

BOLTA FLORESTI ENSEMBLE

- DIPLOMA PROJECT -

During the communist period, the actions for the new civic center of the city of Bucharest produced major disservices in the historical fabric. After the 1977 earthquake, Ceaușescu's regime used building consolidation as a pretext for demolitions, turning the project into a political propagand tool.

The result of this phenomenon is an area of tension between the two types of urban tissue: the historical and the new. Urban spaces that once had connections in the fabric have now become residual fragments, and important urban sites and artefacts are enclosed by the context of blocks. The blocks, with their decorated facades to the boulevards, turn their backs to the historical fabric, generating an unhealthy urban landscape to the "back"- to the historical fabric. Even more, there are cases where the historical tissue is simply "swallowed" by the new tissue- an urban enclave phenomenon appears. The need to reconfigure these areas raises questions: can this tissue be reconnected without affecting the integrity of the fragments? Is there a need for interventions on the boundaries- the blocks?

Thus, in one of these urban "remnants", near the Church of the Holy Apostles, in addition to the need for urban reconfiguration at the physical- pedestrian level, there is also the need to reconnect the community that suffered following the appearance of the border constituted by the communist blocks. Communities have existed in this place, historically speaking, for a very long time. It is the context that differs: from the slums located in these areas, to the emergence of such communities within the spaces created by the blocks. In fact, currently, the general trend is for the interior development of this island with the densification of housing (filling the voids in the fabric). The function that has the power to gather the existing community around it and coagulate this urban fragment is that of an assembly that could include both the needs of the current community and the needs of the one that will develop around this assembly.

This, together with the possibility of creating a pedestrian circuit that connects two poles of cultural interest: Curtea Veche and the Ruin (both 17th century buildings, representative of Brancove architecture) played an important role. Such urban intervention has the potential to help the fabric of the enclave better communicate with the city.

By focusing on two volumes- one that coagulates and fills the remains of the tissue and another that has the role of an independent object, which "closes" the proposal- the ensemble, with its architectural expression and its multifunctionality, becomes a "permanent" building- a center in itself. The main functions housed by the ensemble – theater, neighborhood library, flying agri-food market contribute to its creation.

The building is placed in the site in such a way as to front the blocks, while at the same time plugging the many shields on the site. The geometry of the site makes such a thorn fit well in this place, it also acts as a barrier to the boundaries. The organization of the building is made around this central element – the spine. This central element also contains various functions or the circulations that connect certain functions and at the same time keeps the front to the blocks, reaching the facade. Together with the opaque language of the facade, it creates a sense of interiority of the ensemble. On the other side, towards the ruin, the building becomes more permeable- the entire facade becomes a background for the ruin.



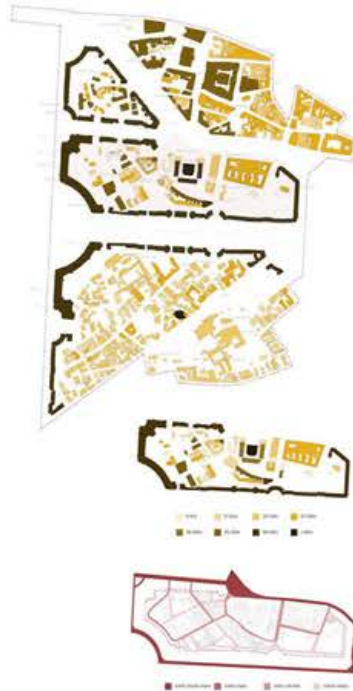
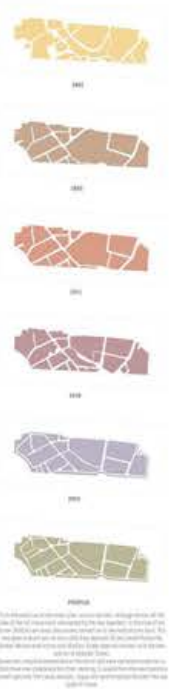
Castle Hedingham, Essex



Palazzo dei Congressi, Louis Kahn

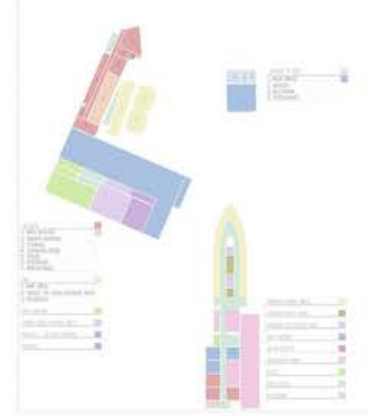
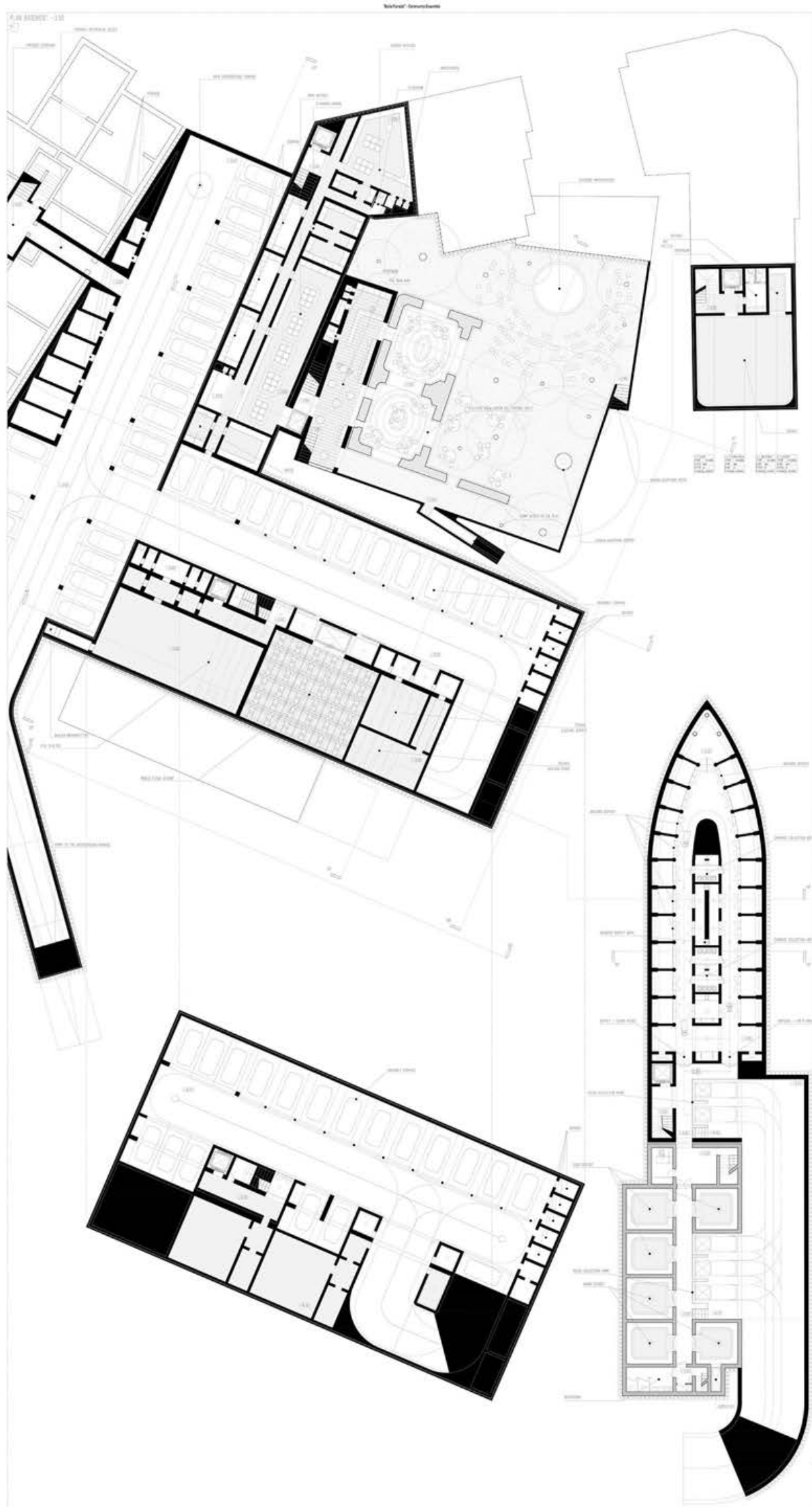


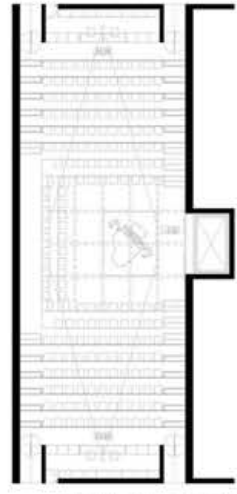
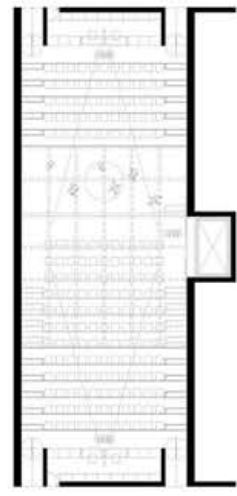
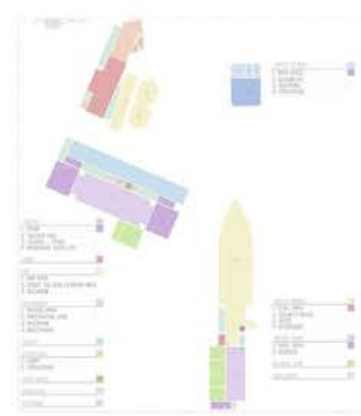
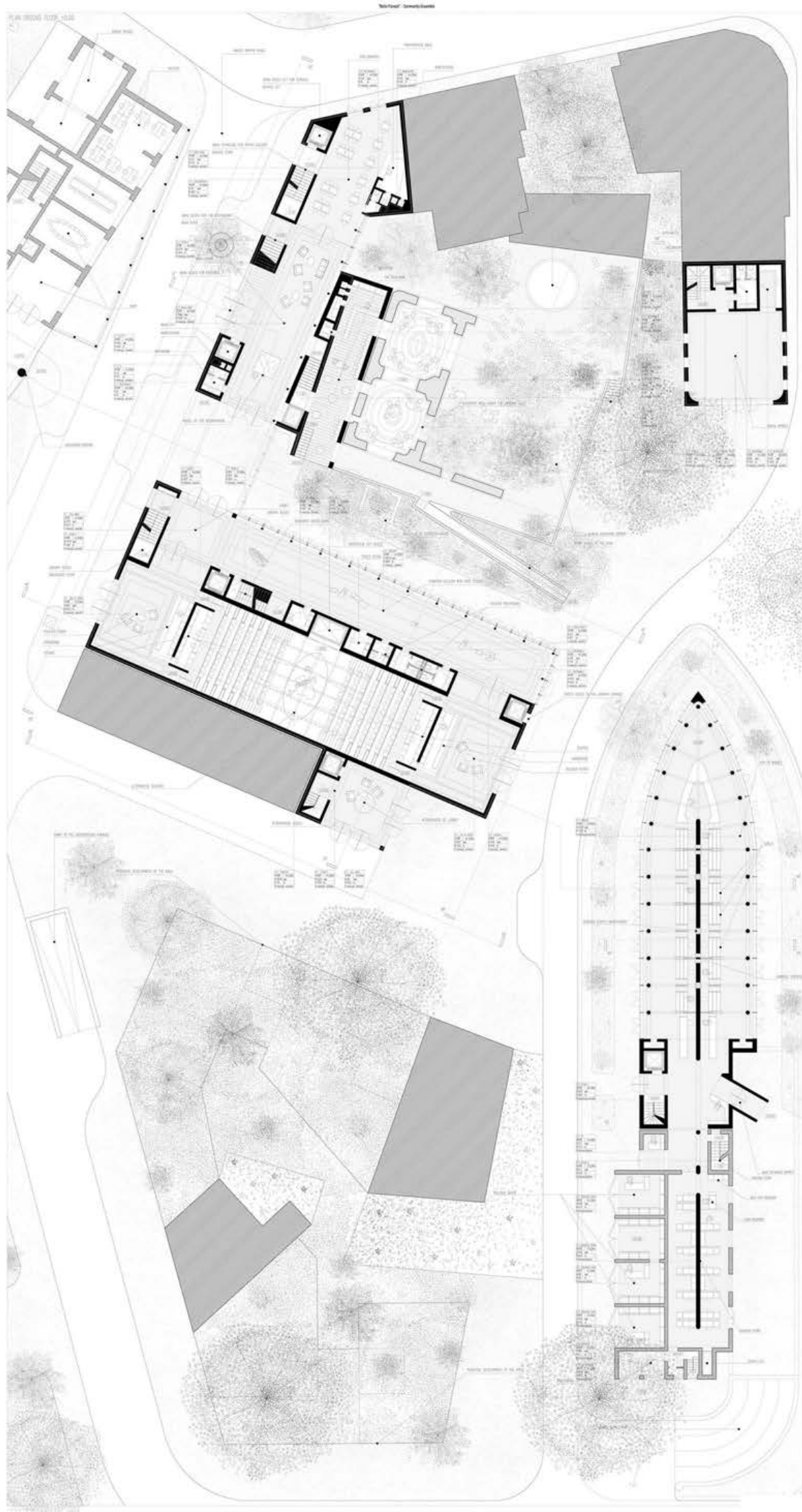
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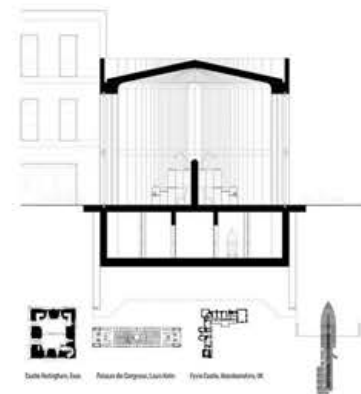
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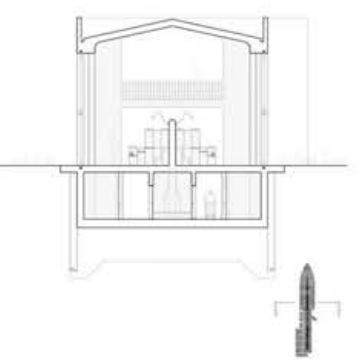
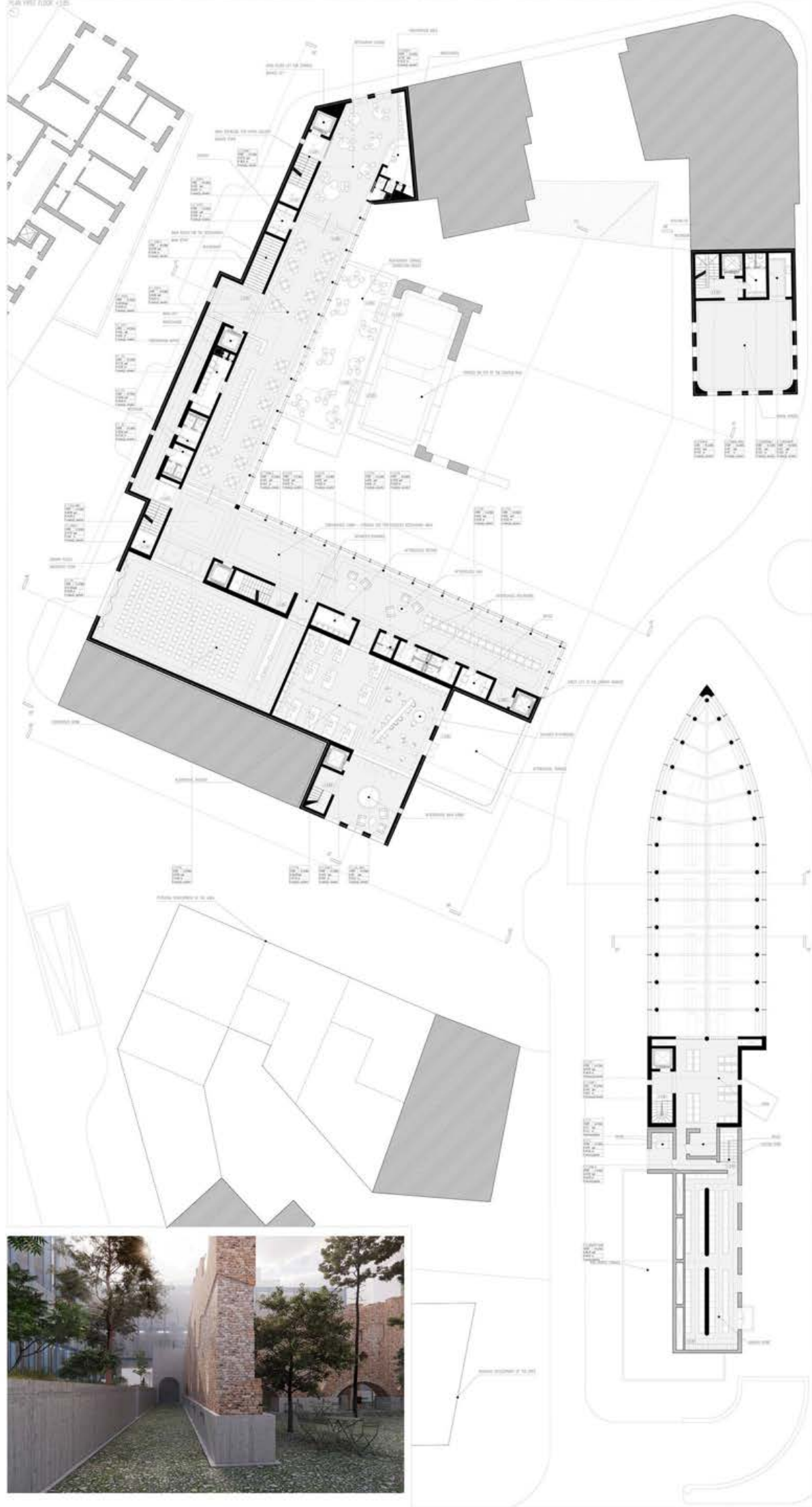


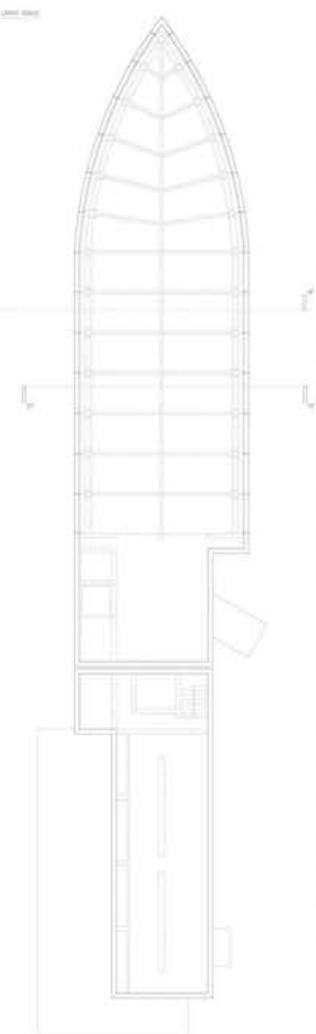
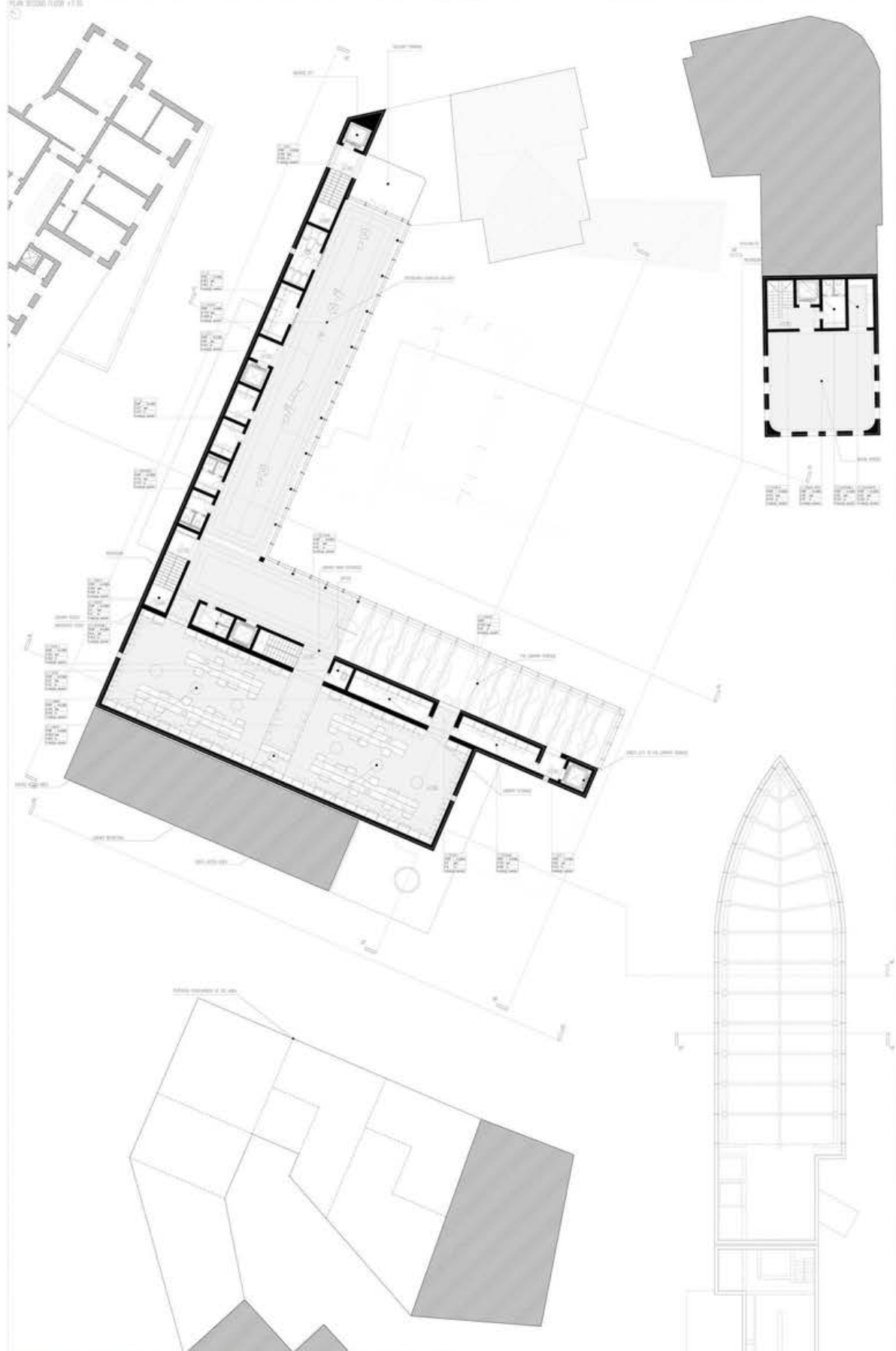




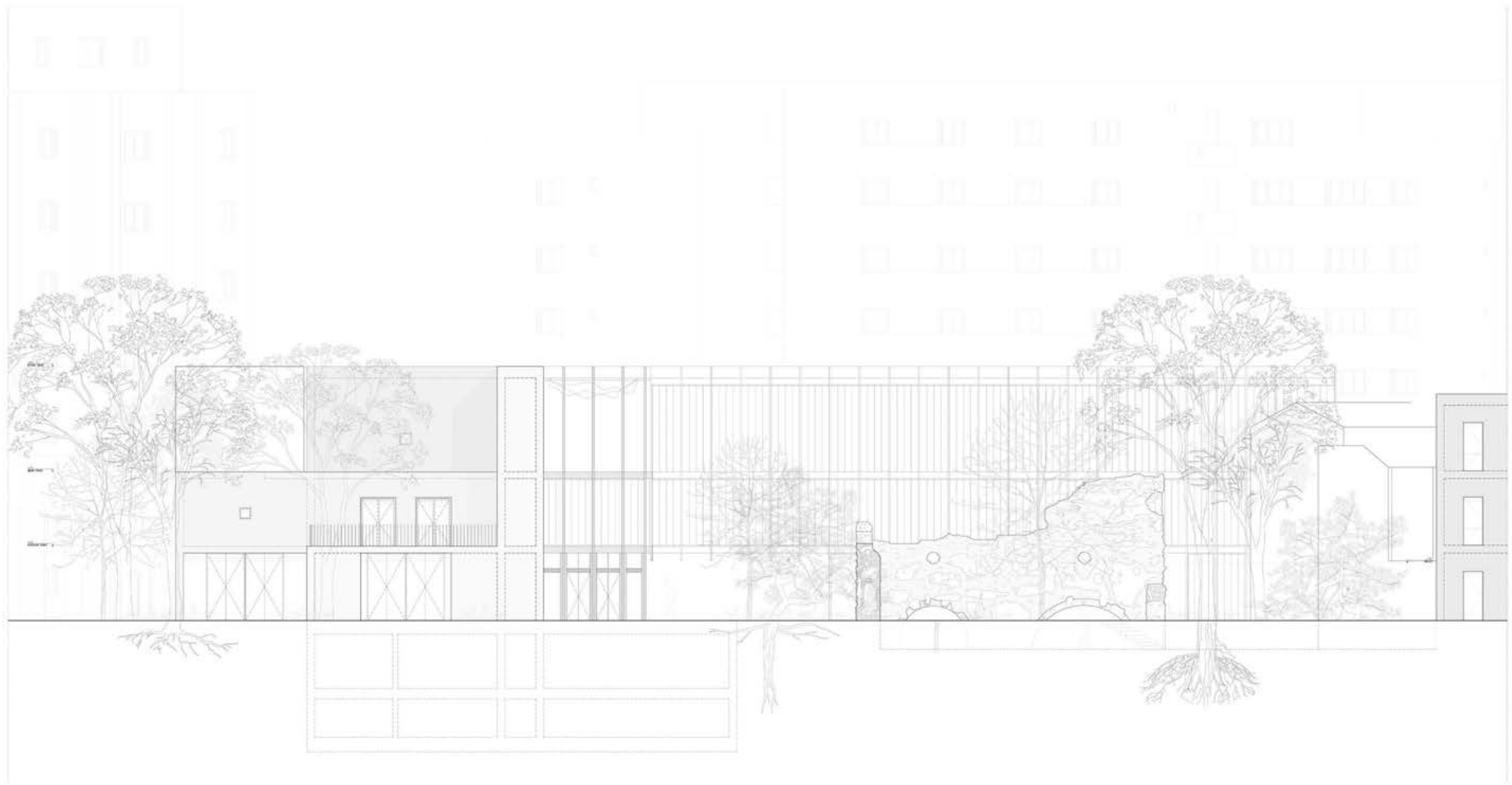
POTENTIAL FOR OCCUPANCY OF THE SITE

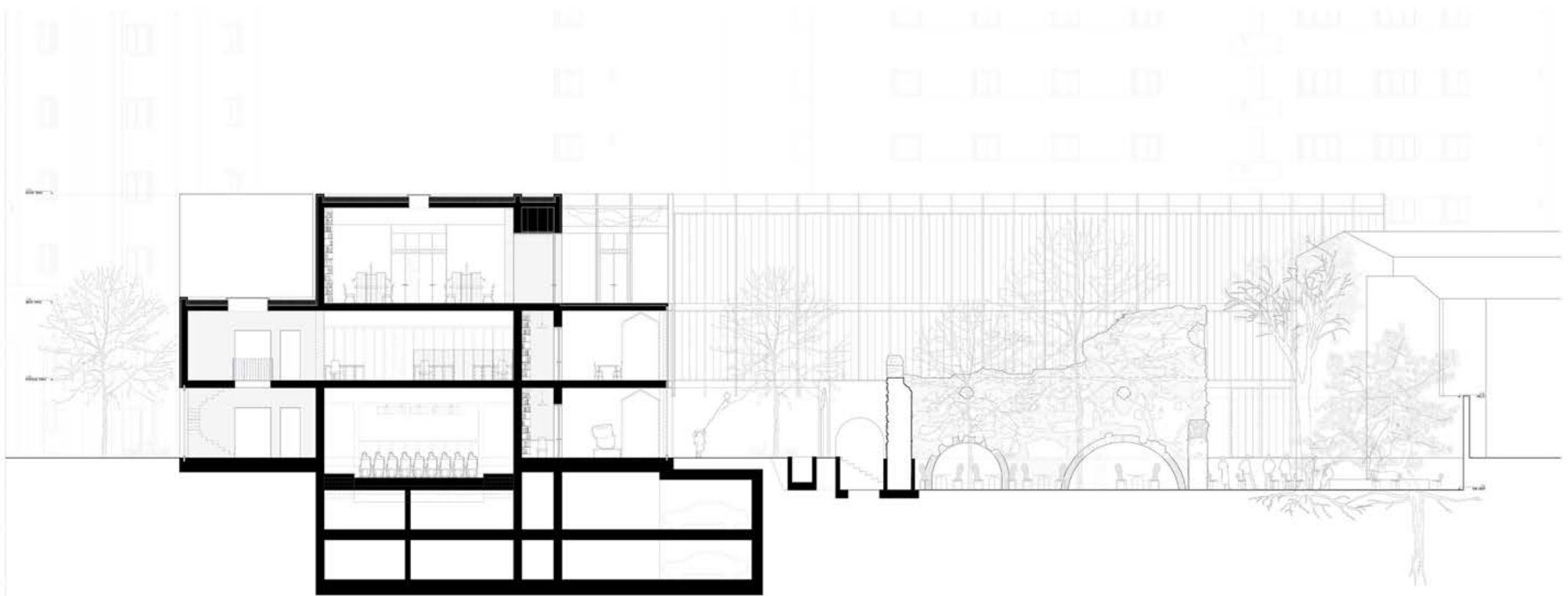




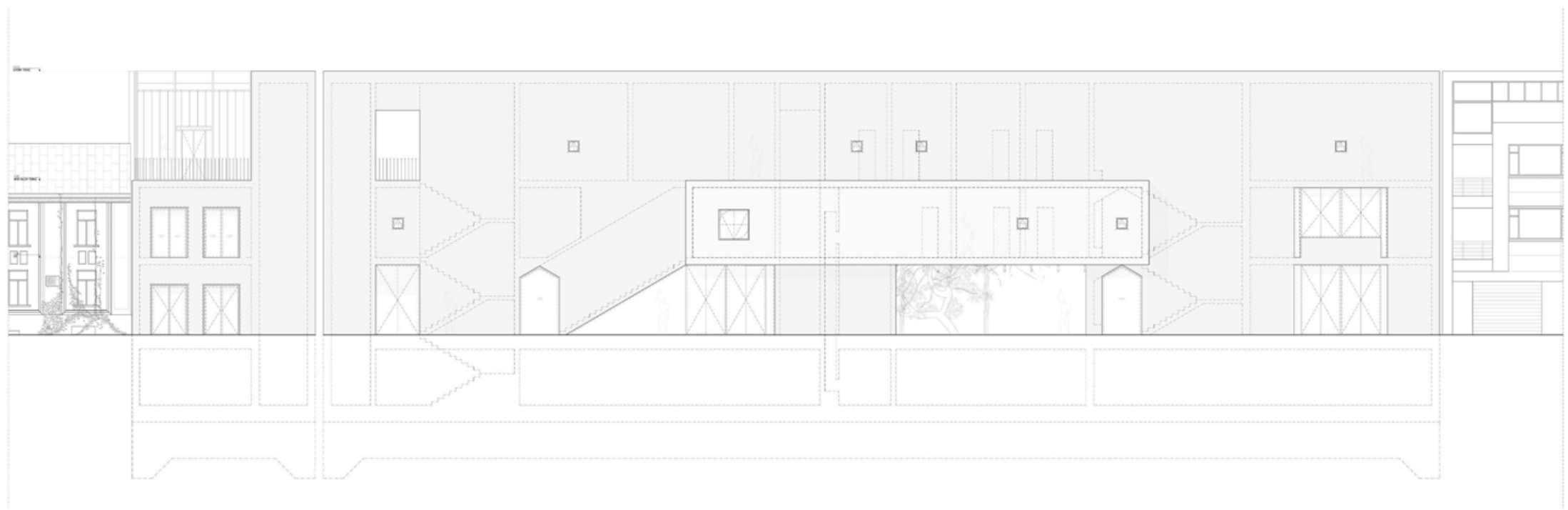


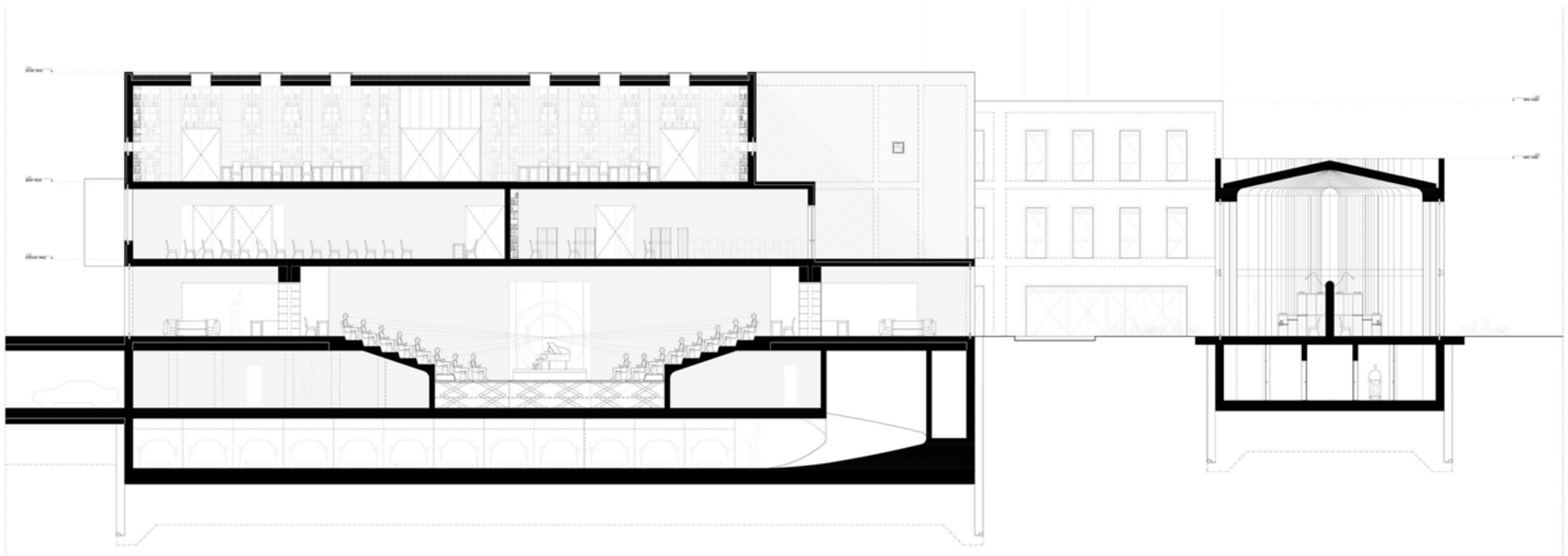




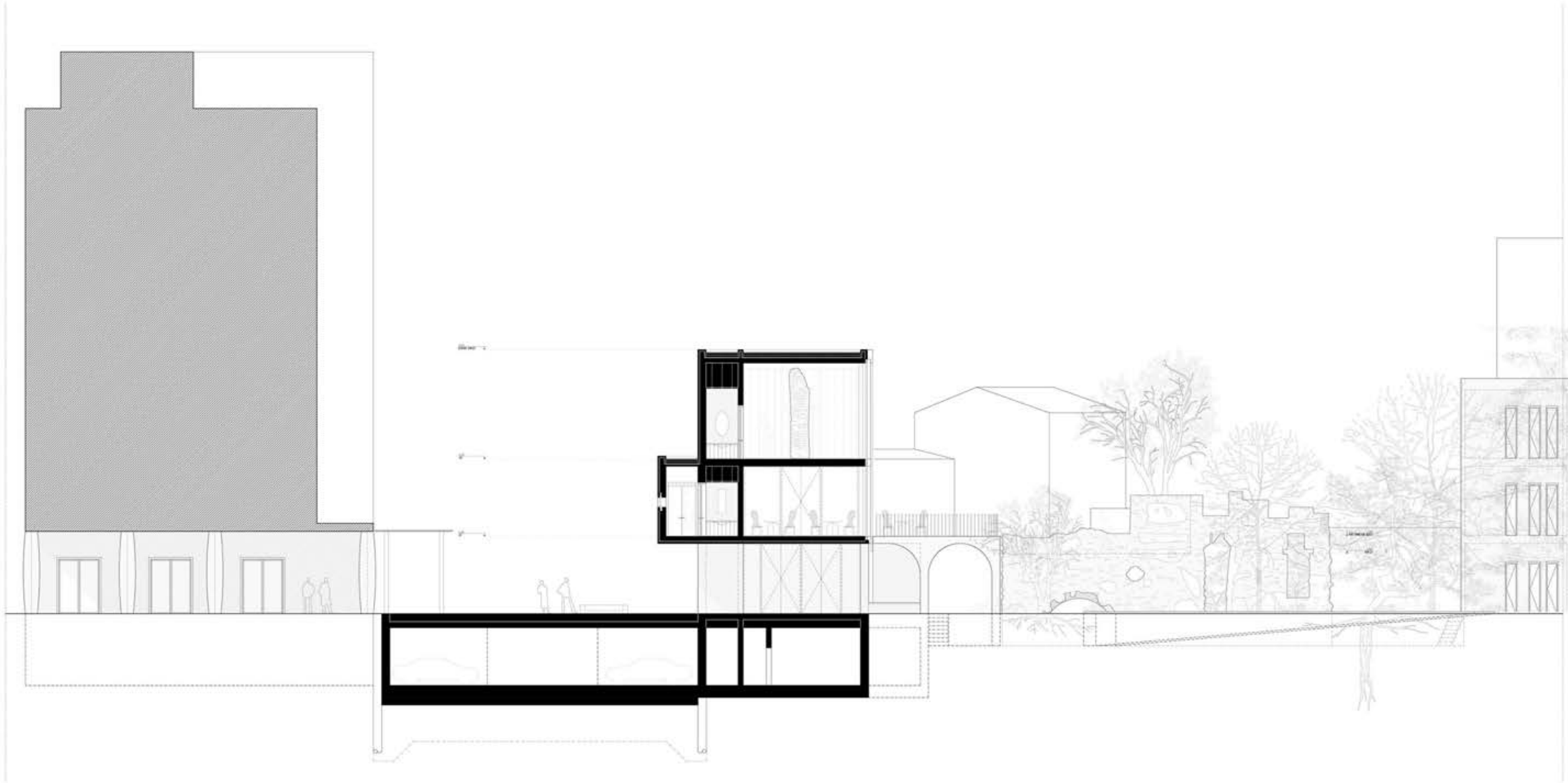


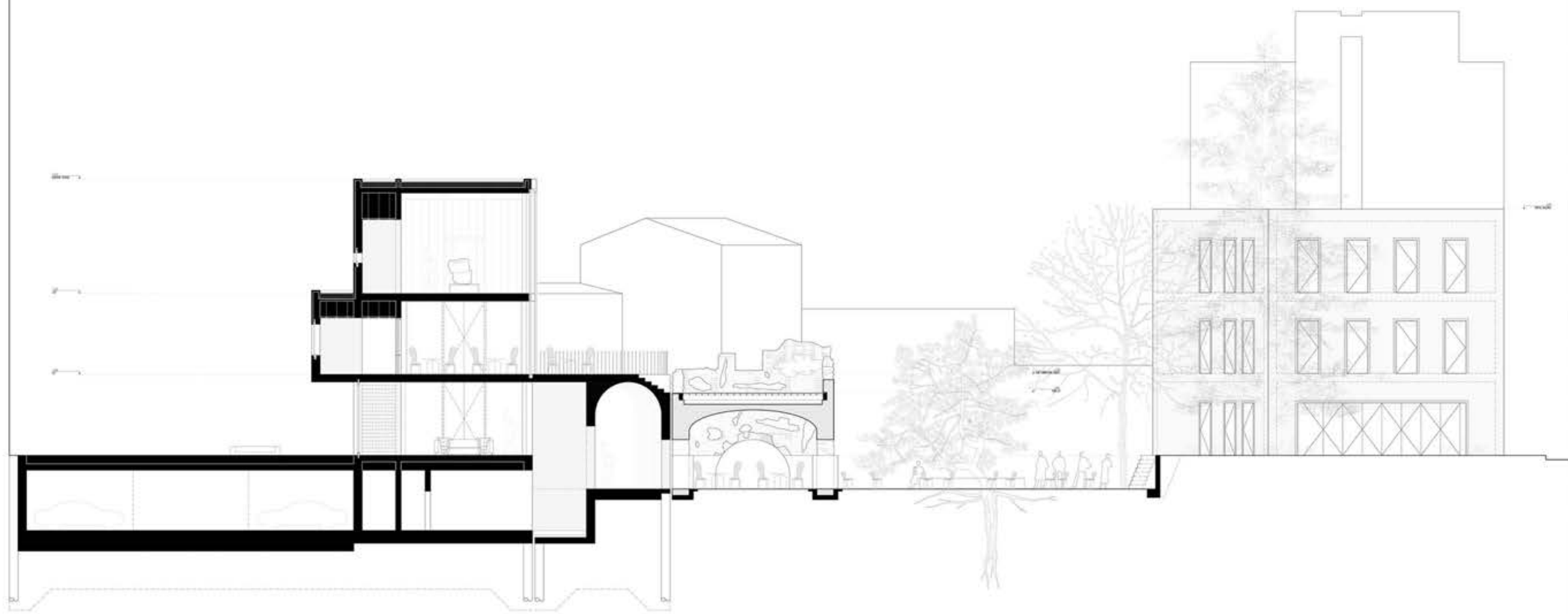




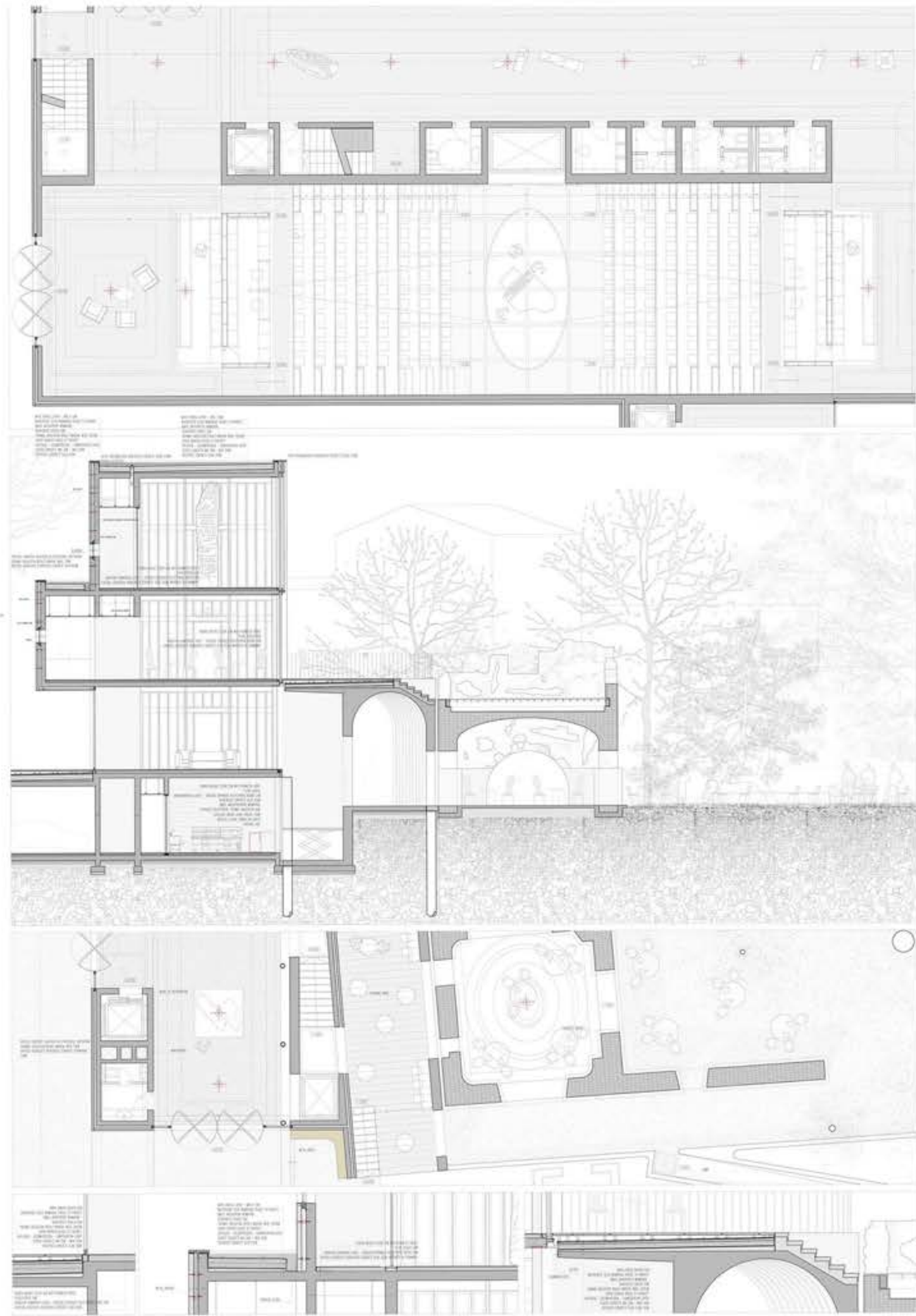
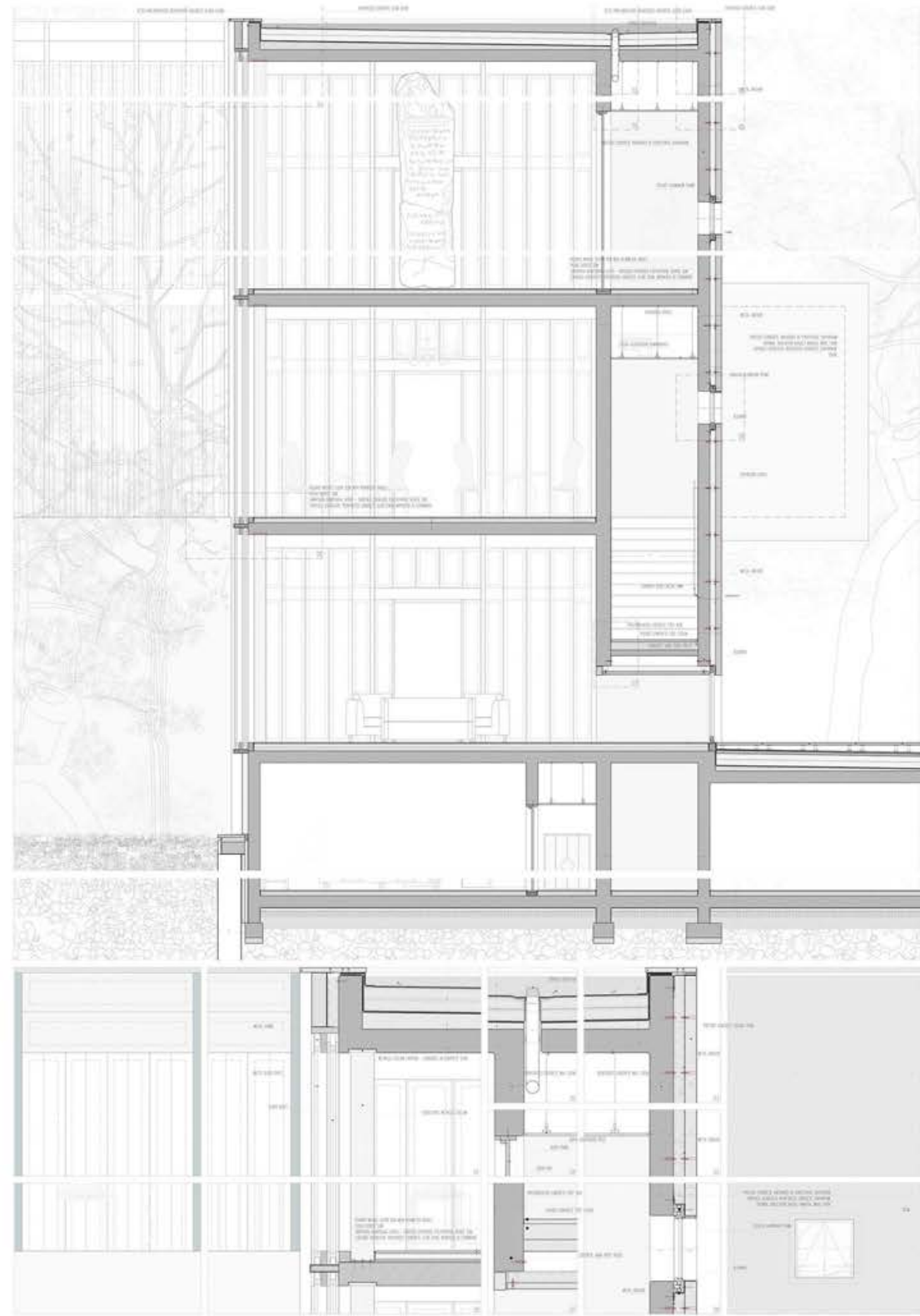


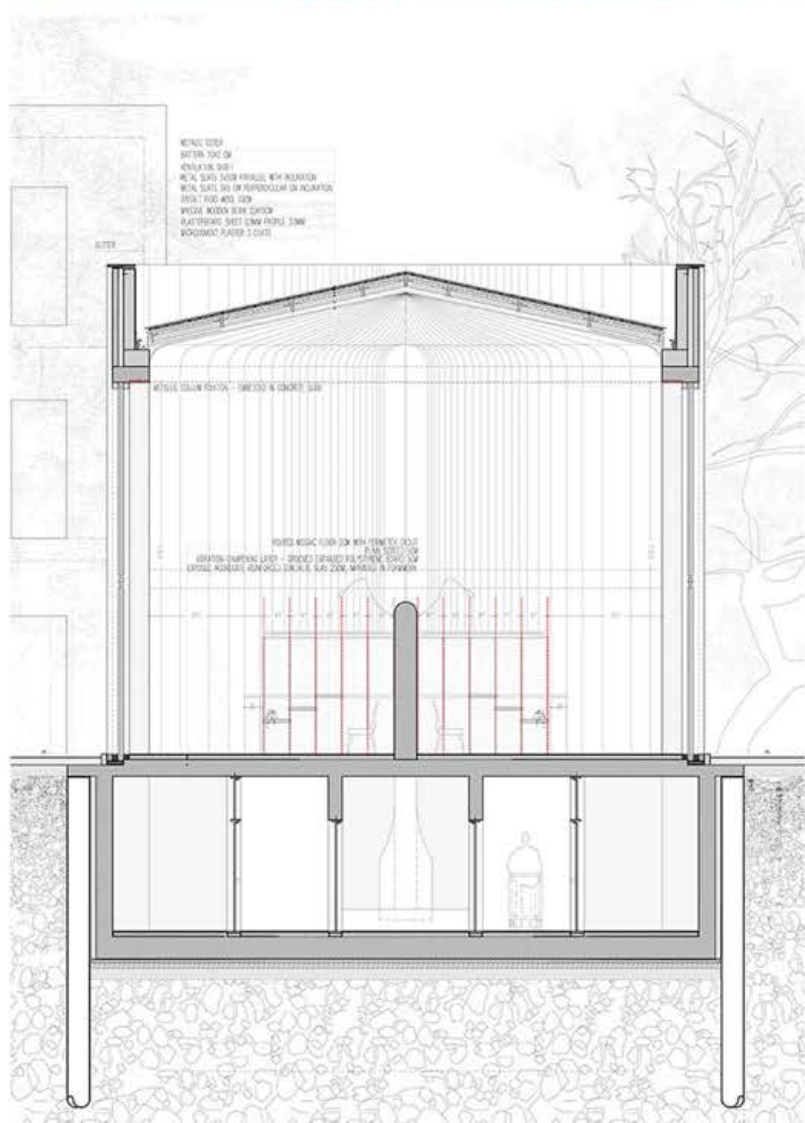
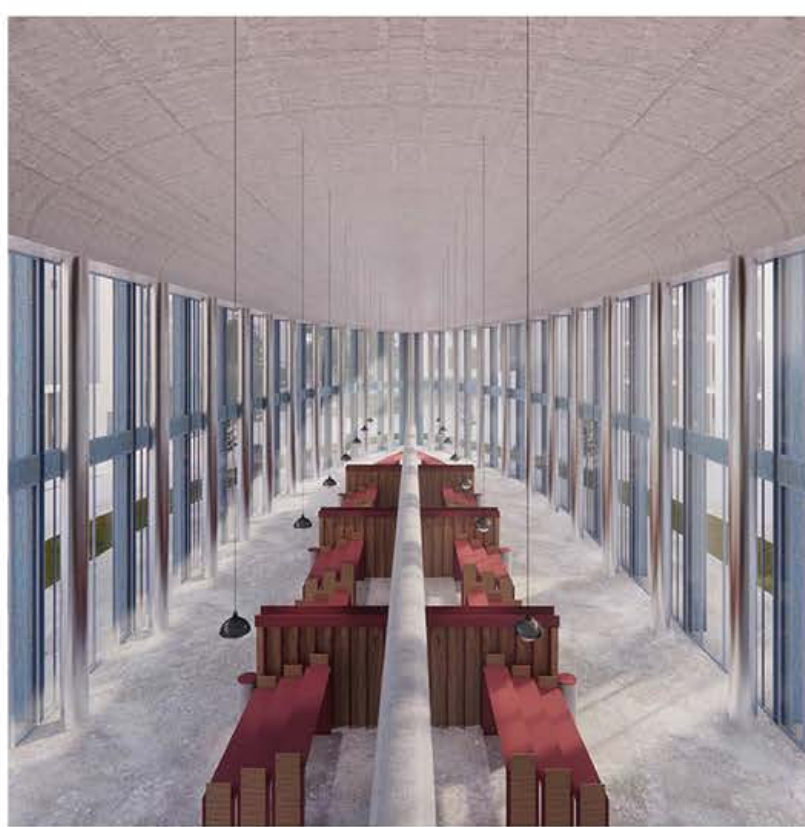
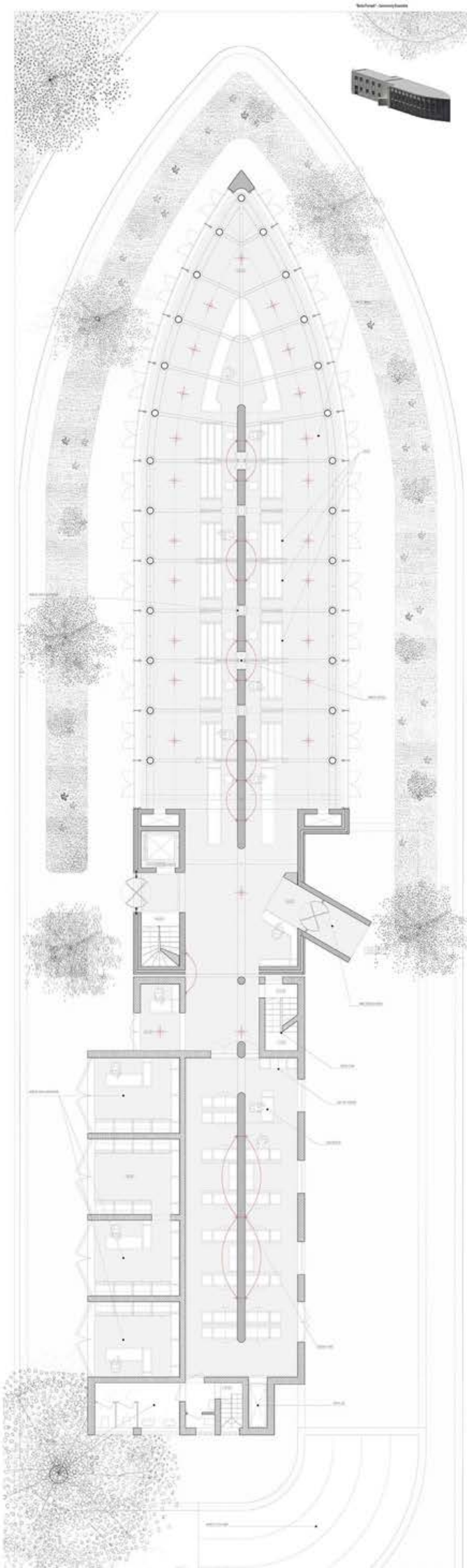














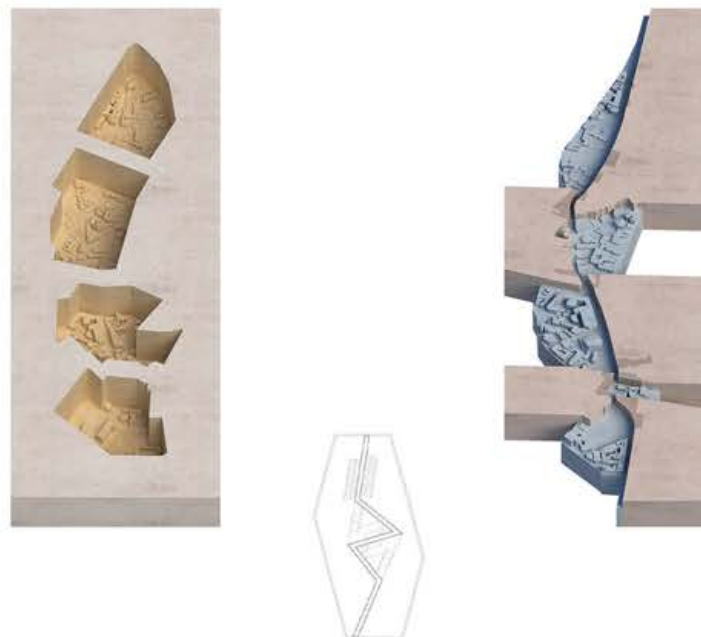
CALEA MOȘILOR ART GALLERY

Calea Moșilor once stood as one of the primary arteries of pre-war Bucharest, alongside the illustrious Podul Mogoșoaiei and Podul Calicilor. Its evolution was intrinsically tied to the connection between the old city's nucleus, Curtea Domnească—around which the "Inner Market" flourished, giving rise to an external marketplace, "Târgul d'Afară," today known as Obor. The name "Calea Moșilor" stems from the Târgul Moșilor, an older market predating its counterpart, traditionally held outside the city's bounds during the "Moșii de Vară" festivities.

This path, a veritable promenade of shops, taverns, inns, and churches, seamlessly transitioned into residential quarters, with houses nestled amid gardens, neighborhoods, and agricultural lands. Its strong linkage between two pivotal points in the city, coupled with its public character, established it as a frequently traversed and rapidly developing route—one whose identity was cemented as a bustling commercial thoroughfare, a public space, teeming with life, particularly on days of leisure.

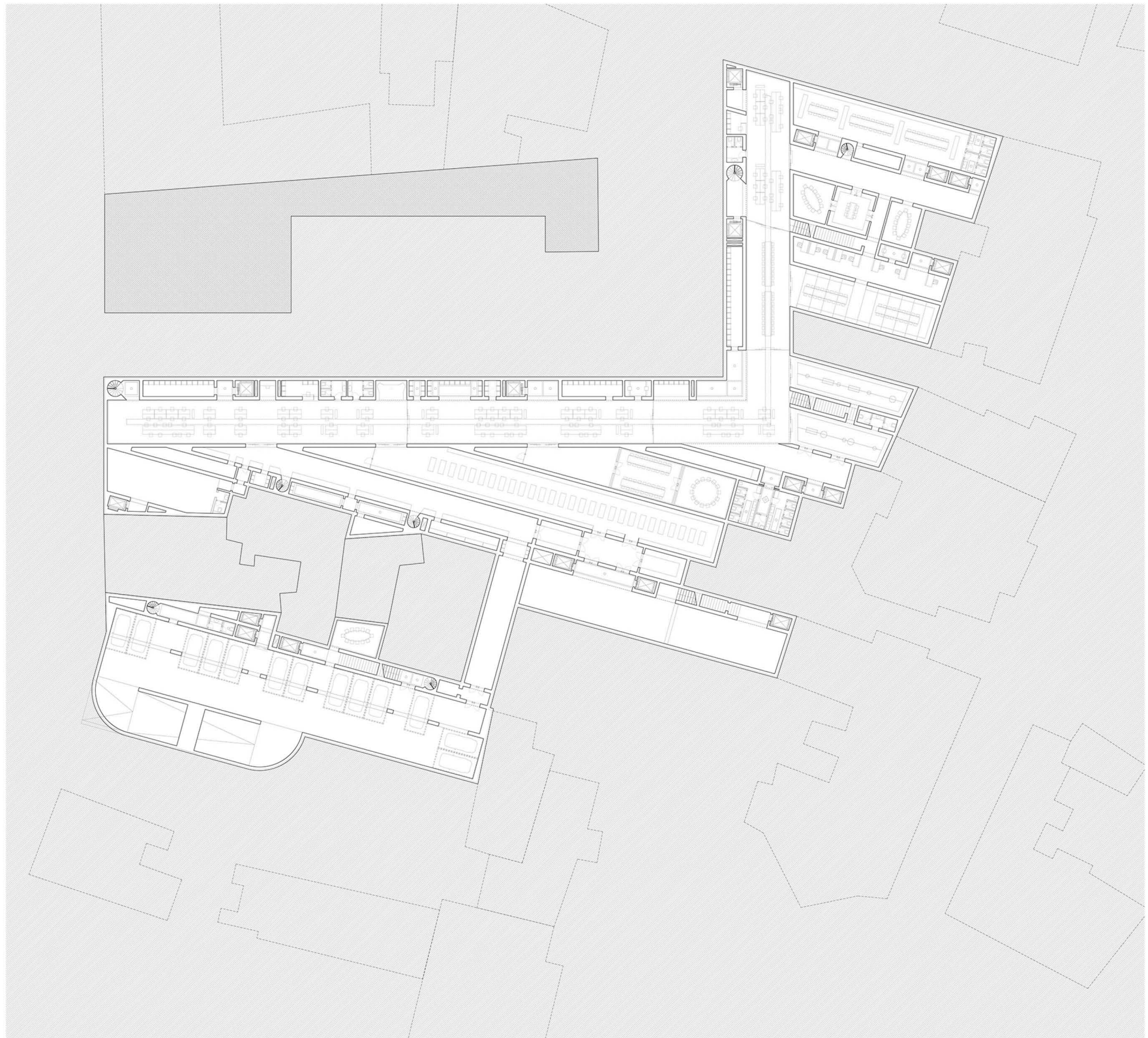
From an urbanistic perspective, the evolution of Calea Moșilor was significantly disrupted at two key moments. First, the cutting of Bulevardul Ion C. Brătianu severed the direct connection to its original heart—Curtea Domnească—and with it, the vital link to the city's premier market. Second, in 1978, under the socialist regime, the adjacent fabric of Calea Moșilor was demolished from Obor Square to Bulevardul Carol, replaced by residential blocks along a new, linear path, void of the organic sinuosity that once defined the area. These new structures aimed, in part, to replicate the street's commercial frontage with a mix of retail spaces at ground level and dense residential units above. Today, the remnants of Calea Moșilor's once vibrant public character survive in the stretch between Bulevardul Ion C. Brătianu, near Sf. Gheorghe Vechi Church, and Bulevardul Carol.

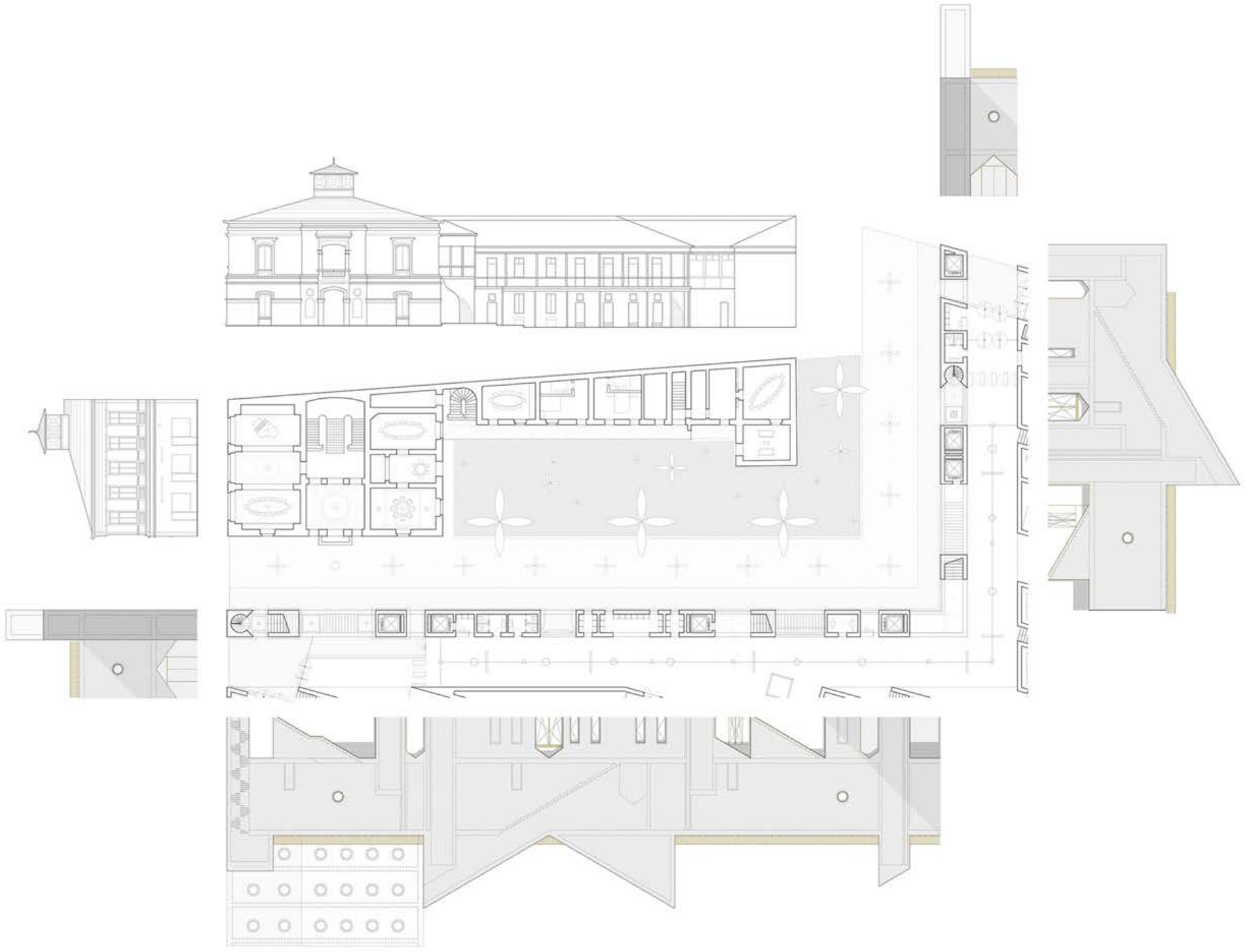
The project finds itself embedded along this meandering trajectory of Calea Moșilor, within a zone that bears the scars of its transformation. The proposal capitalizes on the current site, positioning itself in a manner that establishes a public urban corridor, linking the adjacent street to the existing building. This urban garden is framed by the rigorous façade of the proposal, a meticulously crafted object, behind which lie the primary exhibition spaces. Interspersed among these spaces are numerous septa, subtle yet defining elements that shape the building's true essence.

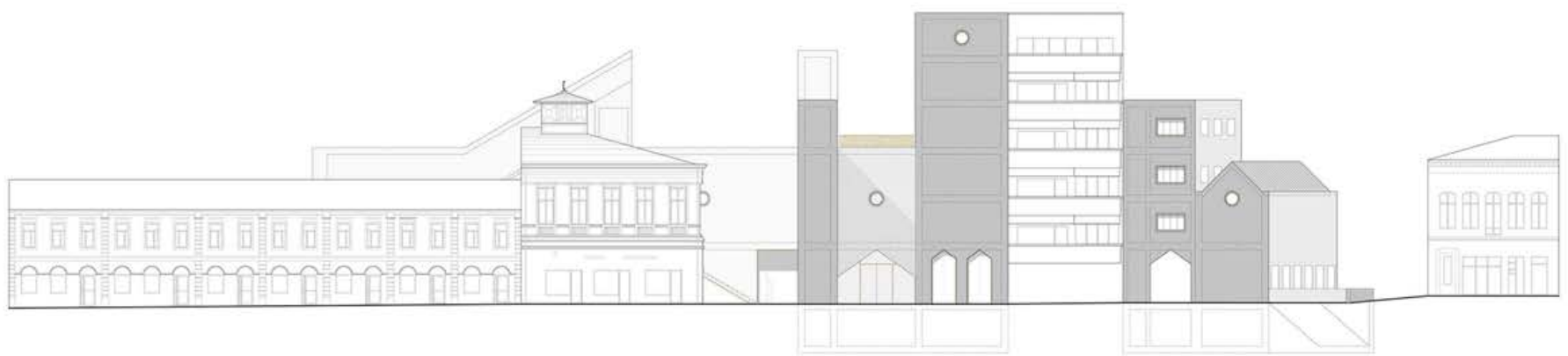




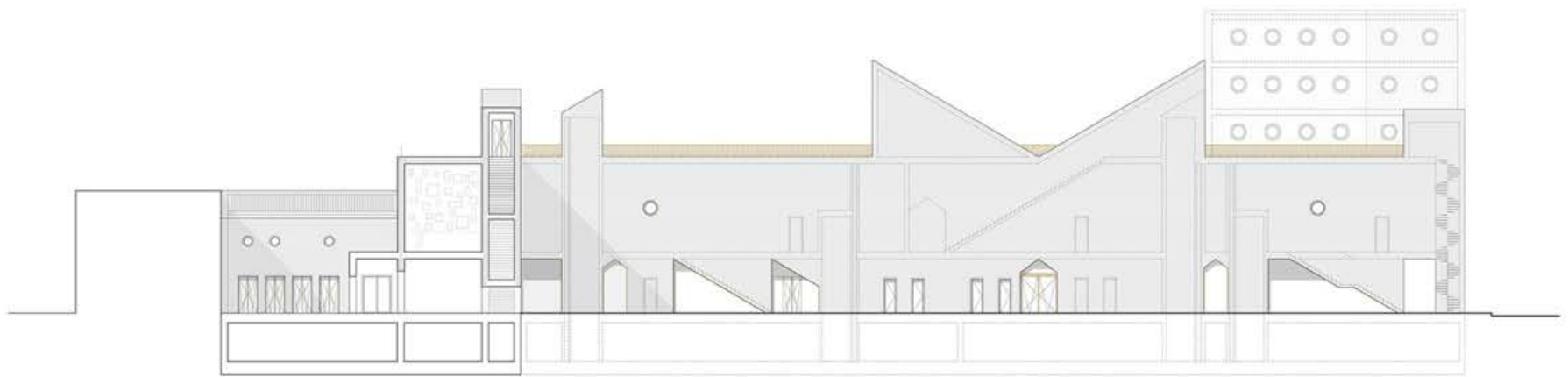


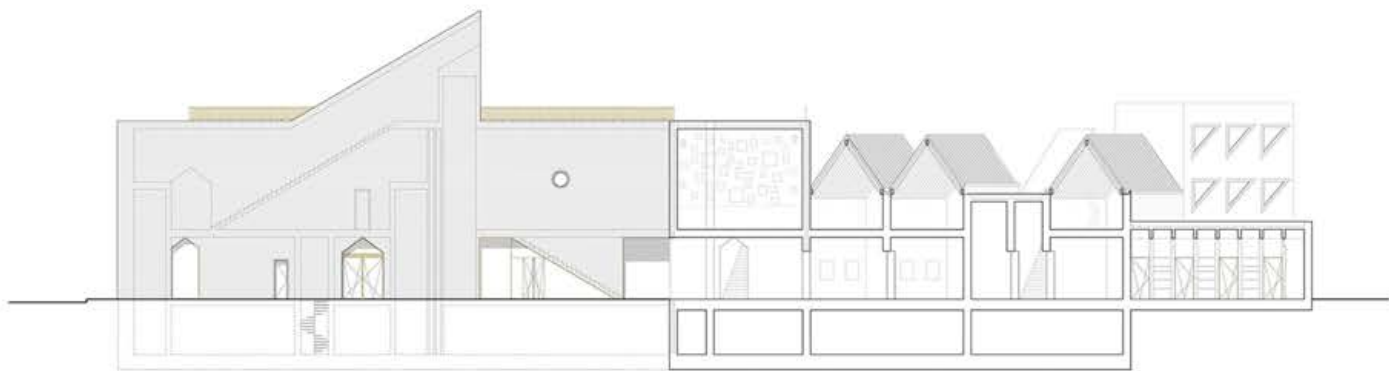
















POST-COMMUNIST URBAN VOID OFFICE BUILDING

The "Project" for the New Civic Center of Bucharest diverged sharply from the conventional urban planning framework, standing instead as a manifestation of the unyielding authority of the regime's leader. Prior to the latter half of the communist era, the concept of a civic center held little complexity in its cultural positioning. However, following the 1977 earthquake, the idea evolved, becoming associated with a "rationalist and modernizing offensive."

The resulting tension between two distinct urban fabrics left behind residual spaces—urban remnants or voids. These once-connected areas, previously centered on historical landmarks or artifacts, now face the back of imposing residential blocks or have altogether lost their meaning. Places of worship, which were once central to the urban fabric, now sit awkwardly within these zones of tension.

This dissonance in the urban landscape significantly diminishes the importance of historical artifacts, which are swallowed by the new fabric. The boundary-object of the residential block plays a dual role in this degradation. Facing the city's main arteries with ornamented facades, these blocks turn their backs on the historic fabric, exposing service areas and utilities that create a neglected urban backdrop. While there are some passages to these rear spaces, they remain insufficient given the scale of the absorbed urban fabric.

Some of these urban remnants are vast, hovering in the cityscape like unresolved voids. Areas such as Izvor Park and the former Uranus neighborhood are left as urban chasms, punctuated by Ceausescu's monolithic buildings that appear almost haphazardly cast into the space.

The project seeks to engage with these affected urban zones, aiming to infuse them with new meaning. The vision strives to create a renewed central space, utilizing the entire plateau on which the House of the People currently stands, reimagining its role within the city's evolving urban context.





PIANO GENERALE DEL SITO



PIANO GENERALE DEL SITO



PIANO GENERALE DEL SITO



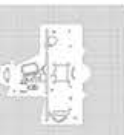
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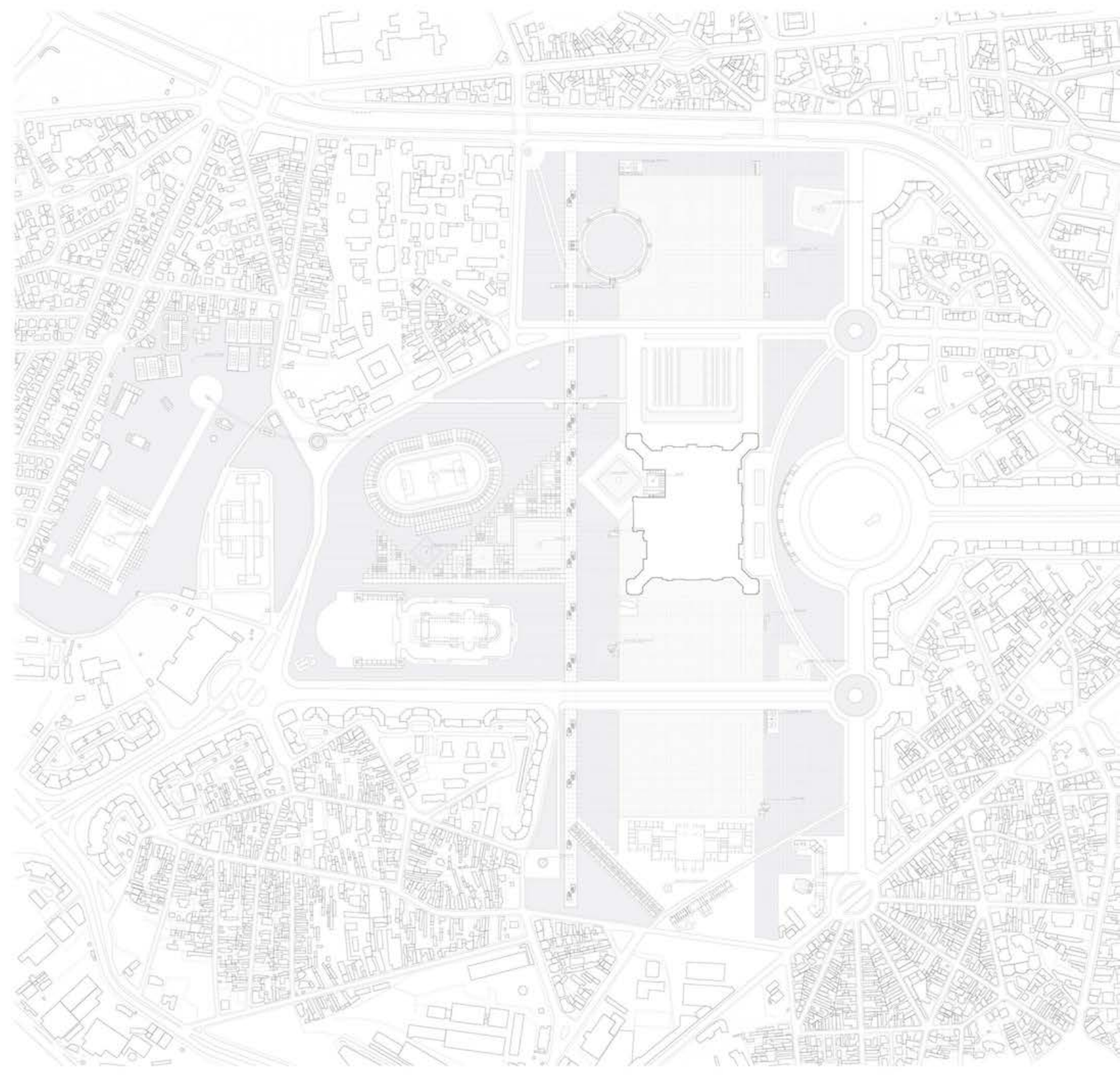


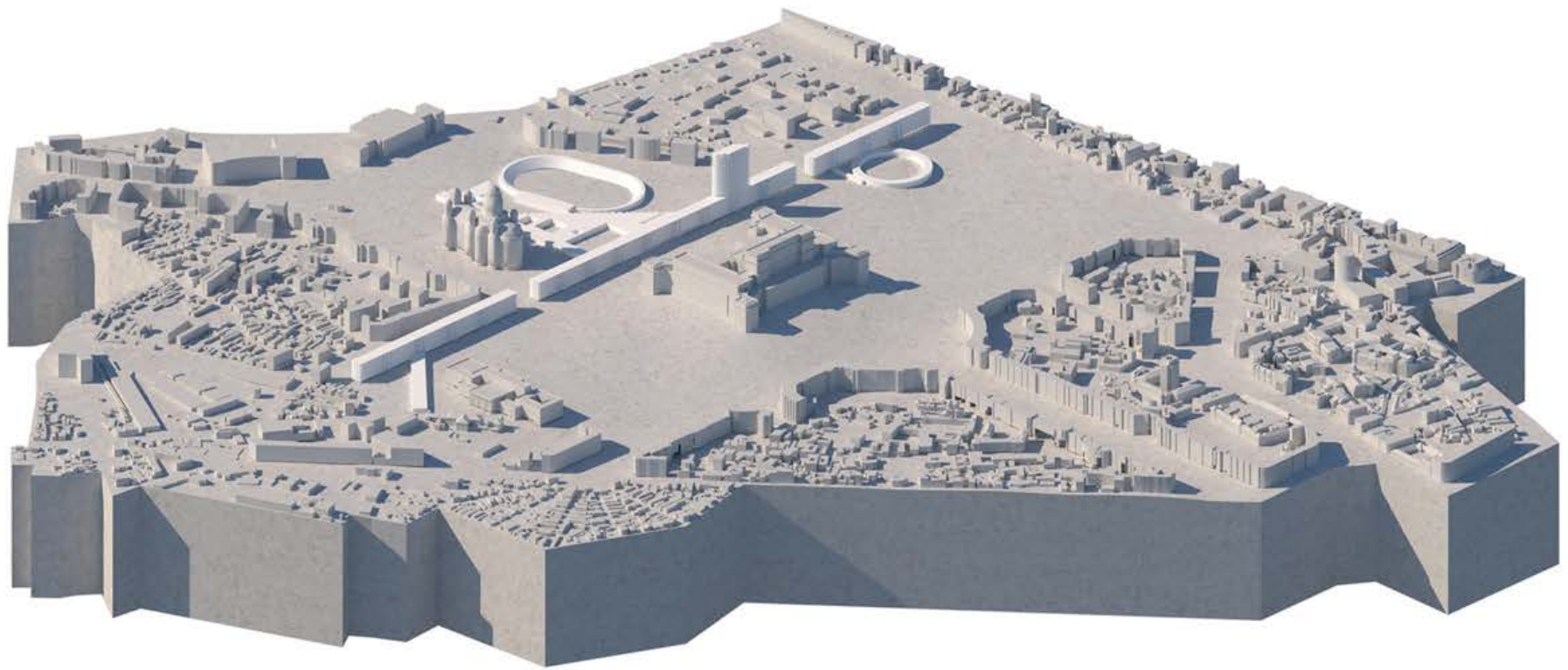
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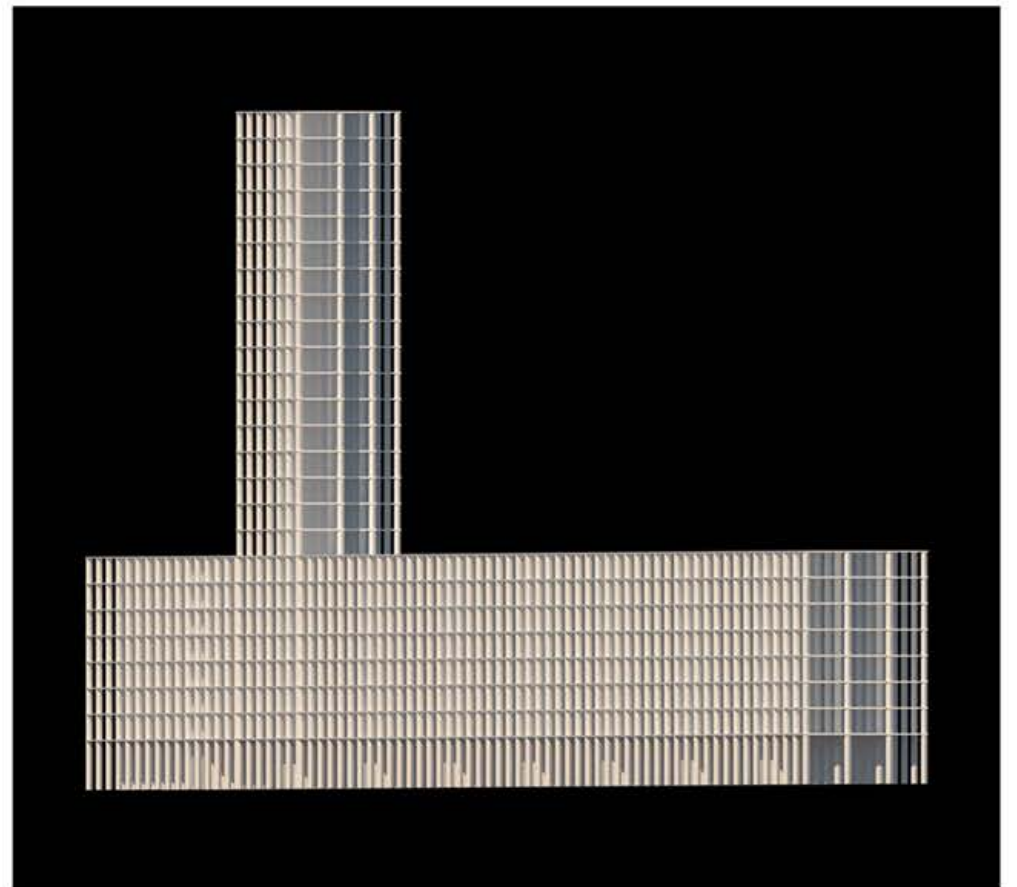
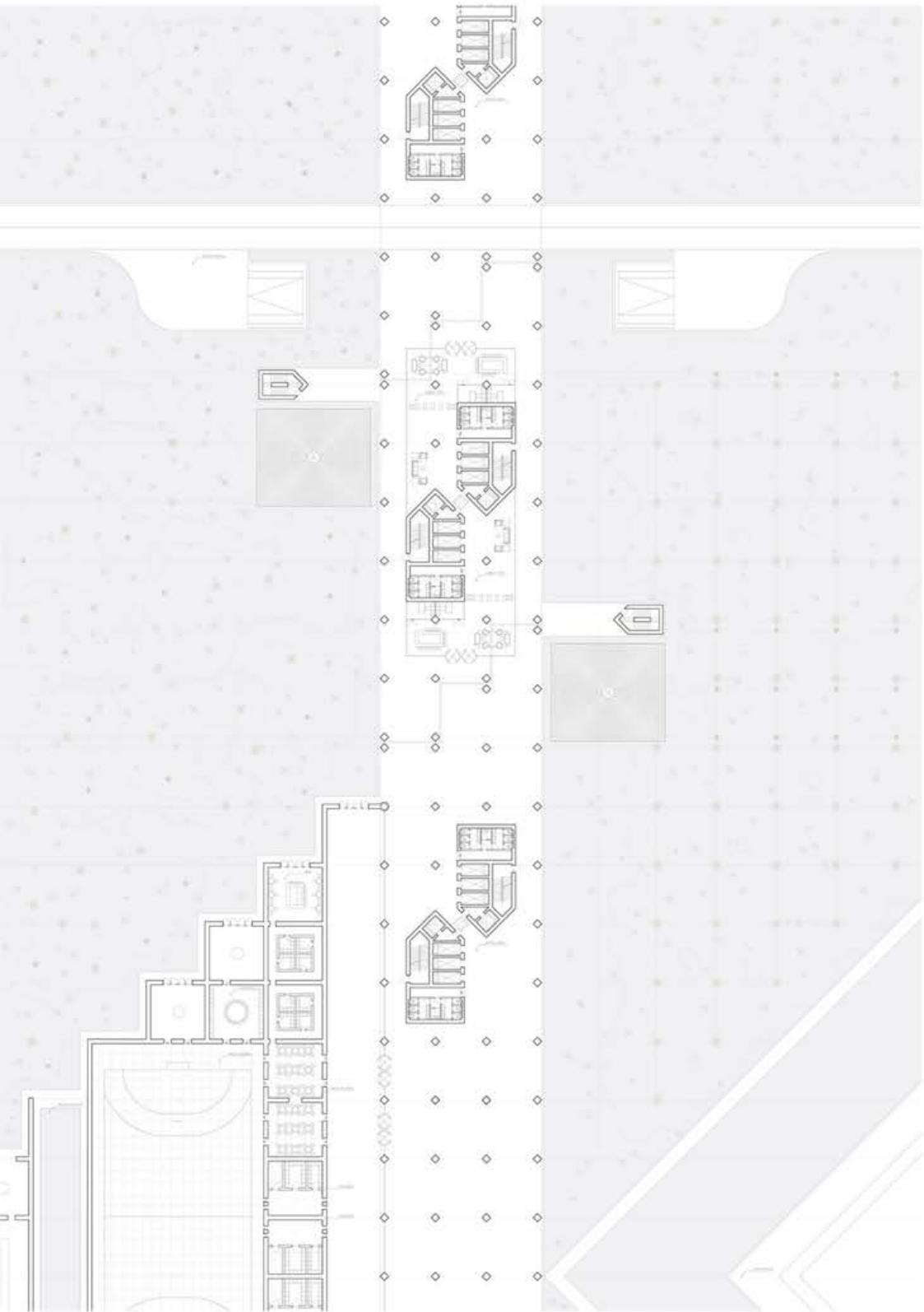


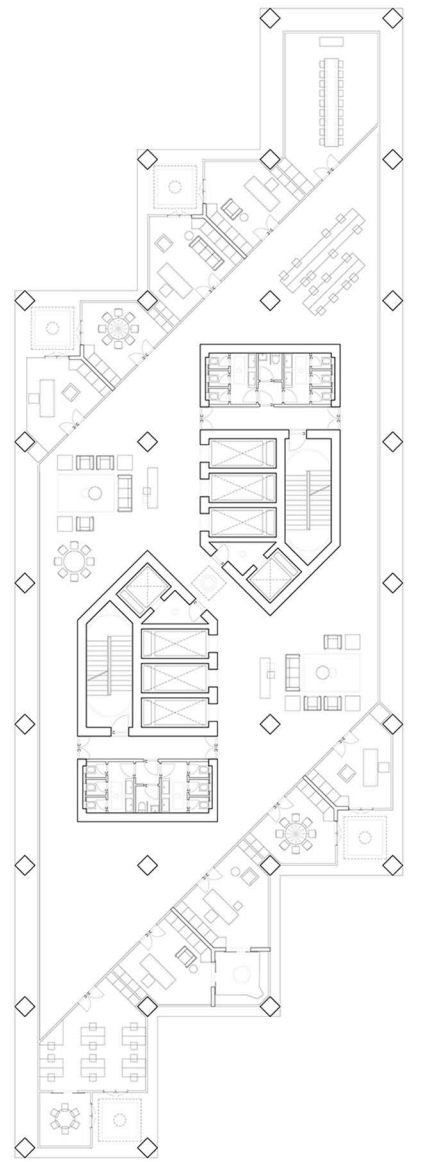
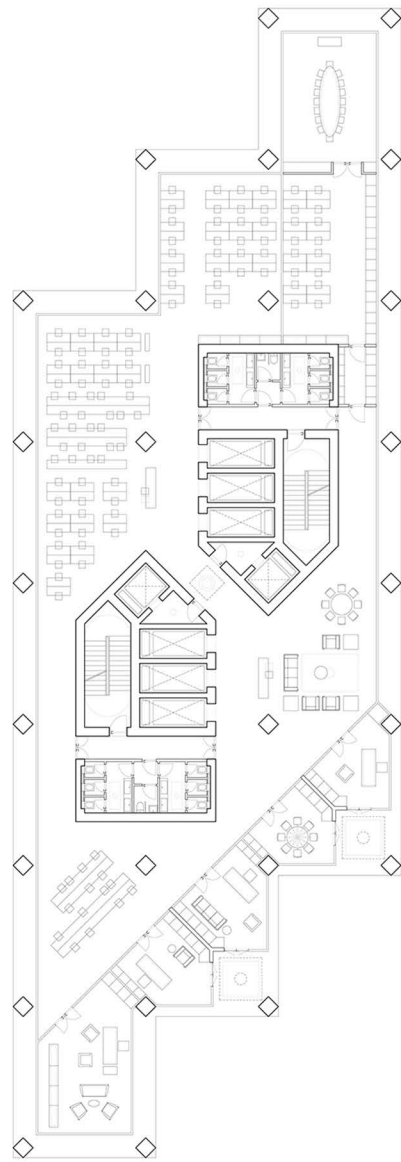
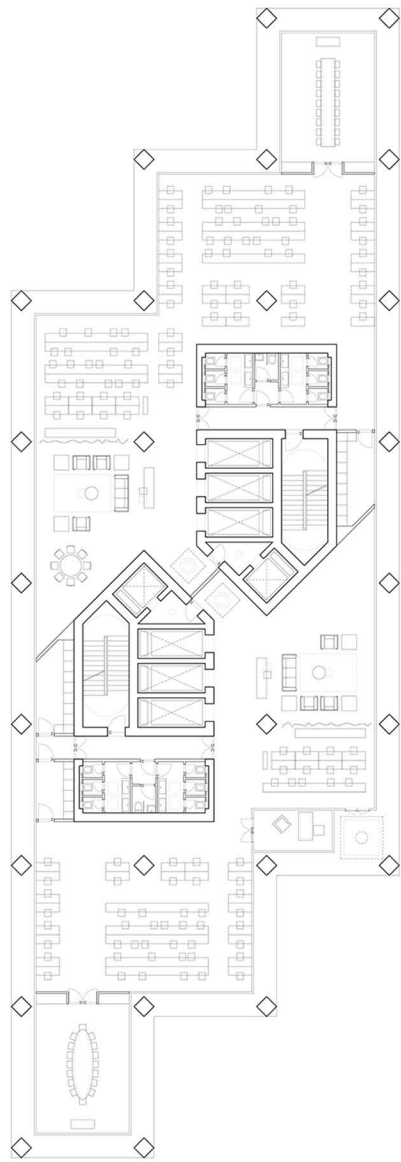
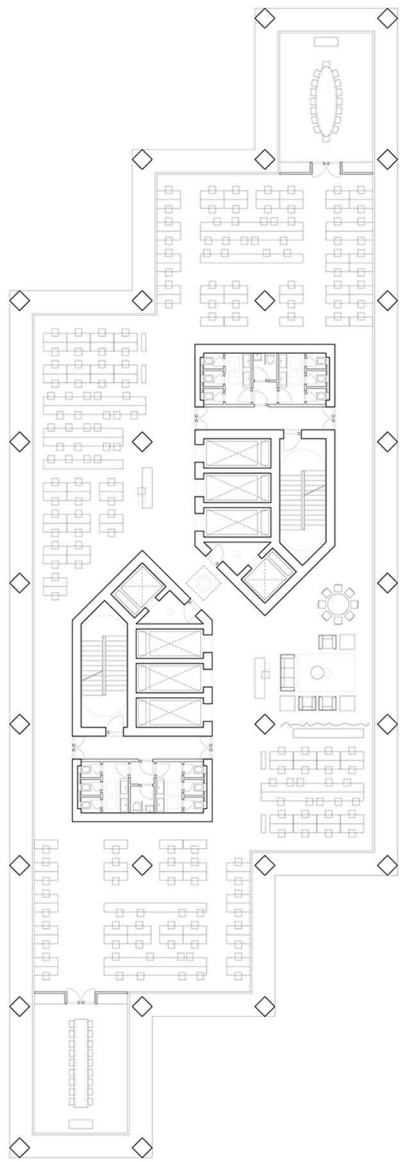
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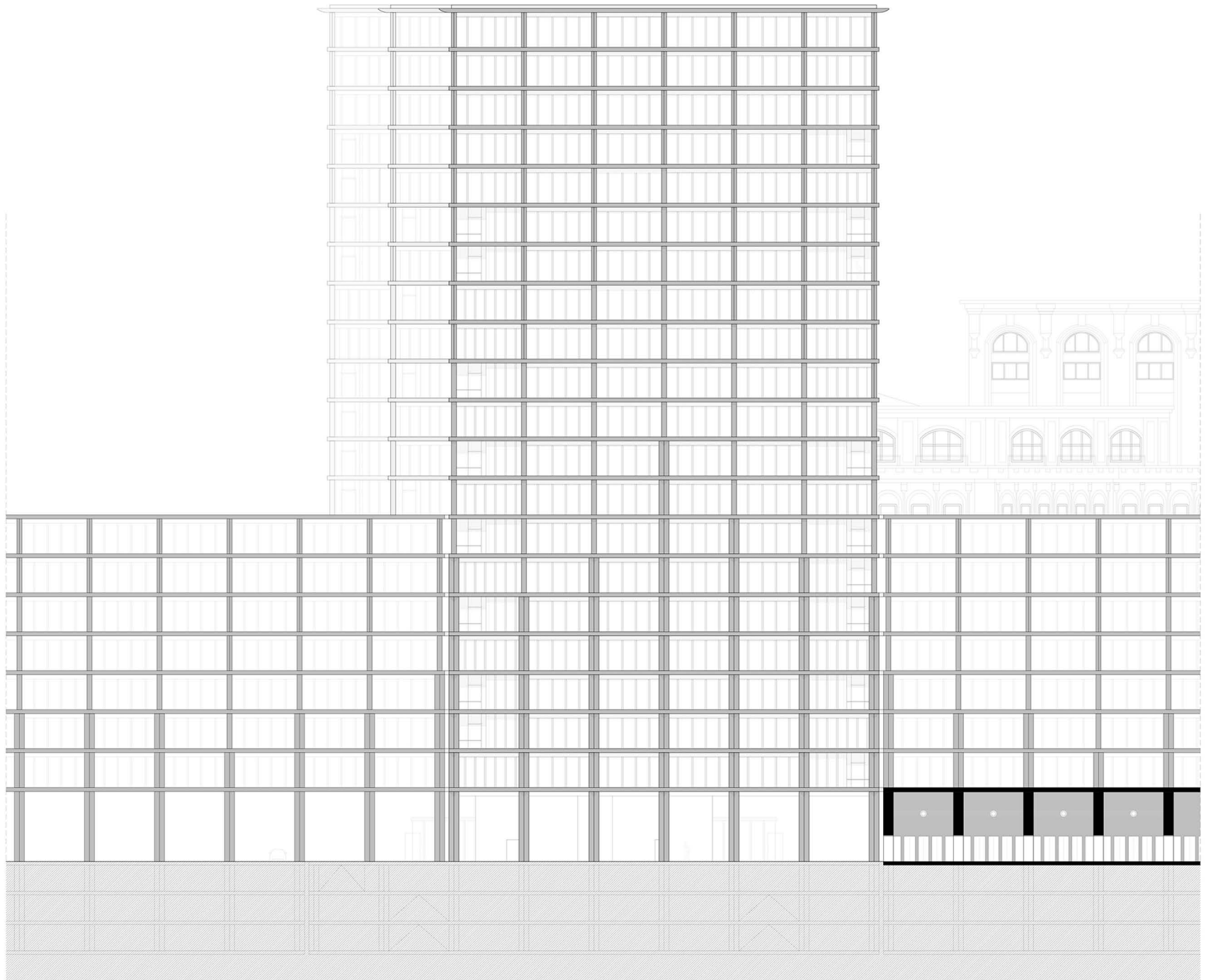
Il progetto prevede la realizzazione di un complesso residenziale di 150 unità abitative, distribuite in 10 edifici di 3 e 4 piani. L'area è caratterizzata da un terreno pianeggiante e da un'ottima esposizione solare. Il progetto è stato studiato tenendo conto delle esigenze di sostenibilità ambientale e di qualità della vita dei futuri abitanti. Le unità abitative sono distribuite in modo da garantire un'ottima ventilazione naturale e un'ottima illuminazione solare. Il complesso è dotato di un ampio verde pubblico e di un'ottima infrastruttura di servizi. Il progetto è stato studiato tenendo conto delle esigenze di sostenibilità ambientale e di qualità della vita dei futuri abitanti. Le unità abitative sono distribuite in modo da garantire un'ottima ventilazione naturale e un'ottima illuminazione solare. Il complesso è dotato di un ampio verde pubblico e di un'ottima infrastruttura di servizi.

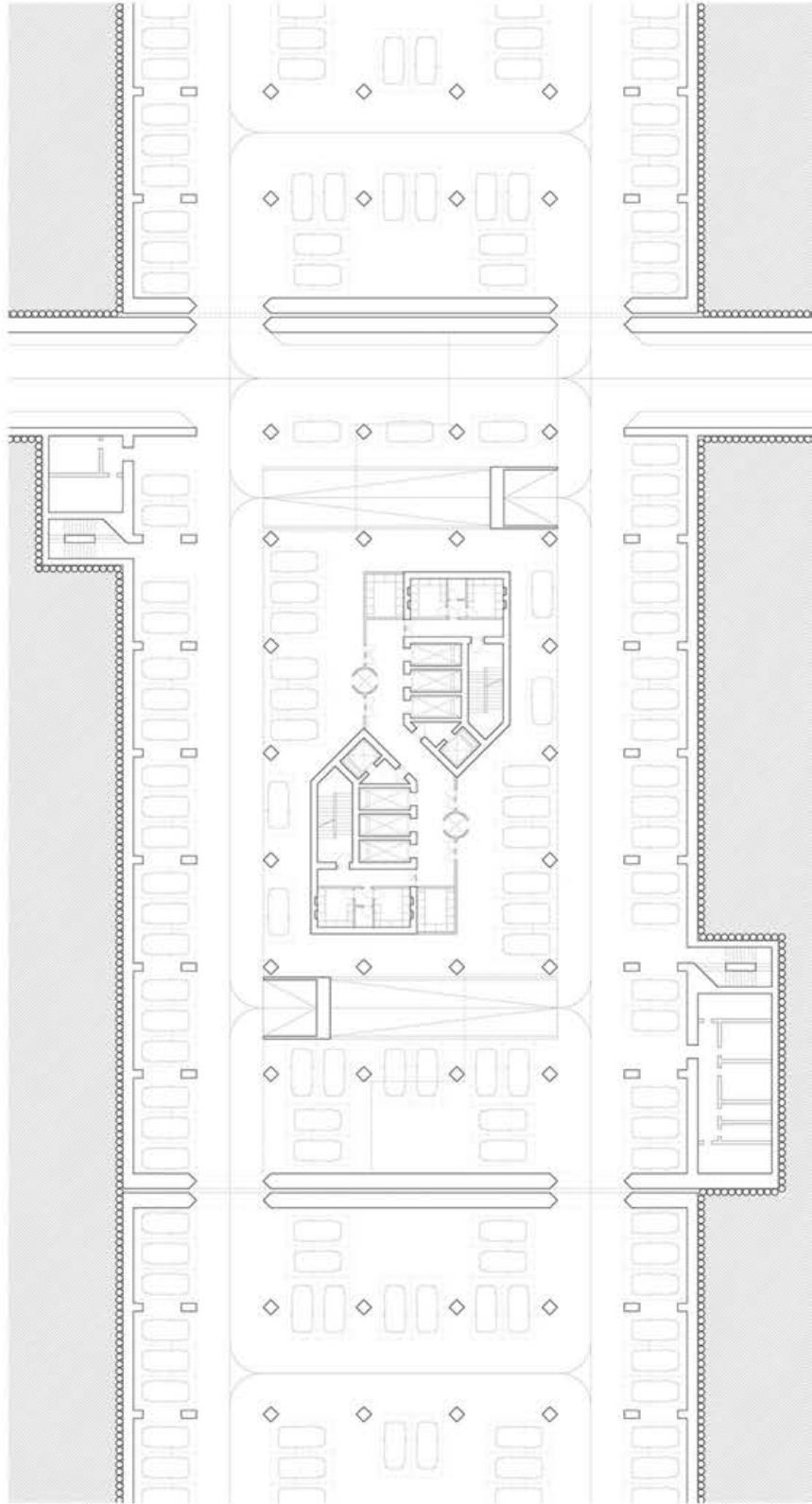
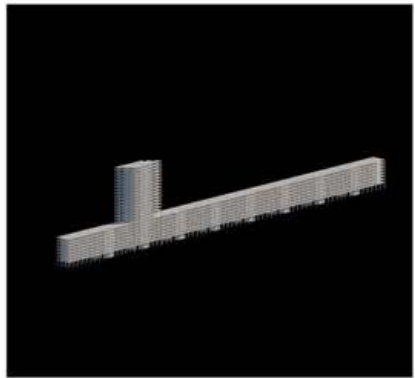
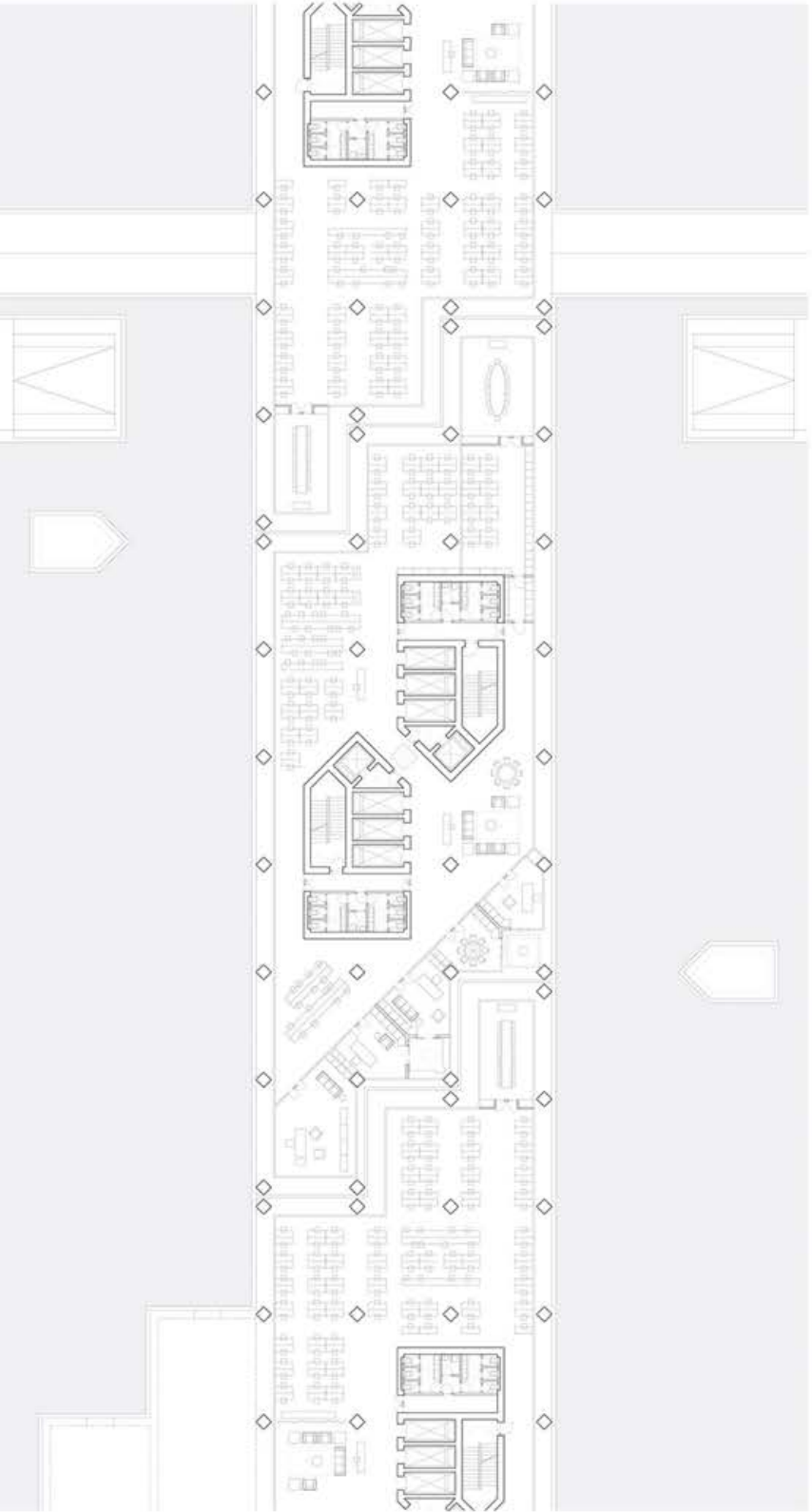


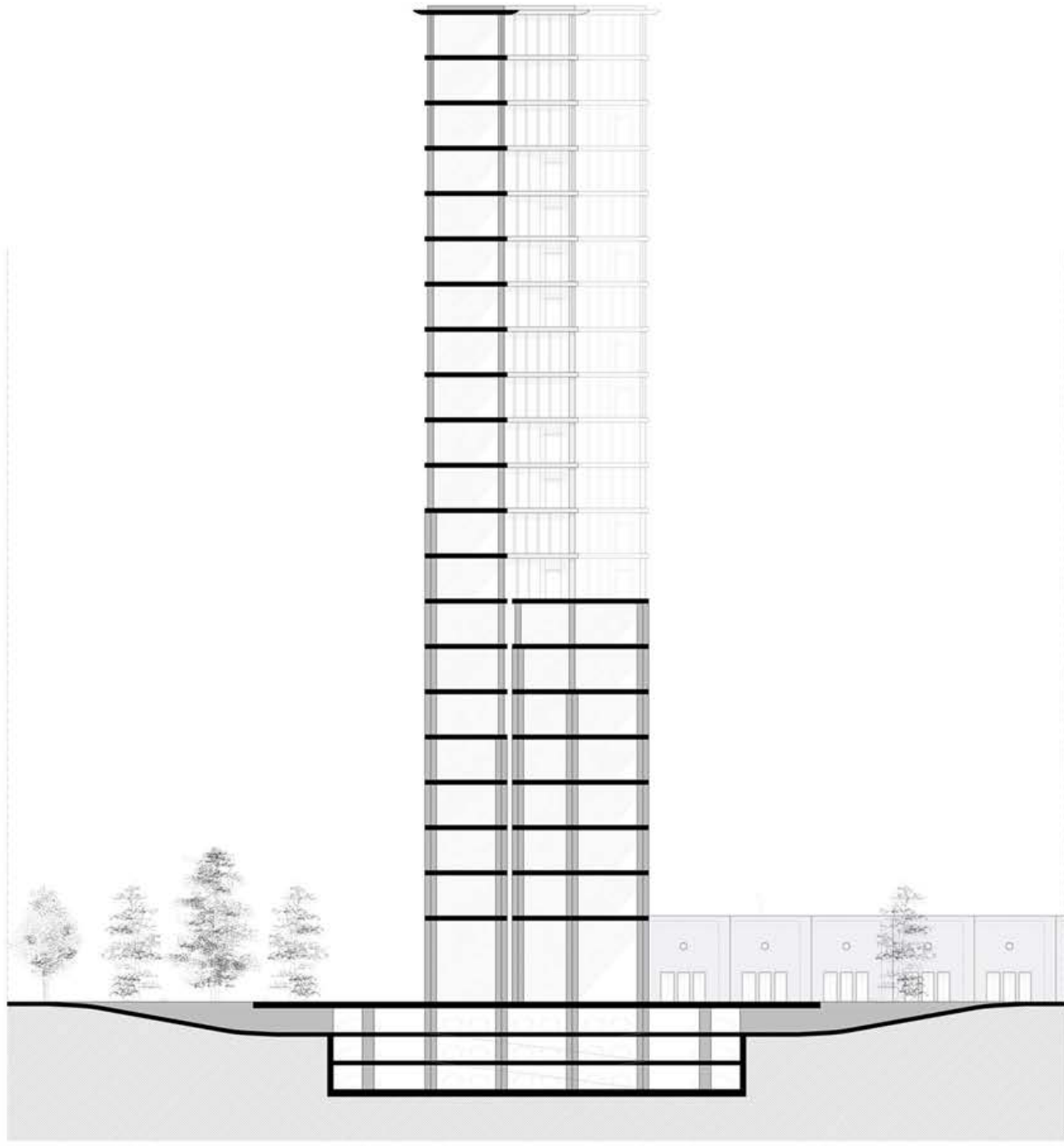














COMMUNIST DESTRUCTION MUSEUM

While an urban enclave is characterized by specific traits, in Bucharest, we can define the overlap of two types of fabric as a foundational premise: the accidental urban enclave arises from the segregation of urban tissue.

"A boundary designates an extremity, the edges of a territory... It is seen from the inside and does not take into account what lies beyond."

In Bucharest, the boundary formed by the curtain of blocks placed over the historical urban fabric creates a distinct limit, giving rise to a middle fabric that defines the space between the historical and communist systems. We define the accidental enclave as a disruption of the "project" for the new civic center, resulting in significant areas of urban fabric being segregated. This new urban fabric, marked by the block curtain, isolates certain regions both physically and socially, deeply affecting the quality of life and integration of inhabitants.

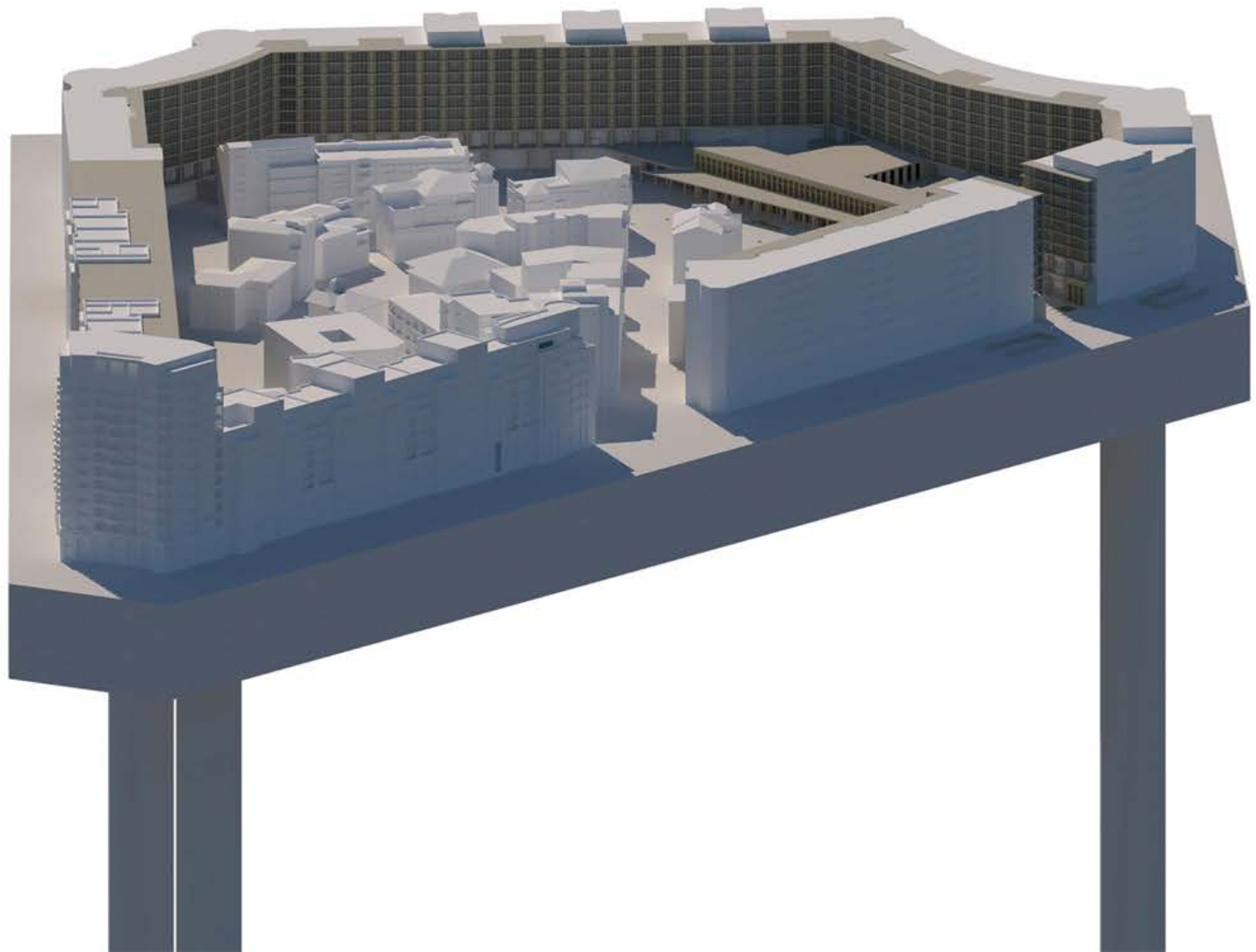
The encroachment of this new fabric on the historic fabric leads to the emergence of urban enclaves, where demolitions create residual spaces—urban remnants or voids that are dysfunctional. The aggression towards the city persisted beyond the fall of the communist regime, as contemporary interventions, aimed at filling these gaps, are similarly detrimental.

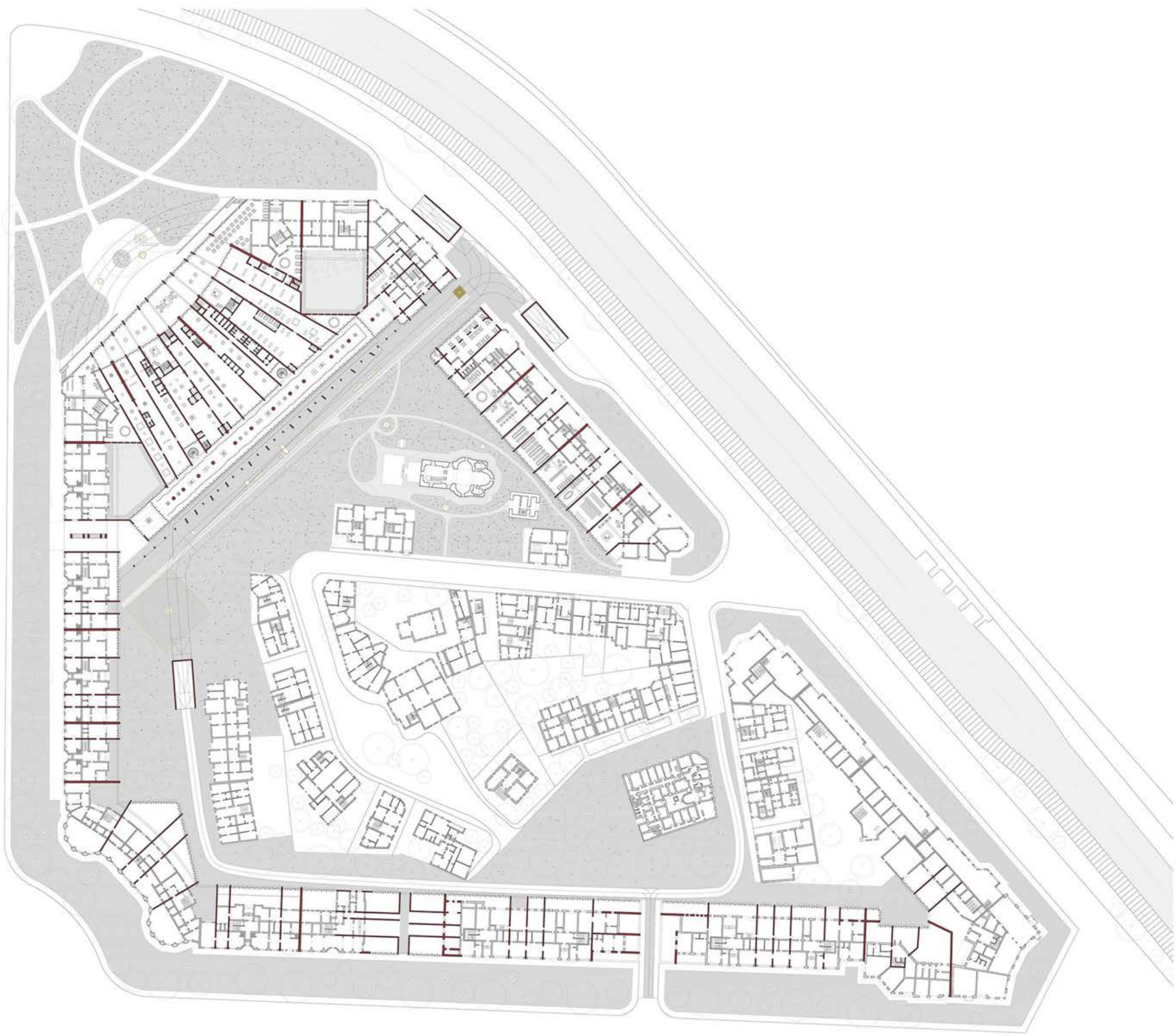
Currently, these urban islands exist in isolation, reliant on inadequate infrastructure and services, with no access to coherent urban planning opportunities. This marginalization leads to social segregation, severing communication with the broader city. The dual relationship between the separating element (the block) and the two areas it divides further exacerbates this issue, as clear boundaries often erase vital links in the urban fabric, resulting in the disappearance of whole city areas.

In the area where the project is located, a similar situation appears: this back of the block that surrounds the historical fabric and includes an entire city area within it. the project attacks both the limit, by painting the blocks- it creates places like winter gardens for the existing apartments, as well as the relationship between the two types of fabric as well as the total lack of public space.

In the back of this block is the Mihai Voda church, which was moved from its place in an attempt to be saved. The project works together with this to give a new meaning to this urban remnant.

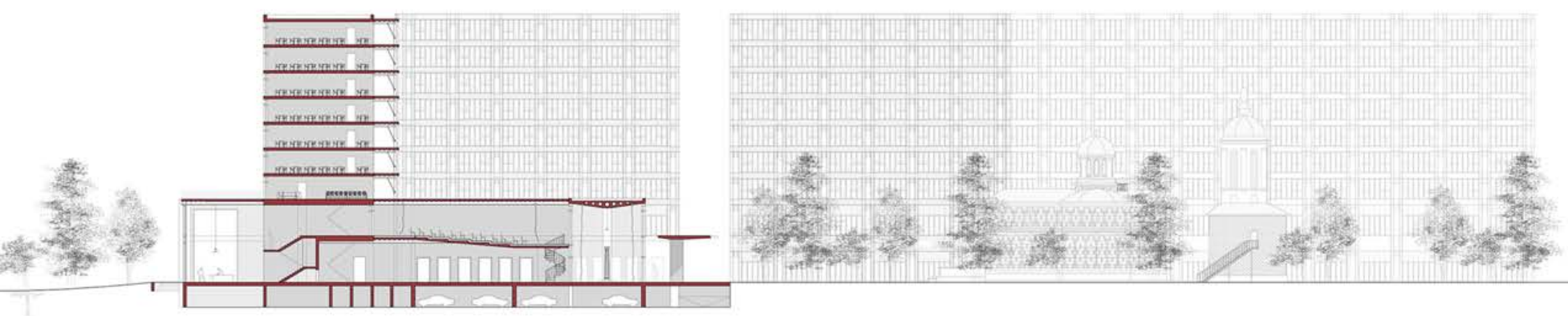
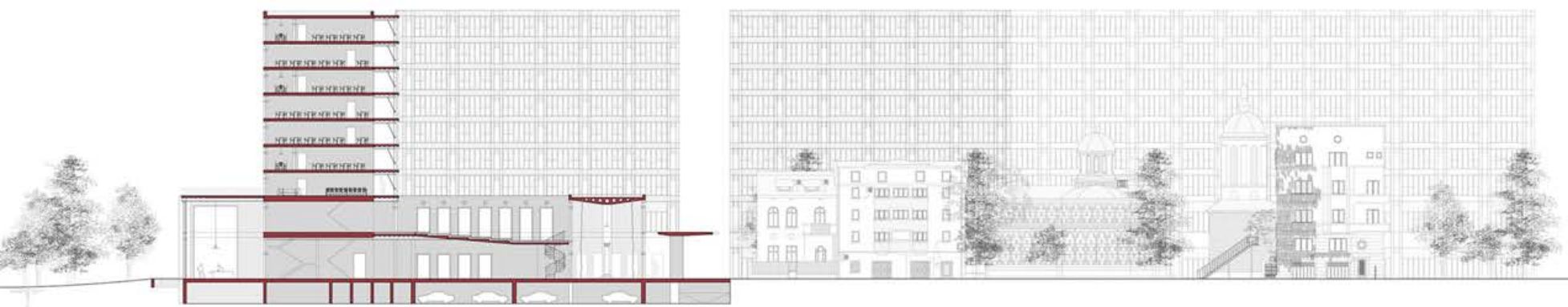
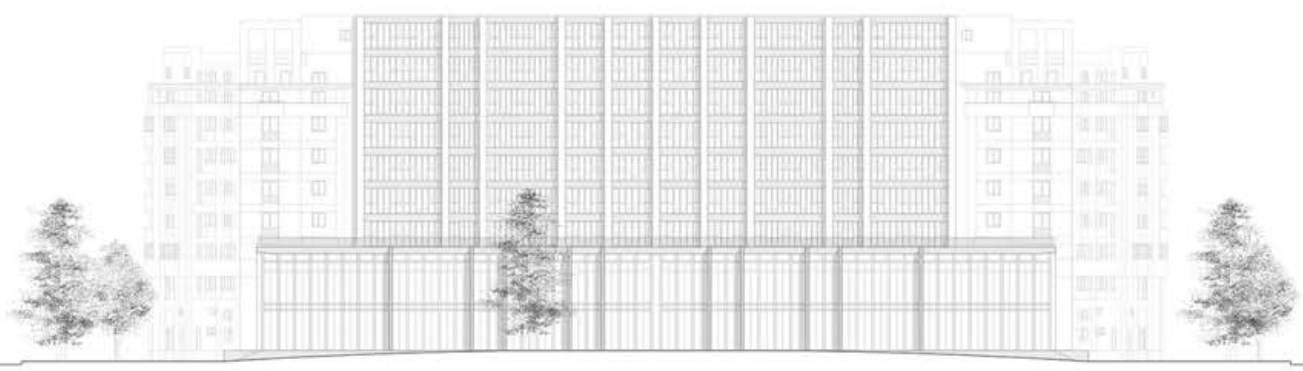




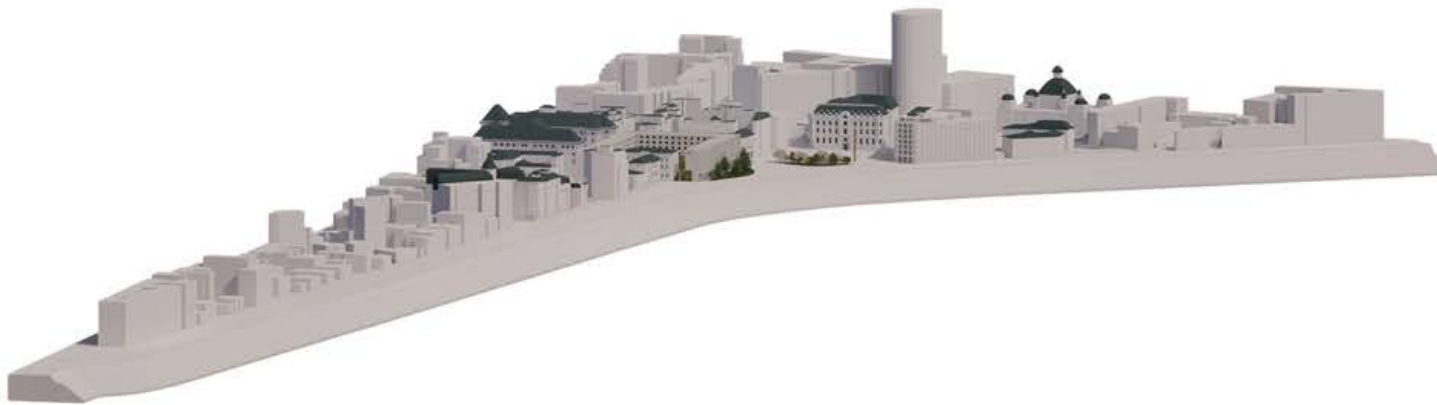


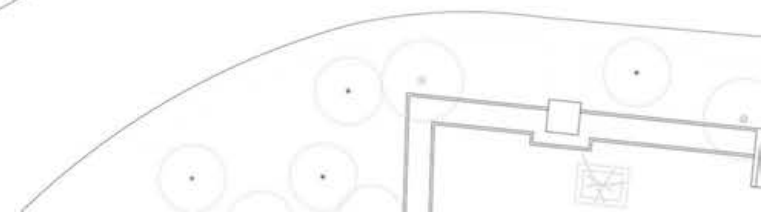
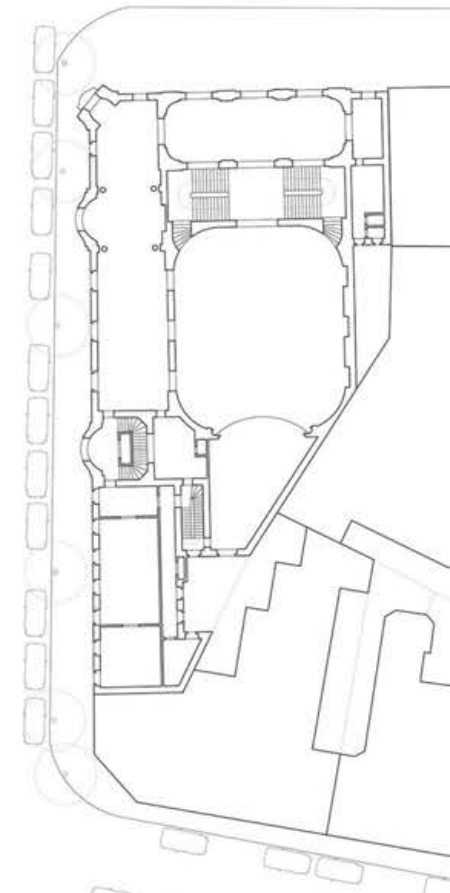
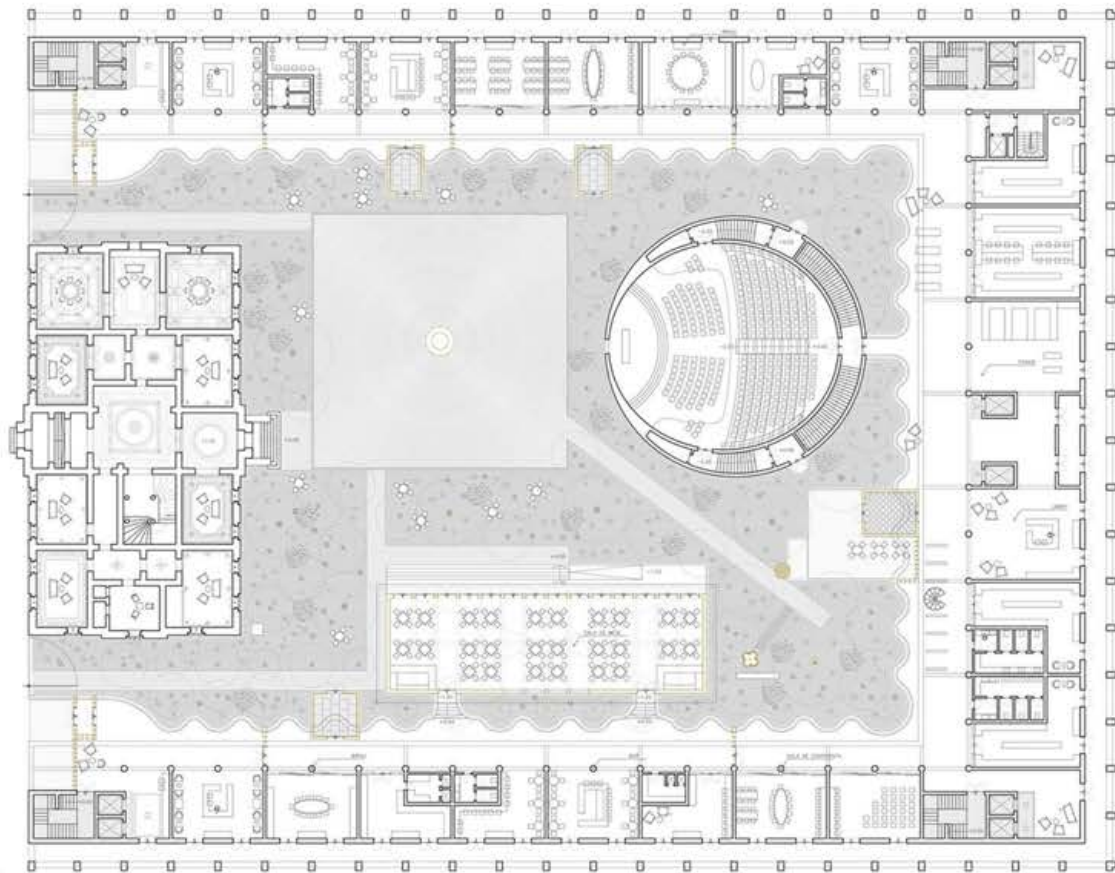
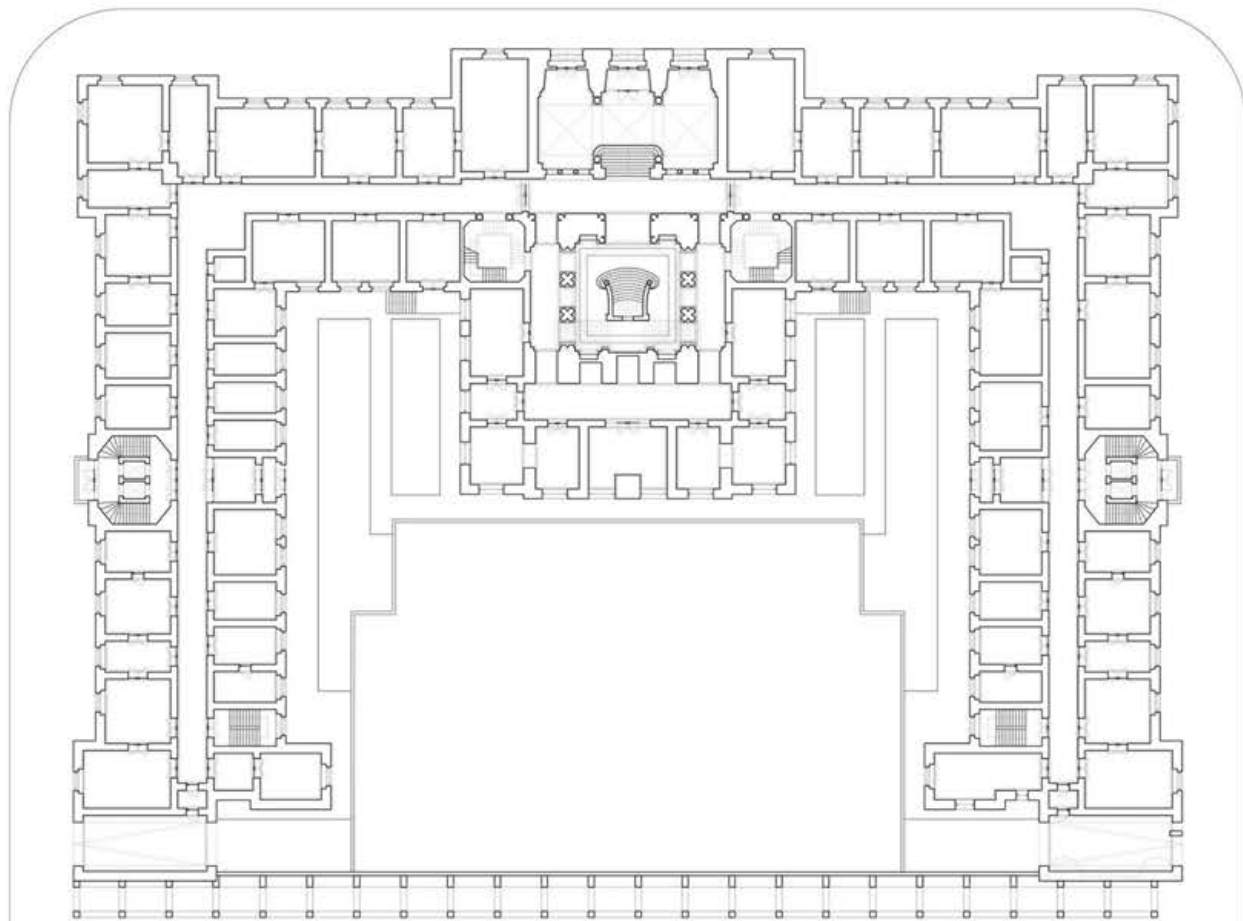
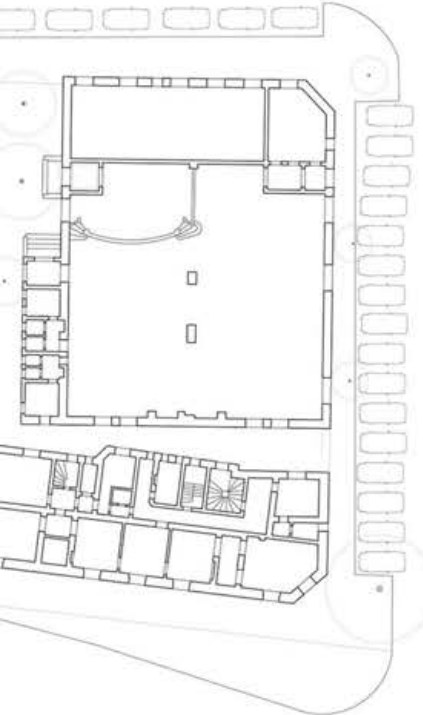
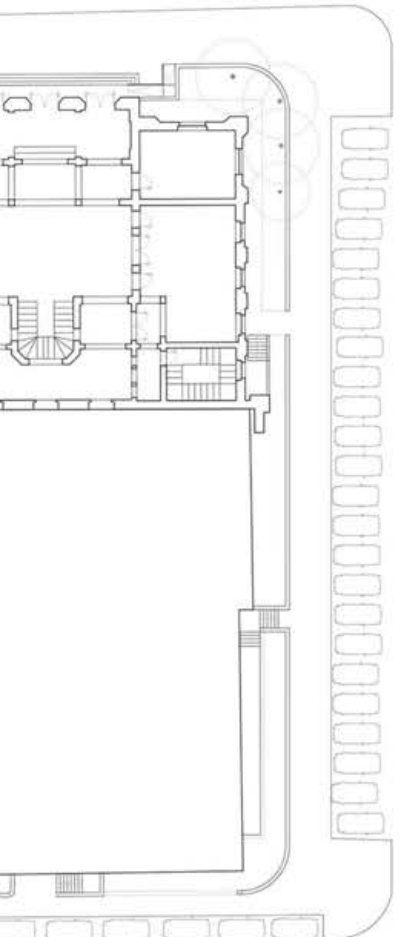


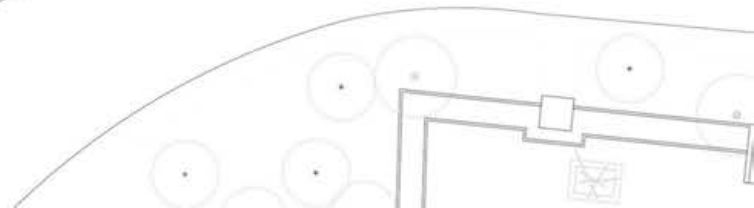
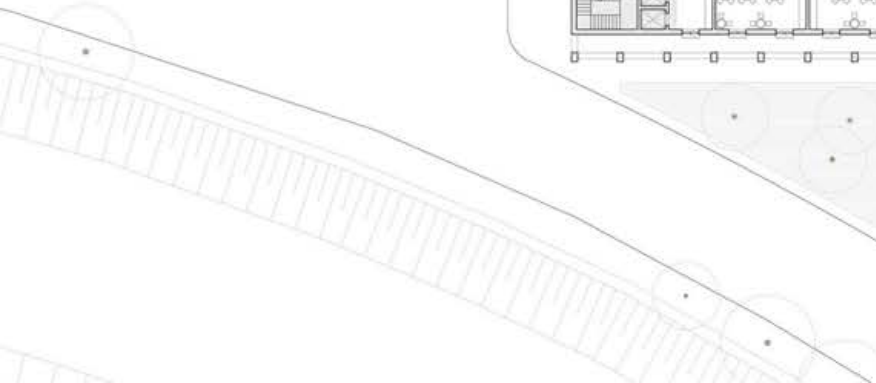
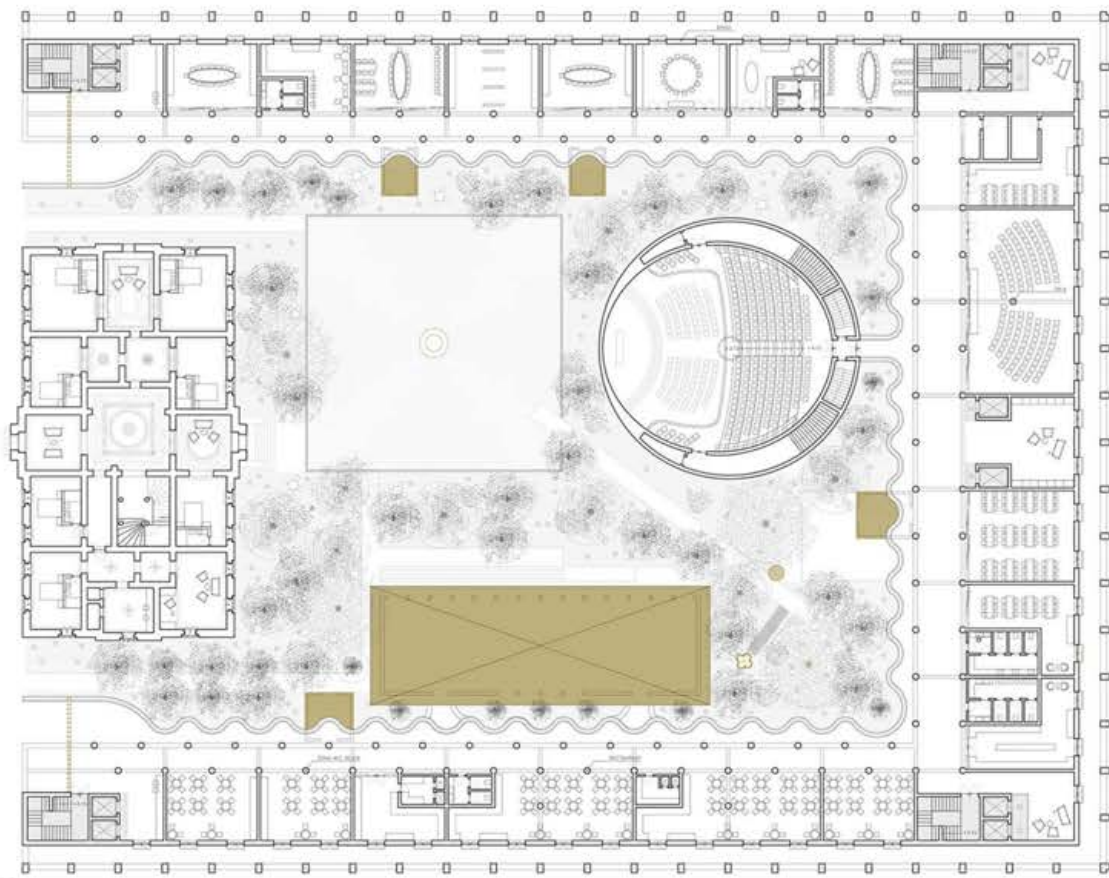
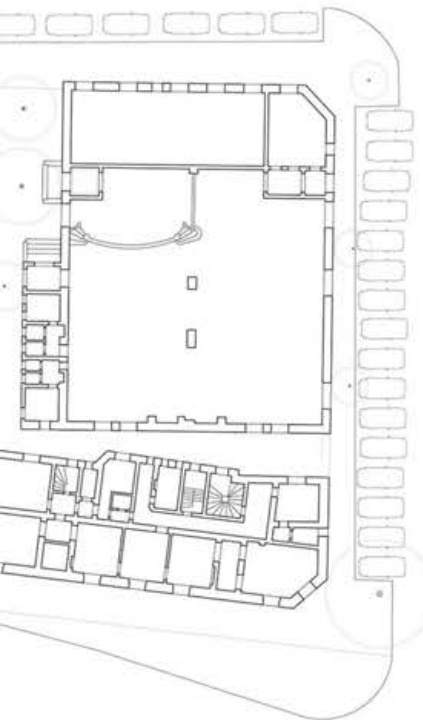
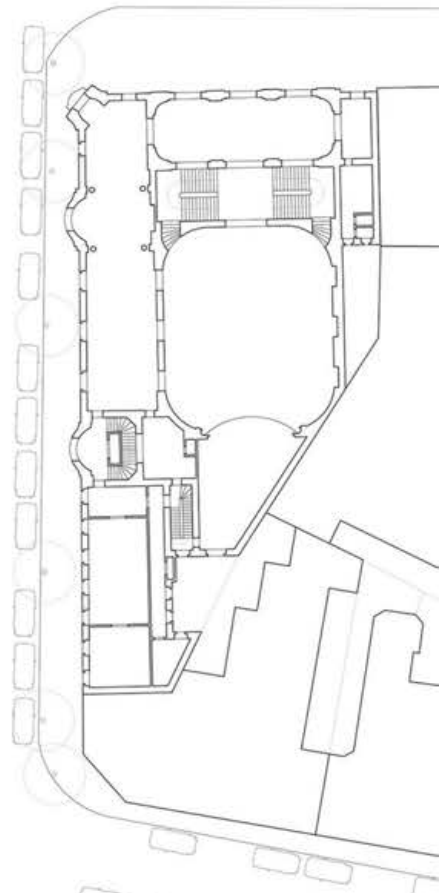
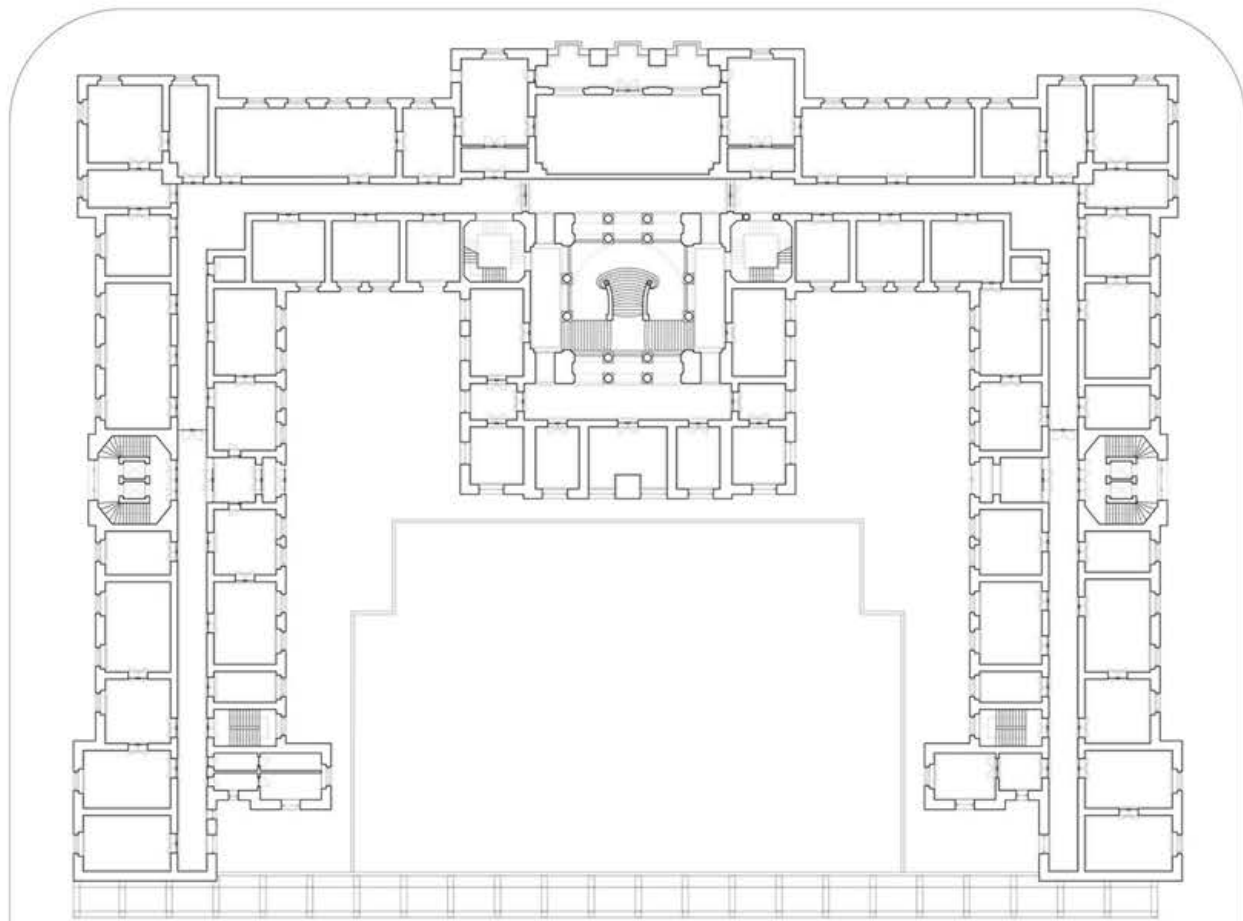
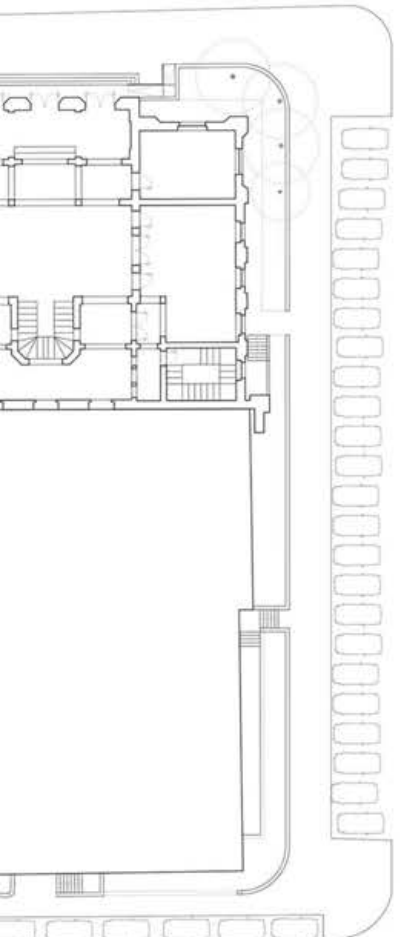


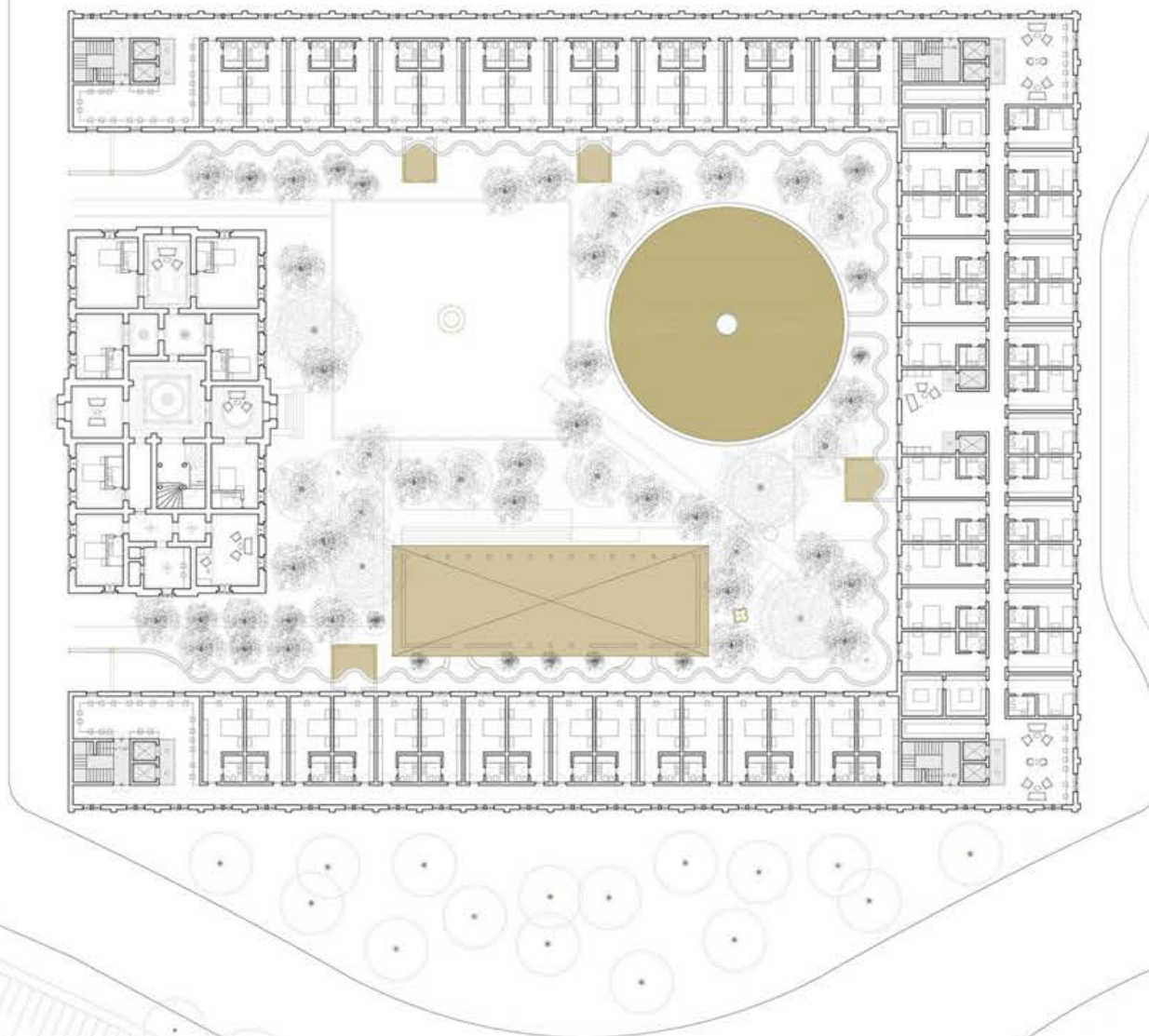
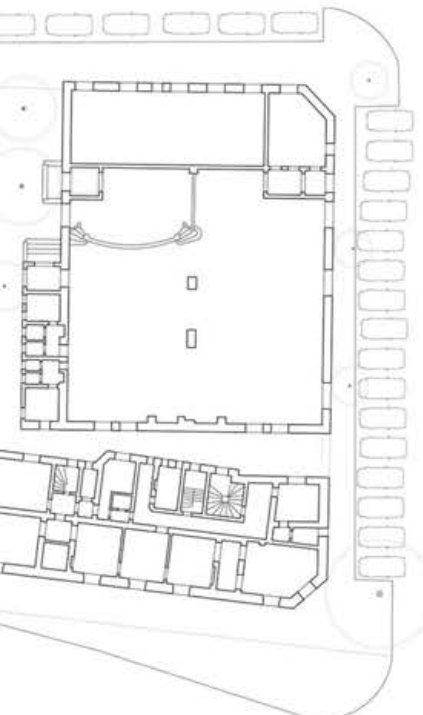
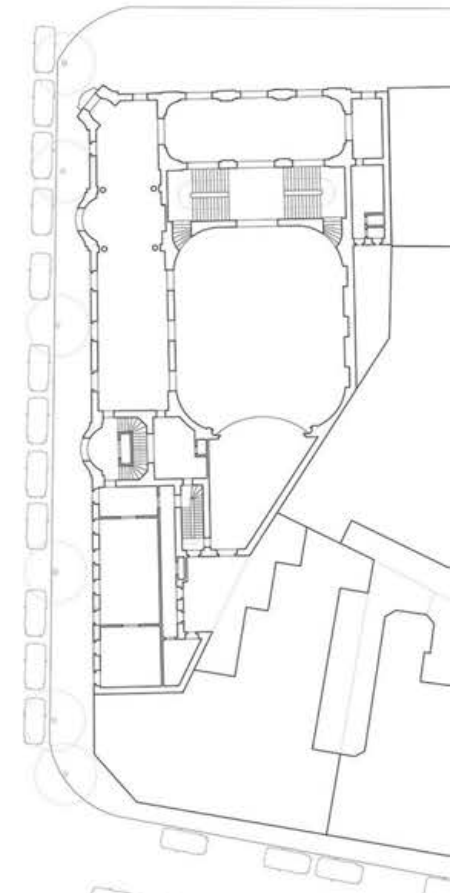
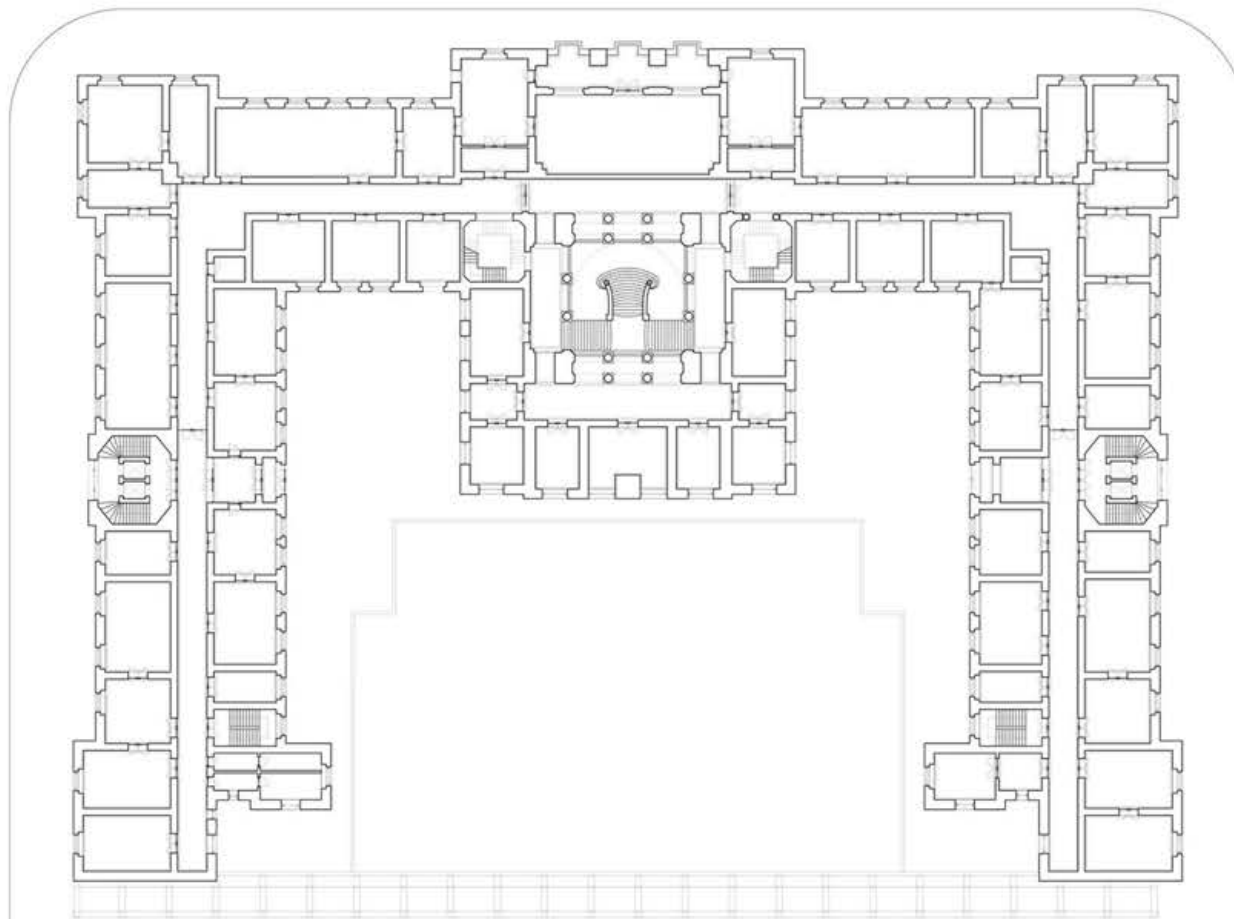
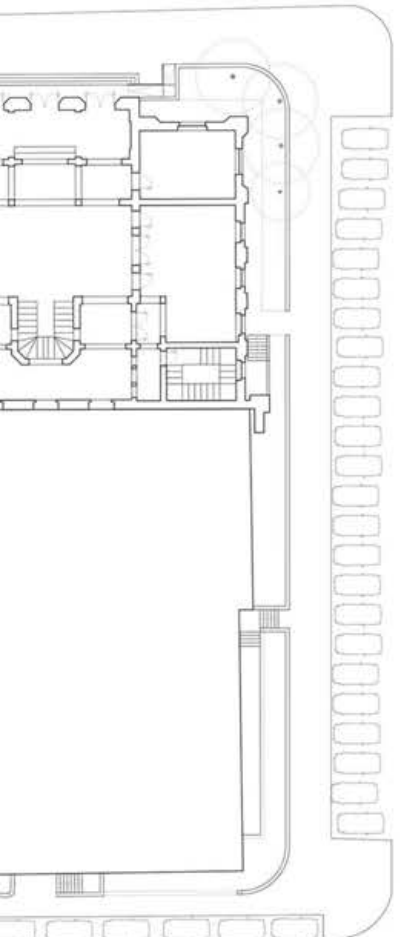


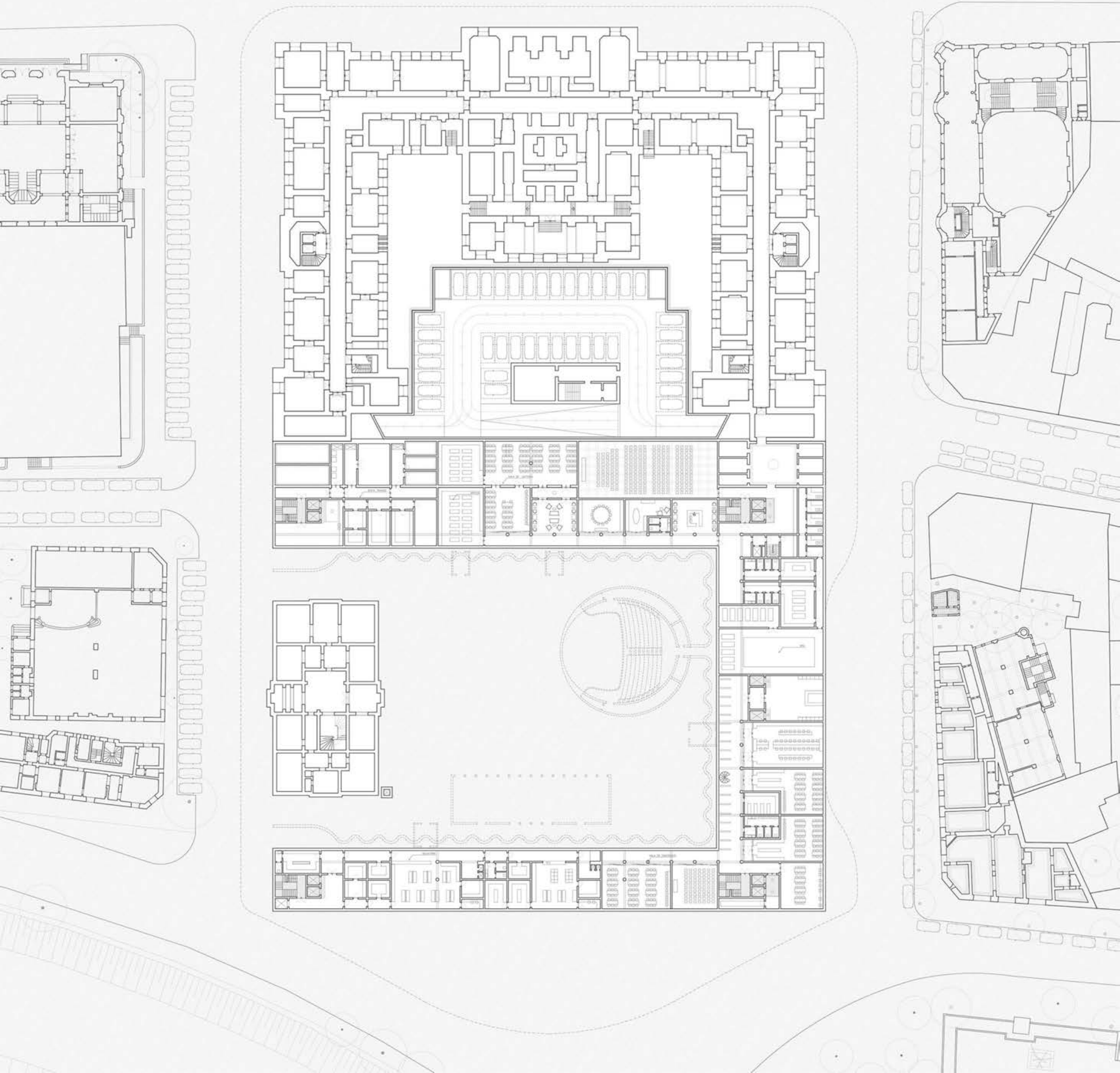
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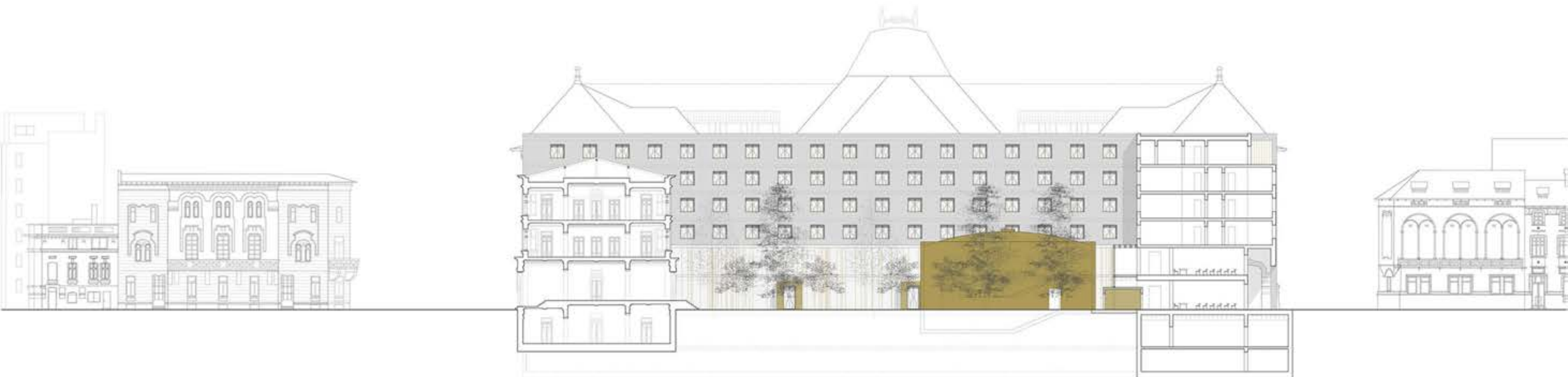
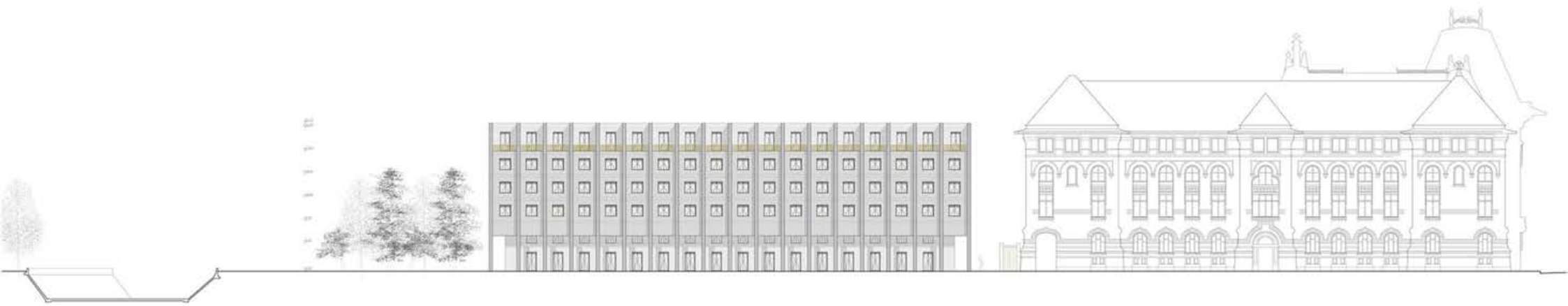
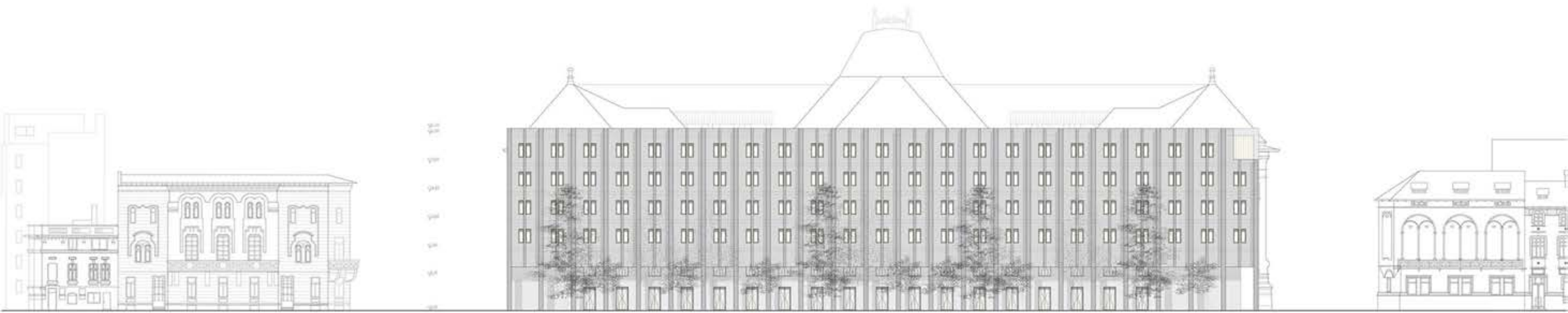


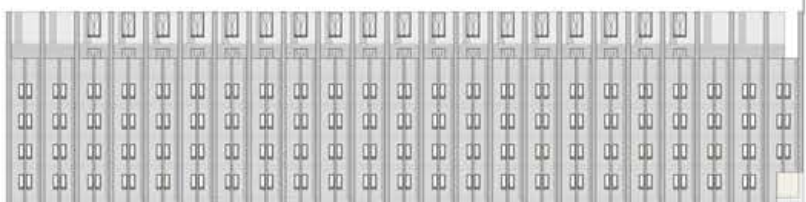
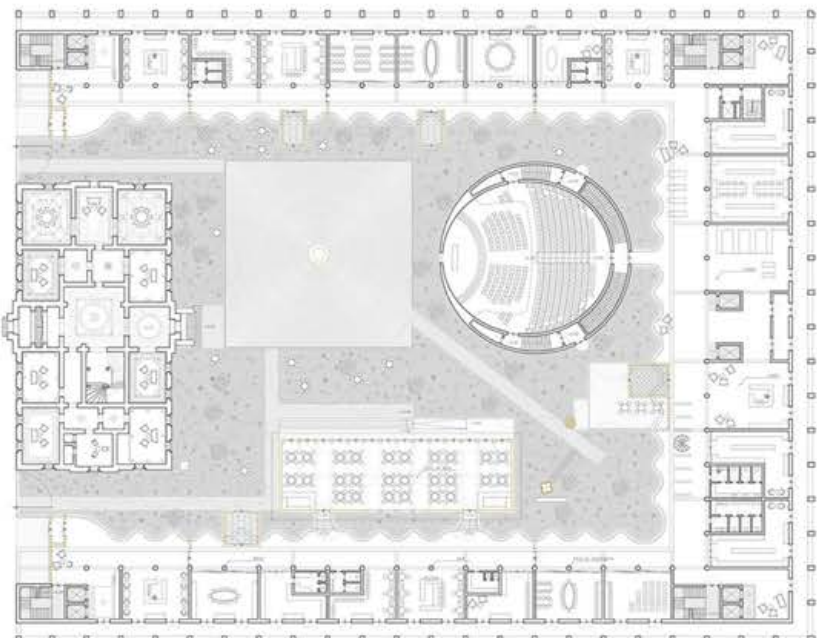
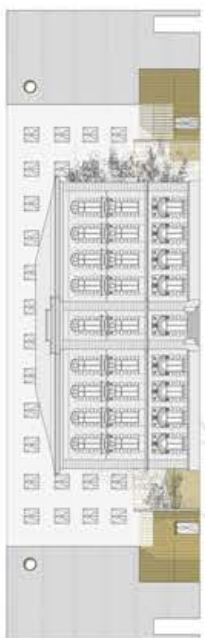
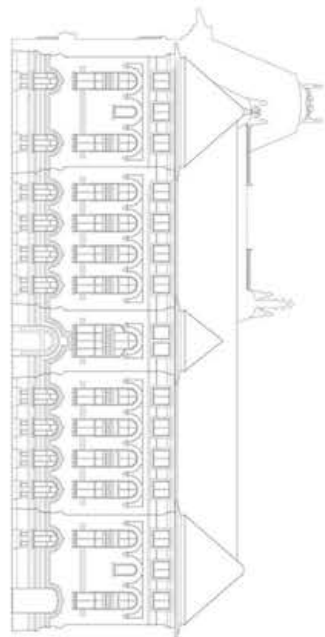
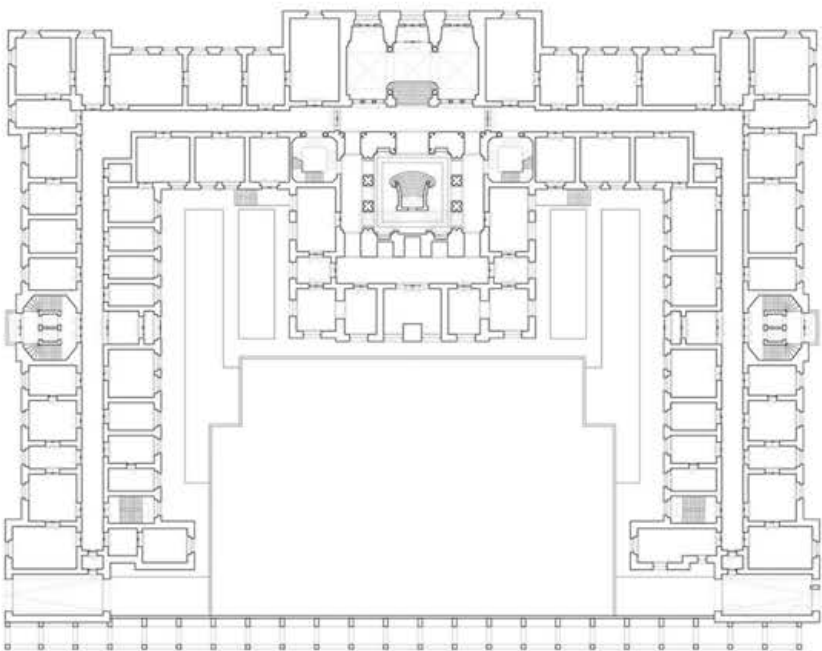
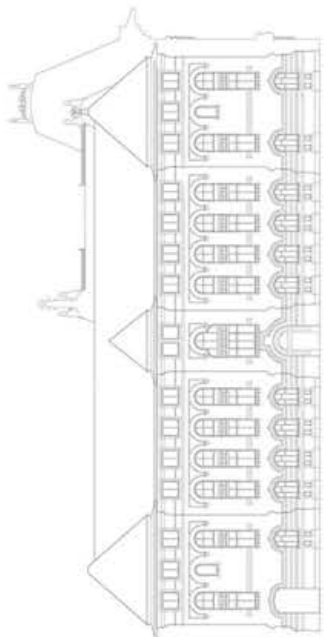












GAZELEI STREET PIAZZETTA

Calea Rahovei, once a prominent thoroughfare of Bucharest, today stands as a remnant of its former self, particularly in the stretch from the intersection of Bulevardul Tudor Vladimirescu with Bulevardul Regina Maria towards the city center. This area has been relegated to a secondary road, no longer holding the importance it once did in the urban fabric of the capital. The abrupt transformation of this once-major artery into a neglected side street is symbolic of the broader urban shifts that have shaped the city.

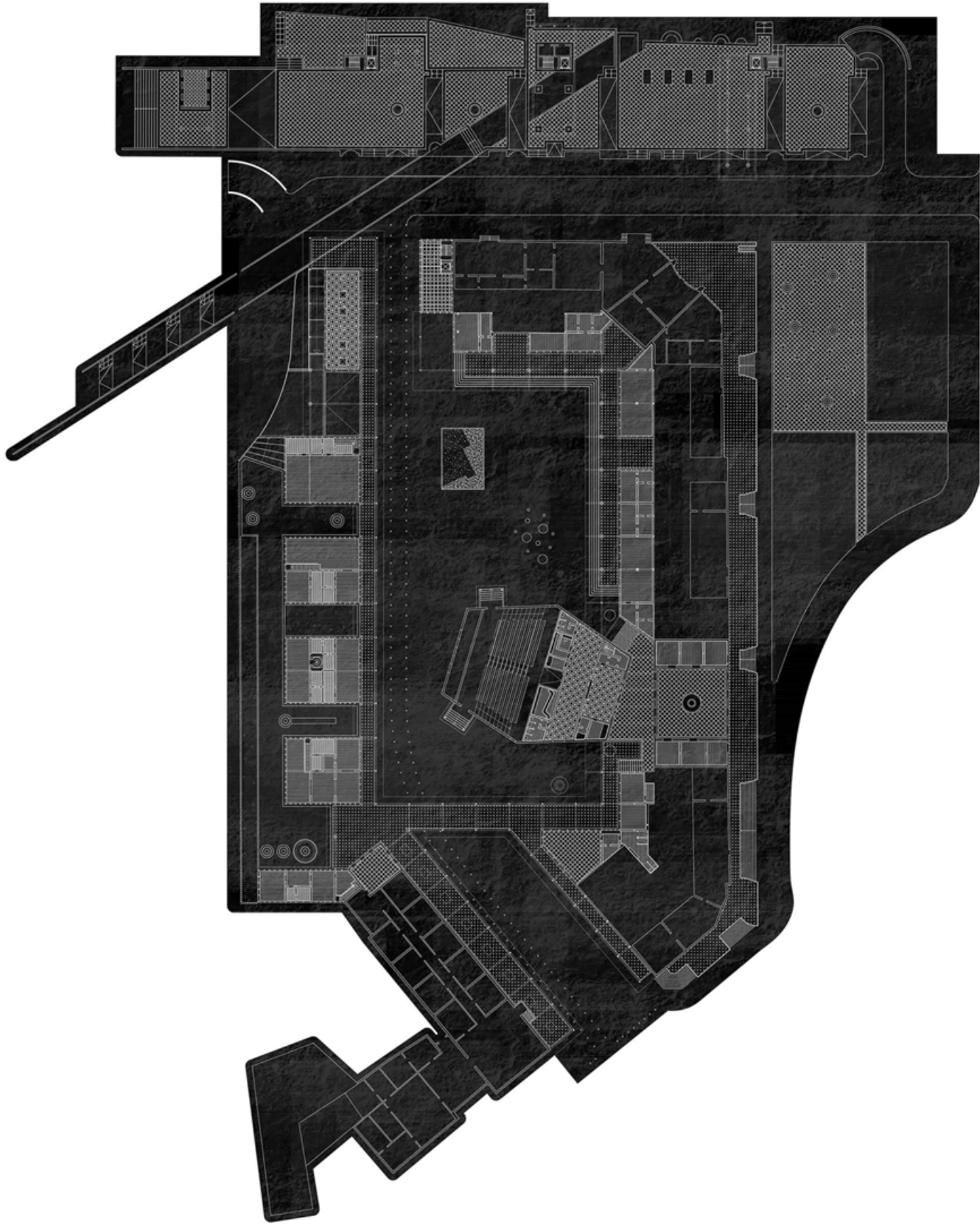
One of the most striking aspects of this decline is the emergence of what is now known as the "back of the block" — areas behind the communist-era apartment buildings where the once-vital urban rhythm is abruptly interrupted. The sudden end of Calea Rahovei reflects not just a physical disconnect but also a historical one, as the interventions of the communist regime severed its ties to the rest of the city's infrastructure.

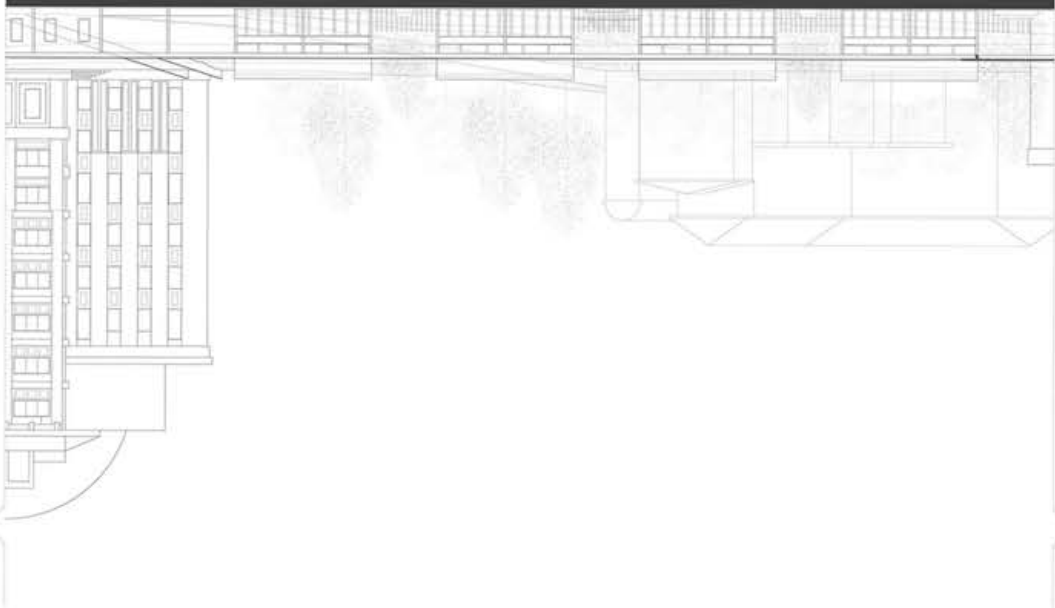
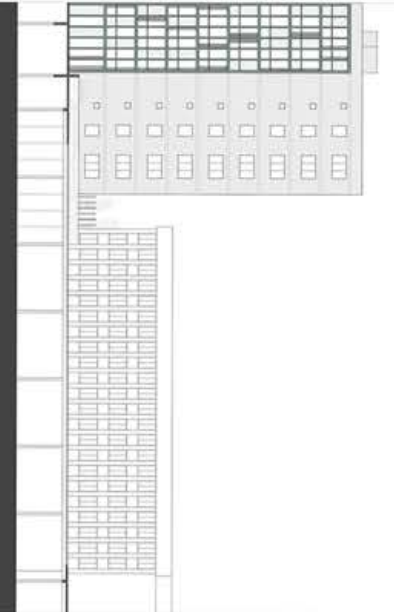
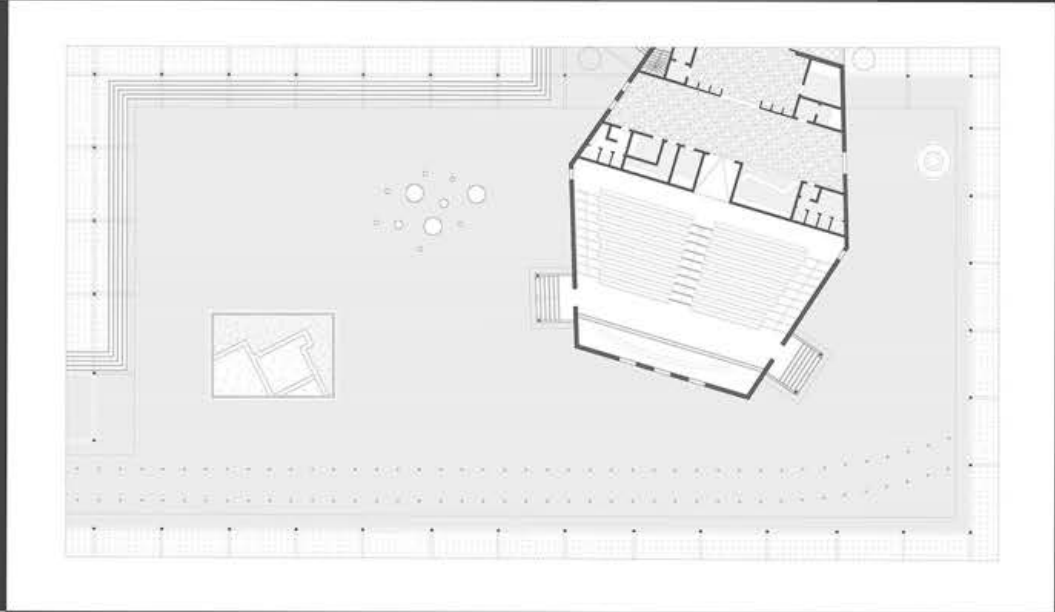
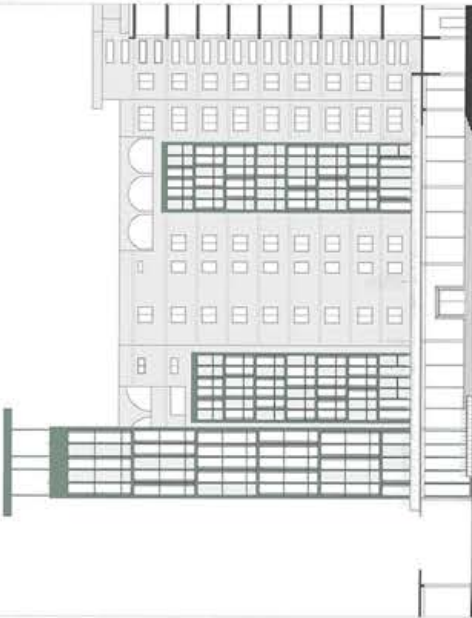
Vacant lots and vast, unlandscaped parks punctuate this part of the city, lingering as remnants of the regime's massive urban restructuring. These spaces, which could potentially reintegrate into the city's flow, remain underutilized and abandoned. They represent not just missed opportunities for urban renewal but also a tangible reminder of the unfinished project of Bucharest's transformation.

Much like other former arteries of the city, Calea Rahovei exists in a state of limbo, caught between its historical role as a major connector and its current status as an afterthought in the urban landscape. This residual space, shaped by the boundary of communist-era blocks, mirrors the condition of many other zones in the city where a middle ground of lost identity and purpose emerges. The challenge remains: how to reclaim these voids, returning them to the city while respecting the layers of history and context that define them.

The project addresses one such area - a "back of the block" space currently used as a parking space while also containing one of Bucharest's modernist cinemas, now repurposed as storage for a food market. The proposal seeks to restore meaning to this neglected space, reintegrating it into the urban fabric and offering a new purpose.







BUCHAREST-NATIONAL ARCHIVES

Serban Voda 33, despite being centrally located in Bucharest, is nestled within a quiet neighborhood, flanked by the busy Bulevardul Dimitrie Cantemir. The proximity to this major boulevard means that Serban Voda street bears witness to the hustle and bustle of daily life in the capital. Yet, just steps away from this frenetic activity, a different atmosphere prevails, one of calm and retreat from the city's pulse.

At the site, the Târgovat House stands as a surviving witness to a neighborhood that has undergone significant transformations over time—today, it finds itself in the shadow of towering blocks, residing in what could be described as a "back of the block" scenario. This juxtaposition of old and new is central to the project's narrative, which draws its inspiration from the deep connection to the historic Târgovat House.

The project seeks to engage directly with the presence of this historic structure, using it as a cornerstone to create new urban spaces that respond to the evolving context. By integrating the building, the project generates a variety of public and semi-public spaces that enhance the surrounding urban fabric.

Thus, the courtyard of the Târgovat House emerges as an introverted space, capitalizing on the building's rear facade, which faces away from the street, transforming it into a sanctuary within the city. Meanwhile, the entire construction opens itself outward to the city, establishing a balance between extroversion toward the urban environment and introversion toward the courtyard. This "containing wall" also receives a thoughtful treatment in terms of openings and connections to secondary spaces that lead back to the city, creating a fluid relationship between the historic and the contemporary, the public and the private.

