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Minimum Documentation Fiche 2003

composed by national / regional working party of:



0.1 Picture of building/site
depicted item:

“Marin Sorescu” National Theatre, Craiova

source:

photo Aurelian Stroe

date: 2008

1. Identity of building/group of buildings/urban scheme/landscape/garden

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1.1 current name of building	“Marin Sorescu” National Theatre, Craiova
1.2 variant or former name	“Craiova National Theatre”
1.3 number & name of street	Str. A.I. Cuza ,nr 11A
1.4 town	Craiova
1.5 province/state	Doj
1.6 zip code	200585(post code)
1.7 country	Romania
1.8 national grid reference	Lat: 44°319300 N Long: 23° 798900 E
1.9 classification/typology	REC
1.10 protection status & date	Building proposed for listing as historic monument (class A – national importance)

2 History of building

2.1 original brief/purpose	After the fire of 1923 destroyed the old theatre building in Craiova, the plot located between Craiova Way and Alexandru Ioan Cuza street was reserved for the future construction. In 1940 architect Constantin Iotzu designs on this site “The Municipal Palace and National Theatre” –subsequently unbuilt. The work was entrusted in 1967 to architect Alexandru Iotzu. Lucrarea este incredintata în 1967 arhitectului Alexandru Iotzu
2.2 dates	Design 1967- 1970; building completed 1972
2.3 architectural and other designers	Architecture: autor arh. Alexandru Iotzu Resistance : eng. Mihai Barbaiani, eng. Florin Dabija Inst. electrice: eng. Alexandru Bădescu, eng. Valentin Marinescu. Heating/ventilation installations :eng. Radu Patraulea, ing.Sanda Divari. Sanitary installations : eng. Maria Popa.
2.4 others associated with building	Decorative elements: sculptor Doina Lie, Painting: Nicolae Groza Tapestry (curtain): Florica Vasilescu
2.5 significant alterations with dates	-
2.6 current use	Theatre
2.7 current condition	Good

3 Description

3.1 general description

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The building, having a complex geometry derived from a system of terraces steps and platforms that shape the natural landscape, is located with its longitudinal axis parallel to the access roads and is perceived as a predominantly horizontal volume, providing facades of equal importance towards both sides.

Looking from Calea Bucuresti the display of the park supports the ascending perspective towards the theatre the ensemble being read as a gradual succession of the horizontals: platforms and terraces, the main volume of the foyers and annexes, the volume of the hall and the stage tower.

The internal spatial differentiation is expressed on the façades through a harmonious rhythm of the glass skin - from the intimate entry area to the large bay window looking out on the park

The vertical eurythmic stripes covering the hall and stage tower are also found in the treatment of the side walls corresponding to the annexes, unifying the volume. The massiveness is avoided by the two light slots that bound horizontally the shaped massive walls, which thus seem to float over the surrounding terraces. The monotony of the horizontal cornice is dynamized by the changes in direction and by the nearly continuous glazed slot highlighting it.

The asymmetrical disposition of the foyers inside the building is supported by the differentiated handling in terms of level differences and split levels and follows the organic lines of the pedestrian circulation.

The hall, having a ceiling with a spectacular composition of volumes, emphasizing spatially the centred shape of the continuous amphitheatre has the access situated at stage level ensuring a perfect communication with the acting space. This was designed such as to enable, the three classical types of stage layout: Italian, Elizabethan and arena.

The stage annexes - disposed on a rectangular grid-occupy a compact body of significant size. The rehearsal space is currently used as an experimental hall, in accordance with the author's initial intention.

3.2 construction

The structural solution (reinforced concrete frames, masonry walls), without having a high degree of difficulty, is distinguished by the split levels and the platforms set at different levels, the direction changes and the creation of the major openings of the stage .

3.3 context

The location allotted for the theatre is situated between Calea Bucuresti (Bucharest Avenue) and the Alexandru Ioan Cuza St. And has a major declivity between the two arteries (over 7 m.), being bounded laterally by two massive constructions: the University building and a block of flats. Speculating the difference in ground level the author created an urban ensemble with terraces, plantations and alleys that highlight the architectural object.

4 Evaluation

4.1 technical

The major technical innovations are related to the equipment of the performance hall. The most spectacular special installation is that of stage mechanics that allows the variable opening of the stage frame. The frame can be enlarged in width (between 9 and 19 metres), as well as in height (between 5, 50 and 7, 00 metres).

The hall is endowed with lateral light slots and channel with surrounding sound speakers, embedded in the walls' wooden panels.

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4.2 social

An essential urban facility, most welcomed by the public ever since its opening and turned into an iconic building of the town, Craiova National Theatre stands for one of the examples where the exceptional quality of the architectural creation inspired the development of an equally extraordinary theatrical activity.

4.3 cultural & aesthetic

Through the building of the National Theatre in Craiova Alexandru Iotzu managed to materialize his architectural creed and create a building “with a human, not grandiloquent monumentality”, personal but not unfamiliar to the place, the National Theatre of Craiova assimilates from the local architecture the elegant expression of volumes. A major urban facility, that became the main symbol of the town, the theatre fits harmoniously and naturally in the urban tissue and in the natural environment, creating together an accomplished unitary ensemble.

4.4 historical

The building belongs to a series of three theatres built during the 1964-1972 period that marked both the evolution of architecture and of Romanian contemporary theatre (The National Theatre of Bucharest, The Theatre of Târgu Mureş and The Theatre of Craiova). The three architectural objects, often compared, start from the evolution of the contemporary theatrical space, aiming to solve, at the same time, the urban issue of the integration in the built site and the creation of a new local architectural expression

4.5 general assessment

The National Theatre in Craiova is representative for the 1960-70 period, characterized by the researches concerning the enhancement of the plastic structural potential of the architectural object. The value of the work consists in the spatial composition, the proportions and the modeling of the façades that express the scale variations of the interior spaces. It also resides in the particular architectural language ensuing from the subtle rendering of local architectural proportions, not from the assimilation and reinterpretation of decorative elements. The harmonious integration in the natural and built environment, the interior-exterior spatial continuity obtained by the modeling of the natural landscape and its insinuation into the building turn the „Marin Sorescu” National Theatre into a singular example in the range of socio-cultural buildings of the post-war period.

5 Documentation

5.1 principal references

Carte

Alexandru IOTZU „Teatrul act de creație arhitecturală”, Editura Tehnică, București 1981.

Articole

Alexandru IOTZU, “Teatrul National din Craiova”, Arhitectura, an 22, Nr.1 (146/1974),pg 17-22

Ascanio DAMIAN „Teatrele din Craiova și Targu Mureş”, Arhitectura, an 22, Nr.1 (146/1974)pg.13-15

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5.2 visual material attached
???????

5.3 rapporteur/date

Ana Maria Hariton 2012

6 Fiche report examination by ISC/R

name of examining ISC member:

date of examination:

approval:

working party/ref. n°: NAI ref. n°:

comments:

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