

**AMERICAN ROMANIAN  
ACADEMY  
OF ARTS AND SCIENCES**



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**ABSTRACTS**  
of the 43<sup>rd</sup> Congress,  
**University of California at Los Angeles**  
**(UCLA)**  
**Los Angeles, USA,**  
**November 15-17, 2019**  
***ARA IN THE 21<sup>ST</sup> CENTURY***

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**Hayward, CA**  
**2019**



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**ABSTRACTS**  
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**Romanian Academy of Arts and Sciences,**  
**University of California at Los Angeles (UCLA)**  
**Los Angeles, USA,**  
**November 15-17, 2019**

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## TABLE OF CONTENTS

<b>[1] Album of precious memories with academician professor Constantin Corduneanu.....</b>	<b>11</b>
<i>Vasile Badiu</i>	
<b>[2] Maria Manoliu-Manea - Omagiul unei foste studente la a 85-a Aniversare.....</b>	<b>13</b>
<i>Doina Uricariu, PhD</i>	
<b>[4] Multilingualism in the 21st Century: A Progressive Paradigm .....</b>	<b>21</b>
<i>Andreea Cervatiuc, PhD</i>	
<b>[5] Political statements, cultural highlights, and social values in Romanian language textbooks for foreigners .....</b>	<b>23</b>
<i>Georgiana Gălățeanu-Fârnoagă</i>	
<b>[6] Teaching Romanian Prepositional Constructions to Students of Other Languages.....</b>	<b>24</b>
<i>Ionuț Geană<sup>1</sup>*</i>	
<b>[7] Unevenness in Academic Appropriation in the Humanities .....</b>	<b>26</b>
<i>Ileana Alexandra Orlich<sup>1</sup>*</i>	
<b>[8] Învățăturile lui Neagoe Basarab – prima lucrare românească de pedagogie.....</b>	<b>28</b>
<i>Andreea Fanea</i>	
<b>[9] A Few Notes on Romanian Literature as World Literature .....</b>	<b>34</b>
<i>Mirela Roznoveanu</i>	
<b>[10] Art and Faith in V. Voiculescu’s poetry .....</b>	<b>37</b>
<i>Monica Grecu</i>	
<b>[11] Un blog de scriitor – <a href="http://ilazu.blogspot.com">ilazu.blogspot.com</a> A Writer’s Blog – <a href="http://ilazu.blogspot.com">ilazu.blogspot.com</a> .....</b>	<b>41</b>

<i>Ion Lazu</i>	
<b>[12] Satul de adopțiune (fragment) .....</b>	<b>43</b>
<i>Ion Lazu</i>	
<b>[13] American Journal 1988, III .....</b>	<b>44</b>
<i>Lidia Lazu</i>	
<b>[14] Brâncuși' masterpieces - (Capodoperele lui Brâncuși) .</b>	<b>46</b>
<i>Ana Trestieni</i>	
<b>[15] Vlaicu Ionescu, un neo-renascentist în pictura modernă</b>	<b>49</b>
<i>Doina Uricariu</i>	
<b>[16] Vlaicu Ionescu – Pictor și Interpret Nostradamian.....</b>	<b>50</b>
<i>Simona Budeiri<sup>1</sup>, Ileana Costea<sup>2</sup> și Alina Ionescu-Graff<sup>3</sup></i>	
<b>[17] Nicolae-Șerban Tanașoca - What in fact does not</b>	
<b>disappear / Ceea ce, totuși, nu dispare.....</b>	<b>54</b>
<i>Filip-Lucian Iorga</i>	
<b>[18] Situația refugiaților polonezi din România în timpul</b>	
<b>Celui de-al Doilea Război Mondial .....</b>	<b>58</b>
<i>Marius Iulian Petraru</i>	
<b>[19] Camera in hand stories of Romanian recent history</b>	
<b>1989-2019.....</b>	<b>63</b>
<i>Doina Țetcu</i>	
<b>[20] Fatumul familiei Dalles din Bucșani, județul Dâmbovița</b>	
<b>.....</b>	<b>66</b>
<i>Cornel Constantin Mărculescu</i>	
<b>[21] Mănăstirea Stelea din Târgoviște – lăcaș de cult și școală</b>	
<b>.....</b>	<b>68</b>
<i>Andreea Fanea</i>	
<b>[22] Un pictor în altarul culorilor .....</b>	<b>71</b>
<i>Nicolae Petrescu Redi</i>	
<b>[23] Pianist Sofia Cosma's story.....</b>	<b>73</b>
<i>Iлона Scott</i>	

<b>[24] The Goals of Musical Teaching in the Contemporary European Education / Dezideratele Educației Artistice în învățământul european contemporan.....</b>	<b>76</b>
<i>Valeria Doina Bădica</i>	
<b>[25] From Teacher to Master in Arts – The Didactics of teaching violin to very young musical instrument learners / De la Profesor la Maestru in Arte - Didactica predării viorii la elevii de vârstă instrumentală mică.....</b>	<b>82</b>
<i>Nina Munteanu</i>	
<b>[26] American artist creates Romanian-related posters and banners by Jerry W. McDaniel.....</b>	<b>94</b>
<i>Ileana Costea</i>	
<b>[27] SEEFest Champions Romanian Cinema in the U.S. ....</b>	<b>97</b>
<i>Vera Mijolčić</i>	
<b>[28] Filmmaking Through an Architect’s Eye Producing architectural documentaries to educate a broader public in understanding the value of architectural design.....</b>	<b>100</b>
<i>Rick Meghiddo</i>	
<b>[29] TETH – Technological transformation hub Society and architecture on the brink of a new technological era.....</b>	<b>102</b>
<i>Vlad Constantin Tudor</i>	
<b>[30] The Department of Astronomy, Astrophysics and Space Sciences.....</b>	<b>105</b>
<i>Ionuț Dohotariu</i>	
<b>[31] Adaptive architecture. The interactivity and impact on the user .....</b>	<b>107</b>
<i>Ionuț Dohotariu</i>	
<b>[32] A course in stereotomy – Conținutul cursului de stereotomie .....</b>	<b>109</b>
<i>Irina Margareta Popovici</i>	
<b>[33] The Sky Way ecologic transportation system.....</b>	<b>117</b>
<i>Mihaela Viorica Chiriac</i>	

<b>[34] Climate Change Is Everybody's Business How urban farming can make our cities resilient and prosperous? .....</b>	<b>119</b>
<i>Ruth Meghiddo</i>	
<b>[35] The New World of Nutrient Recycling .....</b>	<b>122</b>
<i>Radu Popa</i>	
<b>[36] Composite human mind and composite human society .....</b>	<b>125</b>
<i>Gheorghe Drăgan</i>	
<b>[37] Nature Therapy via Telepresence – The AVATAR Chair Project.....</b>	<b>126</b>
<i>Adrian Stoica</i>	
<b>[38] Ikigai 生き甲斐 ~ Life Meaningfulness ~ Întelesul Vieții .....</b>	<b>129</b>
<i>Dinu I. Leonte</i>	
<b>[39] New Trends in Molecular Recognition of Substances of Biological Importance .....</b>	<b>134</b>
<i>Raluca-Ioana Stefan-van Staden</i>	
<b>[39A] Fast Screening Test for the Assay of Antibiotics in Water.....</b>	<b>136</b>
<i>Mariana Mincu<sup>1</sup>, Raluca-Ioana Stefan-van Staden<sup>1,2,*</sup>, Jacobus Frederick van Staden<sup>2</sup></i>	
<b>[40] Stochastic microsensors for the assay of IL-1<math>\beta</math>, IL-6, IL-12, IL-17 from whole blood samples .....</b>	<b>137</b>
<i>Raluca-Ioana Stefan-van Staden<sup>1,2</sup>,Ioana Popa-Tudor<sup>1,2</sup></i>	
<b>[41] Screening test for tumor markers p53,CEA, CA19-9 in whole blood samples using stochastic mode.....</b>	<b>140</b>
<i>Ruxandra-Maria Ilie-Mihai<sup>1,2</sup>,Raluca-Ioana Stefan-van Staden<sup>1,2</sup>,</i>	
<b>[42] Detection of sweeteners in biological fluids and food samples using stochastic sensors .....</b>	<b>143</b>
<i>Raluca-Ioana Stefan-van Staden<sup>1,2,*</sup>,Alexandrina Lungu - Moscalu<sup>1,2</sup>,Jacobus Frederick van Staden<sup>1</sup></i>	
<b>[43] Fast Screening Of Bladder Cancer Biomarkers Using Stochastic Sensors .....</b>	<b>145</b>



	<i>Damaris-Cristina Gheorghe<sup>1*</sup>, Raluca-Ioana Stefan-van Staden<sup>1</sup></i>
<b>[44] Neuroimmunomodulation of the intestinal microbiota in case of paralysis in dog.....</b>	<b>147</b>
	<i>Gheorghe Giurgiu <sup>*1</sup>, Manole Cojocaru <sup>2</sup></i>
<b>[45] 50 Years After First Moon Landing, On A Mission To Mars: From Aldrin’s Cyclor to Lockheed’s Project Red Rocks .....</b>	<b>150</b>
	<i>Cristian N. Călugărița</i>
<b>[46] Towards a second Earth: exoplanet discovery and characterization methods.....</b>	<b>152</b>
	<i>Virgil Adumitroaie, PhD</i>
<b>[47] Numerical Modeling and Simulation in the Petroleum Industry; Achievements and Perspective.....</b>	<b>153</b>
	<i>Vasile Badiu<sup>1*</sup>, Florin Vasile Badiu<sup>2</sup></i>
<b>[48] Graphite to the Bone: Writing the Generational Trauma of a Filipino Romanian Family .....</b>	<b>156</b>
	<i>Amanda L. Andrei</i>
<b>[49] The Roma Peoples Project at Columbia University* .</b>	<b>157</b>
	<i>Cristiana Grigore</i>
<b>[50] Creating European Identity in Romanian Dobruja ...</b>	<b>161</b>
	<i>Kate Mower</i>
<b>[51] Blueprint for Social Entrepreneurship.....</b>	<b>162</b>
	<i>Stefania Magidson</i>
<b>[52] Global Security Arrangements: A Game-Theoretic Perspective.....</b>	<b>165</b>
	<i>Laura Margareta Luca</i>
<b>[53] Strategies And Sustainable Solutions For A Healthy Future Economy.....</b>	<b>167</b>
	<i>Adriana Păduraru (Horaicu), Ana-Maria Comândaru (Andrei)</i>
<b>[54] Brief Exploration of the Evolution of Factors Impacting Professional Judgment in Financial Audit.....</b>	<b>171</b>
	<i>Delia Deliu</i>

<b>[55] Social Responsibility versus Social Liability – Conceptual Delimitations regarding the Financial Auditor’s Challenges. A Philosophical-Juristic Approach.....</b>	<b>173</b>
<i>Delia Deliu</i>	
<b>[56] Financial Information Transparency and Publicity... 175</b>	
<i>Horia Cristea</i>	
<b>[57] Solving Conflicts through Mediation.....</b>	<b>181</b>
<i>Beatrice Blohorn-Brenneur</i>	
<b>[58] To Infinity (and Zero) and Beyond – Life Lessons in Continual Improvement.....</b>	<b>183</b>
<i>Bill Bellows</i>	
<b>[59] “Program in Romanian“ of 3zzz Radio Station, Melbourne, Australia .....</b>	<b>184</b>
<i>Benoni (Ben) Ben Todica</i>	
<b>[61] The “Holy Trinity“ Romanian Orthodox Church in Los Angeles .....</b>	<b>187</b>
<i>Ion Anton</i>	
<b>[62] Romanian-American Chamber of Commerce, Los Angeles Chapter .....</b>	<b>190</b>
<i>Vlad R. Ghenciu, Esq. *<sup>1</sup>,Ady Simion<sup>2</sup>,Jacob Segal<sup>3</sup></i>	
<b>[63] Special Panel on Innovation &amp; Entrepreneurship.....</b>	<b>193</b>
<i>Organizer and Moderator Jacob Segal</i>	
<b>EXHIBITIONS.....</b>	<b>197</b>
<b>CONCERT .....</b>	<b>204</b>
<b>PROGRAM.....</b>	<b>212</b>

## **[1] Album of precious memories with academician professor Constantin Corduneanu**

**Vasile Badiu**

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**Abstract:** During my studies (1967-1972) at Alexandru Ioan Cuza University of Iași, I met Academician Professor Constantin Corduneanu as my Professor of Ordinary Differential Equations, as Dean of Faculty of Mathematics - Mechanics and as Vice-Rector of the Alexandru Ioan Cuza University of Iași. In April 1993, while on a training at Western Atlas Software in Houston, Texas, I found the address of Professor Corduneanu from University of Texas at Arlington and I wrote him a letter accompanied by my paper from the Romanian Mathematical Gazette. He quickly answered me and the content of my letter was published in *Libertas Mathematica*. That was the beginning of a correspondence and then a friendship and scientific collaboration. Later, my participation in the Romanian Open Systems Event - ROSE '95 marked the beginning of our correspondence using e-mail. In this Album of Precious Memories with Academician Professor Constantin Corduneanu, I will present some documents and photos from Brasov, Pitesti, Arlington and Sinaia.

**Keywords:** Academician Professor Constantin Corduneanu, *Libertas Mathematica*, Alexandru Ioan Cuza University of Iași, University of Texas at Arlington, Western Atlas Software, Houston, Texas



**Vasile Badiu** as a Senior Researcher is a thought leader in numerical reservoir simulation and the integrated geology, geophysics and reservoir simulation workflow using own software and international software technologies. As a volunteer with SPE he is a widely known member of the worldwide scientific community and as a volunteer with Springer he is an Associate Editor of *The Journal of Petroleum Exploration and*

*Production Technology*.

Vasile was born on 3 July 1946 in Veseud, Sibiu County and graduated with a master's degree in Mathematics-Mechanics and Computer Science at University of Iasi, and began his career in 1972 as a junior researcher at the Institute for Research and Technology (ICPT) Campina. He held numerous management positions during his research career, including the Editor-in-Chief of Romanian Journal of Petroleum at OMV Petrom E&P. With his R&D projects, Vasile was instrumental in introducing and developing Integrated Reservoir Modeling in Romanian Petroleum industry and he revived 2011 SPE Regional Reservoir Description and Dynamics. From ICPT Campina, SNG Romgaz SA, UPG Ploiesti and City Hall of Campina Municipality Vasile has received numerous appreciations and diplomas for his research achievements.

## **[2] Maria Manoliu-Manea Omagiul unei foste studente la a 85-a Aniversare**

**Doina Uricariu, PhD**

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**Abstract:** This presentation is intended as a tribute to the personality of Professor Doctor Maria Manoliu-Manea and her contributions over six decades in the field of linguistic research and the university environment at the highest academic level. The homage emphasizes her outstanding academic and research record as well as the profound dialogues involved in a Teacher-Student and Mentor-Disciple interactions. Professor Maria Manoliu-Manea has contributed to the development of a new generation of professionals that continues the Socratic maieutics, the idea of forming a school, a creative workshop in all fields of culture and trend-making civilisations. It is an honor to pay tribute to Professor Dr. Maria Manoliu-Manea along with the voices of thousands of her ex-students. She was a Professor Emeritus at Davis University in California where she taught for over a quarter of a century (1979 - 2006). She was a Honorary Member of the Romanian Academy, President of the Romanian-American Academy of Arts and Sciences (1982-1994), President of the American Association of Romanesque Studies / American Association of Romanian Studies (1986-1988). Professor Maria Manoliu-Manea trained numerous generations of students and researchers in the field of comparative Romance linguistics, Romanian and French



linguistics, linguistics and pragmatics, while carrying out academic and research activity in Romania and around the world: Europe, Israel, Latin America and the USA.

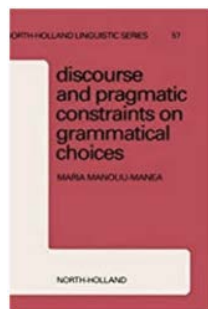
**Keywords:** ARA President, linguistic researcher, Maria Manoliu-Manea, Romance linguistics, Romanian and French linguistics, school forming professor, Socratic maieutic

**Abstract:** Comunicarea mea este un omagiu adus unei personalități a cercetării lingvistice și mediului academic,



universitar, de cel mai înalt nivel, creat de-a lungul a peste șase decenii de doamna Profesor Maria Manoliu-Manea. Evocarea mea a încercat să pună împreună nu doar un palmares academic și de cercetare excepțional, ci și dimensiunile unui dialog profund Profesor-Student, Mentor-Discipoli, determinant în formarea unei noi generații de profesioniști, dialog ce continuă maieutica socratică, ideea de școală, atelier de creație din toate domeniile culturii și toate

civilizațiile modelatoare. E o onoare pentru mine să pot omagia pe doamna Profesor Maria Manoliu-Manea. Am sentimentul că acestui omagiu i se alătură vocile a mii de studenți. Professor Emeritus la Universitatea Davis din California, unde a predat ca Profesor plin, peste un sfert de veac (1979 - 2006), membră de onoare a Academiei Române, Președintă a Academiei Româno-Americane de Artă și Știință (1982-1994), Președintă a Asociației Americane de Studii romanice/ American Association of Romanian Studies (1986-1988), doamna Maria Manoliu-Manea a format generații de studenți și cercetători, în domeniul lingvisticii romanice comparate, al lingvisticii românești și franceze, în domeniile istoriei lingvisticii și pragmaticii, desfășurându-și



activitatea academică și de cercetare nu în România, Europa, Israel și America Latină și America.

**Cuvinte-cheie:** Presidente ARA, cercetator în lingvistica, Maria Manoliu-Manea, lingvistica în limbi romanice, lingvistica în limbile română și franceză, profesor formator de școală, metoda socratică



**Doina Uricariu** este poet, eseist, critic și istoric al artei și literaturii, memorialist, editor.

S-a născut în România, s-a stabilit în America, în 1999.

Scrive poezie de la 5 ani, a debutat în literatură în 1966, grupajul ei de poezii fiind prezentat elogios la Europa liberă, care i-a acordat o emisiune specială. A fost tradusă în zece limbi imediat, luând un Premiu al Americii Latine. A publicat frecvent poezii în revista „Mele”. A debutat, după

șapte ani de stat la cenzură cu volumul *Vindecările*, ed. Cartea Românească. Au urmat volumele de poezii *Jugastru*, Sfișia 1978, *Vietăți ferice*, 1980, *Natură moartă cu suflet*. 1982, *Mâna pe față*. 1984, *Ochiul atroce* 1985, *Institutul inimii și Puterea Leviatanului*, 1995. Volumul *Vindecările*, 1998, Editura Eminescu, conține integrala poeziei Doinei Uricariu, cronologic, volum de volum, tipărită în cea mai prestigioasă colecție de poezie a editurii, „Poeți români contemporani”.

La începutul anilor 2000, a publicat în Italia, volumele de poezie în ediție trilingvă, *Excavated Architecture*, *Subversive Insertions/ Inserzionei soversive* și *En plein air*.

În România a publicat în 2002, *Inima axonometrică* și *Cartea de sticlă*, în 2015, volum de poeme inedite tipărit în limba română, apoi, în engleză, în America, în 2015, și în franceză, lansat la Salon du Livre, Paris, în 2019.

O antologie de poezie sub titlul *Go Tiger* a fost tradusă în limba chineză, recent, urmând să apară în ediții bilingve, în chineză și engleză în China, Taiwan și America. A publicat, în 1984, volumul monografic *Apocrife despre Emil Bota* (ed. A II-a, 1998) și studii ample în volumul de antologie critică *Despre Emil Bota*. Volumul *Ecorșeuri, studii și sinteze despre perioada interbelică în România și Europa* a apărut în 1990, după șapte ani de stat la cenzură. Ed. a II-a, 1998).

Publică în 1998, volumul *Nichita Stănescu. Lirismul paradoxal, teza de doctorat în poezică și comparatism literar*.

*Publică în 2011 și 2012 cele două cărți de memorii, fiecare în câte două volume Maxilarul inferior și Scara leilor, la editura Polirom( în două ediții).*

*Publică în ediție bilingvă română-engleză cărțile-album, însoțite de studii de sute de pagini, Maria Pillat-Brateș, Poezie și reverie, Constantin Antonovici, Sculptor pe două continente și Vlaicu Ionescu, Artistul.*

*Scrierile Doinei Uricariu au fost încununate cu cele mai prestigioase premii, Premiul Uniunii Scriitorilor din România, Premiul Uniunii Scriitorilor din Republica Moldova, Premiul Asociației Scriitorilor din București, Premiul „Nicolae Labiș”, Premiul pentru critică literară, acordat de revista „Luceafărul”, Premiul Publicului acordat de revista „Observator cultural”, Premiul pentru proză, acordat de revista „Convorbiri literare”, Premiul pentru ediția Emil Botta, Scrieri, acordat de revista „Manuscriptum” și Premiul Internațional Constantin Brâncoveanu, acordat de Fundația Alexandrion.*

*Poezii ale Doinei Uricariu a fost traduse în peste patruzeci de limbi și publicate, în reviste literare, în antologii de poezie sau volume individuale.*

*Doina Uricariu este membră fondatoare a Alianței civice. A fost consilier personal pentru cultură al Primului-minstru, Călin Popescu-Tăriceanu și Director al Institutului Cultural Român din New York.*

*Pe lângă activitatea de editor, traducător din limba franceză, cursurile de literatură modernă și contemporană, de macro-stilistică și jurnalism, conferințele ținute în România, Europa, Israel, Coreea de Sud, America și Canada și colaborările media, Doina Uricariu a publicat sute de cărți ale scriitorilor români și străini, la editurile Eminescu, Olimp și la grupul ei de edituri (Universalialia, DU Style, Atlas, Integral), participând la marile târguri de carte internaționale de la Frankfurt, Paris, Leipzig, Tel Aviv, New York, Montreal, Budapesta, București, Chișinău.*

*Doina Uricariu este Cavaler al Ordinului Serviciu Credincios și Cavaler al Ordinului Coroana României.*



*In honor of  
Prof. Maria Manoliu-Manea  
at 85th Anniversary*

### **[3] Toponimia minoră - în pericol The minor toponymy - in danger**

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**Abstract:** The article presents the importance of topical names in preserving the unwritten history, of the oral archive of a region, place. The topical names have a connection with the people and the characteristics of the place. The emphasis is placed on the minor topical names. There are many important facts in the minor topical names which help finding out about the past. The process of the birth of minor toponymy is also of psychological importance. The minor toponymy also gives us indications for knowing the population density in the different regions. The names, and in particular the entopical terms, which indicate "soil particularities, related to geographical phenomena", constitute the main background of the names in the toponymic terminology. As an example the toponymy of the Crasn commune from Gorj county, Romania, is presented. In the topical names also reflect the particularities of the specific way people speak in a place/region. In the toponymy of a place there are a series of archaic elements, embedded in the respective name. Phonetic, lexical, and grammatical peculiarities of topical names are analyzed, and examples of each are given.

**Keywords:** oral archive, topical names, entopic terms, minor topical names, popular history, toponomic terminology, toponymy, unwritten history

**Abstract:** Articolul prezinta importanta numelor topice in pastrarea istoriei nescrise, a arhivei orale a unei regiuni, unui loc. Numele topice au o legatura cu oamenii si caracteristicile locului. Accentul este pus pe toponimia minora. In numele topice minore se gasesc multe fapte importante pentru cunoasterea trecutului. Procesul nașterii toponimiei minore prezintă importanță și din punct de vedere psihologic. Toponimia minoră ne dă indicații și pentru cunoașterea densității populației în diferitele regiuni. Apelativele și, în special, termenii entopici, care indică „particularitățile solului, legate de fenomenele de ordin geografic”, constituie fondul principal al numelor din terminologia toponimică.

Pentru exemplificare este prezentata toponimia comunei Crasn din județul Gorj. In denumirile topice se reflecta si particularitatile graiului locului. În toponimie se intalnesc o serie de elemente arhaice, cristalizate în numele respective. Particularități fonetice, lexicale si gramaticaleale denumirilor topice sunt analizate.

**Cuvinte Cheie:** arhiva orală, nume topice, istorie nescrisă, istorie populară, nume topice minore, terminologie toponomica, termeni entopici, toponimie



*Anca Andrei-Fanea was born on April 29th, 1943 in Slobozia, Ialomița county, Romania.*

*Education and Professional Activities*

*2002-2004, Ph.D in Philology, from Faculty of Letters, University of Bucharest; thesis entitled: Studies On Family Names In The 15th And 16th Century (Romania). Scientific Leader, Professor*

*dr. Nicolae Saramandu.*

*1967, graduated, with the specialty Philology, from the Faculty of Romanian Language and Literature, University of Bucharest. The Master's Degree thesis title: "Aspectul verbal în limbile română și franceză"/"Oral aspects in the Romanian and French languages" under the guidance of well-known linguist, Prof. Dr. Maria Manoliu-Manea. Part of the thesis research was presented at the Scientific Conference for Students, Iași, Romania, December 1966, and published in a collective*

volume of presented studies in the field of theoretical linguistics and onomastic.

*Awards and Special Achievements:*

- 1994: Romanian Academy Prize for her activity as collaborator to the Romanian Toponymic Dictionary, Oltenia region, Vol. I.
- 1995: Romanian-American Academy of Arts and Science (ARA) prize for her participation as organizer of the 20th ARA Congress, Reno, Nevada, USA.
- 2006: *Le Diplôme d'Excecelence*/"Certificate of Excellence" for her special contributions to the organization of the International Colloquium "Espaces et identités dans la littérature d' enfance. Du local à l' universel"/"Space and Identities in Children Literature" by Auf-Beco, 1st to 4th of June, 2006, Târgoviște, Romania.

*Other professional activities:*

- Member in the Organizing Committee of the 10th Congress of Linguistics, Bucharest, Romania, September, 1967.
- Member in the Organizing Committee (Protocol) of the 12th Congress of Romance languages Linguistics and Philology, Bucharest, Romania, April 1968.
- Member in the Organizing Committee of the ARA Congres – liaison representative for Romania and Basarabia, 1991-1998.
- Member in the Organizing Committee of the Colloquium PatRom, Bucharest, Romania, October, 1994.
- Participation at the Meeting of the Committee for the International Colloquium "Espaces et identités dans la littérature d' enfance. Du local à l' universel"/"Space And Identities In The Children Literature From Locally Specific To Universal", organized by AUF-BECO, Paris, 30 Nov.-5 Dec., 2005.
- Member in the Organizing Committee of the International Colloquium "Espaces et identités dans la littérature d' enfance. Du local à l' universel", AUF-BECO, Târgoviște, 2006.
- Member in the Organizing Committee for all scientific sessions held in the Catedra de Litere/Languages Department, Valahia University, Târgoviște, Romania.
- Membership to Professional Organizations in the field of specialty: Societatea de Științe Filologice din România, Societatea Română de Lingvistică Romanică (SRLR), Societatea Română de Lingvistică, Societatea Română de Onomastică, Asociația Bibliotecarilor din România (ABR), Asociația Culturală Româno-Indiană (RICA).

*Professional Activities:*

1967, *Professor of Romanian language and Literature.*  
1967-1971, *Freelance collaborator, Institute of Linguistics, Bucharest, Romania.*  
1971-1974, *Editor of the Apicultura magazine, Bucharest, Romania.*  
1974-1985, *Documentation Librarian and Translator, the Institute for Agricultural Mechanization Research Bucharest, Romania.*  
1985-1988, *Editor at IAUC (Întreprinderea de aparate și utilaje pentru cercetare București)*  
1990-1993, *Speciality column, Din tainele toponimiei /Secrets of toponomy, daily newspaper Dreptatea.*  
1994-present, *editorial counselor, Publishing house Bonifaciu, Bucharest, Romania.*  
1988-2006, *Librarian and scientific researcher Institute of Linguistics, Bucharest, Romania.*  
2001-2008, *Dr. lecturer, Valahia University, Târgoviște, Romania.*  
2008-2014, *Dr. lecturer, Adventist Theological Institute, Cernica, Department of Romanian Language and Literature.*  
2015-present, *retired*

*Publications*

- 1993, *Gen. Constantin Gavanescu, "Războiul nostru pentru întregirea neamului"/General Constantin Gavanescu, "Our War For Uniting Our Nation", Bucharest, Publishing House Editura Coresi, 1993.*
- 1993, *G. Cosbuc, "Antologie Sanscrită"/"Sanskrit Anthology", Bucharest, Publishing House Editura Coresi, 1993.*
- *Articles in the following speciality journals:*  
*Studii și cercetări de onomastică/Studies And Research In onomastics,*  
*Studii și Cercetări de Lingvistică/Linguistics Studies And Research,*  
*Diversitate și identitate culturală în Europa (DICE)/Cultural Diversity And Identity In Europe.*

*In honor of  
Prof. Maria Manoliu-Manea*

## **[4] Multilingualism in the 21st Century: A Progressive Paradigm**

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**Abstract:** This article will discuss a progressive paradigm for multilingualism in the 21st century, from a linguistic, socio-political, and educational perspective. It will begin with an inclusive definition of multilingualism and will situate the phenomenon within the current context of Applied Linguistics, a discipline that is still biased towards monolingualism but is currently undergoing a multilingual turn in many parts of the world. It will discuss the key benefits of multilingualism from an academic, communicative, cultural, and economic perspective and will continue with an analysis of some of the methods through which the monolingual bias can be eliminated from Applied Linguistics: Redefining prejudicial terminology, generating holistic theories, and using intra-group comparisons in research studies (e.g. comparing multilingual participants with other multilinguals). The article will continue with an overview of some progressive multilingual policies and a discussion of the concept of “inclusive multilingual classrooms”. In North America and in many parts of Europe, most classrooms are becoming multilingual because of the combined languages that students bring to them. The article will make the case that the goal of any language program (e.g. second language immersion, dual language, foreign language etc.) should always be multilingualism and never the acquisition of an

additional language at the expense of suppressing students' mother tongues or other languages that they speak. The article will end with an analysis of various strategies for constructing powerful multilingual identities and for raising them to a status of social desirability worldwide.

**Keywords:** Applied Linguistics, multilingualism, multilingual education, language policies



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*In honor of  
Prof. Maria Manoliu-Manea  
at 85th Anniversary*

## **[5] Political statements, cultural highlights, and social values in Romanian language textbooks for foreigners**

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**Abstract:** In general, analyses of Romanian language texts for foreign students focus on the methodological approaches used in introducing and practicing grammar, vocabulary, and language skills. Few, if any studies pay attention to content – what exactly the authors want their students to learn about Romania’s history, culture, and people within the general process of language acquisition. This presentation is an attempt in the latter direction, describing the content choices made by a number of authors in works published from 1917 to 2017 in France, Italy, Romania, Spain, the Soviet Union, and the United States. The textbooks analysed are available in the UCLA Charles Young Research Library.

**Keywords:** analysis of Romanian language textbooks, language acquisition vs. content, teaching Romanian to foreign students



**Georgiana Gălățeanu-Fârnoagă, Ph.D.**, was a tenured faculty member (*Lector universitar*) at the English Department, University of Bucharest, until 1990, when she came to the US as a Fulbright scholar, to teach Romanian Language and Literature in the UCLA Department of Slavic, East European and Eurasian Languages and Cultures. For the past twenty plus years she has been a Lecturer in the same department, where she has expanded her Romania focused teaching with a general education course on *Culture and Society in East-Central Europe* and an upper division seminar on *Women and Literature in Southeastern Europe*. G. G-F.'s publications include English and Romanian language teaching materials, as well as translations of Romanian short fiction.

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## [6] Teaching Romanian Prepositional Constructions to Students of Other Languages

**Ionuț Geană<sup>1\*</sup>**

Visiting Faculty

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**Abstract:** I will describe the Romanian prepositional phrases/constructions, working with the syntax-semantics interface, from a generative perspective. The focus will be on the PPs subcategorized for by a verb, therefore dealing only with the PPs inside a verb phrase. Then, I will reorganize the theoretical material described in the first part to be used during the teaching process. Comparing the traditional (grammatical) method and the



communicative-based approach, I reach the conclusion that communication always has to be backed up by a thorough knowledge of grammar.

**Keywords:** prepositional phrases, teaching methods, lexicon of verbs with PP, Romanian as a foreign language, syntax-semantics interface.



*Ionuț Geană is currently a Visiting Faculty at Arizona State University, Romanian Studies Program, with a three-year term (2018-2021) based on the collaboration protocol between ASU and the Romanian Language Institute (Bucharest, Romania). He is a (tenure-track) lecturer at the School of Letters, University of Bucharest, and a researcher at “Iorgu Iordan □ Alexandru Rosetti” Institute of Linguistics. He obtained his BA (2005), MA (2006) and PhD (2010) from the University of Bucharest. The recipient of several grants and scholarships, both as principal investigator, and as a member (including postdoc researcher), among which the prestigious Fulbright Scholar award, he is known for his contribution in various linguistic fields, among which syntax (his PhD thesis, which was published in 2013, on prepositional verbs in Romanian), lexicology and lexicography (he was a member between 2005-2013 in the editing board of the prestigious Romanian Language Dictionary, DLR, better known as the Romanian Academy’s Dictionary), Eastern Romance and Daco Romance (collective works on Romanian dialectology, as well as individual research and publications with special focus on Istro-Romanian), and, last but not least, Romanian as a foreign language, RSL (in this field, apart from a series of articles, he authored a textbook for advanced learners, a chapter in a history of Romanian linguistics on the development of the field of RSL, with one more book and two more textbooks forthcoming). He has given talks in Romania, UK (England and Northern Ireland), Spain, Germany, Italy, Bulgaria, France, Turkey, and the United States.*

## **[7] Unevenness in Academic Appropriation in the Humanities**

**Ileana Alexandra Orlich<sup>1\*</sup>**

Professor

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**Abstract:** According to recent NPR surveys, handwritten information is remembered better than information recorded through tablet typing.

Laptop and tablets have a tendency to be distractive (keyboard writing solicits additional Distraction particularly in a dull lecture.)

When people Take notes on tablets, they act mechanically and do not process the information. Handwriting is based on summarizing, paraphrasing and concept mapping, all desirable skills in appropriating humanities disciplines. Also improved in the process of handwriting are learning and retention.

Dates are remembered equally well through tablet or note taking. But for conceptual application handwriting / note taking brings better results.

Students type verbatim What they hear, But they do not recall as successfully the type information; handwriting, on the other hand, is associated with a higher rate of remembering the information.

**Keywords:** handwritten information, verbatim, tablet typing information, rate of remembering the information



**Ileana Alexandra Orlich**, *President's Professor of English and Comparative Literature and Director of Romanian Studies at Arizona State University*, is a speaker on cultural, political and gender relations, nationalism, religion, and ethnic conflict. Her books include *Subversive Stages: Theater in Pre-and Post-Communist Hungary, Romania, and Bulgaria* (CEU Press, 2017); *Staging Stalinism in Post-Communism*

*Romania* (2012); *Myth and Modernity in the Twentieth-Century Romanian Novel* (2009); *Articulating Gender, Narrating the Nation: Allegorical Femininity in Romanian Fiction* (2004) (all from Columbia University Press). She wrote stage adaptations in English and French of the avant-garde theater for performances in Romania (*The National Theatre of Cluj*, National University of Theatre and Cinema [UNATC]), France (*Theatre de Hyèr*) and the US. Her English translations of the Russian playwright Boris Akunin's include *Hamlet, A Version* (staged in New York Off-Broadway, 2017) and *To Kill a Serpent in the Shell* (recently published by the Dalkey Archive Press, 2018). Having translated into English Romanian writers of the canon, such as Agopian, Papadat-Bengescu, Camil Petrescu, Sadoveanu, Slavici, Rebreanu, she received a National Endowment for the Arts Fellowship for Literary Translation award and was the grantee of three Fulbright awards to Romanian (2006, 2012, 2014). Since 2010 Orlich serves as Hon. Consul General of Romania in Arizona.

*In honor of  
Prof. Maria Manoliu-Manea  
at 85th Anniversary*

## **[8] Învățăturile lui Neagoe Basarab – prima lucrare românească de pedagogie**

**Andreea Fanea**

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**Abstract:** Neagoe Basarab este un domnitor care a rămas în istoria culturii și literaturii românești. Acesta a fost ctitorul capodoperei arhitecturale de la Curtea de Argeș, iar pentru istoria literaturii românești a rămas prin ale sale „Învățături către fiul său Teodosie”.

Opera sa rămâne „cel mai de seamă monument al cugetării și simțirii românești în limba slavonă”, „Prima lucrare românească de pedagogie”, „un falnic monument de literatură, politică, filosofie și elocință la străbunii noștri”, „una din cele mai autentice și mai valoroase creații literare din cultura română”, „o operă de sinteză a culturii și gândirii românești medievale”, iar autorul ei „un Marc Aureliu valah” și „cel mai mare poet român din perioada slavonă”.

În anul când la Câmpulung, Neacșu avea să dea primul document al limbii române, intitulat „Scrisoarea lui Neacșu din Câmpulung” către judele Brașovului, Hans Beckner, la Târgoviște, Neagoe Basarab încheie „Învățăturile către fiul său Teodosie”, ridicând astfel literatura română în limba slavonă pe culmile cele mai înalte.

Autenticitatea lucrării lui Neagoe Basarab a fost dovedită de cercetătorii români și străini. Istorici, filologi, filozofi și pedagogi s-au exprimat în termenii cei mai laudativi față de această capodoperă.

Lucrarea a fost redactată în ultimii cinci ani ai vieții (1517-1521) și cuprinde concepția politică, socială, militară și diplomatică a lui Neagoe Basarab.

Constituie de asemenea un manual de instrucție și de educație morală și politică necesare fiului său. Este de asemenea o sinteză a experienței și gândirii diplomatice românești, o carte de tactică și de strategie militară și chiar un testament lăsat unei societăți întregi .

Om cu multă dragoste de cultură, cel mai mare ctitor al perioadei feudale, Neagoe Basarab – nepot al Craioveștilor și ei iubitori de învățături – și-a dezvoltat gustul de cultură și rafinamentul artistic în mănăstirea Bistrița – ctitorie a lor unde, după cum afirmă Nicolae Iorga, în afară de Scriptură, a dat și peste un cronograf și vreun tratat de tactică provenite din Bizanț.

În focarul de cultură de la Bistrița, școală a iscușiților caligrafi, unde Alexandru Odobescu inventariase peste 80 de manuscrise, aici și-a format cultura, viitorul domn.

Relațiile pe care le-a avut cu patriarhul Nifon, cu mitropolitul Maxim, bunicul Doamnei Despina, înclinațiile sale către artă, către frumos, aptitudinile sale de om politic, de diplomat și pedagog, cultura câștigată mai ales prin lectură individuală au făcut din Neagoe Basarab cel mai învățat domn român de până la Dimitrie Cantemir.

Ctitor al manastirii Curtea de Argeș, capodoperă de arhitectură mondială, patron al Tetraevangheliarului Macarie de la Târgoviște, Neagoe Basarab ne-a lăsat prin „Învățăturile sale”, un monument arhitectonic admirabil gândit, dovada existenței la începutul secolului al XVI-lea a unei gândiri politice românești superioare, a unei viziuni clare a relațiilor internaționale a unei existențe diplomatice.

Numele dat lui Neagoe Basarab de către Gavriil Protul a rămas în conștiința sud-est europeană vreme de secole de „ctitor mare a toată Sfetagora”. Athosul, Tracia, Elada, Illyricum, Campania, Helespontul, Moesia, Macedonia, Tesalia, Sirmia, Lygdonia, Pelagonia, Dalmația sunt regiuni în care s-au făcut danii românești în timpul lui Neagoe vodă.

Vorbind de școala și de educația de la Târgoviște nu putem să nu amintim că prin *Învățăturile Neagoe* ne-a lăsat și primul tratat de pedagogie românească.

Îndemnându-și fiul să iubească țara și să o apere cu dârzenie, până la sacrificiul vieții, voievodul scrie „... așa te sfătuiesc să nu stai împreună cu oamenii fricoși ca nu cumva să pierzi cinstea mea și a străbunilor tăi, căci de moarte nimeni nu te poate mântui”.

Când este vorba de apărarea țării îi cere fiului său sacrificiul suprem „Mai bine moartea cu cinste, decât să aveți numele de rușine”. Pe aceeași linie de educație vitejească îl îndemână să lupote cu vrăjmașii față în față, să nu se înpăimânte de numărul lor. „Iar de vor fi mulți - scrie Neagoe - nimic să te înfricoșeze, nici să te îndoiești că omul viteaz și războinic nu se sperie de cei mulți”.

În sfaturile date fiului său nu uită să-i amintească de cinstea străbunilor și a faptelor lor vitejești. „toată suflarea țării - scrie Neagoe - să se ridice pentru cinstirea lor”.

Amintește de asemenea de cinstirea dregătorilor destoinici. Indiferent de clasa din care face parte dregătorul, el să-i atribuie cinstirea cu dreptate.

Lecția de patriotism cuprinsă în această operă este redactată în spiritul gândirii pedagogice a Renașterii, cum puține sunt în cultura pedagogică universală.

Este interesant faptul că autorul *Învățăturilor* nu aduce, în lecția pe care o face fiului său, argumente dogmatice, sau citate din Biblie. El demonstrează dragostea de patrie în mod rațional.

Cunoașterea poporului pe care îl conduce trebuie să constituie o preocupare de seamă a unui voievod, conducător de țară.

Arătând solicitudine pentru popor, voievodul muntean atrage atenția că venitul domnitorului provine din munca săracilor, de aceea trebuie pus la dispoziția lor.

În *Învățăturile* sale voievodul se ocupă și de educația intelectuală. El face elogiul minții, al inteligenței.

Alcătuindu-și opera, voievodul muntean face dovada unei bogate informări.

El folosește multe lucrări ale timpului care au circulat și la curtea sa de la Târgoviște. Între izvoarele folosite de Neagoe Basarab amintim: Noul și Vechiul Testament, scrieri mistico-ascetice ca Umilinta lui Simeon cel nou, Scara lui Ioan Scărariul, lucrări hagiografice și cărți populare ca Viața Sf. Constantin, Varlaam și Ioasaf, Alexandria.

Pentru valoarea ei educativă, opera lui Neagoe Basarab a fost folosită din secolul al XVI-lea. În Moldova, Petre Șchiopul a indicat-o pentru educația fiului său.

Scrisă în orașul de reședință al țării, Târgoviște, opera lui Neagoe Basarab, ajunsă până în Moldova, va fi cunoscută și aici și folosită în scopuri educative și instructive, mai ales pentru copiii domnitorilor și ai marilor boieri, pentru pregătirea solilor, pentru viața de la curte.

Înțeleapta cârmuire și valoroasa lui operă s-au înfăptuit la Târgoviște.

**Cuvinte-cheie:** istorie, pedagogie

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<sup>1</sup>Cartoajan, N. *Istoria literaturii românești vechi*, București: Ed. Minerva, 1980, p. 42.

<sup>2</sup>Bârsănescu, Șt. *Istoria pedagogiei românești*, București: Societatea Română de Filosofie, 1941, p. 23.

<sup>3</sup>Hasdeu, B. P. *Arhiva istorică a României, tom I, partea 2*, București: Imprimeria Statului, 1865, p. 112.

<sup>4</sup>Zamfirescu, Dan. *Studiu introductiv la Învățăturile lui Neagoe Basarab către fiul său Teodosie*, București: Editura Minerva, 1970, p. 28.

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**Maria Andreia Fanea** – was born on November 30th, 1976 in Bucharest, Romania. She is a librarian at the „Carol I” Central University Library of Bucharest, Administration and Business branch. She graduated from the Faculty of Letters, University of Bucharest, specialization of Information and Documentation Sciences and has a Master in Contemporary Society Information Management, Faculty of Letters, University of Bucharest. Her domain of interest is related to library science, library history, and philology. She published scholarly articles, most significant of which are: *Bibliophile values in the Old Library of the Târgoviște Metropolitan Church*; *the International Colloquium Latin – Roman – Romanian, XVth edition*, organized by the Department of Letters of the Faculty of Political Sciences, Letters and Communication, “Valahia” University of Târgoviște, XVIIth century



*humanities libraries. The Mărgineni Library. In: Identități ficționale și practici discursive / Fictional identities and discursive practices. Craiova: Editura ProUniversitaria, 2017, pp. 291-299. She participated in the 41st Congress of the American-Romanian Academy of Arts and Sciences, 19th-22nd of July 2017, Craiova with the paper: Emil Turdeanu - personality of Romanian exile. She took part in the International Conference Comparativism, Identity, Communication, Craiova, 13th-14th of October 2017 with the paper: Rural education in Dâmbovița county in the XVIIIth century, and participated in the Regional Symposium Necuvintele - Sub zodia cărții, Târgoviște, 27th of October 2017 with: Nicolae Georgescu-Tistu - personality of Romanian bibliology; the workshop Intercultural and Integrative Activities in Libraries, organized by the National Association of Public Libraries of Romania (ANBPR), the Goethe Institute of Bucharest and the Municipal Library of Bremen. (See the ANBPR website <http://anbpr.org.ro/index.php/bibliomagazin/an-8-nr-2-18-decembrie-2016/>). She wrote about the various scientific and cultural events that took place at the „Carol I” Central University Library of Bucharest in the newspaper National Opinion. She took part in the conferences organized by the Association of Librarians of Romania (ABR) and in various other national and international conferences and colloquiums.*

## [9] A Few Notes on Romanian Literature as World Literature

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**Abstract:** The present review aims to reveal the methodology practiced by the authors of *Romanian Literature as World Literature*, edited by Mircea Martin, Christian Moraru, and Andrei Terian (New York and London: Bloomsbury Academic, 2017), 374 pages. Mirela Roznoveanu argues that the essays included in this anthology display a too strong infatuation with new and currently fashionable theories (globalist, anticolonialism etc.). As a consequence, far from being a balanced and informative introduction to Romanian literature, the anthology presents a distorted image of it and thus the entire project miscarries in its claim to present to the English-speaking world the essence of Romanian literature.

**Keywords:** Romanian literature, world literature, national literature, globalism, anthology

**Rezumat:** Recenzia își propune să dezvăluie metodologia practică de autori ai Literaturii române ca literatură a lumii, editată de Mircea Martin, Christian Moraru și Andrei Terian (New York și Londra: Bloomsbury Academic, 2017), 374 pagini. Mirela Roznoveanu argumentează că eseurile incluse în această antologie manifestă o prea puternică pasiune pentru noile teorii la modă astăzi (globaliste, anticolonialiste etc.). Drept urmare, departe de a fi o prezentare echilibrată și informativă a literaturii române, antologia de față oferă o imagine distorsionată a ei, întregul proiect dând astfel greș în pretenția sa de a prezenta lumii vorbitoare de limbă engleză esența literaturii române. Versiunea în limba română poate fi citită la: <https://vetiver2.wordpress.com/2019/10/01/cateva-insemnari-despre-literatura-romana-ca-literatura-universala/>

**Cuvinte-cheie:** literatura română, literatură a lumii, literatură națională, globalism, antologie



**Mirela Roznoveanu** Born in Romania, Mirela Roznoveanu was a recognized literary critic at 24. She has published volumes of essays, literary criticism, poetry, and novels. She has been known as a noted dissident writer and journalist involved in the 1989 Revolution. In January 1991, she moved to the U.S. where she has continued her writing career. She holds an MA in Romance Languages from University of Bucharest (1970), a master's degree in Information Science magna cum laude and Beta Phi Mu from New York City's Pratt Institute (1996), and a Certificate in Internet Technologies from New York University (1997.) After the refusal to attend the Communist Academy "Stefan Gheorghiu" she was fired in 1974 from the literary and cultural magazine "Tomis" in Constanta where she had been a senior columnist. She moved to Bucharest where she contributed to the Romanian Television, as a free-lance TV host and producer; between 1978 and 1989 she worked as a senior columnist for the cultural magazine "Magazin", published by the Romania Libera newspaper; in April 1989, during the process of journalists from newspaper Romania Libera (the so called "Bacanu Group"), she had been investigated by the Securitate, moved to a newsletter; banned to write or her name mentioned in the Romanian media; her books and writing were banned in publishing houses. She had been part of the dissident group of journalists who took over the "Romania libera" newspaper from the hands of the Communist government in 25 December 1989, making it the first independent and anti-communist newspaper in Romania. She became a senior columnist, member in the board of directors, and a founder member of the "R" Company SRL. She had been also a founder member of Alianta Civica, the most important post-revolution pro-democracy group. In the US she had been a tenured, full-time faculty member of the NYU School of Law (Associate Curator: International and Foreign Law Librarian, 1996–2013). From 2005-2015 she had been the Founder and the Editor of Globalex <http://www.nyulawglobal.org/globalex> as Adjunct Associate Curator with the NYU Hauser Global Law School Program and the Honorary Editor of Globalex (2015-). On December 2000, Mirela Roznoveanu was honored by outgoing President of Romania Emil Constantinescu, for exceptional contributions from abroad in the service of Romanian culture and democracy. Mirela has been named an Officer of the National Order for Faithful Service. Her book *The Civilization of the Novel: A History of Fiction Writing from*

*Ramayana to Don Quixote* received the 2008 Award of the Romanian Society of Comparative Literature and the 2008 Award of the Romanian Academy.

Books:

*Modern Readings*, essays, Bucharest, Cartea Românească Publishing House, 1978; D.R.Popescu. *Critical monograph*, Bucharest, Albatros Publishing House, 1983; *Civilizatia Romanului (The Civilization of the Novel: A History of Fiction Writing from Ramayana to Don Quixote)*. An essay on comparative literature, Albatros Publishing House, vol.I –1983, Bucharest; *Cartea Românească Publishing House vol. II* – 1991, Bucharest; *Totdeauna Toamna (Always in the Autumn)*, novel, Bucharest, Cartea Românească Publishing House, 1988; *Viata pe Fuga (Life on the Run)*, novel, Bucharest, Sirius Publishing House, 1997; *Invatarea Lumii (Apprehending the World)*, poetry, Bucharest, Luceafărul Foundation Publishing House, 1998; *Platonina*, novel, Bucharest, Cartea Românească Publishing House, 1999; *Timpul celor Alesi (The Time of the Chosen)*, novel, Bucharest, Univers Publishing House, 1999; *Toward a Cyberlegal Culture*, essays, New York, Transnational Publishers 2001, 2002 2nd ed.; *Born again—in Exile*, poetry, New York, iUniverse, 2004; *The Life Manager and Other Stories*, novellas, New York, iUniverse, 2004; *Elegies from New York City*, New York, Kojia Press, 2008; *Civilizatia Romanului (The Civilization of the Novel: A History of Fiction Writing from Ramayana to Don Quixote)*. An essay on comparative literature, Cartex Publishing House, Bucharest 2008 (2nd revised and complete edition); *Life On the Run*. A novel. Xlibris, 2018. Translation from the Romanian of *Viata pe Fuga*.

In honor of  
Prof. Maria Manoliu-Manea

## [10] Art and Faith in V. Voiculescu's poetry

**Monica Grecu**

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**Abstract:** Destiny has reserved to V. Voiculescu trials beyond the human power of endurance; he well gifted, through the nature of his sensitivity and sensibility, through his abnegation for world's understanding, and of soul and faith, has voluntarily abandoned the interest for material objectives, for vanities, social gaining, and quick popularity. He dug alone in the depth of the human soul bringing up thoughtful values, gems of language and a unique spirituality.

His valuable volumes of poetry published post mortem under the responsible care of his sons and editors carry the generic name of "High Restlessness" (1983), "The Last Imagined Sonnets of Shakespeare..." (Much loved by the poet himself), and "The Egg Timer" or "The Travel to the Place for the Heart" (his religious poetry).

The "Black Copybook", the manuscript that was confiscated at the time of Voiculescu's arrest by the Secret police who took it; it was found briefly, marked page by page with the SP's seals, by Ion his son, but upon his death, the manuscript was again stolen and never resurfaced. The only copy of the Black Copybook, which had been given to Br. Andrei Scrima by the poet at the time of his departure for Germany on November 28, 1956; it remained as the only witness of the author's selection of his best poems for the preceding period.

As he himself confessed, the poet, passed through the fazes of the mystic experience from Buddhism to Theosophy, and well beyond occultism, and palmistry in his search for spirituality and

faith. In literature, he goes from algorithm to symbolism, baroque, confessions, always inclined towards mysticism. Slowly creation, faith and love become strongholds in him, and bestowed the capacity upon him to transcend from real to imaginary. In his last 12 years of creativity, Voiculescu manages to crystallize the aspect of complexio-oppositorum in his art.

A determining factor in the intellectual formation of the poet is the “meeting” with the work of William James and his religious experience published in two volumes entitled *The Will to believe*, 1897 and *Varieties of Religious Experiences*, 1907;

The Biblical Imagistics was dominant in his religious poetry, and did not disappear in the Sonnets, either; it is more frequent than in his “Poems with Angels”. Love, thus is the only way of surpassing the temporal and corporal, the only possibility in accessing the universal spirit, similar to the mysteries of the Christian ritual. That is, Voiculescu discovered the point of contact with Christianity in the identity of knowledge through love both psychologically supported by Trans. Initiation through Eros coincides with Christianity also but through the need for suffering to achieve expiation. Hope in the universal love eliminated time and space. It is an attempt of the universal spirit to come back to itself.

The poet’s Christianity passed from a form of moral allegory and ritual to a technique of revelation. (460 words)

**Keywords:** creation, spirituality, faith, universal love, complexio-oppositorum



**Monica Maria Grecu, Ph.D.** is Professor Emerita at University of Nevada, Reno (UNR), USA.

Born in Cluj-Napoca, Romania, graduate of Babes-Bolyai University, Cluj with a double M.A in English and Romanian Languages and Literatures, An ESL Diploma from Oxford, England, A Certification from the English Speaking Union BBC, Radio and TV London, Westfield College, London, a Ph. D. in Comparative Literatures, from Babes-Bolyai University, Cluj, Romania.

She is the President of Phi Beta Delta, ETA Chapter at UNR, an Honor Society for

*International Scholars*

Member of ARA since 1983, Counselor for 7 years, the sole Organizer of the XXth Gala Conference of ARA at UNR 1995, Secretary General of ARA till 2000, after which was part of the Board of Directors of ARA.

Member of RMMLA for the last 25 years, and creator of the Special Section: "Romania's Contribution to the International Cultural Heritage", where she presented frequent papers and chaired the Section as well as other Sections on drama.

Functioned as Faculty in the English Department of the UNR for 29 years, teaching high division Courses on Drama, Comparative Literature, Composition, Core Curriculum Courses,

Was a Mentor and Academic Advisor to hundreds of students,

Active in the Community education, created a line of courses in Memoire Writing for retirees and a Program entitled "Lifescapes", where taught weekly.

Active for years in the UNR Speakers Bureau, assisting the Reno community with motivational, informative Seminars.

Published numerous Articles, Research Papers, presented at International/ national conferences papers, taught thousands of hours of Courses,

Organized Cultural activities on Campus, special exhibits, Concerts, etc.

Created International Academic Exchange Agreements for UNR with Hiroshima University, Japan, Babes-Bolyai University Cluj, Romania, Agricultural and Veterinary Medicine University, Cluj, and with Art School, Cluj.

Publication list:

- *Antologie de Texte Literare, Secolele XVII-XVIII, Vol. I si II, Publicate de Universitatea Babes-Bolyai Cluj-Napoca, 1977*

- *British Civilization, an Anthology*, Published by Univ. Babes-Bolyai, Cluj-Napoca, 1980.
- *Dictionary of Literary Biography, American Literary Critics and Scholars, 1800-1850, Vol. 59 (Contributor, Organizer, and Editor)* published by Gale Research Co, Detroit, Mich. 48225, 1987.
- *Dictionary of Literary Biography, American Literary Critics and Scholars, 1850-1880, Vol. 64 (Contributor, Organizer and Editor)* published by Gale Research Co., Detroit, Mich.48226, 1988.
- *Dictionary of Literary - Biography, American Literary Critics and Scholars, 1880-1900, Vol. 71 (Contributor, Organizer, Editor)* published by Gale Research Co., Detroit, Mich. 48226, 1988
- *Stanzas on Artistic Images*, by Monica M. Grecu, Published by Editura AcademicPres, Cluj-Napoca, Romania, 2003.
- *Twilight of Thoughts, Poetry and Graphics* by Stefan Munteanu, in English Translation by Monica M. Grecu, Ph. D. Published by Author House, Bloomington, IN. 47403, 2012. (the book, organized it in five thematic chapters as a poetry book and a graphics album, in memory of St. Munteanu with the Title and translation is based on the Monica Grecu' idea)
- *Monica Grecu, poetry*, published in different Poetry Anthologies in the USA
- *Numerous Research papers published in Conference Proceedings, and Professional/Academic Reviews, national and International.*



**[11] Un blog de scriitor –  
ilazu.blogspot.com  
A Writer’s Blog – ilazu.blogspot.com**

**Ion Lazu**

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**Abstract:** Gutenberg cultural age has been replaced, in just two centuries, by the informatics age, an age of computers, visual etc. The writers who had previously manifested themselves only in the "printed letter" sphere had to take the plunge into the abyss of the internet. Thus the writers' blogs emerged on the stage of the world, each of them different from one another just like their makers stood out from one another – but also they were something completely new when it came to usual blogs. Ion Lazu tells the story of his blog and how it became real even from the summer of 2011. He updates his blog every day and consequently he has managed to gather 2980 posts with about 100 users visiting his site a day. He accomplished this by creating, in time, some columns focused on writers. Among them it's worth mentioning The Writer of the Day, The Poem of the Day. Other columns center around thoughts, comments, journals, literary chronicles, all of them being accompanied by the author's photos from different cultural events in Bucharest or different places in Romania or other countries: book launches, fairs, clubs, recitals, exhibits, openings etc. All these posts piled into books like The Romanian Writers' Calendar (in three volumes and 2,000 pages), Friends Throughout Books, We Can't All Leave Romania, The Phantasm's Ultrasound, The Good Man Has Time for Everything. Ion Lazu thinks that the blog can become a way to continue the

eternal work of the writer with the pen and paper only if he or she manages to understand the norms of the era and not give up on efficient writing. On paper or on the computer, literature is nourishing the mind and will continue to be vital for the human being as long as there is life on earth.

Keywords: writer's blog, informatics, writers, internet, literature

**Abstract:** În doar două decenii ale acestui început de nou mileniu, era culturală Gutenberg a fost dislocată/înlocuită de era informaticii, a computerelor, a vizualului etc. Scriitorii care se manifestaseră exclusiv în sfera "slovei tipărite" au fost nevoiți să se mute cu arme și bagaje pe internet, au apărut deci blogurile de scriitor, foarte diferite între ele, semănându-le autorilor respectivi, dar și foarte diferite de toate celelalte bloguri „profane”. Ion Lazu povestește cum și-a construit un blog personal, încă în vara anului 2011, pe care îl ține la zi, ajungând la 2980 postări, cu cca 100 vizitatori în fiecare zi. Căci de la o postare la alta a realizat niște rubrici focusate pe scriitorime, precum Scriitorul zilei, Poezia zilei, dar și alte rubrici de consemnări, comentarii, jurnale, cronici literare, toate ilustrate cu fotografii realizate de autor, prezent la o multitudine de evenimente culturale, din București, din țară și străinătate: lansări de carte, târguri, cluburi, recitaluri, vernisaje etc. Din materia acestor postări zilnice au fost editate volumele: Calendarul scriitorilor români, 3 volume, 2000 pagini, Prieteni prin cărți, Nu putem pleca toți din România, Ecografia fantasmei, Omul bun are timp pentru toate - acestea fiind doar câteva exemple de valorificare a textelor postate mai întâi pe blogul personal. Păreră autorului fiind că blogul poate deveni o modalitate de a continua truda pe pagină a scriitorului din totdeauna, cu condiția ca el să înțeleagă rigorile vremurilor și să nu renunțe la scrisul performant. Pe hârtie sau pe virtual, literatura ca hrană spirituală este în continuare necesară omului și va dura cât existența umană.

**Keywords:** blogul scriitorului, informatica, scriitor, internet, literatura

## [12] Satul de adopțiune (fragment)

**Ion Lazu**

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**Abstract:** The world of a far-away village which has changed over time. The former child can't deal with the change and he sees, with his mind's eye, all the people that used to populate his beloved village, the dances, the joy, the laughter, the tears. A world lost in time, but forever alive in the depth of his memory.

**Keywords:** Romania, Communism, mentalities village, Romania, old, memories, childhood



*Ion Lazu was born on the 6th of January 1940, in the Ciobârciu commune, Tighina jurisdiction to Grigore and Vera (born Ciobanu), landowners and retailers. On his mother's side, I.L. is related to Ștefan Ciobanu, a professor of Ancient Literature History, director of the Al. Russo High school from Chishinev, one of the artisans of the Union of 1918, and later on Minister of Culture and Religion. In March 1944 the writer's family took refuge from the advancing front lines, settling in the Cireașov commune, Olt jurisdiction. He attended primary school in the adoptive village, the secondary classes in the Ionașcu School of Slatina, followed by the Radu Greceanu High school in the same city, graduating in 1956. In the same year he became a student of the Faculty of Geology and Geography of the University of Bucharest, from where he graduated in 1961, when he became a prospector-geologist at an institute in his field from the capital city, from where he eventually retired in 1999, after 38 years of uninterrupted activity, practiced in all the regions of the country. He was never a party member, nor did he have any administrative duties. He is proud of his Romanian nationality and citizenship. As of 1996, chief editor of the Vinea Publishing House.*

In 1980 he married Lidia Dugă (n.1953), a graduate of the Popular School of the Arts from Bucharest, with a specialization in theatre. She is the author of 4 poem albums. Together they have a son, Andrei Laurențiu Lazu.

I.L. made his debut with poems in the magazine *Ateneu* in December 1964 and kept publishing short stories and poems. He never published anything in the Communist press. Due to a favorable review from "Free Europe" for "Only good things about the living" all his manuscripts were blackballed between 1971 and 1979. With a ten year delay, he published them in the following years.

One of his greatest achievements is the novel "The Strangers" ("Veneticii"). Here's what Ștefan Ion Ghilimescu thought of this novel: "Without being afraid I might be wrong, I shall signal to the reader in Ion Lazu's remarkable novel *Veneticii*, an author topic for the first time treated in our literature namely the historical refuge of Bessarabian Romanians since 1944 and the odyssey of their survival. Running as a large and lazy stream, written with maximum attention, and severely controlled at the idea level, somewhat situated at the limit of stylistic accuracy of a vaguely symbolic channel, *Veneticii* is one of the best 10 novels written in our country during the last twenty years."

## [13] American Journal 1988, III

### Lidia Lazu

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**Abstract:** It is a story about our lack of gratitude as people. The story begins in a very happy place, where you have everything and still there is a sense of not having it all. USA, nowadays. A place where having a TV in a hospital room makes some people feel uncomfortable. Then the story turns to Romania before December '89, a place of terror, fear, and poverty. And all the American problems become irrelevant.

Keywords: USA, Romania, Communism, hospital



**Lidia Lazu** has been a member of the Romanian Writers' Union, USR, since 2007. She published several volumes of poems and anthologies and collaborated with numerous magazines: *Luceafărul*, *Viața Românească*, *Poesis*, *România Literară*, *Argeș*, and *Curierul de Vâlcea*. She gave numerous recitals with poetry of famous Romanian poets, and her own poems, in various

towns in Romania and in Southern California ("I want to Dance" recitals, 2008). She also appeared on several TV shows. Among her cultural initiatives are: *The Izvor sonor* recital, for the poetry of Lucian Blaga; *Blaga fagottissimo*, during the UNESCO year; *The Amurg violet* recital, from the poetry of George Bacovia; recital Mihai Eminescu – *The bodyless beauty/Frumoasa fără corp*; recitals at TVRM Ilinca Dumitrescu and her guests/*Ilinca Dumitrescu și invitații săi* etc.

*The Izvor sonor* Recital, from the poetry of Lucian Blaga (during the UNESCO year) includes a number of 15 poems recited in Romanian and French (translated by Jean Poncet), a show with folkloric improvisations, shown at the Attic Theatre (three times), at the County Library of Rm. Vâlcea, at the Rotonde of the Romanian Literature Museum, at Sebeș and Lancrăm, at the Romanian Youth, accompanied by three bassoon players (*Blaga fagotissimo*), then together with the choir *Preludiu*, directed by Voicu Enăchescu, on October 30, 2006, together with the actor Petre Moraru, and with the extraordinary participation of the pianist Ilinca Dumitrescu, and of the bassoon player Vasile Macovei.

Other Cultural initiatives: Author's show *Destine bizare* (poetry, music, directing, interpreting) performed at Romanian Peasant's Museum (twice), at Attic Theatre (twice), at the National History Museum, at the Museum of Collections, at the House of the Faculty Association of Bucharest, at Mogoșoaia Palace (Cuhnea), at Dalles Hall, at the County Libraries of the cities Buzău, Rm. Vâlcea, at the Art Museum of Rm. Vâlcea. The show was fully broadcasted on TV SOTI.

For the past 19 years she was a collaborator at Radio Youth, Radio Romania Cultural (the show *Diotima*, about love, beauty and truth, reading from universal literature); *Remember for the Third millenium and Imago mundi* - radio shows by Maria Urbanovici at Radio News.

At the ARA 41st Congress, Sinaia, on august 2nd 2017, Lidia Lazu presented at the Music Hall of Peles Castle a poetic micro-recital, the

*Love Poem / Poema Iubirii, from the lyrics of 12 classic and contemporary Romanian poets.*

*By the same author: Poezii de care uitasem, Ed. Vinea, 1995; Continuarea cuvântului, Ed. Vinea, 1999; Balansoarul umbrei, Ed. Vinea, 2005; Cuvântul care stă să mă nască / The word poised to birth me, Ed. Vinea, 2008; În voia luminii, Ed. Ideea Europeană, 2010; 101 Poeme, Ed. Biodova, 2011; Soarta firului de nisip, antologie lirică, Ed. TipoMoldova, 2012; Varianta B, Ed. Eikon, 2015;*

*Within anthologies: Spectre lyrique, Antologie de la poesie roumaine contemporaine, coordonate by George Astaloş, editura Europa, Craiova, 1999; Poezia pădurii, coordonate by Radu Cârnelci, ed. Orion, Bucureşti, 1999; Antologie de poezie română contemporană (în română, franceză, engleză și germană) Ed. TipoMoldova, 2014.*

*Critical references: Mircea Ciobanu, Georges Astaloş, Florin Mihăilescu, Anghel Ruda, Radu Voinescu, Gh. Grigurcu, Ion Murgeanu, Radu Cange, Horia Gârbea, Ion Andreiţă, Nicolae Ţone, Maria Urbanovici, Ioan Barbu.*

## [14] Brâncuşi' masterpieces (Capodoperele lui Brâncuşi)

**Ana Trestieni**

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**Abstract:** The text presented is a fragment from a monograph about Brâncuşi to be published eventually. I chose to discuss the period of Brâncuşi's maximum creativity and artistic maturity, 1910 – 1940, when he created his masterpieces. The ovoid cycle, with emphasis on Sleeping Muse, the Birds Series, from Măiastra to Bird in Space, Mademoiselle Pogany and the Sculptural Ensemble at Târgu Jiu – The Table of Silence, the Gate of the Kiss and the Endless Column - are examined in this fragment. The particularities of Brâncuşi's art and the exceptional novelty that he brought to sculpture are analysed. The imprint of his natal Gorj

traditions on Brâncuși's works, combined with the avant-garde art he came to know in Paris, enabled him to create sculptures that seem to conjure a unique, divine inspiration. The paper also brings to attention the extent to which Brâncuși participated in numerous events related to modern art.

**Keywords:** Sleeping Muse, Măiastra, Bird in Space, Endless Column, The Kiss, Mademoiselle Pogany

**Rezumat:** Textul prezentat este un fragment care face parte dintr-o monografie despre Brâncuși, ce urmează a fi publicată. Am ales să prezint perioada sa de maximă creație 1910-1940, de maturitate în artă. Atunci Brâncuși a creat capodoperele sale. Sunt prezentate ciclul ovoidului cu accent pe Muza adormită, ciclul Păsărilor, de la Măiastra la Pasărea în zbor, Domnișoara Pogany, Ansamblul de la Târgul-Jiu, incluzând Coloana Infinitului, Masa Tăcerii, Poarta Sărutului. Sunt revelate caracteristicile artei sale, noutatea pe care o aduce în sculptură. Amprenta tradițiilor gorjene în operele sale combinată cu arta de avangardă pe care a cunoscut-o la Paris i-au creat posibilitatea realizării unor sculpturi unice. Este subliniată în lucrare prezența sa la numeroase manifestări ale artei moderne.

**Cuvinte-cheie:** Muza adormită, Măiastra, Pasărea în zbor, Coloana Infinitului, Sărutul, Domnișoara Pogany



*Ana Trestieni is a poetess, a prose writer, a translator, and a mathematics teacher. She was born in 1953 in Bucharest, Romania and graduated the University of Mathematics in Bucharest, Romania. She worked as a mathematics and Computer science High School teacher, and as an analyst at two research institutes. She published several volumes of poems: "Imortele" (publishing house Ion Vinea, 2013), Sa lasam sa cada cuvintele" - bilingual*

*French-Romanian poetry anthology with poems by Lucian Blaga, Nichita Stanescu, Ana Blandiana, Ana Trestieni. Translated in French by Ana Trestieni (2014, Publishing House Vremea). She also wrote three stories in the volume "Cartea Copilariei" - collective book (Publishing house*

*Polirom, 2016). She is a co-writer in the volume "Poezie si Stiinta" / "Poetry and Science".(publishing house Vremea, 2016). She translated university textbooks into French (1996 and 2008)*



## **[15] Vlaicu Ionescu, un neo-renascentist în pictura modernă**

**Doina Uricariu**

Poet, essayist, art and literature critic and historian, memoirist,  
editor

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**Abstract:** We dedicated a richly illustrated monography published in a bilingual English-Romanian edition: Vlaicu Ionescu pictorul/The Artist, to a great artist as well as interpreter of Nostradamus' works. The year of 2019 celebrates half a century since two large and successful Vlaicu Ionescu painting and drawing exhibitions took place in Bucharest, Romania (1968 and 1969), and opened the way for his international recognition in Europe and the USA. This is a brief presentation of the personality of a painter of Romanian origin with an exemplary spectrum of work, worthy of being included in what must become the treasury of Romanian values promoted in the North American space.

The Romanian-American Academy of Arts and Sciences (ARA) Treasury project that I initiated is more than a encyclopedic database. It should represent the process of identifying and recognizing the spiritual, material, artistic and scientific Romanian heritage. The exemplary figure of Vlaicu Ionescu, modeled on the versatility of a Renaissance spirit, involves a modern painter active in the field of cultural philosophy. He is part of this valuable heritage.

<https://ileanacostea.wixsite.com/mymainsite/vlaicuionescuarthibit>

**Keywords:** ARA Treasury project, Nostradamus, painter, Romanian personalities, Romanian heritage, Vlaicu Ionescu

**Abstract:** Operele lui Vlaicu Ionescu se află în multe colecții, europene și americane. În România am identificat puține picturi, nici zestrea muzeelor nu e prea bogată sau cunoscută.

Mă gândesc cum ar arăta o expoziție retrospectivă a artistului în România sau, de ce nu, în Germania. O retrospectivă a creației lui în România nu ar avea nimic de-a face cu întoarcerea fiului risipitor. Ar fi un gest de recuperare a atâtor risipiri și pierderi dar mai ales un gest de valorizare și îmbrățișare a creatorilor de origine română și a operelor lor cu care s-au afirmat atât de plenar, pe alte meridiane. Eu cred că una din marile misiuni ale ARA este să creeze o bază de date a personalităților românești afirmate în artă și știință, în America. Să identifice tezaurul uman, spiritual și material creat de români în America. Vă propun acest proiect major, în care se înscriu cu strălucire Maria Manoliu Manea și Vlaicu Ionescu.

<https://ileanacostea.wixsite.com/mymainsite/vlaicuionescuarctexhibi>

**Cuvinte Cheie:** Tezaur-Proiect ARA, Nostradamus, pictor, personalități românești, moștenire națională românească, Vlaicu Ionescu

## [16] Vlaicu Ionescu – Pictor și Interpret Nostradamian

Simona Budeiri<sup>1</sup>, Ileana Costea<sup>2</sup> și  
Alina Ionescu-Graff<sup>3</sup>

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**Abstract:** Vlaicu Ionescu (1922-2002) was published in Romania, France, United States, and other countries, and is

known internationally primarily for his masterful works on Nostradamus, in which he developed a revolutionary method of deciphering the prophetic quatrains of the sixteenth century French astrologer. Some consider Vlaicu Ionescu a kind of Nostradamus. But Vlaicu had two passions: Nostradamian studies and the fine art of painting. A deeper look at his art reveals a close connection between this Renaissance man's two preoccupations. The depth and breadth of thought and knowledge necessary to interpret Nostradamus's quatrains also appears in Vlaicu's drawings and paintings, whose complex message requires concentration to understand and feel.

Stimulated by this year's retrospective exhibitions in New York and New Jersey, this article presents a small selection of the paintings and graphics and a brief summary of the numerous works in the field of Nostradamian exegesis of this important figure in Romanian culture and exile.

**Keywords:** graphics, painting, universalism, prophecy, traditional thinking, Nostradamus, Vlaicu Ionescu

**Abstract:** În 2002 se stinge la New York Vlaicu Ionescu, cunoscut în România pentru cărțile pe care le-a scris despre Nostradamus, astrologul francez din secolul XVI. Unii îl consideră pe Vlaicu Ionescu ca un fel de Nostradamus. Dar Vlaicu și-a petrecut viața cu două pasiuni: interpretarea profețiilor lui Nostradamus și pictura. Analizând arta lui se poate observa o strânsă legătura între cele două preocupări ale renașcentistului Vlaicu Ionescu. Profunzimea de gândire necesară interpretării catrenelor lui Nostradamus apare și în desenele și picturile lui Vlaicu a căror complexitate impune concentrare pentru a le înțelege și simți mesajul.

Stimulat de o curentă serie de expoziții retrospective din New York și New Jersey, acest articol prezintă o mică parte din picturile și grafica lui Vlaicu Ionescu și un scurt sumar al numeroaselor lucrări în domeniul exegezei nostradamiene ale acestei importante personalități din cultura și exilul românesc.

**Cuvinte Cheie:** grafica, pictura, universalism, profetie, gândirea tradițională, Nostradamus, Vlaicu Ionescu



**Simona Budeiri**, AIA, LEED AP, has been partner at Peter Budeiri + Associates, Architects since 1997, where she contributes her experience with larger buildings and her expertise in integrating original design ideas with innovative technical solutions. PB+A's clients include foreign governments, large and small corporations, a public agency and not-for-profit

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Simona has led production teams for many important buildings around the world, which have won several awards and have been published in every major U.S. architectural journal. Her professional experience includes more than twenty years with firms such as Kohn Pedersen Fox, James Stewart Polshek and Partners, Perkins Eastman, and John Carl Warnecke FAIA. Her work includes the United States Embassy in Oman, Brooklyn Museum West Wing renovation, NYU Medical Center Skirball Institute, United States Courthouse at Foley Square, IBM Corporate Headquarters in Armonk NY, and Humana Headquarters in Louisville KY.

Simona is a registered architect in New York, a member of the American Institute of Architects, and a LEED Accredited Professional. She has been a jury critic at Pratt Institute School of Architecture. Simona received her Masters of Architecture degree from the University of Bucharest Institute of Architecture.



**Alina Ionescu-Graff** teaches undergraduates and graduate students at Monmouth University's Department of Software Engineering and Computer Science. Her courses include Engineering Requirements and Specifications, Formal Methods in Software Engineering, and Math Foundations of Software Engineering.

In 2016, Alina Ionescu-Graff retired as Senior Expert and Distinguished Member of Technical

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## **[17] Nicolae-Șerban Tanașoca What in fact does not disappear Ceea ce, totuși, nu dispare**

**Filip-Lucian Iorga**

PhD, Lecturer at the Faculty of Letters (Department of Cultural Studies), University of Bucharest, Romania, and  
General Director at the Romanian Cultural Institute  
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**Abstract:** Abstract: This is an evocation of Professor Nicolae-Șerban Tanașoca, who passed away two and a half years ago. He was one of the most important historians of Byzantium and Romanian Balkanologists of all time, as well as a brilliant expert in the history and culture of Aromanians, in the wider context of Balkan history. As a teacher and researcher, he created a school, and his legacy is carried forward by many young specialists in Byzantine and Balkan studies. The evocation is written by a historian who had the opportunity to work together with Professor Nicolae-Șerban Tanașoca. Beyond the professional competence and the model of morality that Nicolae-Șerban Tanașoca provided, what always struck the author with Professor Tanașoca were the consistency to the value of freedom, the loyalty to King Michael of Romania, to the Aromanian roots, and to those principles that he thought are vital and that could strengthen and bring verticality to the Romanian world.

**Keywords:** Nicolae-Șerban Tanașoca, historian, Balkanologist, Byzantinologist, Aromanian, Romanian historiography, Romanian elites, Aromanian elites, Byzantium, Balkans, consistency, competence, morality, Faithful to ourselves, loyalty, monarchy, King Michael I

**Abstract:** Istoricul, aromânul și omul: Nicolae-Șerban Tanașoca  
O scurtă prezentare a personalității istoricului și filologului Nicolae-Șerban Tanașoca, plecat dintre noi în 2017.

S-a născut din părinți aromâni, cu o formație în filologie clasică (greacă și latină). Această formație îl apropie de ruda lui, Ioan D. Caragiani, profesor de greacă veche la Iași, membru fondator al Academiei Române, reprezentând românii din Macedonia.

Nicolae-Șerban Tanașoca a fost unul dintre cei mai distinși specialiști în studii bizantine și balcanologie din România. Cercetător științific și apoi director la Institutul de Studii Sud-Est Europene al Academiei Române, conferențiar universitar la Catedra de limbi clasice a Universității din București și apoi profesor universitar la Catedra de Istoria și Teoria Artei, asociat și la Catedra UNESCO de Studii Aprofundate Sud-Est Europene din cadrul Universității Naționale de Arte București, unde a fost câțiva ani și șeful Catedrei de Istoria și Teoria Artei. Nicolae-Șerban Tanașoca a contribuit substanțial la editarea izvoarelor bizantine ale istoriei românilor. Prezentarea trece în revistă lunga lui listă de publicații, în volume și periodice științifice și culturale românești și străine: studii, articole, recenzii critice privind cultura clasică greco-romană, literatura bizantină, istoria relațiilor româno-bizantine, istoria romanității balcanice (în special istoria statului Asăneștilor și istoria aromânilor), istoria României moderne, istoria studiilor balcanice. Se vor discuta și idei profunde din broșura lui de Confesiuni. După 1989 scrie și se preocupă mult de istoria aromânilor. Iubit și apreciat de studenții doctoranzi pe care i-a îndrumat și inspirat, și de colegi. Un cercetător iscusit și cu profunzime de gândire și cunoștințe. Un „pasionat calm” și un om integru, cu o viață armonioasă de familie. Îmbinarea vieții private cu cea profesională se reflectă și în mai multe lucrări științifice scrise împreună cu soția lui, istoricul Anca Tanașoca. În prezentare se vorbește despre originile aromâne ale profesorului Tanașoca, despre studiile lui dedicate Balcanilor și aromânilor și despre realizările lui profesionale, importanța lui ca filolog și istoric de excepție în România contemporană.

**Keywords:** Nicolae-Șerban Tanașoca, istoric, balcanolog, bizantinolog, aromân, istoriografie românească, elite românești, elite aromâne, Bizanț, Balcani, consistență, competență,

morality, Credincioși nouă înșine, loialitate, monarhie, Regele Mihai I



**Filip-Lucian Iorga**, a Romanian historian and writer, was born in 1982, in Bucharest. Ph.D. in History at the University of Bucharest (2011), postdoctoral researches at the Romanian Academy (2014-2015). Research scholarships at the European College of Liberal Arts, Berlin (2004), the University of Paris IV Sorbonne (2006), the Centre de Recherches en Histoire du

XIXe Siècle from Paris (2009-2010) and the Institut National des Langues et Civilisations Orientales (INALCO) from Paris (2015).

He works as lecturer at the Faculty of Letters (Department of Cultural Studies), University of Bucharest, and as General Director at the Romanian Cultural Institute. He initiated and he coordinates the “Emblazoned History” book series at Corint Publishing House (since 2015). Member of the Scientific Council of the Romanian Institute for Genealogy and Heraldry Sever Zotta, member of the Royal Historical Society (London). He initiated the research project “The Memory of the Romanian Elites”, addressed to the contemporary descendants of the Romanian aristocracy and he coordinates the “Emblazoned Stories” website, [www.povesticublazon.ro](http://www.povesticublazon.ro) (filmed interviews with descendants of the Romanian aristocracy).

Filip Iorga published the following books: *Genocidul comunist în România, vol. IV, Reeducarea prin tortură* [The Communist Genocide in Romania. Volume IV. Reeducation Through Torture] (with Gheorghe Boldur-Lătescu; Albatros, 2003); *Breviar pentru păstrarea clipelor* [Breviary for Preserving Moments] (interviews with Alexandru Paleologu; Humanitas, 2005, 2007, 2012); *Les Cazaban. Une chronique de famille* (with Eugen Dimitriu; Universal Dalsi, 2007); *Strămoși pe alete. Călătorie în imaginarul genealogic al boierimii române* [Choosing Your Ancestors. A Journey through the Genealogical Imaginary of the Romanian Boyars] (Humanitas, 2013); *Le tempérament oecuménique. Entretiens avec Jean Delumeau, Neagu Djuvara, Emmanuel Le Roy Ladurie, Jacques Le Goff, Eric Mension-Rigau, Jordi Savall* (Éditions Baudelaire, Lyon, 2013); *Trecutul este viu* [The Past is Alive] (interviews with Neagu Djuvara; Humanitas, 2014); *Drumul spre casă* (interviews with Prince Nicholas of Romania; Curtea Veche Publishing, 2014; e-book in English, *The Road Home*); *Copilărie regală* [Royal Childhood]



*(Corint, 2014); Mesele de odinioară. De la Palatul Regal la Târgul Moșilor [Eating in the Past. From the Royal Palace to the Traditional Spring Fair] (with Ana Iorga; Corint, 2015); Un cântec de lebedă. Vlăstare boierești în Primul Război Mondial [A Swan Song. The Descendants of the Romanian Boyars during World War I] (Corint, 2016), Marea Unire pentru cei mici [The Story of the Great Union for Children] (with Ana Iorga; Vremea, 2018).  
Personal website: <http://www.filipiorga.ro/en/>*

## **[18] Situația refugiaților polonezi din România în timpul Celui de-al Doilea Război Mondial**

**Marius Iulian Petraru**

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**Abstract:** Abstract: The outbreak of the Second World War on September 1, 1939 opened a painful new page in the history of the Polish people. Poland lived again the historical drama it went through in the nineteenth century, when it was abolished as a state and divided between the Great Revisionist Powers. As a result of the secret talks between Germany and Soviet Russia, the Great Powers have, without any right, assigned the role of "judges" of European politics in the 1940s. Most of the European states, including Poland, fell prey to this aberrant policy.

The Polish people found compassion and relief in their neighbor and friend people of Romania, who several times throughout history offered support and help to the Polish cause. Thus, starting with the autumn of 1939, over 15,000 civilians and 10,000 soldiers and officers found shelter in Romania. They were from the beginning under the care of the Polish Refugee Aid Commission, which was concerned with the placement of those going to civilian refugee centers and military camps were created for the Polish soldiers and military personnel. The Polish government, which also took refuge in Romania, received due attention from the Romanian authorities who hosted and facilitated the further departure of Polish officials to France or the United Kingdom.

Between October 1939 and the end of 1944, several centers for receiving Polish civilians were operating in Romania, such as in

Bucharest, Buzău, Călimănești, Câmpulung, Caracal, Craiova, Drăgășani, Slatina Olt, Târgu Jiu, Târgoviște, Turnu Severin and Timișul de Jos. In these centers, through the support provided by the Aid Commission, the refugees received social, medical and cultural assistance. Also, in these centers Romanian, German, and French language courses were offered. The centers had canteens and clubs where various technical and tailoring courses were organized, as well as various cultural-entertainment activities. The military personnel was placed in camps, where cultural and educational activities were also organized, with even a local news-press for those admitted. There were military camps in Târgu Jiu, Târgoviște, Comișani and Făgăraș.

In the winter of 1940-1941, the Bolshevik authorities relocated 30,000 peasants from eastern Galicia to Bessarabia and placed them on the lands left by German refugees and, after the occupation of Bessarabia by Soviet Russian troops, forced Romanian population to leave from there. Of this number about 10,000 were Polish peasants, and the remaining 20,000 were Ukrainian. The fate of the Poles was taken care of by the Refugee Aid Commission with the headquarters in Bucharest, which, starting with the summer of 1941, was involved in helping those in distress. The Commission made efforts to take under its protection other large concentrations of Poles from Bessarabia, such as those around Balti and Odessa.

The number of Polish refugees, who were still in Romania, would reach 3,229 on July 1, 1941, and their number would drop to 3,068 on July 1, 1942. By the end of 1943, there were still 10 refugee centers and a delegation in Brasov and Odessa, according to the Commission, there still were 2,993 people, of whom 271 represented children and adolescents.

The situation of Polish refugees from the Romanian territory during World War II was the subject of studies of many historians, especially Polish. A complete X-ray of this theme belongs to historian Tadeusz Dubicki, who through his works has made a significant contribution to the understanding of this situation. The

present material brings into the historiography of this problem new, unique aspects, which until now have not been known.

**Keywords:** World War II, history of the Polish people, historiography, the Great Revisionist Powers, Poland, Polish refugees in Romania (1939-1943), Ukrainian refugees in Romania, Tadeusz Dubicki

**Abstract:** Declanșarea celui de-al II-lea război mondial la 1 septembrie 1939 avea să deschidă o nouă filă dureroasă în istoria poporului polonez. Polonia avea să re trăiască drama istorică din secolul al XIX-lea, când a fost desființată ca stat și împărțită între Marile Puteri revizioniste. În urma tratativilor secrete dintre Germania și Rusia Sovietică, acestea și-au adjudecat fără nici un drept rolul de "judecători" ai politicii europene de la începutul anilor '40 ai secolului al XX-lea. Acestei politici aberante avea să-i cadă pradă rând pe rând majoritatea statelor europene printre care și Polonia.

Situația poporului polonez avea să-și găsească compasiunea și alinarea în poporul vecin și prieten care nu o dată de-a lungul istoriei a oferit sprijin și ajutor cauzei poloneze. Astfel, începând cu toamna anului 1939, în România și-au găsit adăpostul peste 15.000 de civili și 10.000 de soldați și ofițeri. Aceștia s-au aflat încă de la început sub Comisia pentru Ajutorarea Refugiaților Polonezi, care s-a preocupat de plasarea și funcționarea celor veniți în centrele pentru refugiați civili și internarea în lagăre militare a soldaților și cadrelor militare poloneze. Guvernul polonez refugiat deasemeni în România a primit atenția cuvenită din partea autorităților române care s-au preocupat de găzduirea și înlesnirea plecării oficialilor polonezi cu destinația Franța sau Marea Britanie.

În perioada octombrie 1939 până la finele anului 1944, în România au funcționat mai multe centre pentru primirea civililor polonezi. Dintre acestea amintim pe cele existente la București, Buzău, Călimănești, Câmpulung, Caracal, Craiova, Drăgășani, Slatina Olt, Târgu Jiu, Târgoviște, Turnu Severin și Timișul de Jos. În aceste centre prin sprijinul acordat de Comisia de Ajutor,

refugiații au primit asistență socială, medicală și culturală. Deasemeni, în aceste centre au fost organizate cursuri de limbă română, germană și franceză, au existat cantine și cluburi în care au fost organizate diferite cursuri tehnice și de croitorie, precum și diverse acțiuni cultural-distractive. Personalul militar a fost internat în lagăre, unde au fost organizate deasemeni acțiuni culturale și educative, existând chiar și o presă a celor internați. Au existat lagăre militare la Târgu Jiu, Târgoviște, Comișani și Făgăraș.

În iarna anului 1940-1941 autoritățile bolșevice au strămutat din estul Galiției un număr de 30.000 de țărani în Basarabia și i-au așezat pe terenurile părăsite de către refugiații germani și populația românească silită să se retragă în urma ocupării Basarabiei de către trupele Rusiei Sovietice. Din acest număr circa 10.000 au fost țărani polonezi, iar restul de 20.000 cei ucraineni. De soarta polonezilor de aici s-a îngrijit Comisia de Ajutorare a Refugiaților cu centrul la București, care începând cu vara anului 1941 s-a implicat în ajutorarea celor aflați în suferință. Comisia a făcut eforturi pentru a lua sub protecția sa și alte concentrări ale polonezilor din Basarabia, cum au fost cele din preajma orașelor Bălți și Odessa.

Numărul refugiaților polonezi, care încă se mai aflau pe teritoriul României avea să atingă la 1 iulie 1941, 3.229 de persoane pentru ca numărul acestora să scadă la 3.068 la 1 iulie 1942. Spre sfârșitul anului 1943 au continuat să existe 10 centre ale refugiaților și câte o delegație la Brașov și Odessa, în evidența Comisiei, figurând 2.993 de persoane dintre care 271 l-au reprezentat copiii și adolescenții.

Situația refugiaților polonezi de pe teritoriul României în vremea celui de-al doilea Război mondial a fost subiectul unor studii și lucrări aparținând multor istorici mai ales polonezi. O radiografie completă a acestei tematici aparține istoricului Tadeusz Dubicki, care prin lucrările sale a adus o contribuție semnificativă asupra cunoașterii acestei problematice. Materialul de față aduce în istoriografia problemei noi aspecte inedite, care până în momentul de față nu au cunoscut lumina tiparului.

**Cuvinte-cheie:** Al II-lea Război Mondial, istoria poporului polonez, istoriografie, Marile Puteri revizioniste, Polonia, refugiați polonezi pe teritoriul Romaneiei (1939-1943), refugiatii ucrainieni, Tadeusz Dubicki



*Marius Iulian Petrarău, in 1995, after the completion of a five-year program at the College of Letters and Science, at the Ștefancel Mare University of Suceava, in Suceava, Romania, he was awarded a Bachelor of Arts degree with a double major in History and Geography.*

*In 1997 he received an International Scholarship from the Polish Government to attend Łódź University in Poland. In 1998, after he passed examinations in Polish Language and History, he immediately was admitted to doctoral studies at the History Institute of Jagiellonian University of Kraków, Poland. On September 27, 2002, after the presentation of the doctoral dissertation "Poles in the Bukowina in the Years 1775-1918: From the History of The Polish Settlement", he was awarded the degree of Doctor of Humanities in the field of History. His doctoral dissertation was published by the Jagiellonian University Press in 2004. Until his emigration to the United States he participated at different international symposium in Romania and Poland published a series of articles related to Austria-Hungary Empire and political and civilian Polish emigration to Romania during XIX-XX century.*

*From 2003 he continued his academic career as a professor of Geography at American River College and the Department of Geography at California State University of Sacramento.*

*His recent research concentration is in the Romanian "government" in exile in the United States and his relationships with the National Committee for Free Europe/Free Europe Committee and the activity of the Romanian political elites in the Assembly of Captive European Nations during the Cold War.*

## **[19] Camera in hand stories of Romanian recent history 1989-2019**

**Doina Țetcu**

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**Abstract:** This presentation is not a historical or a politico-economic study. It is recent history as I lived it through the events of the last 30 years in which Romania has tried to find its direction. It is about the bloody passage from communism to capitalism, in search of Democracy, and what followed in subsequent recent years.

In 1989 Eastern Europe saw historic transformations taking place: communist countries changing their regimes and attempting to move towards capitalism. However, if in the other communist countries the changes happened peacefully through so-called "Velvet Revolutions", in Romania the revolution occurred with blood spilling. The first whisper, that in Romania something was happening, reached me on December 17, 1989, when Radio Free Europe aired the news that the day before in Timisoara popular riots erupted and firearms were used to stop them. Then the 21st of December 1989 followed when people began organizing and gathering in Bucharest in front of the Dalles Hall at the bottom of my apartment building. All these years I lived moments of true history and I felt the need to keep their memory alive, in one form or another, by writing or capturing them with my camera. After all even contemporary history is hard to understand, and people's memories can help historians to recompose its truth.

I witnessed numerous recent Romanian history events, as a participant, but also as a photographer: starting with the Revolution of 1989; followed by the 53 days great demonstration (April 22 to June 15, 1990) in the University



Florin Vieru - symbol of 1989  
in the Romanian revolution



Gavroche de Roumanie  
in Paris Match

**Fig.1** At the age of 14, Florin Vieru participated in the 1989 revolution, carrying the flag of Romania from which the coat of arms of the Socialist Republic of Romania was cut, meaning without communism



**Fig.2** Ceausescu's escape with the helicopter on the roof of the building of the Central Committee of the Romanian Communist Party, December 22, 1989  
(Photo author: ©1989 Doina Tetcu, photo protected by copyright)

Square (named “University Square“ phenomenon or “Golaniada” movement); the “Mineriada” (13-15 June 1990,



when the miners of Jiu Valley were brought to Bucharest to “reestablish order” through horrible and unnecessary violence); the “white shirts” march (for the liberation of Marian Munteanu, the leader of the “University Square”); the first visit of King Mihai in Romania; the electoral campaign of the Democratic Convention of 1996 for the election of President Emil Constantinescu; the marathon protests in the Victory Square in recent years (against corruption and Emergency Ordinances to Amend the laws of Justice in Romania); as well as the vote abroad (on May 26, 2019 when I happened to be in Lyon, France, for the elections for the European Parliament and for the National Advisory Referendum organized by President Klaus Iohannis, on the same date, on Justice issues).

I will add to the above my first contact with real Democratic values on the occasion of the Democratic Convention campaign in support of President Clinton’s election, in 1992 when I happened to be in New York.



**Fig.3** The largest human flag at the Victoriei Square protests on February 12, 2017 (photo taken from Realitatea TV channel)

A rich (my own) photographic material illustrate all my recent history stories.

**Keywords:** democracy, miners, photographs, Romanian history, 1989 revolution, 1990 University Square, king Mihai I of Romania



***Doina Țetcu** graduated in Physics from the University of Bucharest in 1971. For 38 years she worked as a researcher at the Atomic Physics Institute, Nuclear Reactors Institute and Research Institute for Materials Physics and Technology, Bucharest, Romania. Using nuclear methods, as the techniques of X-ray and neutron diffraction, she conducted solid state physics and crystallography research studying a wide range of materials, from those used in the aerospace industry to those used in the construction of nuclear reactors. She was involved in international projects concerning nuclear fusion reactors. Studies of crystallographic lattice defects in semiconductors and semiconductor devices she developed by infrared microscopy and X-ray topography.*

*In the last 20 years Doina Tetcu has developed a strong interest in holistic medicine. She is a therapist in electro-acupuncture and polarized light, pain therapy, EFT and Matrix Reimprinting, internationally accredited by EFT&MR Academy-London, U.K. She is qigong practitioner.*

## **[20] Fatumul familiei Dalles din Bucșani, județul Dâmbovița**

## Cornel Constantin Mărculescu

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**Abstract:** The Dalles family is part of the new Romanian bourgeoisie from the second part of the XIX century, whose destiny was to be connected with the founding of a cultural Romanian institution entitled Ioan I. Dalles Foundation under the auspices of the Romanian Academy. The material legacy, but especially, the cultural one which Elena left to the Romanians still exists today due to a remarkable lady who knew how to love, to suffer, but more important, how to give to others, managing to keep alive the memory of the Dalles family in the Romanians' mind. The conferences, concerts and exhibitions from the Dalles Hall in Bucharest entered in the Golden Book of the Romanian culture.

**Keywords:** Bucșani, mansion, Elena Dalles, will, the Romanian Academy, George Enescu



*Cornel Constantin Mărculescu is history and geography teacher at „Dora Dalles” Primary and Secondary School of Bucșani, Dâmbovița County*

*2012 - 2015, doctoral student of University of Târgoviște, Domain: History*

*Within his professional path, this interest materialized in a PhD thesis defended in February 2015, on the topic of General Toma*

*Dumitrescu (1877-1936). Personality, military career and diplomatic activity*

*2001 - Valahia University of Târgoviște, Faculty of Humanities, Specialization - Master Degree „Unitatea Europei” (Europe’s Unity)*

*1993 - 1997 - Valahia University of Târgoviște, Faculty of Humanities, Specialty: History-Geography*

*1989 - 1993 - Constantin Carabella High School, Târgoviște, specialty: Philology - History*

*Director of the Dâmbovița Branch of the Traian Tr .Cepoiu Cultural Foundation (Filiala Dâmbovița a Fundației Culturale Traian Tr. Cepoiu), Vice-president of the „Regina Maria” National Association of Hero Cult, Mihai Viteazul subsidiary, Dâmbovița; Vice-president of the Society for Historical Sciences in Romania, Dâmbovița subsidiary; Member of the Romanian Association of Balkan and Slav Studies (Asociația de Balcanistică și Slavistică din Romania) and of the Romanian Association for Promoting Value (Asociația Română pentru Promovarea Valorii); collaborator in the editing team of Hristica, a review edited by the men-of-arms of Târgoviște Garrison and Dâmbovița Gazette. On-line county newsletter.*

*Participations in national and international sessions: 30 national session, 3 conferences, 13 international sessions*

*He has published 3 scientific papers as coordinator / editor and more than 105 studies and articles.*

*In honor of  
Prof. Maria Manoliu-Manea  
at 85th Anniversary*

## **[21] Mănăstirea Stelea din Târgoviște – lăcaș de cult și școală**

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**Abstract:** Între anii 1967-1968, cu prilejul unor cercetări arheologice efectuate în perimetrul central al orașului Târgoviște, au fost descoperite temelile unui vechi lăcaș a cărui amintire era păstrată doar de tradiția prin viu grai. Ruinele au fost cercetate amănunțit în anul 1978, fapt care a permis identificarea urmelor a trei monumente de cult suprapuse, de un interes deosebit istoric și arhitectural.

Prima biserică, ridicată între sfârșitul secolului al XIV-lea și începutul secolului al XV-lea, așadar în vremea lui Mircea cel

Bătrân, a fost construită din lemn pe temelie de piatră. Cel de-al doilea lăcaș a fost ridicat în a doua jumătate a secolului al XV-lea, după 1459. Spre deosebire de ctitoria anterioară, noua biserică avea ziduri trainice, din asize de piatră și cărămidă și prezenta un plan caracteristic tipurilor planimetrice ale bisericilor moldovenești. La doar câțiva metri, către sud-vest, în aceeași perioadă, a fost construit și un turn-clopotniță. Era pentru prima oară în arhitectura Țării Românești când o astfel de clădire era ridicată separat de corpul bisericii.

Mănăstirea a fost ridicată în a doua jumătate a secolului al XVI-lea de negustorul Stelea, devenit spătar mai târziu, fiind menționată în 1582 de un hrisov prin care Mihnea Turciul întărea o danie făcută mănăstirii și tot atunci a fost și sfințită.

În prima jumătate a secolului al XVII-lea, edificiul a fost reconstruit pe aceleași fundații.

Ansamblul Mănăstirii Stelea este format din:

- Biserica „Învierea Domnului”, construită în perioada 1644-1645, pe fundații datând din secolul al XVI-lea. În pisania bisericii se precizează că biserica a fost ridicată de Vasile Lupu pe locul unei biserici mai vechi, al cărei ctitor a fost Stelea negustorul. Stilul arhitectonic al bisericii are specific moldovenesc, fiind singura biserică construită în Țara Românească după modelul bisericii moldovenești Trei Ierarhi din Iași;
- Casa egumenească sau Casa Nifon, reconstruită în anul 1975 pe ruine datând din secolele al XV-lea, al XVI-lea și al XVII-lea;
- Beciul primei case egumenești, care a fost construit în secolul al XV-lea;
- Corp de chilii (latura de vest), ridicat în secolul al XVII-lea pe fundații din secolul al XV-lea și refăcut în secolul al XIX-lea;
- Ziduri de incintă cu urme de chilii, care datează din secolul al XVII-lea;
- Turnul-clopotniță, ridicat în secolul al XVI-lea;
- Corp de poartă, construit în secolul al XVII-lea.

Încă de la început, se pare, că a funcționat o școală particulară grecească, după cum arată în memoriile lor scriitorii târgovișteni Grigore Alexandrescu, Vasile Cârlova și Ion Heliade Rădulescu. Până să se aprobe reînființarea școlii publice și chiar și după aceasta, oamenii de frunte din Târgoviște își dădeau copiii la câte un profesor particular, de care orașul n-a dus lipsă niciodată. La ctitoria lui Udriște Năsturel, în spatele casei Alexandreștilor, funcționa o astfel de școală, condusă de un Răducanu, alta a funcționat foarte mult timp la Stelea, activitatea ei continuând și după înființarea școlii naționale. Chiar alături se afla o altă școală, unde a fost dat și Grigore Alexandrescu: „în Târgoviște, în școala și sub direcțiunea profesorului Rafail (în casele lui Nae Hiotu) unde se preda limba greacă modernă și declamațiunea” .

Rafail era un călugăr aciuat în două case mici „ în fața uliții cei mari, despre apus”. Clădirea școlii aparținuse de fapt căminarului Gheorghe Geartoglu, care locuise în apropiere, vizavi de Stelea, și care o construise aici, pe un loc al mănăstirii Hurezi, unde mai târziu s-a clădit Tribunalul județean. În 1819, un raport către banul Grigore Brâncoveanu amintea faptul că Geartoglu „ține un dascăl (de) învață copii ” aici. Încă în acest timp, Nae Hiotu își însușise o parte din locul mănăstirii. După 1821, când Geartoglu a plecat cu eteriștii pe care-i găzduise, Hiotu a acaparat și aceste case. Clădirea construită pe parter înalt avea un foisor de lemn, printr-o latură a acestuia făcându-se intrarea. Acoperită cu șindrilă în patru ape, impresiona plăcut vederea.

De aici Grigore Alexandrescu a trecut la școala lui Mitilineu, pentru a învăța greaca veche. O școală grecească figura în bugetul statului încă din 1780, la Stelea. Ioan Mitilineu, sosit în țară prin 1818, se stabilea la Târgoviște înainte de a deschide un Institut la București. Elevii săi învățau pe dinafară texte din tragediile grecești, citeau și comentau istoriile lui Plutarh, Tucidide și Xenofon. Grigore Alexandrescu a reușit să-și uimească colegii cu memoria sa. Vasile Cârlova a rămas cu solide cunoștințe de aici, încercând mai întâi să traducă, apoi să scrie versuri în greacă.

Tot aici, la Târgoviște, Grigore Alexandrescu a învățat destul de bine limba franceză, desigur tot cu profesori particulari. Din

documentele de mai târziu se știe că, la un moment dat, dintre cele trei școli particulare existente în oraș, una era franțuzească, având șapte elevi. Apoi un profesor pe nume Chiuchiurini dădea lecții „mergând pe la elevi acasă”. Un astfel de profesor particular de limbi moderne devenise Ion Codru Drăgușanu, care încerca să-l învețe pe Sache Poroineanu, vecinul și ruda Alexandreștilor, germana, străduindu-se la rândul-i să-și însușească singur franceza, după niște cărți din casa acestuia. Grigore Alexandrescu ajunsese, cu timpul, să știe pe de rost Andromaca, Phaedra, Athalia de Racine, Meropa de Voltaire, dobândind o pronunție perfectă și cursivitate în declamare.

**Cuvinte-cheie:** Mănăstirea Stelea, lăcaș de cult, școală

<sup>1</sup>Remus Caracaș. Bibliografia lui Gr. Alexandrescu (Contribuții). În: Prietenii Istoriei Literare, I, 1931, (extras, p. 13).

## [22] Un pictor în altarul culorilor

**Nicolae Petrescu Redi**

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**Abstract:** După moartea soțului ei, Manuil Apostoli, jupânița Zamfira a ridicat o biserică pe moșia donată în acest scop, biserică situată la 75 de km. de București (România). Zidirea bisericii a fost terminată în 1743 de Smaranda, nora Zamfirei. În anul 1850, mitropolitul Nifon, constatând starea precară a lăcașului, a hotărât să zidească în apropiere o biserică mai mare, să ridice chiliile și să aducă maici de la un schit. Construcția bisericii înălțate de Mihai Eftimiu s-a încheiat în 1856. Ea a fost pictată de Nicolae Grigorescu, deși inițial lucrarea fusese încredințată pictorului Gheorghe Tatarescu. Dintr-un manuscris păstrat în mănăstire aflăm povestea Maicii Marina și a pictorului Nicolae Grigorescu, o poveste de neuitat.

**Keywords:** biserica, pictura, pictori, Nicolae Grigorescu, Gheorghe Tatarascu



***Nicolae Petrescu Redi** was born on the 20th of October, 1951 in Puchenii Moșneni, Prahova county. He has been a member of the Writer's Union of Romania and an honorary member of the Writer's Union of the Republic of Moldova. He has collaborated with *Cronica*, *Convorbiri Literare*, *Poezia*, *Aforisticamente* (Italy), *Il dito nell'occhio* (Italy), *Levure Literaire* (France), *Cultura romena*, *Dacia Literară*, *Literatura și Arta* (Moldovia),*

*Citatepedia*, *Gazeta de Transilvania*, *Porto-Franco*, *Axioma*, *Atitudini*, *Azi Literar*, *Pro Jesus* (USA), *Sinteze Literare*, *Magazin*, *Magazin Internațional* and with TV and radio stations. He is known for his poems, aphorisms, quatrains, pamphlets, and literary chronicles. He has published 20 books since 1995. The last published book is "Magic Thoughts: A Dictionary of Aphorisms". He has been published in anthologies published both, in Romania and overseas, and his name has been included in dictionaries in our country.



## [23] Pianist Sofia Cosma's story

**Ilona Scott**

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**Abstract:** This presentation is about my mother's life, concert pianist Sofia Cosma who graced the stages of Romania and many other countries.

Sofia lived in Romania for 30 years and left in 1980 because she was forced into early retirement, situation she could not accept.

In California, Sofia started from zero for the third time in her life and was active in the field of music till the day she died at 96. When she arrived in California, she learned English, made contacts with local orchestras and with pianist Lincoln Mayorga's help found connections, and took herself happily out of retirement. She gave concerts in USA and Europe, taught talented students and recorded music. She kept in touch with her Romanian students and some came to California to celebrate her 90th birthday.

American pianist Lincoln Mayorga, also a recording pianist and producer, fascinated by Sofia's story released a documentary in 2011 revealing parts of her life. The Romanian public was not aware of many aspects of her life depicted in this movie because revealing them during the Ceaușescu's regime would have been dangerous.

Sofia was born in Belarus, started piano lessons at five and at eighteen, as a contender from Riga Latvia, she participated in the 1933 Vienna Piano Competition along with Dinu Lipatti.

The story of the competition is worth mentioning. The first prize was granted to Boleslav Kohn, Poland. The second to Taras Mykyscha, Russia, and the third was shared between Mademoiselle Perin, France, and Therese Troster, Austria. This angered some members of the jury. Alfred Cortot insisted Dinu

Lipatti be granted the first prize and Emil von Souer wanted Sofia to take first place. According to juror Julius Isserlis, the jury members agreed to compromise and offered Dinu Lipatti to share the second prize and created the fourth prize for Sofia.

After the competition Sofia lived in Vienna as an Austrian citizen and Julius Isserlis, convinced she would build a wonderful career, coached her. But, just as her first career began, her life took an unexpected turn.

When Hitler entered Austria, as a Jew she left everything behind and escaped to independent Latvia. Soon after the Soviets invaded Latvia, the Germans attacked the Soviet Union. Her Austrian passport made her the enemy of state and she was arrested and held for seven-and-half years in Siberian and Kazakhstani concentration camps.

During that time, she touched a piano only after the prisoners found a beaten up upright in storage and the commandant allowed her to play it. Her music attracted the attention of a young man, Valerian Cosma, a Romanian prisoner from Odessa. They fell in love but couldn't marry, so they gave each other vows. They had a daughter.

Sofia was freed and sent to Austria. Valerian was sent to Romania.



Their effort to reunite in Vienna, where she believed the music was, failed. She moved to Bucharest. It took another five years and the help of Florica Musicescu for her to start her second career, as a Romanian pianist.

This talk will be about Kukuzek camp and the beginning of Sofia Cosma's Romanian career.

**Keywords:** concert pianist, Siberian concentration camps, Sofia Cosma



***Ilona Scott** was born in Kazakhstani Kukuzeck concentration camp, not on any world maps. She lived in Romania starting with 1950 and moved to Southern California in 1973. She is a licensed architect currently practicing in California. She has a Master Degree in Architecture from the Institute of Architecture and Urban Planning “Ion Mincu,” Bucharest, Romania*

*Ilona is fluent in English, Romanian and Russian. Apart from her architecture profession Ilona Scott’s passion is writing. She wrote two books about her mother, concert pianist and professor at the Conservatory in Iasi, Sofia Cosma. She is in the process of writing a third book about the difficulties she and her husband Toby Scott encountered when trying to adopt their daughter Jessica from a Romanian orphanage, who was finally released to them after Ceausescu fell. That release was featured on ABC 20/20 show in April 1990.*

*Ilona has over thirty years of professional experience in all phases of design, approvals and construction for churches, schools, commercial, industrial and residential projects. Her particular skill is in assisting clients in refining their project expectations. She produced numerous visually exciting and aesthetically pleasing designs around the area where she lives, in Ventura and in Santa Barbara Counties, California. Ilona has extensive experience dealing with, and coordinating between, the owners, the public and the governing bodies.*

## [24] The Goals of Musical Teaching in the Contemporary European Education / Dezideratele Educației Artistice în învățământul european contemporan

**Valeria Doina Bădica**

Cello Teacher

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**Abstract:** Motto: “Reaching the shore, I look back at the ocean... The waves disappear somewhere far away and all it’s left behind is a shiny mirror that reflects the sky – my sky, THE MUSIC...”  
– George Enescu

The musical art is one of the fundamental cultural values of humankind. Through music, one cultivates the basic functions of the human life – the good and the beautiful. The assimilation of the cultural values by the human society’s heritage offers, as well, multiple possibilities of social integration because, using an universal language, music contributes to the bond created between people, between nations, configuring that personality for which the artistic communication is essential and defining – cultural diversity and intercultural dialogue.

Unfortunately, nowadays we have to face more and more often the supremacy of the commercial music “industry“, while the “island“ of the amateurs of concepts and recordings of high-quality music gets smaller and smaller. That’s why the attitude towards music and the respect that one should have towards the values of authentic musical values can only be implemented, firstly, during school years, and the instrumental players and the music teachers get to have the most important role in this. Those children who go to an art school are the most convincing examples

of endeavour, unaltered perseverance that is meant towards achieving the best results.

The daily effort of the music student can supply the most beautiful example of passionate hard work to the present young generation who, in its majority, suffers because of some educational deficiencies and that's why it doesn't know the pleasure of effort and individual study.

Music is a creative activity. That's why the teacher has the important role of instilling a love of music in his students and of educating their music skills, their creativity and imagination, so that they can progress in their own way and develop their own qualities.

The development of musical expression – standards of continuous forming in students

1 The student will be able to play an instrument on his own or together with other fellow students a varied musical repertoire

a) The music student will be able to interpret a musical part taking notice of the pitch, rhythm, dynamics, timbre, and the correct tempo

b) The student will be able to easily play, in rhythm and melodically, with accuracy and in harmony a musical piece

c) The student will expressively play a large repertoire, approaching diverse musical genres and styles.

d) The student will play in a group, combining the timbres of different instruments in an expressive fashion, learning to listen to himself and to others play.

2. Reading and writing a partitur.

a) When reading a new partitur, the students will try to identify the traditional symbols and terms regarding the tonality, tempo, dynamics and agogics.

b) The students will be taught how to follow in their own partitur compositions a certain form, a technique of composing, instrumentation etc.

c) The students will be encouraged to use different sources of sound emission in their compositions, according to their own imagination and creativity.

4. The musical audition, the explanation and the instrumental interpretation
  - a) The students will be able to identify simple musical forms while they're listening to a piece of music
  - b) The students will be able to demonstrate perceptive skills by answering questions and by recognizing, from the music pieces they are listening to, different styles and musical cultures.
  - c) The students will use the correct terminology in explaining the elements of musical language.
  - d) The students will be able to identify the sonority of other instruments and voices by selecting in their own interpretation their particular elements.
5. The valuation of the partitur and of the musical performance
  - a) The students will use criteria of evaluating their own compositions and those of the others.
  - b) The students will expose, by using a specific musical language, the personal options for certain pieces of music and styles.
6. The understanding of the liaison between music and other arts or disciplines from the artistic field
  - a) The students will identify similitudes and differences regarding the common terms with other disciplines (form, line, contrast, chromatic line, passage, theme ...)
  - b) The students will identify the ways the principles and the musical thematics interact with those specific to other disciplines, by learning a song in different languages and by using the expressive elements of the music in association with variants of this song in different countries or regions.
7. Understanding the music in relation to history and culture
  - a) The students will identify the musical genres and styles of different historical and cultural ages.
  - b) The students will identify and describe the roles of musicians in different types of music and cultures (interpreter, instrumentalist, conductor, church organist etc.)
  - c) The students will describe in simple terms how the elements of music are used in musical examples from different musical cultures of the world.

**Keywords:** musical education, student-teacher relationship, goals in teaching the student

**Abstract:**

*MOTTO*

*„Ajunând la liman privesc în urmă oceanul...*

*Valurile se pierd în depărtare*

*și nu mai rămâne decât o oglindă lucie*

*care răstrânge cerul – cerul meu, MUZICA.“*

*George Enescu*

Arta muzicală reprezintă una din valorile culturale fundamentale ale omenirii. Prin muzică se cultivă funcțiile de bază ale vieții umane - binele și frumosul. Asimilarea valorilor culturale acumulate în patrimoniul societății umane oferă, de asemenea, multiple posibilități de integrare socială deoarece, vehiculând un limbaj universal, muzica contribuie la apropierea dintre oameni, dintre națiuni, configurând acea personalitate pentru care comunicarea artistică este esențială și definitorie – diversitatea culturală și dialogul intercultural.

Din păcate, astăzi ne confruntăm tot mai des cu supremația „industriei“ muzicale comerciale, în vreme ce „insula“ amatorilor de concepte și înregistrări de artă de bună calitate se micșorează tot mai mult. De aceea, atitudinea față de muzică și respectul pentru valorile muzicale autentice se pot implementa în primul rând în școală, iar rolul cel mai important revine muzicienilor și profesorilor de muzică de la catedră. Copiii care frecventează o școală de muzică reprezintă cele mai convingătoare exemple de străduință, perseverență neîncetată pentru obținerea unor rezultate bune.

Efortul zilnic al elevului instrumentist poate oferi cel mai frumos model de muncă pasionată tinerei generații actuale care suferă, în majoritatea ei, din cauza unor curențe educaționale și de aceea nu cunoaște plăcerea efortului, a studiului individual.

Muzica este o activitate creativă. De aceea, profesorului îi revine rolul de a forma gustul muzical al elevilor și de a le educa muzicalitatea, creativitatea și imaginația, astfel încât ei să progreseze în felul lor personal și să-și dezvolte propriile calități.

Dezvoltarea expresivității muzicale – standarde ale formării continue la elevi:

1. Elevul va fi capabil să cânte la un instrument singur și împreună cu alți copii instrumentiști un repertoriu muzical variat.

a) Elevul instrumentist va interpreta un fragment muzical ținând cont de înălțimea, ritmul, dinamica, timbrul și tempoul potrivit.

b) Elevul va fi capabil să cânte ușor, ritmic și melodic, cu acuratețe și în armonie, o piesă.

c) Elevul va interpreta expresiv un variat repertoriu de lucrări, abordând diferite genuri și stiluri muzicale.

d) Elevul va cânta în grup, îmbinând timbrele diferitelor instrumente expresiv, învățând să se asculte și să-i asculte și pe ceilalți.

2. Lectura și scrierea muzicală.

a) În citirea unei partituri noi, elevii vor încerca să identifice simbolurile și termenii tradiționali referitori la tonalitate, tempo, dinamică și agogică muzicală.

b) Elevii vor fi îndrumați de profesor să utilizeze în scrierea muzicală simbolurile înălțimilor, ritmurilor, dinamicii și agogicii.

3. Compoziție și aranjament muzical

a) Elevii vor fi încurajați de profesor să încerce să creeze și să realizeze un aranjament muzical pentru acompaniament.

b) Elevii vor fi învățați să respecte în creațiile lor o anumită formă, o tehnică de compoziție, o instrumentație etc.

c) Elevii vor fi încurajați să utilizeze diferite surse de emisie sonoră în realizarea compoziției, în funcție de imaginația și creativitatea fiecăruia.

4. Audiția muzicală, explicația și interpretarea instrumentală

a) Elevii vor fi capabili să identifice forme muzicale simple în timp ce audiază.

b) Elevii vor trebui să demonstreze abilități perceptive, răspunzând la întrebări, recunoscând din exemplele audiate diferite stiluri și culturi muzicale.

c) Elevii vor utiliza terminologia adecvată în explicarea elementelor de limbaj muzical.



d) Elevii vor fi capabili să identifice sonoritățile altor instrumente și voci, selectând în interpretare elementele caracteristice și specifice.

5. Evaluarea muzicii și a performanțelor muzicale

a) Elevii vor utiliza criteriile de evaluare și autoevaluare a compozițiilor.

b) Elevii vor expune, folosind un limbaj muzical specific, opțiunile personale pentru anumite opere și stiluri muzicale.

6. Înțelegerea relaționării muzicii cu alte arte sau cu discipline din câmpul artistic

a) Elevii vor identifica similitudini și diferențe în ceea ce privește termenii comuni cu alte discipline (formă, linie, contrast, traseu cromatic, pasaj, motiv)

b) Elevii vor identifica modurile în care relaționează principiile și tematica muzicală cu cele specifice altor discipline, învățând un cântec în diferite limbi și utilizând elementele expresive ale muzicii asociate cu variante ale acestuia din alte țări și regiuni.

7. Înțelegerea muzicii în relație cu istoria și cultura

a) Elevii vor identifica genurile și stilurile muzicale impuse în diferite perioade istorice și culturale.

b) Elevii vor identifica și descrie rolurile muzicienilor în diverse muzici și culturi (interpret, instrumentist, dirijor, organist în biserică etc.)

c) Elevii vor descrie în termeni simpli cum sunt folosite elementele muzicii în exemple muzicale din diferite culturi muzicale ale lumii.

**Keywords:** educație muzicală, relația elev-profesor, obiective pentru elevi



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*Mozart award and trophy at the National Instrumental Music Competition Wolfgang Amadeus Mozart that took place in Târgoviște in 2018, First Place at Rovere d'Oro from Italy and four First Place and a Third Place at the National Instrumental Music Olympiad.*

**[25] From Teacher to Master in Arts – The Didactics of teaching violin to very young musical instrument learners /  
De la Profesor la Maestru in Arte  
Didactica predării viorii la elevii de vârstă instrumentală mică**

**Nina Munteanu**

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**Abstract:** The study of teaching musical instruments has a few historical stages: autodidactic, imitative, empirical teaching, based on scientific principles. In the very first stage, the teacher is absent, and in the next phase he is characterised by passivity, presenting himself as “the active model“. The empirical stage is based on principles that come from the teacher’s experience. In the very last stage, the teacher will become more and more active, his area of action including other important factors in the molding

of the pupil. These factors will integrate the socio-cultural environment in which the pupil leads his/her everyday life.

One of the most important aspects of the process of emergence, development and attaining the man's professional ideal is identifying and developing his own aptitudes. They represent or should represent one of the motivational elements in the emergence of some professional ideals but, at the same time, they represent the essential and indispensable condition to achieve the ideal. On the way to the development and of the social integration of his personality, the human being first develops his aptitudes, this being one of the major criteria of affirming his own ego.

I will cite here a fragment from the interview I took with Galina Buinovschi, teacher and principal of the Boarding High school of Music from Chisinau. This happened when I was in charge of the project "We sing and learn on our way to being one of the great personalities of the world". During this project, Madam Buinovschi delivered a masterclass at the "Octav Bancila" College of Arts from Iasi and thus I had my opportunity to take the interview. I found valuable her answer to our questions regarding the shortcomings that can arise from the teaching of the very first violin lessons, as well as the teacher's difficulties during this process. I had a lot of students and, at the beginning of every school year, I used to wonder myself if I can really achieve my goals with the new-comers who were no more than five or six. I confess that you cannot change history and if you start teaching a child, you should explore everything that that child has to give, to find his creative powers, to use them in order to obtain a truly professional musician.

By creating a set of automatisms, the will becomes malleable and better able to supervise other fields of activity. As a teacher, I have to observe the moment the reflex has set in, in order to solve new problems. The complex set of voluntary movements can become partially involuntary by automatizing and forming a stereotype of activity. The mechanical study is not so favorable in the music area but it continues to be used in a certain proportion.

Because the study of violin should start at an early age, even from kindergarten or in the very first years of school, clearly the teacher should mainly use the methods and proceedings from the ludic pedagogy. Learning through games, analogies and metaphors with the known elements from the surrounding environment, comparisons with the known movements and introductions of notions through allegories and songs from the children's repertoire are ways through which, firstly, the child gets familiar with the instrument and the world of music and, secondly, the knowledge is better-fixed in the child's mind.

One of the most frequent mistakes of beginner students is the rigid bearing and the tight grip of the neck of the violin with the thumb. Regarding this aspect, Madam Buinovschi has something to add. She says that all children make these mistakes, starting with the proper bearing. All starts from the way they position their legs. "We really do some exercises with the hands. We show how big the wheels of the tractor are. And this is exactly what we ask: «Have you seen there the tractor? How big are the wheels of the tractor? Let's see. » And we make him/her show how big the wheels of the tractor are. Thus, the child relaxes himself, he exercises the chest's muscles and he doesn't stand in that strict and hunch-backed manner. He should have a beautiful, artistic bearing. A lot of times we choose the chin comferter, instead of chinrest, in order to fill in the void between the clavicle, shoulder and chin and we make it so that the child can hold the violin without too much effort, without using his left hand – the violin should be an extension of his neck. Then we start to hang the left hand "in a peg". We make him hold the hand just like a coat hanging from a peg, we make it seem much looser. We show him: «Look, can you see how the coat hangs from the peg, can you see how loose it is?» We hold the hand just like this, we make the fingers grab the strings, we do some movements, we swing the elbow in order to make it looser. Afterwards, we do some gliding movements with the thumb toward the nose and back. We do the same with the fingers. Of course, at the beginning, the child will only play pizzicato, and the teacher should correct the way the

fingers sit on the instrument. I pay a lot of attention to the forefinger which, with the first phalanx should touch the violin bridge, that being the sign that the hand will not slip and we will have a proper intonation. Many teacher contradict me, saying that the child is too tense, he cannot relax himself. I can say that this is not a problem for me. From the beginning, this fixed position gives the child the means not to become too tight and not to play false harmonics. Then we start saying different small poems in order for the children to get into the rhythm: *Three kids with growing horns... There goes the bear through the forest... Snail, snail with no tail.. I have a little house..* All these poems are likable and we use them for fiddlestick strokes. Children like these poems. I even give them as homework to bring more poems so to learn them together and this way I find out what's new in the children's world. The child knows that he has to make an effort to achieve a certain target, that the syllables of the poem illustrate the strokes of every finger and the strokes of the fiddlestick and this way we work with the right hand too. We imagine that the fiddlestick is a train that goes through a tunnel. There are many ways. This way, the ludic pedagogy is extremely efficient not only in teaching the basics, but also in correcting some mistakes.“

Another method in teaching a musical instrument is the exercise. Although the exercise is very efficient when it comes to forming some instrumental manners and skills, at this age it should be applied especially on melodic etude and on small melodies, because this is the way you develop the attachment toward music and toward violin, to be more precise. Applied with moderation on some technical problems (such as the exercises for articulation of fingers or free strings), the exercise forms dynamic stereotypes and trains groups of muscles that are not normally used in everyday movements.

Also, some efficient methods at this early age are conversation and exemplifying, having in mind the fact that we want to achieve that the child should process the way he creates the instrumental movements, these being the priority in the first years of study. In my opinion, exemplifying should be done on the child's

instrument and using the maximum level of knowledge he has in that very moment, without introducing new elements, such as vibrato or changes of position, in order not to confuse the child. Thus, the child is presented with a first model of interpretation, with all the known elements – his instrument, the technical proceedings he has gained or is on his way of learning etc.

Finally, another element of the didactics for beginners is the choice of the artistic repertoire. This must have a medium degree of difficulty for the technical level of the student, in order for the child to be able to develop his musical thinking and sensibility. Also, it is necessary that the teacher should know his students from all points of view, in order for the artistic repertoire to achieve its two purposes: on one hand, the development of the expressive and technical potential of the child, and, on the other hand, the forming of the musical thinking and expressiveness. That's why, in order to increase the efficiency and to diversify the repertoire, we think that it's best that the teacher use a certain method, a certain idea of teaching, but also to go thoroughly into technical and performance problematics by approaching a similar repertoire selected from other methods.

From the study of the evolution of the violin didactics, from the analysis of the main methods of teaching violin used in the Romanian instrumental teaching and from our own experience as teachers, the result is that all the authors, no matter the teaching trajectory that he or she has, are for a more natural approach of playing the violin. What makes the difference is the perspective: the movements, the natural sounds, or the capacity of learning. In fact, the naturalness of movements is a point that all authors agree with, because the initiation in violin playing is, maybe, the most difficult stage in the training of the child, not only from the point of view of the teacher (who is profoundly engaged in correctly conducting the process of learning of the small violonist and in forming a solid base of skills), but also from the point of view of the student, for whom this stage is very arid and tiring. I would like to point out here the fact that in this stage the student's passion for music in general and for violin in particular is set.

That's why, all the manuals that I've studied have a section dedicated to artistic materials, melodic etude, small songs and duets that are meant to give a musical meaning to the technical exercises, starting from the first lessons, of open strings. A defining trait of didactics in the stage of violin initiation is that of allowing the student to better know his teacher, not only from the point of view of the musical and interpreting skills, but from the point of view of all aspects – psychosomatic, familial and microsial, amid the group of students. This will help the teacher in choosing the right methods of communication and to create a proper selection of the extra material which will complete the method chosen for teaching. Another important aspect for the success of the teaching action is the way in which the teacher will know how to combine the teaching methods with the devices of teaching, according to the open-mindedness of the child, of his background, and the stage of learning in which he is. Of course, the ludic methods of teaching are the most efficient at this point, but it all revolves around the resourcefulness of the teacher, of the general interest of the child and around his passion for the instrument in order to find the best analogies, comparisons and metaphors to suggest the correct movement and the adequate musical approach. The student-teacher relationship should give joy to both partners in crime of the violin teaching act, in order to achieve a full success of the teaching goals.

A quote from the interview with Madam Galina Buinovschi, a revealing idea for this, which contains the very meaning of the didactic act in the violin teaching area is this:

“Let's express our joy of permanently meeting again and again through kindness and love. Love towards music, which becomes alive in the hand of a instrument player. Music pulsates with power, just as a beating heart. “

**Keywords:** the violin initiation stage, the pedagogical approach in music, violin teaching, an exceptional violin teacher, Galina Buinovschi

**Abstract:** Studiul învățământului instrumental ne relevă câteva faze istorice - autodidactă, imitativă, predarea empirică, predarea metodică, bazată pe principii științifice. În prima fază pedagogul este absent, iar în următoarea fază pedagogul se distinge prin pasivitate, reprezentând „modelul activ”. Faza empirică ține de predarea după principii izvorâte din experiența pedagogului, iar în ultima fază pedagogul va deveni din ce în ce mai activ, aria sa de acțiune extinzându-se și asupra altor factori importanți în formarea elevului, cuprinși în mediul social și cultural în care se desfășoară viața sa cotidiană.

Identificarea și dezvoltarea aptitudinilor constituie unul dintre aspectele cele mai importante ale procesului de apariție, dezvoltare și realizare a idealului profesional al omului. Ele reprezintă, sau ar trebui să reprezinte unul dintre elementele motivaționale în apariția unor aspirații profesionale dar, în același timp, ele constituie condiția esențială, indispensabilă de realizare a idealului propus. În drumul spre dezvoltarea și integrarea socială a personalității sale, ființa umană își dezvoltă în primul rând aptitudinile, acesta constituind unul dintre modurile principale de afirmare a eu-lui.

Voi cita aici un fragment din interviul pe care l-am realizat (în calitate de coordonator al proiectului Cântăm și învățăm pe urmele marilor valori ale lumii) cu doamna profesor Galina Buinovschi, director al Liceului Internat de Muzică din Chișinău. În cadrul proiectului pe care îl coordonăm, doamna profesor a susținut un masterclass la Colegiul de Arte „O. Băncilă” din Iași, și astfel am avut oportunitatea de a realiza acest interviu. Mi s-a părut relevant răspunsul domniei-sale la întrebările noastre referitoare la deficiențele care pot apărea în predarea primelor noțiuni de vioară, precum și la dificultățile întâmpinate de profesor în acest demers:

Am avut foarte mulți elevi, în fiecare an încep cu începătorii, cred că în fiecare an am cinci-șase începători și de fiecare dată am emoții mari și mă gândesc: dar voi putea oare eu să reușesc cu acest copil? De fiecare dată am emoții mari, am întotdeauna un fior, fiindcă simt că răspund de acest copil. Vă spun sincer, istoria



nu poți s-o schimbi, deci dacă ai început cu acest copil trebuie să explorezi tot ce poate acest copil. Să găsești toate forțele lui creative, să le folosești, ca să cultivi un instrumentist profesionist. Prin crearea unui complex de automatizări, voința devine mai liberă, capabilă să supravegheze alte domenii de activitate. Ca pedagog, va trebui să observ momentul în care s-a format reflexul, pentru a putea rezolva noi probleme. Faptul că se va repeta frecvent un șir complex al mișcărilor voluntare, poate deveni parțial involuntar, automatizându-se și formând un stereotip de desfășurare. Ținând cont de faptul că studiul mecanic nu e atât de favorabil, în domeniul instrumental totuși este utilizat într-o oarecare proporție.

Întrucât vioara este un instrument care se începe la o vârstă școlară mică, sau chiar preșcolară, în mod evident se vor folosi cu precădere metodele și procedeele din pedagogia ludică. Învățarea prin joc, analogiile și metaforele cu elementele cunoscute din mediul înconjurător, comparațiile cu mișcărilor obișnuite și introducerea noțiunilor prin alegorii și cântece din repertoriul copiilor, sunt mijloace care, în primul rând, familiarizează copilul cu instrumentul și cu lumea muzicii, iar în al doilea rând fixează cunoștințele mai solid.

Una dintre cele mai frecvente greșeli ale începătorilor o reprezintă ținuta crispată și strângerea cu degetul mare a gâtului vioarei. Referitor la acest aspect, vom cita din nou din interviul cu doamna profesor Galina Buinovschi:

Toți copiii fac aceste greșeli, începând cu însăși ținuta corectă. Totul pornește de la faptul cum își aranjează picioarele acest copil. Chiar facem niște exerciții fizice cu mâinile. Arătăm cât sunt de mari roțile tractorului. Așa și spunem: ai văzut acolo tractorul? Cât sunt de mari roțile tractorului? Hai să vedem. Și îl punem să arate cu mâinile cât de mari sunt roțile tractorului. În felul ăsta copilul se relaxează, chiar își dezvoltă mușchii pieptului și nu mai stau așa crispați și gârbovi. Să aibă o ținută foarte frumoasă, artistică. În multe cazuri alegem pernuța, cea care este în loc de contrabarbă, o alegem într-un fel ca să umple golul ăsta dintre claviculă, umăr și barbă și facem în așa fel încât să țină vioara

fără mare efort, fără mâna stângă, vioara să fie ca și crescută în gât. Apoi începem să punem în cui mâna stângă. O punem așa cum stă o haină în cui, o facem să fie cât mai liberă. Îi arătăm: uite vezi cum stă paltonul în cui, vezi cât e de liber? Așa punem mâna, facem ca să prindem degetele pe corzi, facem niște mișcări, legănăm cotul ca să-l eliberăm. Pe urmă, facem câteva mișcări de alunecare cu degetul mare spre nas și înapoi. La fel facem alunecări și cu degetele. Desigur, la început copilul cântă doar pizzicato, profesorul îi plasează corect degetele. Mare atenție acord arătătorului, care cu prima falangă pe partea exterioară atingem prăgușul și atunci suntem siguri că mâna nu se va plimba, așa încât vom avea o intonație justă. Mulți profesori spun că astfel copilul e prea fixat, nu poate să se elibereze. Eu pot să vă spun, pentru mine nu este o problemă de loc. Din start această fixare îi dă posibilitatea să nu se crispeze și să nu cânte fals. Apoi începem cu diferite poezioare pentru copii pe ritm: Trei iezii cucuieți... Umblă ursul prin pădure... Melc, melc, codobelc... Am o casă mititică... Toate aceste poezioare sunt plăcute și le folosim pe trăsături de arcuș. Copiilor le plac aceste poezii. Chiar le dau ca temă să aducă noi și noi poezii ca să le învățăm împreună, așa aflăm noutățile copiilor. Copilul știe că trebuie să efectueze un efort cu o destinație specială, pe silabe să articuleze pe fiecare deget și la fel pe trăsături de arcuș, la fel lucrăm și cu mâna dreaptă. Ne închipuim că arcușul e un tren, care trece prin tunel. Sunt multe modalități.

Se pare, așadar, că pedagogia ludică este foarte eficientă atât în predarea primelor noțiuni, cât și pentru corectarea unor greșeli.

O altă metodă utilizată în învățământul instrumental este exercițiul. Deși foarte eficient în ceea ce privește formarea unor deprinderi și priceperi instrumentale, la această vârstă exercițiul ar trebui aplicat în special pe studiile melodice și pe mici melodii, căci astfel se dezvoltă atașamentul față de muzică și față de vioară în special. Aplicat cu moderație pe unele probleme tehnice (cum ar fi exercițiile de articulare a degetelor sau coardele libere), exercițiul formează stereotipuri dinamice și antrenează grupe de mușchi care nu sunt utilizate în mișcările obișnuite.

De asemenea, metode eficiente la această vârstă sunt conversația și exemplificarea, în scopul conștientizării copilului asupra modului de realizare a mișcărilor instrumentale, căci acestea sunt prioritare în primii ani de studiu. În opinia mea, exemplificarea ar trebui făcută pe instrumentul copilului și la nivelul maxim calitativ al cunoștințelor din momentul respectiv, fără a introduce elemente noi, cum ar fi vibrato-ul sau schimburile de poziție, pentru a nu deruta elevul. În acest mod, copilului i se prezintă un prim model de interpretare, cu toate elementele cunoscute - instrumentul său, procedeele tehnice însușite sau în curs de înțelegere, etc.

În fine, un alt aspect al didacticii pentru începători este alegerea repertoriului artistic. Acesta trebuie să conțină un grad de dificultate mediu pentru nivelul tehnic al copilului, pentru ca acesta să-și poată dezvolta gândirea și sensibilitatea muzicală. Pe de altă parte, este necesar ca profesorul să-și cunoască elevii din toate punctele de vedere, astfel încât repertoriul artistic să-și atingă cele două scopuri - pe de o parte dezvoltarea potențialului expresiv și tehnic al copilului, iar pe de altă parte formarea gândirii și expresiei muzicale. De aceea, pentru a spori randamentul și a diversifica repertoriul, considerăm că este bine ca profesorul să urmeze o anumită metodă, o anumită concepție de predare, dar să aprofundeze problematica tehnică și interpretativă prin abordarea unui repertoriu similar selectat din alte metode.

Din studiul evoluției didacticii violonistice, din analiza principalelor metode de vioară utilizate în învățământul instrumental românesc și din propria noastră experiență la catedră rezultă faptul că toți autorii, indiferent de traseul didactic pe care îl adoptă, susțin o abordare cât mai naturală a cântatului la vioară, din diferite perspective, fie a mișcărilor, fie a sunetelor naturale, fie a capacității de asimilare. De fapt, naturalețea mișcărilor este susținută de toți autorii, căci inițierea violonistică este poate cea mai dificilă perioadă din educația instrumentală a copilului, atât din punctul de vedere al profesorului (care este solicitat intens pentru a conduce corect instruirea micului violonist și a-i forma

deprinderi de bază solide), cât și al elevului, pentru care această perioadă este destul de aridă și obositoare. Ași dori să subliniez că în etapa de inițiere violonistică se fundamentează și atașamentul copilului față de muzică în general și față de vioară în special. De aceea, toate manualele consultate conțin și material artistic, studii melodice, mici piese și duete, care au rolul de a da sens muzical exercițiilor tehnice, pornind chiar de la primele lecții, de la coardele libere. Un aspect definitoriu al didacticii în etapa de inițiere violonistică este cunoașterea elevului de către profesor, nu numai din punct de vedere al capacităților muzicale și instrumentale, ci sub toate aspectele, psihosomatic, familial și microsocioal, în grupul de elevi. Aceasta îl va ajuta pe profesor să găsească mijloacele optime de comunicare și să realizeze o selecție corespunzătoare a materialului ajutător, cu care se va completa metoda aleasă pentru predare. Un alt aspect determinant pentru reușita actului didactic îl constituie măiestria cu care profesorul va ști să alterneze metodele și procedeele de predare, în funcție de receptivitatea copilului, de datele naturale ale acestuia și de etapa învățării. Desigur că metodele pedagogiei ludice sunt cele mai eficiente în această perioadă, dar depinde de imaginația profesorului, de preocupările generale ale copilului și de interesul acestuia pentru instrument să găsească cele mai convingătoare analogii, comparații și metafore pentru a sugera mișcarea corectă și imaginea muzicală corespunzătoare. Relația profesor-elev ar trebui să producă bucurie celor doi parteneri ai actului didactic violonistic, pentru o reușită deplină a demersului pedagogic.

Un citat din interviul realizat cu doamna profesor Galina Buinovschi, un gând revelator în acest sens, care conține însuși scopul actului didactic în domeniul învățământului violonistic:

*Să ne manifestăm bucuria de a ne întâlni mereu, manifestând omenie și iubire. Iubire față de muzică, care devine vie în mâinile unui instrumentist. Muzica pulsează viu, ca o inimă vie.*

**Cuvinte cheie:** etapa de inițiere violonistică, demersul pedagogic în muzică, învățământul violonistic, profesor de vioară de excepție, Galina Buinovschi

*Interviul integral - Vezi ARA Journal 36.1, 2019.*

Ași dori să menționez că rezultatele doamnei profesor Galina Buinovschi la clasă sunt de excepție și voi cita câteva dintre ele: absolventa clasei sale de vioară de la liceu, Alla Benderschi a fost studenta maestrului Ștefan Gheorghiu la Universitatea Națională de Muzică din București, actualmente este violonistă cu contract „pe viață” în Orchestra Simfonică din Boston. Elevul său Ilian Gârneț a obținut premiul III la Concursul Regina Elisabeta, în 2009, în Belgia. O altă absolventă a clasei sale de vioară, Alexandra Conunova, care a studiat ulterior în Germania, a obținut premiul I (50.000 euro) și dreptul de a cânta timp de trei ani pe o vioară originală Guadagnini din 1756, la Concursul Internațional Joseph Joachim. Elevii Ionel Manciu și Dimitri Pocitari au ocupat locul III la Concursul „Ion Voicu”, iar elevul Dan Iulian Druțac a obținut anul acesta premiul I și premiul special pentru virtuozitate la Concursul „Nedelka Simionova” din Bulgaria.



*Nina Munteanu is a violinist, currently violin teacher at “Octav Băncilă” National College of Iași. She studied at the “Gavriil Musicescu” Arts Conservatory in Chișinău, Republic of Moldova. In Chișinău she worked at Music School No. 4. In Iași she worked at the National Opera Theater. She also was a conductor and violinist at the Ion Theater. She has given numerous concerts and participated at various festivals in the cities of Moscow, Alma-Ata Kaukaz, Voldagno, Verona, Ricoaro and other places in Italy, France, Greece, The Netherlands as well as in the big cities in Romania. Her violin class at the National Art College “Octav Băncilă” has many very gifted students who have either graduated high school or are still in high school.*

## [26] American artist creates Romanian-related posters and banners by Jerry W. McDaniel

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**Abstract:** Sometimes someone from another country is attracted to a different culture and promotes it by his/her creations. A few examples come to mind: Mia Kosei (Japan) and his beautiful photographs of Maramures, William Toutant (CSUN, California) and his composition for Eminescu's *Glossa*, and the presentation in his Opera Radio Show at CSUN of the music of Nicolae Bretan, including the short opera "Luceafarul", Gail Glickman (UCLA, California) who wrote books on Romania. This is also the case of the 100% American artist Jerry W. McDaniel. He created illustrations for poems by Lucian Blaga, Ana Blandiana, and Eminescu (in this chronological order), as well as several Romanian-related posters and banners: a tennis poster with Ilie Nastase playing in South America, when the player was not yet known, a poster for the Romanian tennis champion Simona Halep when she won at Roland Gaross in Paris, France, and recently a poster for the event with Dumitru Prunariu speaking in the greater Los Angeles area at a space museum in October 2019. Some of McDaniel's art was integrated in two Romanian-related posters: the Salon ARTIS poster in 2010 (design also used for the cover of the Catalogue of the exhibition in Bucharest where McDaniel was a Guest of Honor and presented two paintings), and an acrylic painting illustrating Eminescu's poem "The Lake" which was used for the promotion poster of the ARA 42 Congress, Iasi 2018. Then there are the commissioned banners for ARA (2016) and for Viitorul Roman Society (VRS) 90th anniversary. This Romanian-related work by McDaniel will be presented in a larger context of

the art by this commercial artist, illustrator/designer who created numerous posters (he did the art for them, or designed them) on themes as sport (tennis, horse-car- sailboat-bicycling-motorcycling racing), music, movies, and others. The pride should be that a well-known American artist was interested in Romanian subjects. McDaniel is one of the best contemporary American illustrators/designers. He has three posters in the Victoria & Albert (V&A) Museum. His political posters are in various University Museums, in the Society of Illustrators of New York City and the Center for the Study of Political Graphics in Los Angeles. In 2017 McDaniel's poster "Harlow's the most exciting New York discotheque in New York" was part of the first show (September-October 2017) of the new Poster Museum in Chelsea, NYC. The work of McDaniel is very varied in styles, media and themes, reason for which he calls himself a heterogeneous artist. He adapts his creation to each commission to best represent the "situation". The whole range of styles can be noticed in his Romanian-related works, from Eminescu's "The Lake" which is almost impressionistic to the graphics for the Salon ARTIST drawing which is art nouveau style.



Figure 1. The banner/poster for ARA 42 2018 Congress, Iasi, showing the McDaniel painting integrated in it

Figure 2. VRS banner

Figure 3. The Lake acrylic painting @2018 Jerry W. McDaniel

**Keywords:** banners, commercial art, posters, Romanian-related illustration, Jerry W. McDaniel



**Ileana Costea** is a full professor of Automation Engineering at California State University, Northridge (CSUN). She has a Master Degree of Architecture from the Institute of Architecture and Urban Planning “Ion Mincu”, Bucharest, Romania (1972), a Master of Art in Industrial Design from the University of California at Los Angeles (UCLA, 1975), and a Doctorate in Design Analysis from UCLA (1982). She has been the Chair of the Manufacturing Systems and Management department at CSUN (2011-2014). She has been active and in leadership positions with many organizations: National Computer Graphics Organization (NCGA), Institute of Electrical and Electronics Engineers (IEEE) – Man Systems and Cybernetics Society, American Institute of Aeronautics and Astronautics (AIAA) Society of Manufacturing Engineers (SME), American Romanian Academy of Arts and Sciences (ARA), and Viitorul Roman Society (VRS – Romanian Society in Los Angeles, California). She created several Wikipedia pages, websites, and videos/youtubes. She has published numerous papers and book chapters, organized sessions, and made presentations at conferences in the fields of: computer graphics (CG), computer-aided design & manufacturing (CAD/CAM), artificial intelligence (AI), and art. Since 1998 she has published articles on her self-imposed mission of “discovering Romanian cultural presence abroad” in various Romanian magazines and journals. In 2015 she has published the 1st volume of her articles “Exercitii de Neuitare” (that can be found on Amazon). She is working now on the 2nd volume of articles, and on two books on the commercial and fine art of American heterogeneous artist Jerry W. McDaniel. She lived for one year in Paris, France (1972-1973), where she worked as an architect. She then moved to Los Angeles, California, where she married her late husband, Nicolas V. Costea, MD, Hematologist-Oncologist, Professor of Medicine, at UCLA. Along the years she organized numerous Romanian events in Los Angeles, among which The ARA Congress in 1992 at CSUN, sculpture exhibitions of Patriciu Mateescu (1985 & 2005), an exhibition of photographs of sculptures by Constantin Brancusi (2005) and Patriciu Mateescu, and a poetry event on the occasion of Ana Blandiana and Romulus Rusan’s visit to the US West Coast (2015). She lives in Los Angeles, and divides her time into teaching manufacturing engineering at CSUN and working in the field of her other passion, art. Not being able to forget the first place where she landed as a refugee, she spends



*every year some months in Paris, France. She also returned to visit Romania often after 1989.*

## **[27] SEEfest Champions Romanian Cinema in the U.S.**

**Vera Mijočić**

The South East European Film Festival in Los Angeles

(SEEfest)

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**Abstract:** South East European Film Festival in Los Angeles, SEEfest, now in its 15th year, has been a major proponent of Romanian cinema and indeed the cinema of the Balkan countries and their neighbors all the way to the Caucasus and the Black Sea. Over the years it presented movies with a capacity to enrich our understanding of issues that run deeply beneath divides separating peoples, ethnic groups, religions and cultures. As the only film festival of this kind in California as well as in the U.S., SEEfest pioneered a regional perspective on South East Europe with programming that offers multiple perspectives on the problems that plague not only the Balkans, but our fragmented world as a whole. Among innovative, unique films championed by SEEfest those coming from Romania have been the focal point of the festival. The rise of the Romanian New Wave provided a rich texture for SEEfest's examination of the region, of its history and cultural traditions. With scores of Romanian films shown at the festival since its inception and presented at other forums, SEEfest has carved a singular place for the specific style of Romanian cinematic storytelling, and offered a broad platform for Romanian filmmakers to have their films seen by American audiences. Romania, more than any other SEE (South-East European) country, has been the world-class powerhouse of international cinema for the last 20 years. Auteurs like Cristian Mungiu, Radu Jude, Razvan Radulescu, Cristian Nemescu, Corneliu Porumboiu,

Calin Peter Netzer, and Anca Damian have been consistently and steadily championed by SEEFest. Alongside prominent auteurs many documentary and short films populated festival programs, bringing to light different features of Romania from its village life to old religious customs, from Cold War memories to contemporary romance on the boulevards of Bucharest.

The programming focus of SEEFest is on the region as a whole, and for a good reason. When diverse cultures and traditions of the Balkans and Caucasus are shown together in a well-balanced program, their story emerges as an epic one, multi-layered and rich, fraught with remarkable and sometimes suicidal passion, and endowed with an amazing pool of artistic talent. This presentation will highlight the ways in which SEEFest presented, promoted and championed the new generation of Romanian filmmakers, and the Romanian cinematic stories they create.

Keywords: SEEFest, Romanian cinema, Romanian New Wave, South East Europe,



***Vera Mijočić** founded in 2006 the South East European Film Festival in Los Angeles (SEEFest), curated major film retrospectives for the UCLA Film Archive and Austin Film Society, and initiated a national tour of landmark short films with the Los Angeles FilmForum, Pacific Film Archive, Harvard Film Archive, and National Gallery of Art. She has received multiple recognitions from the U.S. Representative for California's 28th congressional district, California State Assembly, County and City of*

*Los Angeles, City of Beverly Hills, and in 2018 Women in Leadership Award from the City of West Hollywood. She guest-lectures at universities, works as a creative adviser and mentor to independent filmmakers, and has a distinguished record in humanitarian work.*

*In Los Angeles since 1992, Vera worked in advertising, produced and directed numerous festival trailers, TV commercials, Los Angeles film premieres and award season screenings, as well as produced and moderated filmmaker panels including more than ten film business conferences, guided project development programs, and organized*

*workshops for local and visiting filmmakers. She co-founded and ran for five years an invitation-only film business breakfast series and has ongoing partnerships with a wide roster of entertainment organizations, festivals, cultural and academic institutions in the U.S. and overseas. She began as a cultural reporter and film critic in Sarajevo, and holds a degree in journalism from the University of Belgrade.*

**[28] Filmmaking Through an Architect's  
Eye Producing architectural  
documentaries to educate a broader public  
in understanding the value of architectural  
design**

**Rick Meghiddo**

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**Abstract:** Conveying architectural spaces, other than through personal experience, is difficult. While architectural photography may help, it is essentially a static, 2D medium, to inform a 4D reality. Alternatively, a filming camera moving through space helps to get a sense of people's movement within a space, to get a sense of scale, of changing light, of sound. Architectural filmmaking is also able to communicate multiple layers of complexity to the understanding of architecture, such as drawings, animation, voice-over description, people's testimonials, allusive music, and writing.

Why is this important, today more than ever? The transformation of the planet for 10-12 billion people will require the active input of all its inhabitants. An understanding of architecture is critical to confront planetary challenges such as climate change, sustainability, population growth, mobility, food production, conservation of natural spaces, visual pollution and overcrowding. No one can predict the future, but we can outline attainable goals. Documentaries can help to better understand the world that surrounds us.



Fig.1. “As We Saw It” Series Poster      Fig. 2 “How to Look      Figure 3. “The Wright Way”

The needs for the future, as expressed in the 2030 Agenda for Sustainable Development adopted by the United Nations Member States in 2015, are an indication of the many problems that we face. However, important as the UN agenda is, we must look much further ahead. 2050 is “tomorrow,” 2100 is “after-tomorrow.” With longevity likely to be extended beyond 100, the babies born today are likely to be active healthy citizens of the world by the end of the century. What will we leave them as a legacy? It is now time to go back and learn from Bruno Zevi “How to Look at Architecture.”

**Keywords:** Architecture, architecture documentaries, art, avant-garde, climate change, film, space, sustainability



**Rick Meghiddo** is an architect and a filmmaker. For over three decades he practiced architecture in Los Angeles, Long Beach, Tel Aviv and Rome, together with his wife and partner, architect Ruth Meghiddo. The Meghiddo team produced innovative, sustainable, aesthetic, and budget-conscious work, looking at each project as an opportunity to rethink solutions to common problems. Their work has been published by many professional magazines. In 2000 the American Institute of Architects awarded their project of Senior Housing in Jaffa, Israel. Since 2012 Rick produced and published over eighty short documentaries. He also contributed with numerous documentaries and blogs to Cultural Weekly and The Times of Israel. In the last couple of years, he taught “How to Look at Architecture” at the Skirball Cultural

*Center in Los Angeles, and at the Osher Lifelong Learning Institute (O.L.L.I.) at C.S.U.L.B. His presentations included the screening of pertinent architecture documentaries produced by him.*

*Born in Argentina, he studied architecture at the Technion in Israel, has a Doctor of Architecture degree from the University of Rome, and a Master of Architecture and Urban Design degree from U.C.L.A. He chaired the Graduating Projects Program and Research on Artificial Islands at Israel's Technion, mentored students on their graduating project and taught history of architecture at U.C. Irvine.*

*He is fluent in Spanish, Italian, English, and Hebrew. Rick Meghiddo has been appointed by Long Beach's Mayor Beverly O'Neill as Board Member of the Redevelopment Agency. His extra-curricular activities include the publication of six collections of poetry and of photography, inclusive of over 100 works by Frank Lloyd Wright.*

## **[29] TETH – Technological transformation hub Society and architecture on the brink of a new technological era**

**Vlad Constantin Tudor**

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**Abstract:** As technological fields such as artificial intelligence evolve in an unprecedented way, and technology companies grow stronger each day, the issue of public involvement as a decisive factor in the development and implementation of such technologies becomes an important topic. The proposed project targets the creation of an interface between the public and innovation entities, respectively their technological products, laying the foundation for an open-source, democratized technology. The Battersea industrial site, located south-west of London, offers the opportunity for chronological continuity, merging the character of the industrial era with that of the informational era, all within a European tech capital.

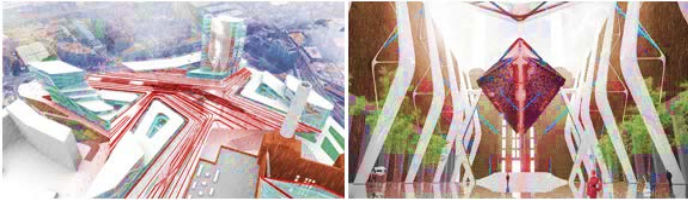
The proposal envisions a technological hub that hosts the latest innovations in informational technology, artificial intelligence, digital media and industrial technologies, showcases their capabilities and requests public feedback on improvement opportunities. Therefore, the hub has a political function, empowering the people to decide how much should technology influence their daily lives, how much should it invade their privacy and how should it use the data they collect, avoiding scenarios such as the Cambridge Analytica scandal [1].

The design of the technological hub creates an unlikely binome between the inconceivable power of technology and democratic inclusivity, transposing the public into two stances: passive subject of an overwhelming experience, dictated by the size and hegemonic appearance of the created environment, which paints the artificial intelligence era as something hard to grasp, and active contributor to the development and control of future technologies.

In the era of the post-Fordist interconnected society and neoliberal market, the need to connect different technological fields becomes more significant. Paradoxically, this physically centralised hub strives to become a symbol of a decentralised, free, self-regulating market, and is doing so by fusing it with the public element and relying on it's contribution to generate and offer feedback to ideas, products and policies that rule the digital ecosystem. The Vauxhall-Battersea public axis carves it's way through the hub, generating a three-dimensional public space and facilitating the contact between technology companies, startups, exhibitions, feedback based events and the public.

The Battersea Power Station's interior takes the form of a methafor for the deification of artificial intelligence as mankind's last invention. The symmetrical axis leads to a suspended auditorium, which hosts the hologram projection of a humanized form of the artificial intelligence entity, which can communicate with the audience, demystifying it's existence and collaborating towards the benefit of society. The power station's interior is also a political statement, as it is part of the public space, even though

enclosed on four sides, suggesting unhindered access to the world of advanced technologies developed by private companies. However, the symmetry of the space and the layout and position of the auditorium reminds the viewer of the kind of overwhelming and unprecedented power he is a subject of, urging for caution. As the public component lies at the base of the project, the proposal is the result of an array of factors that aim to facilitate the insertion of such a complex and sizeable hub into the local context, such as contextualization through hibridization of basic archetypes (tower block, longitudinal block, interior courtyard) and spatial navigability, emulated through digital simulations of optimal circulatory deviation



networks inspired by Otto Frei's studies [2] and Quelea agents simulations that immitate the movement of large crowds through space [3].

The formal composition of the hub is built with four hybrid iterations of the basic archetypes mentioned, connected by a shell that follows the Vauxhall-Battersea public axis, flowing through the interstitial spaces between the four sections. Each section features a large atrium, which marks exhibition and feedback areas on the ground floor, workshops and other forms of interaction between the public and the innovation entities on the floors above. The sections are connected through suspended passages, stairs and leisure spaces, encouraging informal interactions and cooperation between the four sections which represent different technological fields, bringing together startups, developed companies, investors, students and the general public.



**Keywords:** artificial intelligence, technology, hub, democratic, public, feedback

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*Tudor Vlad is a graduate architect with a Master's Degree from the Faculty of Architecture "G.M.Cantacuzino" at the "Gh. Asachi" Technical University in Iași (2019), finalising with a thesis named Parametric Urbanism (Inter-correlation of urban subsistems in the parametric morphogenesis) and a diploma project imagining*

*a technological transformation hub in London.*

*He studied as an exchange student at "Ecole nationale supérieure d'architecture et de paysage de Lille" in France (2017) and interned at Farshid Moussavi Architecture in London, UK (2018). Briefly volunteered in the Architecture Students Association Iași (2013).*

*He was awarded a mention among the finalist projects of the 6th edition of CASA ( The Annual Contest of Architecture Students) in 2015 and 2nd place in the ErasmusDays (2017) and #TUIASI (2018) photography contests.*

*Currently, he is pursuing his passion for parametric design and fabrication and its applications in the architectural field.*

## **[30] The Department of Astronomy, Astrophysics and Space Sciences**

## **Ionuț Dohotariu**

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**Abstract:** Interventions in heritage sites are one of the challenges of contemporary architecture. The dialogue between proposal and context can be extremely different from case to case, such as emphasizing the way the architect relates to the urban tissue or highlighting the attitude towards the existing situation through the communication of an idea or a concept that reinterprets and enhances a place through the specific means of architecture. Contemporary historical cities are struggling to find a way of balancing new developments with the pressure of preserving its architectural heritage. The only solution is to generate architectural proposals that bring to a common denominator to these seemingly contradictory directions.

The Diploma project is a proposal for extension and reconversion of the Municipal Slaughterhouse from Timișoara (Romania, 1905), an ensemble of industrial buildings included on the national list of historical monuments since 2015. The Slaughterhouse was designed by the Hungarian architect László Székely, built between 1904-1905 and located between the Fabric and Elisabetin neighborhoods of Timișoara. Initially, the complex had 11 buildings, the most important being the central tower at the entrance to the slaughterhouse. After 1990, the buildings were not as actively used, and in 1992 it was officially declared insolvent. After a number of demolitions, the only buildings that remain are the central tower, the side halls, two pavilions flanking the access gate and statues representing a bull and a female character, as well as a bull and a male character.

The Masterplan (2012) stipulates that the ensemble of buildings of the former Municipal Slaughterhouse, as well as the land on which it is situated, will be allocated to the field of education to build a campus or university research facility integrated into the economic and social infrastructure of the city. In Romania, the absence of an academic environment specialized only in the study

of astronomy is the premise of the project. The West University of Timișoara's Department of Astronomy, Astrophysics and Space Sciences aims to offer undergraduate, master's and doctoral studies which includes a research institute. The target of the project is an educational environment which trains future researchers in Astronomy and related sciences such as cosmology, astrophysics, astrobiology, planetary geology, space exploration, etc. In addition, the complex also includes spaces to promote and connect the facilities with the public through use of conference and meeting rooms, a planetarium and an astronomical observatory, creating spaces with two purposes – (1) popularizing astronomy among the general public and (2) for use in scientific research.

The compositional idea of the new proposal is to maintain the slaughterhouse buildings in a perspective axis within its original design intent, to reconstruct the tower roof for the proposed astronomical observatory and to reinterpret it by derivation within the volumes of the extension. Each of the volumes has a different function which correlate to licensing, master's and doctoral programs, a library, amphitheater and research institute. Also, the symmetry of the old ensemble is altered by sliding the compositional center towards E (the institute), thus ensuring a gradient of height at urban level. The way the proposed volumes are tilted indicates new directions and new perspectives. These volumes are joined by a multifaceted surface with illuminators - a spatial structure that covers the atrium and ensures permeability into the interior space.

**Keywords:** astronomy, reconversion, slaughterhouse, education, Timișoara

## **[31] Adaptive architecture. The interactivity and impact on the user**

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**Abstract:** The continuous dynamization of modern living is the main reason for the emergence of a new flexible architecture which responds to change. Modern architecture cannot survive and thrive in contemporary society unless it manages to respond actively and correctly to a continuous state of change, thus ensuring the proper climate for the emergence of new forms of architecture. Adaptive architecture is a multidisciplinary field which deals with buildings specially designed to adapt dynamically to the environment, its inhabitants and contained objects which partially or totally influence the architecture by the response of users and the environment. It is strongly connected to computer sciences, social sciences, urbanism, arts and psychology. Although the technologies required for the automation of architecture and the creation of human-computer interaction are sufficiently developed today, there is still huge potential for innovation based on the interweaving of theoretical knowledge from these related areas.

At present, it is clear that the lack of integration of the latest technologies in architecture and the absence of a proper design methodology (capable of facilitating the development of the interactive architecture) keep this field insufficiently developed. The process of creating customizable and reconfigurable spaces in accordance with the user's wishes and needs is the final target of adaptive architecture. These adaptive spaces can occur by altering the organization of the interior space and modifying the structural elements in order to actively "protect" the user from adverse atmospheric conditions - wind, excessive heat, light. Thus, fully functional adaptive architecture does not offer a final solution as it does for most contemporary buildings conceived to work in a predetermined way. Instead, it permits a series of iterations that allow the user to modify the architecture according to the needs of the moment. Depending on location, topology and orientation, the spatial characteristics of architecture can be transformed by the idea of forming a bridge between inside and

outside, as well as between two interior spaces separated by flexible internal partitioning. One way to address this challenge is by innovatively using "outdated" technologies.

**Keywords:** adaptive, technology, slaughterhouse, education, Timișoara



***Ionuț Dohotariu** is an architect living and working in Iași, Romania. He graduated as valedictorian from "G.M. Cantacuzino" Faculty of Architecture, part of "Gh. Asachi" Technical University of Iași (2019).*

*Currently he is a PhD student at "Ion Mincu" University of Architecture and Urbanism, Bucharest. He is studying adaptive architecture,*

*analyzing interactivity and the impact of technology on the user.*

## **[32] A course in stereotomy – Conținutul cursului de stereotomie**

**Irina Margareta Popovici**

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**Abstract:** Stereotomy (stone cutting) is an art just because it confers a shape to the pieces of an element, a shape that expresses utility and esthetics, enchants the viewer and lifts the spirits.

The time when this science erupted on the world stage is uncertain. Who knows how the walls of the Inca Empire's constructions were built and how the giant human heads from Machu Picchu were brought (transported) to the resting area of the Andean Mountains? Where in the world could one see applied the optical corrections used by the Greeks in the execution of buildings during antiquity? Who discovered or who knows the calculations and drawings made by the castes of masons (builders)

from the Middle Age in order to arrange and combine the daring spires of the Gothic cathedrals?

How many of today's edifices are given the amount of time that disregards the passing of generations just in order to attain perfection?

The reason behind the work "The Training Course of Design" written by architect Irina Margareta Popovici is to offer the young generation the information necessary to create works from natural stone. It presents the requirements and brief solutions for the necessary objectives from this field of work: floors, walls, pillars (columns), staircases, cornices, ornamental elements etc.

The solutions may be determined by:

1. The graphic subdivision of the surface or of the volume of the type of stone included in the architectural element and that cannot be comprised of only just one piece because of the processes of extraction, transportation, manipulation, remaking and twinning – assembly.
2. The selection of the type of stone according to how it reacts to the requirements of the environment in which the construction is erected and to how it can be remade and assembled.
3. The possibility to correlate the type one chooses with the specialities of the modern architecture (electrical installations, water, channels, isolations, acoustics etc.)

A construction made from stone can be placed in areas that are subjected, over the course of a year, to:

- constant temperatures or to extreme variations that can cause frost or defrost and that can have repercussions to the building system
- flood-stricken or to drought-stricken environments to which the buildings react differently
- earthquakes or lack of earthquakes

The different types of stones react differently to all of these factors and knowing all the data related to each rock can help in choosing the best material and in adapting the solutions necessary to use.

4. The combination of rock with other types of building materials (brick, concrete, steel, prefabricated materials) has an impact over

the shape of the rock with which the building material combines or joins

5. Finding the best choices for fixing (anchoring) the stone pieces one to the other or to the structure. These are necessary in order to ensure the resistibility, the stability, the planimetry and the balance of the construction.

6. The joining of the pieces of stone in order to change the continuity of the lines of the bond or in order to ensure the continuity in the moment of the torsion of the volumetric parts to different plans

7. The measurement surveys of the shell and core of the works made in order to use the space meant for the stone as an exterior (plywood or volumetric part) may trigger alterations not just to the stone, but also to the structure itself.

All these solutions make up the stereotomy project at the assemblage stage. This assemblage stage is determined by the surveys of the construction structure through some measurements which can be simple or topometric, depending on the stereotomy specialist.

The importance of the survey of the structure in accordance with certain fixed guiding marks or plans is decisive due to the precision that it confers to the stereotomy project, to the selection of the solutions and to the points of correcting errors, followed by the elimination of possible discarded pieces.

The above procedures are well-established in stereotomy through the use of descriptive geometry and perspective, in plans, sections, perspectives and extract of materials, using their prescripts.

An attempt to exemplify the above mentioned can be found in the book “Walls and Ages in Natural Stone – Stereotomy” of architect Irina Margareta Popovici (with one example of Revolution Heroes Church) which was published in December, 2017 by AGIR Publishing House, Romania.

The course is designed in the hope that the new generation will give a chance to the gifts of nature (rock, marble, granite)

alongside the modern technologies (such as robotics) in order to better the environment and to please man.

**Keywords:** stone cutting, walls, pillars (columns), staircases, cornices, ornamental elements, technology, education, architects, construction

**Abstract:** Stereotomia (taierea pietrei) este o arta prin formele date pieselor componente a unui element care exprima utilitate si estetica, incanta ochiul si inalta spiritul. Cunoasterea ei ca stiinta dateaza din vremuri necunoscute.

Cine stie cum au fost construite zidurile asezamintelor citadelei incase si cum au fost aduse (transportate), uriaselile capete de om de la Machu Picchu (zona muntilor Anzi)?

Unde se mai aplica la executarea constructiilor, corecturile optice facute de greci, in antichitate?

Cine a gasit sau cunoaste calculele si desenele facute de castele de "masoni" (zidari) in Evul Mediu, pentru prelucrarea si imbinarea indraznetelor flese ale catedralelor gotice?

La realizarea caror lucrari astazi, pentru atingerea perfectiunii in construirea edificiilor se mai acorda timpul, care depaseste o generatie?

In dorinta ca tanara generatie sa nu fie lipsita de cunoasterea posibilitatilor de realizare a unor opere din piatra naturala, "CURSUL INDRUMATOR DE PROIECTARE" in acest domeniu al arh. Popovici Irina Margareta va prezenta, necesitatile cu sumare solutionari in acest domeniu, pe diferite tipuri de obiective in cuprins: (pardoseli, pereti, stalpi – coloane, scari, cornise, elemente decorative, etc.)

Solutiile adoptate pot fi determinate de:

Subimpartirea grafica a suprafetei sau volumului sortimentului de piatra pe elementul architectural, care nu poate fi dintr-o singura bucata prin extractie, transport, manipulare, prelucrare si imbinare – asamblare,

Alegerea sortimentului prin caracteristicile lui fata de conditiile in care este amplasat obiectivul, corespunzator mediului climatului si posibilitatilor de prelucrare si montaj.



Posibilitatile de corelare a sortimentului ales cu specialitatile introduse in arhitectura moderna (instalatii electrice, apa ,canal , izolatii, acustica, etc)

O constructie prevazuta din piatra poate fi situata in zone care peste an:

Pot avea temperaturi constante sau cu variatii extreme producatoare de inghet – dezghet, cu repercursiuni asupra sistemului constructiv,

Pot fi in medii de apa sau secetoase, in care conxtructitiile au reactii diferite,

Pot fi cu sau fara posibilitati de seisme, etc

Sortimentele din piatra raspunzand diferit la acesti factori, cunoasterea lor se impune pentru alegerea lor si adaptarea solutiilor necesare de folosit .

Asocierea pietrei naturale cu alte materiale de constructii (caramida, beton ,otel, prefabricate) se resfrange in forma data pietrei fata de conturul materialului la care se alatura sau cu care se combina,

Solutiile optime de prindere (ancorare) a pieselor de piatra intre ele si de structura, sunt necesare in vederea asigurarii rezistentei, stabilitatii, planimetriei si echilibrului lucrarii.

Imbinarea pieselor la shimbarea continuitatii liniilor apareiajulului sau pentru asigurarea continuitatii la intoarcerile in alte planuri a pieselor volumetrice,

Releveul obiectivului la rosu (structura), in vederea folosirii spatiului destinat pietrei ca imbracaminte ( placaj sau piesa volumetrica) componenta, poate impune modificari atat pieselor de piatra cat si structurii.

Exprimarea acestor solutii se concretizeaza in proiectul de stereotomie, pe planul de montaj care la randul lui este determinat de releveul structurii obiectivului prin anumite masuratori, efectuate simplu sau topometric, la indicatiile specialistului in stereotomie.

Importanta releveului structurii in raport cu anumite puncte si planuri de reper fixe este hotaratoare prin posibilitatea preciziei ce o da proiectului de stereotomie, alegerii solutiilor si locurilor

de corectare a erorilor, urmate de eliminarea pieselor rebut  
posibile.

Prevederile mai sus mentionate sunt special stabilite stereotomic  
prin geometria descriptiva si perspectiva, in planuri , sectiuni ,  
perspective si extras de material cu respectarea indicatiilor lor.

O incercare de exemplificare se regaseste in cartea “ZIDIRI SI  
VEACURI IN PIATRA NATURALA – STEREOTOMIE“ a arh.  
Popovici Irina Margareta cu obiectivul Biserica Eroilor  
Revolutiei, publicata in decembrie 2017 de edituea AGIR –  
Romania.

Cursul este gandit in speranta ca tanara generatie va da sansa,  
alaturi de actualele tehnologii in roboti si revalorificarii darurilor  
oferite de natura (piatra, marmura si granit) pentru innobilarea  
mediului si desfatarea omului.

**Cuvinte cheie:** taierea pietrei, ziduri, walls, coloane, scari,  
cornise, elemente ornamentale, tehnologie. solutii constructive,  
constructii, educatie, arhitecti



**Irina Margareta Popovici** graduated from the School of Architecture from Romania in 1954. The School of Architecture from Romania followed into the French School of Architecture's footsteps, including in its curriculum also a course in Stereotomy. Unfortunately, this course was pulled out of the curriculum in 1942, six years before I.M. Popovici started attending this school. But, she had to use stereotomy in her projects starting with 1957 and the construction of Free Press House, the former Casa Scanteii (Spark House). On one hand, thanks to the teachers she had (prof. arh. Nicolae Cucu, arhitects Țigănașeamu, Bujor Gheorghiu, Spirescu Spiridon) and on the other thanks to the books about constructions in stone, she quickly found the necessary solutions, enriching her knowledge with experience.

Some of the buildings she helped erecting became unique through the architecture, the restoration processes, the engineering and the technologies involved; through the types of stone that were used, with the help of special technologies meant for different environments; through the special assemblage solutions that took into consideration the resistance in time, the sewage, the sealing etc.

Among these constructions, it's worth mentioning:

- The restoration of the Sinaia Casino, 1976-1978
- The Carol Park Mausoleum, from granite, 1978-1980
- The Romanian Embassy to Bonn (Germany), 1983-1985
- The abutments of the new bridge over Danube River from Fetești and Cernavodă, 1980-1987
- The Revolution Heroes Church from Bellu Cemetery, 1993-2001

I. M. Popovici gave her all to this specialization and tried to find the best solutions, sharing her knowledge with architects and workers alike in order to achieve the primary goal: creating wonderful works of art in stone, marble, and granite.

Arhitect Irina Margareta Popovici a absolvit Scoala de Arhitectura din Romania, care a fost infiintata dupa modelul francez, incluzand printre discipline si stereotomia care a fost predata pana in anul 1942.

Cum arh. Popovici Irina Margareta a urmat cursurile acestei Facultati in perioada 1948 – 1954, a fost lipsita de cunostiine din domeniul

*stereotomieii, dar i s-a cerut aplicarea lor dupa l anul 1957, incepand cu constructia Casei Presei Libere, fosta Casa Scanteii.*

*Cu sansa pe de o parte a profesorilor pe care i-a avut (prof.arh. Nicolae Cucu , arhitectii Tiganaseanu , Bujor Gheorghiu , Spirescu Spiridon ) si pe alta parte a lucrarilor care s-au cerut a fi construite folosind piatra, a gasit solutiile necesare depasind cunostiintele insusite, prin experienta. Din aceste constructii unele au capatat caracter de unicate pentru diversitatea*

- *temelor abordate arhitecturale, de restaurare, ingineresti sau tehnologice,*
- *sortimentelor folosite, cu tehnologii speciale de aplicatie in medii diferite,*
- *solutiilor speciale de montaj cu implicarea problemelor de rezistenta, canalizare, izolatii,etc., pentru viabilitatea pe termen lung a lucrarilor care au folosite in edificare -piatra naturala.*

*Din aceste realizari sunt de mentionat*

- *Restaurare Cazinou Sinaia , 1976-1978,*
- *Monumentul “Mausoleul din Parcul Carol “ de granit, 1978-1980*
- *Ambasada Romana de la Bonn (Germania ) , 1083-1985*
- *Pilele de mal si albie a noului pod dunarean de la Fetesti si Cernavoda, 1980-1987*
- *Biserica Eroilor Revolutiei de la Cimitirul Bellu, 1993-2001*

*Arh. Popovici Irina Margareta s-a integrat cu daruire in aceasta specializare si s-a straduit in gasirea solutiilor spre mai bine pe care le-a impartasit cu posibilitati si altor arhitecti, precum si muncitorilor din fabrici si de pe santiere, la realizarea lucrarilor din piatra, marmura si granit.*

## [33] The Sky Way ecologic transportation system

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**Abstract:** The Sky Way a modern, environmentally friendly public transportation project, a much cheaper alternative than others, is presented. It is a project in which I invested believing in his ingenuity and feasibility. Belarusian engineer Anatoly Yuntsky, who lives in Minsk, the capital, has been working on this project for almost 40 years. The system consists of a train hanging from a very strong steel rail, which can be installed in cities as well as outside them. It is a means of transport totally different from the others from several points of view. First of all, in order to be built it is not necessary to dislocate anything, because it can be built 10-15 m above the ground, depending on the needs. Secondly, it is completely clean, because it works with solar electricity from its own production. Thirdly, but not less important, are the costs: 1km of this system costs 10 times less than to build a railway, and much cheaper than the metro. Yinitzky's goal was to find a method that would allow ordinary people to invest, with investment quotas at first, and then becoming stockholders in the respective company. This wish of the inventor was realized five years ago, when he met Andrey Kjovratov, a finance genius. Kjovratov proposed the method of "multilevel ground investing", by which all the people who believed in this daring project and started investing became its co-owners.

A park was developed near Minsk, the capital of Bierolusa, with the first money from small investors, where these trains were built. Once a year, on August 17, people from all over the world can visit the park and see with their own eyes, and travel with the Sky Way trains. This year the author was

there, and she was impressed. The existence of the park attracted potential investors from all over the world, some coming by curiosity, as is the case of the American actor Stevan Seagal, others to buy the project to build this means of transportation in their country.

The first to start construction of Sky Way were those from the Arab countries. They build a line between Dubai and Sharjaj, 15km long. This line will be their pride and will operate at the World Expo in 2020. Russia also bought with the intent to unite with this transportation system the five airports outside Moscow. In Peru, investor Claudio Zolla plans to build "La Nueva Lima" by linking with the Sky Way train the five new cities which are developed on the Pacific Ocean coast. The list will continue in the years ahead.

The author is happy to be part of this project, which she believes will revolutionize public transportation, protecting the environment from pollution and thus helping to protect the wonderful planet we live on.

<https://youtu.be/IIhSOY2dt5E>

**Keywords:** ecology, multilevel ground investing, Public Transportation, Sky Way



*Mihaela Viorica Chiriac was born in Turda, near Cluj Napoca on September 17, 1948. Her childhood was marked by the wonderful salt mines that are near the city, where she learned to swim. After finishing high school, in 1966 she went to Bucharest where she studied at the Faculty of Physical Education, while doing performance sport within the National Academic Rowing Team. Mihaela had several national champion titles, along with the crew she was part of. After graduation, following a short period when she taught sports at a high school in Slobozia, Ialomita County, Romania, Mihaela returned to Bucharest, Romania where, changing her profile, she worked as a teacher of Motor Rehabilitation at the former Brancovenescu Hospital. This Historical monument was demolished to build the present People's Palace.*

*In 1995, Mihaela moved to Rome, Italy, marrying Carlo Fortunato, former director of an Industrial Company. There she collaborated with a private company, WorkandSolution, dealing with protecting people vis-à-vis banks.*

*Mihaela was involved with promoting Romanian culture in Italy, collaborating on several projects in this area. One of them was with the Academy of Romania in Rome, Italy. 10 years ago, together with the Director at that time, Mihaela*

*For two years Mihaela has been promoting in Rome plastic artist Cristina Lefter, a talented Romanian who comes from ex-Soviet Moldova. Cristina uses a technique invented by the American painter Jackson Pollock that few painters use in Italy, enamel on canvas.*

*Another of Mihaela's passion is to sing in the amateur choir, "Accademia musicale di Roma Capitale", which gives performances in important venues in Rome. Among them, the most important was the "Santa Cecilia" hall, bearing the name of the Romanian Conservatory, and on whose stage the most famous musicians of the world performed.*

*More than a year ago, Mihaela got acquainted with the SKY WAY project, a very advanced technology for ecologic public transportation above the ground, which uniqueness impressed her, and since then she has been working intensely on this project.*

## **[34] Climate Change Is Everybody's Business How urban farming can make our cities resilient and prosperous?**

**Ruth Meghiddo**

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**Abstract:** Farm Urbana was founded in 2013 by Ruth Meghiddo, Meghiddo Architects, and was conceived based on a holistic vision for cities to be prosperous and sustainable, where

communities get built around shared planetary ethics and principles.

We draw from permaculture design the agenda of natural green living and create the urban framework for consciously designed local farming landscapes to provide sustainable and resilient cities. We are keen to incorporate the element of farming into the built environment, connect to nature, and activate local communities around growing fresh food and a healthy lifestyle.

The principles of permaculture are flexible enough that people living in cities can create sustainable, eco-friendly opportunities to cultivate fresh local food wherever they live. Urban farming ensures the future of cities by maintaining a harmonious and enthusiastic connection to nature. See: "My Green Journey" short film about Ruth Meghiddo's autobiography of a vision: <https://vimeo.com/270792639> (2:30min.)

It shows her path from architecture to urban farming, and how the quality of life for a growing urban population gets improved by creating edible gardens close to homes. Combining earthy pragmatism with futuristic visions, her concept of permaculture design within our habitat can help transform the world.

NOTE: Permaculture: A Quiet Revolution— An Interview with Bill Mollison By Scott London

Bill Mollison calls himself a field biologist and itinerant teacher. However, it would be more accurate to describe him as an instigator. When he published *Permaculture One* in 1978, he launched an international land-use movement many regard as subversive, even revolutionary.

Permaculture — from permanent and agriculture — is an integrated design philosophy that encompasses gardening, architecture, horticulture, ecology, even money management and community design. The primary approach is to create sustainable systems that provide for their own needs and recycle their waste. Mollison developed permaculture after spending decades in the rainforests and deserts of Australia studying ecosystems. He observed that plants naturally group themselves in mutually



beneficial communities. He used this idea to develop a different approach to agriculture and community design, one that seeks to place the right elements together, so they sustain and support each other.

Today his ideas have spread and taken root in almost every country on the globe.

**Keywords:** biology, ecology, Farm Urbana, natural green living Permaculture



Figures 1 to 4. Examples of Urban Farms: Rooftop and Backyard

Permaculture is practiced in the rainforests of South America, in the Kalahari desert, in the arctic north of Scandinavia, and in communities all over North America. In New Mexico, for example, farmers have used permaculture to transform hard-packed dirt lots into lush gardens and tree orchards without using any heavy machinery. In Davis, California, one community uses bath and laundry water to flush toilets and irrigate gardens. In Toronto, a team of architects has created a design for an urban

infill house that doesn't tap into city water or sewage infrastructure, and that costs only a few hundred dollars a year to operate.

Permaculture was initiated in Australia by Bill Mollison and is taught by his disciple Geoff Lawton and other scholars all around the world.



***Ruth Meghiddo** was raised in Bucarest, graduated from Liceul Gheorghe Lazar, and finished the first year at Ion Mincu School of Architecture (1963-64). The same year she immigrated to Israel, where she met her Argentinian husband, also an architecture student, at the Technion in Israel, and together*

*decided to continue their studies in Rome, Italy.*

*They graduated in 1970 from the Rome's School of Architecture, having studied with Bruno Zevi and worked with Luigi Pellegrin. In 1977 they moved to the USA to get a Master's degree in Urban Design from UCLA. Together with her husband, Ruth had the opportunity to practice architecture in Rome, Tel-Aviv, Los Angeles, and Long Beach. They traveled and photographed architecture throughout Europe, and in the US, they did research and documented more than 100 Frank Lloyd Wright works in three months.*

*Since 2002 she lives with her husband in Long Beach, California. They expanded their focus of interests into documentary filmmaking and the practice of permaculture design in urban farming.*

## [35] The New World of Nutrient Recycling

**Radu Popa**

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**Abstract:** Food depletion is one of the largest near crises we face. Main contributors are exhaustion of minable phosphorus and excessive waste of food. Europe will officially enter phosphorus limitation in approximately 20-30 years, and albeit most arable

land is now intensively used, approximately 40% of crops end up as food waste in landfills. The solution is not to plant more land, but to increase the crop yield per hectare, to waste less of the food we grow and to recycle better. Data is presented regarding novel technologies to reclaim nutrients from food waste by conversion into protein feed and fertilizers. A suite of technologies has been developed in the last ten years, making it sustainable to recycle food waste, while at the same time lower the carbon footprint of processing the food waste. Composting and anaerobic digestion are likely to be replaced by controlled fermentation, growing insects (such as Black Soldier Fly larvae), extracting fertilizers (such as nitrogen and phosphorus) and producing insect protein and fats. Through better knowledge on insect husbandry and automation it has become possible to produce insect proteins from food waste, at prices that are competitive with soy meal and fish meal (the main protein sources for farmed animals). Current research focuses on converting food waste to fertilizers and on controlling food borne pathogens. A pilot station to turn cafeteria food waste to chicken feed is presently in operation at the Wrigley Institute on Catalina Island, run by the University of Southern California. In US alone, four factories are presently built that will each recycle up to 40 metric tons of food waste daily. This is a new business model, that is predicted to grow exponentially in the coming years. The largest black soldier fly facility in Los Angeles area will process up to 20 metric tons of food waste per day, while Los Angeles alone produces approximately 300 metric tons of food waste daily. Without such developments, humanity will soon enter a crisis where landfills will not be able to accommodate the incoming food waste and nutrients such as phosphorus will limit population growth.



**Keywords:** black soldier fly, fermentation, fertilizers, larvae, nutrients, recycling, waste



**Radu Popa** is a biologist trained in Romania and US. Fields of work are microbial ecology, astrobiology and food waste recycling. PhD in ecology at the University of Bucharest, PhD in microbiology at the University of Cincinnati, post-doctoral experience in geomicrobiology at the California Institute of Technology and Jet Propulsion Laboratory. Taught at the University of Southern California and Portland State University. Participant scientist in the Mars Curiosity Rover team. Currently, Research Director at River Road Research, an R&D private company developing recycling biotechnologies. Over 70 articles published, one book and two lab manuals.

## [36] Composite human mind and composite human society

**Gheorghe Drăgan**

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**Abstract:** Recent progresses with HuPotest both as mental test and mental training have evidenced the composite structure of human mind according to topoenergetic principles. Thorough studies on social morbidity specific to any type of disease have evidenced also the composite structure of human society. It results that diseases have social origin and represent etching/purification agents of human society. Taking into consideration these two facts, the ancient principle “sound mind in sound body” and one of the main readings of Edgar Cayce “mind is the builder and body the temple”, it results that composite structures of human mind and human society are strongly interconnected. Important features of cancer development as function of age and sex are reviewed in this short note in connection with mental attitude of patients.

**Keywords:** topoenergetic principles, composite structure, human mind, cancers incidence.



*Gheorghe Drăgan, born on the 1st September 1945, Ploiești, Prahova, Romania.*

*1968, Graduated from the School of Physics, University of Bucharest.*

*1969-1981, head of material testing laboratory, Polymer Center, ICECHIM-Bucharest.*

*1980, Ph. D. in physical sciences (University of Bucharest) on the original subject of amorphous-crystalline coupling in polymers in relation with thermal, mechanical and chemical properties and treatments.*

1981-1988, head of the original project “New Forms And Sources Of Energy” – contract with the NIST Center for Nanoscale Science and Technology (CNST). Original research and results on structure and properties of water and aqueous solutions by developing topo-energetic working principles defining the nature and amplitude of composite systems, i. e., systems in transformation and original analytical techniques.

1988-1993, head of research department of IAMC-Otopeni.

1997-1999, expert metrologist, Legal Metrology Bureau of Romania, Bucharest.

1993-2009, owner of GDF Databanks-srl dealing with the development of original procedures in defining data bases and measuring instruments: Viscodens calorimeter, ISOCALT, adiabatic calorimeters; High Resolution Mixing Calorimeters (HRMC).

1997-present, editor of GDF DATABANKS BULLETIN (ISSN 1453-1674) and of the website [www.gdfdatabanks.ro](http://www.gdfdatabanks.ro) – continuing original research mainly on material science in relation with human mental field and other bio-fields.

## **[37] Nature Therapy via Telepresence – The AVATAR Chair Project**

**Adrian Stoica**

Founder

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**Abstract:** The art of Shinrin Yoku, translated as ‘Forest Bathing’, is a form of nature therapy that received a lot of attention in the recent years, especially in Japan. According to studies, nature therapy increases physiological relaxation and improves body’s resistance to disease. Shinrin yoku relies on the calming effect of forests, flowers, etc. Clinical studies indicate that forest walking produces a number of measurable effects, such as the decrease of cortisol concentration (by 15%), of pulse rate, blood pressure etc.; it increases parasympathetic nerve activity (by 102%) and reduces sympathetic nerve activity. Interestingly, similar effects are

obtained through seated forest viewing (13% reduction in cortisol concentration, 56% increase in parasympathetic nerve activity, etc.). As forest therapy is now inaccessible to those who are not in/near a forest, our team attempts to bring it to those in need – elderly with mobility problems, people in hospital beds, nursing homes, or their own homes - but lacking the means to directly experience the nature. In particular the AVATAR Chair project is to explore if telepresence technology (remote viewing via internet) could provide the similar effects as direct/proximal seated viewing. As a multi-sensor equipped teleoperated wheelchair to provide remote presence in a park or garden, it is our competition entry in the ANA AVATAR XPRIZE, which aims to advance telepresence, and offer immersive multi-sensorial experience at a remote location via a robotic avatar. The paper reviews the state of the art in teleoperation, data compression, robotics and operator displays, and presents our progress towards providing real-time telepresence.

**Keywords:** Telepresence, avatars, nature therapy, Shinrin Yoku, “forest bathing”, immersive multi-sensorial experience



*Adrian Stoica was born in Iasi, Romania. He obtained his Diploma of Engineering in Electrical Engineering from Technical University of Iasi in 1986 and his PhD from Victoria University of Technology in Melbourne, Australia in 1996. Since 1996 he has been with the NASA Jet Propulsion Laboratory (JPL), California Institute of Technology in Pasadena, California. Between 2008 and 2018 he managed the Robotic Systems Estimation, Decision, and Controls Group. He is now Program Executive for Blue Sky Studies Program, and Coordinator of the Innovation to Flight Program at JPL. He is a NIAC Fellow (NASA Innovative Advanced Concepts). His research interests include robotic intelligence and learning, collaboration between humans and robots, and technologies for enhanced quality of life. In evenings and weekends Adrian is involved in start-ups aiming to improve people’s lives. He is Vice-President for Systems Science and Engineering in the IEEE Systems, Man, and Cybernetics Society. He was General Chair of the*

*38th Annual Congress of the American Romanian Academy of Arts and Sciences in Pasadena, California, July 23-27, 2014.*



## [38] Ikigai 生き甲斐 ~ Life Meaningfulness ~ Întelesul Vieții

**Dinu I. Leonte**

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**Abstract:** Abstract: The Japanese have a specific philosophical concept that encompasses the purpose and reason of life, a measure for the motivation by which each one of us look always with optimism at our tomorrow's day.

This concept is topologically represented by a diagram of four circles symmetrically overlapped as in the attached picture.

It is assumed that all four cardinal points become these four circles, large enough to accommodate in each of them crucial life advice. This paper is an attempt to transpose into the American culture the intersection of these four cardinal circle-points of Japanese advice for good NEWS in our life: – North: DO WHAT YOU LOVE; East: DO WHAT THE WORLD NEEDS; West: DO WHAT YOU'RE GOOD AT. South: DO WHAT YOU CAN BE REWARDED FOR.

The central zone of the common portions of these four circles is called IKIGAI and represents the hidden treasure yet to be found in each one of us.

At the same time the two-by-two intersections of these circles is exactly where our MISSION (NE), our VOCATION (SE), our PASSION (NW) and our PROFESSION (SW) meet. We will resume all in this presentation as the Japanese secret for a long and happy life. Or, in French words, LA RAISON D'ETRE.

Before any other explanation, IKIGAI is an excellent Japanese concept translated as “a reason for being”, with the following

etymology of two Japanese words: IKI meaning “life” and GAI meaning “effort or benefit”.

The Japanese island of Okinawa, where IKIGAI has its origins, is said to be home to the largest population of centenarians in the world. There is legitimated the question weather or not it is a simple coincidence for this statistical record. The Japanese culture consider that each human being has its personal ikigai, which can be known and cultivated.

Let’s begin to determine our own ikigai by following specific cardinal directions such as:

N.- Find a purpose we strongly believe in;

E. - Stop thinking and start doing;

W- Speak to people who have similar passions;

S. - And, accept that setbacks are normal.

There are ten characteristics in any ikigai to be considered on daily basis:

1. Finding flow in everything we do, and remaining active;
2. Taking it slow, and not worrying;
3. Cultivating good habits, including good nutrition;
4. Nurturing good friendships;
5. Living an unhurried life and exercise daily;
6. Being optimistic and smiling a lot;
7. Reconnecting with nature;
8. Giving thanks, and having resilience;
9. Cherishing “wabi-sabi”, or the imperfection of life;
10. And, living by “ichi-go, ich-e” alias the knowledge that this moment exists only now, and won’t come again.

**Keywords:** cardinal cercle-points, Mission, Vocation, Passion, Profession



At the end of this paper, I want to present to you my Poetry Business Card with humbleness and GOD thanksgiving alike.

*Atâta vreme cât suntem  
Răstălmăcim de-a fir'a-păr  
Firimituri de adevăr  
De ici, de colo și de-aiurea  
Și de copaci nu mai vedem  
Pădurea !*

*Atâta vreme cât trăim  
Ni-i împărțită inima  
Între a FI și a AVEA!*

*Iar anii trec abia de-i pipăi  
Din leagăn pînă-n țintirim  
O clipă-i !*

*Istoriei cât nisipul mării  
Sunt câte s-au tot scris sau spus  
Niciuna nu e mai presus  
Decât Miracolul Salvării  
Ce viața veșnică ne-aduce  
Prin jertfa Domnului Iisus  
Pe cruce !*

*There's nothing among them above*

*Great tales in time of tribulation  
Now match the spirit like a glove  
The Miracle of man's Salvation  
Through Jesus Christ's redeeming love!*

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***Dinu Leonte** was born on July the 16th 1941 in Ploiesti, Romania. He finished the Highschool of Mathematics and Physics (National College today) " Ion Luca Caragiale " from his natal city in 1959. He graduated in 1965 from Mathematics Faculty, Geometry Specialty, University of Bucharest. From the Computer Center of Petroleum Utility Plant "I Mai" Ploiesti he transferred to the National Power Dispatch in Bucharest, where he worked for twenty years as Analyst Programmer, in the Teleinformational Computer Center.*

*For the last fifteen years before leaving Romania he belonged to a team of fourteen engineers and mathematicians, who worked within an international partnership for the design and implementation of a SCADA system under Siemens leadership in Vien Austria and Karlsruhe, RFG for the on-line comand of Romanian National Power System. Within this international contract which started in 1973 the German partner provided the process computers and the Romanian partner wrote the software programs.*

*In 1972 Dinu graduated from the Grids and Energy Systems Specialty of Energetics Faculty, Polytechnic Institute of Bucharest. Led by Professor Dr. Eng. Eugeniu Potolea, in 1983 he defended publicly his doctorate disertation on "Contributions to the Unsymmetrical Regimes in Electroenergetical Systems, Using Nodal Impedance Matrix [Zn]". The thesis has a solid anchor in the Banach space of co- and contravariant currents and voltages tensors.*

*The hot events of December the 21st 1989, find Dinu among those being present in the University Square, Bucharest. On May the 6th 1990 he climbed to the popular balcony of Geography Faculty. From that balcony he recited wholeheartedly in front of the crowd a poem he wrote about justice, which ends this way: "You bare enough in darkness still to stay / You must break those red chains right now or never! / Renewing hopes are shining now your way / O, Justice, weeping eyes call you forever!"*

*Dinu Leonte's name is on the list of the twelve candidates to the Romanian Senate, for the National Liberal Party hunted by the miners in their wild riot. On July the 7th, 1990, using the opportunity of an International Chemical Technology Congress, where Oana, his wife had been invited in Canada, he left with a tourist passport issued overnight together with their daughter Laura in the USA. Same day both spouses demand and receive employment authorisations. In California, Dinu worked for the last five years before September the 11th as System Analyst in the SFOKA department of United Airlines, and next, at the enterprise Systems Solutions Global in San Mateo.*

*Dr. Dinu Leonte is full member of the American Romanian Academy of Arts and Sciences (ARA).*

*Throughout his whole life, among other hobbies such as music and foreign languages, he has remained faithful to his first love, poetry.*

## [39] New Trends in Molecular Recognition of Substances of Biological Importance

**Raluca-Ioana Stefan-van Staden**

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**Abstract:** Molecular recognition is essential in biomedical analysis. Reliable molecular recognition is requested for the qualitative analysis of biomarkers for illnesses like cancer in screening tests of asymptomatic patients. Stochastic sensors represent a promising candidate for the molecular recognition of the biomarkers, because they can perform a qualitative analysis as well as a quantitative analysis of these biomarkers in biological fluids such as whole blood, saliva. Therefore, stochastic sensors based on supramolecular assemblies immobilized on carbon materials such as diamond, graphite, graphene were designed, characterized and validated for fast screening of biological fluids for early diagnosis of cancer. Results obtained for early diagnosis of gastric, colon, bladder cancer and of leukemia will be shown.

**Acknowledgements**

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**Keywords:** stochastic sensor; screening method; early detection



**Prof Dr. habil Raluca-Ioana Stefan-van Staden**

- born on 16th of July 1969 in Campulung-Muscel, Romania is a Senior Researcher and Scientific Director of National Institute of Research for Electrochemistry and Condensed Matter, Romania, and Professor (promoter for PhD students) at University Politehnica Bucharest. The author and co-author of more than 240 articles (with an h factor of 29), in fields like electrochemical sensors, process analytical technology and flow systems, and spectrometry, of three book: "Quality and reliability in analytical chemistry" (CRC Press), "Electrochemical Sensors in Bioanalysis" (Marcel Dekker, Inc) and "Laboratory Auditing for Quality and Regulatory Compliance" (Taylor and Francis) as well as of numerous chapters in books most of them related to sensors technology, she served on the Editorial Boards of Preparative Biochemistry and Biotechnology (Marcel Dekker, Inc.), Sensor Letters and Sensors and Transducers Journal.

She developed new classes of sensors such as enantioselective, membrane sensors, diamond paste based sensors, and stochastic sensors for which she received numerous national and international awards: NRF President Award (South Africa), Exceptional Young Researcher of University of Pretoria (South Africa), Wilhelm Simon award - awarded by the ICSC - World Laboratory Lausanne, Switzerland, Raikes Medal awarded by the South African Institute of Chemistry, numerous gold medals and special awards at international fairs of invention, the highest being the Prize for the Best Women Inventor at International Invention Fair, Geneva, 2010 for a sensor that can detect at a very early stage (before the patient is clinically ill) the cancer.

Raluca was invited for lectures in Romania (Bucharest), Belgium (Antwerpen), Austria (Vienna), Israel (Jerusalem), South Africa (Pretoria, Wits), Turkey (Istanbul), USA (New Orleans, Boston, UC at Berkeley) and Australia (Perth) and she has more than 250 presentations at international conferences and symposium in Europe, America and Africa.

The chair of the Romanian International Chapter of the American Chemical Society, a member-at-large and member of the Executive Committee of Sensors Division of the Electrochemical Society, and a member of International Society of Electrochemistry and International Society of Bioelectrochemistry, she is the representative of Romanian

*Society of Chemistry in the Analytical Chemistry Division of EUCHEMs, and former secretary of Division V.1 General Aspects of Analytical Chemistry of IUPAC. Raluca received the B.Sc. degree (1992) and the Ph.D. degree (1997) in chemistry from the University of Bucharest, Romania, the B.Sc. degree (1996) in piano and musical education and the M.Sc. degree (1997) in musical composition from the Academy of Music, Bucharest, Romania. She did perform in numerous concerts in Romania, Austria, and USA. Raluca recorded for the National Romanian Television as well as for National Radio station, and her compositions were played on National Radio Station.*

## **[39A] Fast Screening Test for the Assay of Antibiotics in Water**

**Mariana Mincu<sup>1</sup>, Raluca-Ioana Stefan-van Staden<sup>1,2,\*</sup>, Jacobus Frederick van Staden<sup>2</sup>**

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<sup>2</sup>Laboratory of Electrochemistry and PATLAB, National Institute of Research for Electrochemistry and Condensed Matter, 202 Splaiul Independentei Str., 060021, Bucharest-6, Romania

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**Abstract:** Antibiotics are found very often in water, especially around the chicken farms. Therefore, fast screening tests of water for antibiotics is a high need for preventing unwanted treatment of population with antibiotics. Two stochastic sensors based on the immobilization of a complex of protoporphyrin with zinc in two different carbon matrices: nanodiamond paste and nanocarbon paste were design, characterized and validated for the assay of amoxicillin, ampicillin, and biotin in water samples. The very low limits of determination obtained using these sensors



facilitated the assay of these antibiotics in very low quantities in water samples (as low as fg/mL); this is an excellent advantage versus other methods, e.g., chromatography. The results obtained for the simultaneous assay of these antibiotics in water will be shown.

#### **Acknowledgements**

The authors gratefully acknowledge the Romanian National Authority for Scientific Research, UEFISCDI for financial support, under grants, PN-III-P4-ID-PCE-2016-0050

**Keywords:** antibiotics; stochastic sensor; water analysis

## **[40] Stochastic microsensors for the assay of IL-1 $\beta$ , IL-6, IL-12, IL-17 from whole blood samples**

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Ioana Popa-Tudor<sup>1,2</sup>**

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**Abstract:** Diabetes is a chronic and inflammatory disease that results in increased blood sugar levels (hyperglycemia), affecting organs throughout the human body, resulting in severe kidney, eye, nervous, heart and circulatory diseases. There are two main types of diabetes, namely: type 1 diabetes (DZ 1) and type two diabetes (DZ 2) [1]. There is also gestational diabetes triggered in pregnant women during pregnancy with a different etiology. Interleukins have been frequently associated with multiple pathologies, including diabetes, with a wide range of such

biomarkers found in the human body. This paper involves the determination of four biomarkers (IL-1 $\beta$ , IL-6, IL-12, IL-17) of major importance in Type 2 diabetes, but especially for Type 1 diabetes. Interleukin-1 is mainly produced by a type of white blood cell (macrophage) and helps another type of white blood cells (lymphocytes) to fight infections. It also helps leukocytes to pass through the walls of the blood vessels at the sites of infection and causes fever by affecting areas of the brain that control body temperature. There are two forms of interleukin-1, alpha and beta that act in the same way. Interleukin-1 produced in the laboratory is used as a biological response modifier to stimulate the immune system in cancer therapy. One of the most studied interleukins, interleukin 6 (IL-6) is a key proinflammatory cytokine produced by several different cells including leukocytes, adipocytes, endothelial cells, fibroblasts and myocytes. Interleukin-12 (IL-12) promotes T helper 1 cell response in macrophages, natural killer cells (NK) and induces IFN-gamma production. Interleukin-17 (IL-17), less studied, induces the production of inflammatory cytokines [14].

For the early detection of diabetes mellitus, three stochastic microsensors based on diamond paste were tested, to which various types of chitosan were added as electroactive material. For this purpose, three stochastic microsensors were designed from diamond paste matrices to which were added various types of chitosan [also known as Poly (D-glucosamine)], resulting in the following microsensors: CS I/DP, CS II/DP, CS III/DP.

Whole blood samples come from Type 2 and Type 1 diabetes patients. These samples were collected in accordance with the legal provisions, with the patient's informed consent (with Ethics committee approval 11/2013 provided by the University of Medicine and Pharmacy "Carol Davila", Bucharest).

To characterize the three microsensors, the stochastic mode was used, which is based on the conductivity of the channel, when two important parameters are registered: *ton* (provides quantitative response) and *toff* (gives the qualitative response, signature of the analyte). Remarkably, these three microsensors have many

advantages that are described in this paper. Following experiments have found that each of the three microsensors shows an important selectivity by recording signature of each analyte (toff) performed on whole blood samples, showing that these three stochastic microsensors can be successfully used for molecular recognition of IL-1 $\beta$ , IL-6, IL-12 and IL-17.

**Keywords:** IL-1 $\beta$ , IL-6, IL-12, IL-17, stochastic microsensor, diabetes, whole blood.

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*Ioana Popa-Tudor is a PhD student at the "Faculty of Applied Chemistry and Materials Science", Polytechnic University, Bucharest (2019) with the title of the doctoral thesis: "rapid methods for determining specific biomarkers of diabetes"; she is a scientific research assistant at Laboratory of Electrochemistry and PATLAB, National Institute of Research for Electrochemistry and Condensed Matter, Romania.*

*She won an award for best oral presentation (titled "Molecular recognition of pyruvic acid and L-lactate in early-diabetic stage") at The 4th International Conference of Analytical Chemistry. Analytical Chemistry for Better Life, Bucharest, 2018. She won the award for best poster presentation (titled "Molecular recognition of C-reactive protein, adiponectin and Zn<sup>2+</sup> in serum samples") at the ROICAC Conference, 2018.*

*In 2018 she published, together with her colleagues, an article in the Journal of The Electrochemical Society; In 2019 he published 3 articles, two of them in the Journal of The Electrochemical Society and ne in the U.P.B., the Scientific Bulletin.*

*She is currently working on completing her doctoral thesis and studying new electrochemical sensors.*

## **[41] Screening test for tumor markers p53, CEA, CA19-9 in whole blood samples using stochastic mode**

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**Abstract:** Gastric disease is right now a standout amongst the most widely recognized gastrointestinal malignancies. The postponement in its analysis is a difficult issue, in light of the fact that the real prognostic factor of gastric disease is the tumor stage. After careful treatment, the 5-year survival of Stage IV gastric malignant growth is not more than 7%.

p53, carcinoembryonic antigen (CEA) and carbohydrate antigen (CA) 19-9 are utilized as markers of gastrointestinal malignancies [1-3]. CA 19-9 and CEA are antigens related with a large portion of epithelial started malignant growths, including gastrointestinal diseases. Serum levels of CEA and CA 19-9 are expanded in premalignant lesions and beginning stages of malignant growth. Stochastic sensors are promising tools for biomedical, due to their capacity of recognizing the analytes (qualitative analysis) in complex matrices, and also to reliably quantify them [4].

Seven stochastic microsensors based on different graphene powders modified with different electroactive materials such as protoporphyrin IX (PIX) and Chitosan I, were proposed for the assay of p53, CEA and CA19-9 in whole blood samples.

Stochastic mode was used for the qualitative and quantitative assessment of p53, CEA and CA19-9.

The p53, CEA and CA19-9 solutions were prepared in phosphate buffer solution at a pH=7.5, having different concentrations using the serial dilution method.

Based on the value of  $t_{\text{off}}$  determined for each analyte it was possible to identify them in the diagram recorded for the stochastic sensors, and further to measure the value of  $t_{\text{on}}$ . The unknown concentrations of the analytes were determined from the calibration graphs  $1/t_{\text{on}} = f(\text{conc.})$  recorded with every sensor for each analyte [4].

Different signatures ( $t_{\text{off}}$  values) were registered for p53, CEA and CA19-9 using the same sensors. Their different signatures obtained for the three analytes prove that they can be assayed simultaneously in the whole blood samples using the proposed stochastic sensors.

The proposed stochastic microsensors can be successfully used for the screening of whole blood for p53, CEA and CA19-9. The stochastic microsensors designed were reproducible as design and response characteristics. Low limits of determinations and high sensitivities were achieved for the assay of p53, CEA and CA19-9 in whole blood samples.

**Keywords:** gastric cancer, p53, CEA, CA19-9, whole blood samples, stochastic mode.

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**Ruxandra Maria Ilie-Mihai** is a post doc with a PhD from the Doctoral School of Applied Chemistry and Materials Science, University „Politehnica“ of Bucharest (2019), finalizing with a thesis named “Electrochemical Sensors Used for Determination of Specific Biomarkers for Gastric Cancer”.

She has published 5 articles in ISI journals during her PhD studies and was awarded with Best Oral Presentation and Best Poster Presentation at the 4th International Conference on Analytical Chemistry, RO-ICAC, 1-3 September 2018, University, Politehnica, Bucharest. She was also selected by a jury to have an oral presentation of her work at Euroanalysis XX Conference in Istanbul, Turkey in 2019.



Currently, she is continuing her work in the field of stochastic sensors, for the development of new stochastic platforms based on other types of matrices and electroactive materials, and analysis of new biomarkers and even a new panel of biomarkers to detect gastric, pancreatic and colon cancer, in order to better distinguish between different types of biomarkers for the three types of

cancer.

## **[42] Detection of sweeteners in biological fluids and food samples using stochastic sensors**

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Jacobus Frederick van Staden<sup>1</sup>**

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**Abstract:** Sweeteners are functional food additives that impart sweetness in food. Artificial sweeteners are being used as sugar substitutes in considerable and increasing amounts in food and beverages, especially for those who are diabetic and/or obese. Sugar cannot simply be replaced by these type of intense sweetener because the question of bulk, quality, intensity of sweetness and physical characteristics. These sugars tend to have desirable sweetness but are not metabolized in the human body and therefore do not provide calorie intake. Heavy artificial sweetener use (>1680 mg per day) leads to an increased relative risk of 1.3 for bladder cancer in humans.

Some of the low-calorie sweeteners at present approved by different international authorities as direct food additives include acesulfame, aspartame, cyclamate, saccharin, and sucralose.

Aspartame is a low calorie sweetener used to sweeten a variety of low and reduced calorie foods and beverages including low calorie tabletop sweetener as well as for use in gum, breakfast cereal and other dry products. Acesulfame—k is not metabolized in the human body, thus it provides no calories and does not influence potassium intake despite its potassium content.

Cyclamate itself shows very low toxicity but is metabolized by the gut bacteria to cyclohexylamine which shows greater toxicity because of the nature of cyclamate metabolism.

Three stochastic sensors based on matrice of nano diamond powder (nDP) were proposed for the simultaneous determination of aspartame, acesulfame K and cyclamate sodium. A solution of  $\alpha, \beta, \gamma$  cyclodextrin 10-3 mol L<sup>-1</sup> as a electroactive material was used to modify the paste.

The three sweeteners were reliable determined in biological fluids and food samples using the proposed stochastic sensors.

**Keywords:** Sweeteners, food samples, biological fluids

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*Alexandrina Lungu (Moscalu) is a graduate chemist with a Master's Degree from the Faculty of Food Science and Engineering at the University "Dunarea de Jos", Galati (2016), finalising with a thesis named "Studies on the effect of quaternary and heterocyclic salts on the destruction and removal of biofilms".*

*She was awarded for the best oral and poster presentation in 4th Romanian International*

*Conference on Analytical Chemistry, (RO-ICAC'2018) 1–3 September 2018, Bucharest,*

*She participated in International Conference XX Euroanalysis 1-5 September 2019, Istanbul University, Istanbul/TURKEY*

*Currently she is PhD student in Faculty of Applied Chemistry and Material Science, Politehnica University of Bucharest, Bucharest, Romania*



## **[43] Fast Screening Of Bladder Cancer Biomarkers Using Stochastic Sensors**

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**Abstract:** Bladder cancer is one of the most common urologic malignancies[1], which is more frequent in men than in women. The early diagnosis for this type of cancer still remains a challenge, therefore, some biomarkers such as p53, E-Cadherin, BTA-1 and hyaluronic acid were taken into consideration for the detection of bladder cancer. p53 is a DNA-binding phosphoprotein that is coded by a tumor suppressor gene, TP53 and acts as a tumor suppressor [2]. E-Cadherin plays a major role in malignant cell transformation, especially in tumour development and progression [3]. BTA-1 is an aromatic compound that crosses the blood brain barrier [4]. Hyaluronic acid is an extracellular glycosaminoglycan metastasis promoter, which supports tumour cell adhesion and migration [2].

Stochastic mode was used for the measurements of these four biomarkers from real samples, because it provides a reliable qualitative and quantitative analysis and the molecules are identified according to their length, geometry, capacity of unfolding and speed of passing through a channel. In order to perform the analysis for early detection of bladder cancer, three sensors based on the modification of graphite with Chitosan I, Chitosan II and Chitosan III were designed and characterized.

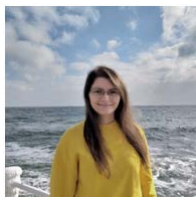
For qualitative and quantitative analysis, two parameters were identified, respectively *toff* and *ton*. *toff* is the signature of the analyte and it represents the qualitative parameter and *ton* represents the quantitative parameter, which is characteristic for the interaction between the analyte and the wall of the channel.

Based on the results obtained for the characterization and the validation of the proposed stochastic sensors: high sensitivity and low limits of determination when used for the analysis of real samples, as well as on their capacity of performing of qualitative analysis of the proposed biomarkers, the stochastic sensors can be reliable used for screening tests of whole blood for bladder cancer.

**Keywords:** stochastic sensors, fast screening, bladder cancer, biomarkers

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**Damaris-Cristina Gheorghe** is a graduate engineer with a Bachelor's Degree from the Faculty of Biotechnologies at the University of Agronomic Sciences and Veterinary Medicine of Bucharest, (2019), finalizing with a paper license named "Screening tests performed using the stochastic sensors for the assay of p53, E-cadherin, BTA and hyaluronic acid from biological fluids from canines". In September 2018, she participated at the „4th International Conference on Analytical Chemistry”, Bucharest, Romania and where she won the award for the best oral presentation, entitled „Fast screening of bladder cancer biomarkers using stochastic sensors”.

In September 2019, she participated at the „Euroanalysis XX 2019 Conference”, in Istanbul, Turkey, and she was selected by a jury to present her work at the category Springer Poster Pitches Presentation

Awards, with the poster entitled „Fast screening of bladder cancer biomarkers using stochastic sensors”, where she won the 2nd place. Currently, she is pursuing her passion for microbiology and immunology, following the Master’s program entitled Applied Microbiology and Immunology at the Faculty of Biology in Bucharest, Romania.

## **[44] Neuroimmunomodulation of the intestinal microbiota in case of paralysis in dog**

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**Abstract:** In order to be able to move, animals like man need the muscular and nervous system to function well. The brain, spine, nerves and muscles must work together. Nerves transmit signals from the brain to the body and vice versa. If there is a defect in the system, the messages will not reach the destination and the animal will not be able to move. This is the case when a dog is paralyzed. Depending on the location and extent of the neurological damage, the dog can paralyze completely or only partially in the front or rear legs. Post-train paralysis can have several causes and is a complex condition that requires proper treatment and thorough investigations to establish an accurate diagnosis. There are several conditions that can cause paralysis in dogs. It is necessary to study the interaction between microbiome and the health of the brain as well as the way people communicate immune and neural cells. Intestinal cells affect the cells of the central nervous system in the brain. Upon occurrence of the microbiome dog dysbiosis more symptoms may appear. As in the human intestinal axis, the brain can influence different

neurological disorders and in dogs it is possible that dysbiosis in the intestinal level may lead to the disruption of the transmission of nerve controls on the neuromuscular plate. By-products of microorganisms in the intestine, which appear as a result of processing tryptophan extracted from the body in the diet, can limit the level of inflammation in the brain by the influence they have on microglial cells. The current research focuses on the influence that microorganisms in the intestine have on two types of cells that play an important role in the health of the central nervous system: microglial cells and astrocytes. To reach these findings, the authors examined how diet affects intestinal microorganisms to have an effect of improve paralysis in dogs. In conclusion, the link between the health of the microbiome and the health of the brain, shows how the microorganisms in the intestine influence the evolution of paralysis.

**Keywords:** microbiome, intestinal dysbiosis, paralysis, neuroimmunomodulation, dogs



*Gheorghe Giurgiu was born on 07/31/1959 in the city of Urziceni Ialomita County, Romania. He graduated in 1981 from the Military School of Tank and Auto-Mihai Viteazul, Pitesti, Arges County. He attended courses of military and IT training. In 1986 he obtained the Certificate of Innovator No.222/Ministry National Defense for Electrical device for prevention of damage due to grip and heating to the engine on the tank. He was decorated in 1996 with the order "Military Merit"*

*class III by the President of Romania.*

*In 1998 he also retired from the military career with the rank of Major. Being a patient of psoriasis for 7 years, he started looking for one natural remedy for this disease. After two and a half years searches and tests on his own body, medicinal plants have proven to be the only effective remedy against internal causes that trigger and maintain this disease, a remedy with which he has succeeded to heal. In 1992 he obtained an OSIM-Romania Patent for: Treatment of Psoriasis and other skin diseases with medicinal plants. In 1994 he founded the Speranta Medical*

*Foundation with the aim of supporting the activity of those who know the secrets of nature in the field of medicine and apply it for human benefit. In 1997 Giurgiu obtained the "Gold Medal" Diploma at the Salon International Technical News 27-30.05 Bucharest. He also has other registered patents in different fields: 1998 Patent No. 113910 OSIM - Romania Electronic device for alarm triggering signal in case of burglary, fire or calamities; 2001 Patent No. 2001-00213 OSIM - Romania Electrical sighting device for infantry and infantry weapons hunting. In 2005 he registered the DENIPLANT® brand, with the slogan "Health above all else" at OSIM-ROMANIA. Under this mark natural remedies for autoimmune, metabolic and metabolic disorders neurological are created ([www.deniplant.ro](http://www.deniplant.ro)). In 2009 Deniplant became a European Community Trademark, being registered with OHIM - Spain. In 2018, Giurgiu created a Support Group for people with paralysis, and in 2019, in partnership with the clinic Aide Sante, established Deniplant-Aide Sante Biomedicine Center. In 2019 the development of a program for mobile phones began: EGO - Personal assistant for nutrition, health, sports.*



**Manole Cojocaru** was born in 1951 in Bucharest, Romania. He graduated from the Medical Faculty of Bucharest, where he obtained his PhD degree, and he is currently Research Scientist SciRes I. He obtained a specialist license in laboratory medicine in 1984 and in clinical immunology in 1997. He is an European specialist in laboratory medicine (EuSpLM). Between 1981-2008, he organized and developed a modern laboratory and also achieved the leading position of Laboratory Head in Colentina Clinical Hospital, Bucharest. Currently, he is chief of the Department of Laboratory Medicine at Dr. Ion Stoia Clinical Centre for Rheumatic Diseases, Bucharest. Cojocaru's research interests focus on improving current assays and developing new diagnostic methods in laboratory immunology; he is an expert in the screening and diagnosis of autoimmune diseases. He has a remarkable publishing activity with more than 175 original papers in peer-reviewed journals and several books. He has 861 citations. He is on the editorial board and a reviewer of many journals in various countries. Since 2009, he is an Associate Professor of Physiology at Titu Maiorescu University Faculty of Medicine of

*Bucharest. In 2001, he founded Romanian Society for External Quality Assurance in Laboratory Medicine (RoEQALM), whose President he was between 2001-2009. Besides many other duties, Manole Cojocaru has organized several symposia and congresses. From 2009 to 2013 he was the president elect for the Romanian Society of Laboratory Medicine (RSLM). Currently, he is the president elect of the Romanian Medical Association for Plasmapheresis. He is interested in physiology, pathophysiology, biochemistry, immunology, genetics, molecular biology, neuroscience, and nutrition.*

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## **[45] 50 Years After First Moon Landing, On A Mission To Mars: From Aldrin's Cycler to Lockheed's Project Red Rocks**

**Cristian N. Călugărița**

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**Abstract:** : Methods of space travel to Mars, setting a habitat in its proximity and developing a permanent settlement on this planet are discussed in this presentation. On the 50th anniversary of the first Moon landing and within a few years of an American manned come back to the Moon, this talk is reviewing Buzz Aldrin's proposals, including the Aldrin Cycling techniques, alternatives of either using Phobos or Deimos, Mars' satellites, as springboard bases for Mars exploration and settlement, as well as the optimal timing of the first expeditions to the Red Planet. The

Starbooster module of a reusable rocket design concept is presented and a currently popular system of transport and colonization model, Mars Direct, are detailed to a certain extent.

**Keywords:** aerospace, space exploration, Starbooster, Mars, Buzz Aldrin



*Cristian N. Călugărița is an expert of Program/Project Management in Aerospace, particularly Defense and Space, largely involved in turbomachinery applications. He led important programs such as Airborne Laser (high energy chemical oxygen iodine laser used to shoot down theater ballistic missiles in their boost phase), Trident II D5 (submarine launched ballistic nuclear missiles), F22/Raptor and F35/Joint Strike Fighter military fighter aircrafts and many others. He received his Master of Science in Mechanical*

*Engineering from the Bucharest Technical University of Civil Engineering, Faculty of Technological Equipment and graduated specialized higher education programs at UCLA and Cal State Dominguez Hills. As a senior member of the American Institute of Aeronautics and Astronautics, he co-chaired the 10th Annual International Conference “Reinventing Space” (2013), and, as a long time member of the American Society of Mechanical Engineers, he organized the International Congress of Mechanical Engineers (1996), served a Chair of ASME Los Angeles Section (1997) and Director of the Fluid Machinery Division LA (1992-1998), Chair of ASME Region IX Special Projects and many others, during which time he published tens of technical essays in the Mechanical Engineering magazine. Prior to his engagement in Aerospace, he lead projects for refineries in Thailand and Saudi Arabia, worked at Intel CPU fabs and designed the main pumping system of the Disneyland’s Fantasmic Show. Currently, he is the initiator and columnist of World Tech News of “Stiinta si Tehnica” magazine in Romania.*

## [46] Towards a second Earth: exoplanet discovery and characterization methods

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virgilzz@yahoo.com

**Abstract:** Since the 1984 discovery of the first planetary disk observed around the star Beta Pictoris, scientists have persisted in their search for a second Earth. As of November 4, 2019, 4,084 exoplanets have been confirmed, with 161 of them qualified as terrestrial. This presentation contains a brief overview of the exoplanet discovery and characterization methods, along with planned improvements and subsequent specialized missions.

**Keywords:** planetary disc, second Earth, exoplanet, discovery



*Virgil Adumitroaie received his Ph. D. degree in Mechanical Engineering from the University at Buffalo in 1997, for research performed in simulation and modeling of high-speed turbulent reacting flows. He served for six years as a Senior Engineer at the CFD Research Corporation, Huntsville, AL prior to joining the Jet Propulsion Laboratory as a Senior Member of Technical Staff in 2004, and USC as Adjunct Lecturer in 2006. He has published papers and technical reports on advanced modeling of compressible flows, direct numerical simulations and large eddy simulations (LES) of chemically reacting flows, magnetohydrodynamics, decision support for technology portfolio investments, and giant planets atmospheric and magnetospheric modeling. During his career he has been involved in turbulent combustion modeling, data dimension reduction, neural networks, signaling pathways and scientific software development. At JPL, his work in optimization methods and uncertainty analysis applied to decision problems supported tasks from the JPL 's Strategic Technologies Program Office. He was part of the Souder PEATE software development team in the Suomi NPP project. Currently, as Data*



*Scientist, he develops outer planetary environment models and radiation monitoring software for the Juno Mission.*

## **[47] Numerical Modeling and Simulation in the Petroleum Industry; Achievements and Perspective**

**Vasile Badiu<sup>1\*</sup>, Florin Vasile Badiu<sup>2</sup>**

1 Volunteer with SPE, ARA and Springer, Campina, Romania.

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**Abstract:** Global warming is a big problem for humanity and scientists must put under control all tools and technologies of all industries. The fundamental role of sciences needed to meet the world's energy needs in a safe and environmentally responsible manner. Numerical modeling and simulation tools are used for both design and operations, they have long become routines in industries, and their many limitations can be solved to provide more accurate solutions for environmental protection.

The American Institute of Mining, Metallurgical, and Petroleum Engineers (AIME) and the Society of Petroleum Engineers (SPE) publications, as well as, the books by Morris Muskat, highlighted the role of modeling and simulation in the petroleum industry and proved the relevance of the multidisciplinary and flexible teams, promoted later by Nicolae Cristea as a standard in the Institute for Research and Technology (ICPT) Campina, since 1950.

Our paper will present a summary of Numerical Modeling and Simulation at ICPT and a perspective for Numerical Modeling and Simulation in the Petroleum Industry. Some limitations of Numerical Modeling and Simulation tools can be solved for many industries' processes by switching from Continuous Modeling and Simulation to Discrete Modeling and Simulation. From this way, we will eliminate many steps that generate huge errors. So,

would be eliminated those steps with which we transform the systems of differential equations into the systems of linear or nonlinear equations by finite differences using different type of grids.

As an example, we will present A DISTRET MODEL FOR RECOVERY OF OIL FROM A RESERVOIR by Critobal Varga-Jarillo at the University of Texas at Arlington with Donald Greenspan as a Supervisor. We have received this paper from Professor Costantin Corduneanu in June 1997, but this idea was hard to be recognized until now and it's time to be applied this kind of discrete modeling in the industries.

**Keywords:** Numerical Modeling and Simulation, Continuous Modeling and Simulation, Discrete Modeling and Simulation, Systems of differential equations, Systems of linear or nonlinear equations, Institute for Research and Technology (ICPT) Campina, University of Texas at Arlington



*Vasile Badiu as a Senior Researcher is a thought leader in numerical reservoir simulation and the integrated geology, geophysics and reservoir simulation workflow using own software and international software technologies. As a volunteer with SPE he is a widely known member of the worldwide scientific community and as a volunteer with Springer he is an Associate Editor of The Journal of Petroleum Exploration and Production Technology.*

*Vasile was born on 3 July 1946 in Veseud, Sibiu County and graduated with a master's degree in Mathematics-Mechanics and Computer Science at University of Iasi, and began his career in 1972 as a junior researcher at the Institute for Research and Technology (ICPT) Campina. He held numerous management positions during his research career, including the Editor-in-Chief of Romanian Journal of Petroleum at OMV Petrom E&P. With his R&D projects, Vasile was instrumental in introducing and developing Integrated Reservoir Modeling in Romanian Petroleum industry and he revived 2011 SPE Regional Reservoir Description and Dynamics. From ICPT Campina, SNG Romgaz SA, UPG Ploiesti and City Hall of Campina Municipality Vasile*

*has received numerous appreciations and diplomas for his research achievements.*

*After his retiring from ICPT C mpina in 2010, Vasile dedicated his entire research activity to volunteering with SPE and other professional organizations. Vasile as a SPE Life Member have been serving our Society as member of SPE local, regional and international committees. For all achievements he has received numerous appreciations and awards from SPE including SPE Distinguished Membership Award, this year*

## [48] Graphite to the Bone: Writing the Generational Trauma of a Filipino Romanian Family

**Amanda L. Andrei**

playwright  
aandrei@usc.edu

**Abstract:** As a playwright, one of my greatest inspirations and obsessions is the story of my parents. In the mid-70s, my mother, a press attaché for the Philippine Embassy in Romania, met my father, the son of a Supreme Court justice. In 1979, they married in Bucharest and subsequently left for the United States, but not without political and family trauma marking their journey. Eventually, the same trauma and secrets began haunting my own artistic work, leading me to ask: How does an artist make sense of their past and inherited pain? What processes, tools, and mindsets can be used to approach different times, lands, cultures, and languages to produce a fictional work of art that gets at the truth of a family experience? In this talk, I will provide a brief overview of my family history as it influences my work, describe my playwriting methods and practices, and conduct a short reading of an excerpt of my current play, *Lena Passes By*.

**Keywords:** trauma, artistic work, family experience



*Amanda L. Andrei* hails from Virginia/Washington DC. Her work has been read and/or developed around the United States by Playwrights Arena, La MaMa, Son of Semele, Madison New Works Lab, Relative Theatrics, La-Ti-Do, Georgetown University, College of William and Mary, and others. She is a member of Playground LA's Writers Pool (2018–present) and a proud alum of VONA and Atlantic Center for the Arts. She has taught playwriting and creative writing to high schoolers, artists, and engineers across the country and online. She has a BA from the College

*of William & Mary, an MA from Georgetown University, and is currently pursuing her MFA in Dramatic Writing at the University of Southern California in Los Angeles.*

## **[49] The Roma Peoples Project at Columbia University\***

### **Cristiana Grigore**

Founder of the Roma Peoples Project at Columbia University,  
Research Scholar and Writer,  
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**Abstract:** : In the presentation, Cristiana Grigore will talk about the Roma Peoples Project at Columbia University, an initiative that examines, curates and produces scholarship by and about the Roma. The Project advances Roma Studies as a field of interdisciplinary connection, bridging scholarship on identity, stigma, mobility and displacement. Herself a Roma — a member of Europe's largest minority, which has its largest population in Romania — Cristiana has firsthand experience of internalizing stigma and concealing one's ethnicity. This personal journey led her to found the Roma Peoples Project at Columbia University. The Roma Peoples Project is supported by the Center for Justice at Columbia University. The Project was launched in collaboration with Heyman Center for Humanities on November 14, 2017 and focuses on Roma peoples and cultures, particularly in the U.S., but also in Europe and other parts of the world. The project is aligned with the Center for Justice mission to shed a light on stigmatized people that suffer from criminalized identities, discrimination and a lack of inclusion in mainstream society. More recently, the Project has begun working closely with the Harriman Institute of Russian, Eurasian and East European Studies to develop new initiatives focused on a global Roma people. [...]

Very little is known about the Roma. Indeed, the very word is often alien. The term “Gypsy,” however, is more widely recognized and often serves as the single point of reference. These words conjure images of historic horse thieves or pickpockets, as well as in more romanticized images of fortune-tellers with a crystal ball or exotic women dancing barefoot around a blazing campfire near a caravan. These portrayals dominate the media throughout the U.S., where the romantic stereotypes prevail; and Europe, where the negative stereotypes prevail.

Roma have made significant cultural contributions to the worlds of classical music, dance, literature and other arts, yet they remain largely under-recognized for their achievements. This is largely due to an overall lack of inclusion and acknowledgment of Roma peoples and cultures in formal cultural and governmental institutions. Moreover, there are tragic instances of persecution - during the Holocaust and periods of slavery - that have left deep, traumatic marks on Roma identity and the ways in which the Roma relate to society and themselves.

This environment, either hostile or dismissive of Roma, leads to a certain phenomenon among Roma who want to be part of society: hiding their identity for fear of discrimination, loss of status or other repercussions. In many cases, Roma professionals in science, medicine, mathematics and engineering keep their Roma identity invisible. They avoid forming public ties with Roma communities, speaking the Roma language or retaining any Roma traditions. Conflicted about who they are, they live in psychological exile, experiencing shame and internalized stigma.

For most of their history, Roma have transmitted their culture orally. The preservation of oral traditions has been confined to immediate, local audiences as well as face-to-face contact. Since Roma literacy has historically been limited, we have few firsthand accounts written by Roma. Over the centuries, Roma have shared stories and insight about their culture with non-Roma through informal means, such as music and storytelling. This made Roma even more vulnerable to unbalanced representations in print media. In today’s world, there is a growing body of Roma

literature and scholarship, which is often marginalized and rarely brought into the mainstream spotlight.

The goal for the Roma Peoples Project is a world where the Roma people can fulfill their full potential, without being discriminated against and outcast, and can overcome stigma, the unjust mark of centuries of oppression and marginalization. Key to the goal is the aspiration of the Roma people to be treated as respected equals with the choice to speak openly and freely about their Roma heritage, with no fear of social repercussions and with worldwide acknowledgment of their human rights.

The Roma Peoples Project at Columbia University advances its vision by creating a cultural space of scholarly inquiry for and about the Roma and for people interested in Romani studies. This space includes a virtual dimension, facilitated by various digital platforms and modern technology, with the ability to transcend a specific geographical territory and that can be available to Roma and other people worldwide. It aims to generate new content that brings fresh insights into Roma Studies and adopts an inclusive view of what it means to be Roma. Such content seeks to challenge stereotypes and overcome stigma, inspire Roma, especially unprofessed Roma, to be open about their heritage, and spotlight much-needed role-models for Roma and society at large. Cristiana Grigore believes that in order for the Roma Peoples Project at Columbia University to accomplish its vision and purpose it's important to examine and raise awareness in academia, media and society at large on the Roma cultures and peoples, their great diversity from one region to another. It is also crucial to understand and acknowledge Roma history and persecution through scapegoating of Roma in Europe since their arrival in Europe in the 13th century through modern times. One particular chapter that needs to be included in history books and curriculum is the fate of the Roma and Sinti during the Nazi Holocaust in Germany and in the allied satellite countries of Nazi Germany and the occupied territories. Another tragic episode in Roma history is the 500 years of slavery on Romanian territory.

The Roma Peoples Project organizes innovative and artistic programs that are a creative expression of a contemporary, complex and diverse Roma identities and cultures through dance, theatre, stand-up comedy, film and music. These programs will be developed in collaboration with Columbia University, the Romanian Cultural Institute in New York City and other cultural institutions - museums, theatres, innovation labs, dance and movie companies, opera houses and others - and aim to take the Roma narratives and discourse to the mainstream level and to front stages.

“I was captivated by everything I heard. In bringing together scholars from various fields along with Roma and friends of Roma, the project, under the auspices of the Center for Justice at Columbia University, has initiated the interdisciplinary dialogue necessary to create a digital platform about the Roma people. With all of the misconceptions and misrepresentations that persist out there, I think your project, in its scope and depth, has a chance of making a corrective dent.” (Participant, Roma Peoples Project Launch Event)

“As a Slovak student with Roma background this is extremely exciting for me. Truly you opened a new (freer) way to deal with Roma identity in a personal and academic context for me and I am very grateful for that.” (Student with Roma heritage at Columbia University)

**Keywords:** Roma, overcome stereotypes, diverse identities, representation, digital scholarship, cultural space

\*This paper, sent, but not presented at ARA 42<sup>nd</sup> Congress, 26-29 august 2018, Universitatea Tehnică „Gh Asachi”, Iași due to local technical problems (the organizers apologize for it), is rescheduled for the ARA 43<sup>rd</sup> Congress at UCLA.





*Cristiana Grigore is a research scholar and the founder of the Roma Peoples Project at Columbia University, an initiative that spotlights Roma peoples (erroneously called Gypsies) and expands Roma studies by examining topics such as identity and stigma, mobility and displacement, and archival research and digital scholarship.*

*Herself a Roma, she has firsthand experience internalizing stigma and concealing one's ethnicity. Her experiences have been featured by The New York Times, NPR, Newsweek, CNN, Al Jazeera America, PRI, and Voice of America, among other outlets. In 2008, Cristiana co-founded a nonprofit organization, Link Education and Practice (LEAP), which promotes informal education as a way of helping Romanian college students bridge the gap between higher education and the demands of a changing 21st-century workforce. She is currently writing a book that explores how her immersion in American culture enabled her to grapple more fully with her Roma ethnicity. You can learn more about Cristiana Grigore and her work by visiting [www.cristianagrigore.com](http://www.cristianagrigore.com).*

## **[50] Creating European Identity in Romanian Dobruja**

**Kate Mower**

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**Abstract:** Romanian Dobruja has the only ancient Greek archaeological sites in the country. Since it is the only part of Romania south of the Danube, it is the only region in the country that, anciently, was considered Thracian territory rather Dacian – though Dacians were a Thracian people. This paper focuses on the European Union and US funded decisions to promote Greek and Roman heritage in the city of Constanta, rather than the earlier Thracian heritage or the later Ottoman heritage. This entails a nationalist narrative connecting Dobrojan archaeology to the rest

of Romanian archaeology – namely Transylvanian archaeology – and EU and US funds for efforts to promote a European heritage that neglects Turkish and other Eastern influence and heritage.



**Kate Mower** is a PhD student at the University of California, Riverside, and has an academic background in ancient Mediterranean history. She shifted her research to focus on socialist state academic and archaeological practices in Romania after a dual-country Fulbright research grant in Bulgaria and Romania. She has excavated at the site of a Roman villa in Deva, Romania and a late antique domos within the ancient Greek Black Sea colony of Istros at

Histria, Romania. Her dissertation centers on oral histories from laborers at the Histria site who have worked at the site for 30+ years, as well as archaeologists working there now. She conducts her research at the Archaeology and History Museum archives at Constanta and Tulcea, both counties in the Romanian Dobruja region. Using archaeological materials and diaries in those archives, she researches the parameters of knowledge production set by socialist ideology. Her dissertation hopes to appeal to those in Science, Technology and Society (STS) through her examination of history of Soviet science as well as knowledge production in the academy through the socialist period to today in Romania. At UCR, she has developed a Balkan reading group for professors and graduate students to discuss monographs and workshop papers concerning Southeast Europe from the ancient period to today.

## [51] Blueprint for Social Entrepreneurship

### Stefania Magidson

Author, Searching for the White Magician, Spiritual Psychology  
and the Manifestation of Destiny

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**Abstract:** In a soul-stirring talk, philanthropist Stefania Magidson shares a new blueprint for social entrepreneurship to

help disadvantaged youth carve a new future through college scholarships and mentorship programs. She shares her personal journey that led her to the work she's involved with, and its far-reaching rewards.

<http://inktalks.com/discover/983/stefania-magidson-blueprint-for-social-entrepreneurship>

Talk recorded at 'INK2018: Billionaires of Moments' in Hyderabad

**Keywords:** Blue Heron Foundation, orphanages, philanthropy, social entrepreneurship



*Stefania Magidson is a global citizen dedicated to empowering her fellow human beings through strategic charitable giving to social causes, education and the arts. Magidson is creating a new blueprint for social entrepreneurship through her work at Blue Heron Foundation.*

*Stefania Magidson was born in Romania and in 1983 immigrated with her family to the United States. She received a BS in Health Education and a Master's in Applied Spiritual Psychology. In 2002 she founded Blue Heron Foundation, one of the largest non-profit organizations in the Romanian diaspora, focusing on improving the quality of life of Romanian and Moldovan abandoned youth by providing them greater access to life's opportunities through merit based college scholarships in their native countries. To date, the organization has raised over \$2,000,000, has awarded over 340 college scholarships and has touched the lives of over 3,0000 kids ([www.blueheronfoundation.org](http://www.blueheronfoundation.org)).*

*Stefania is a supporter of the UCLA Graduate School of Education, The Tisch School of the Arts, The Everychild Foundation and the Making Waves Romanian Film Festival; she serves on the Board of Advisors of the Wende Museum, is the Chair of the Romanian Film Committee of the South-East European Film Festival and a member of the advisory board of the Roma People's Project at the Hayman Center for Humanities, Columbia University. She is the author of the book "Searching for the White Magician" a series of dialogues where she explores themes ranging from immigration and philanthropy to spiritual psychology and self-realization.*



## **[52] Global Security Arrangements: A Game-Theoretic Perspective**

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**Abstract:** Critically building upon the work of Brian Frederking, this paper advances a more rigorous interpretation of states' interactions in international relations under four different 'global security arrangements': war, rivalry, collective security and security community. It develops an original model for analyzing the uncertainty in world politics determined by the overlap of the rules that characterize these arrangements, as well as its consequences. The model represents an illustration of 'problem-oriented research', reconciling or relying on both sides of the positivist-constructivist debate, and makes four main contributions. It shows that uncertainty's effect over outcome is not given and negative, as previously assumed. It provides a clear correspondence rule between the results of a text analysis and the beliefs formed by actors, expanding a dialogical analysis' explanation power. It demonstrates a move from interpreting individual actors' actions to the interaction as a whole. Lastly, it proves an outcome's sensitivity to the interpretation manner of signals received by actors in the international arena.

**Keywords:** Brian Frederking, game theory, global security, incomplete information, international relations, positivist-constructivist debate, problem-oriented research, states' interactions, uncertainty's effect over outcome



**Laura Luca** is a current PhD student at the University of California, Los Angeles. She graduated with a double Bachelor in Political Science and Economics from UCLA, before going on to obtain her Masters in International Relations/Political Science from the Graduate Institute of International and Development Studies in Geneva, Switzerland. Her dissertation and her research more broadly lie at the intersection of traditional and critical security studies, looking to develop applied game theoretic models as a bridge between rationalist methodologies and critical theory. Her academic background is in traditional security studies, including nuclear policy, alliance formation, terrorism, insurgency and newly developing security threats, paired with her work following the UN Conference on Disarmament and the European Commission External Action Service's policy on multilateralism at the UN.

## [53] Strategies And Sustainable Solutions For A Healthy Future Economy

**Adriana Păduraru (Horaicu) , Ana-Maria  
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**Abstract:** In the first phase, the sustainable development was meant to be an exit from the difficulties regarding the ecological crisis marked by a strong industrial exploitation of the resources and the persistent deterioration of the environment, looking first and foremost to prevent dangers on the quality of the environment, at present the concept expanding on the quality of life in its multilaterality, as well as from an economic and social point of view. The concept of sustainable development constitutes all the models and methods of socio-economic development, whose essence is first and foremost to ensure a balance between the socio-economic techniques and the components of natural capital. Sustainable development aims to discover a viable theoretical framework for decision making and in any case where there is a human-environment type relationship, whether it concerns the environment, economic or social. Sustainability becomes a model of development only if the states, economic sectors, entities and citizens will become aware of the necessity and usefulness of applying its principles. The entity's contribution to establishing a confident future needs to be the result of the economic integration in the complex process of a complete development of sustainability in its policies and strategies. The present article focuses on sustainable strategies and solutions needed to expand the contribution of entities to sustainable development in the future. In the first part, the main theoretical views on sustainability are carefully examined. At the same time, we considered the modalities by which the entities can manage to become sustainable, going through the development stage of an

arduous process and the requirements of the current performances of some big entities at national and international level. In the last part, we considered the presentation of strategies and solutions that an entity can experiment and use to increase its level of sustainability, as well as the impact of their application on the development of a healthy future economy.

**Keywords:** entity; strategy; performance; sustainable development, environmental factors; innovation.



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*specialization (2005) Al.I.Cuza University, Faculty of Psychology and Education Sciences, Iasi, specialization Pedagogy (2007), and currently drd. Valahia University of Targoviste, second year, Accounting field, following the thesis „Innovation of Specific Managerial Accounting Tools Regarding Non-Financial Reporting”.*

*Professional experience: accountant (1978-2002), economist (2002-2019) Current position: economist-freelancer (since 2000), trainer - economics and human resources (since 2010) Iasi.Economic and accounting skills (accounting) with extensive experience in various fields of economic activity, legal and tax consciousness, human resources consultancy.*

*\*Author of 5 studies, articles and works published: Publications 1 book - "Implementation of a new information system for operational tracking of costs in the light industry" (2015) - single author. Articles: "Managerial accounting and its effects over the business environment in Romania" (2018) - single author; "The interference between managerial accountability and corporate governance " (2019) - main author; „ The phenomem of tax evasion and the need to combat tax evasion"- coauthor.*

- *\*Conferences I attended as a PhD student, articles in publication:*



- Paduraru (Horaicu) Adriana, „The analisys of financial and non-finacial indicators, essential component of appreciating the global performance”- *Global Interferences of the Knowledge Society*, 2nd edition, November 16-17, 2018, Valahia University of Targoviste, Romania, sole author.
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- Ana-Maria Comăndaru (Andrei), Sorina-Geanina Stănescu, Cristina Mihaela Toma, and Păduraru (Horaicu) Adriana, "The threshold of significance –his role and dimension in the audit field" -ARA 42nd Congress "Gheorghe Asachi" Technical University, Iasi, Romania, August 26-29, 2018, main author.
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- Stănescu Sorina-Geanina, Păduraru (Horaicu) Adriana, Comăndaru (Andrei) Ana-Maria, „ The role of the accounting profesion in achieving the objectives of sustainable development” - INTERNATIONAL SCIENTIFIC CONFERENCE “INFORMATION SOCIETY AND SUSTAINABLE DEVELOPMENT”, ISSD 2018, 5th Edition, April 27-28, 2018, “Constantin Brâncuși” University of Târgu-Jiu, Faculty of Economics – Center of Fundamental and Applied Economic Studies, coauthor.
- Comăndaru (Andrei) Ana-Maria, Stănescu Sorina-Geanina, Toma Cristina Mihaela, Păduraru (Horaicu) Adriana, „Another image of accounting – creative accounting”- WORLD CONFERENCE ON BUSINESS, ECONOMICS AND MANAGEMENT (BEM – 2018), 7th Edition, 28 – 30 April 2018, Pinebay Holiday Resort Convention Center Ephesus – Kusadasi, Turkey. Organization: Academic World Education and Reserch Center – Non-profit international organization ([www.awer-center.org](http://www.awer-center.org)), coauthor.



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*Professional experience: Commerce Referent (2008-2011); Company Manager (2013-2014) Current position: Professor of Economics (from 2015) at "Ion Heliade Radulescu" High School in Targoviste.*

*Papers at Conferences I attended as a PhD student:*

- *Comăndaru (Andrei) Ana-Maria, Stănescu Sorina-Geanina, Păduraru (Horaicu) Adriana, The phenomen of tax evasion and the need to combat tax evasion, INTERNATIONAL SCIENTIFIC CONFERENCE "ACCOUNTING AND FINANCE – THE GLOBAL LANGUAGES IN BUSINESS", 3rd Edition, 23 March 2018, "Constantin Brâncoveanu" University of Pitești, Faculty of Finance – Accounting of Pitești, Center of Financial – Accounting Research of Pitești.*
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- *Stănescu Sorina-Geanina, Păduraru (Horaicu) Adriana, Comăndaru (Andrei) Ana-Maria, The role of the accounting profesion in achieving the objectives of sustainable development, INTERNATIONAL SCIENTIFIC CONFERENCE "INFORMATION SOCIETY AND SUSTAINABLE DEVELOPMENT", ISSD 2018, 5th Edition, April 27-28, 2018, "Constantin Brâncuși" University of Târgu-Jiu, Faculty of Economics – Center of Fundamental and Applied Economic Studies.*

- Comândaru (Andrei) Ana-Maria, Stănescu Sorina-Geanina, Toma Cristina Mihaela, Păduraru (Horaicu) Adriana, *Another image of accounting – creative accounting*, WORLD CONFERENCE ON BUSINESS, ECONOMICS AND MANAGEMENT (BEM – 2018), 7th Edition, 28 – 30 April 2018, Pinebay Holiday Resort Convention Center Ephesus – Kusadasi, Turkey. Organization: Academic World Education and Reserch Center – Non-profit international organization ([www.awer-center.org](http://www.awer-center.org))
- Comândaru (Andrei) Ana-Maria, *Creative accounting. The limit between legality and illegality*, INTERNATIONAL CONFERENCE “GLOBAL INTERFERENCES OF KNOWLEDGE SOCIETY”, 2nd Edition, 16-17 november 2018, Valahia University of Targoviste, România.

## **[54] Brief Exploration of the Evolution of Factors Impacting Professional Judgment in Financial Audit**

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**Abstract:** Professional conduct and behavior, corroborated with the repercussions of the decisions taken by each professional in the field in which he carries out his activity, have represented the subject of researches in many disciplines, such as: economics, law, medicine, or psychology – this facet leading us to the fact that the exercise of professional judgment is a process indispensable to each field of activity. In this regard, and especially in the context of this paper, we must specify that the assessment of the quality and correctness of financial auditors’ professional judgment is a difficult issue especially for the situation in which, in the same case, professionals’ opinions may be different. The interdisciplinary approach of this process gives

it a high degree of complexity, fact also revealed by the large number of studies in the specialty literature that highpoints the diversity of factors that compete in the foundation of the professional judgment and decision-making process. Auditors' role and responsibilities is a controversial topic that has generated in recent years many discussions among specialists in the field, especially given the fact that, especially in a sensitive socio-economic context, the risks to which auditors are subject to may grow and diversify considerably. We explored the ways in which the audit mission's efficiency is given by a theoretical and practical approach of the whole process. Therefore, we aim to present a model able to depict the picture of the main factors that influence the behavior involved in exercising this process of professional judgment. The paper adopted a descriptive methodology in outlining the influence of psycho-professional traits for an effective reasoning. Specifically, we explored the causal processes by which certain abilities and traits of the auditor influence the quality of the audit mission. Our findings point the fact that in addition to the theoretical knowledge related to a professional training, it is necessary that the auditor who carries on his activity has sufficient experience, communication and teamwork skills, the ability to distinguishes the important and relevant elements for the fulfilment of his duties and responsibility regarding his tasks. We reached the conclusion that the manifestation of a skeptical and objective attitude contributes to the exercise of control over the decisions taken and the results obtained. Our research proposes that further research efforts could empirically assess the extent to which psychological elements can influence auditors' professional judgment in diverse cultures.

**Keywords:** professional judgment, professional reasoning, financial audit, audit opinion

## **[55] Social Responsibility versus Social Liability – Conceptual Delimitations regarding the Financial Auditor’s Challenges. A Philosophical-Juristic Approach**

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**Abstract:** Financial auditor’s role, especially in the times when the financial system, the corporate system and the phenomenon of economies’ globalization show their limits, diseases and weaknesses (manifesting more and more in all areas) can be extremely important, precisely because of detaining (fair and relevant!) information is essential to substantiate any decision – and in order to provide quality accounting information, financial auditors must resort to verifying and certifying the supply of accounting information. We consider, therefore, that auditing is an effective weapon to react against the total financial crisis. The main motivation and primordial arguments in favor of the topic addressed in this paper refer to the existence, at the level of public opinion, of perceptions and expectations, both reasonable and unreasonable, against the background of a terminological confusion between the terms: liability and responsibility (of the auditor), but also regarding the primary responsibility for the prevention and detection of frauds (that being the responsibility of the management and those charged with governance not the auditor’s), respectively the limits of his liability in a climate of economic crisis. The circumstances presented confirm the topicality and importance of the research topic and condition the need to examine in a thorough and comprehensive study the (perception) problems that external financial auditors encounter

during an audit mission in a sensitive socio-economic climate. The purpose of the research is the proposed discussion by which we tried to identify and analyze the perception controversies regarding the responsibility and responsibilities of the external auditor.

**Keywords:** responsibility, liability, accountability, commitment, financial auditor

*„You cannot take responsibility for how well another accepts your truth; you can only ensure how well it is communicated. And by how well, I don't mean merely how clearly; I mean how lovingly, how compassionately, how sensitively, how courageously, and how completely.”*

**Nate Donald Walsch**



**Delia Deliu** is a Post-Doctoral Researcher at Faculty of Economics and Business Administration, West University of Timișoara

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*Assurance & Advisory Business Services (Romanian Chartered Certified Auditor, Romanian Chartered Certified Accountant) – private company*  
*Scientific fields of interest:*

*Corporate governance vs. company performance*

*Audit committee independence – quality of financial reporting – external auditing*

*Audit firm performance evaluation practices and audit quality*

*Control and coordination practices within audit teams in the presence of technical, institutional, sociological and cognitive constraints*

*Main research projects:*

*Perspectives of the corporate governance – external audit relationship*  
*Financial auditor's responsibilities and limited liability in a sensitive socio-economic context*

1. *Audit evidence – between pragmatism and professional judgement: statistical study of factors affecting audit evidence (quality and quantity)*

2. *The merger – the main form of companies' reorganizing. Juridical, accounting and fiscal implications*

*Awards and achievements:*

- *Professor Bologna of year 2018 – distinction given by ANOSR (the National Alliance of Student Organizations in Romania)*

## **[56] Financial Information Transparency and Publicity**

**Horia Cristea**

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**Abstract:** More insights on Financial Information transparency and publicity, as an important responsibility to the benefit of all are presented.

- Mankind consume more and more information. These are different information for different decisions.
- There are different users, information consumers, but all of them have a common purpose, that of wellbeing and good.
- People want, wanted and shall want to live better, to do things better, to communicate better, even if they live in a network of information manipulation vectors.
- When the information manipulation is to the benefit of a minority, it harms the others. The 3R principle is no longer respected.

**INTRODUCTION:** Information is the raw material for many decision making processes, for important individual and collective evolution decisions. The decisions, as intellectual product of the input information's processing, has the quality given by the quality of the input information and by the quality of

the information processing procedures used to get the output values.

1. Information, input value of the processing system

The information is a good that is made, sold and bought for multiple purposes.

The most used information is the financial information of all kind, including fiscal information, as specialized information.

No matter how modern the information processing system is, the quality of the outputs depends on the quality of the inputs as well as on the quality of the persons involved in the process.

2. The quality filters

The protection of the information users becomes more and more a major objective of the informational flow: producer → processing → user.

The quality control of the inputs at company level can be offered by the company's control system made up of the internal control and internal audit that through specific instruments play the role of the feed-back regarding the quality of information.

In certain cases, the quality filters become the issuers of information, especially in fiscal fraud cases, money laundering cases or in the financing of terrorist acts. In such cases, the confidentiality offered by the auditors or consultants does not apply anymore and the publishing of incriminated information becomes obligatory.

3. The confidentiality and protection of the information

- Those that have access or work with information of different persons or companies are obliged to keep the secret of the processed information.
- Giving away information outside the subject's confidentiality perimeter is done according to the stipulations of specific regulations and laws.
- The competent fiscal organisms, the auditors, the experts have their professional and behaviour codes that limit their acts, as competent and responsible professionals.



Respecting the professional codes, both by those that process information as well as by those that give information is a warranty regarding ethics, the insurance regarding the quality of information as public goods that are spread out of the company. But the confidentiality is not opposable to the disclosing of information. But the disclosing of information is done by the owner of the information.

#### 4. Transparency and responsibility of information

- The corporate governance cannot exist without the information transparency and the responsibility of the quality of published information.

- The accounting laws demand that the financial statements, manager's report and the audit report or the censor's report are published.

- The purpose of the publishing is to allow the interested parties to get to know the financial situation, the financial performances, the changes in the capital structure, the cash flows, the accounting policies and the explanatory notes. This means that there are more than one information carriers for those interested.

The responsibility took, regarding the quality of the information is mainly of the management of the company as the declaration that goes along with the annual financial statements confirms that: The accounting policies used in drawing up the financial statements are according to the accounting regulations that apply; The annual financial statements offer an exact image over the financial situation, the financial performance and over the other information regarding the company's activity;

The company will continue its activity (we have cited the 29 paragraph of the Accounting Law, republished in 2005).

Another level of taking responsibility regarding the financial information credibility is that of the censors or internal auditors that, by issuing an opinion offer the users a complete but not absolute certainty that the annual financial statements offer a faithful image that is not altered by significant mistakes.

When the censor, during his mission, is confronted with situations that will affect his opinion, his opinion will be a reserved one or a

contrary opinion when there is a discord with the management of the company. The references to the notes and comments made will help the information users to take decisions (The report norm, The censor's report in No 23 Professional Standard. The censor's activity in the companies, CECCAR Publishing House, Bucharest, 2006, pg 115 and the following).

Another level of responsibility is that of the financial auditors.

Some companies are included in the group of companies that must have their statements audited.

The financial auditors finish their mission through an audit report where they express their opinion regarding the fact that the financial statements do not include major errors and offer a faithful image according to a reference (reporting frame).

The financial auditor, even if he is an outsider must keep in touch with the management during his mission.

The standards and audit regulations are meant to filter the quality of financial information of public interest.

It is a measure of protecting the public interest and of raising the trust in the information published by the audited entities.

Conclusions: Without information and informing, there cannot be an evaluating process and decisions cannot be taken with different purposes.

Information regarded as a good, can be or not adequate as quality, and can be or not exact and real.

Protecting the information users from deciding on the basis of unreal, inexact, altered information became more and more important.

The competition context, de sources and factors of competence in the world, the world restructuring are factors that influence the transparency degree and the way public useful information are handled.

The public supervising organisms, the filters that ensure the quality of the published information are a necessity that ensures the users about the quality of the published information and about the faithful image of the processes and results that they reflect,

without any privileges and favours regarding the accessibility, quantity, quality or availability of the information.

**Keywords:** transparency, independence, manipulation, responsibility, quality.

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*Dumitru Horia Cristea is a professor at the West University of Timișoara, Doctor Honoris Causa of the University of Craiova and of the Valahia University of Târgoviște. He is the author of 152 studies, articles and published works not only in Romania, but also overseas. He is the coordinator of 53 research grants. Among the papers published by Mr. Horia Cristea, there are “Managementul financiar al companiei” (2010)*

*– coauthor • “Elemente de teorie și practică fiscală” (2009) – main author • “Managementul financiar-contabil al organizațiilor” – main author • “Contabilitatea și calculațiile în conducerea întreprinderii” (2003) – sole author • “Finanțele întreprinderii” (2003) – main author • “Doctrină și deontologie în profesia contabilă în România” (2001) – main author • “Audit financiar” (1995) – sole author • “Contabilitatea firmei” (1993) – sole author • “Noul sistem contabil” (1993) – sole author • “Finanțele întreprinderii” (1993) – sole author • “Calculația*

*costurilor“ (1986) – sole author • “Finanțe-credit“ (1976) – sole author.*

*He is a member of various national professional organizations as CECCAR, ANEVAR, CAFR, but also of international organizations such as The Institute of Associate Professionals of the Order of Accountant Expert of France, Paris School of Economics, International Fiscal Association. He has been a department chair, dean and vice-chancellor for the West University of Timișoara for over 18 years.*

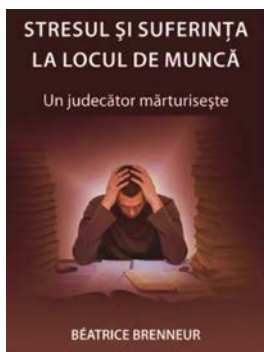
## [57] Solving Conflicts through Mediation

**Beatrice Blohorn-Brenneur**

Former Judge at the Court of Appeal of Grenoble and Lyon,  
France

brenneur@gmail.com

**Abstract:** After a brief introduction is made about mediation and the strong belief of the author has in its importance in solving conflicts. The two books written in French by the author and translated in Romanian are presented: *Mediation for all. The Theory and the Practice of Mediation* and *The Stress and Suffering at work (Medierea pentru Toti, Editura Universala, Bucuresti 2014, and Teoria Medierii, Stressul si Suferinta la Locul de lucru , Editura CH. Beck, Bucuresti, 2012.)*



The preface of the second book is written by Jacques Salzer, creator of the program of mediation courses at the Conservatoire national des arts et métiers (National Conservatory of Arts and Crafts), a research and education institution operated by the French government. Salzer ends his preface by thanking the author, Beatrice Blohorn-Brenneur for presenting the reader with

the Culture of Mediation in a world of conflict. “O cultură a medierii într-o lume a conflictelor.

**Keywords:** conflict resolution, justice, law, mediation.



***Beatrice Blohorn-Brenneur** is Mediator for the Counsel of Europe. She has institutionalized mediation at the Grenoble Court of Appeals, where she mediated hundreds of cases. She is the President of the International Council of Mediation (CIM-ICM), the European Association of Judges for Mediation (GEMME), and the GEMME-France. Judge Brenneur has written extensively about mediation, and for many years provided mediation training to judges at the French National Judicial College.*

*Since 2009 Beatrice Blohorn-Brenneur has been a conventional and judicial mediator and mediation trainer. She has also been mediator in the Council of Europe since 2010.*

*She began her career as a lawyer while serving as assistant at the University of Aix-Marseille, before becoming a judge from 1975 to 2008. In a relatively short span of time, between 1996 and 2003, at the Court of Appeal of Grenoble, Béatrice Blohorn-Brenneur ordered 1000 mediations with an agreement rate of 75 to 80%.*

*She wrote several books on mediation and travels the world to lecture on the subject and offering courses on how to apply mediation to conflict solving.*

## [58] To Infinity (and Zero) and Beyond – Life Lessons in Continual Improvement

### Bill Bellows

President, InThinking Services  
bill@deming.org

**Abstract:** The aim of this session is to present a proposal for “better thinking about thinking” as it applies to the theory and practice of continual improvement. Thinking about thinking, or InThinking, is about a transformation of the ways people think. The organization of thinking itself and the awareness that there is a choice of alternative ways of thinking when creating better solutions, presents a significant and exciting departure from traditional approaches.

**Keywords:** better thinking about thinking, theory and practice of continual improvement



*Bill Bellows is 30+ year specialist in the fields of Quality and Engineering Management. In addition to his role as Adjunct Professor for California State University, Northridge and Southern Utah University, he serves as President of InThinking Services, partnering with clients to facilitate both the understanding and application of the Deming Philosophy and integrating this philosophy within a greater framework of “better thinking about thinking,” a concept known as*

*“InThinking.” His career includes 26 years of employment with Rocketdyne, the world’s premier liquid rocket engine company, providing leadership for “InThinking.” Upon retiring Rocketdyne in 2016, Bill joined the The W. Edwards Deming Institute® for 2.5-years as Deputy Director to share his lessons learned within a worldwide Deming community.*

*Bill earned his BS, MS, and Ph.D. in Mechanical Engineering from Rensselaer Polytechnic Institute in Troy, New York. He lives in Santa Clarita, California with wife, Monica.*

## **[59] “Program in Romanian“ of 3ZZZ Radio Station, Melbourne, Australia**

**Benoni (Ben) Ben Todica**

Independent Artist  
Melbourne, Australia  
inoneb@gmail.com

**Abstract:** Radio 3ZZZ, the largest ethnic community station in Australia regularly issued in June 1989. Located on 92.3 FM, 3ZZZ, transmits from Fitzroy, Melbourne throughout the metropolitan region covering Geelong, it's radio-wave. It broadcasts 24 hours a day, with more than 400,000 listeners weekly. The station can be heard all over Australia and the world via the Internet.

New Romanian Radio Group, we are a group of enthusiasts who believe that cultural diversity is originality and integration. We are Australians, but our roots remain in Romania and we want to keep the traditions, beliefs, aspirations and experiences that we carry with us, while preserving and transmitting our language and culture to new generations.

3ZZZ station is financed by subscriptions, donations, sponsorship, fundraising events, special activities include annual Radioton. It receives government funding through the Community Broadcasting Foundation. There are more than 5,000 financial members of the 63 ethnic groups in Melbourne and broadcast nearly 400 volunteers in one of the 70 Community languages. Listen to us Saturday at 3:00 pm for an hour of news, music and socio-political comments!

**Keywords:** ethnic, radio, Australia, culture, diversity





**Benoni (Ben) Ben Todica**, was born in Ezer village, Puieștii Vaslui, Romania, son of George and Aurica Todiciă. After 1950 his parents settled in Banat, where his father worked as a miner first in the coal mine at Ocna de Fier, then in the Ciudanovița uranium mines (Banat). Ben's passion for film begun at an early age. When he was 12 he bought a projector and a

Czechoslovakian Meopta camera and he made his first film, entitled *Childhood*. He had to work throughout his high school years. He continued to make films, worked as a safety trainer, participated in competitions for amateur filmmakers, and taught the basic elements of film production: directing, sound, visual effects, image, editing, and development.

While at the House of Pioneers Oravița, he managed to create films such as *Perseverance* (1978) which won the grand prize at the National Festival of filmmakers in 1979, *Nera Keys* (1976), *Meditation* (1976); *Dream* (1975). He was nominated for the third prize at the Filmmakers State Festival with *First Steps* (1979), *Oxygen* (1976), *Chain* (1976).

In 1979 he landed on Australian soil and settled in Melbourne. He worked as a welder, then as a subcontractor and programmer-operator for the big company Natra. The battle for existence did not affect his love for life and everything about film and writing.

He was nominated for "Australian of the Year 2007" for his outstanding contributions to the Romanian-Australian community.

He published essays, reviews, articles, and references with critical acclaim in magazines in Romania and abroad - Australia, Europe, New Zealand. Among his literary works we mention his two books: *Intre Doua Lumi (Ro)/ Between two worlds (Eng)*, Timișoara, Attica Publishing House, 2009; and *In Doua Lumi (Ro) / In two worlds (En)*, Single Publishing House, Targoviste, 2011, and reprinted online by Musatinul Publishing House, Roman, in 2012. Musatinul also published the author's homage volume *Ben Todiciă- Romanian Honorary Ambassador*. He made numerous films, including *Our path about uranium exploitation in communism times in Banat, Romania*. His movies were studied and highly appreciated by film-making programs in some American universities.

## **[60] Bringing Romanian Heritage, Art, and Culture to Southern California and Beyond**

**Ionela Kloes**

Viitorul Roman Society, Los Angeles, Ca. USA  
ikloes@earthlink.net

**Abstract:** The vision and mission of the non-profit Romanian Community organization Viitorul Roman Society (VRS) is presented, as well as its history and activities.



Vision Statement: To be the premier organization for promoting the Romanian cultural heritage throughout Southern California and beyond. Mission Statement: To actively develop quality programs to enhance the stature of Romanian-Americans, and the global image of the motherland by addressing the cultural, social and professional needs of its members, facilitate their participation in Society's activities and promote the growth of its membership.

Recent activities: Annual Gala Ball, (November 2019), evening with the Romanian Cosmonaut Dr. Ing. Dumitru Prunariucut Columbia Memorial Space Center (October 2019). Some past events: 1988 Banquet in Honor of Regele Mihai & Regina Ana; entertainment with Corina Chiriac, Gabi Petrescu.

**Keywords:** Romanian community, promoting Romanian culture, promoting Romanian heritage



***Ionela Kloes*** was born on October 5, 1949 in Horodnic de Sus, Bucovina, Romania. She studied Engineering at Polytechnical Institute of Iasi. In 1969 she immigrated to the United States, via Rome, Italy. She first arrived in Chicago, Illinois where she began the her new career in the Financial Services field. For 10 years, she was affiliated with companies such as: CAN, Massachusetts Life and National Life of Vermont. In 1980 she relocated to Los Angeles, California, where she started a career with Transamerica Occidental Life for the next 30 years. During her tenure, she continued specialty educational programs at USC and UCLA. In 1982 she started her involvement with the American-Romanian community in Los Angeles, specifically Viitorul Roman Society. Ionela became President of the organization, serving intermittently in the position for 8 years. While travelling extensively, she managed to expand the vision and goals of VRS. Recently she retired and relocated to Indian Wells, CA, but she remained involved with Viitorul Roman Society and serves in the capacity of Secretary for the organization.

## **[61] The “Holy Trinity“ Romanian Orthodox Church in Los Angeles**

### **Ion Anton**

Chemist, professor, writer, community leader  
constantinalecse@gmail.com

**Abstract:** A brief history of the "Holy Trinity" Romanian Orthodox Church in Los Angeles which celebrated its 80th anniversary since its inception on June 16, 2019. From 1982 until now the church has been pastorate by Father Constantin Alecse. The church has had various sacerdotal, social and cultural activities, over the years, which Mr. Ion Anton will speak about in his presentation. For more than 30 years the church has printed the "Christian Life"/"Viata Crestina" a colored magazine, with a circulation of over 1000 copies, giving statistics and percentages

according to the readers' age groups, occupation and social activities (craftsmen, intellectuals, industrialists).

**Keywords:** Orthodox Church, Holy Trinity Church in Los Angeles, California, Romanians, Christian Life magazine, statistics and percentages of Romanian immigrants, waves of Romanian immigration.

**Rezumat:** Se va prezenta un scurt istoric al Bisericii Ortodoxe Române "Sfanta Treime" din Los Angeles care la 16 iunie 2019 a sarbatorit a 80-a aniversare de la infiintare. Din 1982 și până în prezent biserica este păstorită de parintele Alecse. De-a lungul anilor biserica a avut numeroase activități. Activitățile speciale ale bisericii vor fi prezentate. Biserica a tiparit revista "Viata Crestină" mai bine de 30 de ani, o publicație color cu o circulație de 1000 de persoane. Recent biserica a tiparit un frumos volum numit "Romanii din California" unde se face un istoric al valurilor de imigrație românească, și se dau statistici și procentaje pe group de vârste, de meserii și activități sociale (meseriași, intelectuali, industrialști).

**Cuvinte-cheie:** Biserica ortodoxă, biserica Sfânta Treime din Los Angeles, Românii din California, revista "Viața Crestină, statistici și procentaje a românilor imigranți, valori de imigrație românească



**Ion Anton**, chemist, professor, writer, community leader, was born on January 20, 1942, in Hermeziu, Iași County - Romania. Education: 1949-1956 - General and elementary school in Hermeziu. 1956-1959 - The "Petrol-Chimie" School Group, Iași. 1959-1963 - Vasile Alecsandri High School, Iași. 1963-1970 - Gheorghe Asachi Polytechnic Institute, Iași - Faculty of industrial chemistry, licensed with the thesis "Nitrogen Substances Technology". Research functions and activities: 1967-1970 - Professor of chemistry and resistance of materials - High School, Iași. 1970-1973 - Chemical Engineer, Therapy Drug Factory, Cluj - Alkalize Section, Vișeu de Sus-Maramureș and chemistry teacher at the local High School. 1973-1977 - Local industry processing of plastic masses, Carbonated drinks factory,

Iași. As a professor at the high school of chemistry, Iasi 1974, he published the study "Carbonated drinks in Romania". 1977-1980 - County Inspector for the local industry (Iasi). Same year was appointed by the State Secretariat, Inspector for the Ministry of Commerce and the Ministry of Food Industries. 1980-1994 - Commercial Director for the local industry enterprise in Iași. 1982 - Marketing Studies - Bucharest. 1995 - Emigrated to America - Los Angeles, California, with his family: his wife and their 2 children, Ana-Antoanela, a medical doctor, and Ion Virgil, an Orthodox priest. 1995-1999 - in the US, site manager in civil constructions. 1999-2008 - Chemical Engineer at Golden West Refinery and Thrifty Oil Company. Civic Activities, Film and Television: 1996-2014 –Appointed electoral agent and finally electoral expert at the General Romanian Consulate of Los Angeles, by the Central Electoral Bureau of the Romanian Foreign Ministry, in all forms of elections and referendums in Romania. He has given interviews at TVR International 2008 and 2017, TVR-Iași 2003 and 2015. In 2013 – he acted in one of episodes of the TV series "Criminal Minds". Publications: Since 2000 he has approached the writing path in the US. He wrote articles, essays and documentaries for the Clipa Magazine, Romanian Roots, Romanian Meridian (Meridianul Romanesc), Miorița USA; In Romania, he published in Flacăra magazine, director Adrian Păunescu, Sentimental and the Romanian Family in Baia Mare; In Bessarabia, Ion Anton was published by the Voice of the Nation. He also published "Travel Notes", secular and religious poems and essays. Community cultural activities: 1996-2019 - lectured at Holy Trinity Church in Los Angeles and other Orthodox churches on the occasion of national events. Between September 30-October 4, 2009, he was part of an Official US delegation that visited The Romanian Ministry of Foreign Affairs, the Romanian Parliament (the Senate and the Chamber of Deputies), the Romanian Television and the Romanian Patriarchate being received by the Patriarch of Romania and the President of Romania Traian Băsescu. In 2008 he participated alongside with Poet Grigore Vieru at the Poetry Festival in Vanatori Neamț; also in Sighetul Marmației- Maramureș, as well as the Poesis Festival, Satul Mare, and at the Hermeziu Poetry Festival, at the Costache Negruzzi memorial house. 2009 – He was part of the American commission which worked with City Hall in Iași, and the Romanian World Council, to have a bust of Grigore Vieru, placed in the Copou Park. In 2010 – Participant at the Commemoration of Grigore Vieru in Iași and Chisinau, lecturing at Ion Creangă University, Grigore Vieru Classroom and the Classics Park - Chisinau. In 2010 – was invited

*to lecture at the "Therapy through Hope" Cenacle, Iași, moderator Prof. Dr. Rodica Ghiuru. In 2013 was invited to lecture at The "Horizon of Knowledge" Cenacle, Iași. In 2018 – printed his autobiographical novel "Nihil Sine Deo - From Hermeziu to Los Angeles". Awards and Distinctions: 2000-2018 - Over 20 Diplomas of Excellence, Appreciation and Participation in multiple scientific and cultural activities in America, Romania and Bessarabia. References: Encyclopedia "Romanii din California", 2019; Nihil Sine Deo, 2018; "Christian Life-Viata Crestina" Magazine, and other publications. Contributions: Ion Anton has a complex personality who has distinguished himself in Romania in pedagogical and research activities, and after arriving in the USA, he was actively involved in civic and community activities, and publicity, being published by a good number of publications in the US and around the world.*

## **[62] Romanian-American Chamber of Commerce, Los Angeles Chapter**

**Vlad R. Ghenciu, Esq.\*<sup>1</sup>,  
Ady Simion<sup>2</sup> and Jacob Segal<sup>3</sup>**

<sup>1</sup>Attorney at law, Los Angeles, California

<sup>2</sup>Coldwell Banker Residential Brokerage

<sup>3</sup>Investor Research Group, Los Angeles, California

\*ghenciulaw@gmail.com

**Abstract:** Abstract: Vlad R. Ghenciu, Ady Simion and Jacob Segal, founding Board Members of the Romanian-American Chamber of Commerce, Los Angeles will discuss this newly founded and approved Board to the Romanian-American Chamber of Commerce, the Chamber's missions, goals and what it can offer to the business community in Southern California.

**Keywords:** Romanian-American Business Community: Organization, Communication, Implementation, Setting Practical Future Commo Goals n.



**Vlad R. Ghenciu, Esq.,** *President, Romanian-American Chamber of Commerce, Los Angeles.* Vlad Ghenciu is the President of the Romanian-American Chamber of Commerce, Los Angeles Chapter, (RACC-LA) an organization founded by business leaders in Southern California and approved by the New York based Romanian-American Chamber of Commerce. The RACC-LA has seated its Board of Directors and is actively recruiting members in its effort to unite businesses throughout Southern California with ties to the Romanian-American Community. Our Chapter seeks to communicate a pro-enterprise message to elected officials and implement a non-partisan vision that promotes economic growth in Southern California. Our Chapter complies with Federal, California, and local laws, it is non-discriminatory in membership invitation and selection. Mr. Ghenciu is an active licensed member of the State Bar of California. He practices civil litigation and focuses his work on civil trials, on both the plaintiffs' and defendants' side. He is a graduate of Loyola Law School, Los Angeles and Georgetown University in Washington, D.C.



**Jacob Segal,** *Principal of Investors Research Group (IRG)* is an active investor/advisor to Southern California based companies with sales in the \$ 3- 20 million dollar range. His investment experience includes transactions with companies in the airport concessions business, financial services marketing, wire and cable manufacturing, radio programming distribution, medical devices, intelligent sensors and early stage companies. Mr. Segal is/was an investor/advisor in Creative Host Services, Thaya Communications, Suede AM Pack, American Equity Trust, Rhythm Radio, Electrical Grid Monitoring, Medical Tactile and Earth Bar. Additionally, Mr. Segal participated in the acquisition, management and disposition of over \$300 million in real estate investments including apartment buildings, shopping centers and office buildings. Mr. Segal received his Bachelor's in economics and statistics from the Hebrew University in Jerusalem and his MBA from UCLA.

*Member of Board of Directors: Romanian American Professional Network, South East Europe Film Festival, Byzantine Latino Quarters-Business Improvement District, Children Uniting Nations, Southern*

*California Israel Chamber of Commerce, Star World Corporation, MTI Foundation*

*Instructor/Lecturer: Institute of Financial Education, UCLA Extension*



**Ady Simion**, the Vice President of the Romanian-American Chamber of Commerce, Los Angeles Chapter, (RACC-LA) and the President of Romani In Los Angeles Organization.

He is also a Notary Public and a Real Estate Agent with COLDWELL BANKER

Ady was featured as a top Real Estate Agent in the California Top Agent Magazine and

in 2016 he was named in the top 1 percent of all agents for NRT LLC, a subsidiary of Realty, that operates a variety of real estate offices under brands such as Coldwell Banker, Sotheby's International Realty, Century 21, The Corcoran Group, and the technology-based brokerages ZipRealty and Climb Real Estate. NRT has 787 offices and 47,000 sales associates.



## [63] Special Panel on Innovation & Entrepreneurship

Several invited speakers will present their views, projects and achievements in these fields.

### Organizer and Moderator Jacob Segal



Two other 2 members of the panel, are not in this picture: Ileana Costea, PhD and Adrian Stoica, PhD joint the panel towards the end being busy as organizers of the Congress (Ileana ARA Interim President and Co-General Chair of ARA 43<sup>rd</sup> Congress, and Adrian Stoica PhD, Web Session Chair for ARA 43<sup>rd</sup> Congress, who had to supervise the transmission long distance of the live sessions at UCLA through the Zoom Web Conference program).



**Jacob Segal:** *Founder of Investors Research Group-30 years of experience in business strategy-finance-business development-corporate real estate-advising companies with \$3-10 million of revenues as well as startups in the fields of medical devices, pharma, smart grid technologies in formulating their business models. UCLA -MBA, guest speaker and instructor.*

*Special Panel on Innovation and Entrepreneurship*



**Robert Smith:** *Astronautical engineer, entrepreneur, founder of Voice-Life, the 2-minute phone charge. He graduated from the UCLA Anderson Venture Accelerator.*



**Katherine Cooper:** *Co-director of the Los Angeles Hospital Pediatric Medical Technology Accelerator-advising and incubating start-ups on medical devices for the pediatric space. 2 years of medical studies and USC-MBA.*



**Janice Louie:** *Cedar Sinai Accelerator/Incubator Program Director-a 3-month program dedicated to start ups in innovative health technologies. Janice is a former market strategist at AVIA, a leading health care innovation network. Graduate of Vanderbilt University and Rush University.*



**Shacked Berenson:** *Shacked is a media and content entrepreneur, investor and strategist, co-founder of Epic pictures group. Shacked is the head of the media at the Capital Group and on the advisory board at The Film Collaborative. Graduate of the UCLA, Anderson MBA program.*



**Bill Bellows, PhD:** President of InThinking Services 30+ year specialist in the fields of Quality and Engineering Management. 26 years of employment with Rocketdyne, the world's premier liquid rocket engine company, providing leadership for "In Thinking", Adjunct Professor for California State University, Northridge and Southern Utah University,. BS, MS, and Ph.D. in Mechanical Engineering from Rensselaer Polytechnic Institute in Troy, New York.



**Ileana Costea, PhD:** Professor of Manufacturing Systems Engineering (37 years faculty at California State University, Northridge - CSUN.ARA Interim President (2018-present). Taught and did research in Computer Graphics, Computer-Aided Design and Computer-aided Manufacturing, and Artificial Intelligence. Initiated an annual conference in the department she chaired (2011-2014) at CSUN called "Art of Innovation". She has a master's degree in architecture & Urban Planning ("Ion Mincu" Bucharest, Romania), a master in Industrial Design and a PhD in Decision Theory from the University of California (UCLA).



**Adrian Stoica:** He obtained his Diploma of Engineering in Electrical Engineering from Technical University of Iasi in 1986 and his PhD from Victoria University of Technology in Melbourne, Australia in 1996. Since 1996 he has been with the NASA Jet Propulsion Laboratory (JPL), California Institute of Technology in Pasadena, California. Between 2008 and 2018 he managed the Robotic Systems Estimation, Decision, and Controls Group. He is now Program Executive for Blue Sky Studies Program, and Coordinator of the Innovation to Flight Program at JPL. He is a NIAC Fellow (NASA Innovative Advanced Concepts). His research interests include robotic

*Special Panel on Innovation and Entrepreneurship*

*intelligence and learning, collaboration between humans and robots, and technologies for enhanced quality of life. In evenings and weekends Adrian is involved in start-ups aiming to improve people's lives. He is Vice-President for Systems Science and Engineering in the IEEE Systems, Man, and Cybernetics Society. He was General Chair of the 38th Annual Congress of the American Romanian Academy of Arts and Sciences in Pasadena, California, 2014.*

## EXHIBITIONS

During the ARA 43<sup>rd</sup> Congress from Los Angeles, the following artists presented their new work.

### DINU RĂDULESCU

**Sculptor and graphic artist / Sculptor și grafician**  
<http://artindex.ro/tag/dinu-radulescu/>



*Photo: Mihai Constantin, Artindex - A Romanian Art Review*

"Beyond form, to the mystery of being" Paul Klee  
The motto of Dinu Rădulescu's doctoral thesis [En]

"Man and the work complement and harmonize each other in an exemplary and singular combustion."  
Bedros Horasangian about (Dinu Rădulescu) [En]

„dincolo de formă, la misterul ființei“ Paul Klee  
Mottoul tezei de doctorat a lui Dinu Rădulescu [Ro]

„Om și operă se completează și se armonizează reciproc într-o exemplară și singulară combustie.“  
Bedros Horasangian despre (Dinu Rădulescu) [Ro]

[En]

Dinu Rădulescu is a sculptor and graphic designer, Doctor of Visual Arts of the National University of Art, and a member of the Union of Fine Artists in Romania. He graduated at the top of his class from the Department of Sculpture of I.A.P. "Nicolae Grigorescu", under the guidance of Ion Lucian Murnu. In 1980 Dinu Rădulescu begins an uninterrupted series of exhibitions in Romania and abroad, in Bucharest at the galleries "Simeza", "Orizont", "Hainaut", and "Galateea", and abroad in Vienna, Rome, Belgrade, Budapest, Sofia, Bratislava, Venice, Moscow, Ankara, Seville, Ravena, Athens, Los Angeles, and in various places in France. He is the winner of numerous awards at national and international competitions. In 2002 he is awarded the Sculpture Prize of the Union of Fine Artists of Romania for his "Equestrian" cycle (Ecvestra). In 1990 he started a university career at the University of Arts in Bucharest. His doctoral thesis, "The Concept of Form in Modern Sculpture" (2005), is published in the same year at the Paideia Publishing House. His second book of art theory, "Manuscris", is published by the Paco Publishing House in 2006. He lives and works in his hometown, Bucharest.

\*\*\*

[Ro]

Dinu Rădulescu este sculptor și grafician, Doctor în arte vizuale al Universității Naționale de Artă București și membru al Uniunii Artiștilor Plastici din România. Absolvent ca șef de promoție pe țară Secția de Sculptură a I.A.P. "Nicolae Grigorescu", Clasa Ion Lucian Murnu, din 1980 Dinu Rădulescu începe o serie neîntreruptă de expoziții în țară și străinătate, în București la galeriile "Simeza", "Orizont", "Căminul Artei", "Galateea", iar în străinătate la Viena, Roma, Belgrad, Budapesta, Sofia, Bratislava, Veneția, Moscova, Ankara, Sevilla, Ravena, Atena, Los Angeles, și în diverse localități în Franța. Este câștigător a numeroase premii la competiții naționale și internaționale. În 2002 este distins cu Premiul de sculptură al Uniunii Artiștilor Plastici din România pentru ciclul "Ecvestra". În 1990 începe o carieră

universitară la Universitatea de Arte din București. Lucrarea lui de doctorat (2005) "Conceptul de formă în sculptura modernă", este publicată în același an la Editura Paideia. În 2006 publică a doua carte de teorie a artei, "Manuscris", Editura Paco. Locuiește și lucrează în orașul sau natal, București.

## **JERRY W. McDANIEL**

**Heterogeneous Artist / Artist eterogen, USA**

**[jerrywmdaniel@yahoo.com](mailto:jerrywmdaniel@yahoo.com)**

**[www.jerrywmdanielstudios.com](http://www.jerrywmdanielstudios.com)**



„Give them what they want but not what they expect“ [En]

„One style does not fit all.“ [En]

„Dă-le ceea ce doresc, dar nu ceea la ce se așteapta“ [Ro]

„Fiecare piesa de arta cere propriul ei stil.“ [Ro]

Jerry W. McDaniel

[En]

Jerry W. McDaniel is an American heterogeneous visual artist whose work covers many venues in graphic design, illustration & advertising: book covers and book illustrations – the entire Zane Grey western and S.S. Van Dine mystery series, corporate identity, posters, record album covers, and film titles, stamps, and fine arts. He has a large body of work on jazz and on sports – tennis, Grand Prix, horse races, football, sailing, golf, and

bicycling. He became famous through his advertisement pieces for Pan American Airlines, Intercontinental Hotels and Philip Morris International and his numerous made contributions to a variety of well-known magazines, and the New York Times newspaper and its week-end magazine. He has work in numerous private & public collections, including the permanent collection of Victoria & Albert (V & A) Museum, London. He has had numerous solo exhibitions and participated at a variety of group shows. He was the Chair of the Advertising, Package, & Graphic Design Department at the Fashion Institute of Technology (FIT/SUNY), New York. He has curated and juried numerous art competitions for the New York Society of Illustrators, FIT/SUNY, and the New York Institute of Technology. Mr. McDaniel's students at FIT won 12 consecutive annual scholarship awards sponsored by the Broadcast Design Association (BDA). Jerry was honored by BDA with the Lifetime Achievement for his contributions to broadcast design in education. He earned his BFA from the Columbus College of Art and Design (CCAD), Columbus, Ohio, and an MA from the New York Institute of Technology in computer. In recent years (2108-present) McDaniel created painting-illustrations for poems of the Romanian poets Mihai Eminescu, Octavian Goga, and Ana Blandiana.

\*\*\*

[Ro]

Jerry W. McDaniel este un artist vizual eterogen american, a cărui opera acoperă multe domenii în grafică, ilustrație și publicitate: ilustrații pentru reviste și cărți, coperte de carte – pentru întreaga colecție de romane Western a lui Zane Grey și seria de romane polițiste a lui S. S. Van Dine, design pentru brand-uri de companii, afișe, albume de discuri și titluri de film, cât și arte plastice - pictură. Are numeroase lucrări pe temă de jazz și o variată gamă de sporturi - tenis, Grand Prix, curse de cai, fotbal, barci cu pânze, golf și ciclism. McDaniel a devenit cunoscut în



rândurile ilustratorilor americani prin piesele sale de publicitate pentru Pan American Airlines, Intercontinental Hotels și Philip Morris Internațional cât și numeroasele sale contribuții la o varietate de reviste, și la ziarul New York Times și revista de sfârșit de săptămână a acestuia. McDaniel are lucrări în numeroase colecții private și publice, inclusiv în colecția permanentă a Muzeului Victoria & Albert (V&A), Londra. A fost profesor și șeful catedrei de publicitate, ambalaje și grafică din cadrul Institutului Fashion Institute of Technology/State University of New York (FIT/SUNY) din New York. A organizat și a făcut parte din juriul a numeroase concursuri de artă pentru Societatea Ilustratorilor din New York, facultatea FIT/SUNY și Institutul de Tehnologie din New York. Studenții lui McDaniel de la FIT au câștigat 12 ani consecutivi premii de burse sponsorizate de asociația Broadcast Design Association (BDA) care i-a înmanat artistului-profesor premiul Lifetime Achievement (Realizari de-a lungul vieții) pentru contribuțiile sale în domeniul educației de design pentru televiziune. McDaniel a obținut diploma de BFA (Bachelor in Fine Art) de la școala de Arte și Design Columbus, Ohio (Columbus College of Art and Design) și un Master în domeniul de Computer Communication (Arta de comunicare cu ajutorul computerului) de la Institutul de Tehnologie din New York. Intre 2008 și 2018 McDaniel a creat picturi-ilustrații la poezii de Mihai Eminescu, Octavian Goga, și Ana Blandiana.

## EMANUEL TÂNJALĂ

Photojournalist/Fotojurnalist

profufedefoto@yahoo.com

Site: emanuel-tanjala.artistwebsites.com



*Photo: Private collection of Emanuel Tânjală*

"For almost 50 years I've been photographing the world as a witness of time.

I have acquired a history book in pictures." [En]

"De aproape 50 de ani fotografiez lumea ca un martor al timpului. Am agonisit o carte de istorie în imagini" [Ro]

[En]

Emanuel Tajala has over 35 years of experience as a Photojournalist. He started his career in his home country, Romania, where he worked for some of the most important magazines and newspapers. He escaped communism in 1981, finding a new home in the United States, where he worked as a freelance photographer. Between 2000 and 2006, he was a trainer in Photojournalism at the Independent Center of Journalism in Bucharest. His artworks were featured in numerous photo exhibitions in North America and Europe. He currently lives with

his wife Irina and his two daughters, Sara and Rebeca, in Lynchburg, Virginia, USA.

[Ro]

Emanuel Tânjălă are peste 35 de ani de experiență în calitate de fotojurnalist. Și-a început cariera în țara sa natală, România, unde a lucrat pentru unele dintre cele mai importante reviste și ziare. A scăpat de comunism în 1981, găsind o nouă casă în Statele Unite, unde a lucrat ca fotograf independent. Între 2000 și 2006, a fost un antrenor în fotojurnalism la Centrul Independent de Jurnalism din București. Lucrările sale de artă au fost prezentate în numeroase expoziții de fotografie din America de Nord și Europa. În prezent locuiește împreună cu soția sa Irina și cele două fiice ale sale, Sara și Rebeca, în Lynchburg, Virginia, SUA.

## CONCERT

**Video musical program created for the ARA 43<sup>rd</sup> Congress 2019  
Instrumental and Vocal Music  
performed by students, teachers/professors, and artists from Iași ,  
Romania**

**Musical Program Coordinator: Nina Munteanu**

Violin Teacher, CNAOB

[nina.munteanu10@gmail.com](mailto:nina.munteanu10@gmail.com)



*Nina Munteanu is a violonist, currently violin teacher at “Octav Băncilă” National College of Iași. She studied at the “Gavriil Musicescu” Arts Conservatory in Chișinău, Republic of Moldova. In Chișinău she worked at Music School No. 4. In Iași she worked at the National Opera Theater. She also was a conductor and violinist at the Ion Theater. She has given numerous concerts and participated at various festivals in the cities of Moscow, Alma-Ata Kaukaz, Voldagno, Verona, Ricoaro and other places in Italy, France, Greece, The Netherlands as well as in the big cities in Romania. Her violin class at the National Art College “Octav Băncilă” has many very gifted students.*

**Concertmaster**



**Aurelia Simion**

Pianist, Professor, PhD, Prorector, National University of Music/Conservatory “George Enescu” Iași

**Cameraman** (out of passion)



**Associate Professor Alexandru Vlahovici,**  
PhD Conferentiar doctor profesor

**The participating schools from Iași are:**

**UNAGE** (Universitatea Nationala de Arte „George Enescu”/  
**National University of Music/Conservatory “George  
Enescu” Iași**

<https://www.facebook.com/arteiasi/>

<https://www.arteiasi.ro/>

**CNAOB** (Colegiul Național de Artă „Octav Băncilă”/National  
College of Art “Octav Băncilă“)

<http://cnaob.org/>

**Private Music School „Ina Cristea”**

<http://inacristea.ro/>

<https://ro-ro.facebook.com/inacristeapian/>

**Private Music School „Romina Art Klass”**

[https://www.facebook.com/Romina-Art-Klass-](https://www.facebook.com/Romina-Art-Klass-143504892977833/)

[143504892977833/](https://www.facebook.com/Romina-Art-Klass-143504892977833/)

**Violin, Viola, Piano and Canto Performers**

**STUDENTS Performers**

**Violin Class of**

Teacher Nina Munteanu, CNAOB

**Daniel Robert Gherasim**, XIth grade, CNAOB

**Bogdan Lazăr**, Vth grade, CNAOB

**Viola class of**

Prof. Florin Sandu

**Clara Lupașcu**, XIIth grade, CNAOB

**Canto Class of**

Guiding Teacher Adina Pavalache

**Iustina Bulimar**

Guiding Teacher Ștefan Gabriel (Gabi) Gheorghită, Baritone  
Soloist, National Opera Iași

**Vlad Herțescu** Private School „Ina Cristea”

**Elena Diana Cruceanu**, XIth grade, CNAOB  
& Private School „Ina Cristea”

Guiding Teacher **Romina Țurcan**

**Teofana Anghie**, clasa a IV-a

**Professors, teachers accompanying students at piano:**

Univ. Prof. Aurelia Simion, PhD

Assistant Prof. Laura Turta Timofti, PhD

Ye Ree Kim, Profesor in Germany

**Other performers:**

Eliza-Parascheva Irina Solomon, profesor de canto la școala  
„Ina Cristea”

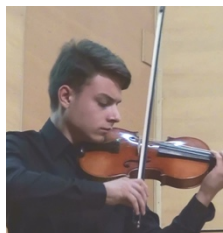
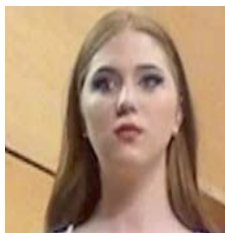
Romina Țurcan , Lyrical Artist, Filarmonica of Moldova, Iasi

Ihos Choir, conductor Professor **Petronela Gabriela Dirtu**, CNAOB

Camera Orchestra of UNAGE

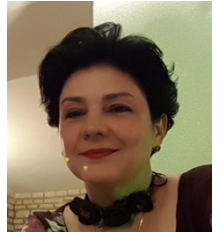
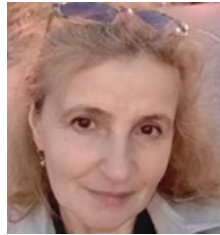
**Students**

Anghie Teofana, Iuliana Bulimar, Elena Diana Cruceanu, Daniel Robert Gherasim, Vlad Herțescu, Bogdan Lazar, Delia Lugotchi, Clara Lupașcu, Eliza Parascheva Irina Solomon



**Teachers**

Tudor Bogdan Bolnavu, Gabi Gheorghita, Nina Munteanu, Elena  
Ovănescu, Adina Păvălache, Aurelia Simion, Laura Turta Timofti,  
Romina Țurcan





## REPERTOIRE

1. **Iustina Bulimar** XIIth grade student at CNAOB Iasi , in the canto class of Adina Pavalache. Performs G.Pucini - *O mio babbino*. E. Doga *Te stiam numai din lume*, accompanied at piano by Univ. Prof. Aurelia Simion, PhD, Prorector of UAGE, Iasi.

5 min



2. **Bogdan Lazar** Vth grade student at CNAOB Iasi, in the violin class of Nina Munteanu. Performs *Hr.Wieuxtamps Tarantella* accompanied at piano by Assistant Professor Laura Turta Timofti, PhD.

6 min



3. **Daniel Robert Gherasim**, XIth grade student at CNAOB Iasi in the violin class of Nina Munteanu. Performs W. A. Mozart *Concert nr.5 first part and cadenza*. accompanied at piano by Univ.Prof. Aurelia Simion, PhD, Prorector of UAGE Iasi.

9 min  
35sec



4. **Clara Lupașcu**, XIIth grade, viola class of Florin Sandu CNAOB Iasi. Performs P. I. Cheaikovskiy *Pezzo capricioso* accompanied at piano by

8 min



Ye Ree Kim, professor in Germany.

5. **Vlad Hertescu**, Private School „Ina Cristea”, in the canto class of Gabi Gheorghita. Performs *Lovely* composed by Billie Elish. 3 min
6. **Elena Diana Cruceanu**, XIth grade student at CNAOB Iasi and the Private School „Ina Cristea” Iași, in the canto class of Gabi Gheorghita. Performs *Sorrynot sorry*, composed by Demi Lovato. 3 min
7. **Delia Lugotchi**, XIth grade student at CNAOB Iasi and the Private School „Ina Cristea”. Performs *Don't run away*, music and lyrics by Delia Lugotchi, *Flyng dreams*, music and lyrics by Delia Lugotchi, in the canto class of Ina Cristea the Private School „Ina Cristea”. 6 min
8. **Teofana Anghie**, IVth grade student at the Private School „Romina Art Klass” Iasi, in the canto class of Romina Turcan. Performs *Better when I am dancing* composed by Maghan Trainor. 3 min



9. **Ihos Choir**, conductor Petronela Gabriela Dirtu CNAOB Iasi. Performs *Heruvic* composed by Father Florin Bucescu and the Colind of Saint Andrew (Colindul Sfantului Andrei) composed by Stelian Ionașcu.



10. **Eliza- Parascheva Irina Solomon**, canto teacher at the Private School „Ina Cristea” Iasi. Performs the lied *In gradina/In the garden* , composer Cornel Țăranu, lyrics George Bacovia, the lied *Up/Sus* music by Doru Popovici, lyrics by Lucian Blaga.



11. **Camera Orchestra of UAGE Iasi**, founder and coordinator Univ. Prof. Elena Ovănescu, PhD, concert-master Univ. Assistant Professor Tudor Bogdan Bolnavu, PhD *Jazzissimo*, by Romeo Cosma.



12. **Romina Țurcan** , Lyric Artist, Philharmonic Orchestra of Moldavia, Iasi. Performs *Solo Blue Rose*, composers Brunuh Ville and Romina Țurcan.



## **PROGRAM**

### **ARA 43<sup>rd</sup> Congress November 15-17, 2019**



Hosted and co-sponsored by the UCLA Department of Slavic, East European and Eurasian Languages and Cultures, the UCLA Center for European and Russian Studies, and the Romanian Student Club at UCLA

The Congress sessions are divided into two distinct parts:  
Part I: Saturday, November 16, 2019, at UCLA, E. Kaplan Hall,  
Rooms 348 & 311

Part II: Web Conference, online, with participants at their computers.

General Chair: **Ilona Scott**  
Co-Chair: **Ileana Costea**

Local Chair: **Georgiana Gălățeanu-Fârnoagă**  
Web Conference Chair: **Adrian Stoica**  
Editor-in-Chief: **Oana Leonte**

**Day 1: Friday, November 15, 2019**  
**Welcome Reception 6:30pm-8:30pm** (email  
arainterimpresident@gmail.com)

**Day 2: Saturday, November 16, 2019**  
**ARA 43<sup>rd</sup> Congress Part I – on site Program**  
**UCLA, E. Kaplan Hall, Rooms 348 and 311**  
415 Portola Plaza, Los Angeles, CA 90095

*Note: Most presentations will be in English. A few will be in Romanian but accompanied by simultaneous translation. 10 minutes maximum per talk, unless otherwise specified.*

**9:00 am– 10:00am Opening Session**

Introductions:

**Iona Scott**, General Chair  
**Ileana Costea**, ARA Interim President

Address by **Mr. Cosmin Dumitrescu**, General Consul of Romania in Los Angeles

Laudatio: **Maria Manoliu-Manea**  
**Doina Uricariu**: *Omagiul unei foste studente*

Memento: **Constantin Corduneanu**  
**Oana Leonte**  
**Vasile Badiu** (remote)

*Album of precious memories with Academician  
Professor Constantin Corduneanu*

**10:00am-10:45am Round Table on “Innovation &  
Entrepreneurship”**

Moderator: **Jacob Segal**, Investor Research Group, Los Angeles, California

Participants:

**Adrian Stoica**, Ph.D., Founder, Telemediators Alliance, Pasadena, CA 91107, USA

**Bill Bellows**, PhD, President, InThinking Services

Cedar Sinai Accelerator Representative

UCLA Venture Accelerator Representative

Children Hospital of Los Angeles Incubator Representative

**Ileana Costea**, PhD, Cal State Northridge “Art of Innovation” Conference

Two start-ups Entrepreneurs

**10:45am-11:00am Coffee Break**

**11:00am-11:50am Romanian Personalities’ Moments**

Session Chair: **Iiona Scott**

**Vlaicu Ionescu**, Nostradamian and painter

**Doina Uricariu & Alina Ionescu-Graff: Vlaicu Ionescu - avanpremieră**

**Sofia Cosma**, concert pianist

**Iiona Scott**

**Nicolae-Serban Tanasoca**, historian

**Filip-Lucian Iorga** (Remote): *What, in fact, does not disappear*

Ceea

ce, totuși, nu dispăre

**Ileana Costea**: *Who was Nicolae-Serban Tanasoca?*

Cine a fost Nicolae-

Serban Tanasoca?

### **11:50am-12:35pm Film and Art**

Session Chair: **Rick Meghiddo**

**Rick Meghiddo**, Architect and Filmmaker

Meghiddo Architects /

ArchiDocu, Long Beach, California

*Filmmaking Through an Architect's Eye:*

*Producing architectural documentaries*

*to educate a broader public in understanding the value of architectural design*

**Vera Mijojlić**, Cultural reporter and film critic

*SEEFest Champions: Romanian Cinema in the U.S*

**Ileana Costea**, Director I.C. ART Gallery,  
& **Jerry W. McDaniel**, artist

*Romanian posters and banners by American artist Jerry W. McDaniel*

**12:35pm-1:35pm Lunch Break** (A free light lunch is served.)

**1:35pm-2:05pm Ecology Session**

Session Chair: **Ruth Meghiddo**

**Radu Popa**, River Road Research, Los Angeles, 90039, USA

*The New World of Nutrient Recycling*

**Ruth Meghiddo**, Meghiddo Architects,  
Long Beach California, 90802

California Green

Business

*Climate Change Is Everybody's Business:  
How urban farming can make our cities  
resilient and prosperous*

**2:05pm-3:20 pm Engineering Session**

Session Chair: **Adrian Stoica**

**Bill Bellows**, PhD, President, InThinking Services

*To Infinity (and Zero) and Beyond – Life Lessons in Continual Improvement*

**Adrian Stoica**, PhD, Founder, Telemediators Alliance, Pasadena, CA 91107, USA

*Nature Therapy via Telepresence – The AVATAR Chair Project*

**Virgil Adumitroaie**, PhD, University of Southern California, Los Angeles, CA, USA

*Towards a second Earth: exoplanet discovery and characterization methods*



**Dinu Leonte**, PhD, Poet, Mathematician, Eng.  
in Power Engineering, CEO BPT  
*IKIGAI meaningfulness in life*

**Cristian N. Călugărița**, MSME, Senior  
Program Manager Aerospace Systems  
Senior Member of  
the American  
Institute of  
Aeronautics and  
Astronautics, Los  
Angeles, California,  
USA

*50 Years After First Moon Landing, On A  
Mission To Mars: From Aldrin's Cyclor  
to Lockheed's Project Red Rocks*

**3:20pm-3:55pm Round Table on "Romanian Communities"** (5  
min per talk)

Moderator: **Vlad R. Ghenciu**, Esq

**Radio ZZZ**

**Ben Todica** (remote), Melbourne,  
Australia, [inoneb@gmail.com](mailto:inoneb@gmail.com)

**Romanian-American Chamber of  
Commerce (RACC)**, Los Angeles

**Vlad R. Ghenciu**, Esq., Attorney at  
law, Los Angeles, CA

**Viitorul Roman Society (VRS)**

**Ionela Kloes**, Los Angeles, CA,  
<https://viitorulroman.com/>

**Romanians in Los Angeles Organizations**  
Ady Simion, Los Angeles, CA,  
Ady@AdySimion.com

**Holy Trinity Romanian Orthodox  
Church/Biserica Sfânta Treime**  
Ing. Ion Anton, Los Angeles, CA ,  
constantinacse@gmail.com

**3:55pm-4:10pm** Coffee Break

**4:10pm-5:20pm** Romanian Program at UCLA

Session Chair: **Georgiana Gălățeanu-Fârnoagă**

**Kate Mower**, PhD Student, University of  
California, Riverside  
*Creating European Identity in Romanian  
Dobruja*

**Amanda L. Andrei**, MFA Student in Dramatic  
Writing, University of Southern  
California (USC), Los Angeles  
*Graphite to the Bone: Writing the Generational  
Trauma of a Filipino Romanian Family*

**Laura Margareta Luca**, PhD Student in Political  
Science, University of California, Los  
Angeles; International Relations/Political  
Science, M.A., Graduate Institute of  
Geneva, 2019  
*Global Security Arrangements: A Game-  
Theoretic Perspective*

**Georgiana Gălățeanu-Fârnoagă**, PhD, Lecturer,  
Department of Slavic, East European and

Eurasian Languages and Cultures,  
University of California, Los Angeles  
*Political statements, cultural highlights, and  
social values in Romanian language textbooks for  
foreigners*

**5:20pm-5:30pm Onsite ARA 43rd Congress Closing session**

**Iona Scott**, General Chair

**Ileana Costea**, ARA Interim President

**Oana Leonte**, Editor-in-Chief

**5:30pm-5:40pm Break**

**5:40pm-7:45 Movie time**

**Remarks by: Vera Mijoljić**, Cultural  
reporter and film critic

**Ileana Costea**, ARA Interim  
President

**Romanian Feature Movie: *Puzzle for a blind  
man***, directed by Andrei Zinca (93 min)

A love story  
with a twist, or a twisted love  
story.

**8:30pm-10:00pm ARA 43rd Congress Banquet** at a restaurant  
(each person will pay for her/his dinner)

*If you wish to attend the Banquet make a reservation by email to  
[arainterimpresident@gmail.com](mailto:arainterimpresident@gmail.com) or by calling (818)512-3089*

**PROGRAM**  
**Web Session**  
**ARA 43<sup>rd</sup> Congress, Part II**

**Day 3, Sunday, November 17, 2019**  
**7:00am Pacific Time – 2:30pm Pacific Time**

**Web Session Chair: Adrian Stoica, Email:**  
**adrian.stoica@jpl.nasa.gov**

Online presentations at Pacific Time (PST)

*All presentations will be online and can be seen by all presenters and the attendees of the Part I on the site of the Congress. Instructions will be sent to all by Friday, November 15, 2019.*

**Important Note:**

***Talk time: maximum 10 min per speaker. Carefully check the day and time in your country.***

7:00am-7:05am

**Opening Session** ARA 43rd Web Session  
Ileana Costea, Interim President

**Science / Engineering 7:05am-8:05am**

7:05-7:15 **3.01**

***Numerical Modeling and Simulation in the Petroleum Industry: Achievements and Perspective***  
***Vasile Badiu<sup>1\*</sup> and Florian Vasile Badiu<sup>2</sup>, SPE Members***  
<sup>1</sup> Volunteer with SPE, ARA and Springer, Campina, Romania  
105600,

<sup>2</sup> Renault Tehnologie Roumanie, Voluntari 077190,  
Romania  
E-mail: [\\*vasile.badiu@gmail.com](mailto:*vasile.badiu@gmail.com)

7:15-7:25 **3.02**

*Stochastic microsensors for the assay of IL-1 $\beta$ , IL-6, IL-12, IL-17 from whole blood samples*

Ioana Popa-Tudor<sup>1,2,\*</sup>, Raluca-Ioana Stefan-van Staden<sup>1,2</sup>

PhD student, Researcher

<sup>1</sup> Laboratory of Electrochemistry and PATLAB  
Bucharest, National Institute of Research for  
Electrochemistry and Condensed Matter

<sup>2</sup> Faculty of Applied Chemistry and Material Science,  
Politehnica University of Bucharest, Romania  
E-mail: [\\*ralucavanstaden@gmail.com](mailto:*ralucavanstaden@gmail.com)

7:25-7:35 **3.03**

*Screening test for tumor markers p53, CEA, CA19-9 in whole blood samples using stochastic mode*

Ruxandra-Maria Ilie-Mihai<sup>1,2</sup>, Raluca-Ioana Stefan-van Staden<sup>1,2</sup>

Postdoc

<sup>1</sup> Laboratory of Electrochemistry and PATLAB,  
National Institute of Research for Electrochemistry and  
Condensed Matter, 202 Splaiul Independentei Str.,  
060021, Bucharest-6, Romania

<sup>2</sup> Faculty of Applied Chemistry and Material Science,  
Politehnica University of Bucharest, Romania  
E-mail: [ralucavanstaden@gmail.com](mailto:ralucavanstaden@gmail.com)

7:35-7:45 **3.04**

*New Trends in Molecular Recognition of Substances of Biological Importance, INVITED LECTURE*

Raluca-Ioana Stefan-van Staden

Scientist, PhD, Laboratory Director

Laboratory of Electrochemistry and PATLAB  
Bucharest, National Institute of Research for  
Electrochemistry and Condensed Matter, 202 Splaiul  
Independentei Str., Bucharest, 060021, Romania  
E-mail: [ralucavanstaden@gmail.com](mailto:ralucavanstaden@gmail.com) Website:  
[www.patlab.ro](http://www.patlab.ro)

7:45-7:55 **3.05**

***Detection of sweeteners in biological fluids and food samples using stochastic sensors***

Alexandrina Lungu - Moscalu<sup>1,2,\*</sup>, Raluca-Ioana Stefan-  
van Staden<sup>1,2</sup>,

Jacobus Frederick van Staden<sup>1</sup>

<sup>1</sup>Laboratory of Electrochemistry and PATLAB  
Bucharest, National Institute of Research for  
Electrochemistry and Condensed Matter, Bucharest  
060021, Romania

<sup>2</sup>Faculty of Applied Chemistry and Material Science,  
Politehnica University of Bucharest, Bucharest,  
Romania

E-mail: \* [alex\\_ly15@yahoo.com](mailto:alex_ly15@yahoo.com)

7:55-8:05 **3.06**

***Fast Screening Test for the Assay of Antibiotics in Water POSTER***

Mariana Mincu, Raluca-Ioana Stefan-van Staden

Scientist, PhD, Laboratory Director

Laboratory of Electrochemistry and PATLAB  
Bucharest, National Institute of Research for  
Electrochemistry and Condensed Matter

E-mail: [ralucavanstaden@gmail.com](mailto:ralucavanstaden@gmail.com)

**Medicine and related topics 8:05am-8:45am**

8:05-8:15 **3.07**

***Fast Screening of Bladder cancer biomarkers using stochastic sensors***

Damaris-Cristina Gheorghe<sup>1\*</sup>, Raluca-Ioana Stefan-van Staden<sup>1</sup>

<sup>1</sup>*Laboratory of Electrochemistry and PATLAB, National Institute of Research for Electrochemistry and Condensed Matter, 202 Splaiul Independentei Street, 060021, Bucharest-6, Romania*

E-mail: \*[gheorghe.damaris16@gmail.com](mailto:gheorghe.damaris16@gmail.com)

8:15-8:25            **3.08**

***Neuroimmunomodulation of the Intestinal Microbiota in case of paralysis in dog***

Gheorghe Giurgiu<sup>\*1</sup>, Manole Cojocaru<sup>2</sup>

1 Deniplant-Aide Sante Medical Center, Biomedicine, Bucharest, 012371, Romania

2 Titu Maiorescu University, Faculty of Medicine, Bucharest, 031593, Romania

E-mail: \*[deniplant@gmail.com](mailto:deniplant@gmail.com)

8:25-8:35            **3.09**

***Composite human mind and composite human society***

Gheorghe Dragan

Ph. D., physicist retired

Bucharest, ROMANIA

E-mail: [gdf.dragan@gmail.com](mailto:gdf.dragan@gmail.com)

8:35-8:45            **3.10**

***From qigong to energy medicine and psychology***

Doina Tetcu

Physicist, Bucharest, Romania

E-mail: [dtetcu@yahoo.com](mailto:dtetcu@yahoo.com)

**Economy**

**8:45am-9:25am**

8:45-8:55            **3.11**  
***Brief Exploration of the Evolution of Factors  
Impacting Professional Judgment in Financial Audit***

Delia Deliu

Post-Doctoral Researcher

Faculty of Economics and Business Administration,  
West University of Timișoara  
Timișoara, 300115, Romania.

8:55-9:05            **3.12**  
***Social Responsibility versus Social Liability –  
Conceptual Delimitations regarding the Financial Auditor’s  
Challenges. A Philosophical-Juristic Approach***

Delia Deliu

Post-Doctoral Researcher

Faculty of Economics and Business Administration,  
West University of Timișoara  
Timișoara, Romania

9:05-9:15            **3.13**  
***Strategies and sustainable solutions for a healthy  
future economy***

Adriana Paduraru (Horaciu), PhD Ana-Maria  
Campanaru (Andrei)

Doctoral School of economics and Humanities,  
Targoviste

adriana\_paduraru@yahoo.ro

9:15-9:25            **3.14**  
***Financial Information Transparency and Publicity II***  
Horia Cristea

Professor, DHC, PhD, Accounting expert, Financial  
auditor

West University of Timișoara, Faculty of Economics and  
Business Administration



Timișoara, Romania

**9:25am-9:40am Break #1 15 min**

**Romanian Personalities 9:40am-9:50am**

9:40-9:50 **3.15**

*Brâncuși' masterpieces (Capodoperele lui Brâncuși)*

Ana Trestieni

Poet, Writer, Translator, Mathematician, Freelancer.

Bucharest, Romania.

Email: [trestieniana@yahoo.com](mailto:trestieniana@yahoo.com)

**Education Part I**

**9:50-10:10am**

9:50-10:00 **3.16**

*Didactica predării viorii la elevii de vârstă  
instrumentală mica*

*De la Profesor la Maestru in Arte*

Interviu cu doamna profesor Galina Buinovschi,  
domeniul învățământului violonistic

Nina Munteanu, Violin Teacher

National College of Art "Octav Băncilă", Iași

[nina.munteanu10@gmail.com](mailto:nina.munteanu10@gmail.com)

10:00-10:10 **3.17**

Dezideratele Educatiei Artistice in Invatamantul  
European Contemporan

Doina Badica

Cello teacher

Schools of Arts, Targoviste, Dambovita county,  
Romania

[doina\\_valeria2006@yahoo.com](mailto:doina_valeria2006@yahoo.com)

**Linguistics and Literature**      **10:10-11:00am**

10:10-10:20      **3.18**

*Toponimia minoră – în pericol*

Anca Andrei – Fanea, PhD,

București, România

Email: [faneaandreea@yahoo.com](mailto:faneaandreea@yahoo.com)

10:20-10:30      **3.19**

*Un blog de scriitor – ilazu.blogspot.com*

Ion Lazu

Writer, Writers' Union of Romania (Uniunea Scriitorilor din România)

Bucharest, Romania

**Email:**      [ion.lazu@gmail.com](mailto:ion.lazu@gmail.com)

Website:

<http://ilazu.blogspot.com/>

10:30-10:40      **3.20**

*Portret: Lidia Lazu – actriță și poetă*

and *Lidia Lazu reading poems*

Ion Lazu, writer, and Lidia Lazu, poet and actress

Writers' Union of Romania (Uniunea Scriitorilor din România)

Bucharest, Romania

Email: [ion.lazu@gmail.com](mailto:ion.lazu@gmail.com) and [lazulidia@yahoo.co.uk](mailto:lazulidia@yahoo.co.uk)

10:40-10:50      **3.21**

*Book review: Romanian Literature as World Literature*

Mirela Roznoveanu

literary critic, writer and poet, journalist

Email: [mirela.roznoveanu@gmail.com](mailto:mirela.roznoveanu@gmail.com)

10:50-11:00      **3.22**

*Art and Faith: V.V. Voiculescu's Poetry*

Monica Grecu

Prof. Emerita, University of Reno, Reno, Nevada

Email: [greco@unr.edu](mailto:greco@unr.edu)

**History Part I**                      **11:00am-12:00pm**

11:00-11:10            **3.23**

*Mănăstirea Stelea din Târgoviște- lăcaș de cult și școală*

Andreea Fanea

Biblioteca Centrală Universitară „Carol I”, Bucuresti,  
Romania

Email: [faneaandreea@yahoo.com](mailto:faneaandreea@yahoo.com)

11:10-11:20            **3.24**

*Invățăturile lui Neagoe Basarab – prima lucrare românească de pedagogie*

Andreea Fanea

Biblioteca Centrală Universitară „Carol I”, Bucuresti,  
Romania

Email: [faneaandreea@yahoo.com](mailto:faneaandreea@yahoo.com)

11:20-11:30            **3.25**

*The cultural heritage of the Dalles family in Bucșani, Dâmbovița county*

Corneliu Marculescu

History and geography teacher

"Dora Dalles" School of Bucșani, Dâmbovița County,  
Romania

11:30-11:40            **3.26**

*Un Pictor in Altarul Culorilor*

Nicolae Petrescu-Redi

Writer, Writers' Union of Romania, Ploiești, Romania

E-mail: [petrescuredi@yahoo.com](mailto:petrescuredi@yahoo.com)

11:40-11:50            **3.27**

***Camera in hand stories of Romanian recent history,  
1989-2019***

Doina Tetcu

Physicist, Bucharest, Romania

E-mail: [dtetcu@yahoo.com](mailto:dtetcu@yahoo.com)

**Law 11:50am-12:00pm**

11:50-12:00 **3.28**

***Solving Conflicts through Mediation***

Beatrice Blohorn-Brenneur

Was Judge at the Court of Appeal of Grenoble and Lyon,

France

E-mail: [brenneur@gmail.com](mailto:brenneur@gmail.com)

**12:00pm-12:15pm Break #2 15 min**

**Ecology 12:15pm-12:25pm**

12:15-12:25 **3.29**

Transportation – Ecology

***The Sky Way ecologic transportation system***

Mihaela Viorica Chiriac

Sky Way project collaborator

E-mail: [mchiriac9@gmail.com](mailto:mchiriac9@gmail.com)

**Architecture 12:25pm-1:05pm**

12:25-12:35 **3.30**

***A Course in Stereotomy***

Irina Margareta Popovici

Architect

Bucharest, Romania

Email: [popovici.irinamargareta@gmail.com](mailto:popovici.irinamargareta@gmail.com)

12:35-12:45      **3.31**

*Adaptive architecture. The interactivity and impact on the user.*

Ionuț Dohotariu

Architect, PhD Student

“Ion Mincu“ University of Architecture and Urbanism,  
Bucharest, 010014, Romania.

E-mail: [i.dvdohotariu@gmail.com](mailto:i.dvdohotariu@gmail.com).

12:45-12:55      **3.32**

*The Department of Astronomy, Astrophysics and Space Sciences*

Ionuț Dohotariu

Architect, PhD Student

“Gh. Asachi“ Technical University, Iași, 700050,  
Romania

E-mail: [i.dvdohotariu@gmail.com](mailto:i.dvdohotariu@gmail.com)

12:55-1:05      **3.33**

*TETH – Technological transformation hub: Society and architecture on the brink of a new technological era*

Vlad Constantin Tudor

Architect

“Gh. Asachi” Technical University, Iași, 700050,  
Romania.

E-mail: [tudorvlad94@yahoo.com](mailto:tudorvlad94@yahoo.com)

**History Part II**

**1:05pm-1:15pm**

1:05-1:15      **3.34**

*Situația refugiaților polonezi din România în timpul Celui de-al Doilea Război Mondial*

Marius Iulian Petraru

Associate Professor, Geography Department  
California State University Sacramento

Sacramento, CA 95819 USA  
[mpetraru@csus.edu](mailto:mpetraru@csus.edu)

**Education Part II      1:15-1:45pm**

1:15-1:25      **3.35**

*The Unevenness in Academic Appropriation in the Humanities*

Ileana Alexandra Orlich

President's Professor of English and Comparative Literature and Director of Romanian Studies  
Arizona State University, Tempe, Arizona  
Email: [orlich@asu.edu](mailto:orlich@asu.edu)

1:25-1:35      **3.36**

*Teaching Romanian Prepositional Constructions to Students of Other Languages*

Ionuț Geană

Visiting Faculty at Arizona State University, Romanian Studies Program  
Tempe, AZ 85281, USA  
E-mail: [geana@asu.edu](mailto:geana@asu.edu) or  
[ionut.geana@litere.unibuc.ro](mailto:ionut.geana@litere.unibuc.ro)

1:35-1:45      **3.37**

*Multilingualism in the 21<sup>st</sup> Century: A Progressive Paradigm*

Andreea Cervatiuc, PhD

Applied Linguist, Academic, Author, Researcher, and Educational Leader  
University of British Columbia, Vancouver, Canada  
E-mail: [andreea.cervatiuc@ubc.ca](mailto:andreea.cervatiuc@ubc.ca)

**Social Sciences    1:45-2:05pm**

1:45-1:55            **3.38**

***The Roma Peoples Project at Columbia University***

Cristiana Grigore

Founder of the Roma Peoples Project at Columbia University, Research Scholar and Writer, Columbia University, New York, USA

Email:            [cristiana.grigore@columbia.edu](mailto:cristiana.grigore@columbia.edu)            or  
[cristianagrigore@gmail.com](mailto:cristianagrigore@gmail.com)

1:55-2:05            **3.39**

***Blueprint for Social Entrepreneurship***

Stefania Magidson

Author, Searching for the White Magician, Spiritual Psychology and the Manifestation of Destiny  
President, Blue Heron Foundation,

University of Santa Monica, Los Angeles, USA

E-mail: [smagidson@blueheronfoundation.org](mailto:smagidson@blueheronfoundation.org)

**Closing of ARA 43rd Web Session 2:05pm-2:30 pm**

Ileana Costea, ARA Interim President

