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Minimum Documentation Fiche 2003

composed by national/regional working party of: ACR (OAR)



0. Picture of building/ group of buildings/ urban scheme/

landscape/ garden depicted item: source: Aurelian Stroe date: 2008

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

1.1 current name of building: National Theatre

1.2 variant or former name: State Theatre

1.3 number & name of street: 1 Piata Trandafirilor / Roses Square

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1. 4 town: Targu Mures
 1. 5 province/state: Mures county
 1. 6 zip code: 540049
 1. 7 country: Romania
 1. 8 national grid reference: Lat: 46°33'15"N 24°33'38"
 1.9 classification / typology: REC
 1. 10 protection status & date

2. History of building(s) etc.

2. 1 original brief / purpose
2. 2 dates: commission / completion: c. 1964 /1973
2. 3 architectural and other designers: chief architect of the project Constantin Savescu, group of architects: Vladimir Slavu, Mihaela Sava, Aurel Sarbu
 The furniture was designed by architect Vasile Rado and the tapestries by artist Aspazia Burduja.
2. 4 others associated building:
2. 5 significant alterations with dates: due to deterioration of the roof covering, there was a partial renovation in 1990-2000. Given the pavilion structure of the plate roof covering that is very much different from the initial tiled roof, it is only observed from the upper levels of the surrounding buildings.
2. 6 current use: theatre
2. 7 current condition: good state of conservation

3. Description

3. 1 general description:

Given its location, touching one of the major components of the historical city centre (Piata Trandafirilor/Roses Square linked to Piata Victoriei/Victory Square) and in the

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viewpoint of the Fortress, one of the main problems of the group of architects had to solve was the insertion of the new building in the already built city.

The building has a plan in the L shape with the main short façade towards the Theatre Square and the long façade towards Aurel Filimon Street. The main façade visible from the Square corresponds to the main hall and the reception covering two high levels. The other façade with three levels corresponds to other spaces in which shows are prepared and gives way to an inner court in which the set pieces are moved and deposited. The main hall with 600 seats is in Italian style resembling an amphitheatre with sideways and a limited number of boxes, three side boxes and three back boxes. The technical booths are located above the back boxes, the lights gangway crosses the hall at the middle of the ceiling and the ceiling made of wooden boards are meant to achieve a good acoustics of the hall. The stage has only two “pockets” on one side and at the back. The hall and its stage were designed in such a way that it allowed an increase of the technical performances. Regarding the spaces for the preparation of the shows, those used by the actors and the administrative staff of the theatre were grouped on three sides of the inner court, the remaining side and the inner court being used for preparation, storage and operation of the set pieces.

On the exterior of the building we need to stress the dynamics of the overall volume increased by the design of the roofs. The main façade towards Piata Trandafirilor / Roses Square is dominated by the elaborate shape of the entrance doors and the overall concave shape of the middle glass wall of the second level of the lounge. The design of the side facades was based on different changes of plans and on narrow windows and also stressed by the leaning roof.

The interiors of the reception area and main hall were designed in the elegant style of the two most representative public buildings of the city – The Palace of Culture and The Prefecture – and they are remarkable for the high quality of execution and the attention paid to the details. The lounge was designed as an almost enclosed space and is disposed on two levels which are linked by two elegant spiral staircases. On the ground floor which has a well designed pavement there are the buffet and the cloakroom; the upper level of the lounge was conceived as a representation space.

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Narrow and high windows with wide plat bands of varnished wood alternate with walls covered in tapestries with predominantly vegetable patterns and the wooden ceiling has different changes of plans suggesting Gothic shapes and the globular illuminators stress the festive interior. The furniture re-uses details of the baroque shapes

The gothic shapes of the lounge ceiling and the bunches of globular illuminators are re-used in the main hall further increasing the festive effect of the colour seats – velvet and embroidered silk was used for the headrests.

3. 2 construction;

3. 3 context

4. Evaluation

4. 1 technical:

Whereas the technical facilities are concerned, the building was designed in such a way as to allow improvements at any moment.

4. 2 social;

Finished at the beginning of the 7th decade of the 20th century, the National Theatre of Targu Mures is contemporary with those in Bucharest and Craiova. Apart from the political order that was made during the cultural “defrosting” period of the mid 60s of the 20th century, the decision to build such a building corresponded also to a local need to improve and vary the cultural life and to redeem the artistic tradition stopped by the period of proletarian cultural stiffness brought about by the communist regime. Over time this building attracted not only the theatrical activity of the city but also of the entire geographical area, a situation common even

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4. 3 cultural and aesthetic:

nowadays.

The architectural value of the building is given by the coherence of the volumes and decoration of the facades and its interiors but also by the refined artistic elements. By integrating some elements of traditional local architecture, the National Theatre of Targu Mures could be considered as the initiator of a new modern Romanian style called “the new regionalism”. We must stress the fact that these elements – starting with those inspired by the medieval fortress up to those of Secession style- were not only applied on the architecture but they are part of it. During the 80s of the 20th century this “style” was used on many buildings in city centres both in Transylvania and all over the country.

The value of the above-mentioned architecture is added to the urban value of the complex which generated the National Theatre of Targu Mures characterized as “one of the most unitary and accomplished modern urban complexes “ (Iotzu, *Teatrul*, p. 113)”.

4. 4 historical:

The Theatre of Targu Mures is the chief work of both residential and public architecture in which it is evident that it tried to be a precious architecture connected to the local tradition and integrated into it. This phenomenon is a reaction to the realist – socialist poor, serial architecture from the

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beginning and consolidation of the communist regime in Romania.

4.5 general assessment:

The building of the National theatre in Targu Mures is a valuable testimony of the Romanian modern architecture in the socialist time.

5. Documentation

5. 1 principal references:

„*State Theatre of Targu Mures*. Interview with architect Constantin Savescu” in magazine *Arhitecture* no.1/1974, pp. 31-39
Damian, Ascanio. „Theatres of Craiova and Targu-Mures”, in magazine *Arhitecture* no.1/1974, pp. 13-15
Iotzu, Alexandru, *Theatre, architectural creation act*, Technical Print house, Bucharest, 1981, pp. 112-113

5.2. visual material attached

5. 3 rapporteur / date:

Adriana Stroe / 2012

6. Fiche report examination by ISC/R

name of examining ISC member:

date of examination:

approval:

working party/ref. n°:

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comments:

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