

URBAN REGENERATION THROUGH CULTURE

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Abstract: Cultural urban regeneration, is it myth or reality? The information below, aims to analyze the trend of urban regeneration through culture and if it can be used in the case of cities in Romania. First, the theoretical aspects with regard to urban regeneration through culture are presented in order to develop a broader vision upon the topic. Second, a case study of the Muzeul Țării Crișului building, in Oradea is considered in relation to urban regeneration and culture. Cultural urban regeneration became an important aspect through-out the years to be considered in the decision-making process as it influences the quality of life of the citizens.

Key words: culture, urban conservation, industrial, cultural heritage, museum

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INTRODUCTION

The Industrial Patrimony Charter (2003) elaborated by The International Committee for the Conservation of Industrial Heritage (TICCIH) and the International Council for Monuments and Sites (ICOMOS), defines the industrial heritage as "industrial culture testimonies that have historical, technological, social, architectural and scientific significance. These testimonies may include buildings, machinery and installations, laboratories, mills and factories, mines and sites for processing and refining, warehouses, places where energy is generated, transmitted and used, transport structures and infrastructure, and places used for social activities related to industry such as housing, places of worship, education buildings, etc". (The Industrial Patrimony Charter-International Congress of TICCIH Moscow, 2003)

Old industrial sites should not be demolished or abandoned, but should rather be inventoried, remodeled or gentrified and reused as interesting, attractive, functional spaces whether we are referring to purely economic uses or the cultural option - museums, exhibition halls, theater or locations for other cultural events.

THE ROLE OF IDENTITY IN THE REGENERATION STRATEGIES The concept of "cultural heritage" has undergone changes over time and essentially refers to the selection of past elements to become sources of the present, in other words, what is understood by the heritage is closely related to what it considers to be worth, those elements that have a meaning for them, will be preserved and modeled by contemporary concerns (Sutherland, 2002).

Conservation of industrial heritage results, as well, from the need to preserve the identity of places and the memory of the work edifices. This also implies the structural and typological analysis defining the architectural criteria and solutions.

Despite the economic role often attributed to identity, the analysis of successful urban regeneration cases is not only associated with economic outcomes but also with the level of engagement with local identity in terms of socio-cultural benefits to the community (Bailey, 2007). Identity must therefore be seen not only as an economic factor, but as a "source of local pride that generates a local identity source as much as the local economy" (Bailey, 2007, pg 61), which refers to a balance between intrinsic nature and instrumental heritage values. From a different perspective, Colombo (2011) says that in order to achieve local socio-cultural benefits, it is necessary to rely on a strong political will by state and local authorities, which should commit themselves to benefiting and more extensive for the existing population. However, the determination of local authorities in Valparaiso's case study to generate benefits for the community is limited by the institutional framework in which regeneration takes place, which can not represent a correct image of local perspectives.

In the spirit of urban regeneration, a topical concept oriented towards identifying and preserving community values, the conversion of buildings involves a complex approach to projects, with intelligent interventions on the existing built environment, as a premise of urban perennial and identity.

Conversion assures the fulfillment of both economic, social and cultural factors and policies, depending on the available resources and the risks associated with the development as well as the relation with the local tradition, the dynamics of the human settlements and the urban form. The conversion appears as an approach to integration into the social and cultural circuit, with the aim of regaining and re-using the spaces that have been abandoned and which have the potential to be transformed into centers of interest.

Conversion can work on two levels:

- Modernization of an existing, old or new structure;
- Functional conversion of buildings, by redividing the interior space and remodeling the outer space.

Architectural, urban and spatial planning operations in the process of reintegration into the modern urban fabric of urban waste spaces can be important factors contributing to the regeneration of the city and the enrichment of cultural trails, and resemble the creation of open-air museums, which are open to public access, thus becoming genuine public spaces for art exposure. (URBAN REGENERATION STUDY AND THE ENVIRONMENTAL AND ROAD IMPACT ON RECONVERSION IN ROMANIA - An Exploratory Research Program | UAUM / CCPEC Partnership financed by CNCSIS)

Urban regeneration emphasizes the cultural dimension of cities, as one of the major political objectives focused on increasing the attractiveness of the territories. The cultural dimension of cities is considered by the Culture

Commission Working Paper (CEC, 2004), together with accessibility, mobility, availability of services and optimal environmental conditions as part of the competitiveness of cities by creating special urban spaces for cultural and entertainment resources, including large streams of tourists or residents. (Nae, 2015)

Culture is considered to be a tool for territorial development, as such, culture-centered, culture-led regeneration policies have become implicit means and components in the development of territories. Finding the right balance between social, economic and cultural areas is the main challenge for cities that use cultural events to use urban regeneration.

The industrial heritage is being redeemed in many of the regeneration projects, which have as their object the setting up of museums, generally by the conversion of abandoned buildings. (Nae, 2015) Museums have become tools of cultural regeneration, whether they have national or local importance. As relevant examples, we note:

- The Guggenheim-Bilbao Museum is now a model of urban regeneration through culture, an investment that has increased the attractiveness of the city, the number of tourists growing eight times;
- The North Imperial War Museum was set up on the former area of Salford Keys, in the suburbs of what once was the largest textile center in Western Europe, Manchester, as an annex to the famous London art and history museum of the Imperial Wars (Nae, 2015);
- Schindler's factory in Krakow - a reminder of the period when the city was under Nazi occupation, the former factory becoming an integrated part of the City History Museum of Krakow. This tells the story of the city's inhabitants, both from the point of view of the Polish and the Jewish ones, subjected to a regime of terror and extermination.

STUDY CASE-CRIS COUNTRYMUSEUM ORADEA

Oradea, 2017, the new headquarters of the Cris County Museum, is put into use in the building of the former Garrison of the city, which was built in 1896.

Despite the fact that in 1857 Emperor Franz Jozef cancels the military character of the fortress, Oradea is included in the military centers due to the large number of barracks.

The Ministry of Defense decided in June 1897 to build a cadet school on a 22-acre plot of land between the Rulikowski Cemetery, the Rhedey Garden and the Peta Canal. (Pașca, 2015)

Work on the new construction began in 1897, until October 1898. The complex consisted of the main building with 3 floors and an overhead floor and eight adjoining buildings, at the time being the tallest construction in the city.

The building still implies the idea of force, order, stability and prestige. Its volumetric composition evokes the typology of the imperial palace at Schönbrunn. With its military style, the center is a reminiscence of the Greek temples of the archaic period, but it is also decorated with ornaments inspired by the Roman imperial style. It is also possible to observe elements belonging, to the late Baroque style, for example stucco stitches arched in simplified volumes.

The military style can also be seen at the main entrance portal, preceded by two trophies, and on the the façade there can be observed four other military trophies, based on Roman triumphal monuments. The photos attest to the beauty

of the interwar period park, which expresses the idea of order, harmony and discipline.

In October 1944, with the liberation of the city, on the main façade there could be observed testimonies of the Soviet marks, with military slogans in Russian, drawn on the walls. After the Romanian army took over the building, these slogans were covered. Between 1948 and 1989, during the communist regime, the building became the headquarters of UM 01326 and the garrison of Oradea.

With integration into N.A.T.O. there is a relocation of the military units to the east, as many properties are abandoned. In 2005, the Bihor County Council decided to move the main buildings into free use of the Museum, thus respecting the decision of the Government of Romania, that the edifice should have only the quality of the Museum.

In May 20-22, 2006, a unique museum experiment was carried out in the garrison park: the galvanized sheet fence that surrounded the militarized area was partially removed by students from the Faculty of Art in Oradea, Cluj and Timisoara, who out of these sheets have shaped sculptural ensembles in contemporary space visions. This was the first step, which led to the transformation into a contemporary museum of the headquarters of a former barracks, a building of special architectural value, included on the list of historical monuments.

Decision No. 276/2016 approved the submission of the project and funds for a new headquarters for the Cris Country Museum. The landscaping and museum remodelling cost over € 24 million. The large volume and advanced degradation, improper at that time for the museum function, stopped the work of regenerating the buildings.

The museum will be the largest and most modern museum in Romania, a cultural landmark for this area of Europe, and will host permanent exhibitions of other European regions that will host Romanian heritage.

CONCLUSIONS

Cultural policies have become implicit means and components in the development of territories, the cultural element being the main support. These are the types of culture-based policies that lead to the regeneration process applied to European cities, when emphasizing the cultural dimension of cities and increasing urban attractiveness, numerous urban regeneration projects based on cultural policies as a strategic image for European cities (Bilbao, Sheffield).

The main challenge for cities using cultural events to use the regeneration process is to find the right balance between social, economic and cultural areas. Culture is considered to be an instrument of territorial development.

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