March 1st, 2013

I.4

Stavropoleos Church Historical Center



IDENTIFICATION & DESCRIPTION

- **Name:** Stavropoleos Church, Bucharest
- **Unit of recording:** Complex
- **Reference number:** 1761/B-II-aA-19464, dating 1722-1724
- **Category:** education; religious, ritual and funerary
- **Type:** church
- **Website URL:** www.stavropoleos.ro
- **Country:** Romania
- **Region:** Bucharest, Ilfov
- **Administrative Unit:** Bucharest
- **Locality** (town, village): Bucharest
- **Address** (street, number): Stavropoleos St., no. 3, district 3
- **Postal Code:** 030083
- **Access:**
 - **Underground:** Piața Unirii, Universitate;
 - **Bus:** Bd.N.Bălcescu –122, 268, 300, 368; Universitate – 122, 137, 336, 601;
 - **Trolleybus:** Universitate – 61, 66, 69, 70, 85, 90, 01, 92;
 - **Car park:** Universitate.
- **Cartographic Reference:** Latitudine 44.43170/ Longitudine 26.09886
- **Spatial Referencing System:** <http://www.openstreetmap.org>
- **Altitude:** for Bucharest: 60-90 m (Black Sea reference)

* Notes on Geographical Location: Delimitation: at North – Stavropoleos St.; at East – Postei St.; at South - Franceza St.; at West: Calea Victoriei

- **Owner/administrator:** The Archdiocese of Bucharest
 - **Owner/administrator type:** PUBLIC
- **Present function/ since when:**
 - Cultural – historical
 - Ecclesiastical.
- **Previous functions/ period:**

Function	Start Date	End Date
Orthodox Church – The church built by Archimandrite Ioanichie	1722	1724
Orthodox Church – Maria, daughter of Chancellor Radu Greceanu, gives to the monastery the location necessary for a steeple and a cellar.	1725	
Orthodox Church – Ioanichie was elected Metropolitan of Stavropoleos, at the order of Patriarch Ieremia and with the consent of Vaievode Nicolae Mavrocordat. Since then the monastery that he had built was called Stavropoleos, after the old mitropoly.	1726	
Orthodox Church – The abbot Ioanichie had acquired from the cavalry commander Grigorascu Greceanu, a portion of land, width of a fathom and a palm and length of two palms, in exchange of another, “to widen the Altar”.	1729	
Orthodox Church – Founder Ioanichie asked to be walled in the Altar a stone carved with the names of founders and wrote his testament, in which he rendered to Gura Monastery, the Stavropoleos Monastery and the inn. On February 7, 1742, the abbot Ioanichie passed away, at the age of 61 and was buried in the church.	1733	
Orthodox Church – The monastic church suffered many damages that will require swift repairs that will start next year. In January, 1838, an earthquake damages the Stavropoleos Monastery.	1802	1838
Orthodox Church – The poor condition of the building determined the authorities to summon repeatedly the administration of the monastery, to demolish the steeple. Because the steeple was a real danger, in 1841 was demolished.	1840	1941
Orthodox Church – The abbot of the monastery asked repeatedly the church to be demolished and to build a new one.	1852	1858
Orthodox Church – On December 2, architect Slater endorse the necessity to restore the church according to its original architecture and decorations.	1858	

● Previous functions/ period:

Function	Start Date	End Date
Orthodox Church – On February 10, Serian, the new abbot, complains about the miserable condition of the steeple and asks Ministry of Religious Affairs to take some measures.	1879	
Orthodox Church – On July 30, the Archimandrite Apostoliu informs the Ministry that the church is “almost a complete ruin”.	1888	
Orthodox Church – The Ministry of Religious Affairs and Public Education takes steps to restoration of the church and asks the opinion of architect Ion Mincu. After three years of study, the architect decides that church’s restoration is impossible because of construction errors. Finally, on August, 1904, the restoration begins.	1897	
Historical monument – After four years, the architect Ion Mincu advance the plans of a new building, near to the church, a reminiscent of the old inn which was demolished. This building serves as a monastic museum. The painting's restoration was entrusted to Priest V. Damian. After the dead of Ion Mincu, his student, architect Alexandru Zagorit continued the restoration. The restoration is interrupted during the war. After the war, Professor C. Dumitrescu continues the work. Between 1904 and 1940, the church was a historical monument. Inside, were stored elements of architecture and tombstones from the demolished churches in Bucharest.	1904	1940
Orthodox Church – Priest Dimitrie Iliescu-Palanca and reeve Octavian Dorbin reopen the church.	1940	
Orthodox Church – After the Priest was imprisoned, have become priests: Ion Lancrajan, Stelian Popescu, Paul Maracine, Constantin Dascalescu and Toader Crasmaru.	1948	1991
Orthodox Church – Since 1991, Iustin Marchis, the first hieromonk from last hundred years, is the pastor of the monastery.	1991	2008
Monastery – On March 26, the Stavropoleos Monastery was reestablished and the convent has been dedicated to St. Archangels Michael and Gabriel and St. Justin Martyr. On June 4, 2012, His Beatitude Patriarch Daniel blessed the church of the Stavropoleos Monastery.	2008	present

* Notes on ownership: The monument has a cultural function.



LANDSCAPE

Landscape-elements:

- **Buildings:** settlements, isolated buildings
- **Heritage:** architectural heritage, historical, and cultural heritage
- **Land Cover:** urban streets
- **Hydrology:** Dâmbovită River
- **Communications:** : landscaped walkways within the city centre

- **Access:** RESTRICTED

Opening hours from Monday to Saturday

08.00 a.m. - 12.00 a.m.

05.00 p.m. - 09.30 p.m.

Opening hours on Sunday

09.30 a.m. - 12.00 a.m.

05.00 p.m. - 09.30 p.m.

● Dating/ Period(s):

Period	Date from	Date to
Stavropoleos Church Ensemble, code 1761 / B-II-aA-19464, 4 Stavropoleos St., district 3, comprising: <ul style="list-style-type: none"> • Sf. Arhangheli Mihail si Gavril, Sf. Athanasie cel Mare" Church, code 1762 / B-II-mA-19464.01, dating 1724, beginning of 20th century • Parish House and lapidarium, code 1763/ B-II-mA-19464.02, dating 1904 • Bell tower, code 1764 / B-II-mA-19464.03, dating 1904 	1722	present

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
The Archimandrite Ioanichie	The church was built during the second reign of Nicholas Mavrocordatos in Wallachia. (1719-1730)	1722	1724
Maria, daughter of Cancellor Radu Greceanu	She had given to the monastery the location necessary for a steeple and a cellar.	1725	
Ioanichie, Metropolitan of Stavropoleos	<p>Ioanichie was elected Metropolitan of Stavropoleos, at the order of Patriarch Ieremia and with the consent of Vaievode Nicolae Mavrocordat. Since then the monastery that he had built was called Stavropoleos, after the old mitropoly.</p> <p>The abbot Ioanichie had acquired from the cavalry commander Grigorascu Greceanu, a portion of land, width of a fathom and a palm and length of two palms, in exchange of another, "to widen the Altar".</p> <p>Founder Ioanichie asked to be walled in the Altar a stone carved with the names of founders and wrote his testament, in which he rendered to Gura Monastery, the Stavropoleos Monastery and the inn. On February 7, 1942, the abbot Ioanichie passed away, at the age of 61 and was buried in the church.</p>	1726	
Damages before and after the earthquake in January, 1838	The monastic church suffered many damages that will require swift repairs that will start next year. In January 1838, an earthquake damages the Stavropoleos Monastery.	1802	1838
Authorities	The poor condition of the building determined the authorities to repeatedly summon the administration of the monastery, to demolish the steeple. Because the steeple was a real danger, in 1841 was demolished.	1840	1941
Arhitectul Slater	On December 2, architect Slater endorse the necessity to restore the church according to its original architecture and decorations.	1858	
The Ministry of Religious Affairs	On February 10, Serian, the new abbot, complains about the miserable condition of the steeple and asks Ministry of Religious Affairs to take some measures.	1879	
The Archimandrite Apostoliu	On July 30, the Archimandrite Apostoliu informs the Ministry that the church is "almost a complete ruin".	1888	

Person/ Organisation/ Event	Role/connection	Start Date	End Date
The Ministry of Religious Affairs and Public Education	The Ministry of Religious Affairs and Public Education takes steps to restoration of the church and asks the opinion of architect Ion Mincu. After three years of study, the architect decides that church's restoration is impossible because of construction errors. Finally, on August, 1904, the restoration begins.	1897	
Arhitectul Ion Mincu, si elevul sau, arhitectul Alexandru Zagorit	After four years, the architect Ion Mincu advance the plans of a new building, near to the church, a reminiscent of the old inn which was demolished. This building serves as a monastic museum. The painting's restoration was entrusted to Priest V. Damian. After the dead of Ion Mincu, his student, architect Alexandru Zagorit continued the restoration. The restoration is interrupted during the war. After the war, Proffessor C. Dumitrescu continues the work. Between 1904 and 1940, the church was a historical monument. Inside, were stored elements of architecture and tombstones from the demolished churches in Bucharest.	1904	1940
Priest Dimitrie Iliescu-Palanca and reeve Octavian Dorbin	Priest Dimitrie Iliescu-Palanca and reeve Octavian Dorbin reopen the church.	1940	
Priests	After the Priest was imprisoned, have become priests: Ion Lancrajan, Stelian Popescu, Paul Maracine, Constantin Dascalescu and Toader Crasmaru.	1948	1991
Father Iustin Marchis	Since 1991, Iustin Marchis, the first hieromonk from last hundred years, is the pastor of the monastery. On March 26, the Stavropoleos Monastery was reestablished and the convent has been dedicated to St. Archangels Michael and Gabriel and St. Justin Martyr. On June 4, 2012, His Beatitude Patriarch Daniel blessed the church of the Stavropoleos Monastery.	1991	present



DESCRIPTION

Main Features.

The church was built in 1724 during the reign of Nicholas Mavrocordatos (Prince of Wallachia between 1719 and 1730), by archimandrite Ioanichie Stratoikeas. In inn's yard, Ioanichie built a church and a monastery with the earnings from the inn. In 1726, abbot Ioanichie was elected Metropolitan of Stavropol and exarches of Caria. On February 7, 1742, Ioanichie dies at the age of 61, and is buried in the church.



The tavern and the annexes of the monastery were demolished in the nineteenth century. Throughout the ages, earthquakes damaged the church. The tower's paintings were reconditioned in the early twentieth century.

The Stavropoleos Church – the collection of old ecclesiastical objects and the library

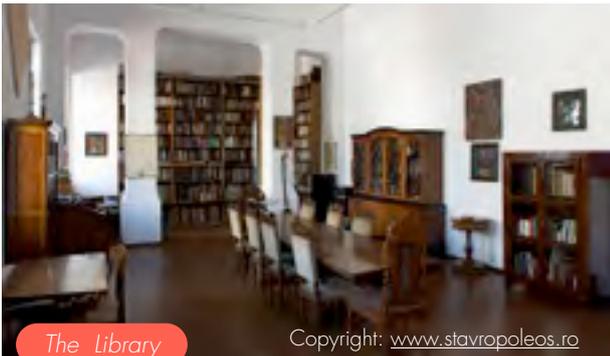
The collection contains icons, religious objects, decorative art and fragments of fresco recovered from churches demolished during the communist regime. There are emperor icons, feast-day icons, hearth icons

and processional icons, on wood or glass.



The items in the collection have been donated or acquired over time. The church also has monastery objects from the nineteenth century: a censor donated by Ioanichie of Stavropoleos in 1734, the candlestick of 1788, a copy of a Gospel with an inscription dating from 1735 and the icon of Jesus – the Tree of Life, donated by Ioanichie in 1731.

The collection also houses a fragment of altar screen from a wooden church in South Transylvania, a throne of the Mavrocordat boyars and a Brancovean candelabrum, all of which evoke the atmosphere of the ecclesiastical space. A catalogue of these objects and those that adorn the other rooms in the monastery presents this valuable collection, which has been assembled over many years.



The Library

Copyright: www.stavropoleos.ro

The library contains many books of theology, art and history. The acquisitions made in recent years constitute an important fund of works of patrology, liturgy, dogma, Byzantine art, Orthodox icons, Romanian history and culture in the eighteenth century and medieval European culture – important books for students and researchers.

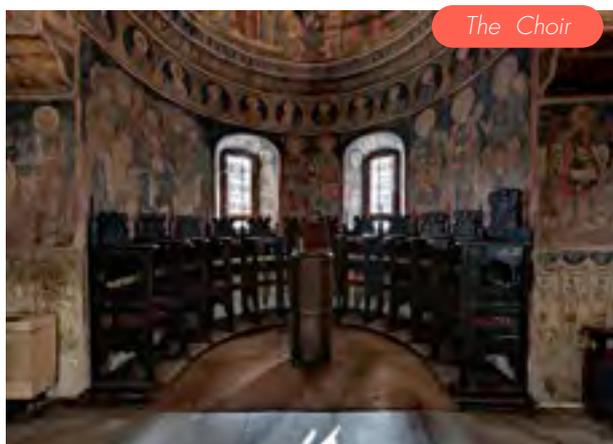
The library contains also a major collection of old books and manuscripts in Romanian, Greek and Slavonic. There are more than eighty manuscripts and four hundred printed books, including religious books and musical manuscripts from the 17th and 18th centuries.

The program of computerization the library and a virtual library are in progress. Some of the books are part of the library of Prof. Dr. Vasile Dragut, former rector of the Institute of Fine Arts, Bucharest. His wife, Gabriela Patulea-Dragut, donated the collection.

The Stavropoleos Library includes many copies of books printed by prestigious publishers from Romania and abroad, like the Romanian publisher Editura Meridiane, catalogues published by the British Museum and the Metropolitan Museum of Art on major international exhibitions of Byzantine art. Likewise, the library holds the collection entitled the Commission Bulletin of the Historic Monuments (1908-1945) and subsequent series of the same publication: Bulletin of Historic Monuments (1970-1974), Historical and Art Monuments (1974-1989), Review of Historic Monuments (1990-1997). As well as books published by the Biblical Institute of the Romanian Orthodox Church (Church Fathers and Authors, Patrology, and the twelve volumes of the Philokalia translated and explicated by Father Dumitru Staniloaie), there are also numerous books on Orthodox spirituality published since 1989 by Deisis, Anastasia a.s.o.

One of the constant preoccupations of the Stavropoleos Institute is the Byzantine music. Two hundred books and manuscripts form the most important collection of this kind in Romania, belonging to a foundation or a private person. Most of the titles have come from the libraries of two Romanian Byzantinologists, Archdeacon Prof. Dr. Sebastian Barbu Bucur and Titus Moisescu. In the Stavropoleos Library can be found almost all important titles in Romanian concerning religious music, from the first publication in 1823, of Macarie the Hieromonk to the

publications of Anton Pann, Dimitrie Suceveanu, Ion Popescu-Pasarea and Victor Ojog from the 19th-century. Furthermore, there are books of religious music in Greek, including works by Theodor Phokaeos and by Petre Efesiu, the first one in the Orthodox World, who printed works of religious music (in 1820, in Bucharest). The collection includes manuscripts and printed books in Greek and Romanian, two of them dating from the 18th century, written in the Cucuzelian notation, and one Slavonic manuscript written in krijuki notation. The library contains besides religious songbooks, important musical studies from Romania and abroad, like "A History of Byzantine Music and Hymnography" by Egon Wellesz and books from the collection entitled "Monumenta Musicae Byzantinae".

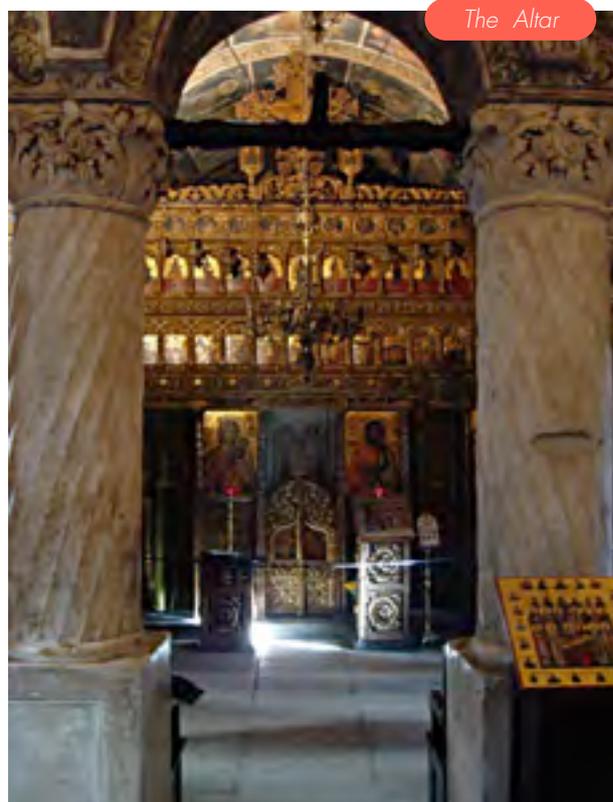


The Stavropoleos Church – the monastic community and the choir

The reestablishment of the monastic life in the Stavropoleos Monastery meant forming a monastic community. On Tuesday, May 27, 2008, during the Vespers, His Beatitude Patriarch Daniel tonsured four sisters from Stavropoleos. Four monks, two sisters and a confessor are the dwellers of this monastery

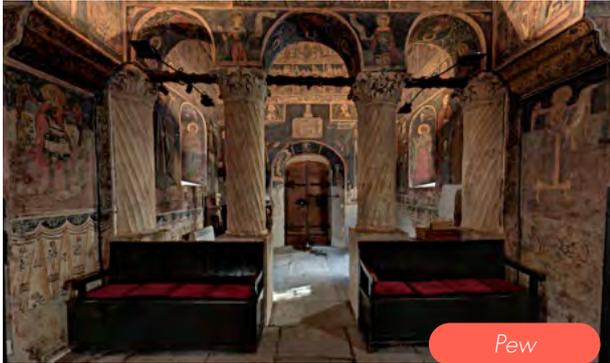
protected by the Holy Archangels Michael and Gabriel, St. Justin Martyr, the Saint Hierarch Athanasius and St. Haralambos the Martyr. The life of nuns who live here is divided between prayer, work and study. Old books, icons, liturgical vestments and embroideries are restored and the books and the manuscripts are edited to be included in the virtual library.

In the Stavropoleos Church the traditional religious music is sung differently than in the most churches in Romania; only traditional religious music, but in a different way. The Stavropoleos Choir sings only Byzantine music.



Experts call it neo-Byzantine or traditional-Byzantine to avoid controversies related to the Byzantine Empire space and its period. The music is sung in a single voice accompanied by a sound named "accompaniment". The "accompaniment" is not itself a second voice, but a sound background to highlight the song. Sometimes, during a song the accompaniment is the

same sound, but most times it changes in accordance with the song's evolution.



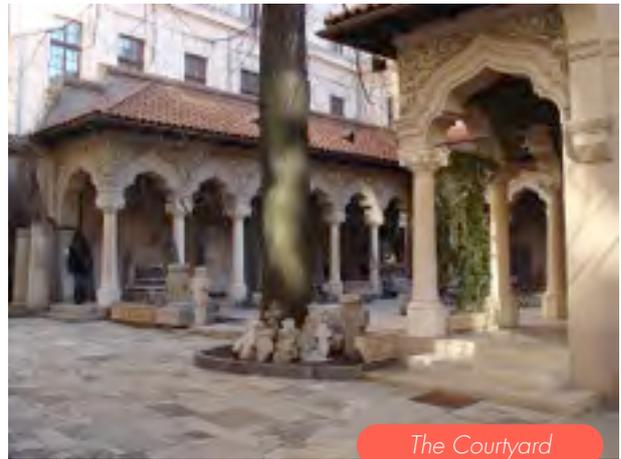
Pew

The choir sings Byzantine music because is the most appropriate for a community prayer. The Church preserves the tradition of liturgical music. The choir sings the compositions by the Hieromonk Makarios and by the Schemamonk Nektarios, but also Greek songs translated in Romanian or other songs composed by singers of today.

In early 1992, in the choir were three singers: students Gabriel Oprea and Marian Fartat (now ordained) and painter Paul Gherasim. Gradually, the number of singers had increased the choir and the church becoming too small. The Stavropoleos Byzantine Choir has performed in the major cities in Romania, participated to the International Congress of Musicology in Timisoara and abroad in Austria, Cyprus, Poland (at the Festival of Sacred Music in Czestochowa), France, Germany, Ukraine (at the Glas Pecerska Festival), Japan and America.

Main Materials and Structural Techniques

Hidden among higher buildings, the Stavropoleos Church is on Stavropoleos St., in the historical center of Bucharest, behind former Postal Palace (now the National Museum of History).



The Courtyard

A Greek monk, named Ioanichie, built the small and beautiful church. It is a place with the most representative and excellent influences of Brancovenesc art: stone columns, pedestals, capitals. Throughout the ages, earthquakes (in 1802 and 1838) had damaged the church. The restoration began in 1900, under the direction of architect Ion Mincu, who worked until his death in 1912; Alexandru Zagorit, Ion Mincu's student, has completed the restoration.



The Courtyard

The Stavropoleos Church includes, besides the church built in 1724 by the Greek Archimandrite Ioanichie, premises built in the early 20th century by architect Ion Mincu. Originally, was built an inn, but fast it became a good location for a sacred place of prayer. From the initial construction of the monastery and the inn has retained only the

church, one of the most iconic buildings in late Brancovenescu style. The church was built with a cupola on a quadrilateral plan. The other buildings are the result of an extensive restoration project in 1897, by well-known architect Ion Mincu. Lateral apses and a porch on the west façade were added giving the church the triconch form characteristic of the Muntenian architecture.



Viewed from the exterior, the church is proportioned elegantly and harmoniously, and has a wealth of stone carvings. The facade is decorated with medallions framed by vegetal decorative motifs, which stretch into arches whose form is reminiscent of oriental architecture.

Diurnal Variations

Summer day: morning 15-17°C, in the afternoon 32-39°C; winter: morning -3-10°C, in the afternoon 0 and -3°C, increasing trend of temperature variation under the influence of climate change.

Movement: There is air pollution caused by road traffic

Designations: REGIONAL/LOCAL

- Ref. Law no. 422 of 18 July 2001 on the protection of historical monuments, republished, Official Monitor no. 938 of 20/11/ 2006, art. 8 - (1)

(1) The historical monuments ranks as follows:

a) group A - historical monuments of national importance and universal, b) group B - historical monuments representative of local cultural heritage

Feasts, Special Days

Believers can be a part of the everyday liturgies hosted by the church.

Condition

- **Historic Integrity:** good
- **Physical Condition:** good



ASSESSMENT of significance

- Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value	x				
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global	x				
• European	x				
• National	x				
• Regional	x				
• Local	x				

FINAL STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the architecture in Brancovenesc style
- **Invisible:** the cooperation between the church and Stavropoleos Inn (financial support)
- **Indivisible:** the Byzantine Choir of the Stavropoleos Church – religious music

THE STORY

Before building the monastery, the founder built side apses and a beautiful porch with columns and guardrail, carved in the best Brancovan traditional old style.

Many inns located in the centre of Bucharest had monasteries or churches in the middle of the courtyard. Some inns were established as annexes of churches or monasteries, these becoming a way to increase the incomes. The history tells us that the Stavropoleos INN was opened before the Stavropoleos Monastery that dates since the 18th century. We know that is true because the INN financially supported the construction of the Monastery in a Brancovan style. This demonstrates the cooperation among them. What remains indivisible is the music performed by the Byzantine Choir.

Connection with PP7

This church is an Orthodox Christian religious edifice bearing the name of Stavropoleos after the form of the Greek word "Stauropolis", which means "The City of Cross". By the religious point of view, this asset is connected with the following assets from the surroundings of Bucharest: **Tiganesti Monastery, Snagov Monastery, Pasarea Monastery, Cernica Monastery, Comana Monastery, Caldarusani Monastery.**

Connection with PPs

The **Greek** monk Ioanichie, from Ostanita, Epir, founded Stavropoleos Church in the eighteenth century. This location was known many years ago as the "Slum of Greeks" – evidence of multicultural residents.

Name: Anca Cristea

Affiliation: Ecological University from Bucharest

Date: March 1st, 2013

1.5

The National Museum of Romanian History



IDENTIFICATION & DESCRIPTION

- **Name:** The National Museum of Romanian History, Bucharest
- **Unit of recording:** Building
- **Reference number:** B-II-m-A-19843, dating with year 1900
- **Category:** civil, educational, recreational
- **Type:** historical monument
- **Website URL:** www.mnir.ro
- **Country:** Romania
- **Region:** Bucharest
- **Administrative Unit:** Bucharest
- **Locality** (town, village): Bucharest
- **Address** (street, number): Calea Victoriei 12
- **Postal Code:** 030026
- **Locality Code:** Sector 3 – 179169
- **Access:**
 - **Underground:** Piata Romană, Universitate;
 - **Bus:** Sala Palatului, Știrbei Vodă – 178
 - Luterană – 126, 368
 - Bd. N. Bălcescu – 122, 268, 300, 368
 - Grădina Cișmigiu, Universitate – 122, 137, 336, 601
 - **Trolleybus:** Grădina Cișmigiu, Universitate – 61, 66, 69, 70, 85, 90, 91, 92
- **Cartographic Reference:** 44° 26' 31.54" N, 26° 5' 39.23" E
- **Altitude: for Bucharest:** 60-90 m (*Black Sea reference*)

**Notes on Geographical Location: Delimitation: at North Elisabeta Blvd. (at the intersection with Calea Victoriei); at East Stirbei Voda St.; at South Gheorghe Magheru Blvd.; at West Calea Victoriei*

- **Topography:** flat plain

● **Owner/administrator:** Bucharest Municipality, The Ministry of Culture, private individuals and business

- **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

- Cultural – historical;
- Scientific;
- Conferences and exhibition openings
- Temporary exhibitions

● **Previous functions/ period:**

Function	Start Date	End Date
Post Palace (Palatul Poștelor)	The end of 19th century	1972
National Museum of Romanian History	1972	present

* *Notes on ownership: The historical monument has a cultural function.*



LANDSCAPE

Landscape-elements:

- **Buildings:** settlements, isolated buildings
- **Heritage:** Dacian-Roman archeology, medieval archeology, prehistoric archeology, history, numismatics.
- **Land Cover:** urban streets
- **Hydrology:** Dâmbovită River
- **Communications:** : landscaped walkways within the city centre

• **Access: RESTRICTED**

Wednesday – Sunday: 10:00 a.m. – 6:00 p.m. (during summer time);
9:00 a.m. – 5:00 p.m. (during winter time – between October 14th and March 27th)

• **Vulnerabilities:** high degree of danger regarding earthquakes

● **Dating/ Period(s):**

Period	Date from	Date to
Former Postal Palace, today the National Museum of Romanian History, code B-II-m-A-19843, Calea Victoriei 12, sector 3, dating 1900	1900	present

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Mihail Ghica	He helped establish the National Museum of Natural History and Antiquities by making a donation.	1834	
Alexandru Ioan Cuza	Was the first Domnitor (Ruling Prince) of the Romanian United Principalities, actively participating in the struggle for the unification of the principalities. He stood out for the constitutional and administrative unification of the Romanian principalities, completed in January 1862. Moldavia and Wallachia were formally united to form Romania, with Bucharest as its capital, under a single ruler. He was forced to abdicate in 1886 by a coalition of parties. He signed the decree approving the Regulation of establishing the collections and activity of the Museum of Antiquities and the Museum of Natural Sciences.	November 25, 1864	
Nicolae Mavros	He helped establish the Museum by donating a valuable collection of historical objects.	1864	
Alexandru Săvulescu	He was a Romanian architect, one of the first prominent representatives of the Romanian school of modern architecture. He was the president of the Union of Romanian Architects, founded in 1891, and one of the founders of the School of Architecture in Bucharest. The building was erected according to his plans, inspired by the Palace of Federal Post in Geneva. The building has a neoclassical style.	1894	1900



DESCRIPTION

Main Features.

In 1834, the governor Mihail Ghica helped establish the National Museum of Natural History and Antiquities, founded in Saint Sava College in Bucharest, by donating a collection of antiquities by natural science and history.



The National Museum of Romanian History

He donated museum's first pieces: a collection of minerals, one of mollusks (both collections formed in 1833, during a trip in Austria), a collection of fishes, 1,254 coins (Roman, Greek and Byzantine, made of silver and cooper), 6 antique pieces found in Oltenia.

General Nicolae Mavros had donated a valuable collection of historical objects in 1864, the same year in which Alexandru Ioan Cuza signed the decree approving the Regulation of establishing the collections and activity of the Museum of



Antiquities and the Museum of Natural Sciences.

The National Museum of Romanian History is hosted in the ex-Palace of the Post Office, on Victory Avenue (Calea Victoriei), in the central area of Bucharest. The monumental building of the Palace of the Post Office is on a site with a special signification for Bucharest's history. In the 17th century, on this site were the houses of Aga Constantine Bălăceanu, and later, between 1692-1694, Constantin Brâncoveanu had built herethe „Constantin Vodă” Inn. In 1847, the inn was destroyed by a fire and its ruins were demolished.

After the inn's demolition, on the vacant place named "Constantin Vodă Square" were installed some barracks. In one of the barracks, called "Alcazar", was opened a theater, where had played valuable artists, including Ion Luca Caragiale. In 1873, on this site was installed Suhr Circus.



On July 26, 1982, the Council of Ministers had decided to build a Palace of the Post Office and Telegraph. Architect Alexandru Săvulescu was chosen for this project and together with the Postmaster General, Ernest Sturza, took a trip abroad to visit the Postal buildings in Vienna, Geneva, Paris, Brussels, Turin, Milan, Venice and Budapest. The building was erected between 1894 and 1900, on a area of 8,000 m², built in a French eclectic style, by the architect Alexandru Săvulescu.

The building's monumental façade was built in neo-classical style and was inspired by the Postal Palace in Geneva. The main façade has a composition of steps on the full length. On the facade are ten Doric columns of stone, held on two levels. The building has a high roof covered with roofing sheet. On the main façade are two sculptures by Ștefan Ionescu Valbudea, representing Mercury (messenger of the gods) and an allegory representing the Mechanics, the progress of science.

The façade is built of stone and is decorated with carved items, including: borders, keystones, consoles and allegorical figures. This type of façade is specific to public institutions built at the end of the last century. The Post Office operated here until 1970. In 1970 had begun setting up the Museum of National History and the renovation of the building. The museum's collections include objects of archeology, history, numismatic, philately and old books. In the building of the National Museum of Romanian History is located the Philatelic Museum, in the east wing, and in the wing from the Stavropoleos St. is located the Sports Museum.

The permanent exhibition is arranged in 50 rooms (from the Paleolithic until the

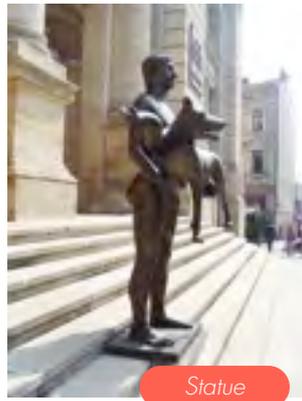
contemporary era), plus the Numismatic Cabinet, the Lapidarium and the Historical Thesaurus.

Exhibition Room



During its four decades of existence, the National Museum of Romanian History had several turning points: in 1978, was opened the exhibition "Evidence of love, of high consideration and deep appreciation enjoyed by comrade Nicolae Ceaușescu and Elena Ceaușescu, evidence of extensive relations of friendship and cooperation between the Romanian people and other countries", named "Tribute exhibition" which had occupied ten rooms on the second floor of the museum (2,500 square meters). Once this exhibition was opened, the space of the contemporary era (especially the communist period) was greatly expanded in comparison with other historical periods. Another important moment was after 1989, when the Tribute Exhibition was again closed, dismantled and reorganized to match historical realities without political and ideological influences.

As the building was badly damaged by earthquakes (in 1940 and 1977), the old building has a „potential of high risk” and require a general rehabilitation. The rehabilitation was delayed until 2002, because of the lack of funds. In 2002 had started the rehabilitation of the resistance structure. In 2012, on the steps of the National Museum of Romanian History was placed the statue „Trajan and the Wolf” at the recommendation of the academician Răzvan Theodorescu.



Statue

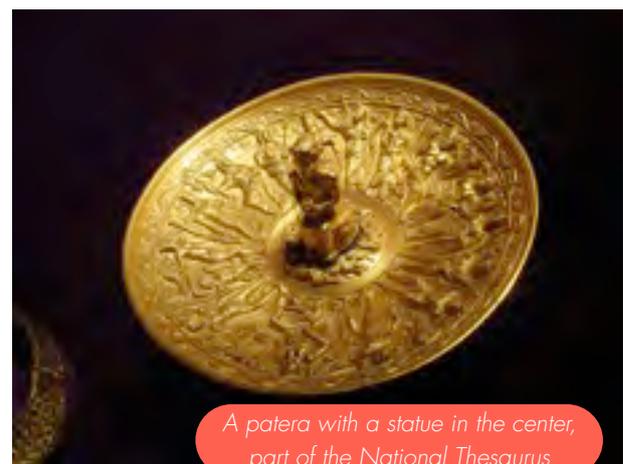
farmers while were digging for stone in the Istria Hill (750 m). The thesaurus consists of 22 items, but the authorities were able to recover only 12 items with the total weight of 19 kg.

Of these, five items are made of gold: a plateau, a cup (oenochoe), a patera with a statue in the center, an inscribed necklace and a simple one, and other seven



Jewelry

items are made of gold and decorated with precious stones: a necklace, four brooches and two polygonal pots, a single octagonal pot, and another one dodecagonal. Probably, the ten lost items were: three necklaces, a cup (oenochoe), a simple patera, a small brooch and two pairs of bracelets inlaid with precious stones.



A patera with a statue in the center, part of the National Thesaurus

The Historical Thesaurus Exhibition (Pietroasa Thesaurus) belongs to a special category of relics which includes: vessels and ornaments. The Treasure is popularly known as the „The hen with golden chicken”, which had been discovered in March-April 1873, by two

Lapidarium is placed in a newly constructed body of the building, on two levels, and it consists of Greek, Roman and medieval monuments, civil monuments (documents, decrees, Honorary monuments), religious

monuments (tombstones and paintings), sculptures and decorative and architectural elements.



In the permanent exhibition from the Lapidarium is exposed a scale copy of the Trajan's Column base and copies of scenes represented on this exceptional monument of antiquity, and epigraphic and architectural monuments dating from ancient times and Middle Ages, all arranged in a chronological order. The archeologist Emil Panaitescu, then director of the Romanian School in Roma (between 1934 and 1939), has an undeniable merit for the copy-scale of Trajan's Column base. Following the statements submitted by him to the Academy, to the Ministry of Public Education, the Ministry of Finance and the Parliament, he had obtained funds. The copying work of the column had been made in Vatican, during the war, under the supervision of Francesco Mercatalli. The molds execution was supervised by Emil Panaitescu, and the work's quality was checked by Guido Galli, the technical director of pontifical museums, architect Giuseppe Lugli and art historian Virgil Văiășianu.



Among the most important scenes carved in the column are: the Battle of Tapae in 101 and the portrait of King Decebal, the scene of peace at the end of the first war (in 102), the bridge over Danube built by Apollodorus of Damascus between 103 and 104, the tragic scene when the last supplies of water were divided and the desperate defense of ancestral hearth by Dacians, Dacian treasure captured by Romans, the scenes of Decebal's suicide and the ones in which the king's head is showed to Trajan, action confirmed by an inscription of Officer Tiberius Claudius Maximus, discovered in Philippi, copy of which is displayed in Lapidarium.

The exhibition includes civil monuments (documents, decrees, Honorary monuments), religious monuments (tombstones and paintings), sculptures and decorative and architectural elements.

The medieval sector comprises two categories of objects: religious objects (tombstones, sarcophagi, inscriptions) and pieces of laic architectural monuments. The first category includes: Peccti Monino's tombstone, who died in 1499, the tombstone of Radu Postelnic (who died in 1581), the tombstone of Despina, Neagoe Basarab's wife (who died in Sibiu in 1556) and also two sarcophagi: the sarcophagus of Sofia Potocky, who died in 1583, and the

sarcophagus of Bălașei Cantacuzino, who died in 1711.



Dacian gold bracelet



Dacian gold bracelets

The Dacian bracelets are made by a method which disappeared long ago. The bracelets were cold rammed, with wooden hammers (like the paddles used for washing clothes in a river), each from one rectangular gold ingot; after, the bracelets were approx. 2 meters long. Had been found in ground, where were deposited as tribute to gods. The bracelets are specific to a social, political or religious status. The bracelets adorned with dragon heads are very rare and are a symbol of an elite, akin to Sarmizegetusa leaders who controlled strategic and economic areas.



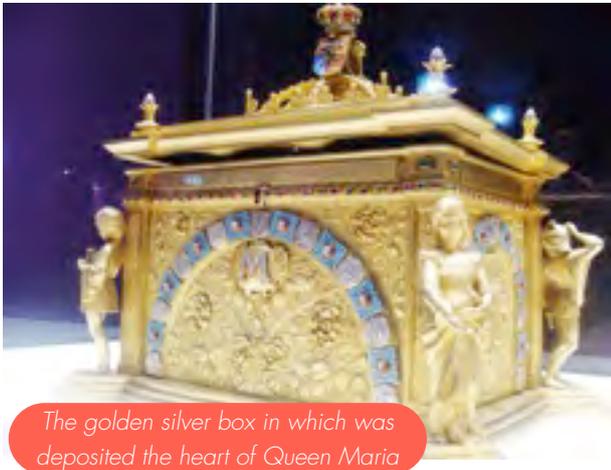
The Steel Crown, jewel of the Romanian Royal Family, manufactured of steel pipe of an Ottoman cannon captured in the battle of Grivița, during the War of Independence

The museum collection also includes the Steel Crown, jewel of the Romanian Royal Family, manufactured of steel pipe of an Ottoman cannon captured in the battle of Grivița, during the War of Independence (between 1877 and 1878). It was worn by all the Romanian Kings at solemn occasions, starting with the coronation of Charles I. King Ferdinand I wore it at his coronation in Alba-Iulia. King Mihai I was crowned with the same crown, in the Patriarchal Cathedral in Bucharest. The crown appeared in the national emblem between 1881 and 1947.



The Crown of Queen Maria

The National Museum of Romanian History has a valuable collection of mobile treasures that illustrate significant periods of the Romanian people's past, but also of other periods of ancient civilizations that existed in the present territory of our country.



The golden silver box in which was deposited the heart of Queen Maria

Main Materials and Structural Techniques

The building was erected between 1894 and 1899, according to the plans of the Romanian architect Alexandru Săvulescu. It was built in neo-classical style, with the principal façade with steps along its entire length and a portico supported by ten Doric columns. Extremities, consisting of two prominent volumes, are high and covered by domes. The façade is built of stone and is decorated with carved elements; this type of façade is specific to the public institutions from the last century.

Diurnal Variations

Summer day: morning 15-17°C, in the afternoon 32-39°C; winter: morning -3-10°C, in the afternoon 0 and -3°C, increasing trend of temperature variation under the influence of climate change.

Movement: There is air pollution caused by road traffic

Feasts, special days: The events that are taking place in the Museum like exhibitions, temporary exhibitions, scientific, conferences etc.

Designations: REGIONAL / LOCAL

- Ref. Law no. 422 of 18 July 2001 on the protection of historical monuments, republished, Official Monitor no. 938 of 20/11/ 2006, art. 8

(1) The historical monuments ranks as follows:

a) group A - historical monuments of national importance and universal, b) group B - historical monuments representative of local cultural heritage

Condition

- **Historic Integrity:** good
- **Physical Condition:** good



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness		x			
Aesthetic Value		x			
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value		x			
Scientific Value		x			
Potential		x			
Importance:					
• Global					
• European		x			
• National		x			
• Regional		x			
• Local		x			

A patera with a statue in the center in details, part of the National Thesaurus



STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the national Thesaurus, the Royal Crowns, the jewelry of the Royal family
- **Invisible:** the cultural message about the preservation of the historical values of the Romanian people of the old territory (Dacians, Thracians, Roman wars and so on)
- **Indivisible:** the importance of Romanian people for the European history, revealed by all the objects exhibited in the museum.

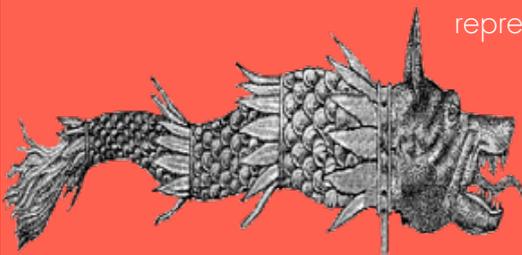
THE STORY INCLUDED IN THE GAME

The museum exhibits a valuable collection of mobile treasures that illustrate significant periods of the Romanian people's past, but also of other periods of ancient civilizations that existed in the present territory of our country. In front of this museum is the Statue of Emperor Trajan that



represents the Latinity of

Romanian people. The tail and head of a wolf represents the war flag of the Dacians, and resembles the shape of the sign of the Order of the Dragon whose member was the father of Vlad Tepes. The order fought against the enemies of



The Dacian War Flag

Christianity, in particular the Ottoman Turks.

In Romanian, the word "Dragon" sounds like "Dracu", which means "the devil" and the name "Dracula" means "The son of devil". Because of this and the fact that Vlad was a tough ruler that used to impale his enemies, he became the inspiration for the Irish writer Bram Stoker, which wrote in 1897 the gothic novel entitled "Dracula". Hollywood did the rest.



The Order of the Dragon

Name: Zaman Elena

Affiliation: Institute of National Economy, Romanian Academy

Date: February, 2013

11.1

Cișmigiu Park Cișmigiu Gardens



IDENTIFICATION & DESCRIPTION

- **Name:** Cișmigiu Park - Cișmigiu Gardens
- **Unit of recording:** Open Space
- **Reference number:** B-II-a-A-19655
- **Category:** Gardens-Parks and Urban Spaces
- **Type:** Public Garden
- **Website:** www.cismigiuparc.ro
- **Country:** Romania
- **Region:** Bucharest
- **Administrative Unit:** Administration of Lakes, Parks and Recreation Bucharest
- **Locality** (town, village): Bucharest, located in the center of Bucharest
- **Address** (street, number): Regina Elisabeta Avenue, Sector 5, Bucharest
- **Postal Code:** 060042
- **Locality Code:** sector 01xxxx
- **Access:** Subway: M1, M3 Izvor Station;
 - Bus: 122, 126, 137, 138, 168, 178, 226, 268, 368 - Station Cismigiu from Str. Stirbei Voda;
 - Bus : 178 - Palace Hall Station from Campineanu Street; Bus : 122, 137, 138, 163, 268, 336, 601 - Cismigiu Garden Station from Queen Elizabeth Blvd and Square Mihail Kogalniceanu Station;
 - Trolleybus: 61, 66, 69, 70, 85, 90, 91, 92 - Station Cismigiu Garden from Queen Elizabeth Blvd and Square Mihail Kogalniceanu Station
- **Cartographic Reference:** 44.4348°N, 26.0917°E
- **Spatial Referencing System:**
<http://www.openstreetmap.org>

● **Owner/administrator:** Administration of Lakes, Parks and Recreation Bucharest, Bucharest Municipality.

- **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

Attractions

- Rose Garden
- Tower Fanfare
- Lake
- Corner with trees and shrubs
- Chess player's corner
- Children's corner
- Eminescu's Fount
- Japanese Garden
- Panel for graffiti
- Skating Rink
- Bike Trail
- Rare Plants
- Restaurants, Terraces
- A vast French garden in the West
- The Roman Square
- One of the oldest newsstands in Bucharest (1879)
- Concerts and exhibition openings
- Leisure Services
- Temporary exhibitions.

● **Previous functions/ period:**

Function	Start Date	End Date
Two wells in order to enhance the public water supply of the city – The prince of Wallachia, Alexandru Ipsilanti, commissioned the construction of two wells in order to enhance the public water supply of the city. This was a preparatory phase of the future park, since laying out a park proper was not the intent of the authorities at the time. However, the name of the present venue dates back to those times, deriving from the nickname of Dumitru Siulgi, the Official in charge with supervising the functionality of the wells (in Romanian, "cișmigiu", deriving from "cișmele"- drinking fountains). Also, the lake inside the park, formerly known as the Lake of Dura the Merchant (Dura Neguțătorul), started to be called the Cișmigiu Lake.	1779	1830
Under construction – It was only in 1830 that General Pavel Kiseleff ordered the construction of a public park on the site of the pond. The general's initiative was materialized only 17 years later, by order of Prince Gheorghe Bibescu, who commissioned Wilhelm Mayer and Franz Harer to do the job.	1830	1852
Cișmigiu Park (a.k.a Cișmigiu Gardens) – The park was officially opened in 1854.	1854	Present



 LANDSCAPE

Landscape-elements:

- **Heritage:** Numerous protected trees were planted and acclimatized in Cişmigiu for the first time: *Platanus acerifolia*; *Torreya nucifera*; *Torreya californica*; *Cedrus atlantica*; *Picea excelsa inversa*; *Magnolia stellata* (magnolia). Recently, the park fauna has been enriched with various species of exotic birds (peacocks, swans, wood ducks, common shelducks, Egyptian geese, Canadian geese, Magellan geese, and mandarin ducks).
- **Land Cover:** urban area
- **Hydrology:** Cismigiu Lake
- **Communications:** landscaped walkways

● Dating/ Period(s):

Period	Date from	Date to
• Contemporary Period B-II-a-A-19655 , "Cismigiu Park", Regina Elisabeta Avenue, Sector 5, Bucharest, sector 1	1854	present

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Alexandru Ipsilanti	Commissioned the construction of two wells in order to enhance the public water supply of the city.	1779	
Pavel Kiseleff	He ordered Baron Borroczyinsa to do everything possible to drain the swamp, and turn it into a useful garden city.	1830	1947
Gheorghe Bibescu	He called Wilhelm Mayer, the landscape gardener, and tasked him with turning the unhealthy land into a beautiful garden.	1847	1848
Wilhelm Mayer, Franz Harer	Cișmigiu Gardens/ Cișmigiu Park creators	1843	1852
City Council	The place on which is today the Cișmigiu Garden was passed in the property of City Council, through a decree signed by Prince Bibescu.	February 27, 1845	
Barbu Știrbei	He had dug a pond and a canal, connecting the Cișmigiu Lake with the Dâmbovița. 1852: for the first time the park was fenced with groove, were mounted a hundred "sofas" (benches) from oak and a fathom long.	1848	1856
The formal inauguration		1854	
The Municipality	It has assigned a part of Cișmigiu Garden to open Queen Elizabeth Boulevard.	1878	1884
Rebhun	Contributed to the current design of the park, had arranged the central area as a continuous network of alleys, had added the lime trees as vertical elements and built the rose garden in the north part of the park.	1910	
Ion Petrovici	Inaugurated the Roman Square.	1943	



DESCRIPTION

Main Features.

The Cismigiu Park is, without a doubt, one of the top tourist sights in Bucharest. The park stretches on a surface of 17 hectares, and, while being unanimously deemed the most beautifully landscaped garden in Bucharest, it also enjoys a central location in the city. The south side is bordered by the Regina Elisabeta Boulevard, whereas the north side is delineated by the Știrbei Vodă Street. The Schitu Măgureanu Street stretches on the west side, and the Brezoianu Street marks the east side of the Cișmigiu Park. The park is accessible through several entrances, distributed on each of the thoroughfares which encircle it, less on the Brezoianu Street



The story

The history of the Cișmigiu Park starts in 1779 when the prince of Wallachia at the time, Alexandru Ipsilanti, commissioned the construction of two wells in order to enhance the public water supply of the city. This was a preparatory phase of the future park, since laying out a park proper was not the intent of the authorities at the time. However, the name of the present venue dates back to those times, deriving from the nickname of Dumitru

Siulgi, the Official in charge with supervising the functionality of the wells (in Romanian, "cișmigiu", deriving from "cișmele"-drinking fountains). Also, the lake inside the park, formerly known as the Lake of Dura the Merchant (Dura Neguțătorul), started to be called the Cișmigiu Lake.



In 1830, General Pavel Kiseleff ordered the construction of a public park on the site of the pond which, back then, was nothing but a nuisance given the pond was a source of danger for the public health. The general's initiative was materialized only 17 years later, by order of Prince Gheorghe Bibescu. In 1843, Wilhelm Friedrich Carl Meyer and his assistant, the gardener Franz Hörer, experts in horticulture and planning, were hired. They were responsible for setting up the lanes, a Romantic landscape with rocks leading down to the lake and for planting various floral species. The gardens were inaugurated on September 23, 1847 and a year later, in

1848, Mayer was appointed their administrator.



The promenade areas are represented by wide alleys, straight or sinuous leading to different parts of the Park, such as: Writers' Ring



A memorial monument built in the honor of the French soldiers who died during the World War II

Ring (where the busts of the most important classic writers of the history of the Romanian literature can be admired), the Roman Ring, a memorial monument built in the honor of the French soldiers who died during the World War II.



Special decorations - central pots

For the rest were provided isolated corners, quiet, with comfortable benches. The current appearance of the Cișmigiu Park is due the plans of

Architect F. Rebhun. Central ground floor is designed as a huge unbroken carpet of paths. Along these paths was planted a double row of lime trees which are clipped into geometric shapes. As special decorations are central pots planted with flowers.

On February 27, 1845, the place on which is today the Cișmigiu Garden was passed in the property of City Council, through a decree signed by Prince Bibescu. The park was officially opened in 1854.

In 1870, Meyer planned to redesign the lanes, introduced an artesian aquifer and created a kiosk for an orchestra.

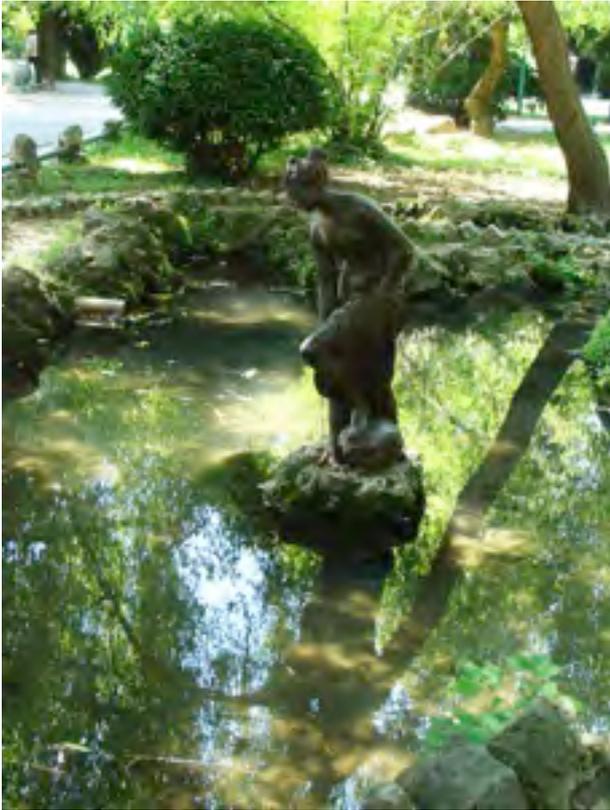
No one was allowed to enter the garden on horseback or by carriage. Street vendors were banned. Were punished those who plucked flowers or walked on grass. Even noisy atmosphere was sanctioned.



Kiosk for an orchestra

In 1882, the gardens were fitted with electrical lighting.

In the winter of 1883 the lake froze and competitions were held for the first time on the ice. The Municipality bought a land in the same area and the garden area increased by 15 thousand square meters and swans, pelicans and exotic fishes were brought.



Later, it was established a zoo which included bears, wolves and beavers, but later it was closed.

The Cișmigiu Park was visited by the people of the high society. Here the shoemakers had polished the shoes of gentlemen and the photographers had immortalized special moments.

From 1910, the landscaping architect F. Rebhun contributed to the current design of the park, Contributed to the current design of the park, had arranged the central area as a continuous network of alleys, had added the lime trees as vertical elements and built the rose garden in the north part of the park. Another creation of the architect Rebhun is the Roman Rotunda/ Writer's Rotunda, inaugurated in 1943, hosting statues of the great men of culture: Mihai Eminescu, Alexandru Odobescu, Titu Maiorescu, I. L. Caragiale, George Coșbuc, St. O. Iosif, Ion Creangă, A. Vlahuță, Duiliu Zamfirescu, B. P. Hașdeu, N. Bălcescu and V. Alecsandri.



Statues in Writer's Rotonda

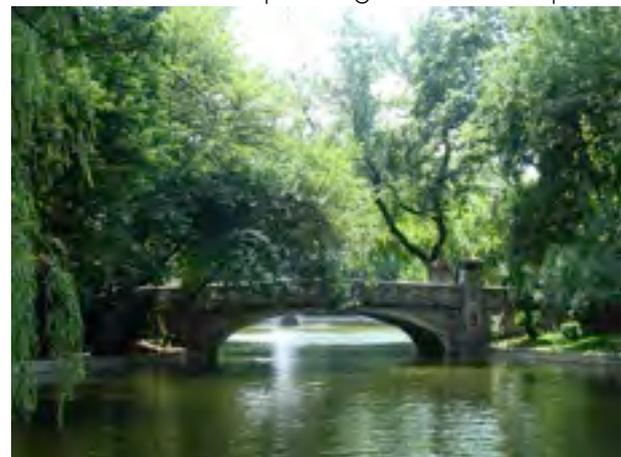
At the end of the nineteenth century, one of the first in newsstands in Bucharest was mounted at the main entrance of Cișmigiu Garden, across from the Municipality. It can be seen today at the entrance on the right side of the garden.



One of the first in newsstands in Buchares

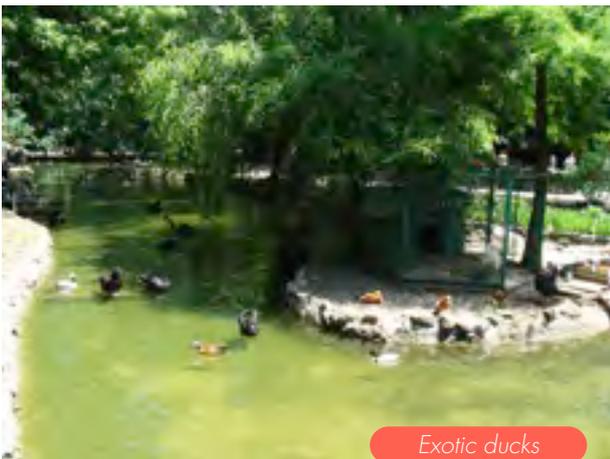
In the Garden Cismigiu there is a special place "At the Citadel", where are the ruins of a monastery built by the scribe Văcărescu in 1756, with a secret tunnel linking Crețulescu Palace with the Dâmbovița.

In 1934, the Cismigiu Park was considered "the most beautiful public garden in Europe".



Numerous protected trees were planted and acclimatized for the first time in Cișmigiu: Platanus acerifolia; Torreya nucifera; Torreya californica; Cedrus atlantica; Picea excelsa inversa; Magnolia stellata (magnolia).

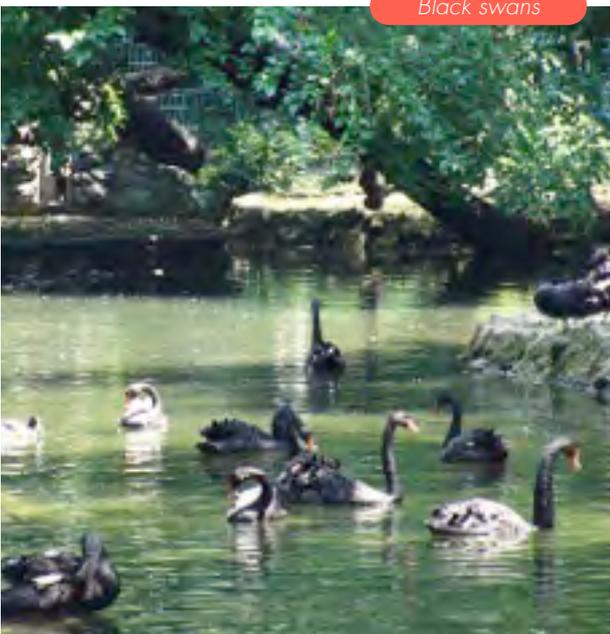
Description of the species of ducks



Exotic ducks

Recently, the park' fauna has been enriched with various species of exotic birds (peacocks, swans, wood ducks, common shelducks, Egyptian geese, Canadian geese, Magellan geese, and mandarin ducks).

Black swans



Attractions

- The Rose Garden - composed of small wooden pergola stone walls, iron chains to expose numerous varieties of roses

Rose Garden



- The Roman Rotunda/ Writer's Rotunda



Writer's Rotunda

- The Lake - was designed in 1910 by Rebhun. During the summer, people can rent boats and during the winter, the lake is frozen and it is transformed into a rink



- The Garden
- Chess's corner
- Children's corner - around Lake Cretulescu, furnished with small architectural elements, culverts, railings
- Corner trees and shrubs - with persistent leaves in winter, near Gheorghe Lazar High School
- Eminescu's Fountain - located at the slope from Stirbei Blvd.



Sisi Fountain

Activities and funding sources

The events that are taking place in the Cismigiu Park are:

- Concerts during the summer: every weekend between 11:00 and 13:00
- Every year: the International Folk Festival "Music and Traditions in Cișmigiu"
- During the holidays, the Bucharest Municipality and the Center for Cultural Projects organizes the event "I believe in Santa Claus"

- "Christmas and New Year Traditions" organized by the Bucharest Municipality;
- Chess competitions
- Pedal boat rides
- Cultural activities in the Writer's Rotunda
- Painting exhibitions, a.s.o.

Funding the institution

Public funds allocated for maintenance and improvement of the park

Main Materials and Structural Techniques

Numerous protected trees were planted and acclimatized and the park fauna has been enriched with various species of exotic birds

Diurnal Variations - Summer day: in the morning 15-17°C, in the afternoon 32-39°C; Winter: in the morning morning -3-10°C, in the afternoon between 0 and -3°C, increasing trend of temperature variation under the influence of climate change

Movement: There is air pollution caused by road traffic

Designations

- NATIONAL

Condition

- Historic Integrity: very good
- Physical Condition: good



ASSESSMENT of significance

- Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value		x			
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value			x		
Potential		x			
Importance:					
• Global					
• European		x			
• National	x				
• Regional		x			
• Local	x				

FINAL STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** evidence of the perenity of the Romanian culture
- **Invisible:** underground tunnels built by Vlad Tepes
- **Indivisible:** the importance of this park for Bucharest’s development, being in the 19th century one of the most important parks in Europe – is the starting point of “Little Paris”

THE STORY

Cismigiu Park represents an important point in the culture of Romania, because it is "the home" of the most famous writers due to the fact that there is the Writers Rotonda. Here can be found twelve statues of most famous writers of Romania, one of them being the poet Mihai Eminescu. Another statue representing the same poet can be found in front of the Romanian Athenaeum. A visit in this place can arouse the curiosity to find out more about the Romanian culture and art. The most important museum that can reveal the cultural history of Romania is the National Museum of Art of Romania, once known as the Royal Palace.

Connection with PP7

Bucharest developed rapidly, the area being covered with buildings and pavement. In these conditions, new green areas for recreational purposes were needed. Beside Cismigiu Park, other areas were preserved or established as parks or public gardens, but people needed many other places for recreation, so these started to be created outside the city. Two beautiful places where nature is preserved are Snagov Recreation Area and Comana Natural Park.

Connection with PPs

The name, Cismigiu, comes from the Turkish cisma, meaning "public fountain." This park used to be known as "Little Venice". Why "Little Venice"? Because of the water channels across the park.

Landscape architects decided to build alleys following the steps of the people who walked through the area. The alleys are still the same, although initially were paved with gravel. Landscape gardener Wilhelm Mayer, the Director of the Imperial Gardens in Vienna, was the one who turned the park into a beautiful garden, being helped by gardener Franz Harer. Cismigiu Park/Garden is inspired by the famous Jardin de Luxembourg in Paris.

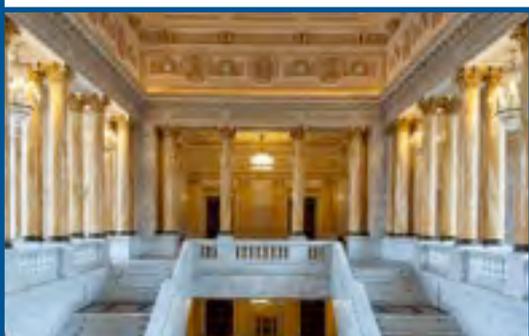
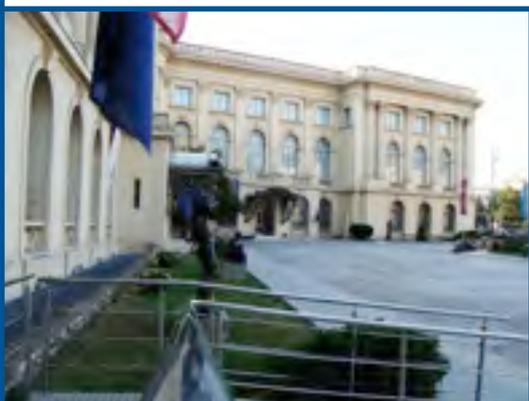
Name: Mariana Bălan

Affiliation: Institute of National Economy, Romanian Academy

Date: February, 2013

II.2

Royal Palace The National Museum of Art



IDENTIFICATION & DESCRIPTION

- **Name:** Royal Palace (today is The National Museum of Art of Romania), Bucharest
- **Unit of recording:** Building
- **Reference number:** 2182/ B-II-m-A-19856, dating 1812-present
- **Category:** education, recreational
- **Type:** Palace
- **Website URL:** <http://www.mnar.arts.ro>
- **Country:** Romania
- **Region:** Bucharest - Ilfov
- **Administrative Unit:** Bucharest
- **Locality** (town, village): Bucharest
- **Address** (street, number): Calea Victoriei 49-53, Bucharest
- **Postal Code:** 70101
- **Access:**
 - **Underground:** Piata Unirii, Universitate;
 - **Bus:**
 - Sala Palatului, Știrbei Vodă- 178;
 - Luterană-126, 368;
 - Bd.N.Bălcescu- 122,268,300,368;
 - Gradina Cismigiu, Universitate -122,137,336,601;
 - **Trolleybus:** Gradina Cismigiu, Universitate-61, 66, 69, 70, 85, 90, 01, 92;
 - **Car park:** Sala Palatului, Hilton Hotel, Piața Revoluției.
- **Cartographic Reference:** 44°26'22"N 26°5'44"E
- **Topography:** flat plain

- **Altitude: for Bucharest:** 60-90 m (*Black Sea reference*)

*Notes on Geographical Location: Delimitation: at North – Știrbei Vodă Street. (at the intersection with Calea Victoriei); at East – Calea Victoriei; at South – Ion Campineanu Street. (from the intersection with Calea Victoriei);,; at West: Ion Campenau Street(from the intersection with Știrbei Vodă Street to the intersection with Calea Victoriei.)

- **Owner/administrator:** Bucharest Municipality, the Ministry of Culture

- **Owner/administrator type:** PUBLIC

- **Present function/ since when:**

- Cultural – historical
- Concerts, conferences and exhibition openings

- **Previous functions/ period:**

Function	Start Date	End Date
Private residence – The palace was built by boyar Dinicu Golescu	1812	1820
Private residence – Wallachian Prince Alexandru Ghica	1837	1859
Private residence – Prince Alexandru Ioan Cuza uses the house as a ceremonial palace and his residence –	1859	1866
Private residence – German Prince Carol (Karl) of Hohenzollern - the building sustains only minor alterations (mostly additions) designed to meet growing administrative needs.	1866	1881
Private residence – King Carol I - the palace becomes the winter residence of the Royal Court	1882	1906
Private residence – In December, a fire destroys the central part of the palace and the Throne Hall	1926	
Museum – King Carol II embarks on rebuilding and extending the palace; architect Karl Lorentz is hired to draw the plan.	1930	1937
Museum – The royal palace is further enlarged by the addition of a north wing extending along Știrbei Vodă Street, from which it takes its name.	1938	1940

Function	Start Date	End Date
Museum – During the massive air raid in April, about 80 heavy bombs hit the palace; the Știrbei wing is partly destroyed, yet the building retains the shape and the classicist style of the reconstruction works done during the reign of Carol II	1944	
Administrative buildings – Following the abdication of King Michael I in 1947 and the communist takeover, the royal palace is nationalized in June. It is to be jointly used by two institutions - the Council of Ministers and a National Museum of Art whose project dates several years back	1948	
National Gallery – On May 20, 1950, the National Gallery, displaying art works of famous Romanian artists, is officially inaugurated. Over the following four years are established the Foreign Art Gallery, exhibiting both European and Oriental art, and the Department of Romanian Medieval Art.	1950	1954
National Gallery – During the events in December, which put an end to Ceausescu's dictatorship and to the communist regime in Romania, the palace is caught in the crossfire.	1989	
Museum – The Museum is granted the use of the entire royal palace. The permanent display of the Museum is closed to the public, as the building undergoes extensive restoration, including the overall refurbishment of the exhibition areas in compliance with the latest conservation standards.	1990	2000

* Notes on ownership: *The historical monument has a cultural function.*



LANDSCAPE

Landscape-elements:

- **Buildings:** settlements, isolated buildings
- **Heritage:** architectural heritage, historical, cultural heritage
- **Land Cover:** urban streets
- **Hydrology:** Dâmbovită River
- **Communications:** : landscaped walkways within the city centre
- **Access: RESTRICTED.**
 - Opening hours: Wednesday to Sunday

- 11.00 a.m. - 19.00 p.m. (May - September)
- 10.00 a.m. - 18.00 p.m. (October - April)
- Closed: Monday, Tuesday, 1st and 2nd of January, the first and the second day of Easter, the first and the second day of Pentecost, 1 May, the 15th of August, 30 November, 1, 25 and 26 December.
- The ticket desks and the museum shop close 30 min. prior to the closing of the museum.

● Dating/ Period(s):

Period	Date from	Date to
Royal Palace, Today National Art Museum of Romania ("Muzeul National de artă") code 2182/ B-II-m-A-19856, 49-53, Calea Victoriei, Bucharest.	1812	present

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Dinicu Golescu	The palace was built by boyar Dinicu Golescu.	1812	1820
Alexandru Ghica	Wallachian Prince Alexandru Ghica moves his official residence to the palace.	1837	1859
Alexandru Ioan Cuza	Following the Union of the Romanian Principalities of Moldavia and Walachia, Prince Alexandru Ioan Cuza uses the house as a ceremonial palace and residence.	1859	1866
Carol I of Romania	German Prince Carol (Karl) of Hohenzollern-Sigmaringen (since 1881 King Carol I of Romania), brought in to rule the Romanian Principalities, makes the palace his official residence. Until 1881, the building sustains only minor improvements (mostly additions) designed to meet increasing administrative needs.	1866	1881

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Carol I of Romania	King Carol I redesign and enlarge the palace. Successively, he hires French architect Paul Gottereau and German architect Karl Liman (involved in the Peleş Castle project). By 1906 the palace becomes the winter residence of the Royal Court.	1882	1906
King Ferdinand I and Queen Marie	In December, a fire destroys the central part of the palace and the Throne Hall. King Ferdinand I and Queen Marie (granddaughter of Queen Victoria and of Tsar Alexander II of Russia) undertake the reconstruction of the affected area retaining the original size and decoration of the rooms. Architects N. N. Nenciulescu and Karl Liman are commissioned to carry out the project. The government recommends that at least one floor to be added above the Throne Hall.	1926	
Carol II of Romania	King Carol II embarks on rebuilding and extending the palace; architect Karl Lorentz is hired to draw the plans. The restoration of the central part is completed. The old city mansion built by Dinicu Golescu is demolished to provide room for a new south wing (known as the Kretzulescu wing, after the church in whose proximity it is built). Architect N.N. Nenciulescu is once again in charge of the works. Closely following the king's instructions, he designs the new wing of the palace, which has remained virtually unchanged to this day and which includes several rooms intended for displaying the royal collection (mostly of the Picture Gallery of King Carol I)	1930	1937
Carol II of Romania	The royal palace is further enlarged by the addition of a north wing extending along Ştirbei Vodă Street, from which it takes its name.	1938	1940
Raid of April 1944	During the massive air raid in April, about 80 heavy bombs hit the palace; the Ştirbei wing is partly destroyed, yet the building retains the shape and the classicist style of the reconstruction works done during the reign of Carol II.	1944	
The communist nationalization	Following the abdication of King Michael I in 1947 and the communist takeover, the royal palace is nationalized in June. It is to be jointly used by two institutions - the Council of Ministers and a national museum of art whose project dates several years back.	1948	

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
The communist regime	On May 20, 1950, the National Gallery, displaying art works of famous Romanian artists, is officially inaugurated. Over the following four years are established the Foreign Art Gallery, exhibiting both European and Oriental art, and the Department of Romanian Medieval Art.	1950	1954
The end of Ceausescu's dictatorship and of the communist regime	During the events in December, which put an end to Ceausescu's dictatorship and to the communist regime in Romania, the palace is caught in the crossfire; both the building and the collection suffer great losses, with over 1,000 works of art badly damaged, and some completely destroyed.	1989	
The Government of Romania	The Museum granted the use of the entire royal palace. The permanent display of the Museum is closed to the public, as the building undergoes extensive restoration, including the overall refurbishment of the exhibition areas in compliance with the latest conservation standards. The Gallery of European Art is the first reopened for visitors. The Gallery of Romanian Modern Art is reopened in 2001 and the Gallery of Romanian Medieval Art in 2002.	1990	2000



DESCRIPTION

Main Features.



The Royal Palace is an impressive building in Bucharest, Romania. The palace was built between 1812 and 1820 by boyar Dinicu Golescu.



In 1837, the Wallachian Prince Alexandru Ghica moves his official residence to the palace. Following the Union of the Romanian Principalities of Walachia and Moldavia, in 1859, Prince Alexandru Ioan Cuza uses the palace as his residence and ceremonial palace. In 1866, the German Prince Carol (Karl) of Hohenzollern-Sigmaringen makes the palace his official residence. Between 1882 and 1906, King Carol I remodels and

enlarges the building. He hires French architect Paul Gottereau, German architect Karl Liman (also involved in the Peleş Castle project), and in 1885 it was inaugurated.



Plans of architect Paul Gottereau

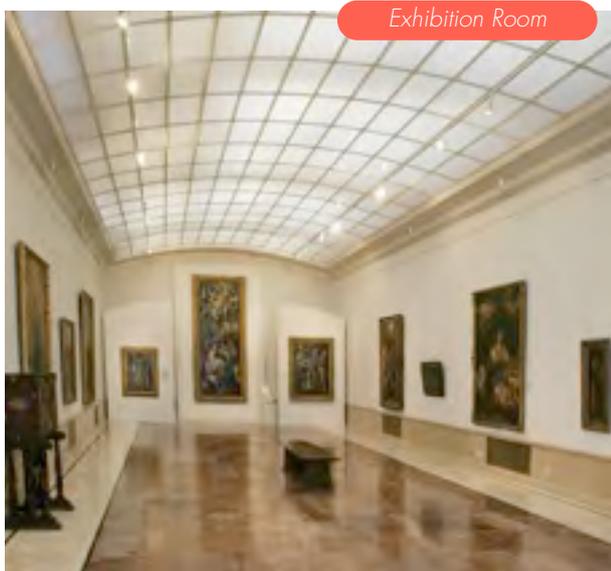
In December 1926, a fire destroyed the central part of the palace and the Throne Hall. King Ferdinand I and Queen Marie (granddaughter of Queen Victoria and of Tsar Alexander II of Russia) undertake to reconstruct the affected area retaining the original size and decoration of the rooms. Architects N.N. Nenciulescu and Karl Liman are commissioned to carry out the project.

Plans of architect N.Nenciulescu - 1930



The government recommended that at least one floor to be added above the Throne Hall. Between 1930 and 1937, King Carol II embarks on rebuilding and extending the palace; architect Karl Lorentz is hired to draw

the plans. The restoration of the central part is completed. The old city mansion erected by Dinicu Golescu is demolished to provide room for a new south wing (known as the Kretzulescu wing, after the church in whose proximity it is built). Architect N.N. Nenciulescu is once again in charge of the works. Closely following the king's instructions, he designs the new wing of the palace, which has remained virtually unchanged to this day and which includes several rooms devoted to the display of the royal collection (mostly of the Picture Gallery of King Carol I). Between 1938 and 1940, the royal palace was further enlarged by the addition of a north wing extending along Știrbei Vodă Street, from which it takes its name. During the massive air raid in April 1944, about 80 heavy bombs hit the palace; the Știrbei wing is partly destroyed, yet the building retains the shape and the classicist style of the reconstruction works done during the reign of Carol II, in its neo-classical style.



Rich and valuable heritage that houses the museum is organized in two galleries: European Art Gallery and the National Gallery, including the Romanian Medieval

Art, Romanian Modern Art Gallery and Lapidarium. The Romanian Medieval Art includes pieces from all Romanian Principalities (Moldavia, Walachia and Transylvania) from late 14th century through early 19th century. The patrimony includes fragments of frescoes, icons, embroideries and textiles, illuminated manuscripts, cutlery, rare books, jewelry, metalwork, ceramics and woodcarvings. The gallery includes a Thesaurus, exhibiting secular and religious pieces from precious metals. The Romanian Modern Art Gallery contains paintings and sculpture in the early decades of the nineteenth century until the mid-twentieth century. Romanian artistic creation is represented both by masters such as Theodor Aman, Nicolae Grigorescu, Stefan Luchian, Nicolae Tonitza, Pallady, Constantin Brancusi or Paciurea Demetrius and valuable lesser-known artists such as Samuel Mützner, Peter Iorgulescu Yor, Rudolf Schweitzer-balance, Nina Arbore, Merica Râmnicéanu.



Main Materials and Structural Techniques

The building has stone foundation. Facades are rhythmic columns and pilasters and Corinthian capitals that have large windows with simple frames.



Narrow windows of the upper floors reveal another service of those spaces. The main facade of the central body is treated differently, with the first floor next to the Throne Hall that gives variety of loggia. The palace has two official entries with distinct functions: the King and his guests used the left entry; the right entry was intended for celebrations. On the left, the entrance leads into an octagonal hallway, decorated in Byzantine style, with stairs made of yellow Siena marble. The Entry hall to the right gives a square vestibule that has yellow marble columns and pavement of black and white marble. The ceremony hall paved with Comblanchien marble and fireplaces made of Ruschita marble. The hallway to the right was built with Carrara marble, in honor of the old palace. A peristyle made of yellow

Corinthian marble surrounds the next floor. Above the columns are medallions representing the princesses and kings of Romania. The Throne Room occupies the entire first floor. The doors are framed by four 5-meters columns made of monolithic Ruschita marble.

The resistance structure of the Central Body is made of ferroconcrete pillars, ferroconcrete slabs and brick masonry walls.

Diurnal Variations

Summer day: morning 15-17°C, in the afternoon 32-39°C; winter: morning -3-10°C, in the afternoon 0 and -3°C, increasing trend of temperature variation under the influence of climate change.

Movement: There is air pollution caused by road traffic

Feasts, special days: Events organized during Bucharest's Days when 24 hours the museum can be visited free. National Museum of Art of Romania meets visitors of all ages with a variety of educational activities tailored to their needs and expectations. Adults, youth and children can choose Guests thematic workshops.

Designations: REGIONAL / LOCAL

- Ref. Law no. 422 of 18 July 2001 on the protection of historical monuments, republished, Official Monitor no. 938 of 20/11/2006, art. 8

(1) The historical monuments ranks as follows:

a) group A - historical monuments of national importance and universal, b) group B - historical monuments representative of local cultural heritage

Condition

- **Historic Integrity:** good
- **Physical Condition:** good



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value	x				
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global	x				
• European	x				
• National	x				
• Regional	x				
• Local	x				

FINAL STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the Romanian culture and art in the European area
- **Invisible:** it was the residence of the Royal Family
- **Indivisible:** the administrative power supported the cultural development of Romania

THE STORY

The Royal Palace is an impressive building in Bucharest built by Dinicu Golescu between 1812 and 1820. It was the official residence of the Royal Family, which always financially supported the cultural events. The collections exhibited in this museum illustrate the way local art blended the Byzantine tradition with Western elements, integrating Eastern and Western influences into a singular original synthesis. The same atmosphere can be felt inside the Romanian Athenaeum.



*Four Gospels Book
(1435-1436)*

Inside the museum is exhibited the Four Gospel Book, a Slavonic manuscript on parchment dating since early 15th century. This became an important element in our game.

Connection with PP7

Nicolae Grigorescu was the founder of modern Romanian painting. In the museum, in the National Gallery are exhibited some of his most famous of his paintings. Between 1846 and 1856, Nicolae Grigorescu had lived in Caldarusani and refined his techniques being helped by monk Evghenie Lazar.

In 1957, the Feudal Division of the National Museum of Art was organized in the Mogosoia Palace.

Connection with PPs

The core of the European Art Gallery exhibited in the museum is the art collection of King Carol I, dating since the nineteenth century and enriched constantly. Today, in this gallery are exhibited over 80 masterpieces of European Art. This Gallery is also described online, on the museum's official website: <http://www.mnar.arts.ro/European-art>

Name: Anca Cristea

Affiliation: Ecological University from Bucharest

Date: February 23, 2013

II.3

The Romanian Athenaeum

Source tour.fge.org.ro



© Copyright David Leventi

Source tour.fge.org.ro



IDENTIFICATION & DESCRIPTION

- **Name:** The Romanian Athenaeum, Bucharest
- **Unit of recording:** Building
- **Reference number:** 1072/B-II-m-A-18789, dating 1886-1888
- **Category:** educational, recreational
- **Type:** concert hall
- **Website URL:** <http://fge.org.ro/en.html>
- **Country:** Romania
- **Region:** Bucharest, Ilfov
- **Administrative Unit:** Bucharest
- **Locality** (town, village): Bucharest
- **Address** (street, number): 1-3 Franklin Str., District 1, Bucharest
- **Postal Code:** 010287
- **Access:**
 - **Underground:** Piata Romană, Universitate;
 - **Bus:**
 - Sala Palatului, Știrbei Vodă- 178;
 - Luterană-126, 368;
 - Bd.N.Bălcescu- 122,268,300,368;
 - Gradina Cismigiu, Universitate 122,137,336,601
 - **Trolleybus:** Gradina Cismigiu, Universitate-61, 66, 69, 70, 85, 90, 01, 92
 - **Car park:** Sala Palatului, Hilton Hotel, Piața Revoluției
- **Cartographic Reference:** 44° 26' 28.63" N, 26° 5' 49.91" E
- **Altitude:** for Bucharest: 60-90 m (*Black Sea reference*)

*Notes on Geographical Location: Delimitation: at North – Episcopiei Street Bd. (at the intersection with N.Golescu street); at East – N.Golescu Street; at South – Benjamin Franklin street; at West: George Enescu street

- **Topography:** flat plain
- **Owner/administrator:** Bucharest Municipality, the Ministry of Culture
 - **Owner/administrator type:** PUBLIC

- **Present function/ since when:**
 - Cultural – historical
 - Concerts, conferences and exhibition openings

● **Previous functions/ period:**

Function	Start Date	End Date
Concert Hall- The project of the Romanian Athenaeum was made by the French architect Albert Galeron, together with Romanians Grigore Cerchez, Constantin Olanescu, Ion Mincu, Ion Grigore Cantacuzino. The style is neo-classic, with eclectic elements and of the XIX century French architecture	1886	1888
Concert Hall - The Philharmonic held concerts here since 1888, without interruptions, but the Athenaeum also hosted painting expositions, conferences and symposiums	1888	present

 **LANDSCAPE**

Landscape-elements:

- **Buildings:** settlements, isolated buildings
- **Heritage:** architectural heritage, historical, and cultural heritage
- **Land Cover:** urban streets
- **Hydrology:** Dâmbovita River
- **Communications:** : landscaped walkways within the city centre
- **Access:** RESTRICTED

● **Dating/ Period(s):**

Period	Date from	Date to
The Romanian Athenaeum code 1072/ B-II-m-A-18789, dating 1886-1888, 1-3, Franklin Benjamin street, sector 1.	1888	present

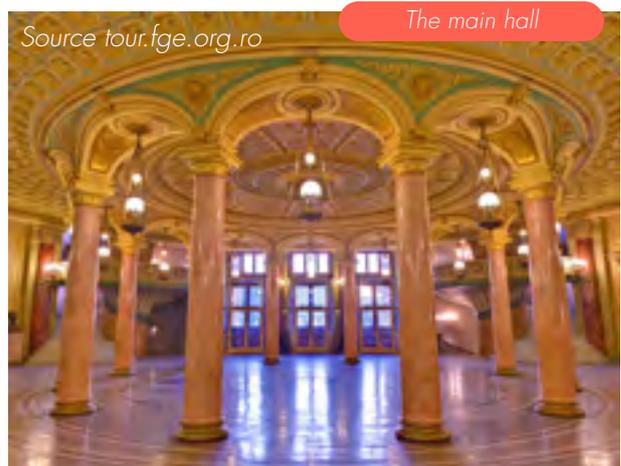
- Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
The Romanian Athenaeum NGO	The Romanian Athenaeum was erected between 1886 and 1889, at the initiative of an NGO with the same name, which lead a public campaign urging people to donate one Leu (national currency). The needed sum was raised in a few years.	1886	1888

DESCRIPTION

Main Features.

The French architect Albert Galeron, together with Romanians Grigore Cerchez, Constantin Olănescu, Ion Mincu, Ion Grigore Cantacuzino. The style is neoclassic, with eclectic elements of the 19th-century. The main use of this building is as concert hall, but it also has a symbolic meaning, representing the grandeur of the Romanian cultural heritage and bringing to life a glorious past with important historical figures.

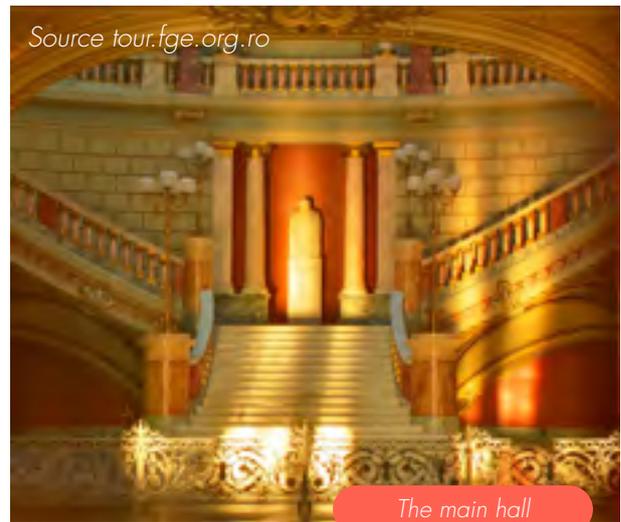


Under the triangular gable, resting on six ionic columns, are mosaic portraits of five Romanian rulers: Neagoe Basarab, Alexandru cel Bun, Vasile Lupu, Carol I and Matei Basarab. The golden mosaic remembers the Byzantine heritage and implies an almost religious cult of the dynastic figures.



It may seem unbelievable today, when the area is jam-packed with historic buildings and considered an ultra-central location, but at the end of 19th century, the former orchard of Văcărescu family was nothing but a wasteland, considered too far from the center for such an important building. For years, here functioned an American circus, which went bankrupt before finishing a permanent building. It probably used a tent for the rest of the premise, but there only existed a foundation and a 1-2 m high circular wall, inside which numbers of horse-taming were exhibited. The architect kept the existing round shape of the foundation, but surprisingly not for the main concert hall.

The largest hall in the Athenaeum maintains this ideal round shape, but the contour of the former circus was used for a majestic lobby with monumental spiraling staircases. Before starting the actual construction, the projects were seen not only by some of the greatest Romanian architect (Ion Mincu included), but also by Charles Garnier, the famous author of Opera house in Paris and Monte Carlo, who was pleased with the solution of a vast circular lobby. The back wings were later added to the project to accommodate more exhibition halls and administrative offices.

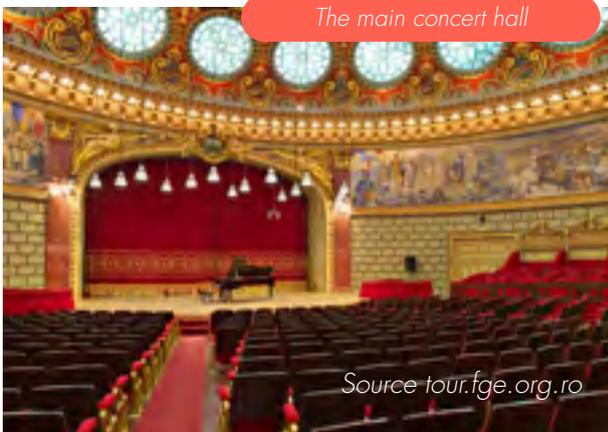


The bust of composer George Enescu, who conducted the philharmonic while being only 17 years old, rests in the middle of this staircase. Enescu was also the one who launched the fundraising for a new concert hall.

The concert hall has a capacity of 800 places, under a 16-m high dome, with a diameter of 28.5 m. The cupola is decorated with golden stucco representing plants and animals and names of important personalities. Under the dome, all around the concert hall is

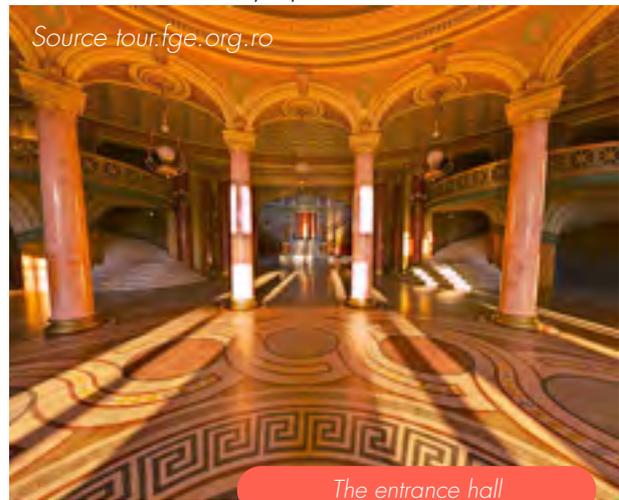
a fresco 3 m height and 75 m length, by Costin Petrescu.

It represents scenes from the national history, from the conquest of Dacia by emperor Trajan, the reign of Stephen the Great, the unification of Michael The Brave, the reign of Cuza, the independence war, the reign of King Carol I and Ferdinand I. The fresco was later added, between the two wars, under Carol II reign, having an exemplary role, as the Biblical scenes in churches, instructing the peasants unable to read.



The entire project would not have been possible without the efforts and struggle of Romanian Athenaeum Society, presided by Constantin Esarcu, for which Albert Galleron built a majestic villa in Bucharest, also turned into a public donation by Esarcu's will.

The Philharmonic held concerts here since 1888, without interruptions, but the Athenaeum also hosted painting expositions, conferences and symposiums.



Main Materials and Structural Techniques

The building has stone foundation. Built in a neoclassical style and decorated with many elements typical of the 19th-century French architecture. At the entrance of the 41 m high building, the spectator is welcomed by a majestic lobby with 12 Carrara marble columns, between which are four monumental spiral stairs on the sides of one staircase of honor.

Diurnal Variations

Summer day: morning 15-17°C, in the afternoon 32-39°C; winter: morning -3-10°C, in the afternoon 0 and -3°C, increasing trend of temperature variation under the influence of climate change.

Movement: There is air pollution caused by road traffic

Feasts, special days: The “George Enescu” Festival, held in honor of the Romanian composer George Enescu, is the most important classical music festival and classical international competition.

Designations: NATIONAL

- The monument is protected by n° 5/2000 Law, Law on the approval of the National Spatial NSP, Section III, protected areas

and cultural heritage values of national interest (monuments of national importance, exceptional)

Condition

- **Historic Integrity:** very good
- **Physical Condition:** very good



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value	x				
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global	x				
• European	x				
• National	x				
• Regional	x				
• Local	x				

STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the role of the Romanian cultural perenity in the European culture
- **Invisible:** the importance of the Romanian composers for the European music
- **Indivisible:** the importance of culture in the life of Romanian people – the Romanian Athenaeum was built at the initiative of a NGO, which lead a public campaign urging people to donate one Leu (national currency)

THE STORY

The Romanian Athenaeum was built between 1886 and 1889, at the initiative of an NGO with the same name, which led a public campaign urging people to donate one Leu (national currency). In 1884, a governmental decree authorized the Municipality to transfer the land behind the Episcopiei Garden into the propriety of the Athenaeum, and for fund raising they organized a lottery with the following motto: "Give a LEU to the ATHENAEUM" (LEU was the national currency). In front of the Romanian Athenaeum is a statue of Mihai Eminescu, the most famous poet of Romania. This indicates the connection between music and poetry that represents pure art.

The main use of this building is as concert hall, but also has a symbolic meaning, representing the grandeur of the Romanian cultural heritage and bringing to life a glorious past with important historic figures, such as the image of George Enescu, the greatest Romania music

composer. To understand better the carrier of this great music composer, but also his life behind the scene, it is necessary to visit the "George Enescu" Museum.

Connection with PP7

The Romanian Athenaeum hosts important concerts of Romanian and international artists. Another beautiful location where are organized concerts, is Mogosoaia Palace. It is located at 17 km north from Bucharest and hosts cultural events such as concerts and temporary exhibitions of paintings and sculptures, promoting especially Romanian artist.

Connection with PPs

The Romanian Athenaeum hosts the "George Enescu" Festival, the most important Romanian artistic event with an international prestige. It has been initiated in 1958 and is dedicated to the most famous Romanian composer, George Enescu. The festival is organized every year and lasts one month, reuniting talented and famous international philharmonic orchestras and musicians with music lovers from all over the world.



Name: Anca Cristea

Affiliation: Ecological University of Bucharest

Date: February 23, 2013

II.4

Cantacuzino Palace “George Enescu” National Museum



IDENTIFICATION & DESCRIPTION

- **Name:** Cantacuzino Palace/“George Enescu” National Museum
- **Unit of recording:** Building
- **Reference number:** B-II-m-A-19869
- **Category:** Civil, commemorative, education recreational
- **Type:** Palace
- **Website:** www.georgeenescu.ro
- **Country:** Romania
- **Region:** Bucharest
- **Administrative Unit:** Bucharest
- **Locality** (town, village): Bucharest
- **Address** (street, number): Calea Victoriei 141
- **Cartographic Reference:** 44° 28' 24.13" N, 26° 4' 35.69" E
- **Altitude:** 58-90m (Black Sea reference)
- **Topography:** Walachia Flat Plan, The museum extends to over 100,000 m2
- **Owner/administrator:** “George Enescu” National Museum is a public cultural institution, under the authority of the Romanian Ministry of Culture, Religious Affairs and Cultural Heritage. “George Enescu” National Museum reunites the donations made by George Enescu and his family, to the Romanian state and to the museum itself: Cantacuzino Palace and the Memorial House in Bucharest, the Memorial House in Sinaia - “Luminiș” Villa, the Memorial House in Tescani.
 - **Owner/administrator type:** PUBLIC

● **Present function/ since when:**

The mission is to preserve and promote the cultural heritage of the institution and to highlight George Enescu's work and cultural inheritance.

"George Enescu" National Museum's activity follows the principles of all museum institutions, including scientific research, conservation, developing and presenting to the public the movable and the immovable heritage of the museum, promoting the general access to culture, with a view to providing educational and recreational services to all visitors.

"George Enescu" National Museum hosts permanent exhibitions in all its locations – Bucharest, Sinaia, Tescani, presenting the life and work of the greatest Romanian musician, as well as temporary exhibitions, on various subjects.

According to its special profile, "George Enescu" National Museum supports, through the institution's permanent cultural programs, the Romanian and international musical compositions, as well as the interpretative art.

In this regard, the museum organizes, during the whole year, a musical season of rich diversity of the repertory and of the invited artists.

"George Enescu" National Museum is also co-organizer of the prestigious "George Enescu" International Festival, to which contributes with widely appreciated events.

Our institution is also developing educational programs targeting the young public, aiming to bring the visitor closer to the classical music, with the help of a special environment and in a stimulating manner.

Every year, the Memorial House in Tescani hosts an international summer residence for visual artists, one of the few events of its kind in Romania, bringing together both Romanian and foreign artists, internationally recognized.

Last, but not least, "George Enescu" National Museum supports an important research program on George Enescu's work, publishing, periodically, specialized publications, mainly for professionals, but also for the general public.

● Previous functions/ period:

Function	Start Date	End Date
Private residence - the Cantacuzino Family Estate Owner: Gheorghe Grigore Cantacuzino	1903	1913
Private residence - the Cantacuzino Family Estate Owner: Mihail G Cantacuzino (the oldest son of former owner) and his wife Maria (Maruca Rosetti-Tescanu).	1903	1913
Private residence - the Cantacuzino Family Estate Owner: Maria Cantacuzino (Maruca Rosetti-Tescanu).	1937	1955
Memorial Museum "George Enescu"	1956	present



LANDSCAPE

Landscape-elements:

- **Buildings:** settlements
- **Heritage:** architectural heritage, historical, cultural heritage
- **Land Cover:** urban area
- **Access:** RESTRICTED

Opening hours: 10.00-17.00, Tuesday to Sunday

● Dating/ Period(s):

Period	Date from	Date to
Cantacuzino Palace		
Contemporary	1901-1903	1913
Prime Minister of Romania		
Contemporary	In the period close to World War II	
Memorial Museum (George Enescu)		
Contemporary	1956	present

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
<p>George Enescu 19th of August 1881, in Liveni, Botosani Romania – 4th of May 1955, Paris</p>	<p>George Enescu (19th of August 1881, in Liveni, Botoșani – 4th of May 1955, Paris) is considered the most important Romanian musician. He was a composer, a violinist, a teacher, a pianist and a conductor, a complex and brilliant artistic personality.</p> <p>He began playing the violin at the age of 4, receiving musical guidance from his parents and from a famous traditional singer, Niculae Chioru. At the age of 5-6, he had already begun to compose. He started the professional study of music under the guidance of professor Eduard Claudella.</p> <p>Between 1888 and 1894, he studied at the Music Conservatory in Vienna, with Joseph Hellmesberger Jr. (violin) and Robert Fuchs (composition), Johannes Brahms, Pablo Sarasate, Henri Vieuxtemps, Felix Mendelssohn Bartholdy among others. At only 8 years old, he had his first public appearance as a violinist.</p> <p>After graduating from the Music Conservatory in Vienna (with silver medal), he continued his studies at the Music Conservatory in Paris (1895-1899), under the guidance of Martin Pierre Marsick (violin), André Gédalge (contrapunctum) and Jules Massenet and Gabriel Fauré (composition). Among his colleagues in Paris, we mention Maurice Ravel, Florent Schmitt, Charles Koechlin and Theodor Fuchs.</p> <p>His debut as a composer took place on the 6th of February 1898, at the Colonne Concerts, in Paris, with the musical work "Romanian Poem" op.1. The musician appeared in exceptional conditions, due to the exquisite protection of Elena Bibescu.</p>	1881	1955

Person/ Organisation/ Event	Role/connection	Start Date	End Date
<p>George Enescu</p> <p>19th of August 1881, in Liveni, Botosani Romania – 4th of May 1955, Paris</p>	<p>In the same year, the 17 years old musician began to teach violin and to have recitals in Bucharest. Admired by Queen Elisabeth of Romania (a famous protector of arts, an artist herself, under the pseudonym "Carmen Sylva"), Enescu is often invited to perform at Peleş Castle, in Sinaia, the summer residence of the Romanian royal family. Enescu composed many lieder, inspired by poems written by Carmen Sylva. Princess Martha Bibescu had a feud with the Queen, for Enescu. The Queen "won" and Enescu became a permanent guest at the palace, attending at the musical soirees organized by the queen.</p> <p>His most known compositions date from the first years of the 20th century: Romanian Rhapsodies, Op. 11 (1901-1902), Orchestral Suite No. 1, Op. 9 (1903), Symphony No. 1 in E-flat major, Op. 13 (1905), Sept Chansons de Clement Marot (1908). Among his last creations, we should mention The String Quartet No. 2 in G major, Op. 22 (1950-1952), Vox Maris - Symphonic Poem For Soprano, Tenor, Voices & Orchestra Op. 31 and The Chamber Symphony for 12 instruments in E Op. 33.</p> <p>His musical activity alternated between Bucharest and Paris, with tours in many European countries, together with famous partners like Alfredo Casella, Pablo Casals, Louis Fournier.</p>		
<p>Maruca Cantacuzino (Maria Rosetti- Tescanu)</p>	<p>Enescu's wife and the former of the Museum.</p> <p>Is the ex-wife of Mihail G. Cantacuzino, the eldest son of nabob Grigore Cantacuzino.</p> <p>She married George Enescu in 1939, after the death of her husband Mihai Cantacuzino and inherited the building.</p>		
<p>Gheorghe Grigore Cantacuzino (The Nabob)</p>	<p>Former mayor of Bucharest, leader of the Conservative Party, the Chairman of the Council of Ministers, one of the richest Romanians of the early twentieth century.</p> <p>He was the owner of the Palace, built by architect I. Berindey in French-Baroque style of Era of Louis XVI.</p>		



DESCRIPTION

Main Features.



Situated in a unique location, the “George Enescu” National Museum holds an important historical, cultural, artistic and touristic value. The museum heritage offers the opportunity of recomposing an exceptional life and work dedicated to the Romanian music and to its recognition within the world’s culture.

The permanent exhibition of the museum includes three rooms of the palace, displaying photographs, manuscripts, various documents, diplomas, medals, drawings, sculptures, musical instruments, costumes, furniture, decorative art, personal objects, a casting of the artist’s hands and his mortuary mask. The original atmosphere has been recreated in the intimacy of the austere memorial house, which is also opened for visitors in Sinaia City, Prahova County.

Architect I. Berindey, built Cantacuzino Palace in a style combining French academicism memories of rococo decorative accents art Nouveau, located on one of the oldest streets of the capital, Victoria, in the early twentieth century. For the decoration of the building, the architect collaborated with renowned artists of the time – G. D. Mirea,

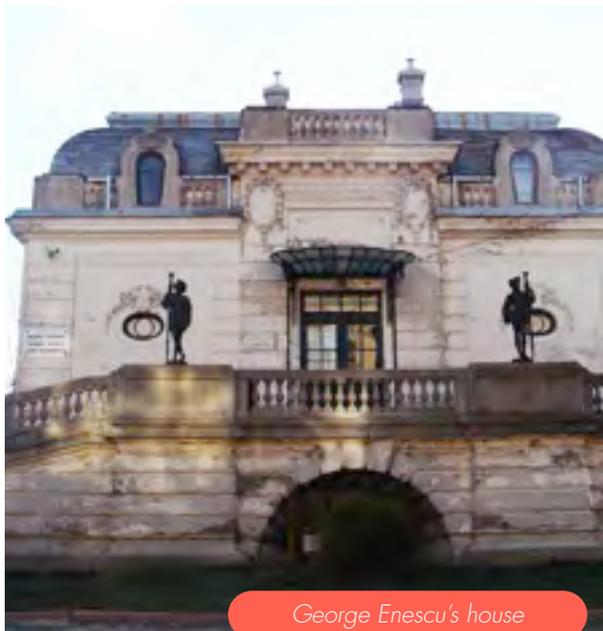
Nicolae Vermont and Costin Petrescu – for the mural paintings, the architect Emil Wilhelm Becker for sculptures and sculptural decoration and the Krieger House in Paris for the interior decoration (tapestry, chandeliers, lamps, stained-glasses etc).



Cantacuzino Palace is one of the most beautiful buildings in Bucharest, a historical monument and one of the European Heritage Label buildings. The façade’s richness in sculptural decoration is notable. On the top of the entrance, the circular fronton bears the princely coat of arms of the Cantacuzino family.

The palace belonged to Gheorghe Grigore Cantacuzino "The Nabob", a conservative politician, one of the richest Romanians from the early twentieth century. The interior is decorated with monumental paintings made by G.D. Mirea, Costin Petrescu, Arthur Verona, Nicholas Isidor Vermont, and sculptures by Fr. Storck and Em. W. Becker.

In Bucharest, the Palace was known for the parties organized by Michael G. Rosetti and Maruca Cantacuzino.



George Enescu's house



Cantacuzino Palace - architectural monument - a high basement that constitutes the base of the construction, a ground floor with vaulted windows and with stone balustrades, a floor with straight windows with wrought iron balconies, an attic with rich ornamented skylights. The façade has as dominant element the entrance, slightly unhooked, preceded by ample marble steps, guarded by two stone lions and protected by a shell shaped cover.



In the 40's, the palace hosted the Presidency of the Council of Ministers and since 1947 the Institute for Romanian-Soviet Studies. After the death of George Enescu, in 1955, his wife donated the domain to the Museum, to be dedicated to the memory of the musician. Thus, on the 19th of June 1956, "George Enescu" Museum was opened.

The museum displays musician's documents and personal objects: the violin received a gift at the age of 4 years, scores of his works, diplomas and medals, including the French Legion of Honor medal. Since 2007, Cantacuzino Palace is a European Heritage Label monument.

The permanent exhibition of the museum is organized in three of the palace's rooms and displays, chronologically, objects that bear witness of an impressive biography: photographs, manuscripts, musical instruments, documents and objects related to the life and work of the musician.

Situated in an exceptional location, "George Enescu" National Museum has both a historical and a cultural value.

The museum's heritage makes possible the recover the story of a life and career dedicated to music.



Behind the Cantacuzino Palace, is the house of George Enescu, which makes it possible to understand better the simplicity of a beloved and famous composer. The house has three rooms: the room of George Enescu that is the smallest one; the room of his wife; and the largest room is dedicated to music

George Enescu

A life for music

"Romantic and classic by instinct, I tried to interknit an equilibrium form with a well-defined inner line in all my works." ("Morning" Newspaper, 1936)



George Enescu

George Enescu is the foundation of the Romanian school of composition, combining both inspiring virtuosity and tradition. He started to play violin at the age of 4, and received the musical guidance from his parents and from a famous fiddler, Nicolae Chioru. At the age of 5-6 he had his first attempts of compositions. His musical activity can be summarized as follow:

- During World War I, Enescu remained in Bucharest, being the conductor of the Symphony No. 9, by Ludwig van Beethoven, and other works of art signed by Hector Berlioz, Claude Debussy Richard Wagner. Enescu also conducted his own works, like Symphony No. 2 (1913), Orchestral Suite No. 2 Op. 2 (1915). The first edition of the National Competition for Composition took place in 1913; it was established by Enescu in order to stimulate the potential of Romanian music creation. The prizes were entirely and generously offered by his own financial efforts, including the chance for the winners to specialize in Paris and also the opportunity for official debut of their work.
- After the war, Enescu continued his tours in Europe and in the United States

of America. In America, starting from 1923, he conducted prestigious orchestras, among which we can mention Philadelphia Orchestra, Boston Orchestra and Chicago Symphonic Orchestra.

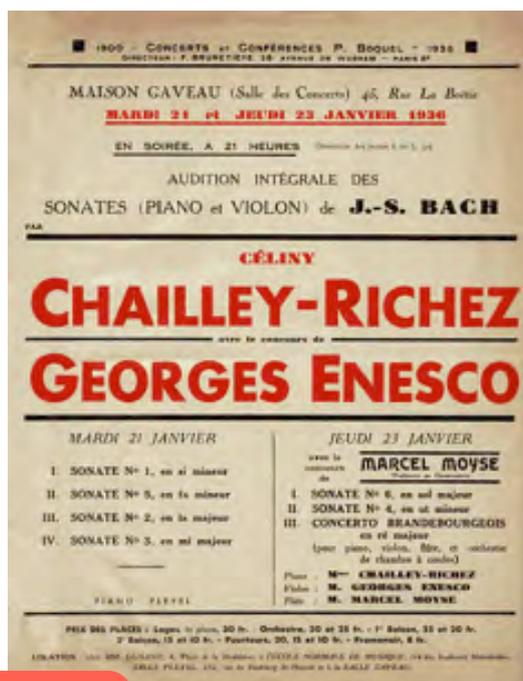


Teacher George Enescu and his student, Yehudi Menuhin

- His activity as a teacher added considerable value to the artistic world. His top students were the violinists Christian Ferras, Ivry Gitlis, Arthur Grumiaux and Yehudi Menuhin. Menuhin maintained a real cult for the personality of his teacher and a profound affection for him, as he stated: „For me, Enescu will remain one of the true wonders of the world. (...) His strong roots and his noble spirit come from his own country, a country with no match in beauty.” (Yehudi Menuhin).
- In 1936, on the 13th of March, the premiere of the masterpiece Oedip, on a libretto by Edmond Fleg took place in Paris. The performance had a huge success.

- During World War II, Enescu remained in Bucharest and he distinguished himself through an intense activity, also encouraging the creations of other Romanian musicians, like Mihail Jora, Constantin Silvestri, Ionel Perlea, Theodor Rogalski and Sabin Drăgoi.
- In April 1946, Enescu went on tour in the Soviet Union, where he got in contact with some of the highest personalities of the Russian music: Dmitri Shostakovich, Aram Khachaturian, Kiril Kondrasin, David Oistrach and Lev Oborin. In May, he received in Bucharest the visit of his student, Yehudi Menuhin, and, in September, he began a tour in the U.S.A, together with his wife, Maria (his wife is also known as Maruca, born Rosetti-Tescanu, a Cantacuzino princess from her first marriage). Returning to Europe, Enescu remained in Paris.



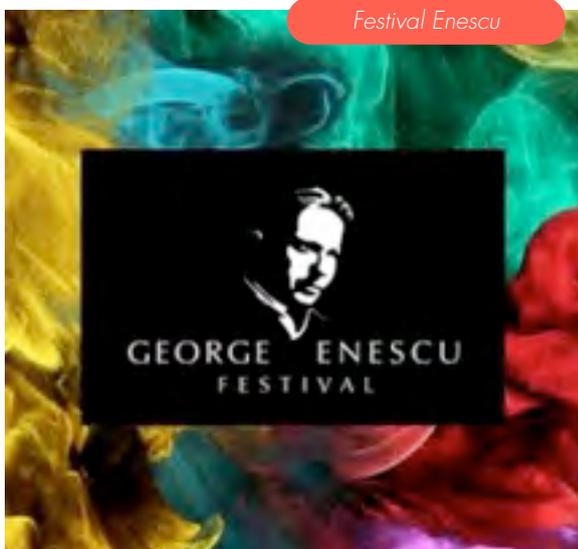


Concert posters

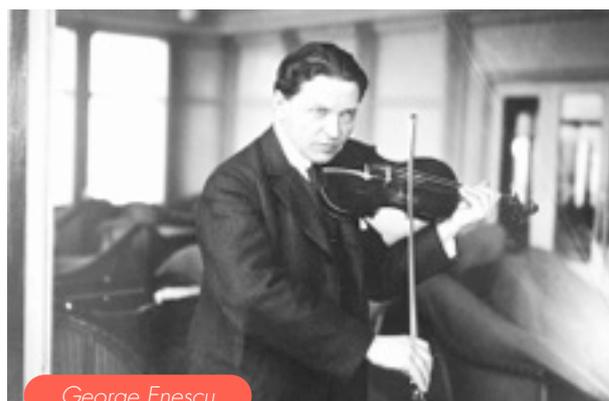
A festival in his honor

The "George Enescu" International Festival was organized at the initiative of the conductor George Georgescu, in honor of his close friend, George Enescu. "Enescu is" red thread "running through consistently all 20 editions of the Festival. Sometimes present in relatively small numbers, sometimes contrary (e.g. 2001 edition), George Enescu's works are those that characterize and define best the international spirit of this event. The Festival justify their existence, in its turn is justified by the artistic value of these works".

"George Enescu" International Festival was founded in 1958. Biennial event offers a rich and diverse international festival circuit, its scope is artistic. The XXI edition will take place from 1 to 28 September 2013 (tickets for the entire program were sold in less than an hour after commissioning sale)



Festival Enescu



George Enescu

George Enescu 's violins

The National Museum "George Enescu" holds several violins that belonged to George Enescu: three of these instruments represent cultural heritage of special value; they have been donated to the museum by Maria Cantacuzino Enescu, the wife of the musician, at the establishment of the institution, in 1956.

The Guarneri Violin, also called "The Cathedral", was made in 1731, by Giuseppe Antonio Guarneri, one of the most notorious luthiers in Cremona, a violin of extraordinary quality, comparable only to the instruments made by Stradivarius.

In 2008, after a competition organized by the Ministry of Culture and Religious Affairs and the National Museum "George Enescu", the violin has been entrusted to violinist Gabriel Croitoru, today the instrument being again played in concerts.

Paul Kaul, especially for George Enescu, made two violins (the Paul Kaul Violins) in the first half of the twentieth century. The violins provide exceptional sound quality and, of course, have an important memorial value.



George Enescu

Main Materials and Structural Techniques

Stones and bricks, mural paintings, tapestry, chandeliers, lamps, stained-glasses, sculptural decorations.

Diurnal Variations Summer day: morning 14-17°C, in the afternoon 30-39°C; winter: morning -5-10°C, in the afternoon 0 and -3°C, increasing trend of temperature variation under the influence of climate change. Winter storms occur with gusts that have speeds between 40-60 km/h.

Movement There is air pollution caused by road traffic in Bucharest

Designations

EUROPEAN: Since 2007, the Cantacuzino Palace is a European Heritage Label monument.

NATIONAL: Ref. Law no. 422 of 18 July 2001 on the protection of historical monuments, republished, Official Monitor no. 938 of 20/11/ 2006, art. 8 - (1) The historical monuments ranks as follows: a) group A - historical monuments of national importance and universal, b) group B - historical monuments representative of local cultural heritage.

REGIONAL-LOCAL: County museum/by Law no. 311/2003, Act museums and public collections, published in the Official Monitor, Part I no. 528 of 23/07/2003, Annex. 3 - List of museums in the all counties.

Condition

- Historic Integrity:** very good
- Physical Condition:** very good



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity			x		
Representativeness	x				
Aesthetic Value	x				
Integrity		x			
Historical Value		x			
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential		x			
Importance:					
• Global		x			
• European		x			
• National	x				
• Regional	x				
• Local	x				

FINAL STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the career of the most important composer of Romania (George Enescu); the cultural result of the economic development
- **Invisible:** the involvement of the ruling class in the cultural development
- **Indivisible:** authenticity, cultural heritage, the importance of Romanian culture for the European culture

THE STORY

The George Enescu Museum is organized in the Cantacuzino Palace. It has an important historical, cultural, artistic and touristic value. The museum's heritage makes possible the recover the story of a life and career dedicated to music. A visit at this objective may represent a source of inspiration, listening the most famous compositions related to the Romanian culture. One of his most famous compositions is the Romanian Rhapsody, which underline the respect and love for traditions of the Romanian people. To understand his music better and to have a clearer vision about what means traditional Romanian, it is necessary to visit the Village Museum.

Connection with PP7

One of the most beautiful buildings in Romania, Cantacuzino Palace is the evidence of status of a family from the high society of Romania, involved in the political life. Another private residence of another family that reached a certain socio-economical status, which allows owning a domain and palace with such a special architecture, is Stirbey Palace. This estate is located in Buftea at 22 km north-west from Bucharest.

Connection with PPs

Béla Viktor János Bartók was a Hungarian composer, born in Sânnicolau Mare on 25 March 1881. In 1914, the Romanian Composers Society organized a concert dedicated to the compositions of Béla Bartók, a moment when on the stage he played the piano accompanied by his good friend, George Enescu, who played the violin. Most of Béla Bartók's concerts promoted friendship and brotherhood of peoples.

George Enescu welcomed him in the Romanian Composers Society as a member of artists' family. He presided together with Enescu the national award ceremony of compositions. He owned the largest collection of Romanian traditional music published so far, being among the first leaders of scientific research of Traditional Romanian music.

Name: Valentina Vasile

Affiliation: Institute of National Economy-Romanian Academy

Date: February 2013

11.5

“Dimitrie Gusti” National Village Museum



IDENTIFICATION & DESCRIPTION

- **Name:** “Dimitrie Gusti” National Village Museum
 - **Unit of recording:** Complex, Open space
 - **Reference number:** B-II-a-A-18994, dating with first half of 20th century
 - **Category:**
 - **Type:** open-air ethnographic museum
 - **Website:** <http://www.muzeul-satului.ro>
 - **Country:** Romania
 - **Region:** Bucharest
 - **Administrative Unit:** Bucharest Municipality
 - **Locality** (town, village): Bucharest, located in the Herastrau Park
 - **Address** (street, number): Soseaua Kiseleff nr. 28-30
 - **Postal Code:** 011342
 - **Locality Code:** sector 01xxxx
 - **Access:**
 - Bus line 335, express line 331, bus express 783, bus line 131, bus line 205
 - **Cartographic Reference:** 44° 28' 24.13" N, 26° 4' 35.69" E
 - **Spatial Referencing System:**
 - <http://www.openstreetmap.org>
- * *Notes on Geographical Location: Delimitation: at North – Soseaua Bucuresti-Ploiesti; at East – Matei Basarab Bd.; at South - Aviatorilor Bd.; at West: Soseaua Kiseleff. From Herastrau Park is a gateway to the museum, Gate Miorița.*
- **Altitude:** for Bucharest: 60-90 m (Black Sea reference)
 - **Topography:** Walachia Flat Plan, The museum extends to over 100,000 m²

- **Owner/administrator:** Bucharest Municipality, The Ministry of Culture
 - **Owner/administrator type:** PUBLIC

- **Present function/ since when:**
 - Museum: cultural – historical;
 - Concerts, conferences and exhibition openings
 - Leisure services;
 - Temporary exhibitions.

- **Previous functions/ period:**

Function	Start Date	End Date
Ensemble of the "Dimitrie Gusti" National Village Museum (the activity was interrupted between 1941-1948 because of the war)	1936	1978
The "Dimitrie Gusti" National Village Museum and the Folk Art Museum of the Socialist Republic of Romania merged under the name of The „Dimitrie Gusti" National Village and Folk Art Museum.	1978	March, 1990
Split into two institutions: the National Village Museum "Dimitrie Gusti", which remained in the same location, and The Romanian Peasant's Museum.	April, 1990	Present

* Notes on ownership: cultural & research functions.



LANDSCAPE

Landscape–elements:

- **Buildings:** houses and household annexes in different regions of the country
- **Heritage:** architectural heritage, historical, ecclesiastical, cultural and natural heritage
- **Farming:** authentic constructions from different country regions
- **Land Cover:** urban area
- **Hydrology:** Herestrau Lake
- **Communications:** : landscaped walkways
- **Access:**

Monday: 9:00 a.m. to 4:00 p.m.

Tuesday – Sunday: 9:00 a.m. to 4:00 p.m.
(from November to April);

9:00 a.m. to 7:00 p.m. from April to November

- **Vulnerabilities:** fires, pollution, insufficient funds for restoration, exceed the carrying capacity in weekends, during the summer season.

Its recent history the museum underwent two dramatic events: fire on September 5, 1997 (in Transylvania area) and on February 20, 2002 (in Moldova and Dobrogea area), which affected monuments and inventory objects. The restoration of the buildings affected by the fire was completed in relatively short time and some of the monuments were included in the visiting tour. This happened with efforts made by of the entire staff of the museum,

the support from other museums in the country and the financial support from the Ministry of Culture, as well as from some sponsors

relatively high humidity during summer, strong winter wind causing corrosion of facades; negligence to realize small repairs for proper disposal of rainwater gutters, downspouts, masonry stones displaced, roof damage because of strong winds.

- **Natural vulnerabilities:** big difference between summer and winter temperatures,

● **Dating/ Period(s):**

Period	Date from	Date to
Contemporary Period B-II-a-A-18994 Ensemble "Dimitrie Gusti" National Village Museum Șos. Kiseleff Pavel Dimitrievici nr. 28 -30, sector 1	1936	present

- **Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):**

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Dimitrie Gusti	Dimitrie Gusti was a philosopher, sociologist and Romanian aesthetician. Member of the Romanian Academy since 1919 President of the Romanian Academy (1944 to 1946) Minister of Education between 1932 and 1933 Professor at the University of Iași and The University Bucharest. Together with Victor Ion Popa, H.H. Stahl and G. Focșa he founded the Village Museum	1936	1476
V. I. Popa	He was a man of theater and man of letters, a talented writer and the author of some popular plays, greatly appreciated. He helped setting up the Village Museum, by drawing up the layouts.	1936	1940

Person/ Organisation/ Event	Role/connection	Start Date	End Date
H.H. Stahl	<p>He was a cultural anthropologist, ethnographer, historian of social science, memoirist, Romanian rural sociologist and leading representative of the Monographic School.</p> <p>He was interested in the work of Dimitrie Gusti, becoming one of his most important collaborators.</p> <p>He helped establish the Village Museum.</p>	1936	-
Gheorghe Focșa	<p>He was a Romanian ethnologist, a former student of Professor Dimitrie Gusti and member of the monographist teams.</p> <p>He reconditioned the Museum during his 30-years Directorship.</p> <p>He set the development directions of the Museum, based on multiple criteria: historical, social, geographical, economic, artistic and authenticity.</p> <p>He help to transform the museum from sociological museum into a monographic one.</p>	1948	1978



DESCRIPTION

Main Features.

The "Dimitrie Gusti" National Village Museum is located in Bucharest, Romania, and contains 272 authentic peasant farms and houses, churches, handicraft workshops, peasant installations a.s.o., from all over Romania.



There are other "village museums" throughout Romania, in Sibiu, Cluj-Napoca, Râmnicu-Vâlcea, Timișoara, a.s.o. It is not the only open-air ethnographic museum in Romania, but the largest one.

The Museum has pieces of folk art and ethnographic collections arranged according to creative genres: costume, pottery, rugs, wood, wood and glass icons, tradition (52,000 pieces), the museum archive includes documents, photographic negatives on celluloid and glass, slides, films, audio and video records (about 200,000 pieces). Sometimes temporary exhibitions of rural civilization are organized by using the collections from the movable heritage (ceramics, textiles, religious objects a.s.o.).



The importance of the Village Museum crosses national boundaries, being an original creation of its founders according to advanced museological theories of the first half of the 20th century.



The Museum is characterized by diversity and originality: a house made of wood with the roof covered with thatch and three times higher than the walls; a homestead fortified as a medieval citadel; a church made of wood with a 32-meters tower, carved doors

and so on. All of them reflect the Romanian villages of the period between the 17th and 20th centuries.

The Story

1. General

The "Dimitrie Gusti" National Village Museum is more than just a simple open-air museum, it is a monument of specialized historiography and a model built in time. All that happened from the Gustian Exhibition until nowadays means a evolution of concepts of preservation, restoration and research. It is an original museum as it preserves in its structure the predecessors' concept; pioneers of ethnological museology. All the monuments are original and are testimonials of the traditional life of Romanians. These illustrate a specific concept of museology and architectural heritage preservation; all of them illustrate the evolution, from the first research work coordinated by Dimitrie Gusti until today, when other 18 museums were built throughout Romania keeping the same concept of Village Museum.



Museum's map

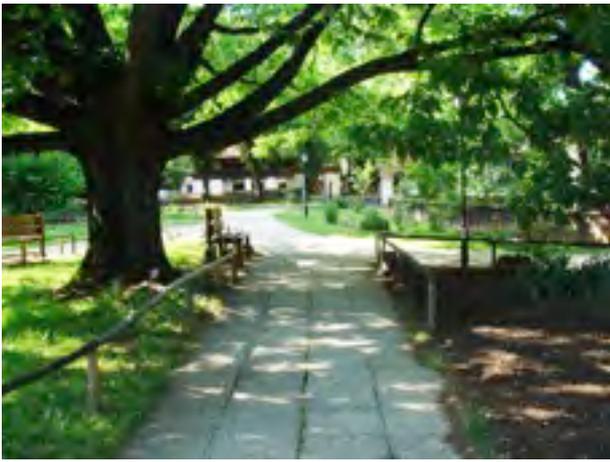
The idea of forming the Village Museum, as an institution, is based on a European theory of a so-called social museum of Friedric le Play. Dimitrie Gusti and his descendents designed it as a Village Museum able to

integrate the characteristics and the identity of all villages from Romania.



The principles on an open-air exhibition was organized were:

- **Historical:** The traditional habitat in its spatial development between the 17th and 20th centuries;
- **Geographic:** A visit to this museum is an occasion of comparative knowledge of the traditional architecture, the monuments being grouped by historical region (Transylvania, Banat, Oltenia, Muntenia, Dobrogea si Moldova);
- **Authenticity-based:** All the constructions are original, as they were disassembled piece by piece and transported in special conditions and assembled on the museum site, the interior was redesign according to a vision, specific of the 19th century;
- **Social:** During communism the museum also reflected the historical aspect of the exploited peasants' situation;
- **Economic:** The types of household are designed according to occupation and craft;
- **Artistic:** Aesthetics is present implicitly or explicitly.



– Hunedoara County, Runcu – Gorj County, Rusetu - Buzau County a.s.o.).



2. The creation of the museum

The museum is the result of arduous and unceasing research, theoretical and field work, of some museological experiments for over a decade, coordinated by professor Dimitrie Gusti, the founder of the Sociological School of Bucharest. Dimitrie Gusti, as head of the department of sociology at the University of Bucharest, together with specialists from various fields (sociologists, ethnographers, folklorists, geographers, statisticians, and physicians) and his students, organized campaigns of monographic research between 1925 and 1935.

These campaigns had an interdisciplinary character, in some villages from Romania (Fundu Moldovei – Suceava County, Nereju – Vrancea County, Dragus – Brasov County, Dragomiresti - Maramures County, Clopotiva

In the seminar halls of the University of Bucharest and in some of the researched villages were organized exhibitions until the campaigns ended. Moreover, on the initiative of Dimitrie Gusti and his collaborators, among them H.H. Stahl, Mihai Pop, Traian Herseni, Anton Golopenția, Mircea Vulcănescu, Gh. Focșa, two major exhibitions of rustic interiors garnished with objects collected during the field work were organized. One of the exhibitions was organized at the "Prince Carol" Royal Foundation in 1935 and the other one at the Royal Pavilion in the Carol Park in 1935, as a prelude to the future open-air museum in Bucharest. Based on these experiences, on a steady work and on the material and moral support from the "Prince Carol" Royal Foundation, since March, 1936, in only two

months, was build a exceptional museological concept: The "Dimitrie Gusti" National Village Museum.



In this short time, the teams of specialists and students (the same who participated in the field campaigns), led by professor Dimitrie Gusti and H.H. Stahl, brought rural buildings from the researched villages (houses, churches, technical installations) and interior objects (furniture, ceramics, textiles, tools a.s.o.), considered typical of their areas of origin. According to the criteria of authenticity, of respecting the local traditions of construction – in effect also today – for the assembling of the buildings artisans from the areas of origin of the monuments worked, under the supervision of experts like H.H. Stahl and Victor Ion Popa.

3. Specific features of the Museum on the inauguration day compared with other

similar museums from Europe in the 1930s

The official opening was held at the Village Museum on May 10, 1936, in the presence of King Carol II. For visiting tours it was opened a week later, on May 17, 1936. In the inaugural speech, professor Dimitrie Gusti pointed out the fact that the National Village Museum was an original one, which was not created based on the concepts of the open-air museums of that time in Europe, which in his opinion were "too ethnographic" and "romantic".



The new museum had to be "not only pleasing to the eyes, but also able to portray real things", in his vision being "a sociological museum of the Romanian villages", a "museum-village", a synthesis of all the villages across Romania. Also, as H.H. Stahl pointed out, the museum was a basic means of "...social pedagogy".

In its early stage, between 1936 and 1940, The "Dimitrie Gusti" National Village Museum had 6.5 ha of land. On this land 33 authentic complex structures were located, transferred from the researched villages: houses with household appurtenances, a church (from Dragomirești – Maramureș County), roadside crucifixes, technical installations, fountains and a swing.



Their arrangement was made after a plan elaborated by the playwright and scenographer V.I. Popa. His plan, which is partly valid today, tends to reproduce the map of Romania, by grouping the architectural monuments and peasant technique by geographical proximity of the locality of origin, in areas that represented the major historical provinces of Romania. Designing the "Dimitrie Gusti" National Village Museum as a sociological museum, Gusti and his collaborators considered that the role of the museum was to show to his visitors the reality of village life as it was lived by Romanian peasants.

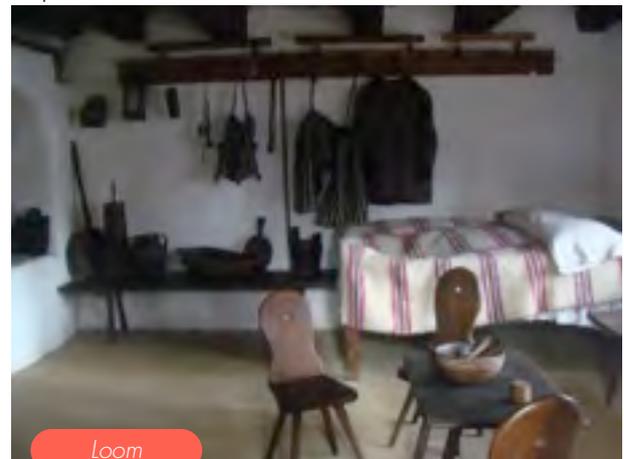


4. Gusti's Vision – Temporarily reside of peasant families from the areas of origin of the

peasant houses from the museum – between 1936 and 1948

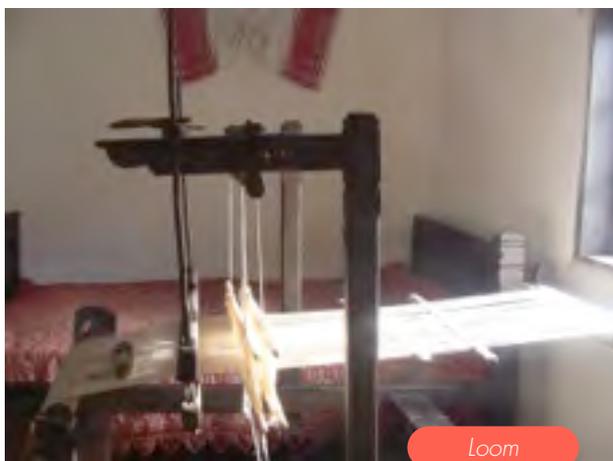
Periodically, Gusti brought families of peasants to live in the houses from their areas; at the beginning, former owners of houses were brought (for example: the house from Goicea Mica). These peasants came to Bucharest with all that was necessary for living, including fowls and animals. Gusti did not anticipate the consequences of this socialization: degradation of monuments and museum objects because of intensive usage, given that at that time there were no proper treatments for conservation and restoration of heritage. With this concept of social location, the Village Museum – a synthesis of everything that was typical of traditional Romanian villages – should be "A true school of knowledge and love of our villages and peasants". The museum's mission was to stimulate knowledge of the village realities, in other words to help informing and educating the public.

At that time, these functions took on almost exclusively classical forms of the museum expression (exhibitions, conferences a.s.o.).



In 1940, after Bukovine, Bessarabia and a part of Hertza were incorporated in the Soviet Union, Bucharest Municipality decided to house in the museum refugee families from Bukovina and Bessarabia. Because other

solutions couldn't be found, these families remained in the museum until 1948. Under these circumstances, the museum was not able to continue its activity. In addition, the misuses of the monument led to destructions in a significant number of constructions. In 1937, as an aftermath of the opening of the building site of the Elisabeth's Palace, some of the monuments were dismantled: six windmills from Bessarabia, a Macedonian house, a house from Kaliakra, a floating mill and a fishery.



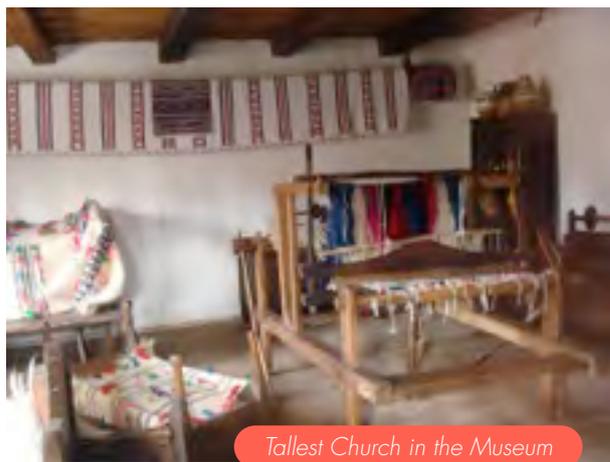
Loom

The analysis of heritage showed that 80% of the collections gathered during the monograph campaigns were destroyed during the war.

5. From the initial vision of "sociological reserve" to the current concept of ethnographic museum

1948, when the "Dimitrie Gusti" National Village Museum reopens its doors to the public, and as George Focșă was appointed manager, a former student of Professor D. Gusti and member of the monograph teams, is the year that marks the beginning of the second phase of evolution of the institution.

The first task that George Focșă assumed at the start of his directorship was to evacuate residents who remained in the museum, to prevent the degradation of heritage. At the same time, his efforts were directed to provide the museum with its own crew of specialists, because before the war the only employee of the institution was an administrator.



Tallest Church in the Museum

Periodically campaigns of research and acquisitions were organized and gradually the sociological component was removed; the presence of the peasant, the outdoor exhibitions changed profile, changing from "sociological reserve" to ethnographic museum.



Through the exhibition of architecture and popular technique, and implicitly, the inventory of ethnographic objects and the new concept of museum organization, the museum manages to present to the public the image of a village - the synthesis of Romania and its originality, representatively, unity and diversity. Therewith, the compliance and the consistency of application of the principle of unity in diversity, allowed including the ethnic differences and the interference between the Romanian popular culture and the culture of minorities, in the museum being transferred a Szekler household from Bancu, Harghita County, and another one from Jurilovca, Tulcea County. The formulation of a new strategy of heritage development corroborated with the need to increase the museum's exhibition space has led to the expansion of the surface of monuments, from 4.5 ha to over 10 ha (today).

6. The diversification of activities and funding sources

- (A) Activities of exploiting the scientific development of heritage, the result of research (fieldwork and collections) and museology experiments: editing periodical publications (Village Museum Yearbook, Studies and Research)
- (B) Cultural-formative activities focused on a specific dialogue with visitors (during temporary exhibitions, shows and folk festivals, exhibitions of traditional costumes, circles);
- (C) Specific activities of restoration-preservation: the decay of monuments, preservation and restoration problems caused by microbial and natural degradation, determined the establishment of a specialized service of treatment of patrimony: "Preservation – Restoration Laboratory"



- (D) The support for the organization of new ethnographic museums and departments in Romania (Ethnological Department of the Museum in Alexandria, The National Unification Museum of Alba Iulia a.s.o.). It had a

key role in the development of a network museums in Romania, as well as establishment of the first museum of the same type in Moldova (Chisinau)

(E) Organization of international events under the title "European village nowadays" during scientific events organized by of the Association of Outdoor Museums; also the participation of researchers and museographers to scientific events organized by institutions from other countries;



(F) Research collaborations with various European partners (The Mission of Ethnological Heritage of the Ministry of Culture from France, the National Museum of Arts and Popular Traditions from Paris, The Grandes Landes Ecomuseum from Sabres, France, The Szolnok Museum from Hungary a.s.o.)

(G) Participation to exhibitions organized by Romanian cultural centers, "Art of wood in Romania" opened at The Romanian Center of Culture and Research from Venice, "Heritage" in collaboration with the Romanian Cultural Centre from Paris;

(H) The "Hora" International Festival, held at the museum every two years, enjoys the participation of a large number of

folk bands of children and youth from Romania or abroad.

Funding the institution:

- Public funds allocated for the activity of the museum
- Contracts for ethnographic research conducted in partnership with various public or private institutions from Romania or abroad
- Sponsorship, donations a.s.o.

The vocation of the National Village Museum

"museum vivum" – A museum that values in a lively and dynamic way all that is authentic and representative of our culture and traditions. Part of the museum tradition, the Craftsmen Fair, the Camp of creation "Summer on the lane", Festival of winter traditions "Flower of frost", celebrations of the ethnographic areas a.s.o. attract many visitors and contributes each year to the audience of the Village Museum.



The audience is invited to discover the museum and its value, implicitly, the value of the traditional art, by getting information from a variety of publications, available in the museum library such as: guides, brochures, albums, postcards, slides, CDs, video or audio cassettes. The folk art objects, works of

contemporary masters, are available to visitors in the museum store; these objects are not only souvenirs but also help to educate the public to be able to distinguish values from non-values, what is authentic from what is kitsch.

Main Materials and Structural Techniques

The houses are made of wood, twigs or mud.

Diurnal Variations Summer day: in the morning 15-17°C, in the afternoon 32-39°C; Winter: in the morning morning -3-10°C, in the afternoon between 0 and -3°C, increasing trend of temperature variation under the influence of climate change.

Movement There is air pollution caused by road traffic.

Designations NATIONAL

- Gouverment Decision no. 742/2003, art. 18

Feasts, Special Days

The events that are taking place in the Museum are workshops, events for knowledge of other civilizations, painting exhibitions, international exhibitions a.s.o.

Each spring, on May 17th, the "Dimtrie Gusti" National Village Museum of Bucharest celebrates its anniversary.

Condition

- Historic Integrity: good
- Physical Condition: good



ASSESSMENT of significance

- Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value		x			
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value		x			
Potential		x			
Importance:					
• Global					
• European		x			
• National	x				
• Regional		x			
• Local	x				

STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** cultural resistance through tradition and folk art
- **Invisible:** territorial unit of Romania
- **Indivisible:** interconnection with the Museum of the Romanian Peasant – traditional clothes, habits and traditions

THE STORY

The Village Museum contains 272 authentic peasant houses and farms, churches, handicraft workshops from the unified Romania and preserving the traditions, habits and costumes from the rural area of Romania. King Carol II financially helped the development of this museum. "Dimitre Gusti" National Village Museum reflects the traditional life of Romanians. The exhibited houses and households indicate the traditional architecture of each region of Romania, the Museum being divided in Transylvania, Banat, Muntenia, Oltenia, Dobrogea and Moldavia. The Royal Family was a supporter of Romanian traditions, especially Queen Marie, which used to wear traditional costumes during important meetings at the Peles Castle.



Queen Maria wearing a traditional costume

Connection with PP7

On the road to „Dimitrie Gusti” National Village Museum, in Victoria Square, can be visited the Romanian Peasant Museum, where can be understood better the lifestyle, traditions and habits of those who lived in the locations from where were brought the houses reassembled in the village museum.

Among houses and households, in the „Dimitrie Gusti” National Village Museum are a number of churches from different areas of Romania. These and various religious objects exhibited in the museum create a clear picture of how the Romanian peasants related to divinity. The evolution of this relation with divinity can be understood better, by visiting the museums organized in Caldarusani Monastery and Cernica Monastery.

Connection with PPs

In the interwar period, Soroca, in Moldova, was one of the most important cultural Romanian centres. There was organized an ethnographic museum.

Name: Elena Zaman & Valentina Vasile

Affiliation: Institute of National Economy, Romanian Academy

Date: February, 2013

III.1

The Peles Castle

The Peles National Museum



IDENTIFICATION & DESCRIPTION

- **Name:** The Peles Castle, The Peles National Museum
- **Unit of recording:** Building
- **Reference number:** PHII-m-A-16696.01
- **Category:** recreational
- **Type:** Palace
- **Website URL:** <http://visit.peles.ro/>
- **Country:** Romania
- **Region:** Sinaia
- **Locality** (town, village): Sinaia, Prahova County
- **Address** (street, number): Pelesului St 2, Sinaia, Prahova County
- **Postal Code:** 106100
- **Access:**
 - From Brasov – DN1 E60 – 37 km
 - From Ploiesti – DN1 E60 – 64 km
 - From Targoviste – DN71 – 65 km
 - Bucharest to Sinaia – DN1 E60 – 148 km
- **Cartographic Reference:** 45°21'34"N, 25°32'30"E
- **Spatial Referencing System:** <http://www.openstreetmap.org>
- **Altitude:** for Bucharest: 800 m
- **Owner/administrator:** Owned by the Royal House of Romania, administrated by the Romanian State
 - **Owner/administrator type:** MIXT
- **Present function/ since when:**
 - Peles Castle
 - Temporary exhibitions
 - Concerts

● Previous functions/ period:

Function	Start Date	End Date
Royal Residence	1883	1947
Museum	1953	1975
Museum (owned since 2007 by His Majesty, King Michael I of Romania and a state-run public institution, under the aegis of the Ministry of Culture and National Heritage.)	1990	today



LANDSCAPE

Landscape-elements:

- **Heritage:** historical heritage, architectural heritage, cultural heritage
- **Land Cover:** woodland, grassland
- **Hydrology:** Peles River Valley
- **Communications:** : landscaped walkways within the city centre
- **Access:** RESTRICTED.

The following program is available for visiting Peles Castle and Pelisor Castle:

Winter Hours (from September 15 to May 14):

Wednesday: 11:00 – 17:00

Thursday to Sunday: 9:00 – 17:00

Monday & Tuesday: Closed

Summer Hours (from May 15 to September 17):

Peles Castle

Tuesday: 11:00 – 17:00

Wednesday to Sunday: 9:00–17:00

Monday: Closed

Pelisor Castle:

Thursday: 11:00 – 19:00

Friday to Sunday: 11:00 – 19:00

Monday, Tuesday & Wednesday: Closed

Ticket Prices (available for visiting the castles; temporary exhibitions are not included):

PELES CASTLE

General Exhibit *Ground Floor (about 45 minutes):*

- Adults – 20 RON
- Seniors – 10 RON
- Students & Euro < 26 Card – 5 RON

The last group enters at 16:15.

Optional Tour I *Ground Floor & First Floor (about 1 hour and 15 minutes):*

- Adults – 50 RON
- Seniors – 25 RON
- Students & Euro < 26 Card – 12.5 RON

The last group enters at 15:45.

Optional Tour II - *Ground Floor, First Floor & Second Floor (about 1 Hour and 45 minutes):*

- Adults – 70 RON
- Seniors – 35 RON
- Students & Euro < 26 Card – 17.5 RON

The last group enters at 15:15.

PELISOR CASTLE

General Tour *Every Floor (about 45 minutes)*

- Adults – 20 RON
- Seniors – 10 RON
- Students & Euro < 26 Card – 5 RON

The last group enters at 16:15.

The ticket price includes a tour guide in one of the following languages: Romanian, English, French, Spanish and Italian.

Ticket prices are per person, there are no group discounts.

On the basis of supporting documents, the following are granted free entry:

- Preschoolers and institutionalised children;
- People with disabilities;
- Employees of the Ministry of Culture and National Heritage;
- Employees of the Romanian Museum Network;
- ICOM card holders;
- Employees of the National Research Center for Conservation and Restoration;
- Members of the press;
- All children under the age 18, during national school holidays, as regulated by Ministry Order 2402/22.01.2010.

Free entry is only available for the general exhibitions (ground floor).

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Construction		1873	1914
King Carol I of Romania	The Peles Castle was built at the initiative of King Carol I of Romania, to serve as a summer residence. He was born on 20th April 1839, in Sigmaringen, Germany. He was the second son of Prince Carol-Anton de Hohenzollern and Josephine, daughter of Grand Duke of Baden.	1873	1914
Queen Elisabeth of Romania	Queen Elisabeth of Romania, wife of Carol I, loved art, literature and music. She asked for building a concert room, special for George Enescu. He was a special guest at Peles Castle, where he organized concerts, sometimes accompanied by the Queen. The Queen dedicated her evenings to music and literature, which she organized regularly, at the royal residence in Bucharest and at the majestic castle of Peles. The music rooms of the castle, impregnated by the spirit of German Romanticism, hosted famous personalities of the world of literature and music, such as Pierre Loti, Sarasate, Paderewski, Eleonora Duse, and many others.	1873	1916
King Ferdinand I	Ferdinand Viktor Albert Meinrad von Hohenzollern-Sigmaringen was born on August 24, 1865, in Sigmaringen, being King Carol I of Romania elder brother. The Article 83 of the Constitution stipulated that: "in the absence of the succession in male line of His Majesty Carol I of Hohenzollern-Sigmaringen, the succession of the throne will be appropriate to the eldest of his brothers or his collaborators." Therefore, in 1889, Ferdinand settles down in Romania. After King Carol I death, Ferdinand became king, at the age of 49 years old. On 20th July 1927, King Ferdinand I died at the Peles Castle at 62 years old, after a long sufferance caused by a colon cancer.	10 October, 1914	20 July, 1927

- Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation /Event	Role/connection	Start Date	End Date
Queen Maria	<p>Marie of Edinburg – Saxa – Coburg – Gotha, was born on October 29, 1875 in Great Britain.</p> <p>On 10 January 1893 became the wife of King Ferdinand.</p> <p>In the same year, the Queen gave birth to her first child, at the Peles Castle, named Carol, in the honour of King Carol I of Romania.</p> <p>In 1894, the second child was born at Peles, a girl baptized with Queen Elisabeth's name.</p>	10 October, 1914	20 July, 1927
King Carol II	<p>Carol II, the first son of the princely couple of Romania, Ferdinand of Hohenzollern and Maria of Edinburgh, was born on 16th October 1893 in the great princely apartment of the Peles Castle "The Black Eagles nest". The little Prince was named Carol, in the honour of his uncle, King Carol I. Carol II was the first Hohenzollern born in our country, baptized, according to the Constitution, in the Orthodox confession.</p> <p>Prince Carol II spent his early childhood at the Peles Castle.</p>	June 8, 1930	September 6, 1940
Maharajah of Kapurthala, India	<p>At the Peles Castle, the Maharajah of Kapurthala offered King Carol II, besides the valuable teak furniture, a box giving inside a vial with a grain of rice printed with 382 letters written in English, as homage to the Romanian Monarch, accompanied by a photo autographed by the honourable Maharajah.</p>	Unknown (after 1920)	
King Mihai I of Romania	<p>Mihai I was born on 25th October 1921, at the Foisor, at Peles Castle. He was the child of King Carol II and Queen Elena (daughter of King Constantine of Greece).</p> <p>On July 20, 1927, Mihai I became King, when he was only six years old. Because he was too young, a regency was formed by prince Nicholas (son of King Ferdinand, King Mihai's uncle), Patriarch Miron Cristea and Gheorghe Buzdugan, president of the High Court of Cassation.</p> <p>In 1930, the Parliament designated Carol II as the King of Romania.</p> <p>In 1940, Mihai was proclaimed King of Romania, without submitting any oath on the Constitution (repealed at the time) and without the vote of approval by the Parliament (suspended, reopened only in 1946). He was only eighteen years old.</p> <p>He is the owner of the Peles Castle.</p>		September 6, 1940



DESCRIPTION

Main Features.

The Peles Castle was built at the initiative of King Carol I of Romania (1866-1914), as the summer residence of the royal family. King Carol I purchased in 1871 a 1,000 hectares estate from Eforia Sitalelor. This estate was outside the commune Podul Neagului that covered an area of 24 km in 1874, which received the name of Sinaia at the initiative of the sovereign.



Peles Castle was built by Charles I of Romania to represent the cradle of Hohenzollern – Sigmaringen dynasty in Romania and, implicitly, it also represents the new kingdom of Romania.



In 1873, three hundred workers supervised by architect Wilhelm von Doderer

(1873-1876) and by King Carol I, started landscaping the site on which the Peles Castle was built. They had worked hard to master the whimsical elements of nature such as underground watercourses and landslides that destroyed overnight their work.



The actual construction began in August 1875, placing the milestone during a festive meeting, this time under the supervision of architect Johannes Schultz, Doderer's assistant since 1875. The construction according to the plans of architect Doderer were too expensive, so King Carol refused them and hired Johannes Schultz. This architect proposes a two-storey castle with the architecture of a Swiss chalet and the exterior in Fachwerk German style. This proposal matched the vision, the taste and the financial possibilities of the King.

The German neo-renaissance style represented the expression of the taste in fashion in the middle of the nineteenth century in Germany and illustrated the aesthetic choice of King Carol I. The architecture of this style is distinguished by sharp profiles, vertical slender, irregular forms, fragmented composition of facades, asymmetric bodies, carved wood and decorative elements.

In 1883, the symbol of the Royal Family, the Peles Castle was officially opened. Its location in Prahova Valley was not random, at that time Predeal was the border with the Austro-Hungarian Empire. After the union of Transylvania with the Old kingdom, the Peles Castle stand in the middle of the country. This inauguration marked the ending of the first stage of construction under the supervision of architect Johannes Schultz. The work continued under the supervision of the Czech architect Karel Liman (1893-1914), who put a strong imprint on the project. The current form of Peles Castle was reached in 1914, after years of hard work.

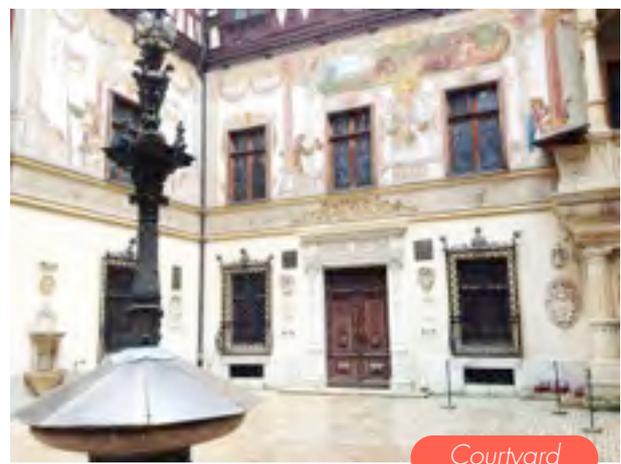
In 1884, the electricity was installed. In 1897, a power plant was built on the riverbank of Peles. At that time, Peles Castel was the first fully electrified castle in Europe.



The Peles Castle has 160 rooms (in German Renaissance style that blends harmoniously with other styles such as Italian Renaissance, Gothic, German Baroque, Austrian, Turkish

and French Rococo) and a central tower of 66 m height. Currently, the castle houses a museum with extensive valuable collections of paintings, sculptures, armours, carpets, furniture, tapestries, statues, ceramics and tableware items of gold, silver and porcelain. In the castle is also an Arms Collection that includes over 4,000 pieces dating from the fifteenth century until the nineteenth century.

After 1914, the Peleş Castle has still functioned as a representation site and a museum, but without being lived in for six months of the year as the founding ruler used to.



In Peles Castle were organized important political meetings as the Crown Council in 1914, when it was decided Romania's neutrality in World War I. By 1947, it became royal court for official visits or military ceremonies. The most important event hosted by the Peleş Castle until the abdication of King Michael I, in December 1947, was the

celebration of the semi-centenary of the castle in 1933. From January to March 1948, the castle was closed by the order of the communist authorities and the heritage assets were inventoried. Most collections of paintings, furniture, textiles, decorative art pieces and books were transferred to the National Art Museum in Bucharest.



The same year, in May, other pieces came into the custody of various cultural institutions in different cities of Romania, Bucharest, Braşov, Sibiu, etc. Since 1953, the castle has been a National Museum, open to the public, while the other estates at Peleş, such as Pelişor Castle, the private residence of the second royal couple, Ferdinand I and Marie, Foişor Castle, the former hunting lodge belonging to the first King of Romania and the residence of the Kings Charles II and Michael I became boarding houses for writers, artists and musicologists accepted by the communist regime.



Dinner Room

Two decades later, in 1975, the more critical conservation status of the property led to its closure and to the evacuation of a large part of the patrimony in storehouses arranged in Bibescu's old family mansion of Posada, a place located about 20 km south of Sinaia. Between 1966 and 1982, the Museum of Decorative Art (Ceramics), which showed the representative parts of the royal collections, was arranged in a former dependency of the royal castle. Simultaneously with the massive work of restoration, the castle housed a series of visits of Heads of State. From 1990, respectively 1993 until today, the Peleş and Pelişor castles have

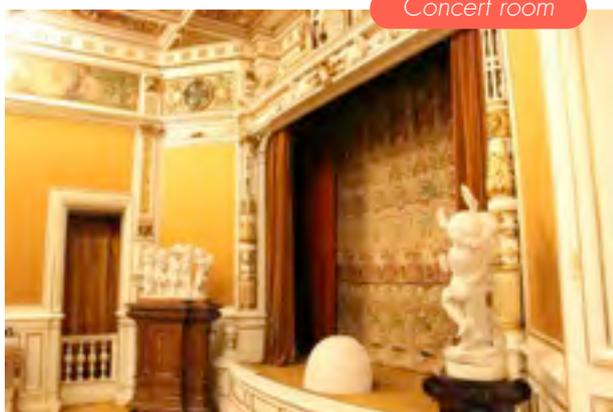


Hall

been reopened to visit. In 2007, after five years of negotiations between the Romanian State and the Royal Family, an agreement was reached and the Peleş and Pelişor castles, as well as

the entire Peleş area consisting in the former royal outbuildings have been transferred into King Michael I's property, but continue to be administered by the Romanian State. The agreement with the Royal House, which expired in 2009 for Pelişor Castle and in 2010 for Peleş Castle, was extended.

In 1932, Foişor castle underwent a devastating fire. It was rebuilt a year later during King Charles II's reign (1930-1940). In 1970, a new wing was added to the original building and the interiors changed significantly. After 1989, the building became a protocol villa of the office of the president of Romania.



Queen Elisabeth of Romania, wife of Carol I, loved art, literature and music. She asked for building a concert room, special for George Enescu. He was a special guest at Peles Castle, where he organized concerts, sometimes accompanied by the Queen.



The Queen dedicated her evenings to music and literature, which she organized regularly, at the royal residence in Bucharest and at the majestic castle of Peles. The music

rooms of the castle, impregnated by the spirit of German Romanticism, hosted famous

personalities of the world of literature and music, such as Pierre Loti, Sarasate, Paderewski, Eleonora Duse, and many others.

Ferdinand Viktor Albert Meinrad von Hohenzollern-Sigmaringen was born on August 24, 1865, in Sigmaringen, being King Carol I of Romania elder brother. The Article 83 of the Constitution stipulated that: *"in the absence of the succession in male line of His Majesty Carol I of Hohenzollern-Sigmaringen, the succession of the throne will be appropriate to the eldest of his brothers or his collaborators."* Therefore, in 1889, Ferdinand settles down in Romania. After King Carol I death, Ferdinand became king, at the age of 49 years old.



On 20th July 1927, King Ferdinand I died at the Peles Castle at 62 years old, after a long sufferance caused by a colon cancer.



Marie of Edinburg – Saxa – Coburg – Gotha, was born on October 29, 1875 in Great Britain.

On 10 January 1893, she became the wife of King Ferdinand. In the same year, the

Queen gave birth to her first child, at the Peles Castle, named Carol, in the honour of King Carol I of Romania. In 1894, the second child was born at Peles, a girl baptized with Queen Elisabeth's name.

Carol II, the first son of the princely couple of Romania, Ferdinand of Hohenzollern and Maria of Edinburgh, was born on 16th October 1893 in the great princely apartment of the Peles Castle "The Black Eagles nest". The little Prince was named Carol, in the honour of his uncle, King Carol I. Carol II was the first Hohenzollern born in our country, baptized, according to the Constitution, in the Orthodox confession. Prince Carol II spent his early childhood at the Peles Castle.

From the religious point of view, the royal family is a paradox: the king was Catholic, the Queen was Protestant and all the newborns were baptized Orthodox.

At the Peles Castle, the Maharajah of Kapurthala offered King Carol II, besides the valuable teak furniture, a box giving inside a vial with a grain of rice printed with 382 letters written in English, as homage to the Romanian Monarch, accompanied by a photo autographed by the honourable Maharajah.

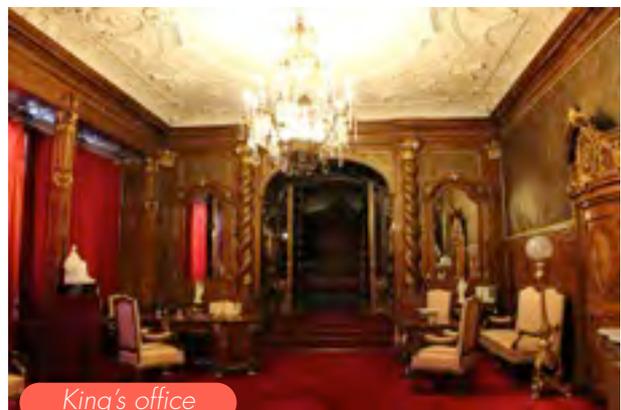
Mihai I was born on 25th October 1921, at the Foisor, at Peles Castle. He was the child of King Carol II and Queen Elena (daughter of King Constantine of Greece).

On July 20, 1927, Mihai I became King, when he was only six years old. Because he was too young, a regency was formed by prince Nicholas (son of King Ferdinand, King Mihai's uncle), Patriarch Miron Cristea and

Gheorghe Buzdugan, president of the High Court of Cassation.

In 1930, the Parliament designated Carol II as the King of Romania.

In 1940, Mihai was proclaimed King of Romania, without submitting any oath on the Constitution (repealed at the time) and without the vote of approval by the Parliament (suspended, reopened only in 1946). He was only eighteen years old. He is the owner of the Peles Castle.



Peles Castle is one of the most important historical edifices in Romanian with a unique character. It is one of the most important monuments of this kind in Europe of the second half of the nineteenth century, because of its historical and artistic value.

Feasts, special days: Concerts and temporary exhibitions are organized in this museum. "Easter Egg Hunt in Peles Castle" is organized each year during Easter.

Designations: NATIONAL

Condition

- **Historic Integrity:** very good
- **Physical Condition:** good



The Statue of King Carol I



The Statue of Queen Elisabeth (Carmen Silva)



The Garden



ASSESSMENT of significance

● Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity		x			
Representativeness	x				
Aesthetic Value	x				
Integrity		x			
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value			x		
Potential	x				
Importance:					
• Global	x				
• European	x				
• National	x				
• Regional	x				
• Local	x				

FINAL STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the architecture, the importance of Romania for the history and the culture of Europe
- **Invisible:** the importance of this place for the international history – here were organized meetings and here was decided the neutrality of Romania in World War I
- **Indivisible:** the major influence of the Royal Family in protecting the national culture

THE STORY

The Castle was a symbol of political power because here were organized important meetings, for example the Crown Council that decided the neutrality of Romania in the World War I. However, times have changed, and today Romania has a president. The Romanian people still have a deep respect and consideration for the Royal Family, although the King Mihai I has no political power. Today, the official residence of the President of Romania is the Cotroceni Palace, one known as the residence of the Royal Family.

Connection with PP7

The embroidery from the Moorish Room in Peles Castle was woven in the workshops from Tiganesti Monastery. Tiganesti Monastery is located in Ciolpani, at 36 km north from Bucharest. Beside monastic houses, inside Tiganesti Complex are workshops where the nuns weave materials for priestly garments and gold-and-silver embroideries.

Connection with PPs

The Romanian Royal Family has a special relation with the Royal Family of Greece. Elisabeta, daughter of King Ferdinand and Queen Maria, became Queen of Greece in 1921, when she married King Georges II of Greece on February 27. On 10 March 1921, King Carol II, brother of Elisabeta, married Princess Elena of Greece and Denmark, sister of King Georges II of Greece. The King Mihai I is related to Queen Elisabeth of the United Kingdom.

Name: Ioana-Alexandra Login

Affiliation: Institute of National Economy, Romanian Academy

Date: August 2013

III.2

Cotroceni National Museum



- **Present function/ since when:**
 - Cultural – historical
 - Ecclesiastical
 - Conferences and exhibition openings
 - Temporary exhibitions
 - Administrative
 - Educational.

IDENTIFICATION & DESCRIPTION

- **Name:** Cotroceni National Museum
 - **Unit of recording:** Complex
 - **Reference number:** B-II-a-A-19152, dating second half of 17th – 20th century
 - **Category:** educational; religious and funerary; recreational
 - **Type:** administrative, palace, church, museum.
 - **Website:** www.muzeulcotroceni.ro
 - **Country:** Romania
 - **Region:** Bucharest
 - **Administrative Unit:** Presidential Administration
 - **Locality** (town, village): Bucharest
 - **Address** (street, number): Geniului Blvd. n°1
 - **Postal Code:** 07000
 - **Locality Code:** 060116
 - **Access:**
 - Subway: Politehnica
 - Bus: Piața Leul Station: 105, 136, 139, 236, 336, 635 Gradina Botanică Station: 105, 236, 336, 635
 - Trolleybus: Stations: Piața Leul and Gradina Botanică: 61, 62, 71, 93.
 - **Cartographic Reference:** 44° 28' 24.13" N, 26° 4' 35.69" E
 - **Spatial Referencing System:**
 - Altitude: for Bucharest: 60-90 m (Black Sea reference)
 - Topography: flat plain.
- * *Notes on Geographical Location: Delimitation: at North – Sos. Cotroceni; at East –Dr. Ghe. Marinescu Blvd.; at South –Dr. Bagdasar (from the intersection with Eroilor Blvd.); at West: Geniului Blvd. intersection with Sos. Panduri.*
- **Owner/administrator:** Bucharest Municipality, the Ministry of Culture
 - **Owner/administrator type:** MIXT

● Previous functions/ period:

Function	Start Date	End Date
Monastery	1679	1862
Private residence	1862	1949
Pioneers Palace	1949	1976
Presidential Administration and Official residence of the President of Romania	1989	present

 **LANDSCAPE**

Landscape-elements:

- **Buildings:** settlements, isolated buildings
- **Heritage:** architectural heritage, historical, ecclesiastical, cultural and natural heritage
- **Land Cover:** urban streets, boulevards
- **Hydrology:** Dâmbovită River
- **Communications:** : landscaped walkways within the city centre
- **Access:** RESTRICTED
 - **Museum:** Thursday–Sunday: 9:30 a.m. – 5:30 pm (4.30 p.m. - access of the last group)
 - **Exhibitions:** Thursday – Sunday: 9:30 a.m. - 5:00 p.m.
 - The museum can be visited also on Mondays, with a prior booking, in case of:
 - groups of minimum 30 people, with a foreign language tour
 - groups of minimum 50 people, with a Romanian language tour

The Cotroceni Church: Thursday–Sunday: 9:30 a.m. - 5.30 p.m. (4:30 p.m. - access of the last group)

Free of charge

The church of the former Cotroceni monastery can be visited at the end of the guided tour.

For guests that want to visit only the Church, groups of 10 people will be organized at the entrance.

Closed: 1st and 2nd January, 1st and 2nd Day of Easter, 1st and 2nd Day of Pentecost, 15th August, 1st December, 1st and 2nd Day of Christmas

The ticket office and the shop close 30 minutes prior to the end of visiting hours.

- **Vulnerabilities:** no parking lots

● Dating/ Period(s):

Period	Date from	Date to
Cotroceni Palace-Presidential Administration, code B-II-a-A-19152, Prof. Ghe. Marinescu Boulevard, no. 2, Sector 5, dating second half. sec. XVII, 1893, sec. XX	1893	present

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Ștefan Cantacuzino	<p>Ștefan Cantacuzino, son of high steward Constantin Cantacuzino, was the Prince of Wallachia from April, 1714 through January, 1716. He encouraged the complaints sent to Constantinople against Constantin Brâncoveanu, he delivered to the Turks the correspondence of Brâncoveanu with the Germans and he took the possessions of Brâncoveanu's friends. During his reign started the war between the Turks and the European Christians; he supported the Habsburg Germans. He built the Cotroceni Monastery.</p> <p>He was killed on May 26, 1716 along with his father and his uncle, Mihai.</p>	May 26, 1679	October, 1688
Pirvu Mutu	Pirvu Mutu was born in 1657. He was the painter of the Cantacuzino Family and a representative of Brâncovenesc style. Ștefan Cantacuzino hired him to paint the Cotroceni Monastery.		
Alexandru Ioan Cuza	Was the first Domnitor (Ruling Prince) of the Romanian United Principalities, actively participating in the struggle for the unification of the principalities. He stood out for the constitutional and administrative unification of the Romanian principalities, completed in January 1862. Moldavia and Wallachia were formally united to form Romania, with Bucharest as its capital, under a single ruler. In the same year, Cuza uses the Cotroceni Monastery as his summer residence. He was forced to abdicate in 1886 by a coalition of parties.	1862	
Scarlat Benes	In 1862, the architect restored the royal houses, furnishings with elegant pieces.	1862	

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Barbu Dimitrie Știrbei	Is the brother of Ruler Gheorghe Bibescu, the son of Dimitrie Bibescu and Ecaterina Văcărescu and was adopted by his uncle Barbu Știrbei. Occupies important positions in the Government: Minister of Internal Affairs, the Minister of Religious Affairs, the Minister of Justice and Secretary of the drafting committee of the Organic Regulation. Was the Domnitor (Prince) in Wallachia between June 1848 and October 1853 and between October 5, 1854 and June 25, 1856. He restored and modernized the garden of Cotroceni Monastery.	1852	
Carol I	Carol I, born Karl Eitel Friedrich Zephyrinus Ludwig von Hohenzollern-Sigmaringen, was elected the Domnitor (Ruler) of the Romanian United Principalities on April 26, 1866, after the abdication of Alexandru Ioan Cuza. On March 26, 1881, was proclaimed King of Romania. He had the longest reign of the Romanian State, bringing its independence. In 1867 he became Member of Honor of the Romanian Academy. He built a palace next to the Monastery, which became his official residence.	1893	
Ferdinand I	The German Ferdinand I inherited the throne from his uncle Carol I of Romania. He was the King of Romania between 1914 and 1927. From 1890 he was a member of honor of the Romanian Academy and was the protector and the president of honor of this institution between 1814 and 1927. During the World War, King Ferdinand joined the Entente and took the decision to enter the war. In 1922, in the Cathedral of Alba Iulia was crowned King of Romania. Cotroceni Palace is the place where he spent most time of his life.	1914	1927
Queen consort Maria	Her Majesty, Marie, born Maria Alexandra Victoria (1875, Eastwell Park, Kent, England – d, 1938, Sinaia, Romania), was the Queen consort of Romania from 1914 and 1927, as the wife of Ferdinand of Romania. Previously, from October 29, 1875 to January 10, 1893 she was Princess Marie of Edinburgh, Princess of the United Kingdom of Great Britain and Ireland, Princess of Saxe-Coburg-Goth and Duchess of Saxony. She was the niece of Queen Victoria and the mother of King Carol II. She decorated the Cotroceni Palace.		

Person/ Organisation/ Event	Role/connection	Start Date	End Date
Paul Gottereau	The French-born architect who built the princely palace.	1893	1895
Gregory Cerchez	He was a civil engineer, a teacher and a Romanian architect, an advocate and supporter of the Neobrâncovenesc style. Between 1876 and 1879 was the superintendent engineer of Bucharest. Among his major works is the Grate Reception Room, a wing of the Cotroceni Palace.	1925	1926
Nicholas Vlădescu	Due to damage suffered in the earthquake of 1977, the Palace had been restored by the architect Nicholas Vlădescu.	1977	1987
	The Cotroceni Palace became the Pioneers Palace.	1949	1976
Nicolae Ceaușescu	He was a Romanian Communist politician, General Secretary of the Romanian Communist Party, President of the Socialist Republic of Romania from 1967 until the Revolution in December 1989. He was the only leader who had a negative impact on the Cotroceni complex. In 1984 the Cotroceni Church, founded by Șerban Cantacuzino, had been demolished at his order.	1977	
	In the old wing of the palace was organized the Cotroceni National Museum.	1991	
	The Cotroceni Museum becomes member The International Council of Museums (Le Conseil international des musées, ICOM)	December 27, 1991	
	The Cotroceni National Museum is awarded with the Special Commendation Award in 1994, by the European Museum of the Year Award (body of the Council of Europe).	1994	



DESCRIPTION

Main Features.

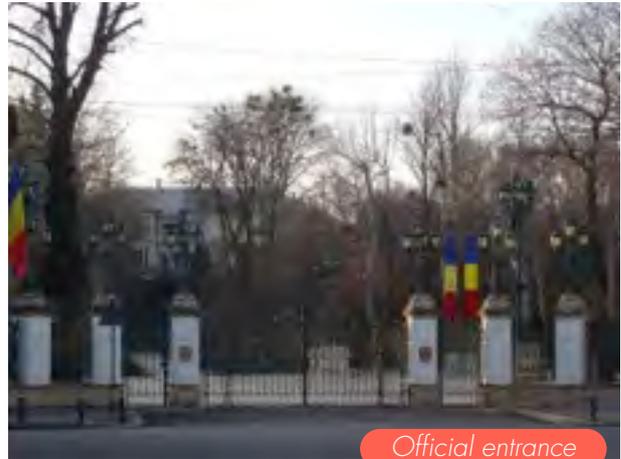
Four centuries ago, on the top of the Cotroceni Hill, surrounded by Vlăsiei Forest, was a Monastery of monks called Upper Cotroceni. In 1660, due to Șerban Cantacuzino's special services to Gheorghe Ghica, Cotroceni becomes his property, but because of political intrigues, the property comes into his possession in 1671.



Royal Coat of Arms

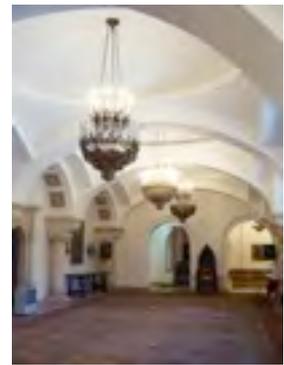
Șerban Cantacuzino founded many buildings in Romania, especially in Bucharest, some of them are: Lady's Church, Șerban Vodă Inn, houses in the downtown area a.s.o. Between 1679 and 1681, a Monastery, an Orthodox Church, houses for abbots, monk's cells and other buildings were built in Cotroceni, under the direct supervision of Șerban Cantacuzino, all surrounded by an enclosure whose massive walls give the appearance of a fortress.

On October 8, 1688, Șerban Cantacuzino died at 54 years old, by a merciless disease and was buried, according to his desire, in the nave of the Cotroceni Church. On the massive marble tombstone was carved an inscription of great nobility and simplicity; it can be found in the museum.



Official entrance

At Șerban Cantacuzino's order many books had appeared, printed and translated, for the first time in the country, especially religious books: "The Gospel" (1682) and "The Apostle" (1683). In the last years of his reign, he made a first full translation of the Bible from Greek into Romanian. It was printed in 1699 and remains to today one of the most valuable translation, with the Romanian linguistic expression adequacy to such a complex writing.



An important source of income of the monastery have been twenty churches, monasteries and hermitages dedicated to the Cotroceni Monastery, which it had administered directly. An inventory made in 1916 proves that the Cotroceni Monastery was one of the richest in the country with over twenty estates, ten Gypsy villages, eighteen shops in Bucharest, while managing the Șerban Vodă Inn. In the travel memoirs of those who were guests of the monastery are

descriptions dating from the eighteenth century signed by employees of the Cotroceni Court or casual travelers, including Anton Maria Del Chiaro, Domenico Sestini, Frantz-Joseph Sulzer, C. Dapontes.



Entrance Hall



Entrance Hall

The reign of Cotroceni Complex's founder, ends after numerous cultural accomplishments; a remarkable politician with an cultural opening, exceeded probably only by his successor Constantin Brâncoveanu (1688 – 1714). In his nearly 30-years reign, Brâncoveanu had many guests from abroad, diplomats and scholars, for which were organized exceptional receptions. He has been executed together with his sons on August 15, 1714, in Istanbul. This event marked the end of a distinct era of Romanians history.

Ștefan Vodă had became the ruler of Walachia for a short period of time, from 1714 to 1716. He was one of the sons of Constantin Cantacuzino and grandson of Cotroceni Monastery's founder and the first

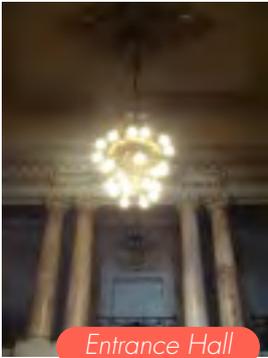
member of Cantacuzino Family who occupies the throne. He was one of the rulers who lived in the Cotroceni Complex. On 1716, the Turks killed him following a conspiracy of boyars



Entrance Hall: wall decorations

The eighteenth century was dominated by successive reigns of Mavrocordat Family – Nicholas, John (Ioan) and Constantine, which frequently used the house as permanent or summer residence. In November 1716, Nicholas Mavrocordat has been imprisoned here following an arrest arranged by the pro-habsburg nobility. In May 1738, an earthquake demolished the sanctums and damaged the bell tower and most of the monastery houses. In the second half of the eighteen century, Voivode Alexander Ypsilantis has dealt with the repairs of the houses and the monastery and made important donations. In 1780, he commanded the construction of a kiosk, called "Ypsilantis's Kiosk". In October 1787, a fire caused significant damage to all the Cotroceni buildings. On October 14, 1802,

another earthquake destroyed some of the houses, the sanctums and abbot's houses, the bell tower and the Ypsilanti's belfry, the exterior walls on three sides and the church. The restoration works lasted many years, from 1803 to 1810.



Entrance Hall

The modern age begins in 1821 with a revolution led by Tudor Vladimirescu, which joined all the Romanian political forces in an effort to remove the Phanariot regime and the Ottoman domination.

After arriving in Bucharest, Tudor Vladimirescu encamped near the Cotroceni Monastery that became the main military base. In 1821, a fire damaged the Monastery.

Prince Barbu Știrbei (1849 – 1853) made the royal house his official summer residence and made a shorter road to the capital through the Monastery's yard. Today this is the road which separates the area of Cotroceni Complex from the Botanical Garden (established in 1860).

In 1863, the Cotroceni Complex became the official summer residence of Alexandru Ioan Cuza, the first Domnitor (Ruler) of the United Principalities and of the Romania. He founded near the Monastery a military training camp. The Cotroceni Royal Residence became the place of discussions and decisions that marked this renewing and reforming reign. The secularization of the monasteries, the coup in May 1864, the Agrarian Reform were some of the decisions taken in the Cotroceni Complex.



Courtyard

The ground floor consisted of four large rooms and a couple of small rooms. The royal houses had ten rooms connected by two corridors. There were the apartments of Ruler Alexandru Ioan Cuza.



On the south area of the main enclosure were the abbot's houses, with three rooms on the ground floor and four rooms on the first floor, separated by a corridor and a spiral staircase. The abbots houses had five rooms (ground floor and first floor) and continue with stone pillars. In the western side of the main enclosure were sanctums. A loggia from the

facade of the sanctums and in the extremities were a simple kitchen and the kitchen of the Cotroceni Monastery. The the bell tower marked the main entrance through a massive wooden door lined with iron. Another gate was the connection with the outside, completing the Cotroceni Assembly's massive wall.

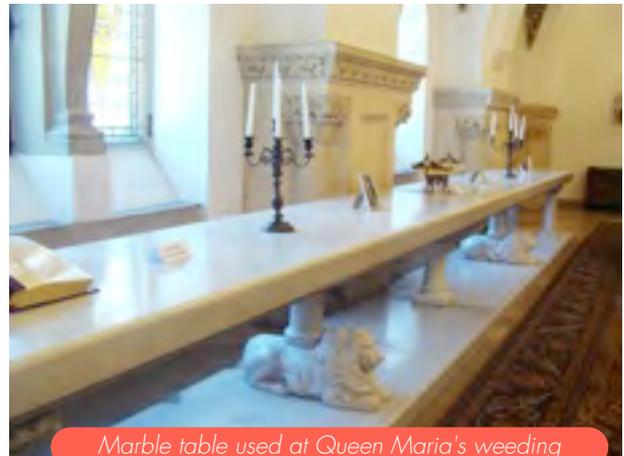
Prince Carol I of Romania recives the Cotroceni old houses in 1866, as the summer residence and decides to built a palace, which would serve as the residence of Ferdinand of Hohenzollern and Maria of Saxe, the heirs to the throne. The monastic assambly and the old houses were demolished and the construction begun in 1893. Architect Paul Gottereau was chosen for this project and he decided to use for each room a different style: "eclectic", "Art Nouveau", "neo-baroque" and "neo-renaissance".



In 1869, Carol I married Pauline Elisabeth Ottilie Luise zu Wied. The two lived at Cotroceni Palace until the reconstruction of the Royal Palace in the city ended. They had a dingle child, a daughter, Mary, who died at the age of four and was buried in the Palace's yard, where, between 1894 and 1895 was erected a mausoleum.

During the Independece War (1877-1878), Queen Elizabeth establish a Hospital in the

Cotroceni Complex. The grandson of Carol I, Ferdinand Viktor Albert Meinrad of Hohenzollern-Singmaringen, was officially declared as the heir to the throne, who married Marie Alexandra Victoria of Saxe-Coburg and Gotha on January 10, 1893.

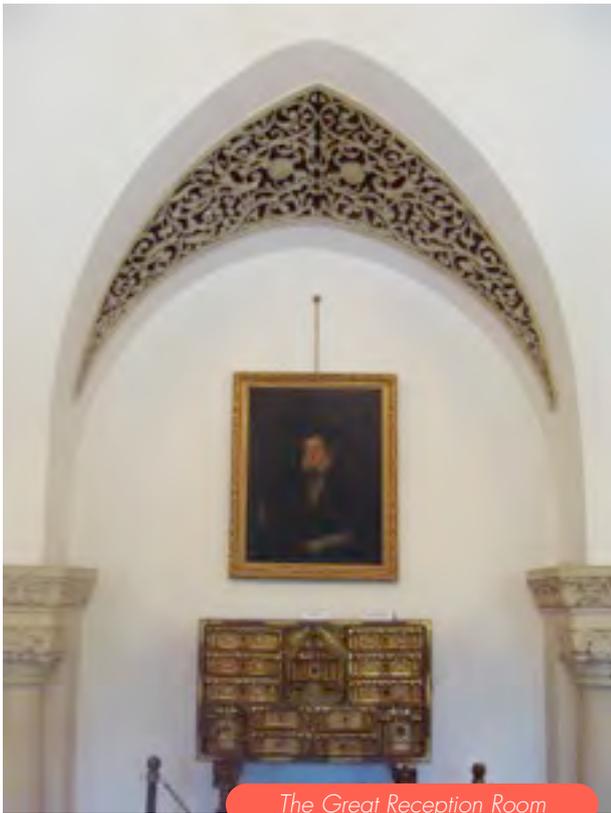


Marble table used at Queen Maria's wedding



Fruit bowl dating since 20th century

Between 1913 and 1915 the palace passed through a series of changes, when Queen Maria decided to redecorate it according to her wishes, in a Neo-Romanian style, with the help of architect Gregory Cerchez.



The Great Reception Room

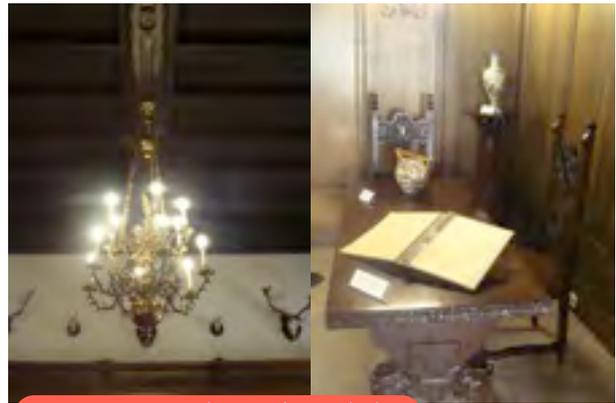


The Great Reception Room

The monumental stairway surrounded by large galleries, in a Neo-Baroque style, is a reminiscent of the Paris Opera. The spaces redecorated in this style were: the Hall of Honor, the Great Reception Room, an

apartment in German Neo-Renaissance style. Two rooms were transformed in the Great Reception Room, the ball room and the living room (where in August 14, 1914, Romania signed entering World War I), Queen Marie's ambition, "the White Hall" – "Cherchez Space" today.

The Hunting salon was decorated in an Italian neo-renaissance style.



Hunting room: lamp, chess, desk



One of the first rooms redecorated by Queen Marie was the Flower Room bathed in light filtered through stained glass, the floral motifs suggesting its present name.

It is said that Queen Marie herself designed the furniture in the living room. The Oriental Room is decorated with furniture origin from Far-Eastern, with bronze and porcelain pieces. The Royal Bedroom had a small workroom and a spacious bedroom with marble fireplace, in old German style. The Henry II Room is the connection with French style apartments.



Statue of George Enescu

In the museum, in the medieval spaces are exhibited decorative art pieces in Branvcovenesc and post-Branvcovenesc style: the kitchen, refectory, sanctums, cellars (seventeenth century), the frame of church's door. In 1916, the youngest son of Marie and Ferdinand, Mircea, died and was buried in the old Cotroceni Church. Queen Marie died on July 18, 1938 in Sinaia (Romania) and her body was laid in the same room as King Ferdinand. She wanted her heart to be removed and kept in a cloister adorned with the emblem of Greater Romania and deposited in the Chapel of the Palace's Garden in Balchik. Her heart remained three months in Cotroceni Palace, until October 29, 1938, when was transported to the Stella Maris Chapel (Balchik). Kings Carol II (1930-1940) and Michael I (1940-1947) used the Cotroceni Palace as their temporary residence. After 1940, some renovations and restoration works were made under the guidance of architects Mario Stoppa,

Nicholas Lupu, Stefan Bals, Peter Antonescu and Horia Teodoru.

During the communist period, some books from the library were burned in the yard and some pieces of furniture were loaded in trucks and sent to the Ducești Field to be destroyed.



King Ferdinand I - painting

Between 1949 and 1976 the Cotroceni Palace became the Pioneers Palace. Architect Nicholas Vlădescu coordinated the restoration of the palace after the earthquake in 1977; the work lasted ten years. In 1984, Nicolae Ceaușescu, the President of Romania, ordered to demolish the Church erected by Șerban Cantacuzino and today the church foundation is lined with marble. After the Revolution in 1989, the Cotroceni Palace became the official residence of the President.

By the Government Decision of July 12, 1991, in the old wing of the Cotroceni Palace was organized the Cotroceni National Museum, subordinated by the

Ministry of Culture, and was open to the public in December 27, 1991. In the same year, the Museum becomes member of The International Council of Museums (Le Conseil international des musées, ICOM). In 1944, the Cotroceni National Museum is awarded with the Special Commendation Award by the European Museum of the Year Award (body of the Council of Europe).

Until today, only a part of the original decorations were preserved and other pieces of furniture were added; e.g. in the Hunting Room along with weapons and trophies are exhibited Dantesca and Savonarola chairs, tables and benches (Cassapanca) decorated with specifics lion claws, caryatids, chimeras and putti. In the room are also a chest (Cassone) discretely carved with stylistic references to the 16th-century Florence and earthenware pots from workshops of Deruta and Napoli. The stained glass windows, inspired by the original project, were reconstructed. The preserved original pieces we should mention a few small furniture pieces as chairs and tables decorated in unmistakable "art nouveau" and two statues, a women head and a nude, signed by Milita Petrascu, in the Queen Marie's bedroom. In the Norwegian Room the original pieces which were preserved are a few tables, pedestals, two thrones and a table made of pine wood. In the museum are also the Cantacuzino tombstones, funerary ornaments, coins and Smaranda Cantacuzino's costume. The museum also has a library containing an important collection of books.

Inside the museum are held various cultural activities mainly related to the history of the Cotroceni Palace, namely: painting and

graphic exhibitions, debates on historical themes and technical restoration themes, Easter and Christmas concerts, also the Colloquium of the National History and the History of Decorative Arts.

Visits to the Cotroceni National Museum are only available with a guided tour, in groups of 15 persons with valid IDs.

Main Materials and Structural Techniques

The building plans were made by architect Paul Gotteau in a classic Venetian style and the Nordic wing was redesigned by the architect Gregory Cerchez in a National Romantic style, adding a large room with a terrace and two turrets above. The hall has marble walls and columns as the architecture of Văcărești Monastery. The roof is made of stained glass with blue background, which represents scenes from Romanian history. The indoor marble staircase has a different style (eclectic, neo-baroque and neo-renaissance), and because of subsequent interventions, few rooms still recall the style of Paul Gotteau.

Diurnal Variations - Summer day: morning 15-17°C, in the afternoon 32-39°C; winter: morning -3-10°C, in the afternoon 0 and -3°C, increasing trend of temperature variation under the influence of climate change.

Movement: There is air pollution caused by road traffic

Designations: NATIONAL

- Law n°1/30 June 1990, which states that the usage of the historical part of the building as a museum institution. The Cotroceni National Museum was opened

to the public by the Government Decision no. 478 of 10.07.1991, on 27 December 1991.

- Law n°47/1994 on services subordinated to the President of Romania, republished, with subsequent amendments and Government Decision 1279/2001, Cotroceni National Museum is subordinated to the Presidential Administration.

Feasts, Special Days

The events that are taking place in the Museum are colloquiums, conferences, concerts, book launch, exhibitions, museums night etc.

Condition

- Historic Integrity: good
- Physical Condition: good



ASSESSMENT of significance

- Significance of the asset (tick for each value):

Assessment of Significance	Very High/ Very good	High/ Good	Medium/ Moderate	Low/ Poor	None
Rarity	x				
Representativeness	x				
Aesthetic Value	x				
Integrity	x				
Historical Value	x				
Symbolic, Spiritual and Social Value	x				
Scientific Value	x				
Potential	x				
Importance:					
• Global					
• European	x				
• National	x				
• Regional	x				
• Local	x				

STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the architecture and the interior decorations; the Presidential Administration and the official residence of the President of Romania.
- **Invisible:** underground tunnels that connect the Cotroceni Museum with the Palace of the Parliament
- **Indivisible:** the role of the Royal family in the construction of the cultural and spiritual identity of Romania

THE STORY

The Cotroceni Palace was the residence of the Royal Family and today is the Presidential Administration and Official residence of the President of Romania. This museum has a cultural, administrative and educational function and it reflects the architectural taste of the Royal Family. It represents a center of political power that has a historical and cultural value. A visit at this location can be very interesting, because it is in the same time a museum and a functional place, where the President of Romania has meetings with important personalities. Another center of political power is the Palace of the Parliament where the Chamber of Deputies and the Senate meets together to decide the future of Romania.

Connection with PP7

Between 1679 and 1681, a Monastery, an Orthodox Church, houses for abbots, monk's cells and other buildings were built in Cotroceni, under the direct supervision of Șerban Cantacuzino, all surrounded by an enclosure whose massive walls give the appearance of a fortress. In 1699, Șerban Cantacuzino started the restoration of Comana Monastery (located about 30 km south from Bucharest). Șerban Cantacuzino restored the church and replaced the old inscription with another one, mentioning himself among the founders.

Connection with PPs

Queen Maria left her unmistakable mark on Cotroceni Palace, being involved in the redecoration works. Today, the rooms bear the proof of her artistic affinities, as can be seen also in her private castle in Balchik. In 1924, Queen Mary of Romania discovered the beauty of Balchik, bought an area and built a castle, Stella Maris Chapel, the Botanical Garden and other buildings. (In 1878, after 500 years of Ottoman rule, developing as a center of grain trade, Balchik became in a part of Bulgaria. In 1913, in the second Balkan War, the city and the Quadrilateral became part of the Kingdom of Romania. In 1940, the Quadrilateral, including Balchik was resettled as part of Bulgaria.)

Name: Zaman Gheorghe

Affiliation: Institute of National Economy, Romanian Academy

Date: February 25, 2013

III.3

The Palace of the Parliament “The People’s House”



IDENTIFICATION & DESCRIPTION

- **Name:** The Palace of the Parliament/ the People’s House, Bucharest
 - **Unit of recording:** Building
 - **Category:** civil
 - **Type:** administrative building
 - **Website URL:** www.senat.ro and <http://www.cdep.ro/pls/cic/site.home?idl=EN>
 - **Country:** Romania
 - **Region:** Bucharest, Ilfov
 - **Administrative Unit:** Bucharest
 - **Locality** (town, village): Bucharest
 - **Address** (street, number): Izvor St., No. 2-4, Sector 5, Bucharest
 - **Postal Code:** 050563
 - **Access:** It is at a distance of 10 minutes away from the Union Square and 20 minutes away from the North Railway Station.
 - **Underground:** Piața Unirii, Izvor;
 - **Bus:** 104, 123, 124, 385
 - **Car Park:** Sala Palatului, Hilton Hotel, Piața Revoluției.
 - **Cartographic Reference:** 44°25’39”N 26°5’15”E
 - **Altitude: for Bucharest:** 60-90 m (Black Sea reference)
- *Notes on Geographical Location: Delimitation: West/ North-West : Izvor St., North: United Nations Blvd., East: Liberty Blvd., South: September 13 St.*
- **Topography:** flat plain
 - **Owner/administrator:** Bucharest Municipality, The Ministry of Culture
 - **Owner/administrator type:** PUBLIC

- **Present function/ since when:**
 - Administrative building
 - Conferences and exhibition openings

- **Previous functions/ period:**

Function	Start Date	End Date
Administrative building - Between 1978 and 1979, was organized a national contest. The winner was Anca Petrescu, a 28 years old architect, who was appointed as the chief architect of this exceptionally controversial project.	1980	1989
Administrative building - the headquarters of the Romanian Parliament – the Chamber of Deputies (1994) and the Senate (2004)	1990	present

* Notes on ownership: The historical monument has a cultural function.

LANDSCAPE

Landscape-elements:

- **Buildings:** settlements, isolated buildings
 - **Heritage:** architectural heritage, historical, cultural heritage
 - **Land Cover:** urban streets
 - **Hydrology:** Dâmbovită River
 - **Communications:** : landscaped walkways within the city centre
 - **Access:** RESTRICTED. Opening hours:
 - Daily between 10:00 and 16:00 (last tour at 15:30)
 - For all tours: groups of maximum 25 persons
 - Access: only with an identification document (identity card, passport)
- Tours III, V, VI: inaccessible for disabled persons
 - Mondays and Tuesdays tours IV and VI are available only at 10:30 and 14:00. Except for: January, July, August
 - Wednesdays to Tuesdays tours IV and VI are available between 11:00 - 14:00
 - - First group - 11:00 o'clock
 - - Last group - 14:00 o'clock
 - Time allowed on the terrace: maximum 30 minutes
 - Descending elevator - last lap: 16:00 o'clock

● Dating/ Period(s):

Period	Date from	Date to
The Palace of the Parliament/ the People's House, Izvor St., No. 2-4, Sector 5, Bucharest	1980	present

● Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

Person/ Organisation/ Event	Role/connection	Start Date	End Date
The Romanian State	<p>After the earthquake of 4 March 1977, Nicolae Ceaușescu sought an emplacement to develop a very large investment program. In 1980, after winning an architectural plans contest, architect Anca Petrescu starts building the monumental Palace.</p> <p>In 1989 the building was ready to be use, and after the Revolution, it turns from People's House into the Palace of the Parliament. Since 1996, the building has housed Romania's Chamber of Deputies, which had previously been housed in the Palace of the Patriarchy; the Romanian Legislative Council; and the Romanian Competition Council. The Romanian Senate joined them there in 2005, having previously been housed in the former Communist Party Central Committee building.</p>	1980	present



DESCRIPTION

Main Features.

After the earthquake of 4 March 1977, Nicolae Ceaușescu sought an emplacement to develop a very large investment program. In 1935, it retrieve the idea of King Carol II, in the draft of which was provided for construction of the Chamber of Deputies on Arsenal Hill. This project was designed by the greatest architects of the time. In 1938 he announced the start of demolition in the opening of the shaft. The WW II came and things remained only on paper until 1983, when started the building the Palace of Parliament, the official ceremony of the Foundation Stone of the settlement taking place on June 25, 1984.



The construction was finished in 1989. It was built between 1984 and 1989 on the site of monasteries, which were demolished and on Uranus Hill who was leveled.

A team of architects leaded by Anca Petrescu made designing work. It represents one of the most controversial buildings in Romania, both

in terms of its usefulness and aesthetic appearance. But it should be noted that it is the second biggest administrative building in the world after Pentagon, as surface (64,800 square kilometers). The People's House is ranked as the third building in the world with a volume of 2.55 million cubic meters after the rocket assembly hangar at Cape Canaveral and Quetzalcoatl pyramid in Mexico.



Now here is Parliament of Romania. The People's House has a rectangular shape with imposing dimensions: 279 m in front, 240 m along the sides, 84 m high and 92 m in depth (below 0 m).



The building has 12 levels above the ground, 4 underground levels and a nuclear bunker (Ceaușescu wanted to make a secret underground line connected to Bucharest's

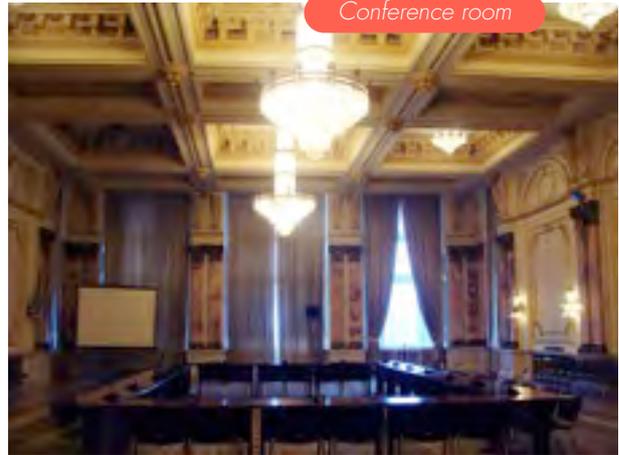
subway), 1.100 rooms: offices, reception halls, halls for scientific manifestation, cultural and socio-political. It has two monumental galleries of 180 m length an 18 m height.

Interior Garden



Most of the building is unused. It houses 440 offices and dozens conference and meeting halls, three halls between 1,000 and 1,500 square meters each, two halls of over 2,000 square meters each, two meeting halls with a capacity of 1,200 seats and respectively 850 seats. All this has a total surface of 265,000

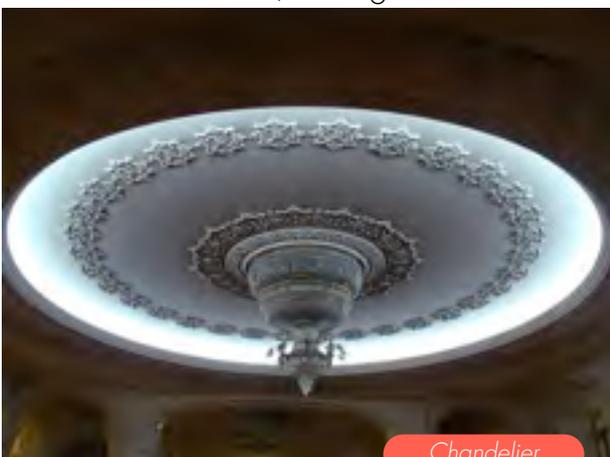
Conference room



Conference room

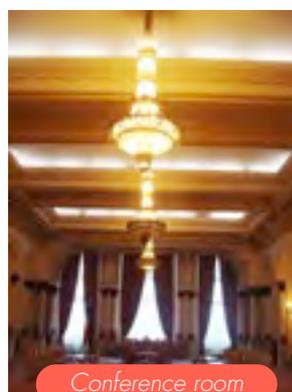


The largest room is the Union Hall, it has a sliding ceiling was designed wide enough for a helicopter to land. A 14 tons carpet was woven with special machines right there, inside the hall. About 3,500 tons of crystals were used for chandeliers. The heftiest chandelier in the small parliament hall weighs three tons and has 7,000 light bulbs



Chandelier

Conference room

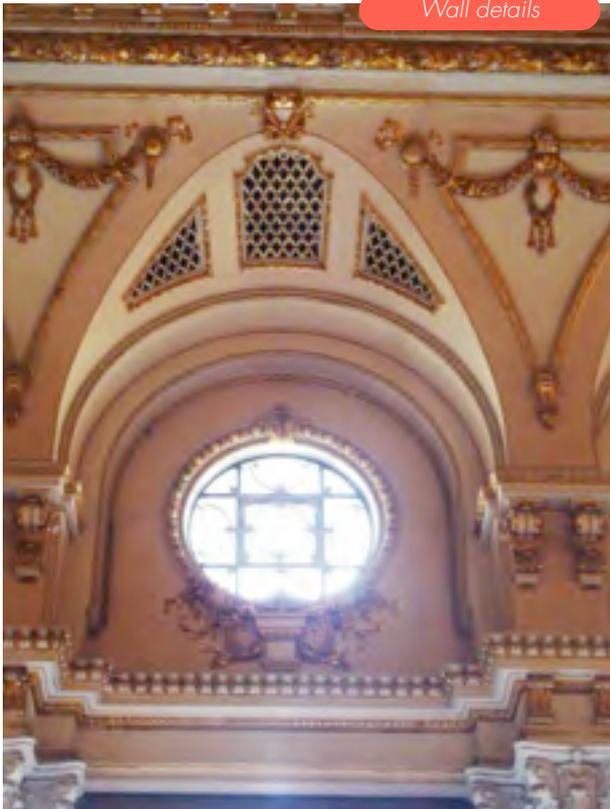


Conference room



Main Materials and Structural Techniques

The Palace measures 270 m (890 ft) by 240 m (790 ft), 86 m (282 ft) high, and 92 m (302 ft) underground. It has 1,100 rooms, 2 underground parking garages and is 12 stories tall, with four underground levels currently available for the general public and in use, and another four in different stages of completion. The floor space is 340,000 m² (3,700,000 sq ft).

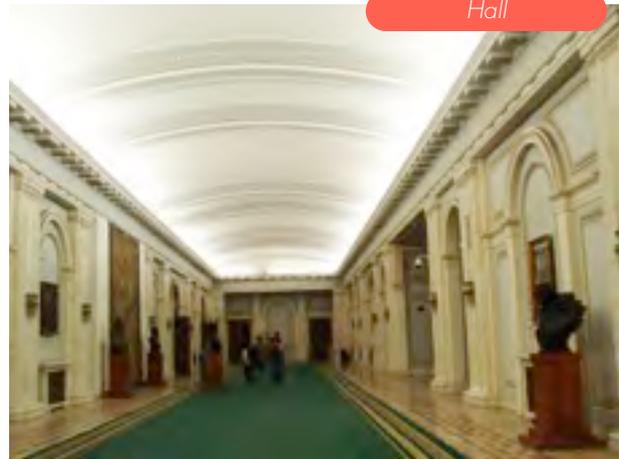


Wall details

Eclectic in style, it brings together elements of Romanian traditional architecture (where the Brancovenesc style prevails), of Romanian popular ornamental art (such as the rosette, the symbol of the sun and typical woodcarvings), but also Renaissance, Germanic and Baroque influences.

This architectural ensemble puts together not only impressive quantities of marble, steel, concrete and wood essences, but also a huge amount of work. Genuine Romanian materials have been used and one can say

that the entire country has contributed with something to the construction and decoration of the halls.



Hall



Divided into 21 parts, the edifice is an overwhelming alternation of monumental spaces, magnificent auditoriums, generously sized halls and foyers rich in ornamental details.



Hall

Estimates of the materials used include: one million cubic meters of marble from

Transylvania, most from Rușchița; 3,500 tons of crystal — 480 chandeliers; 1,409 ceiling lights and mirrors were manufactured;



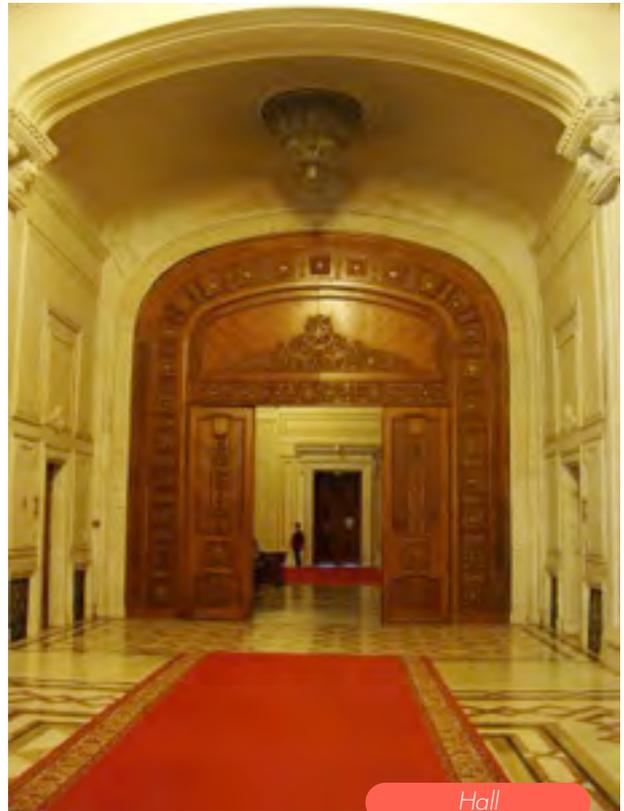
Coat of arms of Romania and the Romanian

700,000 tons of steel and bronze for monumental doors and windows, chandeliers and capitals; 900,000 m² (9,700,000 sq ft) of wood, over 95% of which is domestic, for parquet and wainscoting, including walnut, oak, sweet cherry, elm, sycamore maple;



Balcony

200,000 m² (2,200,000 sq ft) of woolen carpets of various dimensions, the larger of which were woven on-site by machines moved into the building; velvet and brocade curtains adorned with embroideries and passementeries in silver and gold.



Hall

Diurnal Variations

Summer day: morning 15-17°C, in the afternoon 32-39°C; winter: morning -3-10°C, in the afternoon 0 and -3°C, increasing trend of temperature variation under the influence of climate change.

Movement: *There is air pollution caused by road traffic*

Feasts, special days: Since 1993, in the Chamber of Deputies is a permanent exhibition of paintings, sculptures, decorative arts; the pieces were purchased, transferred from other institutions or donated. Today, there are 3325 pieces – 1769 decorative objects, and the rest are objects used for

temporary exhibitions organized in the “Constantin Brancusi” Hall. The collection includes modern and contemporary Romanian art pieces. Some of the artists are the following: Nicolae Grigorescu, Arthur Garguromin Verona, Camil Ressu, Corneliu Baba, Octav Băncilă, H.H. Catargi, Constantin Medrea, Ion Pacea, Constantin Piliuță, Sabin Bălașa.

The exhibition organized in the “Constantin Brancusi” Hall is open to the public. The Secretariat of the Chamber of Deputies seeks to highlight the contemporary Romanian art, as a gesture of Romania’s European value, organizing cultural projects and programs.

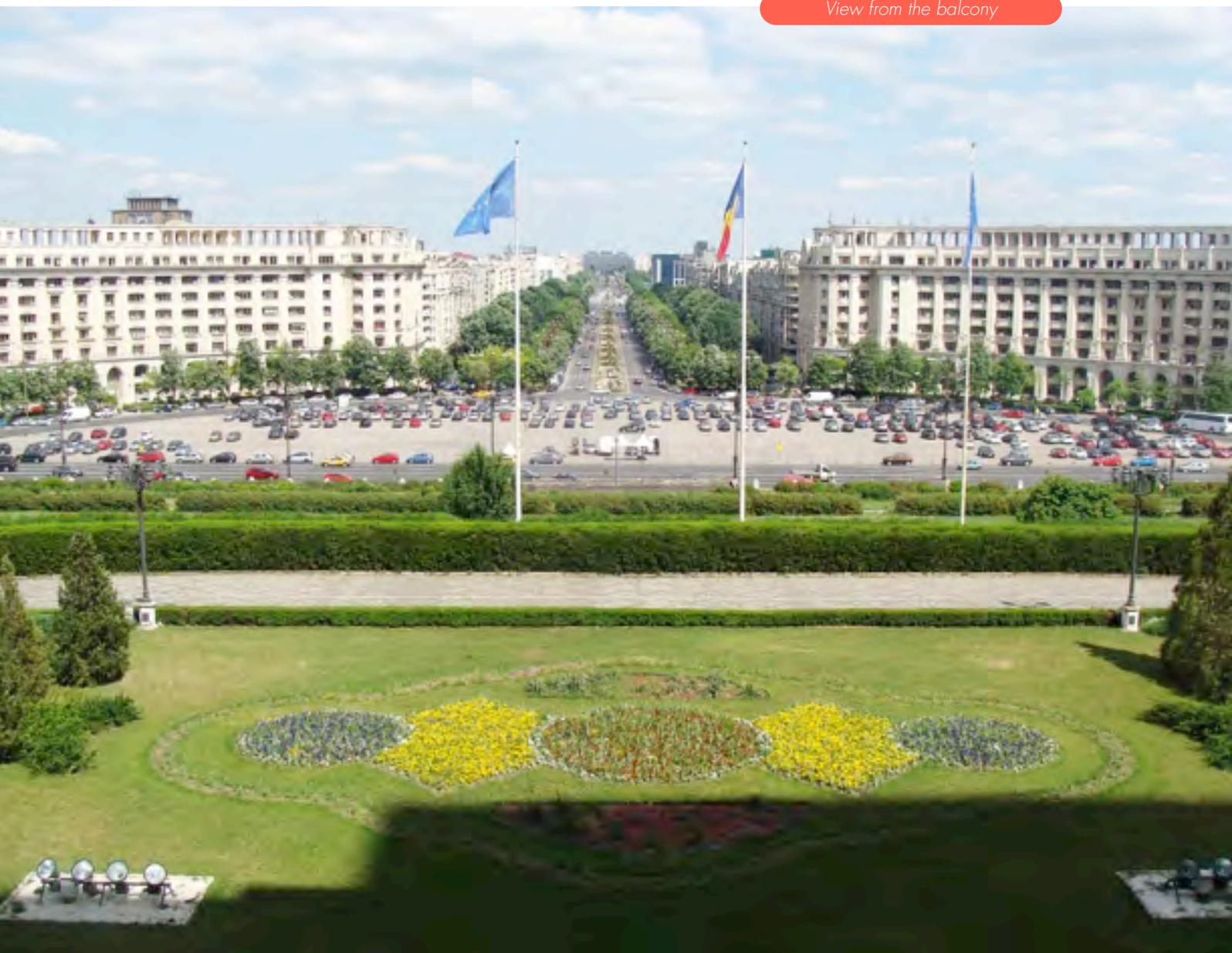
Designations: NATIONAL

The monument is protected by the Law n°5/2000, Law on the approval of the National Spatial NSP, Section III, protected areas, cultural heritage values of national interest (monuments of national importance, exceptional)

Condition

- Historic Integrity: very good
- Physical Condition: very good

View from the balcony





ASSESSMENT of significance

● Significance of the asset (tick for each value):

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Rarity	x				
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STATEMENT OF SIGNIFICANCE

“In(di)visible Bucharest”

All that means Bucharest today (buildings and history) was built over the old Bucharest. The Invisible Bucharest refers to the network of underground tunnels developed since 15th century until today. The history and culture of the old and new Bucharest are indivisible. All the old elements combined resulted what is called today “Little Paris”, a beautiful European city with a history and culture that had and still has impact on the Europe's life. Following this idea, for each asset were defined the visible, invisible and indivisible elements or aspects.

- **Visible:** the symbol of modern democracy, the architecture and modern style of 1980, the combination of old and modern Bucharest
- **Invisible:** the fact that King Carol II had the idea to build such type of center of power; the efforts of the Romanian people for large public investments
- **Indivisible:** the strengthening of the Romanian state in the European context

THE STORY

This last asset of our story combines old with new, representing the materialization of a project designed by King Carol II, which today hosts the Chamber of Deputies and the Senate, being a center of political power.

The significance of the political pillar in economic and social development passed through history and Eminescu's lyrics prove timeliness problems and challenges of daily life.

*"Oh, let in the dust of old chronicles our ancestors to rest,
From the past, they would treat you at most with irony.
Oh Tepes, rise once again, to put your hands on them
And In two groups of lunatics and rogues to split these men,
In two large dungeons with the force to imprison them,
And burn the prison and the madhouse!"
(Scrisoarea III/ Satire III, Mihai Eminescu)*

Connection with PP7

Under the Palace of the Parliament is a network of underground tunnels that spreads underground to the Mogosoaia Palace and Stirbey Palace. These tunnels were designed for defence, as an alternative for fortification. Over the time, the old network of underground tunnels was adapted to modern times and developed to satisfy the interests of new leaders.

Connection with PPs

As part of the EU, Romania is contributing to the European area economic, social and political development. Parliament Palace is a symbol of the democracy in the present days.

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Affiliation: Ecological University from Bucharest

Date: February 23, 2013

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Development of Transnational Synergies for
Sustainable Growth Areas

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development