



Black Sea Cultural Animation Program

Pilot model for mobilizing the common cultural characteristics for creative destination management in the Black Sea Basin **(BS CAP)**

Page | 1

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Romania: Black Sea Cultural Heritage

Ovidius High School
3, Basarabi Str., 900710 Constanta
Tel. +40 341 405816; Fax: +40 341 405817

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Contents

A.	Customs and traditions	3
1.	Celic Dere Monastery.....	3
2.	Dervent Monastery/ St. Andrew cave	4
3.	St Peter and Paul Cathedral Constanta	5
4.	The Great Mahmudiye Mosque.....	6
5.	Techirghiol monastery.....	7
B.	Culture sights and landscapes.....	8
1.	Histria	8
2.	Capidava.....	9
3.	Callatis.....	11
4.	Enisala	12
5.	Tropaeum Traiani	13
C.	Culture expositions and fairs.....	14
1.	National History and Archeology Museum Constanta.....	14
2.	Navy Museum	15
3.	Constanta Art Museum.....	16
4.	Folk Art Museum	17
5.	Roman Edifice Constanta	18
D.	Festivals.....	19
1.	Stufstock Festival Vama Veche	19
2.	Mangalia Festival	20
3.	Folk You festival	20
4.	Music Festival Mamaia	21
5.	Independent Producers International Film Festival.....	22

A. Customs and traditions

1. Celic Dere Monastery

Page | 3



Celic Dere Monastery took its name from the river nearby Celic, Celic Dere in Turkish means river of steel. In 1846 was built the first church of the monastery, dedicated to the Assumption, and a chapel dedicated to St Archangels Michael and Gabriel. In 1910-1916 a good part of the current buildings was built. The new monastic church was painted between 1926 and 1932, in fresco, by the painter George

Eftimiu. In 2002, the solitude of the monastery self ordinance was replaced with life in common. In recent years, Celic Dere have built a refectory and a new body cells.

One of the most precious items in this monastery is the miraculous icon of Our Lord Jesus Christ, brought here from 1806 - 1812, also known as the "icon that cleans itself" because at one time was blackened by time, but then, as a miracle, his face lit partly Saviour.

Legend says that the icon site was brought by a soldier told the monks that, although it is blackened, it will clean and will open the eyes of Christ. Nearly 200 years after that time, the icon was lit by more than half of the area. Christianity, for the Romanians began in Dobrogea lands, the land on which the Apostle Andrew walked for the first time.

"Born in a dream," Celic Dere Monastery, the center of Orthodoxy, is woven into legends and stories, an idyllic tranquility and beauty of the place takes you to the legacy and continuing the thought of Dobrogea monastic traditions.



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2. Derwent Monastery/ St. Andrew cave

Hermitage beginnings are lost in the mists of time at Derwent. The oldest monastic place in our country is recorded in the south of Scythia Minor, between Tomis and Durostorum. Derwent corresponding to the position, but the first reliable historical information about the establishment of hermitages near the old city dates only from the ninth century. Strong local monks hermitage were founded here, under the influence of the local ancient monastic settlement, dependent on Tomis and Durostorum diocese and had links with both spiritual hermitage cave monastery from Bessarabia and of the Danube area, the Studion monastery in Constantinople and Athos monastic settlements in the other area of the Balkans



Despite financial difficulties, the church was recently renovated. In August 1993 started the construction of a building that would house the priory, cells and refectory. Pending completion, people who stay overnight will sleep in chapel, near the Holy Cross, or in church on makeshift bedding and lived in the old monastery's cells. Currently, the cells have been rearranged and consolidated, being used for housing workers.

Coming from Ostrov, accompanied by a hot spot just staring serene flow of the Danube, the traveler sees a hill at a time that ends close to the sun with bright towers of a church. Approaching this place, which defies the grandeur surrounding desert, the traveler will be pleasantly surprised to observe a monastic complex that binds in a harmonious blending past and present, history and spirituality, tradition and contemporaneity.



On the west side is a massive wall of stone, decorated on top with a parapet, frieze, reminiscent of the old fortress that existed on the site IX-XI centuries. At one point, the wall is interrupted to make way for a monument carved in stone, with ancient Christian symbol that stands victorious over the entire valley, as if wishing to discover the amazing journey that there is not a normal city, but a fortress

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Christianity that Apostle Andrew planted on these lands since the early centuries. The monument is a replica built in 1909 in Lipnita village. At the top is the inscription: "Nothing without God" and hosts based on a well, a symbol of living water which springs from the words of the Holy Gospel.

3. St Peter and Paul Cathedral Constanta



The Cathedral of Saints Peter and Paul, Constanța, is the seat of the Romanian Orthodox Archbishop of Tomis, as well as a monastery. Situated between Ovid Square and the Black Sea in front of the Archbishop's Palace, it was built on the city's peninsular zone in 1883-85 following plans by architect Ion Mincu. The cornerstone was laid on 4 September 1883, during the reign of Iosif Gheorghian, Metropolitan of All Romania. The church was consecrated on 22 May 1895. The building served as a parish church until 1923, when the Diocese of Constanța was established. In that year it became a cathedral, serving as such until 3 August 1941, when its altar and iconostasis, along with icons and paintings, were partly destroyed by aerial bombardment during World War II. It was restored after the war, from 1946-51. Patriarch Justinian Marina and Bishop Chesarie Păunescu re-consecrated it on 14 January 1951; at that time, Păunescu's seat was moved from Constanța to Galați and the building once again became a parish church. Exterior repairs took place from 1957-59. When the diocese at Galați became an archdiocese on 9 November 1975, a vicar bishop began serving at Constanța, returning the church to the status of cathedral. The cathedral, in Greco-Roman style, of pressed brick, has a wide facade and a 35 m tower. Among the sculpted works are the oak iconostasis and choir, as well as candelabras and candle stands (made of a bronze-brass alloy), also designed by Mincu and executed in Paris. The frescoes were done by two Bucharest painters between September 1959 and November 1965. That month, when they were finished, Bishop Păunescu



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consecrated the church once again. The relics of Saint Panteleimon, donated in 1931, along with part of the relics of Saints Auxentius of Bithynia and Simeon Stylites, are kept inside. Also present is an icon of the Virgin Mary, said to be wonder-working, and the relics of Saints Epictetus and Astion, discovered in August 2001. On 1 December 2001, the latter were deposited in the cathedral, which on that date acquired the additional function of monastery; since that time, liturgies have been held according to monastic rites. The Archbishop's Palace, begun in 1925, is located beside the cathedral, to the west. The cornerstone was laid by Patriarch Miron Cristea together with Bishops Grigore Comsa of Transylvania and Ilarie Puiu of Hotin; Ilarie Teodorescu was then Bishop of Constanța.

4. The Great Mahmudiye Mosque

Built in 1910 by King Carol I, the mosque is the seat of the Mufti, the spiritual leader of the 55,000 Muslims (Turks and Tatars by origin) who live along the coast of the Dobrogea region. Originally called Carol I Mosque Mosque and subsequently renamed Mahmud II. From the old mosque the in minaret Moorish style was preserved. The building combines Byzantine and Romanian architectural elements, making it one of the most distinctive mosques in the area. The centerpiece of the interior is a large Persian carpet, a gift from Sultan Abdul Hamid. Woven at the Hereche Handicraft Centre in Turkey, it is one of the largest carpets in Europe, weighing 1,080 pounds. The main attraction of the mosque is the 164-ft minaret (tower) which offers a stunning view of the old downtown and harbor. Five times a day, the muezzin climbs 140 steps to the top of the minaret to call the faithful to prayer.



Carol Mosque is a combination of Romanian architectural style and Egyptian style with inserts that make this unique building architecture. Carved stone pedestal is plated in Dobrogea, the old mosque Mahmudia only keeping the mihrab (altar) worked in the Moorish style.

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Prayer hall is simple, only the few murals of the great dome and the four arches. Mosque consists of two parts: an inner courtyard with two gates that can accommodate believers and can wash feet before they start praying. The total area is 450 m² dome height of 25 m with 8 m diameter and height of 37 m. The main portal is in stone and black marble with a bronze door. Interior columns are of Câmpulung marble. Dome and minaret tops are covered with verses from the Koran on a gold background, and the remaining walls are dressed in yellow and green tiles.

5. Techirghiol monastery

The wooden church of the monastery was constructed by the devout villagers of good will living in Maioresti (which is situated in the county of Mures) in 1750. Local painters adorned it with naïve paintings and with watercolors on wood. The icons date back to 1730 and the Holy Doors were painted by Master Andrei of Sunfalu (the Village of Cornesti). In 1934, King Carol II had this wooden church removed to Saint Anna sheepfold, in the Bucegi Mountains.



In 1951, His Beatitude, the Patriarch Justinian, had it removed once again to Techirghiol, within the resort area to which the priests and the staff of the Patriarchy customarily go for treatment.

The resort was set up by the Patriarch Miron Cristea in 1928. Within 1965 and 1967 and subsequently during the period 1974-1977, the church underwent vast repairs and restoration works under the earnest care of the Patriarch Justinian; at that time, the church was also re-dimensioned.



After 1990, the following structures have been accommodated within the monastery: a retreat for hierarchs, a health resort, the Great Martyr and Healer Pantelimon fountain that is adorned with a bronze statue of the saint (which was executed by Ion Jalea, the famous sculptor from Dobrogea), as well as a museum that has been called “Testimonies of Christian life in Dobrogea”.

B. Culture sights and landscapes

1. Histria



The first Greek colony on the western shore of the Black Sea and the oldest city in Romania, Histria, rests on the shore of Lake Sinoe. According to history, Histria Greek colony was founded around 657 BC by merchants and sailors who wanted Greek trade with the Geto-Dacian population, Greek colonists from Miletus. Natives offered honey, resin, grain, salted fish and hides, and traders brought in return spices, ornaments, olive oil and wine.

Histria development has seen a beautiful almost 1300 years, like many other cities with large opening, from sec. VII î.e.n. and by sec. VII AD Roman-Byzantine period in the city was destroyed by the Avar-Slav attacks and gradually abandoned by its inhabitants. Obviously, the existence of the city was full of ups and downs, which resulted in a development stage.

Towards the end of the VI century b.C. the city was significantly damaged, so there arose a new chamber wall surface which reduces the city. Histria reborn, now have a democratic regime, and increased trade activities. Histria city sees daylight again in 1914 due to the archaeological excavations conducted under the supervision of archaeologist Vasile Parvan history and, when it was discovered and a rich archaeological material: sculptures, reliefs, ceramics, glass, metal artifacts, inscriptions, which are exposed city museum.

When Histria was built, its port was literally on the shore of the Black Sea. Over its approximately 14 centuries' existence, silt deposits from the Danube River blocked off its access to the sea and formed what is now Lake Sinoe. This meant that the city's importance as a port and trading post slowly diminished as the silt deposits grew to become the current land border between the Lake Sinoe and the



Black Sea. It must have been painful to try and salvage the city's livelihood by finding routes through the growing silt, hoping that ships stuck in the increasingly shallow water would somehow want to come back, should they manage to get away. Little did they

know that in modern times, a canal would be cut through the silt shore at Periboina, not far from them.

By 100 AD, the city, which had resisted countless attacks and rebuilt its walls time after time after time, could only rely on fishing as a source of income. It managed to survive another 600 years or so, until it was destroyed one last time in the 7th century AD by the Avars and the Slavs. Its inhabitants moved away, and the once bustling and prosperous city, which had forged an important trading link between the Greeks and the Dacians so many centuries ago, began to decay, unoccupied.

Page | 9

2. Capidava



Capidava was an important Geto-Dacian center on the right bank of the Danube. After the Roman conquest, it became a civil and military center, as part of the province of Moesia Inferior (later Scythia Minor), modern Dobruja. It is located in the village with the same name, Capidava, in Constanța County.

Capidava took its name from the old Getic *dava* "settlement" that was in a close area. Capidava name has the characteristic Dacian ending, the suffix *-dava* meaning "settlement, village, town". This Getic toponym, means the "curve fortified settlement". The Getic name had been preserved by the Romans under the form *Capidava* in the Antonine Itinerary, *Calidava* in the Tabula Peutingeriana and *Cappidava* or *Capidapa* in the Geography of Ravenna. The entire territory took the name "territorium capidavense". Petculescu noted that, in the zone of the Danubian frontier zone, the names of the sites of the forts and the civilian settlements related to them were overwhelmingly of pre-Roman origin, mostly Geto-Dacian. In the southern part of the frontier, there was a concentration of names ending in *dava*, characteristic of the Geto-Dacian hill-forts, indicating that the Roman army on this arrival in this zone of the Danubian frontier found a lot of local tribes dwelling in fortified sites according to their traditions habits. Nevertheless, Capidava is one of the few Roman-era settlements with indigenous names in the area were no



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significant pre-Roman settlement was found. According to Irimia, this is at great extent because of insufficient research.

After the official withdrawal from Dobrudja of the Eastern Roman Empire (ca. 600), the city was rebuilt by the Byzantines in 10th century, also hosting the local population. Fire caused by the Pechenegs in 1036 led to its final abandonment. In the spring of 1036, an invasion of the Pechenegs devastated large parts of the region, destroying the forts at Capidava and Derwent and burning the settlement in Dinogetia. In 1046 the Byzantines accepted the settling of Pechenegs under Kegen in Paristrion as *foederati*. They established some form of domination until 1059, when Isaac I Komnenos reconquered Dobruja.

Page | 10



The ruins at Capidava were known by word of mouth from long ago, as the Turkish village (a military colony) founded in the 18th century under the name of *Kale-koy*, that is "the village of the fortified settlement". The first scientific explorers of the Dobruja's land, from the end of the 19th century and the beginning of the 20th century were captain Mihai Ionescu-Dobrogeanu and archaeologist Grigore

Tocilescu who mentioned the fortification and gathered antiquities from its area.

In an archaeological survey conducted before World War I, Vasile Pârvan identified it and asked Pamfil Polonic Sr. to create a concise plan of the ruins. Right after the war, Pârvan intended to undertake a vast project of archaeological research in Dobrudja likely to be joined by all his pupils in Bucharest and Iași. Starting from 1924 and continuing in 1926 and 1927 they initiated here archaeological excavations, led by one of Vasile Parvan's assistants, Grigore Florescu, later a lecturer in epigraphy and antiquities with the Faculty of Letters of the University of Bucharest. Grigore Florescu led the researches at Capidava until 1960, when he died on the archaeological site of Drobeta. Until 1954 he worked alone, helped from time to time by his students. Between 1949 and 1954, the excavations at Capidava as well as other field research on the Roman period were interrupted.

The most important monuments uncovered at Capidava include epigraphical and sculptural ones, and also pottery: vessels, amphorae, clay buckets, jars, bowls, lamps. At the same time, they uncovered metal, bone, glass, stone, earth artifacts and coins. The coins date from the time of John I Tzimiskes, Basil II, Constantine VIII, and Theodora. Of the total of almost 50 epigraphic monuments uncovered 25 are funerary steles, and

the rest are altars, honorary or simple votives. The sculptural monuments uncovered number 15 and are capitals, a hand, a shaft-column, a leg, a serpent, an eagle.

In 1969, in the ancient Geto-Dacian settlement of Capidava that subsequently become a Roman fortress, it was discovered a pitcher (of local make, in the Roman-Byzantine tradition) which - beside the sign of the cross and the Greek alphabet - carries the name Petre (a common name in the Danube valley, interpreted as Romanian by some Romanian historians).

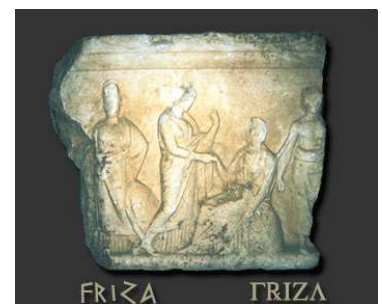
3. Callatis

Callatis city was a colony of Greek Pontic Heraclea (today Ereğli in Turkey) in the sixth century BC. The port and half the ancient city are now flooded. Despite the inevitable wars and rule changes, the city prospered for 1,200 years, sometimes free, other times under the rule of successive colonist: the Persians, the Macedonians etc. The city was Christianized by the Byzantines become (as proven excavations, begun in 1915 by Vasile Parvan). The fortress, however, is destroyed with invasion of migratory peoples in VIII and IX centuries, of it remaining a simple fisherman settlement.



Developed on the site of a settlement that was called Acervetis Getic or Cerbetis and experienced a tremendous economic, social, political and cultural model operating states of southern Aegean cities.

Around it were built strong walls and port facilities, public buildings. It was conquered by the Romans during the II - War against Pontic allies. The most important remains, discovered in Callatis are: wall built in the late Roman times, in the north - east basilica (fifth century AD), composed of three parts: the actual basilica, atrium, and the palace, it is assumed that is the work of a Syrian architect, an area of 1,000 square meters of urban elements were found, belonging to Roman civilization - Byzantine, namely Callatis southern district, large funerary complex: the tomb and a rectangular thermal building.



It is partly rebuilt in the eleventh century with Byzantine domination, but destroyed again in 1225, this time burnt by the Tartars, who

settled here camp, raise horses and sheep and are owners of a small group of Greek fishermen fishing for them (as the chronicler Geoffroy of Villehardouin, telling himself after some Genoese naval instructions, Mangalia haven for them as a shelter). It seems that neither the Wallachian-Bulgarian kingdom, nor Despotate Dobrogea, no reign of Mircea the Old, nor long Turkish rule did not change this situation, adding just a group of eighteenth-century Lipovan century.

4. Enisala

The name comes from the words Enisala His Eni, which in Turkish means New Village. The ruins of medieval fortress Yen-Sale (ENISA ENISA, Heracleia or Heraclitus) are 2km from the town Enisala on a limestone hill that dominates the lakes Razim and Babadag. The history of the city and nearby settlement is illustrated by the names which it had: the Vicus Novus (New Village) and the Slavonic Novo Selo.



The fortress is situated in a complex with numerous archaeological remains from the Neolithic to the Middle Ages. Archaeological research was started in 1939 and continued during the years 1970-1998. Medieval settlements connect two levels of living. First, prior to construction of fortifications, was dated on the basis of archaeological material in the late XIII - early XIV century. The second level corresponds to the period of raising walls.

The fortress was built for military purposes, defense and surveillance of water and roads on land, in the second half of the fourteenth century by an authority aimed at the Danube. Based on construction techniques, the archaeological material and historical realities it has been hypothesized that only interested in raising a fortress located in northern Dobrogea fortification system with focus on high for naval traffic control were Genoese merchants who had large money gained from trade and navigation. Enisala has an irregular polygonal plan, the following variation of Jurassic limestone massif that is located. Enclosure walls, towers and bastions, partially preserved and restored, maintained for the most part on a height of 5 - 10m. The main gate bastion of Oriental origin, with double arch, frequently encountered in medieval and Byzantine builders used in various buildings in the Balkan Peninsula and in the Romanian in Neamt

Fortress, Church of St. Nicholas the Court of Arges and Moldovan churches built by Stephen the Great.

Between 1397 - 1418, during the reign of Mircea the Elder, the city was part of the defensive system of the Romanian Country. After the conquest by the Turks in Dobrogea 1419 - 1420, there was installed an Ottoman military garrison. Later, due to advance beyond the Danube mouths Turkish rule until the White Castle and Chile (1484) and due to the formation of sand seams separating the Black Sea Razim lake, the city was abandoned. In the sixteenth century, it no longer corresponded to strategic and economic interests of the Turkish (Ottoman).

5. Tropaeum Traiani



Tropaeum Trajan is one of the most important ancient monuments in Romania. It was built by Emperor Trajan in 109 AD. The monument was erected to commemorate the Roman victory in the battles that were given to the conquest of Dacia and the inscription with the names of soldiers who died in those battles. It consists of a cylindrical base, which is based on circular stairs several times, and the upper conical roof, with scales on concentric rows of stone, which stands in the middle of hexagonal superstructure. The top is bifacial, having armor with four cylindrical shields. At the trophy are two statuary bodies containing each representing the three captives. Over large scales cone roof of stone placed on a trophy was hexagonal, high of 10.75 m. Also on the monument was found an inscription, which has remained fragmentary, dedicated to the god Mars the Avenger. The ensemble, which was part of the monument, also includes a shrine, on whose walls were the names of about 3,800 Roman soldiers killed in battle, and also a mausoleum, with three concentric walls, which seems that was buried commander (praefectus castrorum), who with his life, decided the victory of the year 102.



C. Culture expositions and fairs

Page | 14 1. National History and Archeology Museum Constanta

National history and archeology museum from Constanta was inaugurated in 1977, December 25, in the former City Hall of the town. It has a patrimony with more than 430.000 objects, which shows the settlements profile across the centuries, from the prehistoric era till 1940, attesting facts, events, the portraits of important personalities from Constanta.

Even that in Constanta was not a real museum tradition, by the state efforts and the passions of a valuable group of specialists, some museums were founded, which now are famous even outside the border of our country, for the foreign tourists there are already a reference point in their visiting program, during the time spent on the Romanian sea side, and also for the Romanian tourist too.

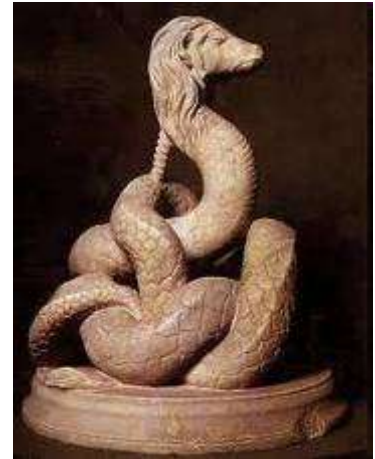
The first steps to organize a museum are back in 1878 when Dobrogea was returned to the homeland. By the care of the prefect Remus Oprean and the professor Iona Banescu, the archeological material gathered by the second one has been housed in one room in the Prefecture building.

It is a massive building, designed by one of the students of the architecture school of Ion Mincu. The Brancoveanu style is found in the loggia from the big fronton, the hall with a large opening, supported by the thick columns, and in exterior with small and narrow windows at the third floor.

The Archaeology and National History Museum in Constanța, was opened for the public on the 25th of December 1977, to celebrate the anniversary of the Centenary of Romania's Independence.



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Danube and the Black Sea, but also a national one, which epitomizes the history of the Romanian people.

The Archaeology Museum has a rich collection of Roman statues. Two of them are of special value, namely those which feature Fortuna and Pontos, the patron protectors of ancient Tomis, and the one of the Glycon Serpent. Most of the museum's exhibits were discovered in 1962 beneath the old railway station, after they had survived to the test of time, starting with the Avars' invasion (7th century A.D.). One should not miss to see the Roman mosaic, in the vicinity of the museum, and visit a hall dedicated to Ovid, a Roman poet exiled to Tomis between 8 - 17 A.D. By the end of the 19th century, King Carol I gave the town a new life, as a port on the Black Sea Coast and as a resort holiday.

Page | 15

2. Navy Museum

Romanian Navy Museum is housed in a construction built in 1909. Here was established in Constanta Naval College, the first institution of higher education in Dobrogea. The project was at the time a program of avant-garde architecture, the buildings for education. The museum



shows the evolution in ancient navigation maps illustrated on the stone of Trajan's Column casts, models of Greek and Roman ships, anchors and amphorae. There are presented Dacian and Roman warriors in the form of models very well executed. Medieval period is represented by two great leaders: Mircea cel Batran and Stefan cel Mare. To represent



this period are exposed to a model of "Moldovan drapers' - ship built in our country and a" monoxila "- the traditional means of navigation on the Danube River and smaller rivers, built from a single tree trunk - dating from the fifteenth century. Also are exposed original shipping routes, anchors collection and steerings. The oldest museum exhibit is the wheel of the cruiser "Elizabeth", built in England in 1888. Decoration is marked by the influence neo-romanian façade, architectural style enhanced the early twentieth century, which is expressed by profiling windows by frames, sills, medallions.



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3. Constanta Art Museum

Established in 1961, the Art Museum exhibits more than 7,300 Romanian contemporary art masterpieces - paintings, sculptures, ceramics, china, upholstery and furniture. A century of Romanian art is on display, ranging from the works of Theodor Aman and Nicolae Grigorescu to those of Ion Jalea and Corneliu Baba. Here, you will have the opportunity to view the Black Sea and Constanta through the eyes of the artists who portrayed them.



Neoclassical exterior decorations of the building were designed by architect Ion Socolescu (between 1891-1893). Museum of art is arranged in two buildings, one of which was the first Romanian school in Constanta. Here are displayed true jewels of Romanian art (painting, sculpture) belonging to artists such as Nicolae Grigorescu, Theodor Aman, Steriadi, Ion Andreescu, Cornel Medrea, Demetrius Paciurea, Tuculescu Ion, Ion Jalea, Geza Vida, Theodor Pallady, Corneliu Baba. The Art museum is an open one, so the temporary exhibition - national and international, retrospective or personal, thematic or monographic, personal or collective ones - are organized in an alert rhythm, wishing to answer as many requests as possible, options or decisions and are reflected in the specialized publications.

In the first building, on the ground floor, are on display reference works by Theodor Aman, Nicolae Grigorescu and Ioan Andreescu. There are a few still lives by Stefan Luchian. The ground floor exhibition includes works by great sculptors from the same age: Ioan Georgescu, Stefan Ionescu Valbudea, Friederic Storck and Dimitrie Paciurea. On the first floor a large Pallady hall displays no less than 35 works by the artist: exquisite still lives and nudes, as well as landscapes inspired by the seaside at Constanta, which means he was here in 1913. Also here one can admire small portraits and compositions signed by Ion



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Jalea, Cornel Medrea, and other sculptors. The second floor displays a vast "Group of the 4", a landmark of the 1924 - 1933 arts: Nicolae Tonitza, Stefan Dimitrescu, Francisc Sirato, and the sculptor Oscar Han. The second floor comprises compositions, portraits, and landscapes signed by Camil Ressu, Sabin Popp, Ion Theodorescu Sion, a.s.o. Other halls display works by Vasile Popescu, Dimitrie Ghiata, Ion Tuculescu and Lucian Grigorescu. Some other works owed to Corneliu Mihailescu, M. H. Maxy, Magdalena Radulescu, Marcel Iancu (some of the few outstanding avant-garde representatives) make the connection to the contemporary art of Ion Musceleanu, Spiru Chintila, Ion Pacea.

4. Folk Art Museum

Architectural monument, the building that houses the museum dates from 1893 and was originally the City Hall. Building facade has a porch floor with balcony built and decorated in the box, to which access through the archway divided by columns. Line splits its closing and opening an arc brace, complete with a central medallion. The museum contains collections of folk art: ceramics, icons on wood and glass, metal, folk costumes, carpets, fabrics, textiles and jewelry, household objects of ceramic, wood, metal are characterized by great wealth typology.



Floral motifs, vegetal, zoomorphic, anthropomorphic, alternating stripes of different widths create specific decorative compositions. Wool fabrics for decorative or ornamental household composition are based on the geometric alternating chosen uniformly and continuously distributed.



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5. Roman Edifice Constanta

Page | 18



Built by the end of the second century p.Ch., the Roman edifice with mosaic was enlarged and augmented in the next centuries. The pavement was done by the IV century and the entire complex, with subsequent repair, resisted from the early seventh century. From the pavement has been kept a portion of 850 sqm. The terraced housing is the ancient, while the terrace is a C-level storage room (11 rooms with vaulted ceiling). At the same level there are a number

of rooms that have played a workshop role.

Terrace D composes the other warehouses to store goods, located right in front of the ancient port quays and is found at present above the sea level. The decorations of the museum's collections preserve the goods on ships, found in stores building: anchors, bars, weights, paints and resins amphorae, statues, collections of lamps, marble tiles, multicolored mosaic, pillar heads. In the former warehouses there are exposed epigraphic monuments discovered in the areas of Dobrogea.



Located on the western shore, the complex was built in three terraces and connects the city and the ancient port. Monumental building - with over 2,000 square meters of mosaic - was built in the fourth century AD, probably under Emperor Constantine the Great, was repaired at various stages by the end of the sixth century, when their existence ends, falling in decay ruin with the commercial activities of the city. From the original surface of 2,000 square meters still maintains about 700 m square - but enough to deduce that we are in front of a large port construction. Upper terrace was occupied by an impressive hall (100m long and 20 m wide), covered perhaps in antiquity, with a huge canopy supported by pillars. From this room today is preserved part of the long wall and one of the side



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walls. The first presents an open arcade ordinance to the sea is covered entirely with white marble and polychrome plywood.

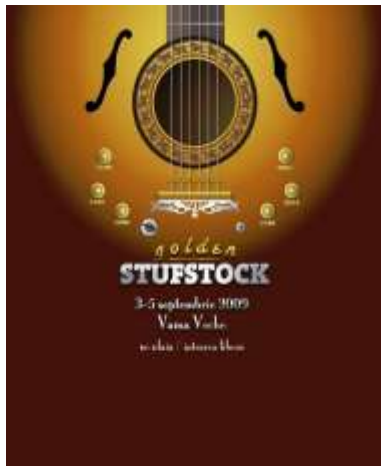
D. Festivals

1. Stufstock Festival Vama Veche

Stufstock Vama Veche started in 2003 and it is ranked as one of the most important rock festivals in the south-eastern Europe. The festival is made every summer in late August, a week of rock music, film shows, drama, photography exhibitions, work-shops. Public success is very high, people present are receptive and enthusiastic because the festival is interactive and competent organized. The festival concerts take place until late at night, and



it is accompanied by shows, openings of exhibitions, competitions, lectures, and reviews.



Radio Stufstock transmitted every day from the festival, in a rock-bohemian atmosphere, free from conventions, trying to contribute to the widest possible dissemination of the songs sung live. It's a free radio playlist, with professional and good music, created for Stufstock.

Each edition of the festival offers to a number of volunteers Stufstock across the country, which is involved in programs in ecology, but also in organization and dissemination of the festival. The festival is produced by the company Capricorn & Capricorn Productions and organized by the Association for Bio-Cultural Conservation of Protected Areas.

2. Mangalia Festival

In 2010, the Callatis festival changed its name into Mangalia song festival, but kept the venue - the port of Mangalia, at the beginning of August each year. An impressive influx of visitors show up every year, the festival became a tradition and it always takes place at the highest levels of quality. It is expected and loved by a wide and varied audience.



Concerts are live, sound - excellent, costumes, scenery and lighting - spectacular, and the first day of festival - marked by an impressive fireworks, lasers and color projections with a great effect.

On the streets of Mangalia and tourist resorts bordering it, the festival is promoted by posting banners and advertisements and by distributing posters and flyers.

It is a festival that aims to highlight the most important personalities in the field, winners of various national and international competitions, to promote the latest trends in Romanian music, to propose hierarchy in this area, to provide the most diverse rhythms and musical styles to the audience.



Last night is devoted to folk music: they invited representatives from all areas of Romanian folklore, soloists and ensembles representative, in a concert-quality and broad audience. In 2011 was inaugurated the Alley stars in Mangalia.

3. Folk You festival

In a world that ignores their true talents and the kitsch is promoted everywhere, in an age where technology allowed anyone to become a singer at night, without needing a particular voice or even a bit of talent in such a time of music computer processed and "playback", Folk You! comes as a breath of fresh air for anyone likes good music. It wanted to be a "Project of the ecology of the spirit", an attempt to cleanse the souls of men, to encourage the people to express themselves exactly as sense, beyond the mediocre stereotypes that society imposes consumption.



Organized annually in Vama Veche, in summer, it brings together folk singers, and other artists who want to offer real public demonstrations of professionalism. The festival became extremely popular because it promotes ideas, being entirely directed against falseness. Designed originally as a folk event dedicated exclusively to connoisseurs, the event grows in popularity, covering a wide range of music genres and tastes. Among the most important artists who have played in this event include:

Tudor Gheorghe, Florin Chilian, Zdob and Zdub, Mircea Vintila, Dinu Olarasu, Adrian Sarmasan, Laci Kovacs, Zoia Alecu.

The event is aimed at the general public, without restriction of age, participation being free. "Beyond any customs" is a hymn composed by Dinu Olărașu. A hymn to freedom of thought and uttered in a spirit of absolute, which derives from this very freedom, their own limitations, their own laws.



4. Music Festival Mamaia

National Festival of Light Music Mamaia is a national contest of creation and interpretation, takes place annually during the summer, at the end of last week in August, the Summer Theatre of Constanta Soveja the organization and the County Council of Constanta, Foundation Fantasio. It is broadcast live at radio stations - national and local TV. In 2011 the festival in the country's oldest and most prestigious in the field to find the edition number 41.

National contest creation and interpretation, with important role in promoting Romanian music, held over four nights - the last dedicated gala winners, followed by recitals of some artists and bands known and appreciated in Romania.

The Festival has three sections - Creation, Performance, Rock, each with three awards. The trophy is awarded by the Constanta County Council; other distinctions: In



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memoriam Peter Teo, given all the organizers and some special prizes awarded by prestigious institutions and associations in the field.

The National Festival of Music Mamaia launched over the years, almost all national tunes, but also the most representative composers of the country, the creation section may compete only in the first audition song and the composer is free to choose the artist and form the presentation.

The jury, composed of professionals, well-known composers and performers, operates pre-selection for all three sections, so the stage at Mamaia Festival, which launched so many talents, confirmed today the field is evolving the best of the best.

To be launched at the National Festival of Light Music Mamaia is a chance, a business card, which opens the winners to extraordinary music unique paths.



5. Independent Producers International Film Festival

Romanian film has its place, privileged, at every International Film Festival. That is why started the history of IPIFF (Independent Producers International Film Festival)-festival born of the need to protect and promote the Romanian film and individuality and personality of the filmmaker the only festival in the country where the viewer can see and review national film production (long and short film, fiction, documentary, animation). A competition of producers finally decided for themselves, evidence of honesty and common sense of fellowship, a challenge to find ways to bring the viewer into the movie theater in Romania.

