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Jonas Hafner commented to our first book “Window and Wall”: This book is „well shaken“ – it contains very dense contributions regarding the theory of form and morphology - which never becomes ideological. It contains also the light humus of fruitful contributions which appreciate strong places, particular situations, dense atmosphere, and the documentation of coming and working together – which is accompanied by wonderful photos. The book shows how artistic-scientific research can really take place. It shows a way of thinking by active use of the hands and it opens the mind for the multilayered relations of theory, material and manual phenomena and everyday life.

Our second book, “Inside, Outside, In-between”, proceeds with this spirit and tries to give an insight of our working, thinking and living at Dealu Frumos/Schönberg which actually took place for the third time with students and teachers of the three partner universities: Transilvania University of Brașov, University of Architecture and Town Planning Ion Mincu, Bucharest and the New Design University, Sankt Pölten.

Dealu Frumos becomes an experimental space to think and to design almost un-visible, sensible interventions - somehow free of the stream of individualistic uniformity, but with a new individual sensibility for places, their character and atmosphere and what could be appropriate to the particular circumstances. Step by step the workshops and the book become an unconventional forum for the qualities of rural and vernacular heritage, its contemporary use and development, which also takes in consideration actual questions of everyday life, development of small economies, craftsmanship, identities and authenticity.

The new book is divided in four main chapters:

The Editorial and Introduction chapter invites to understand the different layers of interest from different points of view by working on and with particular places – aspects of international collaboration of students and teachers, inside the core- and outside of schemes of European projects, parallel research and artistic working on aspects of morphologic phenomena and social design by interventions in the rural space (Gronegger, Cionca, Marcu-Lapadat, Olărescu, Bartha, Deken, Fellner).

The chapter about the Qualities and potential of rural life, heritage and craftsmanship is an introduction to the holistic constellation of interventions in a rural community (Gronegger, Cionca, Marcu-Lapadat). This is accompanied by a little story of Dealu Frumos and thoughts how the existing „Institute of Vernacular Architecture“ of the Ion Mincu University could enlarge its activities with a craftspeople school-yard in the former Volksschule (Marcu-Lapadat, Nemeti). The chapter is concluded with a kind of manifesto – compendium “Beyond Modernisms” which tries to find inner relations of such different fields like experience / perception, culture of built- and cultivated land, craftsmanship, diversity, authenticity and identity. Here will be sketched a new panorama of potentials in rural areas (Gronegger and Perger in collaboration with Caminada).

Inside, Outside, In-between: Workshops / Lectures / Contributions.

Workshops – leads directly to the vital heart of our collaboration – the meeting and mixing and working and living together of young students with different cultural and often different economic background in a strong place of magic quietness. It is becoming an experimental space trying to get in profound dialogue with the material, the situation, and the atmosphere or character of the place. The didactic idea and the program, the projects and ideas of the students and thoughts about the social dynamics and finally three walks through the village are documented in this chapter (students of the three partner universities, Gronegger, Cionca, Olărescu, Bartha, Deken, Fellner).

Lectures - documents the presentations and works of the teachers and PHD students during the workshop: Muscu, Gronegger, Olărescu, Bartha, Deák, Schiopu, Iștoc.

Contributions – contains the presentation of two diploma works and their research phase. This shows how profound it is possible to get in contact with the village and it’s inhabitants (Fellner and Deken). Cultivating this continuity of research on different academic levels (and time frames) is one of the keys to get to know better the village.

Marina Cionca tells astonishing tales about the invaluable values and appearances of minor spaces – “an inside within the inside - an outside within the inside - the outside towards the inside – the inside towards the outside - an inside of the outside”. Marius Marcu-Lapadat analyses strategies of composition in architecture as “fluid” material that does not lend itself very well to categorisations.

The rubric Guests invites authors who are seeding and cultivating ideas and manual experiences in relation to the workshops. The contribution of Serban Sturzd is about architectural space (thoughts about discretion, balance and the time factor and about In-between spaces), about the “BOLT” project at the Biennale of Venice and about Vernacular Architecture and traditional crafts.

Josef Perger is writing about a project going on since some years with Gion Caminada which tries to develop new approaches to cultural landscape, rural building culture and craftsmanship. Looking to the contribution of Sturzd, and Marcu-Lapadat, there are many similar starting points on both parts of the “Alpen-Karpathen Bogen”.

Matthias Mulitzer, architect of two monasteries, situated in the mountains writes about his experiences to create strong places in the landscape, dealing and adapting with a long tradition of typologies and the acceptance and need of the monks. Almost parallel to our contribution a profound article about Mulitzer’s work is published in DOMUS / October 2014.

Martha Vera Prieto is writing about an experience of citizen’s participation in dealing with Industrial Heritage of the Riópar Brass Factories in the landscape of Castilla-La Mancha, Spain – similar questions – how to deal with the buildings of former Kolkhoz in rural areas of Romania which are not in use anymore, but remain important parts of the “story” and local identity.

Pre-introduction

Stephan Schmidt-Wulffen,
New Design University, Sankt Pölten

The need to listen...

What is good architecture? Not long ago we would have answered: Architecture is what excellent architects design! Today we are more hesitant... An architect, it seems, must also have the capacity to forget himself. He should be able to transgress the limits of his ego by listening to the community his building will be part of. It is not clear, what 'listening' could mean. It certainly implies research. And the tools of research in architecture are much more suggestive as in science: not just opinion survey, but dialogue, photographs, films and enactment. Research here is in service of an attunement by which the architect enters the community. 'Listening' actually denotes a changed relation between architect and society. Times are over in which we see the architect as a visionary leading people beyond common grounds. Today we expect the architect to work on common grounds and to translate a cultural dynamics which is articulated not by the individuum, but by a multitude, 'singularities who act together' – as Hardt/Negri define it. 'Listening' therefore is not about new technics of design; it is about a new positioning of the architect in the social field.

The cultural work of the multitude is historical. What has been done yesterday is translated today and will be the basis of tomorrow's work. Postmodern architects already loved historical images. But their's was a formalist love: They select out of an archive, guided by personal interest and sensation. Today we talk of history as a gradual becoming. When architects deal with history today they have to experience it as tendency, energy, anticipation. In a way they have to learn a cultural 'dialect' to speak the appropriate building- language, so that their construction will contribute to the ongoing cultural production of the multitude in question.

Cities and villages are deposits of history. To learn about the different strata is easier in smaller and more traditional places. In a village like Dealu Frumos you can clearly see the relations between building structure and historical habits, the social function of different architectural elements. And if students work in international groups they can also adopt to the different way of looking of their fellow students. Difference supports the understanding of architecture as process.

I am very happy that our cooperation with the universities in Brașov and Bukarest continues. The value of this cooperation and the value to work in Rumania is apparent. I hope that in future we can stabilize this project and turn it into a longer lasting research cooperation.
Let’s all examine the Sequence of events shown below. We need the data to start wondering about the reasons and purpose of our new book.

While planning this book, we asked ourselves a few questions, expecting their answers to highlight its structure and content.

Do we want a sequel of the Window and Wall book published in 2012, debating details of the homonymous project from 2011? Did we perform in 2012 and 2013 sequels of the project Window and Wall? If yes, did we improve our thinking, concepts and research? If not, what happened? What does Inside-Outside-In-Between mean? And finally, who are we and what do we want?

The content of this new book is related to our new experience with the still unconventional, unsophisticated and undoubtedly European projects Inside-Outside-In-Between 1 and 2 initiated by The New Design University from St. Pölten, Austria, in partnership with two Romanian universities. In this regard, indeed they may be seen as sequels of the Window and Wall project, since that experience was the foundation upon which the two new projects could grow and develop more or less independently.

The conceptual structure of both projects was set up again by doz. Thomas Gronegger and we used to say that any plan devised by Thomas is a successful plan. It is. The plan started with a kind of statement, or general objective: to develop, diversify and improve a positive experience regarding the theoretical and practical approach of a generous architecture and design theme – spaces and emotions of human habitat, in a highly specific environment offered by the Centre of Vernacular Architecture, situated in the village Dealu Frumos (Schönberg), Sibiu county.

Beyond this general objective, there was a world of possibilities, experienced in specific ways in 2012 and 2013. The rather large groups of students and teachers (a little under 30 persons in 2012 and 2013) who were involved in making the plans come true contributed in various and original ways to the success of these rather daring experiments.

To whom do these projects address and why do they prove to be successful? Ever since the Window and Wall workshops in 2011, it was visible that the students were the real winners. It was relatively easy to anticipate the same results in 2012 and 2013. Indeed some students involved in the Window and Wall project became members of teams of Inside-Outside-In-Between 2012 and 2013, other students who had “dared” to enroll in 2012 were keen to become part of the 2013 team. And it happened in the same way to the Romanian and Austrian students. They became friends. Exhibitions were opened, in St. Pölten, Vienna, Brașov and Bucharest, with the students’ works, and each time friends rushed from place to place, in crowded little cars, to help, to remember, to enjoy and to be proud of what was done.

The main benefit of our projects is this: working together in mixed teams, cooking and eating together, feasting together, freezing together, laughing together, cleaning up together. The well deserved harmony and friendly loyalty is a collective construction and a solid foundation of future professional and/or personal developments. It turns out to be a medium and long term investment, where space, metaphors of the “inside-outside” and the philosophy of the “in-between” become agents of liaison and rock-solid arguments of working together for learning to express individual as well as collectively shaped ideas and situations. A real team is powerful in explaining and building up structures and models generated by a common insight and experience of a place. And Dealu Frumos is THE PLACE to be to go through all phases of inspiration and creation. Walking, talking, meeting the locals, looking for the historical transience, observing crafts and cattle, horse carts and facades, needle work and tools, one can stop the time and create a different way of measuring it.
There was a certain kind of crescendo from 2012 to 2013, in improving the general organization, in the connection with the villagers and the village itself, in understanding the general objective of the project and then adjusting the conceptual and design work to the landscape and addressing it to the community.

The “diagram” above attempts to quantify the experience, the gain, the results of our projects. We barely feel able to assume such quantification, yet it looks encouraging. We like to mention all spiritual gains, not only the devised insight, the scientific gains and the acquired skills.

Our book, seen as a quest with an emotional, conceptual and scientific outcome, offers an educated and honest answer to the introductory questions, comprising the viewpoints of students, teachers and specialists.

This book and the projects that generated it would not have been possible without the constant support of the New Design University St. Pölten and its Rector, Mag. Dr. Stephan Schmidt - Wulfen, to whom we express gratitude and respect.

* Window and wall. Inside outside / insight, 2012, under the auspices of The New Design University Sankt Pölten (AT), Transilvania University of Brașov (RO), University of Architecture and Town Planning Ion Mincu, Bucharest (RO), ISBN 978-3-9503515-0-7

Diagrams: Bíborka Bartha
Qualities and potential of rural life, heritage and craftsmanship
Holistic interventions
Creating and reinforcing places at Dealu Frumos and other neighboring villages

Thomas Cronegger,
New Design University, Sankt Pölten
Marina Cionca,
Transilvania University of Brașov
Marius Marcu-Lapadat,
University of Architecture and Town Planning Ion Mincu, Bucharest

Ideas for a long term collaboration between the University of Architecture and Town Planning Ion Mincu, Bucharest, Transilvania University of Brașov and the New Design University, Sankt Pölten

It started to become visible in the pre-introduction that our working together has proved to have dynamics that were not necessarily conventional, nor is it quantifiable in the classic project planning sheets, yet it has a future that is perceivable. We regard it with optimism and confidence.

The intention is a longer term (3 years) collaboration of the three Universities with student workshops, diploma workshops on BA, MA, PHD level, teacher meetings and seminars on site at Dealu Frumos. The village proved to be a friendly, useful and adequate location for study, creative thinking and on-site experiments, and the community expressed willingness for further proposals.

The objective of the partnership is the research and work on site and collaboration with the local community for creating and reinforcing places with a specific identity, by ethnologic studies and research, a process of social design and artistic and architectural interventions.

The long term projects expect proper funding for carrying on their objectives, like travel and transportation costs, publications, exhibitions, working materials, infrastructural needs for dwelling, creating and maintaining an interactive webpage, realization of projects on site.

We will try hard to create a vital collaboration on different academic levels by teaching, studying and research in which the different partners of different origins get in a very direct and creative contact. Part of this exchange is the periodical cohabitation of academic staff and students on site, which proved successful in fostering life and work experiences, mainly dedicated to the Dealu Frumos community.

The main goal of the project is to get a broad and profound vision concerning the forces and potentials of the villages, the cultural and atmospheric character, local living conditions and cultural diversity with a clear outcome concerning artistic, architectural, social and agricultural interventions/proposals as a result of the student's and teachers activity during workshops and/or diploma and PhD works. The local inhabitants should be integrated in the design process and take active part in the evaluation and completion phase. The projects are also directed to build up a positive attitude concerning the networking with the various local and regional stakeholders for the carrying on of the proposals on site.

Diagrams: Bíborka Bartha
Dealu Frumos / Schönberg

Marius Marcu-Lapadat,
University of Architecture and Town Planning Ion Mincu, Bucharest
Marcel Nemeti,
Study Center for Vernacular Architecture

The story

A pretty little village

When driving from Agnita through green hills with forests shading the road, you come near the geographical center, the heart of Romania: it is the village Dealu Frumos, in Sibiu county. Dealu Frumos means Pretty Hill.

In Transylvania, most of the places have three or four names, Romanian, German, Hungarian and often Latin. Dealu Frumos is known also as Schönberg, Lesses, Pulcromonte. It belongs to the commune Merghindeal, called also Mergeln or Morgonda. The commune consisting of two villages has 1166 inhabitants, out of which 78.8% are Romanians, 17% Roma, 2.7% Hungarians and 1.4% Germans.

Dealu Frumos has 514 inhabitants and is indeed a pretty Transylvanian village. Its houses, abandoned by their German inhabitants have quietly welcomed new people while the church from the days of yore still guards mercifully and graciously the present time.

One of the almost faded Latin inscriptions on the wall of the church fortification reads Felix est civitas divina gae empore pacis: Happy is the heavenly citadel that is the realm of peace...

The village was founded in the 12th century, home of German colonists who were called by King Géza II of Hungary (1141–1162) with the mission to defend the southeastern border of the Kingdom of Hungary.

A document from 1280 gives evidence that Gerlachus of Pulchromonte was buying a mill. Pulcromonte, Pulgromonte, Pulchromons, Pulchromonte, Purimons, Purimonti are versions of the old Latin name: pulcher - beautiful, montis - hill.

In 1374 another document confirms that honesta plebs de Villa Jakobi, the honest people from the village Iacobeni have purchased with 400 guilders a part of the agricultural land belonging to the probi hominis de Pulcromonte quae vulgariter dictur Schönberg, the good people of Pulcromonte popularly called Schönberg.

The church and the school

A Romanesque basilica, with three naves, raw stone piers and arcades had already been built in 1250, to hold together the family and the community. It had a square chancel and a semicircular altar apse. The present-day church rests on the original foundations. From the Romanesque times the church still retains two twin arcades and piers under the later-built bell tower and, under the roof, some circular windows, the oculi, formerly opened towards the main nave. It went through several architectural transformations due to historic ordeals and defensive needs.

At about 1500, after fearsome invasions of Transylvania, the basilica got enclosed in a solid fortification, the aisles walls and groin vaults were raised to the height of the nave thus configuring a late medieval hall church. The altar apse was demolished. The inner arcades were raised to become pointed arches and the nave vault got flamboyant decorative clay ribs. On the north side of the chancel a sacristy was erected. The bell tower with a defensive role is 23 m high and was erected at the west end of the nave, with 2 m thick walls and loop-holes. Later on a second defense tower less high than the bell tower was then built over the chancel. Both towers end with a gallery having a timber-framed brick parapet and a pyramidal roof.

The fortification is 37 m long, 17 m wide and 4-5 m high, with loop-holes and an observation inner gallery made of wood. The initial stronghold was reinforced by four corner towers projecting outside the walls, with loop-holes and machicoulis (cantilevered openings used to drop boiling oil on the attackers).

Between 1520 and 1522 the southern wall was demolished to widen the church courtyard. New defense walls were erected and on its south-east corner a pentagonal defense tower was added to
the fortress. Close to the north-east tower still in use an entrance tower is erected, with an iron clad oak wood door.

Around 1530 there were around 335 inhabitants in the village.

The German school of Dealu Frumos is mentioned as early as 1334 and remarkable villagers are known to have studied in Vienna or elsewhere in Western Europe. Petrus de Schönberg in 1393, Andreas Henter in 1517, Johann Homm, future rector of the Honterus School of Brașov and Michael Lang, rector of the Evangelical School from Sibiu in the 17th century. Wolfgang Duhenius from Schönberg was studying in Leipzig in 1507. It is documented that between 1377 and 1530 at the University of Vienna there were registered 1019 students from Transylvania.

Deeds of the villagers

The Latin inscription on the pentagonal tower reminds us that on the 11th of July 1522 the villagers have celebrated for the first time the anniversary of their village and their church.

In 1647 the northern defense wall was moved 5 m to the North, an oblong defense building was erected and a new tower was added at the middle of the North side. Obviously the defensive needs were still taken into account, times were not yet peaceful.

In 1840 the water adduction was inaugurated – an early sign of modernity, in 1857 the first community house came into existence and the new evangelical school was built in 1892. Later on, in 1872, the villagers decided to found a musical association, in 1879 the firefighters’ squad and in 1884 the women’s association. Communal baths were built in 1910 and soon a town hall. The first Romanian school was built in 1935.

In 1930 there were already 1327 inhabitants in the village. The saddest part of the history of Dealu Frumos started after WWII, in 1945, when many members of the German community were deported to Siberia. Later on, all the land properties were confiscated, the villagers were coerced to join the agricultural cooperative and soon their exodus to Western Germany started.

Spread all over Germany, the departed Schönberg population founded in 1982 the Heimatortsgemeinschaft (HOG) Schönberg, an association that keeps together all former villagers and their families. The HOG Schönberg supports the further restoration of the church and the preservation of the local heritage, by donations and volunteer work. Restoration work at the church roof is now in process with funds from their donations.

In 2008 the former German villagers started to organize the annual summer meetings in Schönberg. There were 67 people who met in the Buchholzer Hof (formerly Salmen-Hartel-Hof) for the already traditional summer feast on the 10th of August 2013.
The Study Center for Vernacular Architecture / future visions and first steps

Why and when

In 2003 the University of Architecture and Town Planning Ion Mincu (UAUIM), Bucharest, was granted a 30 years lease for the fortress in order to start the rehabilitation. A Study Centre of Vernacular Architecture was then founded and hosted there. The director of the Study Center is dr. Sergiu Nistor, professor at the UAUIM and president of ICOMOS Romania. Ever since its first moments of existence the Study Center was oriented towards creating and developing events meant to highlight vernacular architecture as well as experimenting old and new methods for preserving and restoring the church, the fortress, the parish house, other buildings of the village and also educating the village community towards respect and understanding of its cultural heritage and identity.

In 2010 dr. Sergiu Nistor published the book Transilvania. Un patrimoniu in cultura maeșterilor sâi – Transylvania, a patrimony in search of its heirs. The book presents a detailed documentation regarding the historical evolution of the village and its fortified church, which is seen as emblematic for the understanding of the fate of historic monuments in Romania after WWII. The book highlights also the happy changes that took place since the building up of the Study Center for Vernacular Architecture in 2004, an experimenting methods for safeguarding important elements of the rural Romanian architectural and cultural heritage.

Understanding the “vernacular”

“Vernacular” is a word having its roots in Latin: hortus – garden of their master; vernaculum meant everything homemade, opposed to what was obtained from trade and exchange. The term “vernacular” started to be used at the end of the 20th century as an answer to trends that looked globally at the planet and at human societies. In linguistics “vernacular” refers to a language spoken by a certain community. In botany “vernacular” refers to the common name of the plants, which accompanies their Latin name. In architecture “vernacular” is still a rather ambiguous term referring to popular constructions made by persons whose principal activity is not necessarily in the field of construction. It is based on an empirical knowledge of materials, gained in time by repeated trial and error. This knowledge is transmitted orally from generation to generation.

Why is “vernacular” architecture not called “traditional”? Because “traditional” refers to constructions raised by craftsmen, people specialized in construction, who are not end users of the building. Craftsmen took their knowledge orally from their ancestors, and the expression of their craft is an architecture that becomes specific to the area they belong to.

Traditional architecture includes also public buildings, like churches or Community centers.

Vernacular architecture may become traditional architecture by the persistence of its forms and concepts.

“Popular” architecture is traditional architecture but only when applied to the rural habitat.

Rural architecture refers in general to architectural heritage, but only when applied to the rural habitat. Rural architecture refers in general to architecture of the rural habitat, it doesn’t have the values of traditional and/or popular architecture.

However it is reasonable to say that the activities at the Study Centre for Vernacular Architecture of Dealu Frumos show us that nobody’s keen at making a thorough separation of terms and meanings when it comes to the preservation and restoration of the cultural and architectural heritage.

Present and future vision

The Study Centre carries on its projects and programs in several buildings: first of all the rooms in the church fortification, then those of the former German school, and last but not least in the spacious parish house up the hill behind the church.

At the top floor of the German school a small museum was arranged with local artifacts which evoke past lives of the vanished German community, their trachten – the beautiful folk costumes, tools, household items, old photographs, wood and metal farming devices, fragments of an orderly, even prosperous life regulated by seasons and church.

In 2012 the University of Architecture has purchased a traditional German house on the main street, which was repaired with the help of university funds. Its three rooms were cleaned and painted, students of the Faculty of Interior Architecture designed contemporary functional furniture blended with traditional Dealu Frumos forms and ornaments. The furniture was manufactured with the help of sponsoring companies.

There are already 10 years since the Center successfully organizes exhibitions, seminars, workshops, lectures, national and international conferences and meetings, practical stages, experimental building sites, creation camps.

A future vision about continuing and developing activities at Dealu Frumos includes an inward orientation of some projects: they have to benefit the village and its inhabitants in a more visible manner. Projects have to have a holistic approach.

The wide schoolyard can be arranged to host a display of traditional crafts, the shaping of the objects, the old and new tools, the dialogue around the best ways to prepare and work a material. Traditional metal, weaving, pottery and woodworking crafts are to be developed in spaces managed by the university. Students from Romania and abroad, villagers from Dealu Frumos and surrounding areas are going to be present for learning the skills. The villagers are to be involved in these workshops, because they offer them a chance for a better development of their life quality. They may wish to open small tourist shops with authentic ware, traditional food and local receipts, thus finding economic solutions for improving their habitat. The villagers and their children are also supposed to re-learn the traditional ways of working the land, to go back to the useful plantations of vegetables and herbs, to the old vineyards. Members of the German community may show them some traditions regarding farming and empirical agricultural expertise, and they might re-settle back in their village for a further sharing of their knowledge and tradition.

It looks like a true mission.

Photos:

Further photos: Personal collection of Marcel Nemeti
Beyond modernisms
A manifesto for dealing with rural culture of building, cultural landscape, crafts, identity and diversity

Thomas Cronegger, New Design University, Sankt Poelten
and Josef Perger, ETH Zürich
in collaboration with Gion Caminada, ETH Zürich

Synopsis
This text tries to get an overall awareness of themes related to the village and to rural life. A picture of possible contexts and specific qualities in the configuration of buildings, public and rural spaces, sketched by objects of daily use, is forever tied up to themes of the vernacular, of the handcrafted, of the added-value networks, as well as to social and civil-societal processes. In doing so the development of identities and authenticity is an important theme. Within the text, paradigms of the moderns are programmatically challenged. It is a matter of:
• Ways of approaching a multilayered cognition of the strengths (potentials) of a place
• Holistic methods for the development of the strengths of a place.
Configuration proposals with a strong sense for the immediacy, as a transformation performance from a differentiated perception and a common creation of interests.
Admission of rules that are derived from that place, from its context, from the properties of its cultural space.

Built land / Cultivated land
Strategies for extending the perception of the context issue and effect of planned interventions in the estate or in built ensembles
Not only the objective factors like usability, functionality, feasibility, environmental impact etc. are playing a role. Estate and built ensembles are expressions of a culture and they create a sensible fabric of their own order. The question of the compatibility of changes asks for a multilayered knowledge and perception of the peculiarities, special features, moods. To make accurate predictions about the effects of planned interventions based on such numerous pillars of experience and knowledge belongs to the highest competences of an adviser.

Strategies for sharpening the general social perception, awareness and responsibility in the developing of the built and cultivated land
The development of the built and cultivated land is carried on mainly by the local population. A sensitization of the perception of the built and
The improvement of the rules for the handling of the existing basic building structure

An improvement of these rules consists of the improvement of the perception of the existing and imagined strength which is able to bring the renewing effect and the living inner entity of the building structure. Rules rely not only on parameters of what has been, but they open up space for what is coming. But what is coming is not arbitrary. It is all about taking notice of what may be favorable, through the local context, topography and tradition, and where development lines that are compatibly affecting the surroundings are able to open up. This is the core subject in which community spirit and individual striving, with a look to the long term meaningful development have to equalize.

New instruments for the regulation of the building activities and space planning with respect to reinforcing local cultural identities

The instruments to regulate the building activity and the space planning should not be separated from those processes which form the responsibility and awareness of the local civil society. An official regulation with which one cannot identify oneself becomes a judicial constraint, which of reference and carriers of ideas; to look for and evaluate specific abilities.

The fundamental impulse of collective responsibility is shaped by widely absorbed qualitative knowledge. This creates the demand to draw up local meaningful rules. This kind of local self-regulation, the vital part of the development of identity and identification, holds the chance to be a lot more far-reaching than the official regulations.

Perspectives for the handling and development of the fine-structured cultivated land (models for functions and uses; possible meanings for local and external communities)

There are examples of the use of fine-structured cultivated land, which have concentrated on specific plantations and where the crops, due to the sensitivity of the plants, have to be harvested by hand – e.g. Sonnentor/Waldviertel, Weleda/Schwaben. Both these ventures pay attention at the regional structure and create new perspectives for the local farmers. The connection to such ventures and organizations is unavoidable. It could be made possible by motivating persons, by guests and “home-coming” people.

Such a handling of the development requires that what is favorable from the standpoint of climate, types of soil, topography and tradition has firstly to be looked at. The experience of the lapses of time which extend over hundreds of years, regarding the choice of plant variety and location should also be used.

But new unconventional ways which contradict intensely with the location, are also greatly valuable (Sepp Holzer). The Transylvanian Saxon villagers own the land indexes where the types of cultivation are precisely listed (e.g. Heimatbuch Schönberg).

Also these old land indexes can have a fresh contribution regarding the finding of new uses of the “publicity advantageous” sensible foods (tea, medicinal plants, herbs – from cultivation and forest gathering).

Forms of life

This new approach to self-determination resulting from a management closely tied up to the land asks for a conscious reflection of the forms of life. It sets remembered alternatives against the current mechanisms of agriculture. It defines and adds value to the qualitative gain. A subsequent sufficiency referring to the form of life means that the production increase does not develop for the sake of the increase itself. But it is worth to strive for a slight surplus for the sake of the freedom of movement (in selling, exchanging, giving, advertising).

These considerations can reach a new meaning for the “home-coming people” – Transylvanian Saxons and also Romanians who worked for a long time abroad, in Spain, Italy etc. Most of them would agree to return – but what is awaiting them? What gain could this be for the villagers? Does this implicate also certain perspectives for the young people, meaning those who had spent their early years still in their homeland, but later on got socialized in completely different environments?

Value-adding networks and sources oriented towards land and cultural space, new forms of regional economy

New value-adding networks can rise, if the described considerations were largely addressed in the required extent, and the beneficiaries were to follow this path, based on their own belief. This is not about a strategy. Most strategies are exclusively result-oriented. In this case the perception of a qualitative gain is attached to the process. The fact that the economic process itself is understood as “art (of life)” not only as “production” results in enhanced attraction and moments of pleasure, not only for those directly involved, but also for guests or consumers to whom the process and the product as material and immaterial goods are made available.

Handcraft

The particular nature of the handcrafted production. The direct relationship to the material. The hand as a tool of perception

Hand and material enter a dialogue. The hand seeks for ways of processing, directly or through tools. It enters the inner life of the material, reacts, adapts and finds ways. The material in its willfulness sets a co-determining opposite to the hand's creative will. The material becomes co-author.

Didactics of perception, exploration and creation of form in artisanal design

Virtual development of form easily separates itself in its thinking process from the basics of material, structural and strength-oriented design. The close and positively acting relation between material, form creation and structure is decoupled. Further levels are not experienced in the virtual medium, for example smell, texture and haptics of surfaces, certain properties of materials, etc. However, a real creative power is based on this perception and on the inner knowledge of the variety of such relations.

Teaching qualitative experiences in the education of appropriate professional groups

The professional education for crafts is imprint-ed today by the high technical standards regarding machining production. The domination of the material by the machine neglects the perception of and the dialogue with the material which consequently become just technical questions. The virtual as well as the technical-machining approach to the material are imparting poor qualitative experiences in its handling.

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28 | Qualities and potential of rural life, heritage and craftsmanship
Fundamentals of artisanal, material-directed and morphologic creation

Materials allow and require completely different artistic-structural processing procedures, due to their qualities and formability. Soft kneadable and formable clay, wax, etc. ask for a totally different thinking of the form than hard, rough stone or flexible, sleek willow withes.

New ways for creative handcrafts would be stimulated if methodic approaches were searched, to confront the artistic-structural outlines and to trace the morphologic similarities and relations.

Economic conditions and new economic models for artisanal jobs

Meanwhile it was recently asked if the industrial production processes, with their quantitative, economic and ecologic effects, really represent the royal road to further development. There is, in many domains, a look out for parallel strategies, which often target a downsizing of products and production methods. It would be all about introducing well-thought High-Tech and a special respect for Low-Tech: refinement in the service of climatic facts. A special command is the use of materials from the near natural space.

Through the new media, this qualitative and creative profile can be taken from a limited environment and carried outside and into centers. Thus a part of the works for the surrounding area and beyond it can be accomplished. However, for this to succeed, high linguistic and media presentation skills are needed, which are scarce exactly in the peripheral sites where subsistence economy and knowledge of various handcrafts would offer good conditions.

These new conditions would request a competent and sensible support as well as a sophisticated educational offer designed for long-term functioning, taking this profile very seriously into account.

Models for a network of handcrafts – agriculture – special types of tourism

Agriculture is coined by a variety of handcraft knowledge. The accommodation of guests accompanies since a long time the management of farm and land. New models, generated by the loss of the unity of perception, the manual-physical doing, living and thinking, are able to bring balance. Free time can be useful not only for recreation, in order to step fortified into the daily business, but also for taking a distance and work at new perspectives.

Forms and development of the study of manual creation and thinking at higher education level

Manual creation – handcraft – is today seen as diametrically opposed to thinking. Vocational education for artisanal and university studies are not seen as equivalent. Forcing this needless splitting blocks the development of the synergic potential of hand and spirit. To loose this knot and to open for artisanal creation the entry in the university level is badly needed and would become a sign that further fragmenting and splitting of experience and knowledge is confronted.

Variety, identity, authenticity and difference

Beauty in the variety of strong particularities (difference)

The concept of beauty is discussed by philosophy since at least 2500 years. Axes from the stone age show elements of form creation which are not necessary for their proper functioning, but cost a great deal of trouble. The human being is attracted by beauty, towards its spiritually as well as materially created form. Evidently new examples of beauty are rising from time to time. It is possible to signalize something like paradigms of created beauty for the successful examples, however even this has usually a very time-limited immediacy.

The recent past shows that aspects like care, respect toward the existing, the finishing touch in the spirit of usability, are missing. They are not seen as constitutive contributions to beauty. This is the reason why “particularly beautiful” cultivated estates are contemplated as panorama-images, not really read within. The inside structure of such a landscape is not seen, because the care which lies behind it is not respected and most of the time not understood. Experts speak about antiquated processing methods, they try to loosen or to obviate the safeguard clauses. Peasants and craftspeople see themselves exposed to the pressure of economic mainstreams and at the same time released from working for the assumed purposes and techniques.

The talk about beauty is seen as a distinguishing mark for somebody who has nothing to do with the matter, who does not understand the
new constraints. The “beautiful” would be seen, from this new perspective, as a regulatory value, which coagulates to ideas – including the everyday carefulness.

Yet our sight has always the choice, and it gets stuck, in the smallest of details, at considerably less constraint as it is generally asserted. With each choice gain and loss get connected. Gain seems to be close, loss usually shows up later. Sustainability can also be an important theme in issues regarding beauty, an element of culture. Respect for the specificity and closeness to the matter can support sustainability. With it the identity of persons and communities would be supported, as well as the awareness and responsible capacity to act. And the caring for the diversity of identities could bring - together with the pleasing sight - a substantial contribution to the fruitfulness of steps in the future.

Revealing and developing identities

„This time we start from the fact that the majority of people are longing for an identity giving, unmistakable place. A place where one feels raised.” (Caminada, Wahrnehmung). Especially the individual and social participation, eking and caring for the local good, are giving identity. The place itself is the local good, as are the care and the use of community land, buildings or machinery, the celebration of feasts and traditions, the respect towards established local rules (like the rules of vicinity in Transylvania), etc.

The key to the identity lies in the vital exchanges of the individual and common organism, in the unfolding of an attitude which “takes part” at the common and private good (material and immaterial), by working, reviving and benefiting.

Also through the strengthening of the civil society aspect – the voluntarily shared creation and work according to the local rules, values, perspectives, outside the state administration, together with the appreciation of the results through rituals, feast and form – identities will be supported and developed.

The tension between authenticity and identity in form creation

“Authentic” means “genuine, credible” - “identity” on the other hand means “concordance, inner unity”. That which is in harmony with itself and is coined by inner unity appears to be genuine and credible. “Authenticity” is in the first instance a concept that does not value, but only determines the inner consistency.

Thereby, credibly, “hybrid” or “strange” may also be designated as authentic. However in this case a tension is created toward the “identity” concept and therefore toward what is imprinted by inner unity.

Let’s start with the fact that in the rural environment any “authenticity” is tied up to the land, to the place and its surroundings, marked historically and culturally, as well as agriculturally and topographically. In this way the concept “identity” – of the inner unity and consensus - relates to the cultural origin and to the live bond with the countryside.

The tension, which now opens up, consists of the question if the inner unity and imprint can find a compensative counterpart in the credible adaptability and in the measured devotion for the new, the strange and the incoming.

There is always the question of qualities that meet together. One of the most frequent impacts upon the building culture in the rural area is the effect of misunderstood authenticity that reproduces clichés and has nothing to do with the fertile further development of local qualities. Meanwhile modern building clichés have sprouted at the countryside in-between the clichés sourced from tradition.

Therefore the obvious question that is opening up is how the inner unity and imprint can identify a further development in plausible transformation capacity and measured devotion for the new, the strange and the incoming.

Aspects of commitment / agreements and freedom/individuality in dealing with creative rules and tradition

„A feature of uniformity can be observed in contemporary architecture, based upon its supposed opposite, the unconditioned individuality. Creativity is subject to an artificial identity constraint, and this constraint leads to the uniformity of a finally faceless context. The places which impress us are nearly always the work of strong individuals, with a distinct sense for the collective. A successful house marks indeed the place, but also orders itself into the ensemble. One can see the fruitful tension which generates its construction: the individual which
is tied up to the environment and to the community that lives there. (Caminada, Wahrnehmung).

Reappraisal of the formative appreciation of the life-work cycles, belief and myth regarding object, housing and common property

Disciplines like architecture and monument preservation assume mainly the question of the constructional and creational development of the respective places. If the monument preservation shows interest toward the conservation of existing cultural goods, and its location in architecture shows an overwrought demand of authorship, in this case positions that are hard to unite drift away: the position where it is asked for backwards oriented conservation and the position of the self-actualizing utopia of the future. None of these positions is meeting the vital core of “identity and authenticity”, only their periphery, except in case of taking new insights and positions (Caminada, Wahrnehmung).

If the approach is made toward creative crafts and artistic disciplines, here lies the potential for an impulse which cannot be performed by architecture alone. Because “identity” develops also beyond construction, through the creative appreciation of life-work cycles, belief, doubts and myth regarding objects, housing and common property. The debate around these themes takes place today over the media (film, press, TV, internet). The global, the national and the local mixes up with publicity and do not follow a hierarchy of quality, but a hierarchy of ratings, which is marked by an incredibly short half-life period.

The artisanal, creative or artistic acknowledge- ment of these themes and their integration in the built and open space creation asks for a different approach, perception and sublimation. Therefore we must formulate the “sense”. “Sense comes before value. Because values are chosen from time to time, they are by no means taken for granted and are not self–revealing, the formulation of sense becomes significant –sense is able to steer the summed-up acceptance of values. Existing values can be recognized and new values can be created. But values always require a critical judgment in the context of something that pursues permanence and cohesion; sense. Sense is also something assumptive and by no means unvarying, however it stays above the momentary transience and also above the individual will.” (Caminada, Wahrnehmung)

Reappraisal of habit, rite, feast in the family, vicinity, community, from the viewpoint of the individual and the common

When the local is approached from the smallest cell, it is first the individual, the family, the vicinity and then the community. The creative appreciation of the cycles of life and work, belief, myth, in object, housing and common property brings mutual impulses, assumed by smaller or bigger cells. Habit, rite and feast require stemming in the fleeting, measure up value and structure the flow of life. There is sense formulated in this appreciation.

The artwork, the adornments, do belong to the creative appreciation, conferring it new expression and depth time and again. Here the arts and crafts are able to give a contribution, which goes beyond the means of architecture.

Experience / Perception

Widening of the concept Experience / Perception

Experience and perception are tied up to the choice of viewpoints and parameters. They can be widely supported and have the backing of a multilayered culture.

A look in the history of culture of the regions shows on one hand continuity, and on the other hand changes of the overriding views. Some of these are co-determined by great trends. For example certain visible features of the European education strongly influenced the vision of processes in nature and at the same time also the gathering and transformation of experience. It had effects, with a delay in time, deep into the life forms of remote villages.

One-sidedness shows up, as well as reduction- ism, of a vision deciding primarily in a quantita- tive manner. It all becomes clear due to the distance in time to the peak of development (in the out-stepping 19th and beginning 20th century) and due to adverse effects. It is now possible, better than in the past, to counteract them.
Didactical methods of representation of qualitative experiences related to the perception of the context of the creative behavior

Our schooling and educational systems are concentrated upon and specialized in the factual knowledge transfer. “Fact” is a concept that has a meaning which was molded more than 100 years ago in the empiricist theories of learning. More recent developments play a role only to some extent and are still meeting explicit and implicit opposition, especially when the same dignity is required for the qualitative perception as for the quantitative approach. In the theories of knowledge this equal status was accomplished long ago, partly in a language that is accessible only to a few contemporaries (compared to French philosophers of the past 20th century, Baudrillard, Foucault, Lyotard, Derrida). There still is no consensus upon this equal status, effective language forms are largely missing, as well as the enforceability of the respective educational strategies. The reformed pedagogy is an example for such strategies. Its agitated history in the 20th century is not limited by static and functional properties. But even the value of very useful objects is not limited by the perception concept. Its determination lies upon a continuum between usefulness and uselessness. But not only the utility, but also the making of the object, together with the type of culture, belong to history. When your interest goes beyond the utility of a useful object, seeking the choice of materials, the given form, the life of the creator, the ways of further transmitting the object and its foreseeable “end”, then a world of rich relationships is risen, which restricts the resource consumption and enables the raising of pleasure taking.

Differences in the regional particular features of the objects have a strong potential for creating identity for their users. A strong identity of persons on the other hand is a starting point for fruitful exchanges. Such identities always indicate an open future, carried by continuity and conscious solidarity. In this solidarity the presence of objects and people is mixed in, in its effect too. The last proposition of Merleau-Ponty from 1959 describes such a kind of effectiveness. He can be used as a background or an antithesis of present-day discussions.

The object in relation with its creator, user and contemplator

The object created by the human hand is an exemplary case for the urgent further expansion of the perception concept. Its determination lies upon a continuum between usefulness and uselessness. But even the value of very useful objects is not limited by static and functional properties. Useful objects, just like those that only want to please the eye, are trusted to carry a special story which gives them antiquary value. A culture of the hand-formed objects could be substantially differentiated and also more related to the present. The objects that surround mankind in daily life always affect it – in their material quality, with their form, with their history and with their palpably radiating devotion of a careful hand, which is interlacing something new, too.

References:

Myth produces truth as a lived-through certainty. This is also achieved by science. In science territory certainty emerges from the slow reasoning of evidence. In myth it emerges from the sudden experience of stories, pictures and signs. Both as individuals and as social or political community we live together with these certainties, those of science and those of myth. "This work is based on common research themes of the managers of the research project „Creating Places”, Vrin – Prof. Gion A. Caminada / ETH Zürich, of the managers of the study program for Creation and Design, Laas – Univ-Dox. Dr. Josef Perger and of the Studio for Design and Architecture, New Design University St. Pölten – Univ-Dox. Dr. Thomas Gronegger. An essential reference point is taken by the text „Wahrnehmung, Diskurs, Idee” (Perception, Discourse, Idea) of Gion Caminada and Josef Perger. The motto of the Research project ”Creating places” configures the the spiritual umbrella and the impulse for the listed and illustrated themes.

Photos: Thomas Gronegger, pp 24-37; Renate Deschauer (Weinberg, Burggrafenamt). p. 32: 01-02
Inside, Outside
In-between:
Workshops / Lectures / Contributions
Didactic idea and choreography of the workshops 2012 / 2013

Thomas Gronegger, New Design University, Sankt Pölten

The one-week workshops from 2012 and 2013 could initially be understood to be sequential phases for the experiencing of room and space and towards the differentiation of the perception of space. In 2012, an attempt was made to blend these exercises with projects for the village. The tendency was to keep the tasks in the first workshop more open and they were also rolled out more experimentally by the students. The work process was in the foreground in both workshops.

In the second workshop, there was a need on the part of the teaching staff to now give the search sections and experiences, which had proved to be interesting in the previous year, a more precise definition in order to be able to delve more deeply into significant matters. The tasks were outlined more accurately and designed in such a way that in the “limitation of creative resources” a clear path of experimental investigation of spatial connections and spatial effects was open to the students. At the same time, the village came into the focus of attention at an early stage. As a result, the production of creative gestures no longer pressed into the foreground so strongly and a calmer dynamic and direction of creative work emerged. The attentiveness in dealing with the existing quality was introduced as a new topic. The perception of the creation of subtle diversity while dealing with sparsely selected creative resources also brought about a differentiated creative expression in the dialogue with the given situations in the village. This sensitisation was supported by communal discussions and lectures.

In the following review and the final presentation of the work of the students, the first workshop in Dealu Frumos / Schönberg “Inside Outside In-between I / 2012” is presented with a pure résumé in summarised form. The diversity of individual ways can only be communicated selectively as a process. “Inside Outside In-between II / 2013”, in contrast, is described both in a résumé and documented by the protocol and the specified tasks. Likewise, the design proposals for the village will be presented and commented on by the students.
The inner adhesive that sustained the work on site was the cooperation of the students from Brașov, Bucharest and Sankt Pölten in mixed work groups. The first task of these groups was to give themselves a name and to develop a poster visualising the attitudes and ideas of the groups.

Inside Outside
In-between I / 2012

The content of the task constellation was to find out in experiments how “space” forms itself, how do “we” conceive space and in which way space formation is embossed in our lingual terms and definitions. In order to make “spatial awareness and spatial perception” the subject of the drafting process, spatial experience was reconstructed with scaled figures developed specifically for this purpose, staged as well as boundaries of the space formation and spatial phenomenon investigated. In the course of the workshop, the scaled figures proved themselves to be the central medium to guide space and proportion away from planning and towards the direct experience. The focus of the questions set to the five groups was the physical and sensual perception of space: How is “Inside”, “Outside” and “In-between” perceived and which polar or ambivalent constellations arise in the process.

Images
Production of scaled figures from aluminium foil. Marc Eidler photographing “monumental” situations

Persons:
The mixed groups of students:
In-change - Adriana Anghel UAUIM, Manuel Weilguny NDU, Andra Pantea UTBV, Andrea Desk MA UTBV, Corinna Danningner NDU;
Absolute Gypsy - Camina Nicolau UAUIM, Benedikt Dekan NDU, Julia Rîpea UTBV, Susi Schäferle NDU, Emőke Vajda UAUIM;
Simidrra - Simone Werger NDU, Dragos Nae Alexandru UAUIM, Michael Walker NDU, Raluca Schenker UTBV;
Pentagon - Ioana Moise UTBV, Sophie Kessler NDU, Laura Udrescu UAUIM, Miriam Franzolas UTBV, Michael Ellensohn NDU;
M.A.C.K. - Katharina Lehr-Splawinsky NDU, Andreea Cojocaru UTBV, Marc Eidler NDU, Corina Frasteli UAUIM.

Workshop concept and teaching staff:
Marina Cionca UTBV, Thomas Gronegger NDU, Marius Marcu-Lapadat UAUIM, Alin Olărescu UTBV, Neil Harkess NDU, Mihaela Șchiopu UAUIM, Ionel Iștoc UAUIM, Kathrin Baumgartner NDU

Organisation: Antónia Czika UTBV;
Administrator Centrul de Arhitectură Vernaculară Dealu Frumos: Marcel Nemeti UAUIM

Setting and model stage:
A blending of models and stage-like space presentation was proposed as a means of approach to experiencing space. As explained, the figures became the significant medium for the exploration of space. The scale and material were freely selectable. This yielded exiting, very heterogeneous results. These demonstrated how diverse phenomena of spatial awareness can be investigated and displayed. But due to the diversity, it was somewhat difficult to make a comparison between the quality of specific creative procedures in order to be able to build on this knowledge.

Images
Studies of the students which arose in the workshop 2012 (Andra Pantea, Michael Ellensohn, Benedikt Dekan)
The aim was to express the spatial definitions “Inside”, “Outside” and “In-between” in compact form by means of simple stagings. Two tasks were assigned to each of the five groups in the form of drawn and commented exercise sheets, which opened up the topic area from different perspectives, to stimulate a rapid access into the reflecting from the doing.


**Inside, Outside, In-between**

In the confrontation with the tasks, it became clear that the linguistic categories “Inside, Outside and In-between” cannot always be rigorously demarcated in plastic-spatial experience. Transitions and also ambivalent situations arise. This confrontation thus led to an even more fundamental question “what is space”.

**The question about the “Inside”**

Is Inside only inside when we are talking about a closed room shell, which demarcates what is inside from outside and encompasses all sides physically? Or does Inside already begin with a linear boundary drawn on the floor into which one enters? – Hence a marking which does not build any physical or structural expansion. What happens if a terrain that is openly accessible is staked with a few pillars, and does one pillar, sticking out of the ground, suffice to form space around? These thoughts indicate only the range of space experienced between physical limitations, confinement and ephemerally indicated spatial boundary. The students became aware of these fine details and transitions of perceptible space creation in the staged play in connection with their tasks.
Perceived spatial tension

The immediate spatial tension perceived through the figures gives impulses for further decisions on the designing by making adjustments to the objects (somewhat higher or wider etc.). This spatial perception in the stage model is of a presence, which approaches the spatial perception in true greatness. It could be the imagining from the model situation to the true greatness that constitutes the tension making the procedure even more intensive.

Planning

The planning of rooms and objects has an anticipatory character. Objective, material, construction, efforts and expenditure, procedure, effect etc. are well thought out, imagined, calculated, etc.

Between the poles of the conceptual requirement framework and physical realisation is the intermediate realm of design (sketching, researching, drawing, measuring, working with models, documentation etc.). This intermediate realm is also part of the planning. But it is still an open testing ground where consideration, implementation, effect etc. can be approached and tested in varying degrees of abstraction and substantiation. It is here where the considerations and ideas forge ahead towards the final plan. The inventive process and the potential of this intermediate realm are underestimated if the focus is placed too quickly on the final plan. This often only needs to satisfy functional and economical constraints as well as stereotype creative conceptions in order to meet the expectations of the party placing the order. This is especially the case if this party embraces unilateral interests. In this case, the planning primarily serves the constructional implementation and the communication to those who are financing or approving the project. This objective demands virtually a result-driven narrowness, evaluation and processing of information, oriented to the limited expectations.

In contrast to this abundance of these constraints and apparent constraints, questions of social, material and spatial quality are easily treated via professionally staged creative measures and are no longer really spiritually warmed.

We worked on quality phenomena of the spatial effect, which could not be determined through clichés. In the former community hall of the Transylvanian Saxons, a “spatial workshop” was created, which was dedicated to the blurred – the process-oriented “handling” in the twisting and turning of the work models, the coincidence during crafting and the balance positioning and adjustment of the elements. Special emphasis was placed on the relationship to special situations in the village and the acceptance by its residents. This atmosphere, this free space to dedicate oneself to creative core issues and to pursue new ways was promoted by the remote village. The students were together day and night – hardly any distraction or fragmentation and the village was the topic and the surrounding shell at the same time.

Locations can awaken concentrating forces. They allow deliberate slowness in production, allow their tranquillity to act on the observer and create a distance to the familiar.

Perhaps it was also the working situation – hardly anyone had his laptop with him. A predominantly artisan working process arose, which was not isolated and fixed to the vacuum of precision and imaging power of visualisation programmes: An open space for thinking and working that did not demand permanent concentration, but allowed digression, tension and relaxation, observation, emptiness and the following imagination. More encompassing, sensitive, multilayered and beautiful than digital space is the sensual dealing with stages models and sketches.

Word space

The word can represent spatial circumstances or spatial procedures in a particularly abstract and conceptional way to the imagination. For example, if we think of simple descriptions of spatial procedures – “Come in” and “Go in”. In both cases, the movement and the direction is the same. But different is the perceptional perspective of the outcome of the motion. With “Come in” the perceptional perspective is applied to the inside. With “Go in” the perceptional perspective is applied to the outside. The target of movement in the case of “Come in” is there where the perceptional perspective is. In the case of “Go in” the target of movement distances itself from the perceptional perspective. Without describing the architectonic object and the person even in the slightest, in the word space, an outside, an inside and an in-between (and also a physical limitation as a logical consequence) and a motion procedure as well as an observation site emerge. The conceptional scarcity of words simply presupposes the essential, without describing it – namely spatial sequence, moving person and site of observation. The word does not bother...
about its illustration. The word occupies a location as a matter of principle, but leaves the spatial and physical “vacancy” and the presupposed but unnamed, moving figure completely to our imagination. In spite of ultimate compression and abstraction, the procedures are accurately differentiated.

**Word space drafted space**

This would be totally different in the drawing of a picture. In this case, the spatial structure and the figure would be the central starting point of the depiction. The physique of possible things (building structure, figure) provides immediately endless possibilities, but also demands explicit design decision making (even if they are simple). Word and image therefore form completely different forces. Perhaps it can be characterised in this way: the word opens the space of possibilities and the image (the drawn draft or model) struggles on the way through approaching imaginary possibilities to the one realized space.

An art of the word appears to be that the concept of space can be evoked via physical, not imaginary possibilities to the one realized space. A power of the image could be to capture this imagination and to gradually substantiate it – hence a continuous interaction. The blurred, which permits a hand drawing or a work model, still has something of the projection potential of the word.

Direct work with the space (in the model or in real size) permits the immediate dialogue of the doing with the experience of the accomplished – as is the case with painting or modelling (it is immediately recognisable what has been made). It is only rarely that spatial impacts are tested in real size. Formerly, the stage setting was an intermediary of experience. Michelangelo sometimes had his architectural elements produced 1:1 in wood models, which were observed and inspected on site before he had them produced by his stonemasons in the “Fabbrica”. Drawings were rigged up 1:1 on the walls. Testimonies to this can still be found on the walls of the arcade courtyard of the Biblioteca Medicea Laurenziana in Florence.

**Word Work**

As the whole protocol and work descriptions of the Workshop 2012 cannot be listed, a summary of extracts of the results of the “WordWork” with the students will be provided in an annex. This shows examples of how we tried to illuminate the word space “inside, outside, in-between” in order to delve into the phenomena of the spatial and the associated psychological effect:

- The growing of towns
- The enlarging of the defence wall
- The growing of periphery, industrial zones etc.
- What is happening inside?
- Inside is a place/nucleus of mixture (of people, of knowledge, of experiences)
- Inside is a place/nucleus of communication, of exchange, of commerce
- Inside is a place/nucleus of staying, living and working
- Inside is a place/nucleus of arrival or departure
- Inside is a place/nucleus of changing ways – of change
- Inside is a place/nucleus of structure and administration
- Inside is a place/nucleus of cultural and religious life...
- How do we create Inside?
  - by enclosing
  - by encircling
  - by setting out
  - by ordering
  - by tracing out
  - by locking...

Think about the real form-giving or describing meaning of these words:

- For example “encircling means” to part from a centre and to circle around this centre. This is completely different from “setting out”. “Setting out” means to define a space by putting posts in the earth. The space is defined by its border posts, not by a centre and the distance to it.

For what do I / we create “inside”
- to be safe / security
- for bordering or separating us from others
- for defining a space which is dedicated to something (living, commerce, education, culture, religion, ...)

**“WordWork”**

If we start to think about “inside, outside, in-between” beginning with the example of settlements in the wideness of landscape, we enter in a world of doing and feeling and failing of human beings, of relationship and hierarchy and of structural order. As we want to create sceneries with figures and architectonic elements - little settings - we have to enter into this human world and try to find out the meaning of the verbal concepts of “Inside, Outside, In-Between” in their abstract- and to human beings related meaning.

Let us start to think only about “Inside”. We will see that the method of developing questions and to combine them, leads to a wide understanding of what could mean “Inside” and what is its context.

**Inside:**

Towns or villages grew mainly near crossing and topographic lines (trade routes, military routes, rivers, mountain chain). If we talk of a village or town as “Inside” we imagine a clear border – for example a fortified wall around. In fact since ever one of the central questions was how to defend a village or town – look at Dealu Frumos or Alba Iulia.

Basic questions to “Inside”

- How do we create “Inside” (building structures, urban structures, ...)
- How does something create “inside” by itself (natural structures)
- Where do we / does something create “Inside”
- When do we / does something create “Inside”
- For what reason do we / does something create “Inside” – what is happening there
  - In which way do we / does something create “Inside”

Let us turn to a village or a town:

Where do we not settle/ on fertile places, save places, trade routes, military routes, rivers, on borders, between mountain chains, ... This is a trend towards centripetal forces being directed by outside. Landscape, infrastructure, topography What could be centrifugal forces and are they directed by inside?

- The growing of towns
- The enlarging of the defence wall
- The growing of periphery, industrial zones etc.
- What is happening inside?
- Inside is a place/nucleus of mixture (of people, of knowledge, of experiences)
- Inside is a place/nucleus of communication, of exchange, of commerce
- Inside is a place/nucleus of staying, living and working
- Inside is a place/nucleus of arrival or departure
- Inside is a place/nucleus of changing ways – of change
- Inside is a place/nucleus of structure and administration
- Inside is a place/nucleus of cultural and religious life...
- How do we create Inside?
  - by enclosing
  - by encircling
  - by setting out
  - by ordering
  - by tracing out
  - by locking...

Think about the real form-giving or describing meaning of these words:

- For example “encircling means” to part from a centre and to circle around this centre. This is completely different from “setting out”. “Setting out” means to define a space by putting posts in the earth. The space is defined by its border posts, not by a centre and the distance to it.
So we get positive and negative connotations which are depending on the situation:
Negative on the first glance
• to separate
• to expel / to exclude
• to lock
• to control
• to regulate
Positive on the first glance
• to save
• to protect / to preserve
• to recover / to salvage
• to cultivate (culture, education, ...)

These connotations which describe reasons why we try to create inside are highly ambivalent and can all have a strong psychological expression in the way and form we create “Inside”.

Inside, Outside, In-between II / 2013
Working with the village and the challenge
“...To make something for the village ...” was a desire of Marius-Marcu-Lapadat which he addressed to us during the preparation of the workshop in February 2013 in the snowed in rectory in Dealu Frumos/Schönberg.

Design principles and project for the village
We accepted the stimulus gladly. It was logical to link exercises on spatial perception to a project for such a characterised village as Dealu Frumos. In the first phase of the workshop, exercises on spatial perception were bound to the figure more intensively and precisely than in the previous year. The spatial awareness, which is inseparable from the body and senses, moved into the focus even more greatly. The objective was to investigate, in an exemplary, playful and methodical manner, the connections of space, space tensions and scenery. This was to sharpen the perception and develop a feeling.

Parallel to this, taking walks and discussions introduced us to the characteristics, strengths and social problems of the village. It was not before the middle of the week that selected places in the village were accurately documented and presented in plans and posters. That was the link and transition into the second phase of the workshop – the designing of projects for the village.

The mixed groups of the students:

Connexi - Constantin Chiriac UTBV, Daniela Truță UAUIM, Ionelia Brebeanu UTBV, Elisabeth Napetschnig NDU, Lukas Kerschbaum NDU; 
NEST - Andreea Ciucu UTBV, Cornelia Gusenbauer NDU, Nicolae Fola UTBV;
Undergraduate students:
Dekan Benedikt, Fellner Elisabeth
Workshop concept and teaching staff:
Marina Cionca UTBV, Thomas Gronegger NDU, Alin Olărescu UTBV, Marius Marcu-Lapadat UAUIM, Bíborka Bartha UTBV, Ioan Muscu UTBV, Mihaela Şchiopu UAUIM, Ionel Iştoc UAUIM
Organisation:
Antónia Czika UTBV; Administrator Centrul de Arhitectură Vernaculară Dealu Frumos: Marcel Nemeti UAUIM

The Village
If one walks through the village without any previous knowledge, one will get the impression of undefined differences, invisible boundaries and the feeling of penetrating boundary areas.

The Romanians and Roma have their own axes and islands in the village – some of these cross and overlap. Many of the houses formerly occupied by the Transylvanian Saxons are now standing empty or have been acquired by Romanians or Roma. From the Saxons that formerly characterised the village, only a handful remain. An incredible change of systems echoes. Something which holds everything together throughout po-
political, social and agricultural upheavals seems to be the self-sufficiency, which however does not reach the extent of the previously organised agriculture.

In their absence, the emigrated Germans form a vacuum that paradoxically still forms a strong reference point. Perhaps it is the form giving shell of the formerly dominant community that continues to have such an impact. This shell is gradually being filled with other lifestyles. But it still has an impact on the new lifestyles here.

Many houses have been and are being renovated. However the decay soon commences where secondary arrangements are indicated – for example the barns. The houses are rescued, the extended space of the household: yard, barn, vegetable gardens are endangered unless they are used for agricultural purposes and such use has declined. Barns are only rarely renovated. Barns are only maintained and repaired when they are needed.

In spite of the self-sufficiency, the status of the organisation of the agriculture cannot be compared with the time prior to 1989, when the Saxons still represented the majority in the village and were able to act autonomously to a certain degree. The transition from collective to private ownership and the associated questions of ownership status, the investment, the agricultural expertise and entrepreneurial expertise have not been dealt with. It is the largest population group with agricultural knowledge, strong cohesion and tradition, who could have helped to counteract the effects of the change, who have emigrated. There had been great upheavals throughout the entire 20th century. The book “Schönberg in Siebenbürgen” by Martin Schnabel (publisher)1 records this history from the perspective of the Germans in an impressive manner.

It is hardly possible for outsiders to make a differentiated evaluation of the current tensions and commonalities in the village. The people mix in the village shop and one has the impression of a benevolent, respectful interaction with each other. We often see a different picture when we talk to the residents. And it will be a different matter when the people talk amongst themselves. A lot seems to be inscrutable.

“To do something for the village” (Marius Marcu-Lapadat, s.o.) is not easy for students coming from Austria, but the same applies to the students from Brașov and Bucharest. In Romania, there is a considerable difference between the way of life and the living conditions in the town and in the country. The requirement to work out and understand history, backgrounds, development, etc. in a short time is only practicable to a certain extent. Every university project must meet this challenge, however. In spite of the difficulties, we have tried – in complete awareness of our limited possibilities – to dedicate a section of the week project to the village – simply from the feeling and the conviction that it is not possible to travel to such a characterised place without including it in the project. Without doubt, a compromise to the boundary of feasibility, which, however, perhaps just for this reason, obtained lightness that could be seen in the projects of the students. Perhaps this shows that one can and may carefully move “by sight” in such complex contexts with an alert sensitivity.

**Good places in the village**

- In the first few days, the topic of the place came up again and again. After the arrival in Dealu Frumos, it was the walk through the village along proposed routes that provided the initial orientation (see Benedikt Dekan and Elisabeth Fellner: Walking Through the Village). The groups were instructed to define a location which would then be worked on in the course of the project. The search for places provided a good reason to walk through the village in the coming days (see Journal of the Workshop Program and Description of the Topics – Work 2 / Looking for Good Places).

**Figures**

(see Journal of the Workshop Program and Description of the Topics – Work 4 / Figures and Space: Making Figures)

- The students made the figures themselves with the simplest materials. Kitchen aluminium foil was pressed together until it resulted in acceptable human silhouettes to a scale of 1:50 – around 3.4 cm – 3.8 cm in size. The figures were then varnished black with a spray. The individual students had to model 7 figures each. Thus each group had about 25 figures at their disposal.

**Images**

06. View of Dealu Frumos from the northern hill on the contour line between the Romanian and German cemetery / 07. Spray dust / 08. Figure studies with a wide range of materials (wire, paper, aluminium foil, etc.)
Gradual displacement
(see Journal of the Workshop Program and Description of the Topics – Work 4 / Figures and Space: Discovering Space ... Creating Stories )

■ Every figure that was positioned on the platforms of cardboard created perceptible space. The set up of further figures opened a “maelstrom” in this small powerful world of spatial and psychological tensions. Stories were created when the figures were positioned, which took on another turn when the figures were gently moved. Bent or stretched, facing towards or away from each other, close together or at a measured distance – the smallest changes created something else.

   There was such a sense of magic from this activity that many became totally immersed in the play. The game was then varied and arrangements were developed in the dialogue between two “players” sitting opposite each other, similar to the situation at the chess board.

Images
The simplest of architectonic elements and objects were added for further tasks. In experimentally arranged observation series, the effect of elements on the same arrangement of groups of figures was tested. The elements were then sequentially shifted and the arising overall effect was documented. A differentiated diversity quickly arose within closely defined rules of the game, which permitted an accurate reflection of situations and a precise reference to the observed. In further steps the groups then compressed a selected composition. In the process, the students built on the knowledge acquired during the stringently designed test sequence, but a more intuitive and free procedure was aspired. The observations that had been made during the discussion of the work were also incorporated. A cross flow of ideas between the groups appeared to be significant.

A wide range of approaches and interpretations of the tasks by the students opened a wide panorama of possibilities, which was continually reviewed and discussed communally in the intermediate résumé. In spite of the differences, common features remained present. Strings of ideas emerged from references, which followed similarities in variation. The quality of the overall project therefore did not grow on the basis of demarcating individualisation or rivalry but out of a strong agreement with regard to the designing initial position and similar creative resources which allowed the further development of the collective. This “defined constriction” demanded a great richness of invention and led to subtle dialogues between the projects – a unity in diversity. Maximum independent creativity was exchanged for prudent moves, consideration and identification of creative resources in the reflected presence of the work of the other groups. A kind of “Open Source Community” arose, in which individuals or groups provided ideas which could be picked up in part by others and developed further.
Folding
(see Journal of the Workshop Program and Description of the Topics – Work 6a / Inside, Outside, In-between: Working with the Village – Cutting, folding, Up and Down)

The final exercise was the folding of objects which were animated with a scaled setting. The rules of the folding were that the object be created from one single piece and that the cut out negative field would become the active component of the “building structure”. Objects were created on sandwich type base plates, which were intensively occupied with the phenomena of Outside, Inside and In-between.

Pilot project
(see Wood Connexions and Landscape Philosophers)

Alin Olărescu had agreed to develop a parallel pilot project, which was set up didactically largely analogous to the topics, although the focus was on timber joints. To this aim, timber structures were analysed in the fortified church and in the vicinity, partially reconstructed in drawings and models and finally sensitive attempts were made concerning the spatial-sculptural impact of isolated and modified structures. As a consequence, a project idea was developed, involving the village, its margins and the northern hill in greater detail. Alin Olărescu introduced this project in detail.
Work in the places
(see Journal of the Workshop Program and Description of the Topics – Work 6b / Inside, Outside, In-between: Working with the Village – Revisiting the Places)

■ On the 4th day of the workshop, the place that had been selected by each group was recorded by drawings and sketches in its environment, surveyed and measured step by step and documented with photographs. These walks, documentations and photos met with the curiosity of the village residents. We were continually joined by older and younger people and a lot of children. Conversations developed, interest from a distance was perceptible. Fear of contact decreased. From here onwards, the script for the workshop was written in real time.

Plans and posters
(see Journal of the Workshop Program and Description of the Topics – Work 6c / Inside, Outside, In-between: Working with the Village – Elaboration of the Site Plans)

■ Large scale situation plans of the places were then drawn or painted and presented late in the evening. The success of the plans was the prerequisite for the transition to the more concentrated work with the places. The working on the places had now become the main issue.
Working for the places in the village

The hitherto strong “synchronization” of the work steps and the many presentations were now abandoned. Individuals and groups now moved as was considered necessary and practical. The working materials and techniques were also freely selectable – however, it was suggested that experiences from the first section should be transferred to the coming topics and that the knowledge should not be discarded. Individual talks of the teaching staff with the groups now came to the fore. Lectures as well as the resulting discussions gave additional impulses: Which contexts are of interest in dealing with village and landscape situations, which typologies occupy themselves with such topics in free space and which architects and artists have gone their own special way here (see Lectures).

Images

Attitude

The projects of the students, which were created for the village, indicated an alert understanding of everyday needs and possibilities, but also for existing tensions, fractures and cracks. An uncomplicated, direct and easily implemented creative thinking characterised the projects.

The great charm was in the “obvious feature” of the “born and conceived from the location” – nothing moralising and not the ambition of “great social solutions” – but projects of unbiased openness whose substance showed a great potential to be accepted by the adult village residents as well as by young people and the children.

This esprit which wafted so agreeably through the former community hall of the Transylvanian Saxons emerged completely without ideology and unpretentiously in the course of simple work on the projects. The “esprit”, which creates a free space and preserves a wide and simultaneously curious glance, is significantly inspired by the presence, the attitude and the work of Marina Cionca / Transylvanian University. Many different approaches met together. Perhaps the search for a “normality” which does not comply with any norm. A normality following the unique character of the village and that perceives, maintains and further develops the space of this authentic independence. An independence arising from a simplicity which has not yet been totally connected to the system of consumption and consequently the categorization and separation of all aspects of life.

The perceptible strength of the village obviously played a part – this astonishing freedom

Images

41-43: Lectures and meetings / Marina Cionca / Street on the way to Dealu Frumos / Cow herd in Agnita / Cattle coming back to the village from the pasture / Dealu Frumos / Schönberg
that people simply sit in front of their houses, look around and talk with their neighbours, call out or wave to passers-by and that children with balls or inline skates, respectively herdsmen with their flocks of sheep or herds of cattle take possession of the street for themselves.

It was an “extremely concentrated coming to ones senses and getting to the subject matter”. It is a unique experience to be able to dedicate oneself to a creative experience in the remote, quiet village that is, at the same time, brutally exposed to great upheavals, encompassing the topic of the village itself. Fractures are perceived where they emerge or exist, but not stylized into the forced “kick” of a lifestyle. Atmospheres are not created or suggested, but are “knit together” in their authentic connection in alert sensitivity without “strategy” and without much “wash up”.

Delving deeper through symposia, exhibitions, preparation meetings and embedding the students in different academic formats

The doubts expressed at the onset, whether it would be possible to immerse oneself in a place with such complex backgrounds in such a short time, are relieved if the entire project is viewed at different levels of contact and exchange, which Marina Cionca described so vividly in her introduction (see Pre-Introduction). These academic levels of exchange also include the exhibitions and further activities: The Forming Workshop 2011 and the annual exhibitions at the NDU Sankt Pölten 2011/2/13; the exhibition 2012 in the Romanian Cultural institute in Vienna, which was opened by Gabriel Kohn and Lukas Vosicky; the participation in the Ethnovemberfestival 2011, 2012 and 2013 in Brașov; the symposium 2013 at the Forum of Experimental Architecture FEA in the museum quarter in Vienna, under the chairmanship of Jan Tabor; the opening of the exhibition in the scope of the “Finals” at the Ion Mincu University in Bucharest 2013 in the
presence of Rector Stephan Schmidt-Wulffen NDU, Marius Marcu-Lapadat UAUIM, Marina Cionca UTBV and Neil Harkess NDU.

■ On the other hand, it is the preparation meetings for the workshops, which usually take place in February in Romania. In a space of two to three days, the framework, procedure, and contents are mapped out in communal discussion and planning sessions. In 2013 it was also possible to acquire two undergraduates who carried out research in Dealu Frumos during the preparation meeting and absorbed measures for their diploma project (Elisabeth Fellner and Benedikt Dekan) and who have now delivered significant contributions to this book. The participants in the preparation meeting also included teaching staff (Marina Cionca, Marius Marcu-Lapadat, Thomas Gronegger) post-docs (Alin Olărescu) students studying for a doctorate (Biborka Bartha) and the above mentioned BA undergraduates in the rectory of Dealu Frumos/Schönberg, who lived and cooked on these premises and dedicated themselves to the different aspects of the overall project.

For the first time, the power of the communal project developed into an open horizontal and vertical exchange of knowledge, and a flood of ideas in which a common topic area was conceived at a wide artistic and scientific level. The contributions from Elisabeth Fellner and Benedikt Dekan show how forcefully the confrontation with the village can be deeply delved into in the course of the long-term project (see Two Proposals). A special power emerges from the continuity and perseverance of such partnerships.

The project has so far been conducted with a modest degree of bureaucracy and a low financing requirement. Thus, a considerable independence of specified formats and freedom was guaranteed in the topics and teaching. In this context, the universities of Brașov and Bucharest have already generously provided accommodation several times in their student hostels respectively accommodation in Dealu Frumos/Schönberg. Furthermore, real friendships develop which continue independently of the institutions.

Notes:

Photos:
Thomas Gronegger, Ionel Istoc and students of the New Design University

Images
55. Rector Stephan Schmidt Wulffen, New Design University Sankt Pölten
56. Ethnovember Festival; Alin Olărescu and Thomas Gronegger (exhibition opening) at the Transylvanian University - Brașov, November 2013
57. Marina Cionca, Marius Marcu Lapadat, Ioan Muscu, Thomas Gronegger, Alin Olărescu, Bartha Biborka, Elisabeth Fellner and Benedikt Dekan at the preparation meeting 2013 in Dealu Frumos
58. Discovering the surroundings of Dealu Frumos and research on site
59.
60.
Our work group, later called The same others, was a pilot group. Its initial purpose was to investigate, research, reconfigure and re-interpret the wood joints of the old Dealu Frumos church tower.

To start with a physical, tangible object, with organic growth based on clear laws of composition (symmetry and rhythm, both horizontally and vertically, also visible in the cross-sections of the pillars and beams), with a precise hierarchy of elements and a well-preserved history, visible in the carved inscriptions made by the master craftsmen (the date when the building activity started, their names, the numbering of the elements and of their order in the built wooden structure) may prove somehow “addictive”, because it is setting limits to the creative horizon and may hence even damage the main purpose of the workshop itself: creativity.

Within this context, the work process was based upon creating new perspectives through personal sensorial investigation, writing the adequate wording of this feeling, explaining the structure by accentuating the defining elements, discussing about what was sensed/felt/lived through by each member of the work group, finding the right conclusions and shaping the next work steps.

At the same time it was necessary to maintain the creative activity in the general context of the workshop, in such way that a common language could develop among the groups, even if the work expression was different.

During the work process, the activity of the participants focused, through introspection and sensorial investigation, on three objectives: the tower, the ruins and the hill behind the ruins.

The tower itself is a strong, quiet and imposing structure, offering stability, harmony and social assertion for the persons who built and
made use of it. On the other hand it may be seen as a domineering element, oppressive and tyrannical.

However it is a bench-mark of the village, an orientation point, and a point towards one looks several times during the day. It is a structure which holds a vital element for the community – the clock. The disparition or the disfunctioning of the clock leads to the abeyance of time, indeed to the “absence of time”, like in the case of the ruins which represent physically this absence of time.

One’s affiliation with the tower-owning community was hence highly desirable, but also a source of tensions.

The ruins of the gypsy houses, on the verge of the village, placed in a narrow strip crushed from behind by a higher hill and facing a brook, can be seen as an undesirable but indeed necessary part of the landscape – showing the need of the village population to grow, through settling the nomad gypsy population at the beginning of the 70’s. By settling there the gypsies, an attempt to delimitate their group from the rest of the village became visible. But in time these limits were trespassed, step by step, in continuous dynamics which may be defined by a phenomenon called „moving borders“.

This phenomenon is accompanied by another one, namely the „moving structure“. Due to its composition, the church tower is structurally independent from the supporting walls, but organically integrated in the architectural ensemble. It can be raised and displaced in any other place, having the capability to maintain itself as a whole. Among the ruins there is a wooden barn that has been disassembled, transported and assembled in this very place. In both cases the phenomenon of the „walking structures“ is visible.

The positioning of the ruins is visually „crushed“, the place is creating pressure and tension, but also creates desires, especially the desire to outrun one’s own social, temporal and spatial limits. The place itself looks as if it had been chosen on purpose, in order to determine its inhabitants to outrun their social status.

Over the brook, in front of the ruins, there are the backs of the households – the ruins’ inhabitants are able to see everything from behind their closed gates. If the tower inhabitants oversee the community from the inside, being „inside watchers“, the inhabitants of the ruins oversee the village community from the outside, thus becoming „outside watchers“. Hence, from being at first marginalized, the ruins’ inhabitants became important persons, holders of secrets, unwanted but feared.

The face to face positioning with the object of desirability can lead to the evolution of the community, to the outrunning of the community limits, to the change of ownership as well as of the social component.

From non-grata persons, the ruins’ inhabitants become full members of society, marking the community, at least through their number, being a good „maneuver target“ as well as an important decisional factor, but through the specific duality of the being and of the objects, they are situated somehow „in between“. From the hill behind the ruins another surveillance takes place, calmer, quieter, parental-like, remote and yet so close. All can be seen, but the purpose is neither to master (as in the case of the tower), nor to blackmail (as perhaps in the case of the ruins), it is a human purpose, a constructive one, of watching the suitable progress of things done and helping when necessary. You’re far away yet closer and closer. You situate yourself at another level of understanding, the one of the goodwill, while from the tower you watch in order to coerce and master and from the ruins in order to get on. A relation exists between the spatial positioning and the soul’s resorts: the tower makes you harsh, domineering, unflinching; the ruins make you desire everything and refer to any possible means in order to attain your goal; the hill offers you the possibility of superior understanding, a kind of a connection with the divinity together with the accession to a latent time component.

These three objectives, the tower, the ruins and the hill, with their characteristics, lead us to name our work group The same others and the idea to be the same yet different, in various hypostases, was at the base of the creation exercises and of the final projects.

Photos:
p. 68 / 01 Thomas Gronegger; p. 69 / 02, p. 70, 71 / 03, 04 Alin Olărescu

Images: …………
03. The ruins / 04. View of the village from the ruins position “outside watching”
Journal of the workshop program and description of the topics

Thomas Cronegger, New Design University, Sankt Pölten
Bíborka Bartha, Transilvania University of Brașov

Workshop program 7–13th of April 2013
Inside, Outside, In-Between II

Overview ... or what are the guiding lines of the idea for the workshop programme:

First glance
We do a second version of „Inside, Outside, In-between“. We deal in a very busy basic manner with the question „What is space“. We put the question „What is space“ in relation with qualitative characteristics of space (how do we feel the space, which atmosphere does this space transmit and can this space be metaphorical - psychological relations/situations/conditions).

So, we begin an arts- and design based research by drawing and modelling little sceneries about „inside, outside, in-between“ trying to understand what is this space we are modelling with our hands - what could this space be, what could it transmit, are there other layers of significance. All we do is simple.

Second glance
We try also to bring the workshop programme in relation with our village Dealu Frumos / Schönberg. So, we visit our village on different routes with a prepared plan. In this plan will be proposed some significant places. By walking and looking around, the students groups can look also for - or find - different places as the proposed ones. Once every group found a place - they study it on behalf of objective and subjective documentations and observations: finally they should try to capture the „spirit“ of this place and transform it in words. All we don't do is to think about purposes, functions ...

Third glance
The little scenographic models which are reflecting and dealing with basic spatial perceptions or sensations, which emit possibly a certain atmosphere or create with simplest elements some metaphoric narrative situations...

... These models should be understood like real sized interventions on the various significant places which each group found in the village. These models should reflect and create a resonance of the „spirit“ of this special place.

All we do is to create public spaces like mythical places in and around the village
• Without any specific purpose,
• With aura and spirit
• Somehow fitting and somehow going through

Obviously, it seems a very artistic way to interpret space, and to tackle the „ideas“. On the other hand there will be a huge range of steps in which we can try and test in a very methodical way, in spatial arrangements to realize various perceptions.

Special Pilot Project:

Alin Olărescu would be pleased to guide one group to do research and reconstruction of the inner wooden structure of the south tower of the church.
1. Investigation in situ of roof structure of tower (photo, sketches, measurement etc.). The aim is: logic understanding of roof structure and his step by step grow-up.
2. Reconstruction of roof structure by drawing and models (virtual models?) There will be a reconstruction of parts or of the whole structure (as possibly) in 1:10 with wooden pieces. There will be analytical documentations of the various types of wood connection.
3. If there is enough time, creative interpretations of these structural analyses could become, like the other works, models for real sized interventions on the various significant places which each group found in the village.

This work will be done directly in the tower space.
Day 1 // 7th of April, Sunday

6:00 – Arrival Medias (Sankt Pölten)  
7:30 – Walking and coffee at Sibiu (Sankt Pölten) – don’t forget to set your watches on Romanian time  
8:00 – Meeting at Central Square Sibiu (Sankt Pölten, Brașov) + hello and coffee  
10:00 – 10:30 – Meeting at Astra Museum (Sankt Pölten, Brașov, Bucharest) + hello (obs. Museum opens at 10:00)  
10:30:11:00 – Lecture 1 – open air lecture „VERANDA, PRISPA“  
• Alin Olărescu makes an open-air presentation of the porch (prispa)  
• Mixing of the groups: 8 students from Sankt Pölten, 8 from Brașov, 5 from Bucharest (+ 2 BA diploma students/sankt pölten)  
• 5 groups with 4-5 persons with the rule that in every group we should have at minimum istudent from Bucharest, 1 student from Brașov, 1 student from Austria. These groups remain possibly unchanged until the end of the workshop. One of five groups will be involved in the special pilot project – concerning analysis reconstruction and creative interpretations of the inner wooden structure of the south tower of the church.  
11:00 – 12:30 – Work 1 // VERANDA, PRISPA … IN-BETWEEN  
• We give to every group one house with the veranda/prispa typology - chosen in a manner to get a huge panorama of this typology (chosen and guided by Alin Olărescu)  
• Students are drawing, measuring, documenting on site  
• The 4 teachers divide and take each one group  
12:30 – 13:00 – Presentation of two houses  
13:00 – 14:30 – Lunch break  
14:30 – 16:15 – Presentation of three houses  
16:30 – Leaving from Astra  
18:30 – Arrival at Dealu Frumos, Division of the rooms  
18:30 – 21:00 – Work 2 LOOKING FOR GOOD PLACES IN THE VILLAGE – see plan  
• Every group gets a small village plan with prepared routes.  
• Walk of the groups along the routes – visiting, describing and documentation of places  
• Discussion of the group identity with the prospect of starting Monday with this theme: poster of every group which invents group name and talks about their identity  
21:00 – Dinner  
22:00 – Welcome Party „This is the beginning of a beautiful friendship“!

Day 2 // 8th of April, Monday

08:30 – 09:00 – Breakfast  
09:00 – 09:15 – Presentation of the teachers  
09:15 – 13:00 – Work 3 / POSTERS AND IDENTITIY  
Students are working on their posters, defining name and identity of the group  
13:00 – 14:30 – Lunch, dishes and siesta  
14:30 – 15:00 – Finishing of the Posters  
15:00 – 15:30 – Presentation of the poster of each group  
15:30 – 16:00 – Lecture 2 - Introduction of the workshop – Thomas Gronegger  
16:00 – 19:00 – Work 4 // FIGURES AND SPACE  
(see description of topics)  
19:00 – 19:30 – Cleaning of places and preparation for review  
19:30 – 20:30 – Preparing dinner  
20:30 – 21:00 – Dinner / dishes  
21:00 – Birthday party for Elisabeth Napetschnik

Day 3 // 9th of April, Tuesday

08:30 – 09:00 – Breakfast  
09:15 – 10:00 – Lecture 3 “Defining a place in all the space - Space within a space” – Biborka Barbá  
10:00 – 13:00 – Work 5 // FIGURES, ELEMENTS AND SPACE (see description of topics)  
• Short cuts / impulses by teachers  
13:00 – 14:30 – Lunch, dishes and siesta  
14:30 – 16:30 – Finishing the of work 5 and presentation  
16:30 – 17:00 – Inspiration walking to group’s places  
17:00 – 19:00 – Work 6a / INSIDE OUTSIDE IN-BETWEEN /folding, cutting, up and down, first models only in paper and presentation (see description of topics) tutorials  
• Short cuts / impulses by teachers  
19:00 – 19:30 – Cleaning of places and preparation for review  
19:30 – 20:30 – Preparing dinner  
20:30 – 21:00 – Dinner / dishes  
21:00 – Preparations for the exhibition, Fashion time and make up

Day 4 // 10th of April, Wednesday

08:30 – 09:00 – Breakfast  
09:15 – 11:00 – Participants  
• Final end spurt  
11:00 – 11:15 – Short cut / impulses by Thomas – Amphitheatres  
11:15 – 13:00 – Lunch, dishes and siesta  
13:00 – 18:30 – Work 6 // INSIDE OUTSIDE IN-BETWEEN /folding, cutting, up and down, first models only in paper and presentation (see description of topics) tutorials  
• Individual walk to the chosen places / with models and photo session on site  
• Short cuts / impulses by Thomas – Amphitheatres  
12:30 – 13:00 – Intermediate presentation of work 6d  
13:00 – 14:30 – Lunch, dishes and siesta  
14:30 – 15:00 – Presentation of work 6c / impulses by teachers  
15:00 – 16:15 – Short cuts / impulses by Andreea C., Andra)  
16:15 – 17:15 – Short presentations of the research on site  
17:15 – 21:00 – Finishing work 6c – elaboration of the site plans with topographic lines, sections  
21:00 – 22:00 – Presentation of the site plans  
22:00 – Dinner / dishes and open end  

Day 5 // 11th of April, Thursday

08:30 – 09:30 – Breakfast  
09:45 – 10:15 – Lecture 5 – “Comparison of the traditional entrances in the household of Homorod & Vășni Valley” / Andrea Deák  
10:15 – 12:30 – Work 6d // INSIDE OUTSIDE IN-BETWEEN /final end spurt  
(see description of topics) tutorials  
• Individual walk to the chosen places / with models and photo session on site  
• Short cuts / impulses by Thomas – Amphitheatres  
12:30 – 13:00 – Intermediate presentation of work 6d  
13:00 – 14:30 – Lunch, dishes and siesta  
14:30 – 15:00 – Presentation of work 6c / impulses by teachers  
15:00 – 16:15 – Short cuts / impulses by Andreea C., Andra)  
16:15 – 17:15 – Short presentations of the research on site  
17:15 – 21:00 – Finishing work 6c – elaboration of the site plans with topographic lines, sections  
21:00 – 22:00 – Presentation of the site plans  
22:00 – Dinner / dishes and open end

Day 6 // 12th of April, Friday

08:30 – 09:00 – Breakfast  
09:30 – 13:00 – End spurt  
13:00 – 14:30 – Lunch, dishes and siesta  
14:30 – 19:00 – End spurt  
19:00 – 20:30 – Preparations for the exhibition, Fashion time and make up
Day 7 / 14th of April, Saturday

20:30 – Exhibition opening and the party with Marina Cionca and Marius Lapadat
22:30 – 23:00 – Presentation of diploma work in process of Elisabeth and Benedikt

Day 1 / Work 1

10:00 – 12:30
- We give to every group one house (chosen by us) with the veranda/prispa typology – chosen in a manner to get a huge panorama of this typology.
- Students are drawing, measuring, documenting on site.

12:00 – 12:45 Presentation of three houses
14:15 – 15:00 Presentation of two houses

The teachers divide and help the groups

Day 1 / Work 2

17:30 – 20:00
Walk in the village – see plan
- Every group gets a small village plan with prepared routes.
- Walk of the groups along the routes – visiting, describing and documentation of places:
- This act of choosing good places will be very important for the groups, as they will do their further „stage-set“ for these places. It makes sense that the groups decide as a whole for one place even if there are different opinions or preferences. The chosen place becomes relevant for the work 6 beginning on Day 3. You will turn to this place then and be able to do further observations.

The decision for the place makes part of the content of the poster – see Day 2 work 3
Discussion of the group identity with the prospect of starting Monday with this theme: poster of every group which invents group name and talks about their identity, and why did they choose which place in the village.

Day 2 / Work 3

09:15 – 12:00
Students are working on their posters, defining visual name and identity of their group. The poster contains also a visual expressed the description and reflection of the chosen place in the village. They are working on cardboard ca. A1. They can use any material they find.
14:30 – 15:00
Finishing the posters
15:00 – 15:30
Presentation of the Posters (each group 5 – 7 min)

Day 2 / Work 4

16:00 – 19:00
Figures: We are working from the beginning and programatically with little handmade proportional figures. If we want to understand what is space, we can perceive this tension and character only by working with models and little proportional figures.

Images
Sceneries which tell different “stories” only by changing the position of figures
15:10 – 15:45  
**Making Figures / 30-45 min**  
Every Student prepares in the group as minimum 7 figures ca. 150 (~ ca. 3.2 – 3.8 cm) of aluminum paper. These figures should be colored with black spray color. Please work fast – this should not last more than 30 min. It's enough to have simple figures.

15:45 – 16:45  
**Discovering space by posing figures / 60 min**  
- Every group member is starting first its own figures on a basic plate of ca. 15 cm x 20 cm) and tries to discover different constellations: how to pose a figure which is standing around; how to pose this figure that you have the impression that it is walking; put more figures on the base – try to understand what means far away, a little way away, what means near, staying together, going away ...So every student should take a time to discover how space can be defined only by figures and their movement in the same or different directions or by staying in distance or together. Make a choreography, make photos ... put the figures on and make the next scenario.

Every student should prepare a well thought selection of 3 documentary photos of every choreography which express in a very clear and focused way what he is interested in.

- If every group has 4 members (ca. 5 groups of four members) – every group owns about 28 figures. This is a nice amount of „stage personnel“ to try to do different choreographies of people in a place.

16:45 – 17:00 Break

17:00 – 18:00  
**Creating Stories by Choreographic Arrangements / each scenario 30 min.** The groups start to think 2 simple scenarios and describe them with a few of words (for example: „the moment when many people are walking in a direction and something happens and they stop, look and become a crowd.“)

Create these scenarios on 2 baseplates of a free chosen form – possibly not much bigger than ca. 10m x 15 m (30cm x 30 cm).

18:00 – 18:30 Word Work / 30 min – see script

During the work there will be short-cut’s, showing impulses prepared by the teachers Idea for whenever: Go around with your little figures – put them in a context of objects or elements of architecture in real size, observe and make theatrical, monumental or simply funny photos.

Day 3 / Work 5   
**Figures, elements and space**

10:00 – 13:00 / 180 min

Figures give elements measure, proportion and urban volume. Elements mark and define the space. The figures are seen in relation with the elements. Closeness, distance, height are defined in relation with elements which tower men and introduce other layers of urban measure. Elements build a stage set which not only changes the relation to the „actors“, but also between the „actors“

11:15 – 11:45 Break, looking, talking and showing

We take a good break and coffee, go around, look and talk about what are the others where inventing and making and we try to highlight some significant ideas.

11:45 – 13:00 One final arranged stage-set in three variations / 75 min

The group is reflecting on that what they did and what they saw and decide to go on with one new arranged set-up which will be variated in three steps.

Please take notice to work with the set-up for the experiment by changing in three steps only one parameter (for example the height of the elements, the thickness, or the position – never changing more than one parameter). Please write a short text – reflecting the thoughts of the basic set-up and what can one observe and feel by following the changes.

During the work there will be short-cut’s, showing impulses prepared by the teachers
Day 3 / Work 6
Inside Outside In-Between - cutting, folding, up and down

14:30 – 18:30 / 240 min
We did all these exercises for entering in the world of stage setting. We tried to work slowly with figures and elements to get conscious of the different parameters which create the tension of space, proportion and dimension. Now we go on to focus on „inside outside in-between“. Scenographic „set-ups“ on these themes can tell stories even if there are no actors – think about the table of silence (Brancusi), think about entering an empty church or walking trough an amphitheatre. 
... the presence of the absence or the absence of the presence can be incredibly dense ...

Looking at and entering these spaces one can feel the atmosphere they transmit, how they integrate us like figures in a scenographic set, in the mood of this place. It’s not only us that give live to the place, but also the place which enlivens us ... creating atmosphere, mood and spirit. That’s it what we want to do with our scenographic places of „inside, outside in-between“. We create places in the village which get somehow in relation with the spirit of their surroundings (near or far, visible or invisible), by creating very differentiated situations of inside, outside in-between. In this point the members of the groups are completely free to work on their own or together or in different constellations, or like a family with different tasks which are divided ... but the groups remain as heterogeneous collaborating unities.

Physical precondition
• Please turn as a group to your chosen place. Make sure that this ist he place that you want and try to reconsider it’s characteristic’s.

Look and discuss on site first ideas. Look how big could the extension of your stage-set be and of what shape could it be.
• If there will be individual works – who works on ist own has to do these considerations
• Turn whenever you want and need to this place – also with your models and figures and sketch book.

Tuesday and Wednesday
17:00 – 19:00 and 09:15 – 11:00 Work 6a / INSIDE OUTSIDE IN-BETWEEN / folding, cutting, up and down, first models only in paper and presentation

• Try to work by folding
• Try to fold every spaces you create by one folded piece
• Try to maintain the negative surface you get by cutting the folding pieces as interacting and „base-defining“ part
• Try to percept and use the folding act as form giving progress which could give your stage-set different phases of appearance.

Methodic precondition:
• Please use the figures at once as staff during the working progress
• Please turn to your chosen place in the village, by taking your model and reflect on site
• Please find ways to integrate the „spirit“ (visible or invisible) of the place and surrounding in your working process.
• Please work with „working models“ to define or to experiment your idea / ideas

Material precondition:
• Please take care of the scarce material, don’t waste it
• Please use moderate sizes for your working models

Wednesday
11:15 – 13:00 Work 6b / INSIDE OUTSIDE IN-BETWEEN, revisiting the places, documenting and reflecting atmosphere
15:00 – 16:45 Work 6c / INSIDE OUTSIDE IN-BETWEEN, group research on site, limits of the zone, particularities of the place, different views of the place, distance and proportion of surroundings, measuring and topography, how to arrive and how to leave, thinking about collective idea with models and photo session on site
17:15 – 21:00 – final endspurt

Outcome:
• finishing the complete site plans drawings
• topographic working model for elaborating the position of the proposed objects
• working on small scale conceptual models
• working on larger final models and elaborating explanation drawings

Thursday
10:15 – 13:00 Work 6d / INSIDE OUTSIDE IN-BETWEEN / final endspurt

Concept and reconsidering the places:
• putting in relation the concept and the real chosen places in the village by several individual and group walks and discussions
• visions for the concept, group / individual work, using the site plans for placing their object
• elaborating the concept who makes what
• where is the object placed
• how does it get with the direct/indirect surroundings
• how do the objects get in relation with each other

14:30 – 18:30 Work 6d / INSIDE OUTSIDE IN-BETWEEN /final endspurt
• individual walk to the chosen places / with models and photo session on site
19:45 – 20:30 – intermediate presentation of work 6d

Friday
09:15 – 13:00 End spurt (see above)
14:30 – 19:00 End spurt (see above)
19:00 – 20:30 Preparations for the exhibition
20:30 – Exhibition opening and the party with Marina Cionca and Marius Marcu-Lapadat
22:30 – 23:00 Presentation of diploma work in process of Elisabeth and Benedikt

Images ......................
The negative surface as interacting and „base-defining“ part.

Lapadat
Preparations for the exhibition
Proposals for interventions in the public space of Dealu Frumos

Students of the Universities of Brașov, Bucharest and Sankt Pölten

In the last one- and a half days of the workshop the students were exclusively working on conceptual drawings, plans and models for the chosen and analyzed places in the village:

• where will the Interventions be placed and how will they be integrated in the direct/in-direct surroundings
• how do the objects get in relation with each other (axes, proportion, atmosphere)

outcome:
• site plans drawings
• topographic working model
• small scale conceptual models
• larger final models and explanation drawings
Salt crystal / Andrea Deák, Miriam Franzolus, Cezar Popp, Claudia Wiesmeier, Alexandra Pătraşcu

Once upon a time there was a spring of never-ending dreams. There was only little Crystal who knew about this secret. From time to time she was drawn down to this spiritual valley to taste the silent sweetness of the salt. Just by sitting inside the spring tells the story of the lost lake. The surrounding becomes a theatre in which forgotten memories are revealed.

One day five young, sympathetic, friendly, talented, open-minded, romantic, good looking students from all over the world came by and met Crystal. She shared her little secret with them. Together they tried to trigger the rebirth of the magic valley.

So learn not to underestimate the spirit of an abandoned land.

The end
Kultur. Nod / Lukas Kerschbaum, Elisabeth Napetschnig Daniela Truţă

1 village: Dealu Frumos.
2 languages of architectural heritage: Saxon and Romanian.

Right on the imaginary borderline connecting the 2 cultures, a small shop, consisting of solely one window with a simple bench in front, states the current meeting point for people in this area to come together.

To extend this place of togetherness the project team “Connexi”, consisting of two students from New Design University Sankt Pölten (Austria) and one student from University Bucharest (Romania), created a sculptural and functional intervention called “Kultur. Nod”, combining the German word for culture “Kultur” and the Romanian word for “knot” in its project title.

The fundamental connecting subject, the beautiful view into the hills surrounding the village Dealu Frumos is integrated through creating an orthogonal frame for the view from the position of the shop.

When leaving this position, one is able to understand the sculptural structure as a whole, which consists of one extending ribbon folded to the shape of a knot. The hospitable space for the people of the village makes space for relaxing on a bench under a roof providing shade next to a water mirror.

Meeting point / Ionelia Brebeanu, Constantin Chiriac

Most of the people have forgotten details. But, Dealu Frumos is a special village where connections happen; tradition and value are kept in a safe place.

The project tries to reinterpret the traditional façade decoration: flowers. This process contains three steps in different levels of height: the first level has 2-3 cm, the second is formed by a resting area with the height of a chair, and the third area is completed with a table surrounded by chairs. This architectural intervention is placed in the green area between the street and the sidewalk in front of the houses and can be used as a resting area by the community.

A bench, as a reflection of the “social network” of the local community will complete the project. It is reinterpreted aesthetically and has a clear geometric form that symbolizes the purity and functionality of traditional building methods. The bench is seen as a link and a connection place between the different communities of the village: Romanian, Saxon and Gipsy.
Very soon after my group started to explore Dealu Frumos we were fascinated by the breathtaking atmosphere that surrounds the orthodox cemetery of the village. My personal approach was to guide people through this area and to reinforce the impression of the visitors. Finally the project turned out to be a wooden structure that has the shape of a band and leads people from the orthodox to the Saxon graveyard. Inspired by the different historic styles and cultures in Dealu Frumos, I decided to work with the idea of connection, interaction and intersection. On a path through the hills (called “BBTG-walkway”, after our tutors who walked it for the first time) the band guides you to five different stations. These places work as landmarks or viewpoints that emphasize important places in and around the village. This makes people walk slowly and encourages them to make breaks to experience the atmosphere.

In conclusion, the project should make people curious to explore the area and be a sign of connection and interaction that refers to the diversity of the village.
In a world that still thinks that death is related to pain, tears and sadness, we found a place in which the sun shines all day, trees guard the tombs and the view makes you think that you are on the top of the world. This place is called the old cemetery.

The road that leads to it is filled with history. Once you enter in it, the stairs lead you to the top of the hill and open up towards a panoramic view of the village landscape.

The project has meant to fill the cemetery space with an organic form that combines meditation and rituals, aesthetic with functional and it resembles an amphitheatre. The “flowing” seats made of stone are embedded into the slope of the natural ground and their curved lines are contrasting with the straight composition of the cemetery.

This place of silence becomes full of light.
Nest / Jeanette Spendier, Attila Horváth, Andreea Cornilă,

We defined our group name as Nest, because it was the thing that inspired us all. After that we looked for a plan which could match our decision and we have chosen as site the playground. The wonderful view, the hill and the up and down situation got us into thinking of creating a new playground consisting mainly of fragments of “nature”. The church near the site was integrated into the spatial composition by replacing the existing fence with stone steps that can offer spatial continuity, freedom of movement and a connection between the two levels up and down (created by the natural slope of the ground). The aim was to create a place for children, to enjoy and have for themselves: and area filled with light that defines covered, uncovered and in between spaces. The architectural space is multipurpose and generates a variety of activities and functions as a human scale nest. So our objective has been accomplished.

Paper plane / Andreea Cojocaru

An airplane is the expression of dynamic flow and lightness of space. It embodies the pure joy of village children every time they get the chance to see a real plane, opposite to the perception of urban children who are indifferent. The proposed object brings back a profound element from childhood, a strong source of happiness, joy and enthusiasm of launching the paper planes and watching them fly in the air. The configuration of the wings and the edges are composed by modules that offer freedom of movement for the children: climbing, crawling and hiding from each other and their parents, spending time under the protective wings of the airplane. The dynamic and multipurpose shape of the airplane offers many possibilities concerning the activity of children through a sculptural object.
Overview

**On the Hill / Andra Pantea**

As I climbed, the wind was getting stronger, and it felt like the power of nature; the steep hill somehow offers protection to the village by hugging it with its wide “arms”. Also, it opens up towards a panoramic view upon the constructions that create a theatrical set.

The concept of the work is to represent the above view of the hill in a structured manner. The relationship between the person and the hill is shown by this contrast: high and low. The abruptness does not invite a person to go and explore the hill but by having this gradual increase of earth in some parts, it becomes more and more accessible.

With this structure I also wanted to point to something that is far away, and that would be the Tower. This vertical symbol of the community is not only visually but also metaphorically connected to the horizontal landscape of the Hill.

**The Path / Marianne Köck, Elisabeth Plasch**

The emphasis of our group was an analysis of the tower construction. During our working process we also visited the gipsy ruins and found out that there was no connection between the tower, the ruins and the hill behind them.

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Our project, The Path should connect these three places throughout stations that should guide people from the village up to the hill which has two resting spaces connected to the path. The first stop has a kind of platform where you can rest and time to look around and enjoy the view. After going on you reach the second point which is defined by the border between the outside of the village and the “inside” of nature.

When standing on the second station you are offered an overview of the entire landscape. Giving that “connection” was the main motivation for this idea. We symbolized the path...
through wooden structures and expressed the idea of the link between people and the space around them.

Images..................
Interventions which create different stations on the path towards the “Hill”

Tower of dreams / Levente Bagoly
This platform is a result of a deep analyze of the Saxon church tower and the gypsy ruins of Schönberg. Various feelings, attitudes and impressions were noted while visiting these places, like the feeling of timelessness, claustrophobia, constraint, loneliness, sadness, pressure. After all these feelings and perceptions were analyzed, I began to press them into one land art. I chose the hill near the village, from where you can see both of the locations (tower and ruins). The result is a floating platform, which when looked at upwards was like a house falling down on you, but when you arrive at it, gives you silence and the magnificent view of the village resembling two arms ready to hug you.

Images..................
Floating platform on the “Hill” with view to the tower of the fortified church and the gypsy ruins

TEAM OF TEACHERS

Motto: We will take good care of the team spirit! It will be kept in a safe place.

The 2013 Inside-Outside-In Between Workshop is best described by situating it within the “in-between” coordinates. This specification is based on reasons related to the groups of students, the village itself, the group of buildings where it took place and the flexible identity of the village community.

The three groups of students, from Sankt Pölten, Brașov and Bucharest, were carrying their own cultural tradition of the evolution of space but also their own personal cultural values. The workshop territory, the village Dealu Frumos (Schönberg) is said to be the geographic centre of Romania. The architectural ensemble of the Centre of Vernacular Architecture in Dealu Frumos comprises three buildings where the planned activities took place. The village itself was built by a Transylvanian Saxon community that made it prosperous during centuries, but is now replaced by an active and numerous, formerly nomadic, gypsy community, living together with the Romanian population.

The previous workshop experience from 2012, when 25 people lived (we may say survived) through a cold, rainy week in May in Dealu Frumos, was seen as a challenge, but proved, in terms of final results, extremely rewarding. It generated the plans for the new workshop of April 2013, with an even more daring timeframe and “climatic risk” (April has not the best reputation in Transylvania). It proved to be a good planning work and a good choice of a late springtime week. It generated also the Book of Rules, which not only became extremely popular but was, and still is, extensively cited.

Work started with a busy day trip at the ASTRA Museum Sibiu, where roofs, porches, pillars and fences were studied and sketched.

The next day the building up of five groups of students had started, the work groups had to have a name, a logo, a new identity. The groups were carefully mixed up by Thomas Gronegger, so that new relationships were given a chance to emerge.

However, it is wise at this point to remember that all participants had left their daily routine from home and school, given the framework of a new one, were gathered around a promising study, research and creation theme and, at the same time were confronted with extensive “household” tasks. This was a new life, in new environment, with new rules that had a perceivable mechanism but were not part of one's natural preoccupations. It may be said that the situation was neither completely “inside” nor completely “outside” one's own style of behavior, it was somewhere “in-between”. And here the very simple Book of Rules proved its efficiency.

The dynamics of the program, the alternating periods of hard work with presentations and lectures, the thematic evenings, cooking, preparing meals and washing the dishes together, all of that allowed the participants to enter in a mood quite specific to the act of individual and collective creation, and this proved to be beneficial.

Along the entire working process the sensorial, emotional, perceptive investigation was dominant, being the kind to create the Story. The Story was always at the base of the creative concept. In this context, the “in-between” situation became a cultural and creative advantage, since putting together the diverse cultural, social and personal traditions and habits, a complex approach of the creation theme was achieved, where the personal ideas and experiences of “the other” were really counting. Thus the creation had a substantial value-adding contribution from the group and the result was not a personal, but a collective one.

One of the most important things to be learned from this experiment was that of goodwill towards the cultural, social, economic and personal values of “the other”, of the dialogue partner, by means of the “in-between” position, which was leading, in this case, to the progress of vision and creation. As we all know, the act of creation can get social validation immediately, later on or never, but nobody knows when its results may show to have been fruitful.

As a conclusion, the “in-between” situation has the chance to lead to the understanding and cultural and social progress of a community, and perhaps this “in-between” position could be one of the applicable solutions at European level, in the actual rather fragmented political and economical context, so that all what was built up to now may not be destroyed by the “inside-outside” antagonism.
A journey to Dealu Frumos is an eye opening experience in terms of local culture. You will not only find yourself confronted with a new language and religion, but also with a surrounding countryside that seems foreign and unknown. When entering the village for the first time, some may find these cultural differences quite overwhelming. It is, however, equally possible that this experience can awaken a sense of curiosity and an urge to explore the unknown.

This village can make a large impression on its visitors. The perfect way to explore all it has to offer is by taking a walk and discovering its historic buildings and its inhabitant's traditional way of life.

Unfortunately, people often show prejudice towards what they do not yet know or understand and this can affect ones willingness to experience new cultures and ways of thinking. In order to avoid this problem, students are given the opportunity to participate in the “Inside, outside and in-between” workshop, where they, amongst other things, will explore various walking routes around the village.

The first route available to the students started at the primary school and took the participants out of the village in the direction of the Sonnenberg or sunny mountain. As the distance from the village increased, students suddenly became aware of the impressive landscape that could now be clearly seen from this new height. For almost as far as the eye can see, farmed fields stretch left and right of the road and are undoubtedly an important source of food for the local community. The large majority of the work is still carried out using traditional techniques. These were clearly demonstrated, for example, by the farmers as they sowed their seeds into the ground with homemade equipment.

The road later developed into a woodland track and old vacant building could be seen amongst the trees. Some houses were still furnished and felt as though they had not been empty all too long, whereas other buildings, with their missing walls and caved in roofs, left quite a different impression. On closer inspection, the students were able to identify the interesting building techniques that had been used. The roof co-
structions demonstrated a fascinating use of timber joints and evidence of complex carpentry language could still be seen engraved in the wooden frames of the buildings. Former layers of plaster could also be seen and helped give an idea of how the interior of the building might have once looked.

The walk deviated further and further away from the village and steep hills were found with a high clay content. Interestingly enough, very little clay was used in the building of the village despite the obvious abundance of this resource and its reputation for sustainability.

The aim of the walk was to reach the highest point of the Sonnenberg and to enjoy the panoramic views. At the top one can see the entire village and all the roads leading in and out. This particular walk was an effective way for the students to gather their bearings.

The second route lead to the Romanian cemetery that can be found at the most northern point of the village.

The route lead the students around the fortified church in the village centre, which is often used as a venue for exhibitions by the University of Architecture and Town Planning Ion Mincu in Bucharest.

Thanks to the interesting information that was discovered before the trip regarding the village and its history, the students were already aware of many places that should be visited and further explored.

Much of the literature found whilst researching the village was written in the form of folk tales. The stories often described the local area and told of long lost hidden places waiting to be rediscovered.

After discussions with members of the local community, the students were made aware of places they should look and make time to visit. However, the tips given by the villagers were very varied so it was still necessary to use the folk tales books as reference points. A calm and somewhat mysterious area behind the church seemed to serve as a good starting point for the exploration. Here the students found an old saltwater fountain that had been almost completely hidden over the years by plants and branches. This fountain was likely to have been used by the villages to bathe. The saltwater may also have been useful for the preservation of food and vegetables.

Whilst looking for further places of interest, the second route lead around many of the classic village roads. As a defensive strategy, all of the houses were joined meaning it was almost impossible to enter the village from the side. The long, straight street housed many villagers from various ethnicities whose openness allowed the students to see how they lived and to witness their way of life.

The street and grassy areas that bordered it were used by the whole community and it was here that the life and daily interaction of the villagers took place. The streets were bustling with noise and motion but motorised vehicles were seldom seen.

From the hill where the cemetery was situated the topography of the countryside could again be seen and new ideas were presented for places to discover at a later date.

The third route, like the second, heads in the direction of the most northern part of the village. Starting at the church, the students again made their way through the village hoping to get a glimpse at some of the backyards the houses had to offer. By venturing from the main road on to some of the side roads, the students were again presented with new aspects of the village that had been, until that point, overlooked. It was obvious that the villagers that lived along these quiet side roads felt watched and were not used to having new comers venturing this far from the village centre. From these roads it was possible for the students to see the fields stretching out into the distance where busy farmers were tending their land and livestock. Upon walking further towards the fields, it became clear that the only way back to the village was the way they had come. All the other roads were blocked by farm buildings that seemed to close off the village from the outside world like an effective defensive strategy.

Discovering and exploring an unknown place such as Dealu Frumos is crucial if an outsider wishes to fully understand its dynamics and flair. It is important to be able to take oneself out of their comfort zone and to dive in to a foreign culture with curiosity, respect and openness.
Inside, Outside
In-between:
Workshops / Lectures / Contributions
Folding as a structural modeling technique of the plane surface

Ioan Muscu,
Transilvania University of Braşov

The approach of this problem is part of a basic design theme and implies working with the material (in our case, a paper or cardboard surface), the creative and expressive working of this material by identifying the possibilities of folding, modeling and transforming, using simple tools and instruments. All these proposed actions are means of creation and methods of configuring ideas in interior design and architecture.

A somewhat similar example in this line of thought is defined by the Japanese arts of origami and kirigami. In our examples we approach the folding and modeling of the plane surface from a different point of view and with different intentions.

The general content of this proposed workshop is orientated towards obtaining a three-dimensional space and the possibility to activate, expressively communicate and significate it, as a consequence of human manifestation and experience.

In the relationship between space and the human being we will intervene with fundamental formal elements which we are going to raise at the rank of architectural or design elements.

The first step in this approach is the identification of the continuity and discontinuity of space, understood as a passing on from the two-dimensional to the three-dimensional and reversed, a metamorphosis of these categories of space, through the formal content defined by plane elements, volumes and their structural configurations. Practically these requirements can be fulfilled by setting out exercises of working and modeling a cardboard surface, and the content of these exercises is composed of everything that can be taken in geometric compositions and plastic-expressive organization, of all that can be built up and expressed by the game with plane forms and figures.

Hence the basic element with which we work is the plane or the cardboard surface, understood as a two-dimensional form, out of which its other aspects derive.

The working up of the surface comprises multiple operations, but we have selected only the folding operations which we are going to present from now on. Folding can be made repetitively, in a simple way or in a continuous diversity. These interventions offer us sufficient constructive and expressive solutions in order to express our ideas.

The working technique

The point of departure is the identification of the available material and understanding its geometrical qualities: surface, aspect, thickness, rigidity, etc. To work easier, at first we can use a thin paper surface, that can be easily folded by hand. The variants obtained can be analyzed and evaluated, and if necessary they can be modified and reformulated as wished.

The accepted ideas can be rigorously transposed, as final examples, in thicker paper or cardboard, using drawing instruments.

Necessary instruments:
- a pencil;
- a ruler or a square;
- a folding instrument;
- a cutter;
- glue, doublesided adhesive tape
- other instruments and simple tools for working with the material.

Actions undertaken over the material in order to express an idea:
- drawing and drawing construction;
- folding;
- forming and intermediary folding;
- semi-cutting or cutting up;
- forming and final folding;
- finishing and glueing.

Semi-cutting means an intervention over the material up to half of its thickness, in such way that the parts do not separate but allow the folding along the formed edge. Semi-cutting is used with thicker materials to obtain a real accuracy of the folded edges.
Parameters of the bending action:

As we have been already mentioning the finality of an exercise assumes an intention or an idea for the composing directions and folding edges of the plane surface, in order to generate forms and structures in space.

1. Folding register:
   • 1, 2, ...... n, folds per surface.
2. Directions of foldings:
   • one direction;
   • two directions, not perpendicular;
   • multiple directions, not perpendicular.
3. Geometric composition and relation of the folds with the surface:
   • parallel;
   • unparallel;
   • random;
   • diversely intersected;
   • at equal distances;
   • at unequal distances;
   • at progressive distances;
   • at alternating distances;
   • random geometric grid;
   • regular or semi-regular geometric grid;
   • other characteristics.

Methods and „menus” for a conceptual approach

Any design comprises the expression of significant construction and communication characteristics set by the theme and purpose.

The simple action of folding a plane surface assumes, as we have seen above, multiple modalities of approach and configuration. We are now going to present and exemplify a few of the possibilities to be followed.

The first folding possibility is based on random folding, as a result of crumpling a paper surface. It is used as a free mode of expression and with infinite varieties of spatial modeling of a plane surface, with doubtless plastic value, reminding us the forms of minerals or of landscape relief.

We can conceptualize this random folding formula, through stylizing geometrically and simplifying the plane figures which are obtained. This way various organized, expressive and dynamic geometric compositions are obtained.

Random folding and ordered folding represent the two extremes possibilities of work and action, between them there are an infinity of solutions. These types of compositional organizations and structuring of elements on plane surfaces are supported by formal characteristics defined by constructive edges, types of geometric figures, sizes and proportions, various spatial relations, etc. From this diversity of possibilities we will elucidate a few predominant processing „menus” that resort to order and minimal formal control of the foldings. They can be grouped as follows:

Folding the plane surface according to pre-established edges

Successive foldings of the plane surface are applied, according to strict geometric or plastic-expressive rules resulting in formulas and variants of particular compositional configurations.

The pleated surface

The pleated surface represents a way of folding the plane surface that may follow or not a strict geometric rule, controlled by: folding directions, folding intervals, modulation of the folding angles, etc.

The possibilities of folding and modeling are able to develop linear spatial structures, half-closed or even closed, similar to the lateral surface of a volume.

Plane equipartition

Plane equipartition represents the complete covering of a surface with regular polygons having equal sides, forming a two dimensional grid structure. These grid compositions are ancient discoveries and were turned to good account into mural decoration and floor coverings in the art and culture.
Images

05-06. Plaited surface on three segments, with rhythmic folds / 07-08. Steps for building a plane regular equipartition. a – building up of the grid of equilateral triangles, b – preforming the grid by convex-concave folding, c – spatial modeling of the equal distribution / 09-10. Variants of modeling the regular distribution / 11-12. Structure obtained by free folding and subsequent cutting up of a geometric figure (M I).
of great civilizations, like Persia, Egypt, Arabia, Rome, China, Japan. At the same time the two dimensional structures can represent independent artistic compositions or basic structures that support various figurative and plastic compositions.

The geometric grid types can be regular (configured with equilateral triangles, squares and hexagons) or semi-regular (configured with associations of equilateral triangle, square, hexagon, octagon and dodecagon) to which an infinity of configurations using various plane figures can be added. In general regular and semi-regular geometric grids may be often identified as substratum of complex natural structures (mineral and vegetal forms).

The convex-concave folding possibilities of the grid edges offer us the passing on from plane to space in order to obtain three dimensional structures and constructions with remarkable practical, constructive, economic and functional values.

In modeling a plane surface using the folding operation all these „menus” can be used as independent applications, or can be combined according to imagination, desire, purpose or functional requirements.

When we attempt to diversify the modeling action and combine the folding of the surface with its cutting or cutting up, we become able to introduce an increased complexity in our quest and the possibilities of conceptual and practical expression of ideas develop substantially. The cutting or cutting up operations can be applied to the three work „menus” described above in simple formulas, on certain directions or as independent geometric figures.

The combination of these operations in order to develop formulas and ideas can be made as follows:

M I. we apply the folding operations on the surface and then we decide what and how we cut and work up.

M II. we apply the cutting operations on lines and contours of figures and then we fold the resulting elements to form spatial structures.

M III. we alternate the folding, cutting up and glueing operations, according to our own wish and inspirational moment.

Here are a few examples of structures where folding and cutting up were used.

All images used represent demonstrative examples for supporting this content of ideas. We had the wish to define in a synthetic formula possibilities to practically investigate ideas, visions and answers, by working a simple material and by applying a restrained intervention and modeling „menu”.

The imagination sustained by the desire of search and expressivity are the ingredients that can help us in this creative game.

Photos and drawings: Ioan Muscu
The representative manifestation of the intermediary space of a dwelling is the porch or veranda. A concrete testimony in favor of the importance of this space in the Romanian tradition is represented by the variety of synonyms used to name this area: tindă, prispă, pridvor, verandă, cerdac, sală, privariu. Beyond the relative synonymy each word denotes typological and structural differences.

**Tinda** is a low (max. 50 cm height) and narrow (50-80 cm width) platform usually built along the facade of the house, but sometimes also along the side walls. The cornerstones are placed upon river boulders or directly on the ground, with stone slabs underneath. The floor is mostly made of compacted earth. The *tinda* is meant to protect the wall, to shelter tools and, incipiently, for socialising. The interaction with the visiting person is direct, horizontally as well as vertically. It allows the approach of the entrance from any direction, without conferring directionality.

**Prispa** is relatively high (50-80-120cm from the ground) and relatively wide (80-100-120cm) platform, built along the main facade of the house, rarely along the side walls, having the entrance at one of its ends. The cornerstones are placed on a stone and mortar foundation, the floor is generally made of timber. It has a wooden railing (Romanian-*pălimar*) and a loophole (Romanian-*portiță*). The *prispa* is meant to protect the wall,
to shelter tools and domestic equipment, also to carry on domestic activities. It has a well structured social function and offers a gradual interaction with the visiting person, horizontally as well as vertically. It confers directionality to the entrance, thus being a route creator or indicator.

Pridvor is, in the Romanian tradition, the most evaluated built „in-between” space. It is a platform with a compounded structure, relatively high (over 100-120cm from the ground) and wide (over 200cm at its main part). It is structurally integrated in the composition of the facade and of the roof (creating a kind of turret, Romanian-foșor). It is usually placed upon the cellar, or upon the ground floor which is a raised basement. It has a wooden floor, a railing and a loophole. The access stairs are either integrated in the structure or remain exterior but covered (sheltered). The pridvor has a range of functions: protecting and defending, sheltering tools and domestic equipment, carrying on domestic activities and family events, supervising the household, welcoming the guests. In this case the social function reaches its maximum coverage.

The interaction with the visitor is gradual, both horizontally and vertically. It offers directionality and protection to the entrance, thus being a route creator.

Due to their structure, these traditional elements defining intermediary space in Romanian vernacular architecture confer social status not only to the owner, but most of all, to the dwelling itself.

Tinda, prispa, pridvor, they play a role in indicating the functional hierarchy of the building in a traditional household: the house itself has a pridvor or a prispa, the little house (the kitchen) has only a tindă.

Otherwise, in the interior space of a tindă, prispa and pridvor there is a well-defined hierarchy, given by both the constructive elements and the habits of the traditional family. Among the elements that bring hierarchy to the interior space, the strongest are the stairs and the threshold. They are the very definition of the intermediary space, they represent the „passing-through” space. The area of the stairs can be seen as playing significant roles: heightening or lowering; bringing near or moving away; integration or loss; invitation or refusal; ceremonial space or welcoming space.

Thus it confers precise directionality, creates routes, offers a variety of sensations to the person involved, like crushing, suffocating, lightness, constraint, autonomy.

Both components, stairs and threshold, may be dually perceived, as access elements or as elements that hinder or restrict the access.

In this context it is reasonable to draw up a deeper study of the role of the stairs.

Photos:
Alin M. Olărescu (01-03), Thomas Gronegger (04)
Defining a place in all the space
Space within a space

Biborka Bartha, Transilvania University of Brașov

Space can be apprehended as a material substance that permanently surrounds our existence, yet it is simply formless. Its limits are defined by the shape, dimensions, scale and visual qualities of the elements of form that surround it. Through this process of molding, structuring, organizing and appropriating space, architecture is brought into being.

On a visual level we can perceive or distinguish a series of heterogeneous elements which we incline to divide in two major opposing groups that consist of positive elements (figures) and negative elements (their purpose is to offer a background for the figures). Our insight and observation of a composition in space is mainly influenced by our personal interpretation of the visual interplay or connections between the positive and negative elements. The positive and the negative, together can create a reality, as a result of the unity of opposites. This symbiotic relationship is characteristic for the connections between the concepts of form and space. It is possible to distinguish various patterns of impact of an object's shape on the space around it.

The impact of a building's form on the space around it has various typologies. Mainly, in the concept of space we can indicate two basic concepts when it comes to the effect of a building's shape upon its surroundings: the space occupier and the space definer. The space occupier appears as a distinct object in an infinite area (see Vatra Luminoasa housing), where the houses stand as positive forms in a negative-background space; in the case of Tadao Ando's Row House or the typical mexican house, we can identify a form that is a space occupier when we look at it from a global perspective, but taken individually, it has space definer qualities, through its planimetrical display that delimitates an interior courtyard.

The Belvedere Palace is a different case where the object stands as a distinct form in space, dominating its site and the pattern of alleys in the garden that offer a direct, ascendent perspective and path of approach towards its main facade. In the case of Frank Lloyd Wright's Malcolm House, we can identify a complex object „floating“ in a homogenous space, enclosing a portion of its site. The Renaissance Palace is clearly a space definer, usually surrounding or enclosing a courtyard/atrium space (see Farnese Palace, Rome). Del Te Palace's courtyard is the dominant compositional element in the ground floor layout, the access being possible through the yard, on the secondary-transversal axis, not on the longi-
tudinal one, as many would have expected. The Godollo Palace, from Hungary stretches out into its site, defining an outdoor entrance space.

The architect can enhance and influence the characteristics of a space: Louis Kahn has referred to „what a thing wants to be”, but in the same time the opposite concept of Robert Venturi arises „what the architect wants the thing to be”. In between the two concepts lie many of the architects decisions. In figure (2) you can see a series of possibilities of adding to the richness of meaning of a space on different levels: space can be simple in scope, but complex in meaning. The contradiction between the simple, plain exterior shed and the various colours, textures, scale, form, orientation of the interior shed are the direct result of complexity, ambiguity, tension and contradiction in architecture.

Another way of seeing architecture is structuring it into elements (horizontal, vertical), this being part of the understanding process. These elements of form placed in different configurations, display and orientation can define specific types of space. They will generate a field of influence that will have an impact on the state of spirit of the human.

In figures (3) and (4) there are represented various sceneries of how the composition of vertical or horizontal elements can influence the perception and movement of humans in space. The possibilities of movement in space are closely linked to the display of walls, starting with a limitless freedom of movement, open space or one that has a preferential direction accentuated by two parallel walls which axially orient space towards the open ends of the composition. In the case of a „U” shaped configuration, perception and movement are oriented towards the open end. Four planes can create tension, they limit movement and enclose an entroverted space.

Concerning the horizontal elements from figure (4), these can define an area - a place - in a larger spatial context through a series of methods like the base plane elevated, creating an interruption in the path of movement, perception and the field of space. With the base plane depressed we can differentiate spaces with diverse purposes (path or a resting area), offering a dynamic perception from various levels of the composition. And finally the whole emerges. New, hard to visualize, hard to describe or write about. A new visual and symbolic attitude is needed for a humanistic design process in which the key elements are the human beings and the effect of physical forms upon their state of mind.

„Art is solving problems that cannot be formulated before they have been solved. The shaping of the question is part of the answer”. Architecture is a clear and direct response to an existing set of conditions on a functional, social or economic level, but in the same time it may reflect symbolic intentions. The act of architectural creation should be seen not only as a design but also as a problem solving process.

Notes:
3 Piet Hein, Danish poet, mathematician, scientist

Drawings:
Bíborka Bartha
The single fact that sets all vernacular dwellings apart from most architect-designed dwellings has to do with comfort—visual and physical comfort that appeals directly to our senses.” (Victor Papanek, 1995)

Trying to understand the rich tradition of vernacular architecture we can realise that it is the result of multiple causes¹:

1. Method of construction defined by the combination of material, tool and process
2. Movement of structures and artefacts across class or geographic barriers
3. Slow paced evolution (new materials or improvement in construction may be introduced, the function of certain buildings may alter)
4. Vernacular buildings reflect the social and societal needs
5. Their purpose is to inform the community about the owner’s status or skills.
6. Cultural believes and custom

As designers as well as architects we have to keep in mind the people for whom we design for. Village people are very function conscious, function determined as physically, psychologically and symbolically. In a rural environment people are more familiar to the local architecture (well installed in the natural landscape) and to the use of natural materials.

Although the two studied geographical areas from Romania (fig.1.) are situated at the same altitude (550 m), have (almost) the same climate (average temperature of 8°C), the same flora and fauna they present major differences in their specific architecture regarding entrances, gates, the position of the houses in relation with the street, etc.

Population and cultural background

In Homorod Valley, situated in the centre of Romania, North to the South Carpathian Mountains, lives a mixture of Saxons and Hungarian population in different proportions along the valley (mostly Saxon in the South and Hungarian in the North), Gypsies and a few Romanians (mostly in the South, having moved in after the Saxons left Romania, after 1989). Vâlsan Valley, which is in the South of the Carpathian Mountains, has a Romanian and Gypsy population.

The three major cultures mentioned earlier, specific to the Homorod and Vâlsan Valley villages, are expressed in the approach to their traditional architecture through the visual impressions: closed off, open and in between.

The impression of closed off can be felt in the Saxon style villages, not only in the mentioned area but all around Transylvania. In the Saxon villages, as Sommerburg (Romanian-Jimbor, Hungarian - Székelyzsombor), Streitfert (Romanian - Mercheașa, Hungarian - Mirkavásár), Hamruden (Romanian and Hungarian-Homorod), Schönberg (Romanian-Dealu Frumos, Hungarian - Leses) and many others alike, the streets are very wide, households are placed very close to each other, the front wall of the houses being continued with the stone structured gates forming a continuous fortified wall. There is a “buffer zone”, a few meter wide green areas between the public street and the privacy of the house. From the street the house can be accessed from a small lane or sidewalk leading to the house through the green area.

In a Hungarian village from Homorod Valley households are placed close to one another, the houses are very close to the street with the façade on the street; many times even the sidewalk is missing.

In the Vâlsan Valley after 1832, the Romanian peasant’s houses were moved from forest clearings into a systematic area, with the households...
placed close to each other, established by local and central authorities. At first the houses were placed in the back of the household, far from the street. Up to 1990 the houses moved closer and closer to the street, often one wall being on the street. After the 90's houses tend to be constructed again far from the street to avoid the increased traffic and for more privacy.

Gates

A traditional gate is structured as following:

1. Pillars
2. Beam
3. Little gate for people
4. Big gate for carts
Saxon style gate are constructions made from large stone pillars and wooden elements such as the little and big gate. The gate pillar is made from the same materials and with the same height as the front wall of the house and it is protected by a roof (fig.5.). The little gate and big gate forms a single compact sheet made of wood so there is no chance to have visual contact between the inside of the courtyard and the outside world of the street. Sometimes the little gate is separate from the big gate.

The pillars and beams of the Hungarian gates can be made both out of stone, as the Saxon gates, and of carved oak wood. Inhabitants from Karácsonyfalva even claim that the stones are taken from the nearby castle of Attila the Hun. The height of the gate depends on the wealth of the owner, the more wealth, measured in hay and straw needed to feed the animals, the higher the big gate has to be (fig.6.).

The little gate is separated from the big gate and has a pillar in-between. It has a closed area up to eye level and the rest is a grid-like structure which allows the light to enter the courtyard. Through this semi-open area of the gate people can look inside the courtyard to see if the owner is at home if they want to visit, but the owner as well can see what is happening on the street. This gesture can happen only with one’s clear intent to see inside or outside because one has to go very close to the gate to be able to see.
Traditional Romanian gates are light grid-like structures made of wood, with a variable height, usually up to eye level. The permanent visual contact between the household and the street gives a sense of connection between the street and the inhabitants of the household. In some areas of the Vâlsan Valley the structure of so called “Transylvanian” gates was adopted, with carved wood pillars, beams and roof but was preserved the see-through nature of gates specific to this area.

**Position of the house**

The traditional rural household has three major areas, delimited by fences:
1. front courtyard, a space for people
2. second courtyard, a space for animals
3. garden, a space for plant-life

The façade of the Saxon and Hungarian houses is on the street, the entrance is from the court, from the side of the house. Usually there is a smaller building, the summer kitchen, which is symmetric to the axis of the household (fig.8.).

Romanian houses are oriented with their façade and entrance to south regardless to the relationship to the street and a diagonal placement is often resulting which may seem somehow irregular.

Each architectural solution adopted by the three cultures can be inspiring for future designers and architects in their work.

**References:**

**Photos:**
- Andrea Deák (2-3, 5-9)
  http://static.panoramio.com/photos/large/27558013.jpg (10)

**Drawings:**
- Bíborka Bartha (1), Andrea Deák (11-14)
The works of Jože Plečnik and Bogdan Bogdanović, two architects with an age difference of a good two generations (half a century to be precise), whose active careers overlapped for a period of around five years in the former Yugoslavia in the fifties, exhibit many parallels.

Their architectonic search and position is largely beyond the architectural language of their contemporaries. Plečnik’s and Bogdanović’s works evade attempts to assign them to stylistic phases and the currents of their day – they even evade the temporal “present time”. But the respective works “bring places to mind” in a special manner and step into the here and now with a peculiar, perceptible presence. In this process, after longer observation, a stream of life is perceptible and a multiple layer mesh - and much more often, merely vaguely anticipated historical-cultural relationships are allowed to emerge. This “envisioning” of such a “stream of life” signifies a simultaneity of relationships which stands above a linear understanding of history. Historical, mythical or religious references penetrate the perception unfiltered by categories. The rational distance seems to have lost its basis. The experiencing of their works takes insights which are hard to put into words.

Strong reference points can be found in both architects / artists in the pre-classical, archaic time period and in different epochs, ways and byways of classical influence as well as in the local or rural handling of building, monuments, ornaments and objects of daily use. With the indistinct term of different mentalities, a distinction can be made between the inner tendencies in spite of their similarities. Jože Plečnik, as a devout Catholic, extended his network within this historical period in a noticeably different way to Bogdanović, who was more drawn and devoted to the pagan and mythical, and also came into contact with Jewish symbolism and was lastingly influenced by the Cabbala. It would be an exciting venture to scrutinise the common points of contact for conceptional motives, historical-cultural reference points and design approaches.

If there was not such a thing as the chronological understanding of time, one would tend to speak of a fine dialogue, mutually interweaving the aspects and stations of the works of Plečnik and Bogdanović. Whether, however, Jože Plečnik in old age appreciated the initial works of the young Bogdanović, such as the Sephardic Cemetery, and absorbed them as an artistic stimulus is improbable and cannot be fathomed here. In any case, Bogdanović was a connoisseur and admirer of Plečnik – but, as paradox as it may seem, let himself be stimulated to regress chronologically and explored archaic, even prehistoric interpretations more decisively. In the case of both architects, it is wonderful to observe which architectonic and spiritual expanse, precision and simultaneously openness prevail, which moves confidently and freely outside the restrictions of modern dogma (also outside the narrow limits of classical or historical dogmas). Special paths were pursued here, in which the freedom can only be detected in interaction with commitment – which detect the chance of a finely branched dialogue between origin, present and future in rule, canon and deviation.

Jože Plečnik

Jože Plečnik, born in 1872 in Ljubljana and deceased in 1957 in Ljubljana, was a student of Otto Wagner and an architect who was predominantly active in Vienna, Prague and Ljubljana. All through his life, he retained the abovementioned relationship to classical architecture and its local or rural characters, although famous contemporaries increasingly turned towards developing and forming the international “modernity” (Walter Gropius 1883-1969; Mies van der Rohe 1886-1969; Le Corbusier 1887-1965).
Secondary architectonic sculptural elements

In the course of his architectural career, Plečnik developed a particularly interesting interaction with “secondary” architectonic-sculptural elements (what is meant are shell and vase forms, balusters, balustrades, candelabra, etc.), which he placed in the foreground to such an extent that they become, in part, the chief motive of constructional expression (1, 2).

His creative transformational performance on these motives can definitely be compared with that of Borromini. In Ljubljana in the monastery cloister “Križanke”, there is an especially interesting combination of permeable demarcations, which is created by the variation of the elements mentioned above (3-9).

Three-layer “room-filter” in the monastery courtyard “Križanke”

The lateral demarcation of the submerged courtyard is composed of a three-layer “room filter”, consisting of a row of sturdily shaped candelabra in the foreground, at the rear, consisting of a balustrade elevated above a support wall as well as of a column colonnade in the last row (3-9).

In the sectional view, it becomes clear how the offset height of the elements is mutually graduated (10). The candelabra stand on a bench-like small wall and rise above the adjacent on the raised balustrade. The colonnade in the back row, on the other hand, stands at ground level with the balustrade, but rises approximately two thirds above this. The squattest element is therefore represented by the central balustrade.
If the elements are viewed from the front (10), we can see subtle morphological transfigurations and an interesting shifting of the vertical elements.

The slender candelabra in the front rise above the square basic form, which is encircled with two separated collars from approximately two thirds of the total height (7 and 8), with a tapering, four-sided shaft (7 u. 8). Each collar is fitted with four inverted round canopies. These canopies conceal light bulbs. This results in two light circles in the top third. The light circle is closed by a cantilevered cornice.

The elevated rear balustrade enters an interesting morphologic transition. The fillings between the balustrade pillars consist of a single bulbous vase shape each, instead of the conventional row of balusters (9). The unpretentious orthogonal pillars bear the reduced powerful handrail of the balustrade alone. Therefore, the “baluster vase” does not support the handrail. Rather one might say that the pillars and handrail frame the “baluster vase”.

The finally graduated colonnade, which forms the finishing of the three rows, stands at ground level (5) with the balustrade as was previously mentioned. Slender, simple bases raise the pillars to the height of the balustrade handrail. The columns pillars with unpretentious bases and capitals, derived from the Tuscan order, are relatively short – about twice the height of the base. Actually, they evoke the memory of Roman milestones. Above their capital, they carry a supportive, short bar which is transverse to the sequence axis. Over its opposite outer ends run two narrow bars in the sequence axis (9). Due to their narrow proportions and their duplication, they tend to give the colonnade motive the appearance of a pergola.

If one now looks at the offset arrangement of the vertical and horizontal elements in the frontal overview in relation to each other, it can be established that the “lantern heads” of the front row are positioned in the exact centre, in the yoke frame of the colonnade, in the last row (10). Candelabra and pillars therefore have the same “intercolumnar distance”, but stand in a shifted sequence to each other. In contrast, the central element, the balustrade, is “arranged” in a shorter cycle. The ashlar-like balustrade pillars correspond to the columns of the colonnade, but each relies on a central, equally strong pillar as an intermediate tract. Thus, from the front view, two bulbous vases each appear between the lanterns.

This structure gets really exciting when you walk along it with a sideward glance (4).

Everyone has experienced how trees rush by rapidly when observed from a train window. At a greater distance, groups of trees seem to pass by more slowly.

### Room filter and movement

The distance defines itself by the different impressions of speed. Precisely this phenomenon generates a differentiated “set-into-motion” room filter here. Added to this is the close pulsing of the balustrade. It runs past the wide spacing of the pillars and candelabra as a rapid rhythmic band.

Plečnik’s demarcation of the submerged monastery courtyard sets phenomena of a rhythmic sequence in a sophisticated relationship. It creates a differentiated rhythmic field of resonance for the perception of motion in the axis of the sequence.

The side wall of the “Križanke” monastery could be the most sophisticated interplay of Plečnik’s with a permeable room demarcation. It proves to which abstract levels Plečnik conceived rhythmic phenomena. At the same time, he binds these innovative considerations into an architectural language on the basis of the classical canon – which is transformed powerfully and permanently in a natural way.

### Poseidon Temple in Paestum

A magnificent, comparable phenomenon can be observed in Paestum in the central, so-called Poseidon Temple (11). The actual core of the temple is missing because the Normans removed the walls of the Cella. The columns in the Cella that are arranged in “two rows of seven pillars placed on top of each other at two levels” (14) (Gruben page 260), as viewed from the flanks of the temple, are initially perceived as a continuous “wall of columns” together with the ring hall (12, 13). This view was formerly distorted by the Cella walls.

Both in the Poseidon temple and in the courtyard of the Križanke monastery, we are talking about a sequence of vertical elements, which are in part closed with horizontal elements (3-10 and 11-14). The rows run parallel and offset to each other and stand on bases with different heights. However, in the Poseidon Temple, the positioning of the inner columns was never optically matched to the outer ring hall, as there was formerly no visible relation due to the Cella wall.

The perception of the movement and the blending of proportional rhythms is directly reminiscent of the situation in the courtyard of the Križanke monastery. It is a very precious occurrence when architecture is experienced so intensively as “going into motion”. One’s own movement, the room and the change in the room perception is experienced as rhythmically differentiated, flowing continuity, not as the capturing of observation perspectives. In the sensation, it is similar to the observation of traditional community dances, in which “new figures” continually emerge both in close proximity and in distance (16). The interaction of the building and its elements is especially dynamic here but at the same time stringent and regulated. It is precisely...
on the repetition of “figures” that this sensual experience is based. Outrageously consolidating, Plečnik develops the topic of rhythm blending in Krain (15). Here, three systems (pillar arcade, column arcade and balustrade) are no longer parallel offset, but blended and interlaced as in a relief. The comparison with traditional dances mentioned above comes to mind (15, 16).

Further comparable phenomena in Ljubljana

In Ljubljana, there are a great number of different spatial demarcations or permeable filters of Plečnik’s, which can only be described briefly here: the colonnade corridors of the market halls along the Ljublanica (17) for example; the embankment of the Ljublanica, which introduces the aspects of height graduation towards the rhythmic demarcation even more and in turn produces changing sections – such as the open quayside in the crossover to arcades (18); or the somewhat over hip-high balustrades of the “Triple Bridge” over the Ljublanica with the spherical intermediate elements and the concluding lanterns (1 and 2).

An entirely special variant is provided by the elevated pathways, which demarcate the space between the street and the pathway in front of the façade of the university (19 and 21): They are
edged by stepped walls and enclosed by stairways and given additional rhythm by the steles with busts and avenue trees. But also the way that Jože Plečnik handles the simple street pillars or closely positioned avenue trees (20) belongs to his diversity in the transformation of the topic.

Bogdan Bogdanović

The Serbian architect, artist and writer Bogdan Bogdanović, born on 20 August 1922 in Belgrade and deceased on 18 June 2010 in Vienna, created memorial sites and necropolises across all regions of the former Yugoslavia for the victims of fascism and militarism. From 1951 to 1980, Bogdanović built around 20 places of remembrance. His first commission, at the age of 29, was to design a memorial in the Sephardic Cemetery of Belgrade (1). For the first time, he had to delve intensively into stone as a building material.

References to Dealu Frumos

Leading back to the basic phenomena, these observations can also transform the village context in Dealu Frumos. Staking and rhythmisation of locations, town squares, streets and pathways is the basic action for creation of space and a basic requirement for the experience of space. With regard to the question of material and proportional integration, the village provides indications. Posts, fences, pathway limitations, benches, walls, even telegraph masts can be comprehended as constructional rhythm and space-building elements. But naturally, trees, groups of trees etc. also have the same effect.

The team “Freshmen” has dealt intensively with the topic of rhythm blending and developed various model studies (22).

Images

22. Freshmen / Cornelia Gusenbauer: Blending of rhythms

01. Images

01. Sephardic Cemetery: Axis to the walled pylons. Bogdan Bogdanović, Serbia, Belgrade
03-04. Cenotaphs in the Remembrance Park Garavice by Bogdan Bogdanović

Bosnia-Herzegovina. Bihać

03. Images

03. Landscape and special sites

Many of Bogdanović’s memorials are positioned as if the landscape had prepared the site for them. Usually the landscape background and the contributing horizon extend the sensitive formation of the site with its special pathways, the actual location in its rural landscape environment. Where the architectonic and sculptural elements densify, space spreads out perceptibly. The form expression in detail intensifies the atmospheric presence of the elements. A feeling of having arrived and being elevated and protected becomes apparent. The distance to the starting point of the way is increasing and a wide view back to the path one came along, opens. The landscape and memorial therefore interact, distance themselves from the everyday routine and enter into fine interplay. Just as a temple dominates a region, it is the region that allows the temple to dominate in the first place, and the region in turn only emerges with the perceptible presence in its centre.

As an answer to my remark that the places of remembrance are situated in the landscape like archaic cult sites, Friedrich Achleitner, who showed me the layout of his book about Bogdanović’s memorial sites (A flower for the dead) was of the opinion: “If you consider that these are often not on sites that were selected by Bogdanović for their aesthetic appeal but simply on sites where internments and mass murders were carried out – As soon as you visit, you notice the ambivalence of a special landscape beauty, at the same time, you notice intensively the presence of the atrocities that were carried out there – the association with archaic cult and sacrificial sites acquires its own meaning.” He made this remark as I had the series of photographs on the cenotaph in the Remembrance Park Garavice in my hands (3, 4). A free, undeveloped, bucolic landscape through which the flocks of sheep pass - a hilly scenery on which a loose group of eleven anthropomorphic megaliths (wailing mourners) stand. In the background, a gentle mountain range. Mass shootings by the Croatian Ustascha took place on the hill².
Architectonic and sculptural elements

A flowing transition has developed between architectonic and sculptural elements on Bogdanović’s memorial sites. The positioning and sequence of the stone elements often has the characteristics of Stone Age menhir fields. There are also similarities to Bogumil graves. But Bogdanovic leaves the references open. The stone or architectural elements are themselves often engraved with ornaments and in scripts.

The graphic characters are remotely reminiscent of the Glagolitic letters or the characters on the tablet of Humac – but also here no clear relationship can be established. The sculptures sometimes show themselves as mythical chimeras with echoes from the animal and human world and remind one of oversized figures on ancient board games (5).

Ornamental elements are still in the metamorphosis of archaic ambiguity – a curling lock for example, which could also be a horn or a snail-like form, but then rolls inwards and becomes the eye of the strange being (5, 6).

Forms are shown – in a phase before they could be banished as a classical Ionic capital or canonical console (for our protection). The references to Constantin Brâncuși’s sculptures and monument ensemble that were created 1935-38 in Târgu Jiu are of great interest with regard to the archaic handling of abstract figures and ornaments, but also to the symbolic progression of architectural elements and sculptural objects. The table of silence, the gate of the kiss and the infinite columns are reminiscent of the fallen soldiers in the First World War and became a monument of love that is still a vital place of identification of the town today.
Landscape interventions

The landscape interventions of Bogdanović are, in part, considerable. In Mostar, half of a hill was excavated and terraced. The strong identification of the population with the monument can be ascribed to the fact that generations of school classes worked there weekend for weekend. In Kruševac, Bogdanović used the close proximity of the excavating machinery factory, exploiting their technical trial runs in the formation of the site. In many other monuments, the landscape was regularly reshaped and modelled. Even if the reference to “land art” can be assumed and is obviously in relation to the time, with Bogdanović, these are very entwined references which are anchored in the history. Cosmological sites, burial mounds, necropolises, amphitheatres, sunken cities etc. – in which the exact references can’t be directly unveiled, but result in astonishingly ambiguous connections in the second and third layer. The view to the possibilities of the genre of “land art” was certainly evident in Bogdanović.

Bogdanović lived partly on the building site, slept in his car, drew directly on the stones and let his stonemasons have a lot of leeway in the interpretation of his curious beings (refer to the damned master builder3). Almost as if he was weaving them into this world with his tales. Or did he listen to their fairy tales, myths and legends? Probably it was a friendly complicit symmetry. “Therefore I stand in front of the Popina memorial site and showed me further photos he had taken and which were destined for his publication. Couples on the stone wings of Kruševac, a group of girl students, who were celebrating having passed their qualification examination for university entrance with sparkling wine – sitting on a wall crown of the necropolis of Mostar. In one of his lectures in Vienna Bogdanović himself told the story that a young woman had approached him and told him that she owed her life to him – she was the result of a night of love on the grass lawn of the memorial of Mostar. These observations and tales characterise the immediate acceptance and stimulation of the memorial by visitors and local residents who enjoy lingering there – identifying themselves with the sites and also organising festivals and events on the site. These are sites, which in spite of their grandeur, remain so accessible that people would not hesitate to sit on the sculptures to have a rest, eat their picnics in the shade of their monuments, or hesitate to sit on the sculptures to have a rest, eat their picnics in the shade of their monuments, or find a place for love.

Some of the memorials mentioned have been badly affected by damage resulting from the time of the civil war. In Mostar for example, the first bomb was detonated on the necropolis in 1992. After the war, there were repeated violations by political groups, who obviously wanted to set a sign that the peaceful coexistence of different ethnic groups (which had functioned well for centuries) was now impossible. In fact, Serbians, Croatians, Bosnians and Jews lie buried together. Each dead person is commemorated by a flower-shaped stone table with the name of the deceased engraved. Many of the tables with the special graphic characters now lie around damaged with bullet holes.

Locations of commitment to life

It is precisely the remaining acceptance of the memorials and peaceful stimulation by the local residents that could be a thorn in the flesh of the opponents. The damaged memorials act as an authentic indication of the permanent threat and expose the raw, senseless banality of the dangerous demonic streak in those who caused the damage. But the school graduates still celebrate defiantly – a resilient sign that a place that is infused with a good spirit is not easily turned into a “place of evil”.

Every visitor will enter and experience the memorial site from a different background and perspective – perhaps with a tangible, painful memory – enter and experience the memorials. Architectonic and sculptural signs of life invite one to live confidently and with reconciliation in the present day with the awareness of what could happen again.

Obviously this takes place in a somewhat festive manner – Commitment to and love of life as a sacrificial offering for past suffering and death as well as exorcising and conquest of undermining mind.

Dealu Frumos

Dealu Frumos is influenced by other historical and contemporary constellations, which brought the unleashing of power and hardship to the village and its inhabitants. I regard it as essential that villages are places of “feeling at home and becoming aware of oneself”, of memory, coming together and celebration, but also of the need “to be alone and by oneself”.

Are such places designed well or are they simply there, in these places the identity of the village is expressed most densely. In this regard, it is of significance whether the village residents congregate there in large numbers or come together in small groups or linger on the site alone. To perceive the spirit of a place as a lone person is also an important experience.

What influences such sites in places must undoubtedly grow from what was and now is. “What was” can’t be only objectivated history but also tales, indistinct memories or legends. The transformation of this unmistakably regional in reflection of major topics of the cultural heritage renews everywhere.

Bogdanović shows that the complexity of his references is perceptible and profound, but never unambiguous. The courage, the depth of knowledge, the seriousness and the humour, the freedom and Bogdanović’s proximity to humanity present an incentive for an open, unbiased, curious approach to landscapes, places, to the people and the occurrences in the vicinity. What will emerge cannot be anticipated – but a pinch of Bogdanović spirit and consequently his associated friends such as Plato, Plenčnik, Bränçuși etc. and an understanding of how he handled history and fairy tales, things, locations and landscapes are a good accompaniment in Dealu Frumos and elsewhere.

References:
3 Bogdanović, Bogdan. Der verdamme Baumeister. Paul Zsolnay publishing company Vienna 2013
5 Zsolnay, Paul. Verdamme Baumeister. Paul Zsolnay publishing company

Photos and drawings: Thomas Gronegger (drawings copied from the photos of the book “Den Toten eine Blume” by Friedlich Achleitner)
The border between “outside” and inside” as an expression of defense

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What kind of “inside” and “outside” are we talking about when we think of a church? “Inside” is the expression of hope and faith, an intense concentration that crosses the boundary between Heaven and Earth. “Outside” may mean the sum of perils perceived at a certain time as being endless, as it was in Transylvania due to Mongol and Ottoman invasions from the 13th to the 16th century.

The Saxons defended their settlements against invaders mainly through architecture, for instance by building double walls: first the walls of the church and then those of the church’s fortification. We know that at the beginning, in the 13th century the church was a Romanesque basilica with a square choir and a semicircular apse with three naves, without bell tower. A church creates a physical separation between the mundane world and a world of intense thinking and feeling, between the everyday communication and the meditative silence or the prayers told to God. Everywhere in the world churches represent a family that creates a spiritual bond among its members, maintaining and containing the community members in a close proximity. Every “inside” is surrounded by the other’s “inside”, thus creating a meditative/contemplative whole.

The church expresses the feminine principle of community: it includes, surrounds, protects and provides hope. This feminine “inside” is dressed “outside” in an armor tailored according to the fear caused by the invaders. This theatrical outfit represents the masculine principle of the fortified church, reviewed below.

Since the 15th century, Dealu Frumos church increasingly gained a defensive allure. The bell tower, 23 meters high, was the first architectural element with defensive role, added within the walls next to a well. In the 16th century, the church becomes a church hall in order to accommodate more people. Like an eye and a voice located in the heights, the bell voice calls people in the center of the village. Another tower, wider and shorter was built above the choir, the two towers be-
ing connected by a bridge. A third element was added, namely the guards’ gallery, supported by a bracket of wooden beams.

The fear triggered by the endless invasions proved these reinforcements insufficient. The community decided that a second “skin” is needed in order to surround the body of the church. This second layer, separating the church from the offensive walls, was a square enclosure with high walls and wide corner towers pulled outside. These reinforcements became also insufficient, so in the 16th century two additional towers were built, equipped with machicoulis consoles and ramparts.

The machicoulis were openings in the guards’ gallery used for throwing boiling water, hot tar and stones over attackers. In time and due to the increase in population, another tower was added for enhancing the surveillance capacity. Soon the enclosure became crowded and it was necessary to expand its perimeter.

How did the “inside” express itself when forced to defend itself against the “outside”? Primarily through the need for control, having three layers: control over time symbolized by the clock above the bell, control through height of the surrounding area and control over the sound. The clock which can be reached with difficulty through a steep ladder marks the highest point in the village. Through it time gains shape and sound, measuring each passing day. Its rhythm denotes power, stamina and significance. The large and medium bells have the inscription 1628, while the small one 1538. Their sound drew attention and saved lives, calling people in times of distress. The walls are huge when compared to those of village houses, they are massive and domineering.

There is nothing that can let you have a look and understand what lies behind the thick walls. The gateway is hostile, suggesting the difficulty of passing through it. The holes in the walls are infinitesimal and perched high up somewhere, signifying that watching is the privilege of the inhabitants. Blind facades show their intention to stop any intrusion and their blunt refusal to allow access to this last refuge of the community.

The roofs of the triangular towers, aggressive as arrows that poke the sky, look like guards endowed with a circular view which does not miss a thing. Any creature that would come near the church is noticed from afar and rejected.

If you pass through the gate you can watch it from the inside courtyard, it is threatening, studied in iron, resembling a monster that manages to intimidate you even after having succeeded to enter. Echoing the gate, the church door also has heavy elements cast in metal and a sophisticated locking system, another legacy of ancient times. How was the defensive spirit of the fortified church spread towards the village? Even now in the 20th century every house appears a midget compared to the fortress and yet every home suggests something of the overwhelming presence of the church. All homes have a severe and defensive air with their heavy gates. They sit next to each other silently, turned inward, leaving nothing to be seen from the outside. In the courtyards inside which you cannot look, all living creatures are living their lives as if they were the only places of safety.

Although the terrible dangers that frightened the community are long gone the fortified church keeps the story of the ages that marked it in time. The church remains a symbol and a proof of how the need for security and protection can shape the portrait of an architectural object.

Drawings: Mihaela Șchiopu
When we think of inner space, covered areas come to our mind such as a house or a building. However there are spaces that can be considered interior spaces but which are not indoor spaces. For example the rural areas, which are not sheltered and yet they are confined to a locality. When you enter them you do not open a door or gate, but you see that you entered this space by noticing the panel at the entrance of the locality, for example. The space we cross is not built by residents especially for tourists, but it is a consequence of the development of their own households. Therefore, the public rural areas are developed through the private space. People raise their households according to their needs and possibilities. So, only when we go down the streets of a village we can sense what kind of people live in those particular houses. We notice for example that there are well maintained houses that still smell of fresh paint and lime, and old houses with degraded plaster and moss-covered bricks.

But the main element that separates the public and the private space is the fence. In some areas it is a flat surface of wood or a high wall with a wooden gate, like a fortress. Fences are firmly attached to the houses so when we look from afar it seems like there is nothing else but one building. The difference between the houses is noticed due to their colour: each of them is painted differently. The inside of a village is composed of households and the free space between them. This space is not an indoor space but an “open” one. The inside of the village protects its residents but apparently not the people who visit or cross it. For tourists this is not a safe space.

The rural areas have cultural connotations everywhere. There are customs and traditions inherited from ancestors which are part of this space. Therefore, the indoor space is not separated only by the physical space, but also by the cultural one. The inside of the rural area also means the outside of the rural area. When we go out from a village in fact we go inside the neighbouring town, so we can say that inside is similar to outside.
Inside, Outside
In-between:
Workshops / Lectures / Contributions
Before embarking upon our journey to Dealu Frumos and beginning our work, we decided to carry out a large amount of research on the village and the local culture in order to ensure the best possible preparation for the task ahead. One book in particular, the Schönberger Heimatbuch, offered us a great deal of information and was particularly helpful during our research phase. The book was especially helpful in regard to historical and geographical facts, which later became the central focus during our ‘fieldtrips’.

Our five day trip to the Transylvanian village of Dealu Frumos took place at the end of January 2013. During our time there we were fortunate enough to be able to stay and work at the village rectory, which made up one of the four buildings used as a vernacular architecture centre for the University of Bucharest. Thanks to the traditional architecture and the diverse ethnic spectrum of the village, there were many new things to explore and many possible topics for our bachelor project emerged.

Research methods
Discovering the village by foot
During our first walk through the village, we aimed to find our bearings and to develop a rough feel for the village boundaries. It was also important for us to see how buildings were utilised and to discover vacant spaces used by no one. It was particularly interesting to see that the different cultural groups living in the village had created invisible boarders between each other.

Mapping and photographic documentation
After every walk, a graphic visualisation of all we had seen and learnt was created. In doing this we were able to document where we had been and where we still had to discover. Each evening, rows of photos were arranged which later served as useful documentation for our future project.

Interviews and conversations
Whilst walking through the village we came across inhabitants from various cultural groups
such as Romanian, Roma and German, which we frequently engaged with in conversation. However, not all our interviews were spontaneous as many were arranged in advance to take place during meals at inhabitant’s houses. Our interviews were later documented and during this process, the conflicting opinions of the various ethnic groups were clearly audible.

Site inspection/measuring

The buildings belonging to the centre of vernacular architecture (the rectory, the primary school, the fortified church and church hall) were researched, documented and if necessary measured in order to give us appropriate material for our plans.

- Rectory: This building served as a place to stay and work
- Primary school: The second floor of the school building contained an exhibition on the Saxons. This was an important aspect of the village for the German inhabitants. It was necessary to measure the cellar and garden of the school as no existing plans were found.
- Fortified church: The church roof was impressively complex and demonstrates the level of skill of the locals. The history of the church was also an important aspect of our trip.

Visiting inhabitants

Thanks to a brief chat with a Roma inhabitant, we were invited back to his home and were therefore able to witness his domestic environment. A spacious kitchen/living room served as a meeting point for the whole family and any other Roma neighbours who happened to be passing by. The family proudly presented their home and gave us keepsakes made by a blacksmith in the family.

Presentation of problems and solutions

When people with different languages meet, communication can often become quite a challenge. Despite this obstacle, we were able to successfully communicate with the Roma inhabitants and learn of their traditions and way of life. Due to the fact that many of the Roma villagers had spent time in France, we were able to find a common tongue in which to communicate. The cultural differences between the Roma inhabitants and ourselves were also to be kept in mind.

We were cautious not to unintentionally offend their traditional way of life and noted their expressions and gestures with great interest.

Results

Working through all that we had seen and experienced each day was an important step for us and the documentation of this process can be seen as a result in itself. We were able to create an emotional connection with the village and its inhabitants that definitely helped us to further our project and our goals.

References:


Photos: Benedikt Dekan and Elisabeth Fellner
Two proposals

Benedikt Dekan,
New Design University, Sankt Pölten

Elisabeth Fellner,
New Design University, Sankt Pölten

BA Project – Elisabeth Fellner

The topic of my bachelor project focused on the village of Dealu Frumos in Romania, which I was fortunate enough to get to know during a previous workshop. Thanks to the village itself and the friendly inhabitants and their way of life, I was quickly inspired to use the village as a backdrop for my work. An important aspect of every project is to undergo sufficient research and project planning beforehand and with this in mind, the two trips to Dealu Frumos had to be well structured and thought through.

During my time in the village, I became aware that it seemed to be missing a central point where all ethnicities, cultures, religions and languages could meet and interact. Upon further investigation, invisible boundaries became apparent that appeared to separate the various groups from one another. This aside, I was impressed how the inhabitants were able to create or produce homemade goods and to effectively trade their products in order to make a living.

Through these observations, two main points of interest arose that I further developed for my project. The concept of exchange arose in both the material and immaterial sense of the word. Exchange in the material sense referred to the goods, services and products of the inhabitants, whereas the immaterial exchange referred to culture, religion and language. This concept was further developed and became a central point in three aspects of my final project.

The inn and the market square

The vacant village inn can be found in the centre of Dealu Frumos and was planned by the well-known architect Friedrich Bathes in 1908. The inn was originally a place for the villagers to come together and exchange words and food with each other. It was also possible to buy necessities from the in-house post office. The diversity of the building was obvious and reflected the needs of the population at that time (04).

Inspired by the villagers and their competences,
I developed a furniture concept that would be simple, functional and made entirely from local resources. The RE-USE idea was also important in order to keep material costs as low as possible. A wide range of chairs were produced and through this diversity, a new identity for the objects formed (01, 05).

With the idea of exchange still present in my mind, my project extended to the market square where the inn was situated (02, 03). Market furniture made out of old timber railway sleepers was created and offered the villagers a public area to sit, lie or stand as they pleased. The seating was designed in such a way that it could be easily and quickly slotted together to create market stands for selling products.

**The portal**

The question of identity and cultural exchange in the village was a sensitive topic that needed to be dealt with carefully. A small safe house like building made out of compressed clay was cleverly positioned to raise attention and create interest amongst the villagers (06, 07). A small opening in the monolithic construction offered anyone curious enough to look through it a view of three walls standing opposite each other, which intended to represent the three cultural groups in the village. The walls were covered with traditional fairy tales, poems, recipes and all sorts of objects of cultural value that were meant to raise awareness of the differences and similarities of the village inhabitants.
Re:source  
(from a village to a place of learning)  
BA Project – Benedikt Dekan

Intro  
Pointing to the map

Every journey starts at a certain point and moves its way along a path that is new and ever changing. At the end of this path awaits a final destination that embodies the whole purpose of the journey.

My journey began in St Pölten. It started during the final semester of my bachelor degree and was motivated by the desire to carry out a project in a small sleepy village called Dealu Frumos (meaning beautiful mountain) in Romania (01-03).

Dealu Frumos was founded by 75 Saxons and is first mentioned in 1346. At this point in time, it was said to have a population of roughly 1000. In 1902 this part of Romania belonged to the Austrian-Hungarian Empire and Dealu Frumos was home to 626 Saxons, 662 Romanians, 8 Hungarians and an unspecified number of Roma inhabitants.

Despite successfully surviving communism and the Ceausescu era, Dealu Frumos has somewhat diminished in size being home to a modest 547 inhabitants, of which the large majority are settled Roma. 7 Saxons can also still be found in the traditional Saxon village (02).

Developing a concept  
The journey begins

The main idea behind my BA-project was to take a detailed look at the conflicts, needs and unanswered questions of the inhabitants and their diverse ethnicities, the visiting students and lastly the village itself and its architecture. It was especially important to take in and analyse what was there to be seen and to find ways to develop the village and join together its people. Thanks to a social process, the village should change from the inside to the out and take the form of a new and healthier organism.

Whilst looking at the public space and its function, social interaction appeared to be an aspect of special importance as well as the question as to what a village really is and what it should be. Public space is arguably the centre of communication in a village. It is a space frequently walked through, a meeting point and a place of economic and social relevance for temporary passers-by (03).

Further topics that have interested me throughout my project have been the structural context of the many buildings and the idea of sustainability in relation to natural resources and to the different ethnic groups.

Method  
Hands become tools

Due to the geographical distance that exists between Dealu Frumos and my home in Austria, it was necessary to develop a clear and structured way of working once in Romania. Every step and every piece of work carried out in the village created a solid foundation and important part of my work and should be seen as so (see chapter "Tools and Tactics").

The importance of these tools and tactics was demonstrated in a lot of different ways and using different methods of research. In order to gain a greater understanding of the material clay that is widely used in the traditional building process, the local area was scanned for potential clay collecting spots that were also used by the local people. Once the great material was collected I started forming clay bricks with a self made mould and using nothing else other than my hands as crafting tools. Feeling the material and working with it so closely gave me a broader understanding of its many uses and what a great natural resource it is.

Back in Austria, I started producing a series of different clay bricks with that differed in their consistency. One of the trial and error tests that I carried out was to mix the clay with Swiss pine
Different clay bricks and mould for forming them

Traditional Saxon style wood joint as used within the 'Scheunen' / Beehive with the main structural elements

Final hive with water resistant layer on / Bee swarm moving in the hive

Images

04. Different clay bricks and mould for forming them
05. Traditional Saxon style wood joint as used within the 'Scheunen' / Beehive with the main structural elements
07. Final hive with water resistant layer on / Bee swarm moving in the hive

saw dust to make the brick lighter and to give it the distinctive smell and features of this particular wood. As a further experiment, I applied a thin layer of fine clay mixed with linseed oil as a top layer in order to make the bricks water resistant. Due to the fact that I needed an increasing amount of clay in Austria I started noting places in my local area were I could get this natural resource (04).

Another local resource that was examined more widely was the traditional wood working techniques that were used by the Saxons to erect their barns that often date as far back as the middle ages. By building a life size wooden barn joint and using only traditional techniques, I gained great respect for this way of connecting wood simply by shaping them in the right way and without needing any other material to connect the parts. Some of these traditional wood connections are only found in this area and the buildings gain the ability to be completely taken apart and re-erected somewhere else if necessary. Again the use of local materials was the centre of this approach (05).

The last area researched in terms of natural resources is one that I still carry out today and that has become a great journey for me back home in Austria. In several locations I became aware of the beekeeping traditions in the area and seeing a beehive structure in a local museum made me want to try this myself. The basic structure is a woven basket out of weeping willow branches and then covered with a layer of clay to form a very simple but totally organic structure for keeping bees (06).

The fact that there are no wooden frames provides the bees with a natural environment where they start building how they intend to without the interference of the humans. By applying knowledge from my clay brick experiments, I finished the hive with top layer of clay and oil and made the hive resistant to the weather without needing to cover the hive with an extra structure. Furthermore, I integrated the same wood chips into my clay mix with the idea of using the Swiss pine's antibacterial behavior and distinct smell to act as a natural repellent against the widely spread Varoa problem but without destroying the natural ecosystem within the hive as seen with the typical chemicals used against this plague (07).

The final step was to get into the business of beekeeping, so I obtained a swarm of bees and starting to work with these incredibly important creatures. In getting a swarm this experiment took on a totally different meaning and now after nearly two years I am still fascinated by the capabilities of these animals and their behavior. I think giving the bees a natural environment with the chance to behave in their natural way is a great approach and I am still gaining a lot of pleasure examining these creatures every day on my roof terrace in Vienna. All the materials I used I gathered from the local area and so the basic idea of the fieldtrips carried on and still does (08).

The concept
From a village to a place of learning

As a result of detailed research, it soon became clear that the village was home to fascinating structural and social qualities, which can largely be attributed to the settled Roma population. These qualities soon became the foundation of my work in Romania.

The old primary school and walled garden that belongs to the University of Ion Mincu soon became the main material focus of my project. I planned to create an area for students and villagers alike to come together and work, communicate or just share the space. I wanted to integrate the villagers and students and establish a place for workshops, and cultural and social exchange. The art of crafting things by hand out of local and natural resources was to be the element that bound the inhabitants with the visiting university students.
09. Construction principles of the traditional and local sheds / 10. Overview of the complex / 11-12. The sheds for working
The necessary buildings for the workshops were to be placed in the garden of the primary school and were to resemble barns or sheds that would reflect typical constructions in the area (09). The aim was for the buildings to be as organic as possible and it was important that they blend in to their surroundings. The positioning of the buildings in the garden also mirrored traditional Saxon farmhouses.

The sheds were to be small, simple constructions that would be used for workshops and to bring together student and villager in order to learn about traditional and local crafts. Some of the buildings had walls, others were open making them easy to access and easy for onlookers to observe the ongoing work inside. The combination of all the buildings should come across like a “building lab” with a constant movement and interaction. Three buildings were to stand in the primary school garden and each one was to represent a different raw material that would be worked with within: wood, clay and metal. The entire complex should be openly available for all village members to visit and they should be encouraged to use its tools and facilities as they needed (10).

The primary school garden should become a place where villagers can come together and share their, often specialised, knowledge. This knowledge should also be shared with visiting students, who in turn may also offer their own specific know-how. The village should represent a place where knowledge and experience is exchanged and regarded as a gift for all who wish to be involved (11, 12).

The school itself will offer rooms for the visiting students to sleep in and further rooms will be available for work and socializing (13, 14).

This building lab should be a mix between ideology and craft, people and traditions, young and old. It should join people together through a love of work and mutual understanding.

Outro
Lasting impressions

One of the nicest and in retrospect most memorable aspects of my journey to Dealu Frumos, are the kind people I met who helped and inspired me. I would like to take this opportunity to thank my mentor Thomas Gronegger who offered me his expertise, time and advise. I would also like to thank my good friend and colleague Elisabeth, who was brave enough to embark upon this adventure with me.

Photos and renderings: Benedikt Dekan
On composition

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The mechanisms of the process whereby an architectural project gestates are to this day in large part a mystery. But the temptation to examine and describe the process of conceiving an architectural object has existed for a long time. Conception has been compared with composition, Quatremere de Quincy defining it as “the unfinished sketch of a composition of the whole”. There is probably no architecture student who has not wished to have a “to do list” which would include all the steps to follow in order to conceive a successful project. Obviously, such a list does not exist, since we find ourselves in the territory of artistic subjectivity, a territory where to every rule there are one or more exceptions. Here is one example from painting: in art academies, when students were taught the theory of colours, they were told that two complementary colours could never be used in equal quantities. That was until 1888, when Vincent van Gogh painted his bedroom in Arles, using red and green in exactly the proportions ruled out by the academies of the time. Today, the painting is part of mankind’s heritage.

When analysing the gestation of an artwork or architectural object, we inevitably refer to composition. The origin of the process was probably the first geometric syntheses of the Neolithic. In the nineteenth and twentieth centuries the term composition saw an upsurge, consolidated by the acceptance of the abstract as a legitimate form in art. But is it justifiable to study composition in architecture as a “layer” separate from the conception of the architectural object? Just how persuasive a discourse of architectural composition can be is shown by American architect Frank Lloyd Wright, who in 1928 said: “Composition in architecture is, I hope, dead. In fact it has always been dead, but it wore the look of life and since the Renaissance it has been the only method we have had in architecture. [... the only valid method for an architect is growth.” I shall list below just a few of the risks to which anybody teaching a course in architectural composition is exposed:

Images

01. “The key to making great art is all in the composition”. No, it isn’t a cropping mistake made in Photoshop, but a work by renowned subversive artist Banksy. In his familiar style, Banksy is ironising or exploding concepts widely accepted by society.

02. “The Reflection of a Mineral” building, Nakano, Japan. Architect: Yasuhiro Yamashita. The composition of this house was not “aesthetically driven”, but based on the principle of clever use of space, as well as structured design. Being constructed on a limited plot of land, it has made use of every inch of space available. The house has won a lot of architectural awards and has been featured in prominent magazines too.
Identical compositional strategies were employed in different historical periods and geographical regions. In other words, composition is antecedent to “styles”. A given compositional principle can be “dressed” in several different “styles”. In the teaching of architectural composition, the use of different examples from different periods to illustrate similar procedures of composition (e.g. symmetry or repetition) can give the student the illusion that he or she has mastered a tried and tested recipe, to use which guarantees success. But the procedures of symmetry and repetition have in their DNA the seeds of monotony, of uniformity, of death even. The use of modular repetition, in circumstances where traditional techniques and materials were employed, was necessary in order to maintain constructive efficiency. With the transition to computer-aided design and production processes, such as 3D printing, it is possible to achieve parts and sub-ensembles different to a structure, at a price that is in effect the same as that for a serial product. But are we ready to give up the order provided by modular repetition, which is no longer necessary given the new conditions of fabrication, replacing it with a different ordering procedure?

The study of composition and the use of compositional procedures are also useful when creating harmony. For example, the proportions of the classic orders were also used in modern architecture (even if it claimed to abolish all the principles of classic architecture). Examples from the history of architecture (be they classic or modern) meet the demands formulated by Vitruvius: Utilitas, Firmitas, and also Venustas, i.e. beauty. Hence also the temptation to believe that any new work of architecture acclaimed in the architectural reviews has been conceived using the (classical) principles of architectural composition. But there are also other procedures that generate the form of a building. In Japan, the same as in many other places, the building permit for a house demands that the site include a parking space, and the template of the volume of the house is limited by imaginary planes within which the proposed form must fit. The volume proposed by the architect results from his imagining the largest possible built volume that also satisfies these demands. As a result, the volume is generated somehow independently of the architect’s will, without any particular concern for aesthetics. A superficial student, fascinated by the unusual form of an architectural object presented in the pages of a glossy magazine, but who has not grasped the logic of its gestation, might be tempted to believe that it is a case of a new aesthetic. In fact such a mistake is hardly new. At the beginning of the last century, modernist architects expressed their admiration for aeroplanes, steamships and train carriages designed by engineers who were interested in one criterion alone: efficiency. The aesthetic (or rather lack of any aesthetic) of these industrial products became autonomous in relation to their functional efficiency, creating a new aesthetic.

The modernist architects of the early twentieth century invented the free plan, which allowed interpenetration and incursions between spaces. A studio supervisor educated in the spirit of modernism will recommend that the parts of a building should intersect by means of interpenetration and that the link between two different volumes should be made via an articulation. I myself was convinced as a student that to make “a cut in the cheese” (as the professional jargon used to call the juxtaposition of two different volumes without an articulation) was blasphemy, that it showed a lack of refinement or skill in architectural composition. But it was in precisely that period that Rem Koolhaas published his manifesto Delirious New York, which was to create a tsunami in architectural thinking whose waves reached Romania a decade later. Analysing the skyscrapers of Manhattan, Rem Koolhaas reached the conclusion that they were the result of what he called “extrusion,” an
operation that can be seen as the opposite of any compositional procedure. The purpose of that operation was to multiply vertically the surface area of the plots of land on which the skyscrapers were building, regardless of their shape. He described them as “mutant buildings” that were not “designed” so much as “generated.” The elevator was the invention that determined “the first aesthetic based on the absence of articulation,” which allowed the piling of stories one on top of the other without any spatial relationship between them. Once again, a student inclined to replicate “fashionable architecture” without having a deeper grounding in the theoretical approaches behind the examples created by “star architects” might end up producing “Frankenstein” buildings, where compositional procedures of differing logics are mixed up together.

The study of the composition of a whole, i.e. “the organisation of the whole out of its parts—the conception of single elements, the interrelating of these elements, and the relating of them to the total form” (Encyclopaedia Britannica) is useful when inserting an architectural object into a whole. Lucien Magne, a disciple of Viollet-le-Duc declared at the beginning of his course: “Following the method used in anatomy, the historian will study piece by piece each part of the work in order to recognise the place they occupy in the ensemble.” Even if the author recommended this “deeper view” in order to gain an understanding of the importance of the building system to composition, we may extend its use to other applications of composition. The binding material of a composition, in other words the raw material used in order to achieve compositional unity, can vary widely: from volumes of similar sizes or proportions to the unity lent by a certain building logic. When we analyse the strategies of composition in architecture, we have to bear in mind the fact that we are working with a “fluid” material that does not lend itself very well to categorisa-tions. Here are two arguments in support of this working hypothesis:

- Compositional procedures are subject to change and to fashions.
- The employment of algorithms (softwares) to generate form can create plastic expressions that fall outside our framework of judgement, in other words, which elude our ability to categorise and define.

References:

Notes:
1 Jacques Lucan, Composition, Non-Composition Architecture and Theory in the Nineteenth and Twentieth Century, p. 21
2 Ibid. p. 293 cited from “In the Cause of Architecture: Composition as Method of Creation”
3 Ibidem. p. 151

Photos and drawings:
Marius Marcu-Lapadat

Images

05. Shipping and Transport College, Rotterdam. Architects: Jan Willem Neutelings and Michiel Riedijk. An example of the application of the first aesthetic based on the absence of articulation, which allowed storeys to be superposed without any spatial relationship between them / 06. A possible example of the mixing of compositional procedures with differing logics.
Minor spaces

Meaning and context. Language as a toolbox

No word has a value that can be identified independently of what else is in its vicinity (Ferdinand de Saussure, 1857-1913)

In our tale, we are going to call minor spaces the spaces derived, subtracted, added or transformed from larger, more substantial architectural spaces. When looking at them from the terminological angle, we meet with an unusually large number of synonyms, expressing delicate nuances of an architectural particularity. These minor spaces are to be seen as follows: an inside within the inside - an outside within the inside - the outside towards the inside - the inside towards the outside - an inside of the outside. These minor spaces have a functional and/or a ceremonial role. When fulfilling their role well, we see them as major centers of interest and emotional anchors in a dwelling.

The recess

The architectural term recess (Latin recessus - retreat, from recedere - to recede) refers to a retreated niche in a room. It is given the meaning of a hidden, secret, or secluded place. It may have various sizes and it may be screened off by pillars, balustrades or drapery, but more often than not the recess exists without any screening. The usual synonyms for recess are niche, alcove, nook. This suave word recess (sounding like a mysteriously medieval hiss) has quite a bunch of related words: angle, apse, almery, ambry, bay, carrel, cavity, cell, closet, cave, cranny, cubicle, dent, depression, depths, embrasure, hiding place, hollow, housing, indentation, nook, opening, oriel, retreat, secret place, shelter, shrine.

The niche

A niche (French nicher - to nest, vulgar Latin nidicare - to nest, nidus - nest) in classical architecture is an exedra (Greek ἐξεδρα - a seat out of doors) or an apse (Greek ἀψίς, Latin apsis - arch, vault) that has been reduced in size, retaining the half-dome heading usual for an apse. A niche in the wall, defined also as a shallow recess, hosts or displays a statue or other decorative or religious object.

Pierced niches relate to windows, they give access to and frame fragments of the inside or outside. Pierced niches as well as windows niched towards the inside or outside of the wall create spatial effects and/or allow functional sills.

The almery, or ambry (Latin armarium - a place for keeping tools) is a recess in the wall of a church, usually closed with a door. It can be also a small cabinet attached to the wall.
The alcove

The alcove, a small section of a room formed by part of the wall being set back, or a small recess opening off a larger room is also explained as being a corner, bay, niche, bower, etc. The etymology is Oriental, respectively Spanish (Arabic al-qubba, Spanish alcoba-vault). Alcove is an architectural term for a recess in a room, usually screened off by pillars, balustrades or drapery.1,5,9,13

In geography and geology, alcove is used for a wind-eroded depression in the side of a cliff of a homogenous rock type.13 Alcove is, linguistically, more expressive and evocative than niche. Niche recently entered the ecology and marketing domains,10 with a tendency towards diminished connotations when related to architecture. Alcove, when used in Romanian (alcov) is able to act as metaphor for ambiguous love stories and secret lovers, since it refers directly to a curtained sofa or bed situated in a niche, to a woman's bedroom, to a boudoir… or worse.

Romanian language has the word nișă, adopted from French, with the same sense as in English, but when related to vernacular architecture either lay or religious, two lovely synonyms are preferred: ocniță and firidă.14

Bow window, oriel and bay window

In a room the recess may be seen as a kind of a shelter within a shelter, an inside within an inside. It is able to shelter a human being, icons, sculptures, books, flowers, light. It is a retreat from the larger part of the inside. It isolates and protects. It brings a meaningful void in a neutral room. It is able to configure and define an atmosphere, a mood, a feeling. A recess is also able to create a closer relation with the outside. It may become a kind of an outside of the inside, or perhaps an “in-between”. A recessed, or niched window becomes either a bow window, an oriel or a bay window, and is commonly designed to provide the illusion of a larger room, bathed in light or mildly shadowed. It communicates openly with the outside. Simultaneously it is virtually isolated from the main activities carried on inside the room to which it belongs. These minor spaces are recessed outside the wall (an addition to the facade). P.D. James thinks that “…those oriel windows, picturesque no doubt if one liked that sort of thing, would keep out a great deal of light.”

A bay window is defined as an alcove of a room, projecting from an outside wall and having its own windows, and its own foundations. A bow window is a rounded bay window. An oriel window projects from the wall and does not extend to the ground. It is also known as a mashrabiya or shanasheel which refer to an element of traditional Arabic architecture, a projecting, mostly wooden balcony, usually closed with lattice work and/or stained glass.11

The Romanian sacnasiu is an adaptation of the Turkish şahnişin based on the Arabic shanasheel and is a traditional urban or rural 17th-19th century bow window, where low couches covered with silk carpets and cushions were comfortably welcoming special guests.15,2

Cella Delavrancea (1887-1991) in her novel “A strange summer” writes: “…a great half circle balcony, closed by windows… Five persons can sleep here like in beds. Here at the countryside one often meets this arrangement, which is profitable especially in the fall, when friends are gathering for rabbit and fox hunting parties.”

Images

A ceremonial recess

Bay windows, oriel, alcoves, and other such minor interventions in the inside of a room, are designed to answer explicit demands such as enlarging the space, adding light, sitting, storage.

However, another kind of recess, a split void in an empty room, may be designed to answer spiritual, ceremonial demands. In a traditional Japanese house, in the zashiki (a tatami-room dedicated to the reception of guests) the built-in twin void contains the tokonoma and its well balanced twin, the chigai-dana. They are the very heart and soul of the house. The separation between the tokonoma and the chigai-dana is accomplished by a toko-bashira. The tokonoma is a shrine or even an altar dedicated to the essential values of the owner: beauty, ancestors, belief, profession, family events. It is the place for quintessential objects like the lacquer box with names of the ancestors, a rack with katana swords, an ikebana, a kouo (incense burner). A kakemono is suspended on the wall, with impeccable calligraphy or a poetic landscape. Hence the tokonoma is the spiritual centre of the house. When seating guests in the zashiki, the correct etiquette is to seat the most important guest with his or her back facing the tokonoma. This is because of modesty: the host should not be seen to show off the contents of his tokonoma to the guest, and thus it is necessary not to point the guest towards the tokonoma. Only the head of the family is allowed to enter the tokonoma, for altering the objects on display, according to updated ceremonial, esthetic or seasonal needs.

The twin recess, the chigai-dana, contains minimal display shelves and small cupboards with sliding doors. The main purpose of the chigai-dana used to be to provide a place for the artistic arrangement of books (the function of holding books was a direct influence of Zen monks) and tea utensils: a tea cup, tea caddy, tea whisk, food canister, tea ladle, portable fireplace, feather broom, ember poker, and water bowl.

The toko-bashira, the dividing wooden pillar, is chosen to determine the level of formality for the tokonoma. It ranges from a seemingly raw trunk with bark still attached, to a square piece of heart wood with very straight grain. The toko-bashira is a direct link with nature, it puts the spiritual and the natural together.

The asymmetry of the tokonoma and chigai-dana ensemble is an attempt to find a fine balance between the spiritual and the material furnishing of the zashiki room. It embodies beauty in a form of imperfection, according to the wabi principle.6, 7

The spiritual relationship of the Japanese with his or her tokonoma is illustrated in an evocative ukyo-e, where a courtesan offers a pipe to a spirit of Buddha, who emerges seemingly alive from the kakemono.

Comfort, privacy, intimacy

Rooms with recesses and/or niches are rooms with extended insides. Shelves and benches or small sitting surfaces, recessed under the windows, as we see in Düüer's engraving of Saint Jerome in his study, in F.L. Wright's Kaufmann House, in the castle of Bran near Brașov – they were designed to provide comfort, privacy, light, intimacy, a sense of security.

The Bran Castle (built 1377) is a mix of authentic medievalism and discreet touches of Romanian vernacular details, a mixture close to the spirit of the British Arts & Crafts, of which the cottage style of Philip Webb is a good example. Queen Maria of Romania has had its interior re-modeled by the architect K. Liman in 1920, with a desire for intimacy and delicate sheltering and display, seen in rural houses of Bran village. The Queen's personal rooms have small recessed fire places, alcoves and various little niches for sculptures, books or rare pots. Her contemporary, the architect Kös Károly, a master of the synthesis of Transylvanian vernacular elements designed his interiors in the same spirit.

Frank Lloyd Wright was a wizard of recess design, to which he conferred a kind of sophisticated materiality. He was influenced by Japanese architecture and he designed horizontally and vertically recessed rooms. He recessed sitting areas, display areas, fire places. He translated the meaning of the tokonoma into its western counterpart: the fireplace. This gesture became more of a ceremonial core in his architecture, although he approached the recess concept in various manners, usually associated with light and having sometimes a mysterious relationship with the ceiling. His Fallingwater house is equipped with simple upholstered benches placed under the windowsills of recessed windows built between important stone pillars. They look comfortable and luminous. The fire place is nearby.

For the Palmer house Wright designed an extraordinary sunken niche holding a polygonal resting area, related to the forms of the recessed ceiling.1

Individual creativity desired

Most houses have no special place for spiritual purposes but their inhabitants are supposed to build it up themselves (without the tokonoma sophistication).

Everybody is supposed to be able to create the “heart and soul” of the house. Sakui, a simple Japanese concept, means that individual creativ-
ity is the one to be desired, expected and promoted as supreme esthetic ideal. Under the incidence of the sakui principle beauty as such is useful, it is seen as a “functional” requirement: the requirement of the spirit. Since the human being requires by nature the respite (Romanian-\textit{răgáz}) to meditate, to clear up mind and soul, to sense and to share the gift of beauty, the habitat might provide it under many forms. Minor spaces do help - an angle, a corner, a niche, a shelf. They are able to configure and stimulate the expression of simple beauty, community with nature, intensity of belief, serenity of feelings. Hence a recess when it is well designed turns into a state of mind, or simply becomes sacred. Then we can value it according to our emotion. It is probably invaluable.

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Guests
Architecture, space, tradition

Șerban Sturdza,
President of the Romanian Architects’ Chamber

About architectural space

Discretion, balance and the time factor

Because the earth is more and more crowded, I think that an essential quality of the architectural space is discretion. As an element of space I think that there is a moral dimension, an attitudinal dimension which when carried on correctly makes the quality of space able to offer warranties. After clarifying this side of the problem, light, balance and architectural technique will follow in order to be resolved.

I say that the main element that confers quality to space, if we do not particularize for a punctual case, is balance, and in the concept I include everything related to the construction of space and then to its utilization. In fact a space validates its quality in time, when it gets verified by the contact with the end user. And this is the proof that makes certain spaces to hold on and others to fail even if at the beginning they were successful. Durability in time is an important factor when we talk about quality.

In-between spaces

Intermediary space implies that in the continuity of space there can be pauses. From a continuum comes a segmentation similar to a musical phrase in which transitional zones are inserted from one category to the other. This characteristic doesn't belong only to architecture, but to any other profession that transforms something. It may be sound, color, it may be... almost anything... and it has a lot to do with nature. In any case the feeling for the intermediary zone, for the in-between space is a feeling tied up to balance, to the balance of parts. Always a whole is composed of parts and where the parts separate, at their edge there is a border that appears which can be infinitesimally materialized, sharp like a knife blade, or it can be expressed by a space that is able to dilate and becomes a transitional space. It is in fact a problem connected to options, to observation, to learning, and because every space which is important, as Louis Khan taught us, has got a helpful space nearby; this space could be an in-between space.

There are also the traditional intermediary spaces to be mentioned, that start from a house, like the Romanian prispa, able to reach very far. They could even become the portico of a Venetian square.

There are also extensions of intermediary spaces that belong to the public space category, which become essential. I frequently use the in-between space to give rhythm to an architectural sequence. It is a procedure that is applicable also in moments when one realizes that an immense space has to be managed somehow.

The use of the intermediary space is a conception problem and it seems to me it is an essential element when the architectural practice is at stake. However small a construction may be, it gets divided in principal spaces and intermediary spaces, warranting in a way the nuancing of the works.

I think that the intermediation forms do not have a definition, they have always existed, they were used and rediscovered and together with the raising of the buildings’ scale, they get reinvented. I think it is something upon which architects have to meditate, no matter what ages they belong to.

A project called bolt

For the 2008 Biennale in Venice we proposed a project called BOLT which was accepted. It is a composite project that started from the text of the exhibition curator, Aaron Betsky. It put the problem of “beyond”, of a dimension that exists beyond architecture, somehow outside it. Together with my colleagues we decided to use elements of some of our previously achieved architectural projects for the Romanian pavilion...
of the Biennale. These elements consisted of di-
gressions from those respective architectural
themes or its interpretations, which referred
to the project a certain personality tied up to the
personality of the beneficiary. The very moment
when the beneficiary tells you what he is up to,
why he hires you for the project. Wishing to be
conceivable, his opinions are extremely simplified
and regard mostly quantitative values, func-
tions, things absolutely necessary for creating
the respective dialogue. The more you evolve
in the relationship, the nuances start to gain
importance and then to know and understand
the beneficiary becomes an imperative, things are
getting complex and you are able to discover
the hidden wishes, sometimes the needs that
he doesn't know how to express. Together with
him you can settle in time the linking bridges.
The exterior elements are discovered during
the works and may become at a certain moment
very important. In time I discovered that the
space which surrounds the habitat becomes es-
tential. This is why we changed completely our
design methods, not at once, but progressively,
until the subject is not the building anymore, it
is the territory. The building is the occurrence
or the kernel that brings together and relates
a series of needs, but not all of them. A major part
of the project happens somewhere outside the
building, in that intermediary space that shows
dimensions not only horizontally but also verti-
cally and has a strong bond with the light above
and maybe with transcendence.

The hermit’s retreat Saint Nectarie that I have
built in Sinca Veche village illustrates the idea
that the project is a continuous effort that is not
related to the working methods, but to life itself
and to its permanent concerns that at a certain
crystal. Certain exterior elements can develop
and deliver by ricochet.

The BOLT pavilion in Venice may be seen as
a dual dimension installation, a presentation
of macro-photography of Romanian architec-
ture and nature, to which were added lots of
three-legged stools made by gypsy craftsmen
from Văideeni in the Oltener region, with their
typical boomerang shape. They were accompa-
nied by many other stools designed by Marian
Zidaruc, Virgil Scârpiariu and myself, as contem-
porary replicas of the gypsy stools, as an exten-
sion towards reality.

Vernacular architecture and
traditional crafts

Wood, straw, earth, stone

Beside the family tradition there was something
else that made me wish to become an architect:
when in high school I spent my summer holidays
walking in villages, looking at houses and col-
clecting traditional pottery and objects made by
the villagers. This brought me close to the rural
society and vernacular architecture in such an
intense manner that it determined me not only
to become an architect but also, while being a
student, to spend at least two months every year
walking from village to village taking photos and
sketching surveys.

During these walks I got in close contact with
materials like wood, straw, earth, stone... Let’s
have a look at adobe, for example. It is the most
pathetic expression of poverty, for a modern per-
son. I’ll try to explain what adobe and earth mean
to me. I was in the Bistrita-Nasaud area, in a vil-
lage. A peasant family welcomed me, they had
an adobe house. To honor me, they had started
an adobe house. To honor me, they had started
to clean it. The floor was bare earth. The woman
asked all of us to get out, sprinkled water on the
floor and smoothed it with her hand. It was sum-
mer time and in half an hour the floor had dried
and looked fresh and clean. Then she asked us
in, quickly made a mamaliga - a polenta and in-
vited us at the table. A formidable lesson about
the relativity of things. It wasn’t about poverty. It
was about cleanliness and about the dignity of
celebrating the arrival of a guest at one’s home.

The tale that one lives poorly in an adobe house
is bullshit. Life is good in this house, on condi-
tion that things are done properly. When you say
ecology, it’s like if you have once invented
the wheel. In fact there are things that have to be
rediscovered. It is so interesting that rich nations
with high standards regarding healthy living,
like Denmark and Switzerland, experiment with
assiduity these old techniques. Now many walls
are made of straw, houses are made of earth,
wool is used for isolations...Materials that are
still despised here in my country.

The value of tradition now

It seems childish to make divisions between tra-
ditional and contemporary techniques. Those
who make them are failing their chance to
achieve fulfilling things. On one hand traditional
techniques comprise so many solutions and on
the other, contemporary techniques always need
a guide mark, a comparison, because these as-
pects are entwined. Traditional techniques also
have something that is very healthy: a warranty.
I don't know why it cannot be incorporated in mod-
erne architecture. I notice that people who are
sufficiently inventive do not usually have prob-
lems with incorporating these elements; they do
that naturally. If we talked about paintings, let’s
say that Tuculescu or Matisse had in their work
a strong presence of traditional motives. This
doesn't mean that they weren't anchored in their
contemporaneity or that they aren't modern still.
It is the same with architecture. Such clear dif-
ferences or separations between things are only
in the minds of architectural critics. But archi-
tecture uses everything handy and often does it
in an unconstrained manner. Afterwards time
blurs certain aspects and in the end everything
gets a general patina which is assimilated. But to
eliminate completely all that is tradition from a
contemporary technique means in fact a castrat-
ing torment. It is a procedure I do not trust. This
doesn't mean that I do not like minimal spaces
which eliminate or use the least possible ele-
ments to manifest themselves. But I believe that
those spaces have originated too from traditional
spaces where there are zones of the manifesta-
tion of the minimal. Things are very well inter-
penetrated and if we think about an Egyptian bas-relief made 6000 years ago, it is able to be
due to the ways the stone was worked, to the
accuracy of the line, to the depth related to the
general surface, as modern as an incision made
now by laser in stainless steel. I do not believe
that things can be separated so easily, except of
course in a critic’s discourse aimed at clarifying
or highlighting a point to be developed upon.
But if you judge architecture or the architect, you
discover that things are less pure and many tech-
niques are used – namely exactly those that are
appropriate and are the most efficient. The enor-
mous difficulty is that between the concept and
its achievement there has to be a certain differ-
ence, so that one can take the concept to its end.
If the concept is materialized by a traditional
technique or not is only a conjunctural problem.

A mansion for experiments: Țibănești

Staring from a simple observation that in
Romania one finds with difficulty good crafts-
people, this becomes positively frustrating when
one wants to make architecture from and with
details. In my profession I know that you have to
use your hands, your skills and your knowledge
to turn an anonymous handmade object into an
artwork.

This is the kind of “lifelong learning” that I try
to promote through my own example.

Since 2004 I try to build up a vision for solving
the problem of the poor availability of good crafts
people, and define a possible safeguarding concept:
communication network and handicrafts work-
shops aimed at saving the heritage – another
kind of school.

I am sure that it is good to build up a network
of communication points in various villages and
cities that could then start a coordinated activity. The architectural project is important, but the social component is essential for its success.

What is the model? A mansion or any significant habitable space able to polarize the energies of a zone, having been and going on being a landmark of that area. This place could contribute to the development of human activities, communicating with other “knots” of the net. From here architectural projects could be generated, and also other activities, such as Nordic walking, mountain biking, workshops. Such knots can enter touristic circuits, where somebody may want for example to do some wood working, for two weeks… In Bran there is a cottage where I have built a pottery kiln. The idea is that, look, while we talk, we can knead and model clay, put the resulting object in the kiln and then, you see, we have the resulting pot. Or we can invite somebody who handcrafts his ceramics project at the cottage… Age, nationality and profession do not matter. The idea is to have no restraint and ignore any lack of self-confidence.

In 2004 together with my family I succeeded to recover the mansion of my ancestors from the village of Țibănești, one of the most beautiful country mansions of Moldavia, that had been confiscated together with its due land by the communist regime in 1949. Here I found the respite to think about the network and workshops project, feasible when based on volunteer work, with the support of valuable national and international partnerships that would be able to contribute also at the continuation of the mansion’s restoration work.

All the activities that are going on now at the mansion form a school of crafts destined firstly to the local people but also to all those who are aware of the value of the cultural heritage and the need to transfer it to the descendants. Together with the young people who are learning here, and they are not only Romanian but they come also from Japan, the USA, Great Britain, France, we do not wish to make or to remake a family mansion but to configure an educational space, for professions based on traditional crafts.

Annual programs at the mansion:

- The need of crafts schools in Romania, a national seminar
- Traditional iron crafts workshop
- The Festival of blacksmiths
- Clay plaster workshop
- Manual paper plaster workshop
- Traditional carpentry workshop, with the re-configuration of a prispa of a Țibănești house
- Wood restoration workshop
- Building with clay, architectural workshop
- Pottery workshop

Images

Photos: Șerban Sturdza and collaborators
Living instead of dying villages are the desired objective in many European regions. It seems to be very difficult to achieve or approach this objective. The cause of the difficulties is frequently seen in the lack of infrastructures and a low cash flow. At the first sight, this is a convincing explanation. On closer observation, these are secondary factors.

Let us, for a moment, have a look at the situation in relatively prosperous Switzerland, whose mountain regions mostly have a good economic basis and enjoy a high general government consideration all in all:

Switzerland has a lot of villages which are structurally appealing and usually very well maintained and cared for in their building substance. Switzerland has probably the highest subsidies for mountain landscape and it has the oldest mountain tourism in Europe as an additional source of income and it is the most experienced mountain area in dealing with this kind of tourism. Villages usually find themselves in a situation of multiple security. In spite if this, it has been established, even in well-known regions like the Engadine, that the given factors tourism, agriculture, exemplary building substance are unable to stimulate the life of the villages or not to a satisfactory extent. Many villages are primarily a scene for tourists or owners of second homes. Anyone wanting to document the typical life in these villages with a camera will predominantly take photos of facades or visit museums. The essential or the core of a way of life hardly seems to be in evidence any longer.

The problem is somewhat different in the Transylvanian villages; however, it could still be similar, or even arise more intensively in some respects. With respect to potential solutions, there is a substantial barrier: Even if it were possible to maintain the magnificent building structure through adequate financial sources in the long term, their overall substance would still be considerable endangered. It would also remain at risk.
in the long term if a successful marketing strategy was able to steer large streams of visitors to the villages and if showing the visitors around would become a good source of income. The real continued existence of cultural heritage appears to be connected to forms of living that have a profound inner bonding with the existence and the heritage of the place and stimulate it.

With a glance at experiences in Alpine villages: What can stimulate a village, what does not do this?

Not:

Commuter village (“village where people sleep but work elsewhere”): A location whose financial resources are generated elsewhere.

Tourist village, village of owners of second homes: For tourists, natural spectacles (if available) and cultural landscapes (if still in existence) are shown, cleverly staged hospitality is offered. Second home owners either benefit from this or seal themselves off. Buy prime plots of land in the cultural landscape which they allow to lie fallow or have cultivated “artificially” (i.e. with accepted financial losses). Village with structurally adjusted agriculture (with a few heavily mechanised farms). The necessary techniques and building measures usually burst the agricultural framework. One can hardly see a desirable form of life or culture. It is only acceptable under the aspects of rationalisation and economisation and this logically only applies to a few people who are directly affected. The village will become a workplace “far out” and only for a few. Those who are not directly affected, often also the children of the farmers, gravitate elsewhere. The chances that an attractive social body will be set up in such places are extremely low.

What could stimulate a village?

General:

Development of activities which could be sustained in the village by the residents and which are also embedded, in personal interests, in “narrations”, in history.

Sketch of possible examples:

Tailor-made craft and trade
• Successful artisan production pays attention to a high degree of implementation in terms of its long term existence and keeps an eye on the continuance within the scope of acceptable dimensions with regard to the regional development planning.
• The selection of the created objects and the services offered leads to particularly strong “products” if both their creation and also their “benefits” are in a directly recognisable relation to attractive forms of living.
• Especially valuable and worthy of support for the stimulation of a village are types of craft which can be practised in the village centre due to their low space requirement and low emission of hazardous substances.
• The same applies to types of craft that create objects that have received special attention. Their production brings significance (in the sense of Henri Lefebvre).
• The primary materials of these objects should come from the region if possible or have something to do with the region.
• The same applies to the design, whereby a creative close relationship to traditional formgiving can be recommended, but not the mere copying of traditional forms.

Agriculture with a high local finishing grade...
• produces foodstuffs which are attractive and appreciated due to their origin
• chooses cultivation techniques, which are well adapted to the natural circumstances (ground, climate, tradition, historic cultural landscape – if still existing).
• selects a non-industrial method of processing products, which is supported by strong initiatives and an inventive engagement. Higher production costs are compensated to some extent by short transport routes and in the supply chain. The direct contact with customers and the relatively personal handing over of foodstuffs increases the willingness of the customers to pay for the products. Work remains in the region.
• can be connected with tourism to an acceptable extent.

Special initiatives in the direction of education or social commitment:
• Creation of areas of experience for guests and local residents. Offer participation in impressive work procedures.
• Imparting knowledge, in particular in terms of the networking of such branches of knowledge where the interaction is relevant for a region.
• Target group: the local residents, but also people from elsewhere, in addition to the normal educational routes.
• Supportive work on examples for forms of living.
• Opening niches, especially in intermediate areas, e.g.: craft/art, agriculture/finishing, craft or agriculture/imparting experience.

All three example groups have good chances to have an identity-strengthening or identity-promoting effect. All three need contacts to the outside world. In this process, they give and take. They give the special features of their cultural landscape, their production, their inventions. They receive interwoven social networks with extremely long “weaving threads” in the best case scenario (seen from a temporal and geographical perspective). Extended arms which are of great significance especially for the youth. With respect to the form, this would be cosmopolitism in the sense of Stephen E. Toulmin: encountering the world in a comprehensive manner - not in a perpetually distant general manner, but from a local, verbal point of view, starting from the special nature of here and now. Grasping, living and experiencing the familiar and actively reaching out to the unfamiliar with interest.

Such developments and their impacts can only be achieved if at least nuclei of convincing and attractive ways of life have been formed. Both attributes, “convincing” and “attractive”, required grounded experiences and these in turn need differentiated perceptions. A school of seeing, comprehending and touching could contribute to the latter.

Dimora (Rhaeto-Romanic, literally a place where one can stay for a while):

Is a project in a hamlet in the Val Lumnezia, a side valley of the Anterior Rhine. It is all about a house, in which presence in the perception, widespread interest in the search for knowledge and concrete action should flow together in a powerful location.

Ideas and effects should be emitted from the house, but not through brainstorming in a think tank, but by the consistent practice of ways of life which could be especially appropriate for the location, the valley and the region.

Targets:

• Finely structured perception is very difficult to describe and to communicate. However, perhaps it will succeed with the support of being demonstrated. A place of demonstration and exchange is intended.
• At the same time, the Dimora will become a place of practice in sustainable ways of living and thinking: reflection and action on the spot.
• Acquiring a “self-serving” attitude (in a good sense), which gives the village, the community and oneself benefits and understanding of how to perceive and enjoy ones assets.
• The tradition should be viewed with respect to cross-generational experience and woven into the perspectives of the present day.
• The new is encountered with alert attentiveness, its urgency is verified; and towards the new, one attempts to find an approach which is fed by a long-term sense of responsibility.

Photos: 01-03, 05 Thomas Gronegger.
04 Museum of Dealu Frumos
Monastery building is a rare and extraordinary task in the world of contemporary architecture. I have been dealing with this topic since 1985 and have been able to realise two different monastic buildings so far.

A monastery is a spatially enclosed building complex designed for a religious-spiritual community, living in accordance with the rules of the order. The history of the Christian monastery building dates back to the beginning of the third century in Egypt and has achieved a diversity of different characteristics. In the occident, two unique monastic forms developed in the 11th century beside the great Benedictine tradition, due to the eremitical contemplative impulses of the Carthusians and the Camaldolese. Their distinctive mark is the connection of exclusive cells with a community centre.

The starting point of my occupation with monastery and convent building was when I was working on this topic in the scope of my diploma thesis at the Academy of Fine Arts with the drafting of a convent in accordance with a way of life similar to that of the Carthusians.

The young French women’s order of the Sisters of Bethlehem came to Salzburg in 1985 in order to found their first settlement in the German-speaking area on the “Kinderalm” high in the mountains above St. Veit in Pongau. After the previously approved project of an architect proved to be unrealisable for a number of reasons, I, a 26-year-old professional newcomer, was commissioned, as with the planning of this strictly contemplative convent in solitude. At the beginning, the existing alp buildings had to be adapted and extended in order to secure the long term survival at an altitude of 1300 metres above sea level in the snowy Alpine climate.

In the conception of the monastic structure typical for the Bethlehem order, one can proceed from a complex divided into two parts with an outer area for the chapel, the reception, the guesthouse and several cells as well as a second, segregated, fully enclosed inner area for the actual monastery. This model of “lower and upper house” has been adopted from the historical layout handed down from the first Carthusians in the French Alps.

The buildings of the lower house were extended in stages until 1995 and expanded with seven hermit dwellings (small houses with a garden as a self-contained cell unit for one nun) and connecting cloisters, the community rooms were likewise extended in accordance with the requirement.

Parallel to this and with great difficulty, a site for the upper house complex was sought and found with a higher natural depression in the middle of the forest. The depression, opening to the east, is flanked by an arena-like sloped area facing north and west and in the south, shielded by a hill, in short, a perfect topographic enclosure perimeter. The planning was completely oriented towards the terrain. The centre of the complex, the rigorously east-oriented church building is situated in the flat section of the depression, surrounded by two courtyards with community buildings. The cell tract of 24 individual small dwellings is integrated in a terraced and curved arrangement with two cloister courtyards and three vertically offset rows of cells together with the workshop tract into the grounds along the steep slope. All cells are joined to the community areas by covered arcades. On the whole, a complex building organism with a small-scale and diverse courtyard structure has been created. Two types of cells have been designed as small two-storey dwellings, each with a secluded private garden.

The church building, as the spiritual centre, is designed with multiple rooms and also encompasses the refectory, chapter house and library. It is situated in an axis with a small chapel, which was erected on a marked ridge at the beginning of the building period. In between,
there is a small pond that covers the depression. The convent site is enclosed by a high fence and is accessible through a sole gate. The construction of the convent “Maria im Paradies” commenced in 1995, it is almost completed today after 19 years.

In the course of my research for the convent construction, I came into personal contact in the late 1980s with the small Italian religious congregation of the Camaldulense hermits of Monte Corona. Like the Carthusians, the Camaldulense, in the course of their one-thousand-year history, have also produced a very distinctive type of monastery building for their hermitages. The distinguishing mark of their monasteries is the terrace-line connection of the diverse cell dwellings with the community areas, whereby cloisters are omitted entirely. The purely eremitic congregation of Monte Corona, founded in around 1520, has established a total of 38 monasteries in the course of their history, of which nine still exist today. The building complex of Monte Corona, the former main hermitage of the congregation was, by reason of its landscape incorporation into a mountainous location, one of the models for my planning in Salzburg.

Over the years, I was able to visit almost all of the Camaldulense locations in Italy, Poland, Lithuania, Slovakia, Hungary and Austria and gain a comprehensive survey of these special buildings.

As a result of my personal friendship with the superiors of the order and with my existing references with regard to monastic building, I was finally commissioned by the order in 1998 to carry out the planning of the youngest establishment in Venezuela / South America. The Camaldulense had come to America in 1960, and had built two hermitages in the USA and Columbia. The different cultural context, the modern conceptions of form of the commissioned planner and the construction technology used have characterised the image of these sites. The renunciation of the spatial patterns that have been tried and tested for centuries and the introduction of a completely new basic shape, such as the circular complex in the USA, have not really been proven to have a promising future, therefore the Venezuelan new establishment is to be planned to incorporate contemporary building technology, but in accordance with the historically proven pattern.

At the beginning, the first three monks moved into a provisionally erected house on the grounds procured for the founding of the hermitage in the province of Táchira in Western Venezuela. The grounds are located in an isolated area at a climatically favourable altitude above a river valley and only sparsely populated with individual fincas (smallholdings). On my first visit to the grounds in December 1998, the site for the building complex was established on a distinctive hill, which drops down to the floor of the valley like a steep cliff. The exposed location of hermitages on mountain peaks is a frequent feature of the historical hermitages of the Camaldulense as this permits a good enclosure.

The layout concept, adapted to the existing topography on the spot, is based on the pattern of European layout plans from the 17th century with a rigorous geometric arrangement of interrelated monastery components: entrance, front courtyard, church, community building, cell tract. From the west, a bottle-neck entrance leads to a broad front courtyard, connected to this is the ascent to the central monastery church as the centre and dominating feature of the hermitage. At a right angle, there is a courtyard that is surrounded by community buildings, and behind there are three rows of eremitic dwellings, each accessed via an open alleyway, with a view into the wide-spread, undeveloped landscape. The small houses are all endowed with a garden yard and a loggia. All individual buildings have been shaped in accordance with the spatial programme specified by the order.

For the construction, the crest of the hill was partially levelled and terraced in order to obtain a two-step, level terrain. The building complex encompasses the entire area of the plateau. All in all, an urbanistic complex has been created in a small space, which in its geometric arrangement with the axes, squares and courtyards, exhibits many similarities with the Spanish colonial foundation of small towns in the New World. An abundant green belt and with a forest and extensive pastures shield the hermitage from the outside world.

For the building, directed by an experienced monk, an innovative building system was developed with the aid of a befriended engineer. It involves a mixture of adobe bricks manufactured on site and an earthquake-resistant frame of reinforced concrete. Since 2000 the “Yermo Santa Maria de los Angeles” hermitage has been realised step by step with the aid of semi-skilled workers from the surrounding district. The hermitage has been inhabited by the monks since 2006.

Photos: Petra Steiner, Matthias Mulitzer
Drawings: Matthias Mulitzer

Images
02. Yermo Santa María de los Ángeles – diagram of the hermitage
03. Convent complex Maria im Paradies – diagram of the upper house / 04. Hermitage of the Camaldulense of Montecorona in the Táchira province in western Venezuela

04.
Interventions in the rural space: Dealu Frumos (Romania) vs. Riópar (Spain)

Alin M. Olărescu, Transilvania University of Brașov

Investigating, understanding, reviving and reinventing the rural space need the use of various ways and techniques harmonized with the local social-cultural context.

In modern history the rural space was transformed both functionally and structurally. The villages have built and maintained their local social-cultural context.

In Romania, the annulment of the communist regime is still cared for (even if on a low scale), while those built during communism simply disappeared or are in an advanced degradation state.

At present the Romanian villages own a community patrimony that is more or less abandoned or artificially kept alive at the limit of survival: the village school and club, the church and the rectory house (in Dealu Frumos they were integrated in the Center for Vernacular Architecture belonging to the University of Architecture and Town Planning Ion Mincu Bucharest; the village club of Stroesti-Arges, former administrative seat of the commune Valsan, almost reaching the end of its life now shelters a small Village Museum under the care of the Cultural-Scientific Society „Stroesti - Arges”); the health centers and the public baths; the administrative and functional seats of former collective farms, etc. All these buildings have their own history and at a certain moment were vital centers of the respective communities, they polarized people and boosted village life and activities. The causes that lead to their abandonment are multiple and varied. But the statute of being out of activity confers them unity. All of these buildings have a history and are caught in the archives of time. Most of them have cases full of documents waiting to be sorted out and classified and surely all of them deserve to be transformed in view of revaluation and revival.

What Marta Vera Prieto offers us in her text „Looking at own things with our own eyes” is a good way to approach the royal industrial heritage from a Spanish rural area: the brass and zinc factory from Riópar, opened in 1773 by the Spanish Crown and closed in 1996.

Marta Vera’s interesting project approach starts with the study of documents regarding the initiation and development of the factory, then it orders and classifies the factory’s own archives that remained inside the building, but doesn’t stop here. The author organizes conferences and meetings in order to collect the oral stories of those who worked in the factory, the final aim of her project being to establish a museum. Everything was planned and made at a human, sensorial scale of personal perception and knowledge. In her interviews we discover the old workers, the metal workers but also the cooks: all of them tell their history. What we have here is a functional approach and a model quite adequate for such a case. There is but one more step to be made towards the creation of a „live museum” sector with proper working and creation spaces, inside the Riópar Industrial Museum dedicated to specific brass crafts.

Methodologically and chronologically they may be seen as an extension of one through the other, because if to intervene for the revival of an industrial heritage object may be easy, what happens with the entire community inheritance? What are the ways and methods of knowledge, investigation and reinterpretation/revitalization? Can we apply this model? Will it have the expected results? But first things first: we start with Riópar... then we may begin to think about a common model by using the two experiences for solving a common European problem: the rural area and its heritage.
Looking at our own things with our own eyes: at the heart of the industrial colony

Friends of the Royal Factories of Riópar Association has recently published Mirar lo propio con ojos propios. Memories of the lectures on Riópar Brass Factories. The book collects an experience of citizen’s participation in dealing with Industrial Heritage, which has been developed in Riópar (Castilla-La Mancha, Spain) between August, 2011 and December, 2012. The project approaches an historical milestone: the first ever Zinc and Brass factory in Spain (1773), becoming a pioneer in metallurgical experimentation and hydraulic devices applied to mass production, within the European context of the so-called First Industrial Revolution. Each part of the Historical Complex is related to the rest within a complete production process, from the extraction of the mineral from the bowels of the mine to the metal tillage process, and the distribution of artistic and industrial items to the market. The factory complex must be perceived as a whole, spread along an extension of 10 km and 22700 sq.m of land surface. These factories gave birth to a rural industrial colony, the present village of Riópar, finally closed in 1996: more than 230 years of technical and entrepreneurial history, sewed up slowly between generations. Today, this small town with less than 1500 inhabitants and located in a privileged landscape, faces the challenge of giving continuity to these ancient arts and skills, developed within a singular rural culture.

Synergies between academic & local communities efforts

Gadamer used to say that culture is the field of everything that grows by sharing; by creating this space, open to all, we have multiplied the information associated with each document found within the research process, by contrast with oral testimonies. This is a pro-active and community oriented research methodology, as it shares information, findings and research questions with the aim of enhancing different areas of knowledge, bringing us to places where it is not possible to get through the archive. It has been a space addressed to speak up and listen, to ask and to propose. The target has been to allow citizen participation into the construction of discourses inside the current Industrial Museum, with the strong conviction that there is no authentic labour memoir without the workers. The result is in itself interesting, but the main goal is the process; the work of many people united by the love for their own things and their constant desire to understand their own biographies, what they see every day, and what they can explain to visitors - from tourist to specialists -, achieved mainly in an altruistic manner.

As one of the participants involved (Jose Manuel Moreno) has stated: “The loss of historical references seems to be a fatal destiny which chases humanity. Sometimes we look at old ruins covered up by weeds and bushes and see nothing more than that, weeds and bushes (...) sometimes we feel we have to dig and unearth old documents, trying to explain what we see. Royal Factories of San Juan of Alcaraz, or Riópar, as the village is known nowadays, is a small place, where most of inhabitants and the many visitors who come to visit us, have lost the historical references that explain why this village is here and why it is called as such. For many, Riópar is a vague souvenir of the factories that once produced brass articles for domestic use and house decoration. But if we dig deeper, we can find many details of the great importance that this industrial settlement had, the technological innovation that was developed here, and the enormous change that this rural society went through together with the European vocation that took place in this village, lost somewhere among the mountains (...) we will be very pleased if we can contribute in any way to a better knowledge of our dear village and its history”.

With all the information we could reach, the participants first built a chronological history of the place, including afterwards different thematic approaches: the brass production process,
the zinc mines, the workshop and its influence on the environment; the water infrastructures (ponds, canals, sluices and dams) and the hydroelectric power plants; the machinery equipment, an amazing sample of machinery from the XIX and XX centuries, which illustrate the whole productive process; and the hereby produced artistic moulds analyzed from the history of arts perspective. Moreover, the gender and every day's life of the working families, the schools, health, culinary tradition, and also the music related to the factory which is still alive today, thanks to some of the old employees among others, become relevant here. Once a month, we had meetings in the old factory, currently known as the Museum of the Royal Brass Factories of San Juan de Alcaraz, where the conferences and round tables took place. For some of the workers, it was the first step back into the place since the closure. They didn’t enter into the museum, but into their own life and memories. Twenty-one different authors (metallurgical workers, old directors, teachers, historians, architects, engineers, cooks) vividly reflected how past sneaks into present: different people who apprehend the world from the context of their own experiences, united around a precious (and fragile) common heritage. The outcome of the experience is a multifaceted publication, which adds, to the base of Technical History, anthropological, sociological, artistic and environmental perspectives. One of the multiple possible landscapes is drawn here, in the heart of the place...

**Working with the intangible**

We have wondered, what is heritage? Father, mother, roots, goods? For the Argentinean architect Marina Waisman it is “all environmen-
table aspect which helps the inhabitant to identify with his own community, within the bifoldd and deep sense of continuity of a common culture and construction of that culture (...) cultural heritage does not only live in the past, but we are constantly building the heritage of the future [1]”. Indeed, if we talk about heritage (and future) it is required to acknowledge, identify, reappropriate and enjoy. The Historical and Cultural Complex of the Brass Factories of Riópar has been recognized by both national and international institutions, which have appreciated this industrial colony for its singularity and the light that it may shed into our common industrial history. It is, therefore, the labour memoir here developed, within the factories and related to them, which fulfills its history and draws an enormously rich industrial heritage, of a collective value. And, what does this collective value, of almost two and a half centuries of age, include? It includes the whole material tangible leftovers, which belong to our industrial past (workshops, machinery, moulds and models, labour accommodation, hydraulic facilities, archives...) as well as the intangible heritage: buildings and machines which have disappeared, lost production processes, working memories, artistic models transmission, traditions, even mental patterns, derivative from the labour organization, are also part of the intangible industrial heritage. Wrapping it all up, there is something which is tangible and intangible at the same time: landscape. A mental construct made of rivers, sweat, trees, dances, harvest, smells, canals, sunsets and sunrises, memories, roads and tracks. As this heritage is alive- it is about great-great-grandmother and great-grandfather, but also grandmother, father and brother -, as the “sanjuaneros” (or people from San Juan) continue nowadays working with brass in the village, it is all about looking at our own things with our own eyes, and recognizing the gems within the experience of those who can tell the story today. There would be only one thing missing, as a poet once stated: not only the gems make the necklace, but the thread. The Friends of the Royal Factories of Riópar association has developed a vocational thread role, in order to keep those gems of popular knowledge alive and linked, shining much better together.

According to UNESCO, Intangible Cultural Heritage is shown by means of traditional knowledge about productive activities, processes and techniques, as well as through beliefs, festive ceremonies, oral tradition, linguistic distinctive features, sound and music appearances, together with collective sociability forms and organizations. Intangible Cultural Heritage is transmitted over the generations and it is constantly reproduced by the communities, depending on their context, their environment and their interaction with the landscape, being filled up with a feeling of identity and continuity and also contributing to promote respect, cultural diversity and human creativity.

**Working with people’s genealogy**

The project has been conceived as an open space for sharing and collecting knowledge and testimonies; for enjoying our own heritage and learning from each other in the first place, and also for collecting and spreading this knowledge so it becomes comprehensible. Together we have tried to interpret the way which past sneaks into our present: a group of different people who interpret the world from the context of our own experiences with others, with other social groups, places and environments in which we live. History is a “social form of knowledge; the work of a thousand hands” [2] which give shape the past, always inaccessible: The way we do it gives direction to our future. We have dug into this story which is yet not written, because we think it is as important to tell the story as for it to be told to us. The use of both, archeological and documental remains, together with the invaluable testimony of live actors, should allow us to say something about the past that would have not been stated using only one data-source.

The present research intends to be a tribute to the generations of workers who developed this village’s industrial character along the years. The social dimension of our industrial past is, at the end, what justifies its preservation, in attention to those who were, to what we are and what they will be. Thus, following the traces of my grand-father in the industrial accounting books, who moved to Riópar to join the Factories of San Juan, where he met my grandmother - Encarnación - who gave birth to my father, the thought - the sensation - came to me; that somehow, among some other factors, I own (as so many others) my concrete existence to these factories.

**Healing wounds, constructing future**

Until the 1970’s, Fábricas de Riópar was an industrial colony counting on the typical strong paternalism of the era. All municipal services were owned by the company: the local Town Hall, the chapel and the Priest’s house, the health clinic and the Doctor’s house, the barracks of the Guardia Civil, the Inn, the Theatre, the Music Academy... In 1954, the Factory was declared a “model enterprise” under General Franco’s dictatorship, for its “exemplary performance” and energy self-sufficiency, with its hydroelectric plants in operation, illuminating the whole company-town, which reached its demographic top: 3000 inhabitants.

With the end of the dictatorship and the opening of the global markets, serious internal dysfunctions led to the closure of the company in 1996, after a couple of attempts to work it out as a cooperative. Closure was traumatic. It is hard for people to talk about those years, of which they keep a bitter memory. The loss of the battle in order to avoid the close of this century-old company, which entire families have lived from the beginning, yet weighs: the factory was a school, and also a life. But now the silence is broken. There is a lot to win still if we start appreciating it fairly, looking at the whole magnitude of this socio-cultural heritage. It is undoubtedly the basis for the developing of the village’s future; and the best warranty for the passing of this knowledge over the generations, it is indeed the daily
work of the metallurgical masters and crafters who still active nowadays.

It is the beginning of a larger community dialogue, which should allow a rational and humane use of cultural heritage as a social development tool, building together a better appreciation of the rich industrial legacy of which we are responsible, heart and soul of Riópar. From these two years of work, a grateful feeling remains, especially to those people who participated with their search and communication in order to rebuild, as if it was a puzzle, such a collective story.

Notes:

Images
Epilogue

Christian Knechtl,
Member of Lower Austria’s Cultural Senate

The WORKING WITH A VILLAGE project is a symbol and expression of a current paradigm shift in our society, which empowers us – according to Leibniz – to redescribe the sense of the culturally possible. This sense of the possible is no longer to drive ONE value to its extreme, but to bring several values, which must be simultaneously accommodated, to their potential optimum.

At the same time as the publication of this book, the current Architectural Biennale in Venice is presenting an encyclopaedia of the fundamental elements of historical construction and its presence in contemporary architecture under the title “Fundamentals” as the central topic until November 2014. These retrospective observations ought to develop a “fresh understanding for the richness of the fundamental repertoire of architecture, which is apparently so submerged today”. (citation by Rem Koolhaas / baunetz.de).

With respect to the increasing economisation and standardisation of architecture, the selection of this central topic provides the greatest architectural exhibition worldwide with confidence and optimism. Because not only does the exhibition seem like a walkable book, besides the extensive catalogue, separate lexicographic volumes appear on topics such as “Ceiling”, “Window”, “Stairs” in which the development of the architectural elements is documented in detail.

“Fundamentals” could make one forget that present day architecture suffers from an almost pathological obsession with safety and standardisation, which, instead of generous entrance areas and light-flooded stairway foyers, only knows more escape routes and fire compartments, which out of demands for light and space, makes regulations for over-dimensional thermal insulation and claustrophobic window thickness.

Even more than contemporary buildings, historical buildings suffer more under the pressure of these allegedly objective facts of an algorithmically managed view of the world which degrades both builders and architects to practical constraint administrators of standardised finished products. At the same time, it should be pointed out that the life span of contemporary buildings comprises increasingly shorter intervals.

If one considers the entire life span of a building, including the “grey energy” of the necessary demolition (and the disposal of the toxic highly insulated parts of modern buildings erected in record time), historical buildings are real energy wonders. New buildings, on the other hand, are often stupid energy destroyers.

The facts are generally well known: the mean damage-free life span of the “modern” thermal insulation composite systems amounts to 22 years. The actual energy-saving effect can therefore never be amortised (paradoxically, the heating periods are prolonged due to this kind of insulation, as any potential heat input of sunny autumn or winter days is kept “outside”).

Above all, the buildings are hazardous waste landfills, for which the disposal is extremely problematic, as toxins are used to increase the fire resistance, fungicides and pesticides are used to combat algae and fungal attack in the facade. Furthermore, even more painful: the complexity and substance of historical facades is destroyed forever by the packaging in the thick plastic shell.

The fact that these historical buildings have survived substantially in a healthy condition for several centuries until the present day and that these, more than ever, are some of the most sought-after properties in villages and towns, is hidden completely ...

The previously mentioned paradigm shift and the accompanying search for alternatives brings - unsurprisingly - substantially new ideas of yesterday to light. Undiscovered and rediscovered options allow projects to be developed worldwide in conscious association with the
regional architectural heritage and the involvement of local resources.

Contrary to all currently applicable standards, the “baumschläger eberle” in Lustenau has erected an energy-optimised office building which dispenses with complicated house technology, modern “controlled room ventilation”, heating, cooling and, above all, is without thermal insulation in the form of foamed petroleum derivates. The walls consist of two layers of 38 cm Wienerberger vertically perforated bricks and slaked lime plaster outside and inside, binding humidity and carbon dioxide. The room temperature ranges between 22 and 26 degrees.

The building is heated with human warmth (!) and with the exhaust heat from lighting and computers,

“My conclusion after 30 years of passive house building: It is all nonsense. (...) So much money is put into vulnerable house technology which requires regular maintenance that, below the line, not one single cent has been saved. My creed is therefore: Back to the roots! I don’t want Smart Houses and Smart Cities. I only want Stupid Buildings that function.” (Dietmar Eberle in Standard/23 Nov 2013).

Not insignificant: this brick building in Lustenau will surely still be standing in two hundred years time!

In 2012, the architect Wang Shu was the first Chinese to be awarded the Pritzker prize, the “Nobel Prize of Architecture”. Of importance in his work is the intensive involvement with the site of the project. Shu lives on the project site for as long as possible and consults the craftsmen who will erect the building during the designing phase. He refers to local traditions and circumstances. All his drafts are created in the form of hand sketches using a pencil: for example the library of the Suzhou University in Wenheng. Two million tiles from demolished buildings were used to construct the roof of the Xiangshan Campus of the China Academy of Art in Hangzhou. The building of the Museum for Contemporary Art in Ningbo consists of recycling material and reused excavation material.

Together with his wife, he directs the office he founded in 1997 under the name “Amateur Architecture Studio”. This name was chosen intentionally.

Citation of Wang Shu: “The damaging of tradition, nature and culture under the cloak of modernity is never questioned. In the middle of the building boom, it has become difficult to discover the regional differences, the small everyday things. To put it briefly: If this is regarded as professional, I would rather remain an amateur...”

The WORKING WITH A VILLAGE project has, in my view, a lot to do with this attitude described by Wang Shu. The word “amateur” originates from the Latin word “amator” = the admirer, the loving one, which in turn comes from the Latin word “amore” (to love). This exemplary, transnational initiative is distinguished by profound care, focussing on the essential and a courageous vision, especially where the invisible cultural heritage is concerned. It is borne by shaping ambassadors, who are admirers in their hearts. Admirers of these rich, undiscovered, very fragile gifts from yesterday to today.

Photos:
01 Thomas Gronegger, 02 Christian Knechtl

Images:............
01. View over Dealu Frumos to the Fagaras Mountains /
02. Courtyard in the historic city centre of Krems
Dealu Prumos
A design and research project of the New Design University, Sankt Pölten (A), Faculty of Design - Department of Interior Architecture and Manual and Material Culture / Transilvania University of Brasov (RO), Faculty of Wood Engineering – Department of Wood Engineering / Design and the University of Architecture and Town Planning Ion Mincu, Faculty of Interior Architecture, Bucharest (RO).