

urban development and stresses the relevance of learning in this process. Chapter 9, “Regulating for Sustainable Urban Development,” shows how regulatory processes play a vital role in the sustainability agenda. Quite constructively the author brings the key themes discussed in the book together in Chapter 10, “The Prospects for Sustainable Urban Development,” reevaluates whether the different modes of governing truly lead to sustainability and deliberates on future prospects, the eventual need for alternative governing modes in order to deliver sustainable urban development.

In conclusion, Yvonne Rydin, with this insightful, well-structured and comprehensive material provides a concise conceptual background, a clear argument supported with the help of various examples and captures some of the existing challenges and addresses vital deficiencies of the governing process of sustainable urban development. There is no doubt that the author provides an extremely valuable investigation of delivering sustainability in the urban development.

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JÚLIA A. NAGY

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**VASILE SEBASTIAN DÂNCU**
**Politically incorrect: Scenarii pentru o Românie posibilă**

 (Scenarios for a possible Romania)  
 Cluj-Napoca: Școala Ardeleană, 2017
 

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**V**ASILE SEBASTIAN Dâncu is an important personality of current Romanian political and intellectual life, characterized by a very complex personality. Such is his present book, which is practically a cross-sectional view of Dâncu’s beliefs, a true synthesis of

his political credo for Romania, a mixture of objective facts, subjective statements and paradigms of values, centered around the author, who is present through the whole text as some kind of observer-narrator-analyst, due to his large and diverse life experience—professor in sociology and career politician—and comprehensive knowledge concerning the life of the elites and of the rural and urban working masses in Romania. The various subjects of this present book are reflexions on these topics.

Most of the essays and the studies in this volume have been published in the *Sinteza* journal. As a structure, the book is divided into five large collective chapters, centered around the notion in their title. Such are “Politics,” “The State,” “Society,” “Culture” and last, but not least, “Us,” this latter concept being a synonym in this case for the contemporary society in Romania, with all of its achievements, but even more with its issues.

Two Romanias are intersecting in this book. First, the Romania visible day by day in the news and TV is present through its fragments. Second, the invisible, but perceived Romania is present and largely explained through the whole book, as a complex, but malleable dimension, consisting of a sum of perceptions, based on fragments of realities. Even if the tone is critical, in many places melancholy being mixed with nostalgia, it is not a “Black Book,” the approach being constructive towards the main issues of Romanian society. There is no aggression toward politics, and the volume is not offering a structured political program to replace the current trends of the Romanian political life; experience shows that the common elements of such theoretical programs are short term, they are not put into practice. At the same time, the title—*Politically Incorrect*—introduces

the critical attitude of the author toward current Romanian political life and political class in general. In Dăncu's present acceptance, the seemingly invisible Romania is present in its material reality, it is only hidden: the best examples for this can be found in the essay "An Invisible Romania," from which we will quote here two short passages, concerning two large social classes, seen through the general perception of the author: "The *peasants* are long gone by now from the public scene, the notion became a swear word in traffic. The inhabitants of the villages are visited by the reporters only during electoral campaigns, or by the prosecutors who are asking them with whom they voted, if they actually voted on the referendum.<sup>1</sup> What do we know concerning the daily life of the inhabitants from the rural areas, except that many of them went to work in Italy, Spain or Ireland?..."

"About *the workers from current capitalist factories* we cannot hear much, because some of the latest governments killed the collective work contracts, and the syndicates became formal, being active only in TV shows. The millions of international migrants<sup>2</sup> become interesting only when they appear as a force for electoral manipulations" (p. 153).

The same stoicist approach, mixed with a personal disapproving realism is present through the whole text, like some kind of allegory—for example, the quote

from page 396: "We should deal especially with the problem of poverty, but not with artificial lectures and shiny, colorful powerpoints. Poverty is ugly, that is why the majority of the people feel hatred toward the poor, but politicians remember them with lots of love during the campaigns. They do not visit their neighborhoods and houses even then..."

It is hard to choose a specific essay to recommend for reading, because all of the short essays are very well written, and contain ideas full of meaning, even if the reader might not agree with all of them. If I had to choose only one, I would choose the essay bearing the title "The Tyranny of Television," a large critical essay, containing thoughts like, for example, that televised talkshows are not the "arena" of democracy, but a tool of manipulation. Another very suggestive essay is "2014—A Politics Paralyzed by Fear," in which the author is describing the phenomenon of the lack of courage to have initiatives within Romanian society, with a special focus on politics and public administration. "The fear of the DNA<sup>3</sup> or of secret services is freezing the blood of politicians, who are rather seeking for measures of protection than act according to the necessary plans and strategies. The Parliament became during the last few years dominated by these fears and made a series of mistakes, due to the wrongly understood absurd solidarity, but also generated by the dreadful idea that

1. Allusion to the scandal around the referendum concerning the impeachment of President Traian Băsescu from 2012.
2. From the next idea of the essay it can be deduced that the author is not speaking here about the current crisis of immigration from Africa and the Near East, but about Romanians working abroad.
3. In Romanian: Direcția Națională Anticorupție (National Direction Against Corruption), a juridical structure, specialized in issues of middle- and high level corruption. The DNA in Romania is in close cooperation with structures of the executive and the judiciary system, but at the same time, is operating largely independently from them.

tomorrow, anybody could be the next victim” (p. 37).

This present book is hard to read, even if it is written in an accessible style, it requires serious attention from the reader, for important ideas, hidden throughout the text, to not be missed. At the same time, the mirror represented by the system of ideas from the book is worthy of attention and reflection. Dâncu’s book definitely represents an interesting mosaic for our contemporary society in Romania.

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ARTUR L. LAKATOS

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**CONSTANTIN MĂRUȚOIU, DANIELA POPESCU,  
IOAN BRATU, RADU MORARU et LUMINIȚA DANA  
POSTOLACHE**

**Biserici de lemn din Transilvania :**

**Cluj și Sălaj**

(Églises en bois de Transylvanie :

Cluj et Sălaj)

Cluj-Napoca: Mega, 2017

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**U**N PROJET initié en 2013 portait sur une *Évaluation pluridisciplinaire des portes royales des églises édifiées entre le XV<sup>e</sup> et le XIX<sup>e</sup> siècles en vue de leur restauration par des méthodes classiques et numériques, afin d’en assurer la viabilité communautaire* (ASTERCRIG). Ce projet a été financé par l’État à travers le programme PNII (Projets de recherches appliquées en collaboration). Il proposait « une recherche interdisciplinaire de l’état de conservation d’un important symbole du patrimoine culturel, les portes royales de l’iconostase des églises en bois édifiées entre le XV<sup>e</sup> et le XIX<sup>e</sup> siècle dans deux départements transylvains, Cluj et Sălaj » (comme le professeur Radu Moraru le précise dans la préface).

Cette démarche était fondée sur une évaluation théologique, artistique et historique des portes royales soumises à l’investigation, et elle a été réalisée à l’aide de spécialistes du domaine culturel, scientifique et académique de Cluj-Napoca et de Bucarest.

Un des fruits de ce projet est l’album *Églises en bois de Transylvanie : Cluj et Sălaj*, où sont présentées 71 églises en bois du département de Cluj et 68 de Sălaj. Parmi les localités concernées nous mentionnons Apahida, Așchileu Mic, Berindu, Nicula, Săliște, Sic, Tioltiur – dans le département de Cluj – et Chieșd, Dragu, Letca, Petrindu, Răstoilțu Deșert, Sânmihailu Almașului, Voivodeni – dans le département de Sălaj.

Les images et les présentations de ces églises en bois sont une ouverture vers l’horizon culturel et spirituel du patrimoine national et international, englobant des valeurs de l’art populaire et des pratiques artistiques et religieuses roumaines. La collaboration entre les chercheurs du champ de l’art, de la théologie, de l’histoire et de la science a réussi à « animer » l’album, les images suggestives étant accompagnées de présentations succinctes mais tout aussi édifiantes des éléments qui font la spécificité des églises en bois.

La qualité du matériel et des présentations aide le lecteur à parcourir et déchiffrer plus facilement les idées et les nuances artistiques et spirituelles inscrites sur ces portes royales. Elles constituent l’épicentre aussi bien des églises en bois soumis à notre attention que, surtout, de ceux qui avec croyance et amour se sont rapprochés de cette Source de la Vie qui est le Christ.

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CIPRIAN-VALENTIN NICORĂ