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Minimum Documentation Fiche 2003

composed by national / regional working party of:



0.1 Picture of building/site
depicted item:
source:

The Summer Theatre and Bazilescu Park
photo Aurelian Stroe date: 2011

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

1.1 current name of building
1.2 variant or former name

The Summer Theatre and Bazilescu Park
Summer Theatre and "Nicolae Bălcescu" Park,
Bucharest

1.3 number & name of street
1.4 town

105, Bucureștii Noi Boulevard
Bucharest, sector 1

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1.5 province/state	Bucharest municipality
1.6 zip code	RO- 012357
1.7 country	Romania
1.8 national grid reference	Lat: 44°,488N, Long: 26°,033E
1.9 classification/typology	REC
1.10 protection status & date	Part of “Bazilescu” allotment, protected ensemble – in the Register of Historic Monuments at position 195 B-II-a-s-B-17913, in 2004. Building proposed for listing as historic monument in 2011.

2 History of building

2.1 original brief/purpose	The park is a part of Bazilescu parcelling – a settlement named “Bucureștii Noi”, set up by plotting (since 1898) Măicanești-Grefoaicele estate, belonging to Nicolae Bazilescu. In 1943, the park was donated to the state. In 1950, the parceling was included in the territory of Bucharest, until that time being a part of “Băneasa” village. In 1953, on the occasion of the 4 th World Festival of Youth and Students, the park has been refurbished and a new open air theatre for 2000 people was built on this site.
2.2 dates	design period 1952 -1953 (c), finality of the construction 1953 (e)
2.3 architectural and other designers	Architecture: Paul Emil Miclescu (author), Dan Virgil Marinescu (co-author), Victor Aslan, Paul Bortnowski (collaborators)
2.4 others associated with building	Nicolae S. Bazilescu – 1860-1943, lawyer, industrialist and landowner, also lawyer and economist with university studies in Bucharest and Paris, <i>secretary of the Chamber of Commerce and Industry of Bucharest</i> (1887), liberal deputy in several legislatures, university professor of political economy at the Faculty of Law ,University of Iași (1893 – 1896), professor at the Chair of Political Economy at the Faculty of Law, University of Bucharest (1897 – 1928) and later dean, initiated the fundraising for the construction of the Palace of the Faculty of Law. Establishes “Bucureștii Noi” settlement and donates the park to the state. ----- Abandoned, public acces is forbbiden.
2.5 significant alterations with dates	
2.6 current use	

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2.7 current condition

Advanced state of degradation in the area of the amphitheater. Degradation of plaster and stucco, infiltration in the ceilings, advanced damage of the floors throughout the building.

3 Description

3.1 general description

The summer theatre, an edifice which was achieved in Bucharest on the occasion of the Youth Festival 1953 (The 3rd World Congress of Youth and the 4th World Festival of Youth and Students) is part of an ensemble of urban equipments built in the same period, on "Bucureștii Noi" Boulevard, representative for the Stalinist architecture. The park, with an area of 17 hectares, located on the western side of the boulevard, was refurbished in 1953 in order to offer the new construction the adequate „green setting”, the main alley and the ones surrounding the theatre, being conceived as *open air foyers*, which were meant to enhance the value the architectural object.

The theatre is located at the end of the main (east-vest) alley in the weight centre of the park. The closed volume of the stage annexes, constitutes the head of perspective of the alley while the lateral sides and the area of the secondary access, characterized by transparency, fit discreetly into the surrounding vegetation. The main facade, corresponding to the annexes of the stage, is marked by a gable crowned with a lyre. The massiveness of this building body and the shortcomings generated by the location of the theatre have been remedied by adopting a peripteral layout which ensures the unity of the ensemble.

The use of the same column with a base and a pedestal on the main facade, with the pedestal disposed in the height of the supporting wall of the amphitheatre embankment - on the exterior contour - and without a pedestal, on the interior contour of the portico surrounding the amphitheatre, creates a continuous entablature with a cornice at 7,50 m. The order used, *“with proportions, composition and original details, has its origins in the classical forms, according to the interpretation which has been given in our country”*. The general portico is interrupted by projecting lateral pavilions, with gable and arcade located between two pilasters, which mark the main access ways. The secondary access, on the opposite side, in the axis of the amphitheatre, was achieved through a protruding pavilion, with three intercolumniations bordered by massive walls.

The initial design theme required the achievement of an open air theatre with a capacity of 2,000 places having the character of a variety show building. Subsequently, the number of the annexes increased. The stage is provided with lateral pockets and its floor is open underneath in order to allow the placement of traps. The orchestra is placed under the level of the stage. The body of stage annexes, including cabins for actors and extras and an actors' foyer at the top floor, has a 15 meters high cornice.

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The 2,000 places were provided in the form of stepped row of seats (1,800 seats) and in a covered gallery, being supplemented by covered foyers. The elevation, necessary for achieving the visibility curve of the stepped row of seats, was created by excavation and by raising the ground around the digging. The design of the amphitheatre is inspired from the open-air theatre of Frunze park, in Sochi, through the sloping ground floor whose seats are parallel with the stage, being separated, by a low masonry parapet from the concentric stepped rows of the balcony .

Structured according to the principles of classical composition, the object of architecture is characterized by clarity and equilibrium. The monumentality of the scale – still appropriate to the natural setting, the grace of the composition, the balance between decoration and architectural elements, make the Bazilescu Park Summer Theatre, a harmonious building of a remarkable stylistic coherence, impeccably integrated into the landscape of the park.

3.2 construction

The building's structure is made of masonry with concrete slabs (partly precast and partly cast on the site). The wooden board floor of the stage is sustained by the main structure of concrete beams and by the secondary one, built in wooden beams. The portico's concrete columns support an entablement covered by a wooden roof structure with a roof of tiles.

3.3 context

The summer theatre located in „Bazilescu” Parc is one of the socio-cultural constructions built in Bucharest on the occasion of the Youth festival in 1953, representative for the *socialist realism*, expressing the power and greatness of the totalitarian regime by resorting to the vocabulary of classicism. The building is part of a coherent urban ensemble composed of a series of equipments built in the same period along Bucurestii Noi Boulevard.

4 Evaluation

4.1 technical

The summer theatre illustrates the traditional construction techniques, characteristic for the majority of the buildings belonging to the socialist realism. The necessity to achieve the construction in a very short time determined the use of technologies and finishing materials which *should permit a simple execution in good conditions*. The columns, initially designed to be prefabricated were precast *in situ*, being made of reinforced concrete, the ornaments were made of plaster not of artificial stone, the floors are of concrete.

4.2 social

The location of the Summer Theatre in “Grivița Roșie” district, was meant to supply the lack of edifices for education, sport and culture in an area with modest dwellings. The increase of the level of the workers' district was intended, as the theatre was a part of an ensemble of buildings which were built at that period, including the Cinema Hall “Înfrățirea între popoare” (“Fraternity among people”) (1953) and the collective dwellings situated on „Bucureștii Noi” Boulevard, (1954 - 57).

4.3 cultural & aesthetic

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The summer theatre is distinguished by the exceptional rapport of the building with the natural landscape of the park, the ingenious and elegant solution of the problems generated by the position of the main access , the coherence of the architectural layout, the balanced spatial composition, the harmonious proportions and the modeling of the facades. The presence of the theatre ordnates and supports the park organization, enhancing the architectural and urban value of the ensemble.

4.4 historical

The Stalinist architecture, imposed by the Soviet Union since 1932 - along with the announcement of the results of the second phase of the architectural competition for the Palace of Congresses - and then, exported, accompanying the regime change, in the countries of the Eastern block. and eloquently illustrates the formal vocabulary of the trend. The best known examples of this imposed stylistic export are copies of the Moscow stalinistic skyscrapers, the "Seven Sisters". In the case of Bucharest, the series of socio-cultural constructions completed in 1953, which includes the Summer Theater in Bazilescu Park, represent an eloquent illustration of the formal vocabulary of the stylistic direction.

4.5 general assessment

The theatre and the park are integrated in a coherent architectural and urban ensemble ("Bucureștii Noi" Boulevard), illustrating the official style of the socialist realism. Similar as spatial layout to the amphitheatre of the open air theatre of Frunze Park in Sochi (V.S. Krolets, 1937), the building is situated at the level of similar achievements of the international production in the Eastern block.

5 Documentation

5.1 principal references

Publications:

Paul Emil MICLESCU – *Teatrul în aer liber din parcul N. Bălcescu*, in *Arhitectura R.P.R.* Review, no. 2/1954, pages 7 – 15

Horia MAICU, *Despre unele construcții social-culturale realizate în București în anul 1953*, in *Arhitectura R.P.R.* Review, no. 3/1954, pages 1 -11

5.2 visual material attached

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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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