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## EDUCAȚIE MUZEALĂ, FORMARE PROFESIONALĂ

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## CIZER WOODEN CHURCH TRANSPOSED IN VIRTUAL REALITY

Radu Comes, Călin Neamțu, Zsolt Buna, Ștefan Bodi, Cătălin Grec, Daniel Costea

**Abstract:** *Wooden Churches from Romania represent the tangible part of the Christian tradition identity and wood crafting mastery from rural villages. Until the beginning of the 20th century, the Romanians created and manifested themselves mainly in a civilization of wood, of a richness, a variety, and a remarkable refinement, in which the wooden churches reached their maximum peak of expression. In Romania there are over 1400 wooden churches built before 1918. The wooden churches represent an invaluable asset for the Romanian culture. Many of the wooden churches require conservation and restoration interventions to ensure their long-term preservation. The wooden church from Cizer represents the case study presented within this article, which was transferred to the Romulus Vuia National Ethnographic Park within Cluj-Napoca in the year 1968 and which was restored and reopened to the visitors along with the wooden church from Petrindu within a project financed by the SEE 2009–2014 Financial Mechanism. The article presents the workflow that made use of 3D scanning and virtual reality technologies to promote and capitalize on the invaluable wooden church from Cizer, which is one of the most representative, wooden churches from Transylvania. The results of the research work are aimed to provide a detailed digital conservation that has been integrated within an immersive virtual reality environment, thus allowing visitors to transpose within the church. Various cultural heritage assets linked to the Cizer wooden church have been 3D scanned and added to the virtual reality environment to enhance visitors' experience.*

**Keywords:** *3D scanning, virtual reality, terrestrial laser scanning, drone photogrammetry, documentation, cultural heritage.*

## **INNOVATIVE MUSEUM EXHIBITION – CASE STUDY: GLASSPAINTING ICONS FROM THE SEBEȘ VALLEY**

Radu Comes, Diana Dragomir, Raul Silviu Rozsos, Călin Neamțu, Zsolt Buna, Ștefan Bodi, Cătălin Grec

**Abstract:** *Recent advancement in digital technologies enabled the development of innovative and interactive museum exhibitions. These emerging technologies can be used to define unprecedented interactive experiences within museum exhibitions allowing users to interact with accurate digital replicas of the cultural heritage assets displayed within the real museum. Some of the 3D scanned glass icon paintings had missing or deteriorated areas. The authors have proposed a virtual restoration technique aimed to digitally recreate the original appearance of the icons on glass. The digitally restored icons have been added to the virtual reality environment along with the original icons, allowing users to visualize them at the same time and interact with them. The innovative digital technologies that integrate natural gesture sensors and virtual reality systems with force feedback input enables users to interact naturally with the digital replicas, therefore providing a creative and entertaining environment. This research article main goal is to present the development and implementation of the innovative digital technologies within the Ethnographical Museum of Transylvania regarding the glass painting icons from the Sebeș Valley collection.*

**Keywords:** *3D scanning, museum exhibition, virtual reality, natural gestures, cultural heritage, glass paintings.*

## THE INNOVATIVE EXHIBITION “HOREA’S CHURCH – A PATRIMONY FOR THE FUTURE.”

Dana Maria Câmpean

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**Abstract:** *The exhibition realized within the project “Horea’s Church – a patrimony for the future. Valorizing an 18th century architectural monument via virtual reality” financed by the 2014–2021 EEA Grants within the RO-CULTURE Program is the result of the interaction between digital technologies and the classical exhibition of cultural assets, the two exhibition plans merging in a new content and an immersive perspective. An ethnographic, historical and architectonic monument representative of the national cultural heritage, the church from the village of Cizer was built by Horea Ursu and his team of moți carpenters in 1773. The church and the movable heritage assets received from him were donated to the museum by the Episcopacy of Vad, Feleac and Cluj in 1966, and they represent the main focus of the innovative exhibition organised at the Transylvanian Museum of Ethnography. The exhibition includes 57 movable cultural assets preserved and reconditioned as needed, as well as additional objects, considered useful to render, as complete as possible, the history of the church from Cizer and the community of origin. The physical exposure is completed with the spectacular component made by virtual reality, through which the complete scanning of the church was done both outside and inside, but also of the exposed artifacts. The exhibition realized within the project renders as faithfully as possible the image of some cultural heritage assets and of an architectural monument representative for the history of Transylvania .*

**Keywords:** church of Horea, patrimony, virtual exhibition

## ICONS ON SEBEŞ VALLEY IN THE COLLECTION OF THE TRANSYLVANIAN MUSEUM OF ETHNOGRAPHY

Cristian Micu

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**Abstract:** *Being present both in the places of worship and in the houses of Christian peasants in Transylvania, the icons painted on the reverse of the glaze (manufacturing glass) adorned the walls of the rooms, being at the same time sacred objects, with a ritual and apotropaic role. These manifestations of the imagination, thinking and especially of the experience of the iconic painters from different painting centers represent a true transposition in art of the beliefs and superstitions of the Romanian village and its conceptions on the world of the unseen. With the passage of time, icons painted on glass penetrate as naturally and justifiably as possible into museum collections, whether history, art or ethnography. The Ethnographic Museum of Transylvania is no exception, the collection of icons on glass being, without a doubt, one of the most valuable collections that make up its heritage. Since it was founded, the number of icons painted on glaze has grown steadily in the museum's archives, the collection becoming richer, more thematically varied and more attractive to researchers and public.*

**Keywords:** icons, Sebeş Valley, Transylvanian Museum of Ethnography

**FELONUL – ELEMENT VESTIMENTAR ESENȚIAL AL VEȘMINTELOR LITURGICE**  
**FELON – ESSENTIAL CLOTHING ELEMENT OF LITURGICAL GARMENTS**

Laura Troșan, Daniela Șerdan-Orga

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**Abstract.** In the traditional village, there was a strong connection of the community with the church. All the traditions during the holidays, the important moments of man's life (birth, marriage and death), the soial life had centrally the church, so any fact became a common event, shared by all the community members.

**Keywords:** clothing element, church, liturgical garments

## ICONOGRAPHIC REPRESENTATIONS OF THE SAINT NICHOLAS IN THE GLASS ICON OF LAZ

Mioara-Mihaela Sîntiuan

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**Abstract:** *The full meaning of the icon is based on the relationship between the icon itself and its prototype. The icon gives to believers the experience of a personal meeting with the event or with the holy person represented in the icon.*

*Saint Nicholas is frequently represented in Transylvanian icons on glass, where his prototype is taken from wood icons and murals. In the case of the Laz iconographic center, the tradition of the icon on wood goes in parallel with the craft of the icon painted on the reverse side of the glass, the first certified painter here, Savu Poienaru, painted both types of icon.*

*In the patrimony of the Ethnographic Museum of Transylvania there are four icons of Saint Nicholas belonging to the center of Laz. In these icons we find three variants of the representation of the Holy Hierarch: Saint Nicholas the bishop, sitting on the throne; The Saint painted in central part of the icon, with the Savior Jesus Christ and the Mother of God represented in the upper part of composition and, at the bottom, is the scene of salvation of the three girls; Saint Nicholas surrounded by medallions in which saints and feast scenes are represented. Saint Nicholas, the Saint of children, is one of the most beloved saints, and his iconographic representations spread throughout Christendom confirm this.*

**Keywords:** Saint Nicholas, icon on glass, Laz

# ICONS OF LANCRĂM, LAZ AND MAIERII BĂLGRADULUI. TECHNIQUE AND RESTORATION

Maria Tonca, Flavia Paula Stoica

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**Abstract:** *The methodology of intervention on the work of art involves two successive stages: preventive intervention and curative intervention, applied on the basis of precise scientific principles. Depending on the state of conservation, the restoration interventions are made, without modifying the physico-chemical properties of the material components. The practice of restoration is a sum of operations that intervene directly on the matter of the work of art, with the obligation to respect the principle “primum non nocere”. Our goal is to return the icon and its unilateral, universal and integral message to the future.*

**Keywords:** icons, technique, restoration, curative intervention, preventive intervention

## ICONS ON SEBEȘ VALLEY IN THE COLLECTION OF THE TRANSYLVANIAN MUSEUM OF ETHNOGRAPHY. THE CONSERVATION OF 45 ICONS ON GLASS

Dana Benkara

The conservation of 45 icons on glass, as part of the project “*Innovative techniques in cultural heritage valorisation. Icons from the Sebeș Valley in the collection of the Ethnographic Museum of Transylvania*”

**Abstract:** *Among the collections of artifacts that comprise the Transylvanian Museum of Ethnography heritage, the collection of icons on glass is one of the most valuable. It comprises of more 550 pieces that are representative of several Transylvanian traditional painting schools/centers. More than 60 icons are attributed to Sebeș Valley centers of Laz, Lancrăm, Maierii Bălgradului and are dating from the 19th century. The Innovative techniques in cultural heritage valorisation. Icons from the Sebeș Valley in the collection of the Ethnographic Museum of Transylvania project, funded by EEA Grants 2014–2021 under the RO-Cultura programme that ran from June 2020 to July 2021, facilitated the preservation and restoration of 66 icons from the above mentioned Sebeș Valley centers.*

*One of the project’s main objectives is to highlight the museum’s icon on glass collection from the Sebeș Valley centers through the use of digital technology and virtual reality. The objective was materialised in an exhibition organised at the Pavilionary Section of the Transylvanian Museum of Ethnography (after the conclusion of the restoration phase). The classical physical display of the icons was coupled with their virtual presentation, thus emphasizing the innovative nature of the exhibition. The use of attractive and interactive multimedia means led to an increase of the museum visitors as well as their level of satisfaction.*

**Keywords:** *glass painting, museum of ethnography, virtual exhibition, conservation project, cultural heritage, multimedia technology*

# CULTURAL MARKETING PROJECT: ROMANIAN TRADITIONAL CALENDAR AT THE TRANSYLVANIAN MUSEUM OF ETHNOGRAPHY

Teodora-Maria Sas

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**Abstract:** *The cultural marketing field is at the intersection of art, marketing, management, sociology, aesthetics, economics, public services and communication. The cultural marketing mix can be synthesized and adapted in the “5P”s formula: product, location (dissemination and distribution place), price, promotion and staff/people.*

*This paper applies the “5P”s to a cultural marketing project aimed at promoting the Romanian traditional calendar via the Facebook page of the Transylvanian Museum of Ethnography (MET). It provides a short description of this cultural marketing project, its goals, visual identity and message (with print screen), five different samples of cultural product (with print screens and details), information about price, location, promotion, staff, and evidently, expected future results. The cultural experience is an aesthetic experience that should meet the cultural consumers’ superior needs.*

**Keywords:** *cultural marketing, cultural mix, cultural product, promotion of Romanian traditional calendar, aesthetic experience, attachment to traditional values.*

## **A STEP BY STEP REPORT OF AN ERASMUS+ MOBILITY FOR ADULT EDUCATION COURSE THE TRANSYLVANIAN MUSEUM OF ETHNOGRAPHY**

Apai Emese, Dana Maria Câmpean, Vasilica Daniela Toader, Monica Cristian

**Abstract:** *The “Open Museum – Innovative Approaches to Adult Education for Audience Development” programme initiated by the Transylvanian Museum of Ethnography and financed through the Erasmus+ mobility programme for adult education seeks to facilitate access and wider participation in culture.*

*A team of four professionals from the Transylvanian Museum of Ethnography attended the Museum-Education – Behavioural and cognitive practices in the field of museum-related adult education course, offered by Educulture Center of Education registered in Limassol, Cyprus and funded by ERASMUS+ (KAI mobility). The training offered practical guidelines for the improvement of the museum’s cultural agenda.*

*The dissemination of the course had three components and targeted the following audiences: psycho-pedagogy specialists – by participating in a scientific conference, museum staff – through an informal, interactive workshop and the local community – through consultative meetings and thematic and interactive workshops.*

**Keywords:** open museum, museum education, Erasmus+, museum-related adult education

# REPORT OF THE ERASMUS+ TOMIMEUS PROJECT TOWARDS A MULTISENSORY AND INCLUSIVE MUSEUM FOR INDIVIDUALS WITH SENSORY DISABILITIES, 7–11 FEBRUARY 2022, ATHENS (GREECE)

Teodora-Maria Sas

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**Abstract.** This year, on February 7–11, the Erasmus+ ToMIMEUS project *Towards a Multisensory and Inclusive Museum for Individuals with Sensory Disabilities* reunited participants from three museum institutions (the Transylvanian Museum of Ethnography (MET), Romania, Hagymányok Háza, Hungary, and TCDD I. Regional Directorate, Turkey), for a 5-day training program hosted by the Museum of Cycladic Art in Athens, Greece.

The five staff members of the Transylvanian Museum of Ethnography in Cluj-Napoca along with the other international colleagues attended the daily workshops on: *Museum visits and accessibility barriers: the case of deaf and/or hard of hearing persons; In Touch with Cycladic Civilization: Presentation of the MCA Program for Individuals with Sensory Disabilities; Experiential presentation of the mobile showcase; Improving experiences for visitors with multiple disabilities and/or dual sensory impairment: Meeting their needs; Making “visible” the non-visible; Space, Access, and Engagement. Working with professionals and building up secure and accessible museum environments.*

**Keywords:** TOMIMEUS project, sensory disabilities, project consortium, workshop