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## **Women in architecture and engineering**



*Sophia Hayden*



## PIONEERING WOMEN ARCHITECTS

Lecturer PhD. Arch. Ioana-Maria PETRESCU\*

Hardly one-and-a-half century has passed since a woman was first awarded a Professional Diploma in Architecture. In 1878, Mary L. Page, a student of the University of Illinois, took her architect degree, thus officially opening the women's path in what was long thought an exclusively male profession.

Shortly, other young women having a penchant for architecture followed in her footsteps, many of them being genuine pioneers in the field. We just mention here Margaret Hicks, graduate of the University of Cornell in 1880, known as the first woman architect who published her works in specialised print media, Louise Blanchard Bethune, educated in an architectural office and not in an architecture school, the first woman member of the American Institute of Architects and Sophia Hayden, the winner of the competition for the Women's Building at 1893 World's Columbian Exposition.

While the architecture schools in the United States had started to open their doors to women, Europe denied them the right to practice this profession. The same year when Hicks was granted the architect degree, Marie Bashkirtseff, an Ukrainian artist settled in Paris, denounced the French system's discrimination against women, denying them free access to education, thus preventing them from pursuing the chosen profession.

The arts and especially architecture education in France long resisted the women's emancipation movement. For over 15 years, H el ene Bertaux, founder of the Union of Women Painters and Sculptors, stood up for the young women admission to the  coles Nationale Sup erieure des Beaux-arts in Paris. Her efforts paid off only in 1896 when women had access to the library and they were allowed to attend anatomy, perspective and art history courses. A year later, American Julia Morgan – graduate of Berkley College of Engineering in 1894 – would pass the admission exam and became the first woman who studied architecture at the prestigious Parisian institution.

However, reluctance to women's education in architecture schools was not Europe-wide, the Northern countries proved to be more open in this respect. Thus, in Finland, the young women were allowed to attend architecture courses much earlier than in France. In 1888, Signe Hornborg would be admitted to the Polytechnic Institute in Helsinki and took her degree two years later, "by special permission". Besides, Finland is known in history as the first European country granting women the right to vote.

In the Romanian Old Kingdom, the young women would openly display their penchant for architecture not earlier than in the first half of the 20<sup>th</sup> century. Virginia Andreescu Haret – the niece of the painter Ion Andreescu, married to the nephew of the scholar Spiru Haret – would take her architect degree in the summer of 1919. Although succeeding Ada Z ag nescu – student of Ion Mincu and probably the first female graduate of the School of Architecture of Bucharest – Virginia Haret is still reminded as the first Romanian woman architect.

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As expected, other young women followed Ada Zăgănescu and Virginia Haret. Among the women who dedicated themselves to this profession, a special place is held by Henrieta Delavrancea Gibory, the youngest daughter of the writer Barbu Ștefănescu Delavrancea, who was inspired even as a child by her father's good friend, Ion Mincu, to pursue this profession. Being one of the most remarkable Romanian architects of the 20<sup>th</sup> century, Henrieta Delavrancea is not only the most famous woman architect in Romania, but also one of the greatest modernist architects in our country.

In time, the number of women architects increased significantly, yet their endeavours remained unknown, being often in the shadow of their partners. This was the case with Lucia Dumbrăveanu, the cousin of Henrieta Delavrancea and wife of Horia Creangă, the first Romanian graduate of the renowned Écoles des Beaux-arts in Paris.

Although few women architects have got fame, the role they played in this field cannot be questioned. Holding an important position in education and research, having an active part in heritage protection-related fields, expressing their point of view in career-related critique, women have been exerting an obvious influence on the built environment architecture.

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## WOMEN IN ARCHITECTURE AND ENGINEERING

### THE KNEELING FEMALE ANGEL BY ANTONIO SCIORTINO PROJECT OF CONSERVATION

Assoc. Prof. PhD. Arch. Ileana KISILEWICZ\*

#### **Abstract**

*The project started in 2011 during the Stone Conservation Course organized by ICCROM and The Getty Foundation in Rome, Italy. The aims of project were: the identification of the state of conservation, the identification of the causes of decay, designing the project of conservation based on the proposals of conservation.*

*The research was based on direct observation in site. The informations were kept on sketches, photos and reports using non destructive techniques on the statue. The mapping of decay was registered using the classification proposed by ICOMOS-ISCS and the illustrated glossary.*

*The project team was formed by: Maria Antonia Gonzalez Tinture, conservator (Spain), Ileana Maria Kisilewicz, architect (Romania), Rong Zhang, conservator (China).*

**Key words:** *stone, statue, mapping decay, conservation*

#### **Brief history of site**

Travellers from all around the world visited and some of them established their residence in Rome to the end of their lives. The non-catholic, due to the ecclesiastical laws of Roman Catholic Church couldn't be buried in the catholic cemeteries in Italy. Non-catholic burial places came into use related to the Italian big harbours as Venice, Livorno, Bari, Naples, Genoa and Pisa.

The cemetery of Non-Catholics from Rome came later in 18<sup>th</sup> century when Pope Clement XII gave permission to bury the remains of non catholic foreigners which passed away far from there land of origin. Among them were mainly Christians but also other religions represented by Islam, Zoroastrianism, Buddhism and Confucianism.

The land of Non Catholic Cemetery in Rome is placed near the Pyramid of Caius Cestius and Aurelian wall.

Among the people buried were also well-known personalities: English poets – John Keats, Percy Bysshe Shelley, Italian political philosopher – Antonio Gramsci, Russian painter – Karl Brullov, German art and architecture historian – Richard Krautheimer, German architect – Gottfried Semper, Italian fashion designer – Giorgio Bulgari and the Romanian historian – Claudiu Isopescu.

In 1910, due to the importance and history of the place, the Mayor of Rome called the place "culturally important" and protected it by law. Starting 1918, the cemetery was declared as "*Zona d'Interesse Nazionale*".

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*Image 1: Ettore Franz Roesler - Roma sparita:  
View of the Pyramid of Cestius (1878), watercolour, 53 x 75 cm  
Museum of Rome, Palazzo Braschi*

### **Antonio Sciortino's work and life**

Antonio Sciortino was born in Zebbing, Malta in 1879 in a poor family of farmers. At school his artistic talents were recognized very soon. Encouraged by his relatives he applied for a scholarship in 1900 for studies in Italy at Malta Society of Arts, Manufactures and Commerce.

Sciortino was admitted to the *Istituto Reale di Belle Arti* in Rome, but he also undertook courses, for two years, of engineering and monumental architecture, until 1902. He participated in a series of competitions and exhibitions where his works were very well received. Sciortino taught sculpture in Rome at the British Academy of Art, and then he became the Director of this

institution. He usually worked in small scale in clay, later enlarging in 1/1 size to its final shape before the plaster cast was ready. Sciortino claimed to have corresponded and visited Rodin in Paris. He travelled for work in Russia, Romania and all along Italy. At the end of his life he declared that he created in Art Nouveau style, which he considered the most elevated and hard to achieve. He got inspired by Italian artists but also by the famous Romanian sculpture Demetre Chiparus. In 1936 he had to leave Italy, as the British Academy was closed down by the Italian government. He left his works, casts, sketches, paintings, in custody or locked away until 1947. At the end of the war, due to economical problems, Sciortino couldn't bring his creations back to Malta and he decided, few months before his end, to give his creations to the Maltese people. Sciortino past away that same year, 1947.

### **Description of sculpture**

Dennis Vella describes the statue as a person in love with the charm of a beautiful woman. Even the marble may give the feeling of coldness.

Sciortino represented a half kneeling winged female angel on her right side as she touches a bunch of lilies. The angel's wings arch from the back over the right leg.

The statue remained unfinished on the back but was well polished on three-quarters. It looks as Sciortino's intention was to create a frame and a back side for the statue, but for some unknown reasons he had to give up the plans. Also, the rough pedestal makes big contrast with the delicate statue.

As display, the statue faces the alley and it is oriented towards the West side while the large majority of monuments in the Non-Catholic Cemetery are oriented towards the grave, South side. At a certain moment, we wonder where the grave is.



*Image 2: The kneeling female angel before conservation process, 2011. Front view and details*

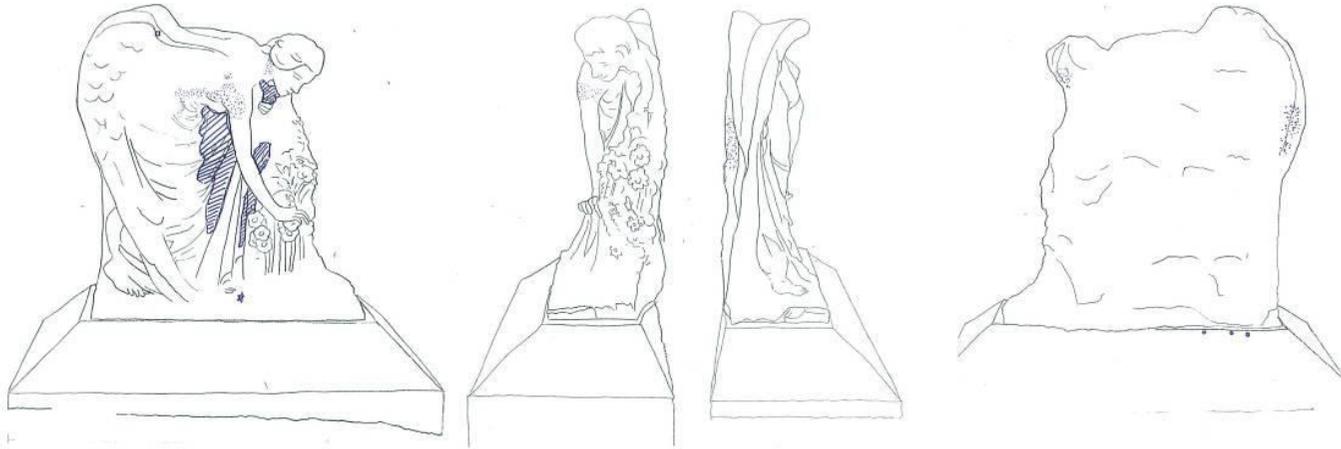
The statue is made in white Carrara marble, has 127 cm high and 45 cm deep. The statue lays on a slab of travertine of 35 cm high by 165 cm long by 73 cm deep, carved in trunk of pyramid. Scirtino's signature was found on the back of statue: "A.Sciortino, Roma, 1915". The inscription depicting the deceased is, on the front of travertine pedestal: "In loving memory of Violet May Court who entered into rest in Rome. October 27, 1914".

**The project** started in 2011 during the Stone Conservation Course organized by ICCROM and The Getty Foundation in Rome, Italy.

The aims of project were:

- The identification of the state of conservation.
- The identification of causes of decay.
- Designing the project of conservation based on the proposals of conservation.

The research was based on direct observation on site. The information were kept on sketches, photos and reports using non destructive techniques on the statue. The mapping of the decay was registered using the classification proposed by ICOMOS-ISCS and the illustrated glossary.



*Image 3: Drawings used for mapping scale 1/100 (East-South-North-West sides)*

The project team was formed by: Maria Antonia Gonzalez Tinture, conservator (Spain), Ileana Maria Kisilewicz, architect (Romania), Rong Zhang, conservator (China). The team members carefully prepared the illustration of the project.

## **HISTORY OF TOMB CONSERVATION**

There is no known history of any conservation work having been carried out on this statue since it was placed in the cemetery. Rita Galluccio, the site conservator, has been employed by the cemetery for the past 8 years and has certainly not carried out any work on this tomb.

### **Visual inspection**

The research was based on direct site observation. The information was kept on sketches, photos and reports using non-destructive techniques on the buildings. The mapping of materials and features of decay were kept on drawings in scale 1/100 using the classification proposed by ICOMOS-ISCS and the illustrated glossary.

The visual inspection pointed out several weathering forms kept on drawings and photographic surveys.

The side surfaces were visually systematically studied. In addition, the surfaces were touched and tapped on very carefully in order to also recognize material detachment, which are not visible. The individual weathering forms were recorded on individual drawings and large photos. There were noticed weathering forms developed individually or one above the other as in the case of microbiological colonization developed on top of roughening surfaces:

- cracks and deformation;
- detachment;
- features induced by material loos;
- discoloration and deposits;
- biological colonisation.

The evaluation showed the largest pathology occurred due to the high humidity plus the elevated temperatures during the year influenced the decay of stone.

The biological decay represented by the microbiological colonization is permanent and very active and has large extension.

The physical decay noticed doesn't affect the general stability of statues. The most extended pathology registered is the microbiological colonization due to the non-homogeneous nature of materials of pedestal and statue.

A. The moderate damages which have effects the on aesthetical side of buildings are:

a. Microbiological and macro biological colonization outside and inside the buildings,

C. The slight damages causing little effects on the site are:

b. Black crusts on stone,

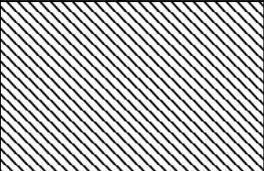
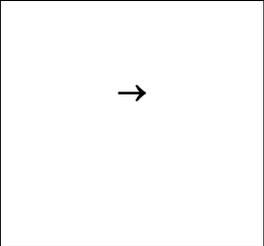
c. Deposits of dust and smog.

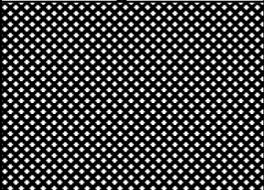
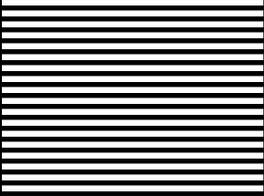
Table - Stone deterioration (% surface): 0-20%, \*\* - 21-40%, \*\*\* - 41-60%, \*\*\*\* - 61-80%, \*\*\*\*\* - 81-100%

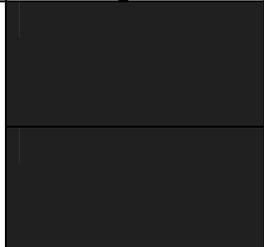
	CRACKS & DEFORMATION	DETACHMENT	FEATURES INDUCED BY MATERIAL LOSS	DISCOLORATION & DEPOSITS	BIOLOGICAL COLONIZATION
Statue	*	*****		***	*
Pedestal			*****	*****	*****

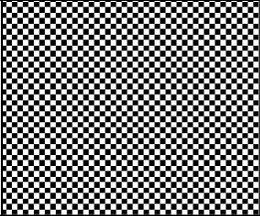
Tables - Stone deterioration determined and defined using the glossary of ICOMOS-ISCS

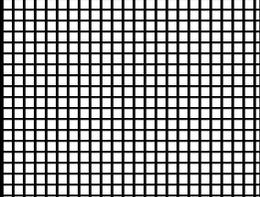
CRACKS & DEFORMATION				
SUB GROUP	Description	Surface damage (%)		Legend
Fracture	Crack that crosses completely the stone piece			—
Hair crack	Minor crack with width dimension < 0.1mm			

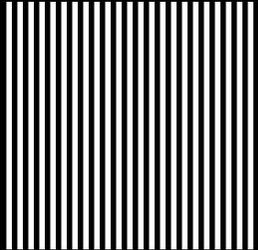
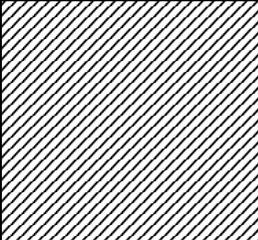
DETACHMENT			
SUB GROUP	Description		Legend
Sugaring	Granular disintegration or pulverization of the marble surface		
Scalling	Detachment of stone as a scale not following any stone structure. The thickness of a scale is generally millimetric up to 2 cm and is negligible compared to its surface dimension.		

FEATURES INDUCED BY MATERIAL LOSS			
SUB GROUP	Description		Legend
Keying	Impact damage resulting from hitting a surface with a pointed tool		
Pitting	formation of point-like millimetric to submillimetric pits, on a stone surface, in this case, due of the action of lichens (microbiological origin)		

DISCOLORATION & DEPOSITS			
SUB GROUP	Description		Legend
Crust (Black Crust)	Crust developing in the areas protected against direct rainfall or water runoff. They are composed mainly of particles from the atmosphere, trapped into a gypsum matrix.		

Soiling	Deposit of a very thin layer of exogenous particles giving a very dirty appearance to the stone surface		
Deposit (Pigeon drop)	accumulation of exogenous material, with lacks adhesion to the stone surface.		*
Deposit of wax	drops of wax, probably caused by candles		^
Encrustation	punctual calcite encrustation		⊙
Metal encrustation	punctual metal incrustation		◇

BIOLOGICAL COLONIZATION			
SUB GROUP	Description		Legend
Endolithic Lichens			
Moss	Vegetal organism forming small, soft and green cushions. Mosses grow on stone open cavities and in any place frequently wet and usually shady.		..... .....

Micro-fauna			Ω
Algae Patina	Microscopic vegetal organisms without stem or leaves. Algae form green, brown or black veil and can be found mainly where the substrate remains moisturised for long periods of time.		
Fungi	Microscopic colonies, which look like a downy film.		

### Proposals for conservation

The inspection revealed that both pieces, statue and pedestal, are well stable even though the way of fixing them together is still unknown.

We choose the treatments after mapping and detecting pathologies, following some principles that we considered important: choosing materials and techniques that do not prevent future treatments, thinking about the principle of re-treatability, the choice of treatment and products should be compatible with environmental conditions.

Before starting treatments, it will be necessary to choose the products appropriated to the nature of original materials and which will harm less the appearance of surfaces. All products must be tested before on small surfaces.

- a. Consolidation of detached pieces of marble.
- b. Due to moderate extension of pathology recognized on site, the areas in danger to loose material will be protected temporary during the procedure.
- c. For each step of every treatment these areas will be treated one by one carefully.
- d. Control of microbiological colonization. The recommended treatment for the stone covered with algae and lichens will be different biocides, which will be tested for their efficiency inhibiting effect on re-colonization. The solution will be sprayed on the entire surface, in small quantities. The first brush with smooth nylon brushes will be made paying attention to surfaces that suffered fissures and roughening. Then the treatment will be repeated again until the layer of algae and mussels will be removed completed.
- e. Washing of surfaces and mouldings starting from top. Before starting this operation, it will be necessary to make safe the sensitive surfaces.

- f. The washing operation will be made in steps using different materials as: simple sprayed water and solution of neutral pH soap in order to remove the atmospheric layer of pollution. A limited quantity of water will be used. The areas of treatment will be limited to surfaces affected by dust and film of soiling.

## TREATMENTS DESIGNED

### *Biocide Treatment*

Application of biocide based in quaternary ammonium salts (PREVENTOL R-80) - concentration of 2% in water. To be applied two or three coats of biocide with one week interval, followed by mechanical cleaning with brushing (using soft brush) + water for the mechanical removal of lichens, mosses and algae, and to uniform the surface. In cases of persistence of microorganisms we will perform a mild brushing with brushes, insisting on the areas where colonization is more persistent. All the biocide residue must be removed with water.

### *Black crust treatment*

We didn't choose water nebulization and brushing, because we considered that to be an inappropriate solution for this site, the addition of a lot of water is a very slow treatment for one week. Application of poultice of ammonium carbonate was considered appropriate and two tests have been suggested:

- Cellulose (Arbocell) + solution ammonium carbonate 15 or 20% in distilled water.
- Or sepiolite + solution ammonium carbonate 15 or 20% in distilled water.



*Image 4: Coats of biocide applied on pedestal and careful cleaning of natural openings of travertine*

The time of each poultice may vary depending on the results obtained in each case, but we recommended applying it for a short time of maximum three hours.

It is necessary to cover the poultice with an insulating film (polyethylene film or aluminium film, etc.) in order to reduce the evaporation. After the application of each poultice, neutralisation will be necessary through systematic washing with water; finally, apply poultice with distilled water.

The efficient treatment in this case is the laser cleaning because it is faster and assumes less risk to the marble surface than a chemical treatment.



*Image 5: Black crust cleaning in steps using different time of application*

### *Cracks treatment*

Filling with mortar the two cracks from both sides of the base of the sculpture. Before filling the cracks with new mortar, it is necessary to clean and moist the surface of the stone in order to prevent excessive absorption of water by the stone, thus avoiding a too rapid drying of the mortar, reducing the risk of cracking. The mortar will be introduced with the adequate tools. The filling should be done in depth and carried out in two phases. The first phase will be a deeper filling with fluid mortar, the second phase with a more compact mortar, with a texture and colour compatible with the stone surface. The proportions to be used for the mortar may be 1:2, 1 part of a hydraulic lime and to two parts of aggregate (tested before sand and marble dust). The granulometry of aggregates should be controlled to ensure a good behaviour and porosity, and the compatibility with the original materials. Samples should be carried out on fieldwork to check the colour and texture of the marble. In order to prepare the mixture, special attention should be paid to the quantities of water used, because when the workability is better with a more moist mortar, its rate of shrinkage increases and cracking may appear.



*Image 6: Cracks filling after careful cleaning*

### *Consolidation*

During inspection, we detected some sugaring in the marble but not very representative, so we didn't see any reason for consolidating the marble. No test of salts were carried out, so we don't know if the stone have salts, and the application of ethyl silicate can produce negative effects. As the biocide treatment wouldn't have been completed until the last day, the sculpture will be much too wet to consolidate. For all these reasons, related to time and conditions, we decided not to apply any consolidation material.

### *Water repellent treatment*

We cannot anticipate the application of water repellent treatment because it prevents future interventions on the short/medium term, such as cleaning and desalination, and these interventions may be required.

### **Follow-up Work**

Due to the limited time frame of this project we were not able to complete all of the work that we may have wished to and therefore below are set out some of the follow-up that could be carried out.

Second application of biocide to areas where biological activity still seems to be present followed by careful washing with brush and water avoiding areas where ethyl silicate may still be active.

### ***Illustration source***

- 1 Sergio Cartocci – *Roma sparita. La città eterna un secolo fa negli acquarelli di Ettore Roesler Franz*, Oto Edizioni D'Arte, Roma, 1972
- 2, 4, 6 Author's collection
- 3 Maria Antonia Gonzalez Tinture, Ileana Maria Kisilewicz, Rong Zhang  
Pictures from tables - Rong Zhang
- 5 Ileana Maria Kisilewicz, Rong Zhang

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## ELISA LEONIDA ZAMFIRESCU – FIRST FEMALE ENGINEER IN ROMANIA

Assistant Lecturer Ph.Dc. Eng Iulia-Victoria Neagoe\*

### **Abstract**

*Full of courage, patience and perseverance, women were able to defeat the prejudices that they should be housewives. One of the representative examples in this battle was Elisa Leonida Zamfirescu, who managed with great ambition to become the world's first female engineer, demonstrating that women can perform an exclusively male work. She also ran for 42 years the laboratories of the Geological Institute of Bucharest with seriousness and dedication. Moreover, she was able to dedicate most of her life working and studying, thus bringing a special contribution to science and technics in Romania.*

**Key words:** *technics, feminine personality, engineering, construction rocks, science*

### **Social context**

Although the history of feminism begins during the French Revolution liberation and emancipation movements, in technical sciences first women came into the picture much later. For various reasons, the education system was attended mostly by boys. First of all, the number of places for girls in schools was limited, leading to a large number of illiterate women. Moreover, even those who came to attend school were directed to literature, art and home economics, in other words they were prepared for a family life and not for exercising a profession. Under the Public Education Act, published in the Official Gazette on 17 December 1864, signed by Al. I. Cuza, the education system was restructured. This Act allowed girls to be admitted to Romanian higher education institutions in which they had no access until then. But the schools for girls did not provide them the necessary training to attend higher education. This means that although the doors of elementary and secondary schools and of some universities were also open to women, they were graduated by a small number of women and even those who had university degree and qualifications were not allowed to exercise their profession.

One of the first women who tried her luck on admission to the National School of Bridges and Roads, Building Department was Elisa Leonida.

### **School and education**

Elisa Leonida was born on 10 November 1887 in Galați, in a family with 11 children. Her father, Atanase Leonida, was a career officer and her mother, Matilde Gill, was the daughter of a Frenchman engineer. She received a rigorous education from her family who probably contributed to her notable professional performances. Not only her maternal grandfather was a chemical engineer, but her brother, Dimitrie Leonida was a great engineer who designed barrages, being one of the most important personalities of Romanian technics.

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*Image 1: The Leonida Family*



*Image 2: Dimitrie Leonida-Elisa's brother*

After graduating from primary school in Galați, Elisa attended Central School for girls in Bucharest. In order to become an engineer, as her grandfather whom she admired, Elisa had to earn a degree in a hard sciences stream.

In conclusion, her first step she made in the battle against the prejudices of the time was in secondary school when she had to take equivalency exams to pass from a theoretical stream to a hard sciences one at „Mihai Viteazul” secondary school.

Because she had „engineering” in her blood, but also because she wanted to prove that women can activate in a strictly male area, she tried to enter the School of Bridges and Roads of Bucharest at Building Department. But the attempt was a failure because of the era prejudices. Therefore she proceeded to Royal Technical College of Charlottenburg (later Berlin), where she was admitted in 1909, becoming the first female student of the institute.

The institute management accepted the situation with reticence, because Elisa was the first candidate in its history, although she spoke and wrote in literate German and she had good knowledge of mathematics, physics and chemistry. It is true that although she was admitted, she raised both wonder and rebellion among colleagues and teachers, who wanted to draw attention to her that the woman should stick to the "church, kitchen and children". Even the Rector of the College warned her that she was a special case and it would be better for her not to cause problems. She was not invited to the first year party and the Dean of the Faculty, who was hardly convinced to accept her at Charlottenburg, ignored her all throughout the studies. With a great deal of patience and perseverance, Elisa managed to turn the prejudice and derision into general admiration and graduated the Royal Technical College of Charlottenburg on 20 January 1912, becoming the first female Diplomat Engineer in Germany. Therefore, Elisa Leonida was the first woman engineer from Romania.



*Image 3: The old northern front of the main building of the Royal Technical College of Charlottenburg*



*Image 4: Graduation from the Royal Technical College of Berlin, 1912*

Both the European and the Romanian press recorded the graduation event and obtaining the engineer title by a woman as sensational. That year, the newspapers from Romania related that a fellow countrywoman, Miss Elisa Leonida, instead of studying letters or medicine, or worse, law, studied engineering at Charlottenburg. They considered at that time that female engineers have a bright future and Miss Elisa Leonida successfully passed the final exam, earning an engineer degree. Moreover Elisa Leonida was congratulated and she was given as example for the others women in Romania.

### **First steps in engineering**

After earning the engineer degree, Elisa received an offer for a job as an engineer at Basf Company, which she declined.

Generally, young Romanian people came back home after completing their studies abroad and this is what Elisa did. Upon her return, she faced the same prejudices and hardly got a job as extra-budgetary assistant at the Geological Institute of Bucharest, founded by Royal Decree no. 139 of 20 June 1906.

Soon the First World War started and Elisa went on the front together with her entire family. There, as a volunteer nurse in the „Crucea Roșie” (Red Cross) organization, she went to the front lines to help the wounded. During the war, she was entrusted with the supervision of some hospital campaigns near Mărășești and received several awards for healthcare-related activities, including "War Medal of the French Republic".

On the battlefield she took care of wounded soldiers, she witnessed and experienced much suffering, but she also met great people. One of them was Constantin Zamfirescu, an engineer too, PhD in chemistry. He was the brother of Duiliu Zamfirescu, the writer. They got married in 1918 in Ghidiceni, near Mărășești, where they also met. Their wedding was attended by Princess Ileana and Queen Maria of Romania, who gave her an autographed picture in a frame carved with Romanian motifs.



Image 5: Elisa Leonida – a volunteer nurse in the „Crucea Roșie” organization



Image 6: Elisa Leonida – portrait

### Technical and scientific contribution

After 1920, Elisa Leonida-Zamfirescu returned to the Geological Institute where, pursuant to the Royal Decree of 21 December 1920, she held the chemist position, first class in the chemical analysis laboratory. In the laboratory she ran, Elisa Leonida developed original methods and she introduced new techniques for the analysis of mineral substances, oil, gas, coal, drinking water and mineral water. She also studied construction rocks in order to determine their economic value. The results of their research were published in the *„Studii economice” (Economic Studies)* series edited by the Geological Institute.<sup>1</sup>

Under her management, the laboratories conducted over 85,000 tests under her signature on the bulletins. Some of the rules and standards drafted by her are still valid today. She became a legend in this field and she was working with passion from morning till late in the evening. Elisa shared from her rich experience and she recommended the most appropriate analysis methods and the ways to get the results, to the specialists who needed guidance or professional advice. Elisa Leonida participated in numerous field tests, to which she dedicated some monographs: *Contribuțiuni la studiul bauxitelor din România (Contributions to the bauxite study in Romania)*, in 1931 and *Studiul chimic al cromitelor din Munții Orșovei (The chemical study of chromite in Orșova Mountains)*, published in 1939. For a while she worked as a physics and chemistry teacher at „Pitar Moș” Girls’ School in Bucharest where she managed to connect to the school girls to whom she instilled the passion for science. Although, in 1948, she reached retirement age, she continued her activity by participating in the development of laboratory work, which she efficiently ran. Among her multiple concerns, Elisa Leonida Zamfirescu was in charge of staff training through courses and daily guidance. Not only she continued to work, but she dropped the retirement, although she had the right to cumulate the retirement benefits with the wage.

She was the first woman member of the Asociația Generală a Inginerilor din România (AGIR)<sup>2</sup> and was part of the International Association of Women with Academic Education, in which she promoted the work of women in our country. Among other things, she filed a competent and justified complaint with the disarmament committee from the Lancaster House in London, focusing on nuclear weapons threat. She retired at 75 years old, on May 1963 after she had dedicated 42 years to working in the laboratories of the Geological Institute.

She lived in Bucharest, on the 9 Salcâmi Street, in the house that her father had built. From 12 November 1993, this street is called Eng. Eliza Leonida Zamfirescu. She had two daughters: Mariuca and Anuța Zoe, who became chemists like her mother. Each daughter gave her one grandson: Michael who became a writer and Ucu.

### **Confessions - instead of conclusion**

"My grandmother was straightforward, serious, always concerned with something, always working, reserved with everyone but us, her grandchildren, whom she adored, but in a German way, more severe" - Mihai Dan Cantuniari (grandson).<sup>3</sup> She died on 25 November 1973, aged 85, leaving behind an enormous contribution to Romanian science and technology. Since passing away, the media and the Romanian Television have been remembering her annually. Moreover, to reward the contributions of women to Romanian science, on the initiative of the Women's National Confederation of Romania, in 1997 the Elisa Leonida-Zamfirescu Award was introduced in appreciation of the women's achievements in science and art. The Technical Museum and The National Museum of Geology house panels on the biography and achievements of the first female engineer.



Image 7: Elisa Leonida at work

Because she was brave, capable and she didn't want to comply the time patterns, Elisa Leonida Zamfirescu got to run the laboratories of the Romanian Geological Institute, was decorated for bravery on the battlefield where she worked as a Red Cross volunteer, and she explored new coal resources in Romania. Maybe also due to Elisa Zamfirescu we drink a good wine today because she wrote about the qualities of the bentonite in filtering wine, so it's worth having a glass of wine to cherish her memory.

### **Illustration source**

- 1 [http://www.agir.ro/univers-ingineresc/numar-4-2008/importanta-si-dimensiunea-personalitatii-elisei-leonida-zamfirescu-in-contextul-european-si-mondial-al-epocii-sale\\_2055.html](http://www.agir.ro/univers-ingineresc/numar-4-2008/importanta-si-dimensiunea-personalitatii-elisei-leonida-zamfirescu-in-contextul-european-si-mondial-al-epocii-sale_2055.html). Accessed March 2013
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- 4 Mihai Olteanu, *Noema VII* (2008): 271
- 5 Mihai Olteanu, *Noema VII* (2008): 272
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### **Endnotes**

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<sup>1</sup>Among these studies we can include: *Studiul extragerii potasiului din glauconite (Study of extracting potassium from glauconitic)*, *Studiul determinării germaniului în cărbuni și minereuri (The study of determining germanium in coal and minerals)* and *Aditivi pentru uleiurile minerale pe bază de rășini acrilice" (Additives for mineral oils based on the acrylic resin)*.

<sup>2</sup> General Association of Engineers in Romania.

<sup>3</sup> Mihai Dan Cantuniari, *Bărbatul cu cele trei morți ale sale*, 46.

## TWO FOUNDATIONS AT THE BEGINNING OF TWENTIETH CENTURY

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### **Abstract**

*The article deals with two of the public buildings designed by architect Ion D. Berindey (1871-1928) in Bucharest, where he approached new architectural programmes: Leagănul Sf. Ecaterina (St. Ecaterina Nursery Home) and Azilul Regina Elisabeta (Queen Elisabeta Almshouse). Both were built in a pavilion system with Neo-Romanian elements of style. Their founders were Ecaterina Cantacuzino (1844-1923) and Queen Elisabeta of Romania (1943-1916).*

**Key words:** *Ion D. Berindey, St. Ecaterina Nursery Home, Queen Elisabeta Almshouse, public buildings, Neo-Romanian style, early twentieth century*

Ion D. Berindey (1871-1928) was one of the greatest Romanian architects in the first three decades of the twentieth century. His work consists mostly of private houses and villas, public buildings being less numerous. Nevertheless, the latter are remarkable due to the way the architect met the commission requirements, to his creative contribution and to his technological ability.

Although his most famous public building is the Palace of Culture in Iași (completed in 1925), I shall hereinafter focus on his first two public above-mentioned buildings, whose founders were important women of Romania.

### **Leagănul Sfânta Ecaterina (St. Ecaterina Nursery Home)**

In 1900, young architect Ion D. Berindey (1871-1928) started the design of St. Ecaterina Nursery Home in Bucharest, located on strada Salcia (Salcia Street), close to Kiseleff Road.<sup>1</sup> Nowadays the building holds the Addiction Prevention and Counselling Centre. The entire ensemble is a historical monument, as well as the orthodox chapel designed in the middle of it.

This work was financed by Ecaterina Cantacuzino (born Băleanu), wife of Gheorghe (George) Grigore Cantacuzino, former mayor of Bucharest, leader of the Conservative Party, Prime Minister of Romania twice, from the 23<sup>rd</sup> of April 1899 to the 19<sup>th</sup> of July 1900 and from the 4<sup>th</sup> of January 1906 to the 24<sup>th</sup> of March 1907, one of the wealthiest men of his generation, also known as „the Nabob”.

On the 25<sup>th</sup> of November 1894<sup>2</sup> Ecaterina Cantacuzino and her daughters, Irina Kretzulescu-Ghica and Alexandra B. Catargi, founded the Institute for poor newborns located on 17, Emanoil Protopopescu-Pake Boulevard.

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*Image 1: Ecaterina Cantacuzino painted by Ervizia Paini – portrait in the Music Hall in Gheorghe Grigore Cantacuzino's Palace, early work of Ion D. Berindey (1901-1906)*

The increasing number of admittance requests pointed to the need to establish, in 1899, a larger model institute, that was to be raised on a state's land property, namely the Herăstrău estate, where the children were moved in 1900.

The nursery home was built to shelter 200 children under the age of two.

The building's permit for St. Ecaterina Nursery Home was issued on the 3<sup>rd</sup> of June 1900. Since that was a charity building, the mayor approved the tax exemption requested by the institute.

The layout of the future building was conceived in a pavilion system, the pavilions being linked to each other and to the central Orthodox chapel by walkways with arches and columns.

St. Ecaterina Nursery Home was Berindey's first work influenced by the Neo-Romanian style, with a repertoire including: decorating rafters, wooden brackets, large eaves, arches of the walkways, glazed ceramic decorations.

The chapel of the ensemble was consecrated on the 25<sup>th</sup> of November 1901.<sup>4</sup> Built from the donations made by Irina Kretzulescu-Ghica, the chapel, nowadays a historical monument, had been officially inaugurated on the 4<sup>th</sup> of May 1901, with Queen Elisabeta of Romania and Princess Mary attending. The chapel was closed in 1948 and used as a warehouse until 1989.

The chapel was conceived as the centre of the ensemble, as it can be seen in the site plan with four symmetrically placed pavilions linked by arched walkways.

The access to the chapel is on the south-western side. In 1900, the chapel was connected to the amphitheatre hall that was also linked to the walkways and the central pavilion. Built in a three-cusped plan, the chapel is decorated on the outside with both eclectic and Neo-Romanian elements.



*Image 2: View from Salcia Street*



*Image 3: The pavilions and the walkways. 2012*



*Image 4: Ceramic decoration in the axis of the central pavilion. 2012*



*Image 5: St. Ecaterina chapel. 2012*

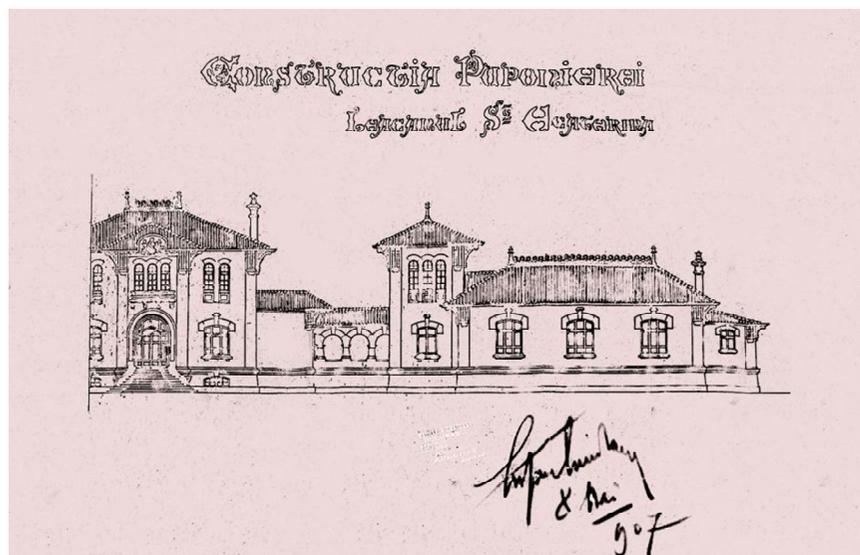


Image 6: Front Elevation

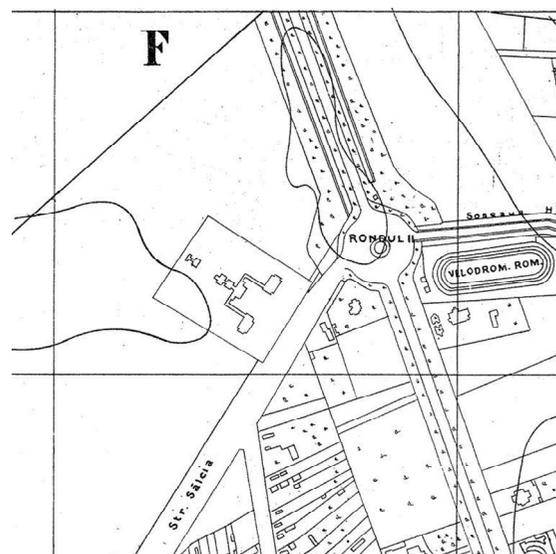


Image 7: Site plan. The chapel, the two pavilions towards Salcia Street and the nursery's pavilion



Image 8: Longitudinal Section

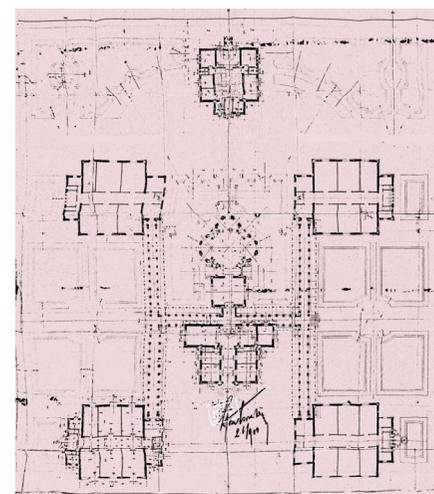


Image 9: The nursery's ensemble, site plan

### Azilul Regina Elisabeta (Queen Elisabeth Almshouse)

Between 1902<sup>5</sup> and 1915, Ion D. Berindey designed Queen Elisabeth Almshouse (a nursing home for disabled people), in Bucharest, 9 Căldărușani Street (at the time 39 Filantropiei Road). Structured in a pavilion system, that was Berindey's second attempt to use elements of Neo-Romanian style, as well as

the second building<sup>6</sup> of public utility of his work, for which he approached a new programme in Romanian architecture.

To carry out his assignment, Ion D. Berindey studied similar establishments built in Paris and their costs.<sup>7</sup>

On the 21<sup>st</sup> of February 1902, "Queen Elisabeta" Institution put Ion D. Berindey in charge with preparing the sketches, the quotation, the layouts, the details and the datasheet for the construction of an almshouse for old people. The architect was also to supervise the execution and to check on the work.<sup>8</sup>

The architect's fee was 15,000 lei and the blueprints had to be delivered on the 1<sup>st</sup> of April 1902. Having signed the contract, Ion D. Berindey wrote a thorough report on the construction costs. That report described the structure of the almshouse:

- "1) A central wing – the administration;
- 2) A parlour;
- 3) A chapel;
- 4) General services, kitchens, lavatories, heating;
- 5) Nursing area;
- 6) Two wings of almshouse, composed of three sections with 50 beds each (each section organised on two floors);

And the refectory on the ground floor [...]."

Berindey's quotation was of 1,200,000 lei, which led him to propose the execution of only one part of the building – i.e. two sections in the left wing of the almshouse for 100 patients.

The architect also pointed out to the need of a mobile ramp, near the stairs.

A 13 page programme for the future almshouse, handwritten by Ion D. Berindey is kept in the Saint-Georges Fund at the National Library of Romania.<sup>9</sup>

Berindey also wrote that – in order to complete the assignment – he needed to know the number of disabled people, their gender, age and social status, the location, the sanitary facilities.

The conditions the architect had to comply with were:

- Plenty of air and light for the patients, any unwholesomeness avoided;
- Permanent water-supply of good quality;
- Separate gender dwelling possible by an adequate location of the pavilions;
- The establishment had to contain special pavilions for the completely disabled patients.

As for the number of the people with disabilities to be admitted in the almshouse, the architect thought that 300 would have been half the usual for 1902 and the area of the building, of the courtyards and of the garden had to be calculated accordingly.

The almshouse had to include:

- The administration.
- The healthcare service.
- The kitchens.
- The chapel.
- Doorkeepers and gardeners.
- Staff dwelling.
- Washrooms and hydrotherapy.
- A meeting and concert hall, a library for the disabled patients.
- Workshops.

Water supply plumber service.



*Image 11: The entrance to "Ana Aslan" Institute of Gerontology and Geriatrics. 2012*



*Image 12: The kitchen's wing. 2012*



*Image 13: Queen Elisabeta Almshouse. Nowadays, "Ana Aslan" Institute of Gerontology and Geriatrics. North-Western façade. 2012*

One chapter of the programme written for the future almshouse was dedicated to the planning of the buildings. The different pavilions and wings had to communicate easily between themselves in order to facilitate supervision, this being one of the main conditions to enable the existence of the almshouse.

I did not find the layouts and the building permit for the almshouse in the Bucharest Department of Romania's National Archives, but in the National Museum of Art of Romania, there are two drawings of the building: one is a façade of the main wing dated 1902/1903 and the other is the façade of the kitchen's wing, dated 1907/1908.

The architect used architectural elements of Neo-Romanian style, such as decorating rafters, wooden brackets, large eaves, the twisted decorative profile made of glazed ceramics above the second floor windows and the first floor windows' ceramic keystones.

The structure of the building is made of bricks and metallic profiles. The main wing is 110 meters long. The patients' rooms were disposed on both sides along a lengthy corridor and the access to first and second floor was through a central staircase and a secondary one. It seems that the lifts were added in 1907. There were common use toilet rooms, bathrooms with tubs, the wash basin's room and the patients' rooms had two beds each. Nowadays there still are two patients' rooms grouped near a washroom with shower and wash basin and the toilet in a separate room (French system).



*Image 14: The curved walkway which connects the main wing to the kitchen's wing. 2012*



*Image 15: Monogram (Azilul Regina Elisabeta) on the mosaic floor. 2012*

The main wing of the building, rectangular in shape, is connected to the kitchen and lavatory's wing by a curved walkway closed with arches and columns.

We can notice the sobriety of decoration, all layouts honestly reflecting the architectural programme.

The first floor windows' keystones show Romanian heraldic symbols and the second floor windows stand out by a twisted decorative profile of glazed ceramics.

Since 1952, the building hosts *Ana Aslan* Institute of Gerontology and Geriatrics headquarters. Doctor Ana Aslan (1897-1988) was a famous physician, a member of the Romanian Academy (since 1974) and director of the Institute between 1958 and 1988.

### ***Illustration source***

- 1, 3-5, 11-15 Author's collection  
2 ANR-DMB, Serviciul Tehnic, file 261/1900, leaf 10

- 6 ANR-DMB, Serviciul Tehnic, file 261/1900, leaf 15  
 7 1911 cadastral plan  
 8 ANR-DMB, Serviciul Tehnic, file 261/1900, leaf 6  
 9 ANR-DMB, Serviciul Tehnic, file 261/1900

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## Endnotes

<sup>1</sup> Currently the address is 17 Mareșal Averescu Boulevard near the Arch of Triumph.

<sup>2</sup> Radu Olteanu, *Bucureștii în date, întâmplări și ilustrații*, 487.

<sup>3</sup> ANR-DMB – Serviciul Tehnic, file 261/1900, leaf 3.

<sup>4</sup> The Romanian Orthodox Church celebrates the feast day of Saint Catherine on the 25<sup>th</sup> of November.

<sup>5</sup> ANR-DMB – Serviciul Tehnic, file 138/1902, leaf 5. In 1902, the building permit is given to Queen Elisabeta Institution for an almshouse in Filantropiei Road. The inauguration took place in 1903.

<sup>6</sup> After St. Ecaterina Nursery Home.

<sup>7</sup> BNR – Saint Georges, file CCLXXXIII/7, leaves 5-6. In the memoire addressed to the President of Queen Elisabeta's Institute, Ion D. Berindey compares his quotations to the study made by the Commission of Supervision of public almshouses from the District of Seine.

<sup>8</sup> BNR – Saint Georges, file CCLXXXIII/7, leaves 49-61. The Convention between "Queen Elisabeta" Institution and the architect Ion D. Berindey.

<sup>9</sup> Ibidem.

# WOMEN BUILDING FROM RECYCLED MATERIALS

Assistant Lecturer Ph.Dc. Arch. Daniela Cioponea\*

## Abstract

*When trying to reasonably solve certain housing problems, women on a tight budget have replaced traditional building materials with recycled materials, namely bottles.*

*It is no doubt that buildings from recycled materials (read bottles) exhibit true art works, made either by famous artists or by unskilled people. The conclusion is that art can be produced under unfavourable conditions.*

**Key words:** *recycling, glass bottles, plastic bottles*

## 1 Introduction to “recycling”

Recycling is an important component of sustainable architecture, which involves the mixture of three factors: economic, social and environmental and affects each of them.

Recycling means a reduced consumption of natural resources, thus protecting them, by lowering the quantity of waste, cutting back on pollution, reducing carbon emissions, saving energy and finances. The entire above are hence helping the less favoured social classes. In other words, recycling illustrates respect for the planet and for ourselves, and it is desired and expected to create a balance between the available resources and consumption. Recycling is the third component of the “Reduce, Reuse, Recycle” waste hierarchy, one of the principles listed in the Rio Declaration on Environment and Development. The Rio Earth Summit, held in Rio de Janeiro, in June 1992, was the largest environmental conference ever, gathering over 30,000 people (including more than 100 heads of state). The objective of the conference was to respond to the pressing global environmental problems.

Nowadays, the recyclable materials can come from a variety of sources, including private households as well as industries. They include glass, paper, aluminium, asphalt, iron, textiles, plastics, etc.

In the past, recycling dates prior to the pre-industrial era, as this practice had proved highly beneficial. During the Second World War, government campaigns occurred in each country, requesting the citizens to donate metals and conserve fibre. In the 70's, recycling went through a new development, due to the rising energy costs.

The first bottle house belonged to William F. Peck Bottle, built in 1902 and demolished in the early 80's.

## 2 Grandma Prisbrey's “Bottle village”

### Description of the “Bottle village”

With no knowledge in the field, and no liaison with building, art or architecture, and living a hard life, “Grandma Prisbrey”, as she was called, became a well-known and appreciated folk artist.

The first idea of Tressa's after moving to Simi Valley (called “Bottle village”) was to build a wall to protect the area from the surrounding agricultural odours and to use her collection of pencils, her older hobby. To have building materials for the wall, she went to the landfill and there she found thousands of coloured bottles that she thought suitable for use. She took them home and glued them to one another

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with mortar, made manually. Besides bottles, she used auto lights, fluorescent tubes, TVs, glasses and anything else found in the dump.

The construction of the wall was just the beginning. She further built more than ten structures intended for living and other decorative items, sculptural objects such as fountains, pavements.

Despite her poor living conditions and lack of knowledge, the pieces built by "Grandma Prisbrey" are full of mystery, innovative, spectacular.

The compositions have a certain rhythm, and some of them display a good symmetry and a successful combination of colours.

The diffuse light penetrates the interior of the buildings through the coloured bottles. Thanks to the bottles, the atmosphere is magical, mystical; some walls shine like a flame, or capture the colour of the sky. Coloured bottles produce the same sensation as the stained glass. We are here dealing with an eccentric folk artist.

When looking inside a structure, the feeling is of grandeur, elegance, sophistication, they are just different from simple houses. And all of this comes from materials, mainly bottles, collected from the landfill. Herein lies the genius of "Grandma Prisbrey".

Right from the entrance, visitors are guided by a mosaic pavement made of various objects, connecting the buildings.

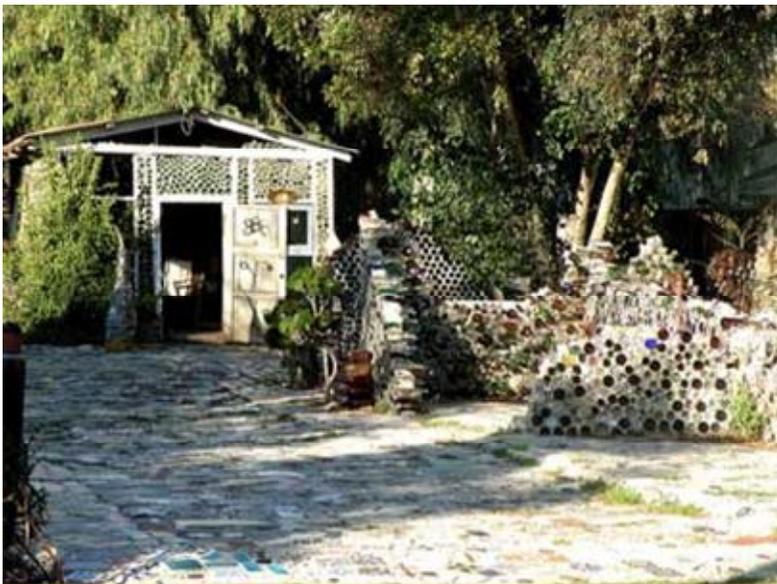
In 1979, the village of "Grandma Prisbrey" was called a cultural landmark and in 1981 it was ranked as the 939th milestone of the State of California.

After completing the village building, people could visit it for a 25-cent entrance fee. Tressa was the guide, and she would play the piano for the guests at the end of the tour.

Between 1974 and 1979, her work was featured in five major exhibitions.

The "Bottle Village" is an example of a construction pioneering in this style, erected by a person on her own, and where the ideas and construction techniques contributed to a unique architectural appearance.

The village was damaged in the 1994 earthquake.



*Image 1: Bottle Village.*



*Image 2: A view inside one of the houses in the Bottle Village.*



*Image 3: Mosaic Walk and Walk Suites card, the Bottle Village.*



*Image 4: Leaning Tower of the Bottle Village on Mosaic Walk.*

*Image5: A mosaic pavement in the Bottle Village.*



*Image 6: One of the eight remaining structures at the Bottle Village.*

### **Personal life of "Grandma Prisbrey"**

This fantastic achievement is hiding behind the tragic fate of Tressa Prisbrey.

Tressa Luella Schaefer was born in Easton, Minnesota, in 1896 and died in 1988. She attended school until the age of 12 years old and married at 15 with her sister's ex-husband, Theodore, aged 52. The marriage lasted only 14 years and she gave birth to seven children within those years. Then Tressa and her children moved to Seattle where she was shortly married to an unemployed man.

Throughout her life, she witnessed the death of six of the seven children, which could explain her diligence and use of dolls and other toys for building.

She added a multi-confessional altar to her other structures.

Before erecting the Bottle Village, she had had several jobs, including waitress, street artist, singer and pianist; she was also an active presence in the politics in North Dakota.

In the Bottle Village, Tressa's life was no stranger to hardships, as she was almost to be evacuated due to the disputes about the property boundaries.

In 1946, Tressa moved to Santa Susana, California, now known as Simi Valley, California. Simi Valley is a city located in the southeast corner of California, the United States of America.

Ten years after moving here, she met her third husband, Al Prisbrey and bought a third of an acre on Cochran Street. Here, in Simi Valley, the Bottle Village was built between 1956 and 1965, when Tressa was 60.

### **Different definitions of a "folk artist"**

Jay Laurence Piatti said about the folk art environments: "Wherever and whenever they are built, environments are sure to be known by, and become a part of their communities. No matter how personal the meaning or form of a site and in spite of its rationale, it is still knowingly placed before the public and is subject to the scrutiny and judgment of others. For most environments, this represents the extent of the discourse. Neighbours and passersby comment on the work, the artist's family and friends do the same...Prior to their characterization as a related group, only a few sites had received any widespread recognition which, for the most part, came from the art world."<sup>1</sup>

Charles Jenks and Nathan Silver referring to such places as *ad hocism*, said "Which human endeavors denotes the principle of action having speed or economy and purpose or utility ... it involves using available year system of dealing with an existing situation in a new way to solve the problem quickly and efficiently."<sup>2</sup>

In *The Aesthetic Language of Self-taught Art*, Alison Weld weaves the connection between the building, historical and Aesthetic values of folk art: "The tension between the chosen language and the motivating cultural forces aesthetic especially informs these works, imbuing each work with its specific personal integrity. This integrity is informed by social, political, and historical experience as well as by formal shared understanding. Concrete understanding is juxtaposed with elusive idea. It is the transmission of this personal integrity, in particular, which allows us to experience the strength of this art."<sup>3</sup>

Vern Greenfield define the cognitive process of producing environmental aesthetic folk art recycling sites as "... the process through which people conceive and physically transform objects or industrially manufactured products ... how individuals or re-see items in their environments revealed as the perceptual / conceptual process precedes and accompanies which conceptual problem solving."<sup>4</sup>

### **3 A chapel designed in memory of the self-taught artist Minnie Evans**

Minnie Evans is a self-taught artist of African-American origin. Born in 1892, she left school after the sixth grade to work, married at age sixteen, had three sons.

Evans began to paint in 1935 when she had a vision, initially in pencil, then in oil since 1940.

Her first exhibition was organized by Pembroke Jones's wife in Airlie Gardens. In 1961, she held an exhibition in an art gallery in Wilmington.

Her paintings are inspired by the religious visions she had, where she used symbolic images of angels, demons, plants, animals.

Joseph Campbell said about the work of Minnie Evans: "The second plane is that of dreams experience: cognitive of the fluid, subtle forms of private inner world, self-luminous and of one substance with the dreamer."<sup>5</sup>



*Image 7: Overview of the Bottle Chapel.*

"In a similar manner to the surrealists, Evans maintained that a certain force guided when she drew her hand. Sometimes she referred to it as year engine. Her art, she said, comes from nations: *I suppose that might have been destroyed before the flood... No one knows anything about them, But God has given it to me to bring them back into the world.*"<sup>6</sup>

Evans died in 1987 and is now considered one of the most important artists of the American visionaries.

### **The "Bottle Chapel"**

Dedicated to the memory of the artist Minnie Evans, the "Bottle Chapel" was designed by local artist Virginia Wright – Frierson, in 2004.

The site is located in Airlie Gardens, Wilmington, North Carolina, United States,

where Minnie Evans worked as a guard between 1949 and 1974.

The chapel was built roofless, using bottles of different sizes and colours, creating images and symbols, and recreating the atmosphere found in the paintings of Minnie Evans by using recycled materials. The Chapel is reminiscent of the idea of mysticism, in Evans's own works.

The effect of light filtered through coloured bottles is remarkable. The organic forms blend in the nature, with symbols coming from different colours.

The fact that transparent material (bottles) is used, the construction does not seem anchored to the ground, it seems to be floating.

The chapel is symmetric, as are the paintings of Minnie Evans. This symmetry makes it brilliant.

The Chapel entrance is marked by a void surrounded by an arch where a natural tree can be seen. The tree is a mystical symbol. The natural tree that is partially visible through the entrance hole and through the transparent bottles is doubled by the other two trees represented as images. Hence, this is a play of real and unreal objects.

The rear façade resembles a butterfly and also includes symbols, such as the eye.

Structurally, the bottles are glued to one another with cement mortar containing metal fittings. Frierson used bottles in all shapes and sizes.

Five years later, Wright – Frierson said about her work, "I still get a sickening feeling, even though I loved it, recalling the heat, and the cold and difficulties."

The glass Chapel survived tornadoes, hurricanes and tropical storms. The artist Wright-Frierson checked on the status of her work. "It scares me to look for damage", she said. The Chapel is still resisting, with a few bottles cracked. The bottles were donated by the community.



*Image 8: Front view – the Bottle Chapel.*



*Image 9: Side view – the Bottle Chapel.*



*Image 10: Side view – the Bottle Chapel.*



*Image 11: Details of the Bottle Chapel.*

#### 4 A construction erected by Laura Kutner in Guatemala

Laura Kutner graduated with a BA in Anthropology and Spanish from the University of Santa Barbara, California. Right after her graduation, she joined the Peace Corps as a youth development volunteer in Guatemala. She arrived in Guatemala in 2007 where she served until 2010. During her service she facilitated the construction of two classrooms out of plastic bottles and trash. She has got the idea of building using plastic bottles placed in a metallic frame, for stability. The bottles are filled with inorganic trash, constituting the walls.

Together with her colleague, Reyna Ortiz, they have developed a workshop where each student had to fill 20 bottles with trash. Visitors have no way to intuit what material the walls are made. Bottles are coated inside and outside with a layer of plaster and then with a wire mesh, in order to create a straight wall, between supporting metal. A number of 6000 bottles were required for the construction.

The local engineers gave their stamp of approval to the plan. "The idea that we could create this structure out of the waste that is lying around on the ground and not needing as many funds as we would with traditional blocks was very appealing", said Kutner. "Everyone in the community loved it", she added. Then the work began.

"You've got to trust your crazy ideas because they can do awesome things", she said.

The bottles filled the metal frame measuring 10 feet. In October 2009, the construction was completed. Since then, more than 10 schools have been built in Guatemala using this technique.

Kutner hopes that this manner of building will further develop in the future.



*Image 12: The wall before being plastered, school in Guatemala, workshop organised by Laura Kutner.*



*Image 13: Plastering the wall made in the school of Guatemala, workshop organised by Laura Kutner.*

The conclusion is that certain women have skilfully managed to solve the housing problem, even though the budget, technical means and knowledge were missing.

Out of nothing, namely the trash objects, they somehow managed to build true works of art. And the examples given above are a revelation of the fact that art can take shape where we least expect, i.e. in a landfill. It is amazing how these buildings from landfill have their own charm.

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## THE FEMININE MYTHOLOGY OF EARLY 20<sup>th</sup> CENTURY ROMANIA. QUEEN MARIE

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### Abstract

*In a male-dominated society, woman was an ideal, controversy, outsider, stigma or a goddess. The feminine eternal, mystery, muse, mother, all these have invaded the male mind. Women have exhausted energies and wealth, been the apple of discord, leaders of conspirations and carried the victory flag into the battle field and the hearts of soldiers. And everything is happening in the men's mind.*

*Few examples are as suggestive as Queen Marie of Romania, around whom an entire male community has woven the legend. Her qualities and deeds, real and alive, have lifted the imagination, boosted artistic events, the development of the Romanian society, launched fashion and styles, made schemes and mediated treaties and marriages; she was the Queen of Great Romania.*

**Key words:** *Myth, personality, royalty, family, politics, war, promoter of arts and architecture, fin de siecle.*

For the Kingdom of Romania, the end of the 19th century implied a clear demarcation of the borders, among the Ottoman Empire (since 1878, from Bulgaria, south of Danube), Austro-Hungarian, Russian and the Serbian Kingdom. Romania changed its status of Principality on May 10, 1881 into a Kingdom, following the Romanian-Russian-Turkish war (1877-1878) when crowning King Carol I of Hohenzollern-Sigmaringen. All these events allowed the Romanian national identity freely express itself in the public space. King Carol I, the symbol of this royalty and founder of the royal dynasty, promoted, supported and even bolstered this inclination.

Mythology and political symbolism have played a crucial role in the decisions, options, and commitment in the political life. In politics, abstract concepts like "law", "state", "nation" need to be personalized by the diffusion between political thinking and imaginary, so that they are assimilated by conscience and generate beliefs. Any Prince is the symbol of the "father" or God, and the capital of a state is usually associated with the "center".

Historian Lucian Boia defines the historical myth, its features and purpose such as "an imaginary construction, meant to highlight the essence of the cosmic and social phenomena, closely related to the fundamental values of the community, to provide its cohesion"<sup>1</sup> by identifying two main types of myths: myths of origins and founding myths.

Mircea Eliade believes that the founding myth participates in building the collective "self", thus providing the community cohesion. While bearing the seal of sacred, the premodern founding myths are usually tailored around a god, a hero or an individual worthy of imitation.<sup>2</sup>

A typology of the political symbols implies:

- symbols of the political community: national flag, anthem, heraldic symbol;

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- symbols of the norms, structures and roles: the “king” or the “emperor”, represented by the crown, the military rank symbolized by the attributes of army commands etc.;
- situational symbols: authorities, Parliament, Royal Court;
- of the non-governmental political actors: national poet;
- of certain political ideas: “democracy”, “national freedom”, “Latinity”.

As an instrument of justification, the symbol will absorb the political valences and display them in the public space; thus, it will turn into an expression of the symbolical power.

With this approach, the role and place of royalty in the Carpathian-Danubian space of the end of 19<sup>th</sup> century becomes evident. Carol I knew how to assume and fulfill his mission of founding the royal dynasty and originator of the Kingdom. Queen Elisabeth, an intellectual and poised person, became the Poet Queen, Carmen Sylva. To succeed to the throne, the king’s nephew was elected, Prince Ferdinand of Hohenzollern. For a future princess to marry him, that person should have been one to cumulate a maximum of qualities, family ties with the great European dynasties, beauty, wits and determination.

The relationship of Ferdinand with Elena Văcărescu, the Queen’s maid of honor was notorious among the European royals; this will end up with exile for Elena Văcărescu<sup>3</sup> and Queen’s withdrawal from the public life. The rules at Royal Court were forbidding a marriage between Ferdinand, the successor, unless the woman was from a royal family in Europe. And this is how the future-to-be bride for the prince Ferdinand of Hohenzollern showed up in the Romanian political context – Marie, Princess of Saxe-Coburg and Gotha.

To see the true nature of the facts back then, it is worthwhile mentioning that women were given the right to vote in Romania in 1928 and universal suffrage in 1938. Despite the fact that the ladies in the high society were quite visible in the public space, well-rounded and skilled mediators in the political and cultural life, this did not mean at all that they were not financially or legally dependent on their spouses. Moreover, the woman was the vehicle to provide the transfer of wealth from father to husband, a guarantee of political or economic alliances, sealed by marriages. This is the reason why we believe it important to present the unfolding of the young princess, the way her life was perceived in this world, shaped by and for men.

The testimonies of two people contemporary with her will definitely serve our purpose – educated, fine politicians, well up in the Romanian society in the first half of 20th century, patriots, genuine witnesses: the conservative Constantin Argentoianu and the liberal I.G. Duca, assassinated in the Sinaia railway station on December 29, 1933, by the iron-guardists. And to bring some balance, we will also lend our ear to one of the most brilliant feminine of the beginning of the 20th century, Martha Bibescu.<sup>4</sup> Similarly, we will turn to the concepts and the theory of social fields of Pierre Bourdieu, which will add to our comprehension upon the myth on Queen Marie.

## **SYMBOLICAL ASSETS**

### **Youth and origins**

Maria Alexandra Victoria, born on October 29, 1875, in Eastwell Park, United Kingdom, daughter of Prince Alfred of Great Britain, Prince of Saxa-Coburg and Gotha and Duke of Edinburgh and of Duchess Maria Alexandrovna of Russia. As a granddaughter of Queen Victoria of Great Britain, she spent her childhood in England, in Eastwell Park, Kent county, the countryside residence of the Edinburgh family.

In 1886, Duke of Edinburgh is appointed in the position of the English fleet commander in the Mediterranean Sea. The entire family moved to Malta; the childhood ended and teenage years started.

In terms of that period in her life, her education, I.G. Duca opinion matters a lot, when included in his Memoirs – this will give us an idea of how the Princess was looked at by the society where she lived in.

“To be truthful, she was herself in a position of inferiority – Queen Marie has not been given any education whatsoever. Her father, Duke of Edinburgh, had spent his life at sea as a British admiral, fully addicted to alcoholism to pay any attention to his family. Her mother, single child of Alexander the Second, the czar of all Russians, had been raised to believe that education is only good for boors. Hence, her girls lived a life of pleasure and doing sports, either in the fast of Russian courts or around the English castle parks; Queen Marie herself was expressing this in a very plastic manner: ‘Why does that matter to you, it was not our fault at all, our family life was in such a way organized that we never reached the French revolution.’ Later on, she tried hard to fill in those gaps, by reading a lot and many books, acquired a great deal of knowledge, but unfortunately she had nobody around to teach her; consequently, she was not able to connect the dots between her knowledge, randomly assimilated, and the perspective that a true and serious culture provides for you. And this is the reason why some correct opinions in her thinking – of this intelligent woman – will stay next to wide gaps, medieval ideas, found in tales or incoherent ideas collected from the dukes gathered around their party tables, or in the saloons of the great duchesses. After all, this beautiful head shows that nothing is perfectly clear, but imagination and phantasies.”<sup>5</sup>

If reading between the lines, a lack of empathy for the young princess is more than visible. The fact that Princess Maria was just a little more than a child at the time of her marriage got overlooked, still immature and not enough schooled. It is quite clear that she was perceived in comparison with the more mature Elena Văcărescu, Romanian woman, a well-rounded and educated person, intellectually successful and feeling under a sense of wrong in her private life because of this foreign and rebellious person.

Even though the tone is different, a witness of her adolescence, quoted by Nicolae Iorga, was confirming this information: “believed in kings and their missions and also in their rights. She was neither proud nor humble, but a *blue blood* from head to toe, assertive, passionate, active, a little girl full of life joy and faith in her breed.”

### **Her personality**

I.G. Duca gives a lot of space to the fascinating personality of the future queen. He admires her charisma, talent, sincerity but he also noticed, in the same frankness, her flaws that, instead of shadowing they point at her incontestable qualities.

“She is a bright person, physically and morally, who will catch your eyes, and nobody can tower above her. Beautiful, with a charming beauty, and I really believe that not many women in Europe could match this. Intelligent, enchanting, with a thing for picture, horse riding, writing, a brilliant conversation



*Image 2: Princess Marie at 18*

partner, spirited, humor, natural in thinking, original in expression, bravery – who has not seen her in Iași, amidst the epidemia where the danger was the most? Love for truth, beauty, good – she missed nothing. Plus, a candour pushed all the way to cynicism, an unwavbling judgment, a kindness sprouting out from a true knowledge of human nature and a tolerance given to the chosen souls by experience. A more thorough analysis and the shadows and blots of this astounding vision are beginning to come to the surface. Otherwise, her beauty could not stand a too close look. Her cheek features were not symmetrical, except for the nose that followed exquisite lines, eyes were much smaller, her mouth too big almost hanging down. Her body was out of proportion, her bust elongated, too short of her legs. Her arms were thinck, swollen feet, and the ankles and wrists – so delicate and elegant at our country girls – were so big, in one chunky piece. Nevertheless, her entire appearance was a splendour, blinding as sun rays, a wonder of harmony and colour.”<sup>6</sup>

From the moral perspective, I.G.Duca sees the same duality:

“The same contradictions in her morale. A living intelligence, likable, but superficial, unable to get to the bottom of things.”<sup>7</sup>

Unable to see the core of things. Maybe, but to what extent did she have access to them? How much or how often was her good judgement called for in crucial issues? It is known that in Romania royalty has a limited role all the time. Let alone the Queen, who was only the King’s wife, a complementary role. Whenever she was allowed, her attitude was stellar.

“Charming indeed, but this female charm hides behind it an immeasurable ambition, an ambition that is not driven by noble goals, a trivial and egotistic ambition, the ambition of a person who wants to play a role, be talked about, praised. And this ambition, a curious mix of vanity and endless presumption, is seen as cold, ruthless, like the gray-blue eyes of this great-granddaughter of kings and emperors, with eyes specific to these people, with sparkings of mercy and steel lustre. In these eyes, we find all the British splendour and the Romanov trespasses.”<sup>8</sup>

Ambitious and eager to have her merits granted. What if these desires had been identified in the male side, would not have them become some great qualities? Qualities that King Ferdinand seemed to miss, and he was being reproached, his withdrawal from the public life, his great shyness. How else could we understand this ambition, other than the desire, maybe instinctive, to compensate for a disapproved lack.

“Generally speaking, Queen Marie is hypnotised by large wealth, she has always liked rich people and had a few millionaires inside her intimate circle, irrespective of the origin of the rich man, the pure or impure source of his money, or his personal charm. This was the real granddaughter of Edward VII.”<sup>9</sup>

We find here the constant need for confirmation, very likely unconscious, of her own value, that anything she might be doing meets the expectations, knows how to play her role. But a show also needs an audience, not only actors. The audience confirmation is vital. There have always been comments made about the people in her entourage, no matter how elitist might have been. And we should not forget that life at the Court is a show to entertain this spirit of gossip, Romanian specific.

“Her beauty is big, useful, as she is active, a good organizer, but when you are going closer to it, you discover that there is more to it. It is a means to conquer and rule, not a imperative impulse from her heart. When heart is let on her own, it is tighter, prone to savings and stinginess, it had rather receive than give. And very often it receives with no scruples and generosity is never enough.

The Queen is a determined person, no doubt about it. She won’t stop because of worries, doubts or useless hesitations. But this determination is not a healthy one, not the fruit of careful consideration, but it is just a spur of the moment, a whirl and restlessness. If today she does a good deed, tomorrow she

can throw you into the most horrific adventure. There is no guarantee for future with Queen Marie, you can always expect something that even her does not suspect. Her will is inflexible but most times whimsical, a fantasy of a princess, with a thirst for domination, missing tyranny, autocratic atavisms. Such a will can only be dangerous, as it comes from passion, despises advice, never weighs the options and thinks of itself infallible."<sup>10</sup>

And in the end, it gets to demonise her. Here we only have the fear towards the full expression of femininity, with its own manifestation channels, which disregards the rationality of the men's society. Fear of Circe, of unknown, otherwise.

## **A SYMBOLICAL ASSET**

### **Marriage and family**

At 16, she married Prince Ferdinand of Hohenzollern, and the marriage took place on December 29, 1892. In January 1893, Princess Maria arrives in Bucharest, as the spouse of Prince Ferdinand, the heir to the Romanian crown.

At Peleş castle, in 1893, Maria gives birth to her first child, who was baptized Carol, to honor the King Carol I, and next year, the second child will be born, a daughter called after the Queen Elisabeth. Between 1893 and 1913, Princess had six children, and the first of them, the future King Carol II, Prince Nicolae, followed by three girls, Elisabeta, Maria and Ileana and Prince Mircea, deceased in November 1916. About this tragic event, IG Duca words are so poignant:

"I will never forget the Queen crushed in pain when Prince Mircea died. But her pain was not only the mother's crying her child – she had been an ideal mother – but it was also the pain of a woman struck by her destiny, which she thought impossible when about her. She would often confess to me: "I have always fully trusted my fate. I was sure that I would be successful in life in everything. I have never imagined that death could touch one of my children. And when Mircea died, that was the first time when I started doubting about me."<sup>11</sup>

In spite of that, I.G. Duca will never be able to link this sad event that undoubtedly left a strong effect on the Queen, with her heroic behavior in Iași, when she became the Mother of the Wounded.

### **Her relationship with King Carol I**

Once arrived in Romania, besides the inherent obstacles encountered in her accommodation to the new environment and social position, Princess Marie had to deal with the rigidity and sternness of King Carol I.

Martha Bibescu, still a child, will remember in 1939: "...she fell off the horse in a village near Cotroceni, while riding the galloping horse, all by herself, to defy her Uncle (Carol I). While trying to get back on the horse, with no help from anyone, she was close being torn up by the stray dogs in the village. Back then, she was saying, charmingly funny, with her head tilted on the side:

-Have you imported veal meat from England to feed your dogs with?

It seemed funny to her and extremely expensive. She had no idea how true her words were."<sup>12</sup>

"Since she first put her foot on the Romanian soil until the World War,.... Princess Marie had a long and slow adjustment time to the new country... ."<sup>13</sup>

Talented, creative and intelligent, Princess Marie will have a hard time to find balance in her relationship with King Carol I. Here is how she describes in her *Memoires*, the evolution of this relation

with the King: “Like someone who never enjoyed being restrained, there were days when a simpler life would have better suited my taste. The older I grew, so was my patience and my understanding – thus, I learned to cherish the value of those things that had been wearing me out in the beginning. I reached to the core of what the gentle old man liked: you could absorb so much from his experience – even though his thoughts were far off my impulsive way of comprehending things, I learned a lot from his words and even more from his way of living. I have never seen before a more austere man, simpler, unselfish, solely living for his work. Not even a saint would have lived a life of a higher devotion. We did not agree all the time, but were becoming closer and closer year after year.”<sup>14</sup>

And, apparently true, their relation followed a fruitful path for the royalty. Carol I might have found difficult to take in all this outburst of energy, brightness and independence, but he still noticed the advantages of this tonic presence at the royal court and encouraged her to put her qualities to use for the royalty. That was for sure the big lesson taught to Princess Marie, during her first steps into the Court life.

Another person of support was Barbu Ştirbei, who had become meanwhile a good friend of the family.

### **Her friendship with Barbu Ştirbei**

After being annointed King, Ferdinand will appoint Barbu Ştirbei his personal advisor, as the royal family and Barbu Ştirbei’s were enjoying very close and friendly relations.<sup>15</sup> A lot of ink has flown about this friendship, as imagination had found too easily the blemishes in the private life of a too-beautiful woman and an attractive, intelligent and refined man, in her close vicinity. The truth was that Barbu Ştirbei a devoted friend and counselor, both for the Queen and to the royalty.



*Image 3: Prince Barbu Ştirbei*



*Image 4: Prince Barbu Ştirbey in the patio of the Palace in Braşov*

“To be able to grasp her well-hidden reactions and to understand her gestures following her reactions, it is quite imperative to make a sketch of Barbu Ştirbe’s personality, as he is the man who, like

a spider in the shade, weaves the web of our internal affairs. His influence upon the King was truly amazing...this proves how 'it-goes-without-saying' was his impact upon the King via – if allowed to say it – the Queen. Here is an error that needs to be corrected. Ştirbei was the constant lover of the Queen, the direct coupling was not from the King to the Queen via Ştirbei, but rather – strangely enough – from the Queen to the King through Ştirbei. Queen Marie was not favored at all by the King, at least during their last 15 years together, and she would never ask him directly for anything for fear of being refused, but always through Ştirbei, who would get everything he wanted from the King.”

As for her involvement in the political life, Argetoianu confirms her little influence in this field, but rather her impact on the political, financial and economic decisional factors.

“Since she arrived in the country and until the World War, her favors were clearly going towards the Conservative Party, or more exactly, to the people of good reputation, as she never knew what a party really meant.”<sup>16</sup>

## **SYMBOLICAL POWER**

### **Queen of Romania**

After King Carol I had passed away, Ferdinand succeeded him to the throne and became the King of Romania. The reign of the royal couple started on October 10, 1914 until the moment of Ferdinand's death, on July 20 1927. The relationships in the royal family were brittle. The king was too introverted, not exactly the personality that the queen would have wanted next to her – and the queen, after giving birth to six children, did not have the leniency she used to enjoy – hence, a high and unsurpassable wall built between them. As a result, the queen was trying to compensate for the lack of affection by attracting a quite heterogeneous crowd to spend time with.

“... the connection between their souls was too weak. They were too far away and strangers to each other. In his youth, he used to love her much. But this love had not been reciprocated. Queen Marie had been irritated at his sickly lack of strength to take decisions and, in her impetus and superficiality specific to her age, and took this as a lack of intelligence. So, she had got used to speak to him harshly and to hold him in contempt. He had been endured and suffered quietly. When he succeeded to the throne, their love had been faded away. The king though was admiring many of his wife's qualities – her will, sincerity, vigor, cheerfulness but that was all. Weeks and even months were passing by without them talking to each other about banalities while eating or in the company of friends. There was no intimacy between two lives going very different paths. The throne, on the one hand and her repeated attempts on the other hand were bringing them together randomly, but not enough. It is a sure thing that, at the bottom of his soul, he had felt a genuine esteem and trust and he knew her too well to feel shy next to her. And, indeed, Queen Marie is a person you ought have felt shy about.”<sup>17</sup>

Next year, in 1915, the queen became an honorary member of the Romanian Academy.<sup>18</sup>

“She was the one to tell the following typical scene: she had used to spend her summers at Munchen and one of her leisure time activities was to walk with her sister, Princess of Hohenlohe Langenburg, a woman as hesitating as distrustful in her fate, like Maria was as full of trust and determined and cross the street when the traffic was at its peak. Her head held up, she was always sure she would reach the other side of the road quickly and safely, while her sister was hesitating, getting scared that she would run into some kind of trouble or be stuck in the middle of the road. And the favorite people for her, males and females, would be another story. Every minute of her life, Queen Marie had to have a favorite

person around her. And, back then, even with all that voluntary disposition, she was under the influence of those temporary 'masters'. Most of the time, her choices were not the greatest. At Cotroceni, I was seeing many people striding around there, of many nationalities and all social categories, great dukes, officers and Romanian sailors, secretaries from foreign embassies, American billionaires, innocent missies, compromising artists or intriguing and ambitious high-society ladies. While she was only the heir princess, danger was not too big. But since she became a queen, these habits could very easily compromise the Crown and destroy the dynasty."<sup>19</sup>

## **PURE VIOLENCE**

### **The First World War**

In 1916, Romania entered the war and joined the Entente. During the entire wartime, the Queen gave the measure of her true power, real thinking, no hesitations – she was really the Queen of Romanians.

"Except for Queen Marie, our royal family did not understand the times or the war. The Queen paid for her sins up to the hilt by how she behaved during the war and neutrality times, between 1914 and 1918. It was the only person at the palace who knew what she wanted and she knew how to want something. Știrbei was only a tool in Brătianu's hands, a liaison agent among Brătianu, King and Queen. It might have been that her determination and lack of hesitation could be strengthened by other reasons than a superior understanding of the interests of our nation and love for the country, or that Ecaterina II's blood might have boiled over or the spirit of solidarity with England, her place of origin, or maybe the ambition of a serious woman to play a historic role or again it was just her ultimately. We have no interest in the reasons, but we just notice the effects and raise our hats. Without Queen Marie, there is no doubt about it, we could not have been able to enter the war unless there was a change in the dynasty."<sup>20</sup>

Once again, it is confirmed the fact tht the Queen was able to create or support an opinion trend, but she has no decisional power, not even in her direct relation with the King.

"The general opinion was that the [King] was under the influence of Queen Marie, that all the decisions taken by him to reunite the nation were due to her. It was not exactly right. Of course she had some influence on him, to a certain extent. Even less strong personalities around him were able to have some effect on him, let alone the Queen, who was such a motivated and brisk person. But the truth was that she could not have a decisive, true influence ... ." <sup>21</sup>

The refuge – the Queen mother of the wounded, the Queen soldier

“In Iași, now that we are talking about Iași, the Queen fulfilled her missions thoroughly. She was as much as humanly possible amidst people who needed to be caressed, to improve their fate or lives. We found her in the trenches among soldiers, in the front lines, all hospitals and medical makeshift units, among wounded, sick, anywhere she could do something good. Never afraid of bullets or bombs, as she never had fear or disgust of any epidemic or impatient

towards the efforts so often useless coming from her desire for better things. Queen Marie did her duty in all her actions, but firstly in that she succeeded to give hope and courage to all people around her who, during the bleakest times, decided the fate of the country and the nation. One thing is sure that, during our trip to Moldova, Queen Marie embodied very nicely the highest ambitions of the Romanian conscience.” (Argetoianu, 1995, p.109)

“We have attempted to show how Queen Marie forced herself to escape this miserable atmosphere, but what could she do by herself: one flower does not bring spring. King Ferdinand and Prince Carol have never been as a king and prince in the trenches, to share the danger and their needs, and thus to follow in the steps of King Albert, in Belgium.”<sup>22</sup>

The personal example, imitated willy-nilly by some (Argeto-ianu will be the one to make it noticed), ignored or ridiculed by others was the great moral support for an army in disarray, badly lead in the battle, poorly supplied and infested with various diseases.

“What was not there during wartime, in the close circle of the royal family, was an animator, a half crazy person, an iluminee, an individual who, leaning on the Queen’s courage and perseverance, would shake off and strengthen the ones who had fallen in despair and abandoned themselves to fatalities.”<sup>23</sup> During this war, Queen Marie was only by herself, even for her personal grief: death of Prince Mircea, fall of the Romanov family or the loss of her first born, Carol.

“The fall of the Romanov family has deeply impressed our royal family – how else otherwise?”<sup>24</sup>

About the relation with her son Carol, Martha Bibescu says 20 years later: “I am thinking of that 18-year old Princess (Maria). In the sad castle of Peleş: ‘A foreigner stranded amidst foreigners’, giving birth to her cruelest destiny – her son, whom she ended up hating and who beat her at her own game.”<sup>25</sup>

In regards to this, Argetoianu, a mature witness to the events, says: “The escape and marriage of Prince Carol in Odessa was similar to being stabbed in the back. A wound was made in her soul, and never closed up, as she had put all her trust in her first born child... .”<sup>26</sup>

Her relation with Carol, her son, will never be friendly. After King Ferdinand had passed away, Carol II, now the King of Romania, will take all the measures possible to remove the Queen from all the state affairs, the political and social life of the country, in order to have her influence diminished. She will



*Image 5: Princess Mary helping a wounded soldier*



*Image 6: Nurse Mary*

retire to Balcic, where she will spend the rest of her life among people of art for whom she will become a true catalyst of creation and a few close persons in the aristocracy who had been living there. The same fate is shared by Barbu Știrbei, who was compelled to leave in exile.

### **The Queen - diplomat**

"As I was saying, the Queen was working hard. But what a poor woman could do by herself, especially when the most elementary tact was telling her not to shadow her royal husband? Besides her role of mother of the wounded and a soother in distress, the Queen played in Iași- so much intelligently and charmingly- the role of liaison agent between the country and Allies far away on the one hand and between the King and the French Military Mission. Thanks to her, the more cordial reports were established between Ferdinand of Hohenzollern (who not even for a moment thought of changing the name of the dynasty into some Romanian Windsor) and General Berthelot. Thanks to her, a Saint-Aulaire, Robert de Flers, Luines and so many others numbered themselves in the private royal circle (there is no doubt that, without her, the King would have kept them in the distance), an intimacy that results into all the advertising in Paris, the articles about Ferdinand le Loyal, the Queen and a white lily in her hand, about our sacrifices and misfortune- an advertising that improved our situation after the 1918 peace in Bucharest and during the Ion I.C. Brătianu's temper tantrum at the Peace Conference in 1919. While drinking, a buffoon, Emil Cerghez, was mocking an icon that he himself had evoked: Queen Marie clothed in white, with her beautiful profile, a red little cross sewn in the head scarf, leaning above the bed where a gipsy was lying with the belt wide open by a shell splinter, whom she was covering with white lilies, while whispering into his ear: Do you mill country? Do you mill country, this means nothing – as Emil Cerchez knew no English and just wanted to ridicule that noble woman. Stupid him! He could not even realize how much it meant this Do you mill country whispered in the ears of our common people and the piles of lilies and gestures, a little dramatic but felt from the bottom of her heart."<sup>27</sup>

" ... Queen Marie behaved heroically during the summer of 1918. Grace to her, almost totally, a fact unknown to many, King Ferdinand denied the request of Marghiloman and postponed the Bucharest peace ratification, which the Germans were asking for insistently and menacingly. Should the King had remained only under the influence of Știrbei and Brătianu (Știrbei was very hesitating)- it is more than likely that he would have surrendered to the demands from his Government. It was only the Queen who stopped him from falling into this mistake and, thus, she proved to be, for a second time, a founder of the Romania after Union and one of the greatest personalities of our national history."<sup>28</sup>

### **Peace and the Great Romania**

"Queen Marie travelled to Paris during the Peace Conference and lodged herself and her gorgeous daughters at Crillon Hotel, in the Place de la Concorde. The French Prime Minister Clemenceau, a former officer, with impeccable manners and a taste for beautiful women, presented his regards to the Queen, who welcomed him in all her splendor. Her beauty was seconded by an outstanding wisdom. She pleaded for the cause of Romanians and reminded the western allies about the enormous sacrifice made by the Romanian Army. The service that the Queen Marie brought to Romania was crucial, although little understood. When the chief negotiator of the Romanian delegation, Prime Minister Brătianu started losing ground, the King asked the Queen to intervene, and she left for Paris and London in a personal mission."<sup>29</sup>

The Queen Marie got herself involved in a mission in London. The Great Romania came from these diplomatic, official and back-stage actions. The historical lands of Transylvania, Bukovina, Bessarabia, Moldavia and Wallachia were naturally united. When the war ended, the Queen represented

Romania during the signing ceremony of the Versailles Treaty, which acknowledged the return of the lost territories during the war to the motherland.<sup>30</sup> Elena Văcărescu was a part of the Romanian delegation, the shadow that followed her everywhere.

### **The ritual of investment**

The ceremony of coronation took place in Alba Iulia, on October 15-17, 1922.<sup>31</sup> The royal couple and the liberal government considered this celebration as a symbolical and necessary act to seal the union of all the Romanian provinces. The Queen Marie would have preferred a ceremony following the English ones, in more splendor and rigorous, with no solutions adopted in haste. After all, considering the catholicism of King Ferdinand and the context back then, this was much more different than wanted. The critics were ready to be heard, many of them reflecting the political rivalries of that moment in history.

The preparation for the coronation ceremony started from May 1921. Minister Averescu appointed the Commission for organizing the Coronation of Sovereigns, under the presidency of General C. Coandă, then the President of the Senate.

Alexandru Tzigara-Samurçaș will not miss the occasion to display his surprise at the mistake of having used the plural of the word "sovereign", which is only attributed to the King and not to the Queen. "Sovereigns are the queens only when they fulfill the duty of a sovereign, and not as their wives."

Being aware of the importance and the national and international interest of this action, General Averescu appointed for this Commission political and scientific and cultural personalities of the superior echelon. After the debate, the building of a large pavilion open to the public was suggested, with an altar towards the east. The discussions ended after Nicolae Iorga had made the proposal – convened by everyone – to build a large Cathedral of Coronation in Alba Iulia. The architect Victor Ștefănescu was charged with the project and supervision of works. Upon being advised by Nicolae Iorga, the architect chose as a prototype for the Coronation Cathedral the Târgoviște Princely Church. The project developed in parallel with the site works, in a haste, as the cornerstone was placed on the second day of Easter, which was April 28, 1921. The works were trusted with the General Technical Enterprise in Bucharest, under the close observation of engineer Tiberiu Eremia, as well the engineers Marcu and Georgescu. The mural painting, a fresco of a byzantine influence, was done by painter Costin Petrescu and the mosaics by Ion Noroce. The Cathedral, built hastily, not even following a prior project that should have won a national contest, hosted the event in 1922, and turned quickly into a "great ruin".<sup>32</sup>



*Image 7: The Queen of Great Romania*



*Image 8: Queen Marie in 1922*

Nicolae Iorga himself, an important supporter of the building, mentioned in the publication *Neamul Românesc* (year XX, issue 1401, June 1925) under the title "Shamelessness to the Crown", about the lamentable condition of the Cathedral: "The roof is destroyed. The plaster is falling off. The reinforced concrete wall is splitting up. The three-hundred-thousand-lei carpet was completely eaten by moths. Everything that could have been stolen was taken away."<sup>33</sup>

### **The Crown of the Queen**

According to the documents in the Falize archive, the order for the Crown of Queen Marie was registered on August 5, 1921, made by the Parliament of Romania, via the President of the Senate, General Coandă and Colonel Drosso, from the King Ferdinand.<sup>34</sup>

The Crown was worn during the reverential coronation ceremony in Alba Iulia, to honor the Great Union of all the Romanians - December 1, 1918.



*Image 9: Queen Maria portrait painted by Philip Alexius de László in 1924*



*Image 10: Princess Maria of Romania by Albertine Rupprecht*

Being inspired by the crowns of the Romanian voivodes painted at Curtea de Argeş (the crown of Despina Miliţa, the wife of Neagoe Basarab), created by painter Costin Petrescu in the Art nouveau style and executed by the Falize jewelry house in Paris.

The crown was executed between 1920 and 1922. Its height was 18 cm, a maximum diameter of 22.50 cm, ground diameter of 17.50 cm, a weight of 1854.00 grams and worked in Transylvanian gold, by moulding, etching and chasing.

This crown has its arms splayed and finished in heraldic lilies, similar with the byzantin imperial crowns. The inferior band has turquoise and other precious stones fixed in rolls of various forms. On either side, there is a pendant made up of a convex circular discus, with engraved or embossed geometrical motives, of which five strings of wheat grains are being tied, finished with small swastika-like crosses. The two pendants have each a heraldic shield, where one represents the coat of arms of the Romanian Kingdom and the other one the heraldic marks that prove the ascendancy of the Queen Marie, the Edinburgh House.

### **Public aesthetic manifestations and their interpretation in the political context of the epoch**

We have covered a few aspects of Queen Marie's life, as they are clinging to the memory of the nation. Short accounts from personalities of that time, many images, the Queen's myth in reality. The distance in history and the subjective selection of the documentation do not intend to eclipse the myth – on the contrary, the fading of images adds to its value. Even though certain opinions herein are in disagreement, the Queen Marie understood her mission very quickly and succeeded to fulfill it thoroughly in grace and dignity.

In her position as a woman, a queen – the king's wife – her only paths to act were drastically limited, and the only left to her was the diplomacy, gaining confidence and admiration of the people around

her. A brilliant beauty, sharp-witted and with a great artistic sense, she managed to build unforgettable facets of the same character. Romantic, exotic, mystical, compassionate, a true fighter, brave and invincible, a great Romanian in her both soul and on the battlefield among soldiers; she knew how to supplement for the flaws of her entourage, by hiding them behind her glamorous aura. Equipped with an exceptional scenographic sense, she organized both her living spaces and her public appearances, so that they remain memorable. Her clothes, jewels, headscarves, face expression or her smile, all reunite into a refined, extremely plastic and suggestive overall composition, subject to the idea that it needs to convey. She very well knew to be a great example for soldiers during the war, a crafty peace negotiator, the queen of Romanians, wife, friend and mother of six children.



*Image 11: The manuscript - parchment made by Princess Marie and presented as a gift to Prince Ferdinand in 1906*



*Image 12: Marie, Queen of Romania, Flags*



*Image 13: A page of manuscript vol.2, no.1, January 1926*

For her entire life she was a long polished art object, beautiful and full of knowledge, a constant effort and well camouflaged by self-exceeding, to satisfy the need of Romanians for a myth.

Her example, without a match, opens new horizons. Whoever has eyes should see, ears to hear and whoever wants to follow into her steps, to do it.

After war, world changed visibly. She opened the path for other proud women of this nation to walk on it. It may be sufficient to now remember Marta Bibescu. The Queen artist. "Her talent is not harmonious or balanced either, but it is uneven, with brilliant lights and dark shades. There are exaggerations and excesses, sometimes pushed to barbarism or to trivial. When writing, she abuses of epithets, when painting she brings in too many bright shades. She is mainly attracted by whatever glitters, golden and orange are her favorite colors. Her apartments are all shiny, no matter if the gloss comes from precious metal or simple counterfeit, but it should be enough for the effect. Her tastes have something Asian in them, she is mesmerized by the flashy luxury, eye-catching byzantin decadence or the one of the Indian maharadjahs, the

rather wild glamor that had found best hosts in the Russian imperial rich relatives as the last shelter in Europe.<sup>35</sup>

How the Queen Marie used her artistic talent was obvious in her public presence. But her presence in the land of art is as useful as the other – both as a partner, directly getting involved in building and furnishing the personal residences, thus putting together an impressive art collection where the local art occupies a priority place and as a art patron, encouraging the young talents by showcasing them to the people interested in buying art and bringing her contribution to creating an atmosphere suitable to point at the art works, which made her also a good mediator.

### **Palaces and royal residencies**

Princess Marie quickly understood the lesson that Carol I gave to the Romanians when he built Peleş. She also comprehended his strategy of developing the peripheral areas, going on during all life. From her playfulness in her youth and the tree house to Balcic, Queen Marie built, rebuilt, furnished, decorated and redecorated spaces with a strong symbolic load.

#### ***The Princess' Nest***

The *Princess' Nest*, located on the Peleş Castle site, was a wooden summer house suspended from five fir trees (in the book *În munții Sinaiei, Rucărului și Branului*, six fir trees are mentioned), a favorite place of Princess Marie. This construction had two rooms and a kitchen, and the interior included art objects, tiles, bear and lion skins. For access, an iron mobile ladder was used and/or a tower with a wooden mobile ladder.

“The childhood dreams haunted me, so I thought of a house in a tree! It was built for me in the Sinaia woods, and called the Princess' Nest for many years. In fact, it was a hut suspended among tall fir trees. You could reach there only if you were a good climber or by a mobile bridge, which was making that house invincible. This tree-house had two rooms, a small kitchen and balcony on both sides. I decorated it with much love and spent there many happy hours, between the sky and the land. The Nest lasted until after the war, as a violent storm crushed it – but I had left the Nest before that fatal day”, wrote Queen Marie.



*Image 14: The Princess' Nest, the dream castle of Princess Marie at Peleşor.*



*Image 15: The Princess' Nest*

"A few years ago (1908), Princess Marie had an original idea to build in the Sinaia woods, not far from Peleşor, a wooden house, suspended among a few strong fir trees, at a six-meter height from the ground, to be accessed thru a wooden tower, where a bridge could be lowered towards the two rooms with balcony, facing a beautiful sight to Valea Buştenilor. The Princess had named it *Juniperus* but everyone was calling it *The Princess' Nest*. The plan had been drawn by Lecomte du Nouy, the architect of the Trei Ierarhi Church in Iaşi and of Curtea de Argeş and built on the ground by my friend, the architect of the Castle (Peleş), Liman. The interior was decorated in a rustic style, bearing the well-known originality of the Princess – I confirm that it was beautiful, with plenty of flowers and small things of good taste. All important guests visiting the Peleş Castle had been invited for "a cup of tea" at the *Nest* – should be today the guests book, where everyone signed while visiting, it would be quite interesting to read and very melancholic. After that, the *Nest* lost of its fame – it would be a place for romantic meetings and then for the entertainment of children in Sinaia. After the 1916-1918 war, it was torn down by a storm that turned the famous *Princess' Nest* into small pieces of wood on the land forgotten and abandoned by everyone. The last time I visited there, around 1932, if I am not mistaken, only the wind was whistling through the leaves and the old trunks almost rotten."<sup>36</sup>

The *Princess Nest* was somehow following the trend back in its time. The largest European parks, the wonderful vegetal structure composed by landscaper artists were always accompanied by summer houses, gazeboes for tea, grottoes and secret glades....And the tree-houses, pegs for climbing could be seen on the hunting fields, for watchmen and also for children. Its innovation lies in the size, the complexity of structure and the novelty of location. Either way, it was the secret place of freedom for a young lady untimely turned into a woman.

### **The Peleşor Castle**

In a more remote location, in the middle of the forest, Peleşor<sup>37</sup> was fully answering the need for action of Princess Marie, her imagination and creativity. She will here practice her natural talent of designer in decorating the interiors.

Thus, Sinaia will join the list of places of touristic interest for the high society following in the steps of the royal family – thanks to its association with the royal authority and the glamor that Princess Marie will provide, vitality, the strong artistic and scenographic sense that was all natural to her. The site will bear the royalty marks, maybe more than any other in the country. This policy of favoring the development of certain sensitive areas, mainly the bordering ones, by personal example will carry on and have remarkable results.

At Peleşor, Princess Marie became directly involved in the furnishing of the Golden Bedroom, Study Room and Gold Room, the central piece of the castle, and all these spaces will bear her personal signature. The Golden Bedroom is decorated after the Queen's plans and drawings, with the furniture sculpted in gilded linden tree wood that is decorated with the entrelac of celtic inspiration and the byzantine zoomorphic element, interpreted in the 1900 Art style. The furniture was built in 1909 by the Atelierele de Arte si Meserii in Sinaia.

The same plans were followed for the Study Room, decorated with Brancoveanu-style columns and a fireplace common to the Romanian houses, which has furniture designed by the Queen. The chairs and mail desk have Marie's symbols, which is the lilly and the swastika-like cross.

The Gold Room is the palace's balancing point. The walls are adorned with thistle leaves, a symbol adored by the Queen as being the emblem of Scotland, her native land. The ceiling luminary in the shape of a celtic cross adds more value to the furniture, full of celtic and Byzantine motives.

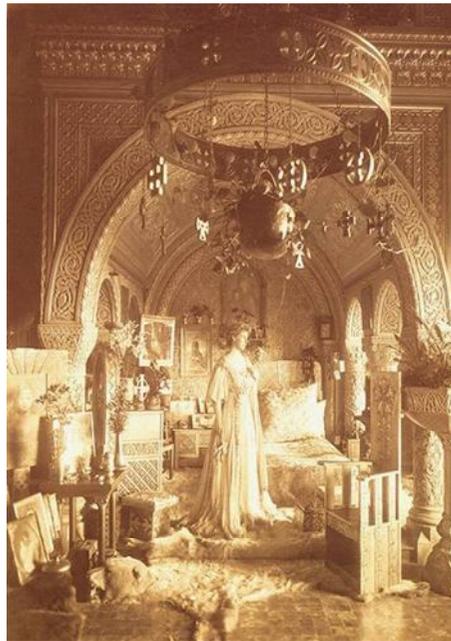


*Image 16: The Golden Room at Peleş Castle*

At Peleş Castle, Princess gathered a priceless collection of Art-Nouveau decorative art and we can mention works by E. Galle, the Daum brothers, J. Hoffmann, L.C. Tiffany, Gurschner etc.

### **The Palace at Cotroceni**

To benefit the throne heirs, King Carol I started ample works of furnishing the private residence at Cotroceni,<sup>38</sup> under the supervision of architect Paul Gottereau. The Cotroceni Palace was named the residence for heir Prince Ferdinand of Hohenzollern-Sigmaringen and Princess Marie, starting with 1895, with the later changes and additions made by architect Grigore Cerchez.



*Image 17: Queen Marie at Cotroceni- the Silver Bedroom*



*Image 18: Queen Marie, lillies, the Silver Bedroom and some of her most valuable jewels*

The apartment of Queen Marie at Cotroceni represents the fascination for revival of those times.

The columns had richly sculpted capitals supporting the semi-circular arches, and the mural decoration included enriched friezes and girdles. The ornaments in artificial stone plaster and the painting, an imitation of platinized silver and antique bronze of the famous Silver Bedroom, loyal to the pompous and abundant trends of the time, were made by sculptor W. Dietz and artist Fritz Elsner between 1904 - December 1905. The carpenter-sculptor Balindt was the one to make the furniture in 1905.

### **The Bran Castle**

At the end of the 19th century, the buildings of Vămii and Bran Castle were under the administration of the Forester Office of Braşov city. On December 1, 1920, after the Great Union and in its honor, the Braşov City Hall donated the buildings of Vămii and the Castle to Queen Marie of Romania.

The furnishing of the Castle, as well the donation in itself, are symbolical gestures of the Great Romania and once more we should notice the elegant manner in which the grand victories of the nation have witnesses in buildings. Bran, with its stance of a medieval fortress, becomes a symbol of royalty, an eagles' nest that watches the country. Now, it is not longer a border sentinel, but instead it matches its scholarly composition with the serenity of a harmonios living.

History turns into a romantic shelter, abounding in flowers. In a way, this will become the Queen's dream house, at a different scale, envisioning the building at Balcic.

Queen Marie herself will take care of the furnishing of the Castle, making it into a royal residence from a castle of a military destination. Thus, the works supervised by senior architect of the Royal House, Karel Liman, will involve certain expansion projects with a new storey and annexes. Inside the Castle, there were fittings to the apartments for the royal family, rooms for the Queen's suite, the administrative personnel, garages and fences. More updates were seen, to adjust to the comfort level of that time, in the electricity network, water supply and the elevator.

Bran is turned into a genuine royal residence, where the once dark corners became places of meditation and contemplation. As for ornaments, it stays severe, with the white walls, a monastic atmosphere with rustic traits.



*Image 19: Recesses, places for reverie*



## **Balcic**

In the article *How I ended up in Tenha-Juvah*, published in the "Analele Dobrogei" in 1928, Queen Marie of Romania described how she discovered Balcic and what exactly impressed her the first moment she laid eyes on it:

"I had been to Balcic once, before war, and my memories were rather blurred. I discovered it again, in October 1924, while accompanied by my son Nicolae..."

...Two friends- painters, enthusiastic admirers of Balcic, showed us each picturesque spot- not heeding the heat, dust, sharp rocks on the road, we climbed and went down from one neighborhood to another, while wondering about the Turkish baths, visiting a few honorable Turkish households and tasting some rose jam in a Bulgarian house.

...Farther than the mills, above a ramshackled stone wall, a kind of patio with vine growing on it; a few steps away, a second patio, narrower and shorter, at which end there is a gigantic poplar standing, leaning over water, irresistibly enchanted by the sea songs.

...I remained silent for a long time. The magic of this beauty was sinking more deeply and deeply into my heart.

...this place has to be Mine! I feel that I am back to something that has always belonged to me."<sup>41</sup>



*Image 22: Balcic, a bird's eye view*

The banker Jean Chrissoveloni will present the dream land to the Queen as a gift. Queen Marie built *Tenha Juvah*, *Capela Stella Maris*, annexed buildings and arranged the garden between 1925 and 1929. The name of the architect was Emil Guneş.

"Nature inspired from painting, seems to have found its primordial representation in this place. Because *Tenha Juvah*<sup>42</sup> was truly inspired from the drawings of painter Alexandru Szatmari, who introduced the particular south-dobrudjan landscape to the Queen in the fall of 1921. Szatmari's drawings, changed a few times to reconcile with the narrow and steep space, were transposed into architecture by Emil Guneş and carried on by the army."<sup>43</sup>

Should the famous English gardens originate in the interpretation of the French painting in the 18th century of Poussin or Claude Lorrain, the garden and Castle at Balcic are undoubtedly the realization of Alexandru Szatmari's drawings. "The interior is not distinct any longer, as the garden practically invades the house, with all its canons."<sup>44</sup>

"The idea of a house, as Marie thought of in her childhood and later on during her life – with the obsessive connotation of a nest, has surely been decisive for the configuration of the palace. On its turn, the natural frame of the nest has contributed to the unaltered preservation of the feminine symbology of the house as a shelter, refuge, maternal protection. The house, in this sense, is the place by excellence and locates itself at the antipode of the abstract nowhere."<sup>45</sup>

We find here, at Balcic, a wonderful illustration, clearly involuntary but not at all innocent of the phenomenology of Gaston Bachelard.

"All in all, I built small, terraced gardens, each of them named after a beloved person."<sup>46</sup>

A large part in creating the beauty of this complex belongs to the Swiss gardener Jules Jany. Prior to the revolution in Russia, he was a gardener at the court of Emperor Nicholas II.

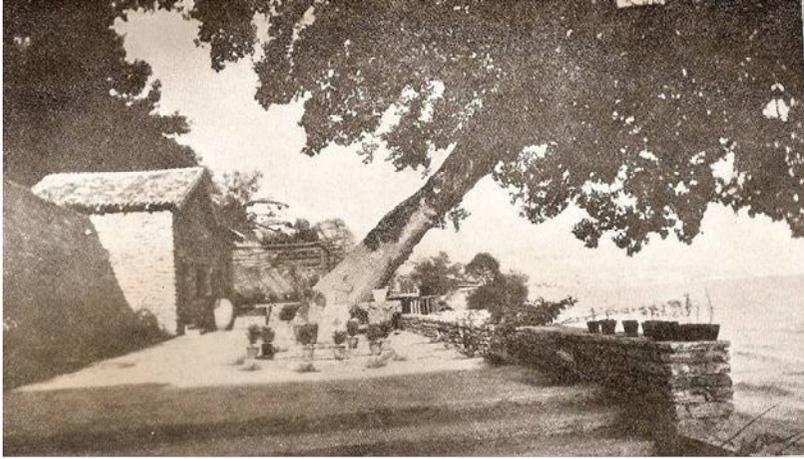
The Romanian intellectuals, men of letters and painters, were then captivated by Balcic, stimulated by the personal example of the Queen, the natural appeal of that place and by the features of the local architecture – a reason for the Balcic architecture for not acquiring a representative appearance. Here, the plastic qualities of the site are tapped into, the conformity of the cliff and relation with the sea, dream, reverie, which sets the tone of the holiday feeling of living and the landscape approaches. During the 20-30's, Balcic was a pot of the artistic creation that gave Romania some of the best known artists. The simultaneous invitation, initiated by Queen Marie and many names in the high society, facilitated the establishing of informal relations and a good familiarity between the exponents of the two different environments, to the general benefit.



Image 23: "I built here a white, ordinary house, with a flat roof, in full harmony with the oriental ambience around..."



Image 24: Tenha-Juvah in 1928



*Image 25: "... a few steps away, a second patio, narrower and shorter, at which end there is a gigantic poplar standing, leaning over water, irresistibly enchanted by the sea songs."*



*Image 26: Queen Marie at Tenha-Juvah*



*Image 27: Queen Marie in the garden at Balcic*



*Image 28: Tenha Juvah*



*Image 29: Queen Marie in the garden at Balcic, with Stella Maris in the background*



*Image 30: Queen Marie and Princess Ileana next to Balcic. Caliacra Cape with St. Nicholas lighthouse.*

### **The youth and arts**

As a promoter of arts, we will find Queen Marie in the position of the patron for the artistic movement that was gathering together the Romanian artists starting their careers, under the name of *'The youth and arts'*, painters whom we will find at Balcic, adding to the luminosity of the place.

In 1926, at Balcic, the Free University "Silver Coast", where scientific events presided by Nae Ionescu, Ion Marin Sadoveanu, Camil Petrescu, Pamfil Seicaru, Ion Pillat, Perpessicius, Stefan Nenitescu, Oscar Walter Cisek, Octavian Mosescu.

The list of artists at Balcic will include some remarkable womwn, such as Cecilia Cuțescu-Storck (1879-1969),<sup>47</sup> Olga Greceanu (1890-1978) și Nina Arbore, Milița Pătrașcu (1892, Chișinău - 1976, Bucharest) who will build a monument for Bazargic, Rodica Maniu (1892-1958), Michaela Eleutheriade (1900-1982).

During the same time interval, right after the war, the first Romanian architects will emerge, schooled at the Architecture School in Bucharest: Virginia Andreescu Haret (1894 - 1962) and Henrieta Delavrancea – Gibory (1897-1987) who had a great contribution to building the modern Romanian school of architecture and built a great deal in Balcic during the 30's. The architect Henrieta Delavrancea Gibory designed the villa of General Rasoviceanu, where Gheorghe Petrașcu lived between 1934 and 1935. Among her works at Balcic, we can mention Eliza Bratianu House, Ion Pillat House, Canciov House, Stelian Popescu House, the Tea Pavilion of the Royal Palace (gone today), The Pavilion of Border Guards in the royal group or the project to renovate the City Hall (the one hosting the Museum of Archaeology and History in Balcic).

Maybe more than anywhere, the Queen gave a true measure of her qualities here. Balcic was the place for her heart's comfort, with its beautiful sites and people around whom she loved.

She died in Sinaia on July 18, 1938, after her son Carol II had denied her return into the country.

Three female personalities, Ana de Noailles, Elena Văcărescu<sup>48</sup> and Martha Bibescu<sup>49</sup> were saved, whose international recognition is a true honor for Romania at the onset of the 20<sup>th</sup> century, a trio rarely encountered in the world of arts.

### **Forgetting history**

During the meeting in Scroviștea little before the death of King Ferdinand, on June 13, 1927, Queen Marie told Alexandru Tzigara-Samurçaș: "see I was right to uphold that patience, endless, empathetic and forgiving is the real reward of royalty."<sup>50</sup>

In the *Political Journal, 1939-1941*, one year after the Queen's death, Martha Bibescu mentions the following:

"...Carol II delivers the opening speech, with a firm and clear voice. He starts with a short eulogy for his mother. He is trying hard to praise her and simulate love; he has no intention that the Queen's memory be raised against him by his relentless enemies. The weapon that the death has taken it away, Carol II lifts it up and shows it to them, so that his mother will never be used against him."<sup>51</sup>

And it is still her who discloses the tragic destiny of this woman coming from a foreign country, whose life was organized against which she had no say-so and who never stopped doing her best, wittily, charmingly, with humor and creativity, for a nation that had become hers.

"Dogs ate her, swallowed her and left nothing from her. Since she died, nobody says her name, nobody writes about her, nobody talks about her any longer, not even in banal conversations."<sup>52</sup>

### **Illustration source**

- 1 <http://www.catchy.ro/wp-content/uploads/2011/04/Maria-copil.jpg>
- 2 [http://www.flickr.com/photos/george\\_eastman\\_house/2678370364/](http://www.flickr.com/photos/george_eastman_house/2678370364/)
- 3 <http://www.catchy.ro/regina-maria-inaltimea-sa-seducatoarea/7800>
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- 6 <http://www.tkinter.smig.net/QueenMarie/Gallery/NurseMarie.htm>
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- 19, 21 Author's collection
- 20 [http://photos.wikimapia.org/p/00/02/70/95/28\\_full.jpg](http://photos.wikimapia.org/p/00/02/70/95/28_full.jpg)
- 22 *Analele Dobrogei*, year IX, Cernăuți, 1928, pg. 5
- 23 *Queen Marie of Romania*, 1928, p. 3
- 24 *Analele Dobrogei*, year IX, Cernăuți, 1928, pg. 3
- 25 *Queen Marie of Romania*, 1928, pg. 3
- 26 <http://www.tkinter.smig.net/QueenMarie/Gallery/MarieBalcic02.htm>
- 27 <http://www.princeradublog.ro/wp-content/uploads/regina-maria-balcic-1.jpg>
- 28 <http://www.princeradublog.ro/wp-content/uploads/regina-maria-balcic-3.jpg>
- 29 <http://www.tkinter.smig.net/QueenMarie/Gallery/MarieBalcic04.htm>
- 30 [www.tkinter.smig.net/QueenMarie/Gallery/index.htm](http://www.tkinter.smig.net/QueenMarie/Gallery/index.htm)

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## Endnotes

<sup>1</sup> Lucian Boia, *Istorie și mit în conștiința românească*, 57.

<sup>2</sup> Mircea Eliade, *Mituri, vise și mistere*, 17-18.

<sup>3</sup> Elena Văcărescu was exiled to France. Settled in Paris, she will become a key personality of the Romanian and French personality. Her literary saloon will host Victor Hugo, Anatole France or Leconte de Lisle. She writes many volumes of poetry, fiction, memoirs and collections of Romanian folk literature. She will be a member of the Romanian delegation at the Peace Conference in Paris, which followed the WWI, then of the Administration Committee of the Commission of Intellectual Cooperation within the Society of Nations, the future UNO. In 1925, she was elected into the Romanian Academy, in 1927 she will be awarded the Legion of Honor. She dies in 1947, never married, and the correspondence with Ferdinand went on for almost her entire life.

<sup>4</sup> Martha Bibescu, much younger than the Queen, became a relative by marriage and connected with Elena Văcărescu as they shared a friendship based on similar professional interests

<sup>5</sup> I.G.Duca, *Memorii*, 142.

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<sup>6</sup> Ibid., 141.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid., 142.

<sup>9</sup> Ibid., 142-143.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid., 144.

<sup>12</sup> Martha Bibescu, *Jurnal Politic*, 140.

<sup>13</sup> Constantin Argetoianu, *Pentru cei de mâine, amintiri din vremea celor de ieri*, 177.

<sup>14</sup> See Maria, Regina României. *Povestea vieții mele*.

<sup>15</sup> Prince Barbu Alexandru Știrbey was born on November 4, 1872, in Buftea, and passed away on March 24, 1946. He was a political man, President of the Council of Ministers, minister of internal affairs and ad-interim at Finances and Foreign Affairs, honorary member of the Romanian Academy. Prince Barbu Alexandru Știrbey was schooled in Paris, for both secondary school and the Faculty of Juridical Sciences. Back in the country, he married Nadeja Bibescu in 1895. Barbu Știrbey had a strong personality, extremely refined, well-rounded, with typically English manners and posture. In 1913, King Carol I appoints Barbu Știrbey in the position of Administrator of the Royal Crown Domains. A solid friendship will link the heir Prince Ferdinand and Barbu Știrbey.

<sup>16</sup> I.G.Duca, *Memorii*, 177.

<sup>17</sup> I.G.Duca, *Memorii*, 141.

<sup>18</sup> See Dorina Rusu, *Membrii Academiei Române*.

<sup>19</sup> I.G.Duca, *Memorii*, 144.

<sup>20</sup> Constantin Argetoianu, *Pentru cei de mâine, amintiri din vremea celor de ieri*, 108.

<sup>21</sup> I.G.Duca, *Memorii*, 140.

<sup>22</sup> Constantin Argetoianu, *Memorii*, 118.

<sup>23</sup> Ibid., 116.

<sup>24</sup> Ibid., 172-173.

<sup>25</sup> Martha Bibescu, *Jurnal Politic*, 122.

<sup>26</sup> Constantin Argetoianu, *Memorii*, 157.

<sup>27</sup> Ibid. 115-116.

<sup>28</sup> Ibid. 157.

<sup>29</sup> See [http://ro.wikipedia.org/wiki/Maria\\_a\\_Rom%C3%A2niei](http://ro.wikipedia.org/wiki/Maria_a_Rom%C3%A2niei).

<sup>30</sup> It cannot be overlooked the fact that Elena Văcărescu attended these events, who had gained her fame in the intellectual and literary circles of Europe.

<sup>31</sup> For this sub-chapter, information from *Memorii III: 1919-1930* (pp.97-120) by Alexandru Tzigara-Samurcaș will be used. This source was favored, thanks to its critical position towards the events, which highlights worse aspects of the Romanian society at that time.

<sup>32</sup> Alexandru Tzigara-Samurcaș, *Memorii III*, 98.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> I.G.Duca, *Memorii*, 143.

<sup>36</sup> Eugeniu Arthur Buhman. *Patru decenii in serviciul Casei Regale a României*, 46.

<sup>37</sup> The Peleş Castle was built between 1889 and 1903, by King Carol I and it was meant for the future king Ferdinand and Queen Marie. The young couple lived in the Foişor until Peleş was completed. Peleş has only 99 rooms, compared to the Peleş Castle, with 160. The entire place was decorated to be a presidential residence, and bears the signature of a strong personality: Queen Marie. The main hall is boarded with oak tree. The decorations in the Golden Bedroom follow the plans and sketches made by the Queen, with furniture sculpted in gilded linden tree. Same plans were considered for the Study Room, and the walls of the Golden Room are decorated in thistle leaves – a motive favored by the Queen, as it was the emblem of Scotland, her native land. This is where her children grew

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up: Carol the future king, Mărioara the queen of Yugoslavia, Elisabeta the queen of Greece and Prince Nicolae. See [http://www.welcometoromania.ro/Sinaia/Sinaia\\_Castelul\\_Pelisor\\_r.htm](http://www.welcometoromania.ro/Sinaia/Sinaia_Castelul_Pelisor_r.htm).

<sup>38</sup> The Cotroceni Complex, erected between 1679 and 1682 by Șerban Cantacuzino was completely transformed during 1893 - 1895 and expanded between 1914 and 1916, when it was given the present exterior appearance. For 1893-1947, the architects Paul Gottereau, Grigore Cerchez, Karel Liman, Ion Ernst, Mario Stoppa, Petre Antonescu and Horia Teodoru were responsible for the works of transformation and consolidation, and in the 80's, architect Nicolae Vlădescu supervised the restoration and building of the south wing.

<sup>39</sup> The Palace was equipped with all the technical appliances at that time, air conditioned installation with fans - provided, along with the lustres, by "Siemens Schukert Werke", central and electrical heating from Ilie Popescu & Gh.Crețu Workshop. The Italian entrepreneur Antonio Moraldo was in charge with the asphaltting of the Palace terraces, and Carlo Actis built the fountain, the sidewalks and the lake in the park. On December 2, 1927, after King Ferdinand had passed away, the Palace, made up of: basement (16 rooms, kitchen, laundry room, coffee place, garage), ground floor (12 rooms, buffet, closet, 3 terraces, 8 bathrooms, WC) and attic (7 rooms and bathroom) was donated by Queen Marie and four of her children (Nicolae, Ileana, Elisabeta and Marioara), to Princess Elena, the mother of King Mihai. The new owner ordered that the royal park be modified by having the water pipes installed, the alleys and lawns changed. Starting with January 22, 1928, she put in place new regulations, which stipulated the exact duties of each employee.

<sup>40</sup> This was equipped with a French elevator, "G.Houplain Paris", for four people, with incorporated electrical unit and a centrifugal pump to supply water to the tower.

<sup>41</sup> Maria, Regina României, "Cum am ajuns la Tenha-Juvah", 3.

<sup>42</sup> *Cuibul solitar (the solitary nest)*; note of author.

<sup>43</sup> Marian Constantin, *Palate și colibe regale din România*, 207.

<sup>44</sup> Marian Constantin, *Palate și colibe regale din România*, 207

<sup>45</sup> Ibid. 209

<sup>46</sup> Maria, Regina României, "Cum am ajuns la Tenha-Juvah", 3.

<sup>47</sup> Born on March 14, 1879, Cecilia Cuțescu studied painting in Germany and then France. The year 1916, when the painter returns to the country, was decisive for her later evolution. Together with Olga Greceanu and Nina Arbore, she founded the "Association of female painters and sculptors", thus becoming one of the promoters of the Romanian female art and participating in all the exhibitions and events of that association. The same year, Cecilia Cuțescu-Storck starts teaching at the Academy of Fine Arts in Bucharest.

<sup>48</sup> During the WWI, she advocated for the ideals of the national union. In 1919, she was appointed by the King in the position of General Secretary of the Romanian Association with the Society of Nations – she did that job for twenty years. Elena Văcărescu was member in the Romanian delegation at the Peace Conference in Paris and took part, in 1920, in the signing of Treaty that was confirming the borders of the recompleted Romania.

In recognition for her merits, the French Government awarded her the Order of Chevalier of Legion of Honor and she was elected a honorary member of the Romanian Academy in 1925.

<sup>49</sup> Martha Bibescu (1889-1973). She was born in Bucharest, on January 28, 1889. In 1906, she married Prince George Valentin Bibescu. In 1908, she was awarded the Prize of the French Academy for the novel *Les Huit paradis*. She will get involved in the European political and cultural life, and will emigrate to France after the WWII. In 1955, she becomes a member of the Belgian Academy of French Language and Literature. She died in Paris, on November 28, 1973.

<sup>50</sup> Alexandru Tzigara-Samurçaș, *Memorii III*, 237.

<sup>51</sup> Martha Bibescu, *Jurnal Politic*, 78.

<sup>52</sup> Ibid.

## WOMEN IN ARCHITECTURE AND ENGINEERING

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### **Abstract**

*Have we ever wondered why such words as 'house', 'building', 'façade', 'sculpture' are of feminine gender, while 'painter', 'sculptor', 'architect' are of purely masculine gender?... We are surrounded by simple things that are rooted in the humanity depths and remain unchanged.*

*We create beauty, we create new things by using our soul and imagination, by inspiring ourselves from the world that we live in, without realizing that we continue the connection of integrity through the man – woman correlation.*

*The architecture is the oldest branch of art that was present in the most ancient times of the human existence. It emerged because of the people's need for better living conditions. Along with its development, it didn't remain an art only, but it was changed into a real science, with rules, regulations and requirements, designed to satisfy the conditions that were necessary for a certain period of development. In the end, I will talk about those who create the place where people live in, as well as its level of comfort, especially in terms of a woman architect, as a beauty symbol.*

**Key words:** *woman, architecture, symbol, beauty, gender, creativity*

### **Chapter 1: The Role of Woman in Architecture**

#### **Section 1: The architecture has a feminine spirit**

The architecture has a feminine spirit (Image 1.), because it seduces just like a woman and promises harmony and peace of mind – the nectar that humanity needs. It gives some clues to a couple of questions that has been consuming the mankind for many centuries: – Why do we live on this earth? – What is the purpose of our existence? We can find the answers in it – to fully enjoy the illusion of flight (the dream) that raises ourselves above our own existence. And who else, if not the woman, has a contact with it (the architecture) and we can complete this flight, through her creation? Both architecture and woman have the role of life continuation, they possess a double sense – of monument and of avant-garde engine, the avant-garde of the last movements in architecture, where the woman comes into view, and the significance of which is often underestimated. But no matter what, many women have overcome these obstacles and made great careers in this field by creating buildings of unprecedented value (Image 2.).

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*Image 1: Feminine spirit.*



*Image 2: Unprecedented value.*

### **Section 2: The architecture is as feminine as a delicate woman**

The architecture is as feminine as a delicate woman, because it is challenging and attractive, beautiful and very elegant. In this domain, the woman is the pure symbol of beauty. The saddest thing is the low number of women architects in the world civilization, considering that the refined taste, the ambitious and lively ideas, with a distinct way of perceiving the beauty are mostly specific to the male beings. But of course, architecture is an extremely difficult domain and only the women who can give it the maximum effort, who are ready to do a hard work and to bring a lot of energy into it, can be successful. The woman who dedicates herself to the architecture is brave and holds a supreme pride. The architecture could not evolve without attracting the attention and without having the female edge involved, because it is a domain of creation, of beauty and of invention, where women are able to work and to contribute to its development.

### **Section 3: The architecture lives, smiles, suffers and loves**

The woman is a refined, emotional and sensitive being and these results in the plastical forms of her constructions. Her works reflect her daily experience. She cannot be indifferent to the imperfections around her. Being so tender, she manages to bring harmonious and well balanced forms to the engineering calculations and to the rigid construction materials. Any building designed by a woman architect lives, smiles, suffers and loves. She represents an entire universe, an endless warmth source, because she is a mother, a wife, a lover, a friend. She doesn't know how to follow the rules, but she does know how to remodel them for herself. Due to her uncontrolled naivety, she often brings light and joy to such a science as the architecture! In the course of time, the architecture executed by women has reached great performances, because they unconsciously design buildings that express femininity. They

achieved a harmony in shape, size, scale, colour and texture. The plastic and curved forms unusually prevail. The rhombus is often used in its pure and stylized form.

#### **Section 4: The architecture as a woman doesn't have an age**

The woman doesn't have an age. She has a body, a status, a skin colour, an ethnicity, a religion, a culture and a soul. The woman is defined by the age in which she lives and by the people who love her. The woman can rarely understand and love herself. Why? Perhaps because she has so many functions and so many things to handle, that her multidimensionality is hard to express in words. Lover, wife, mother, grandmother, friend, artist, scientist, woman... and there would be more. The woman has incited the mankind for centuries. People built temples for her, died in wars for her, wrote poems for her, held celebrations for her... A world without women? Not possible! More beautiful than ever, but also more unaware than despite her real nature, the woman nowadays has lost a lot of her own fascination.

#### **Section 5: The architecture as a woman is tempted by the equality of rights**

The contemporary woman is tempted by the equality of rights, being enthusiastic about the possibility of acquiring labour and science positions that have been held by men until recently. And this is not a bad thing, but this enthusiasm should be accompanied by the preservation and amplification of the female characteristics. This has also been strongly manifested in the field of architecture. The woman architects have been able to impose themselves through their surprising creations that seem to always be different from those of men because of the femininity of the architectural shapes. The creativity and the originality are worshipped as symbols of freedom and emancipation that the woman desires for centuries.

#### **Section 6: The woman architect should realize that she is a creator**

An architect should be able to handle multiple tasks simultaneously, and this is a characteristic that is mainly attributed to the woman. She takes care of all the details more carefully, without skipping anything. The woman architect should realize that she is a creator. She is responsible for the feelings, the emotions and the lives of the people who are going to live in the buildings that she designs. Her work and ideas should get to the level when the building conveys peace and joy to its inhabitants, and the woman is the one who perceives these things the best possible way. Apparently weak, the woman has endless physical and mental resources. She is strong when facing life's hardships, has an unequalled resistance and shows competence in any human activity, including in architecture.

#### **Section 7: The architecture is an art**

The architecture is an art, an emotional phenomenon, independent from the construction problems, just beyond them. The construction has the role of providing the resistance, while the architecture is intended to derive feelings. When certain relations are achieved, we get captivated by the piece of art. The architecture means relations, it means pure creation of the spirit. I would like to point to

a similarity between the architecture and the woman. The architecture is one of the most stringent necessities of a person, because the house has always been indispensable and the first tool that the man crafted. The woman is also the first architecture, as she is our shelter in our first moments of life.

### **Section 8: The woman is greatest rival of the architecture**

The woman can be called the mistress of the architecture, but at the same time – its greatest rival, because our world is in a continuous search of beauty and who else if not the woman and the architecture are the most beautiful things in the man's life? The woman is the one who gives us spiritual warmth, the one to which we owe our happiness on earth, the one who is always ready to help, either be a mother, a daughter, a sister or a lover. The woman is the embodiment of beauty, the Architecture is the correct and the magnificent play of the volumes grouped under the light, the shadows and the bright sides revealing the shapes, this is why they are beautiful, the most beautiful shapes. Who else if not the woman can better understand the architectural beauty and its proportionality? The woman tries to highlight her own beauty, without losing her mission on this earth, the same way the architecture does. The men invented the fire, but the women learned how to play with it. The women play and test everything, relying on their natural intuition. Sometimes they do it from pleasure, other times they do it as they are being driven by instincts and necessities. This is how the women managed to impose themselves in the most difficult field that is ruled by men, who do not want to let the women do this. However, a large number of women architects have been able to achieve great results in this domain.

### **Section 9: The woman has always been the men's muse**

There are thousands of cubic meters of written books in which people try to define the ideal. Philosophers, mathematicians, aestheticians – all of them thought at a certain moment that they found the formula, the latest being the fashion industry moguls. They set the tone and create the trends in regard to the feminine model. Therefore, the woman is the centre of everything that is beautiful. The woman has always been the men's muse. Many famous edifices have been built in their honour, for example the Taj Mahal, the tomb of Mumtaz Mahal, the wife of the Mongolian emperor Shah Jahan, the Hanging Gardens of Babylon, Nabucodonosor II, the founder and the ruler of the Babylonian Empire between the years 605 and 562 BC. But nowadays women directly contribute to the achievement of an impressive architecture of the century. Thus, the woman stays behind many inventions; she knows how to combine her sensitivity with the heroic deeds, which defines her as a strong and sovereign person because:

'The woman makes the world. She is sovereign – everything is done through her and for her.'  
(Anatole France)

## **Section 10: What is the gender of the buildings?**

Of course, some architects are males and some are females. But what is the gender of the buildings? Are some of them 'males' and others 'females'? Does the sex of the architect affect the 'gender' of the building? 'The woman is a creature that inherits both the aesthetical and the moral forms close to perfection.'

So we can't deny the fact that the Woman and the Architecture have a lot in common. Going farther with this idea, I believe that it can be treated from two points of view. These are:

The woman as an architect

The woman as an architectural volume or as a source of inspiration

Thus, analyzing the woman from the perspective of an artist, of an architect, we will realize that she is capable of creating due to her innate sense of beauty. No surprise they say that there is an artist hidden in every woman. In architecture, the woman can manifest herself as a strong personality, as an artist capable of conceiving unprecedented things.

The architecture is one of the most difficult domains, a territory mastered by men, and men don't seem to be willing to let the women manifest themselves. However, the woman can impose herself by proving strength of character, stoicism, courage and force, which can amaze the entire world.

If we look at the woman from the angle of an inspiration source or of an architectural body, then we will not fail by saying that she has always been the art's ideal. She is often compared to the poetry, to the violin, to beautiful paintings... and there was no way she could not find her place in the architecture, which is also an art. Making a quick analysis of the woman, we will find similarities with an architectural monument, one that is complex, almost perfect, with well proportioned shapes, with pleasant aesthetical appearance and with a dose of mystery. You get to associate the woman with a construction that impresses from the point of view of volumetry and one that offers you pleasure just by admiring her.

## **Section 11: Woman has managed to win territory in many domains**

Deep in our head, each one of us has implemented the idea of achieving the superlative, whatever it may be. It varies depending on the level of education, social interaction and daily activities. Our society has evolved with the passing of the time, bringing new ideas along, acquiring new specific features that can either attack or support any idea with thousands of arguments. Nowadays the woman managed to win territory in many domains that have been previously led by men. This is not a negative thing, but a 'breath of fresh air', metaphorically speaking. It has been a small modulation able to change the whole world.

The architecture is a kind of relation between the human being and the surrounding reality (Image 3.).

The architecture is a calculated and well-thought art. Its creator must possess such qualities as a rational and practical, but also daring and unusual way of thinking, a sense of aesthetics, strength of character, patience and last but not least – love for this art. We can say that there is a tight correlation

between the Woman and the Architecture, but at the same time each of them has its role, its place and its unique essence in the society. Throughout the time, the woman has been in the centre of the social life and not only there. Away from the fact that she works or that she is a mother, the woman is successful in various domains. Some women get to be not only famous, but also very influential. Hence, the fact that her role in the society becomes more and more important is surprising. On the other hand, the woman has always had good and bad features, vices and qualities, achievements and failures. The architecture is a kind of relation between the human being and the surrounding reality, a way of existence characteristic to the man, but at the same time it's an act of transformation of the environment into the humanity's world, through the usage of the existential space, it's a system of significant forms with the help of which the man models and remodels the already existing things. A woman architect will always have the role of main leader who creates designs and coordinates the existing space. The woman has the tendency of imposing a certain kind of interior space, of incorporating the buildings into the environment in one way or another, using similarities or contrasts in order to give value to her work. She also tends to coordinate the relation between the interior and exterior spaces. We should not forget about the construction system and building up technique, but also about the architectural plastic, through which every woman architect suggests something new, something special that is intended to pleasantly impress those who see it. Each of them tends to obtain more and more, to become notorious and recognized, to get remarked through the beautiful things she does, to be distinct in style and way of expressing, to suggest certain forms that generate structural, technical, functional and aesthetical-symbolical significance, in different dosages, depending on the program and on the context. The results of these constitute the architectural expression, the ultimate message of the creation (Image 4.).

The architecture as a profession did not have too many open doors for the women over the years. Probably it is because of the tight connection of the architecture with the domain of constructions, where not so many women dare to get into.

The woman needed many important social and historical changes in order to have a social activity similar to that of men, probably being bored of the domestic routine and children education. Using her manipulatory abilities, she tried to affirm herself and to compete with men in different domains beginning with the XIX-th. Century till the present day. She certainly managed to confirm herself positively, sometimes even better than men, in fields with intellectual and artistical predominance, easier physical work, avoiding getting equal rights of work as compared to men in the heavy industry.

From the beginning of the XX-th century, the number of architectural science graduates globally grew to a share of 40-50%, while the share of those who practice and get a license in architecture is of approximately 15%. From these figures, one can deduce that fewer women can resist to the hard conditions, to the long working hours, so that they mostly reorient themselves toward such sub-domains of the architecture such as the interior design, landscape architecture, graphic design, etc. Certainly, the women who manage to pursue a successful career in this field are examples worthy of admiration,

because the architecture means a good balance of art and engineering that make the building qualitative from the aesthetic, functional and structural points of view.



*Image 3: Surrounding reality.*



*Image 4: Message of the creation.*

### **Section 12: The architecture is viewed by the woman as an art**

The architecture is viewed by the woman as an art. She tries to combine the efficiency and the functionality, but also the flexibility of creation. Unfortunately, the today society is not enough mature to perceive the woman as a top professional in this domain. Consequently, most women architects are employed in design institutions and companies, being offered lower positions only. Although they often generate innovative ideas, their name is solely mentioned in the group of authors, thus remaining neglected. The woman's perception of the world is different from that of men. The woman tends to have a more synthetic type of thinking, which is a welcomed thing in architecture, because it is a synthesis of technology, physical and mathematical calculations, but also of the artistic image. The architecture created by the woman is refined, harmonious and comfortable.

Architecture is a profession that can be dealt with by both men and women (Image. 5); it's an art that can be practiced only by talented people, irrespective of gender. The women have a significant role in architecture. Even if their names get left out, they supervise the process from the backstage.

If the man is an artist, the woman is the art itself (Image 6.), if the man is a sculptor, the woman is the sculpture, if the man is the painter, the woman is the painting...There has always been a strong woman in the back of any man, a woman who inspires him to achieve new things, who floats like a muse on the waters of creation, who offers him bodily and spiritual warmth. She is the spark that the man needs in order to light the fire of creation. She is the water that extinguishes the devastating flames of man's

failures. She is the wind that brings him the change. She is the fairy created from the man's rib in order to always be there for him.

The woman can be a study object in the process of creation of the architectural conception, as well as in many other artistic domains. She is a source of inspiration for numerous architects. Since architecture is an art of beauty, we can certainly make a comparison between the buildings and the musical works, paintings, sculptures, and why not – poetry. In all these domains, the woman enormously influences the way of conceiving a work, be it about music, painting or even theatre. We can say that the woman is a symbol for an artist's soul, for a spirit that is meant to create. No wonder some architects, as well as painters, sculptors, musicians and poets are greatly influenced by the beauty, tenderness, fragility of a woman, others are influenced and inspired by a woman's possessiveness and madness. All these descriptions are often found in literature, poetry or music, but they can also be easily read in the plasticity of a building, in some bionic or steep and sharp forms. A building can be graceful, elegant, submissive or dominant – like a woman. The architect expresses his vision on a woman's condition by using different volumes, lines, shapes and decorative elements.



*Image 5: Irrespective of gender.*



*Image 6: Woman is the art itself.*

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### INFLUENCE OF THE MOBILITY ON HUMAN SETTLEMENTS DISTRIBUTION AND LANDSCAPING

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#### Abstract

*Modern times witness a complex process of organisation and modelling of territorial structures with a view to ensure the necessary framework for the development of human activities. A good territorial planning should resort to a dual approach, i.e. taking into account political, economical and social objectives on one hand, and the actual planning solution in the territory on the other, that ensures the preservation and proper valorisation of the **landscape**. It is necessary to develop a new approach in the design and execution of major road transport corridors; the correct insertion of major roads in the landscape should rationalise mobility, encourage proximity in an attempt to preserve and valorise the Open Space between urban and rural settlements. Current regulations for the efficiency of surface intermodal transport provide a wide range of opportunities for landscape architects to design new facilities for pedestrians, cycling and other motorised/non-motorised transport means.*

**Key words:** *landscape, open space, mobility, human settlements, territorial planning*

#### Introduction

For the development of quality, the Territorial Planning Documents (TPD) should include a landscape component that would contribute to the definition of a sustainable development strategy. The National Development Plan (NDP), a document of strategic planning and financial programming aiming to stimulate the economic and social development of Romania and reach the EU objective of social and economic cohesion (adopted by Government Decision no 497/2004 and GD no 1323/2002), gives **little attention to landscape** preservation and valorisation on national and local levels. The organisation of geographical space represent a higher degree of interaction between man and nature, with a view to enhancing the rural environment, to promoting anthropogenic changes and to creating new functions of added economic and landscape value. In this **new landscape space** intermodal surface transport provides new opportunities for landscape architects to get involved in designing new motorised and non-motorised transport means.

#### 1. Mobility and landscape

From times ancient, as Spiro Kostof has remarked (Kostof, 1994), the typical pre-industrial city has been defined by the roads that led towards it. Their directions were dictated by economical-political-

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territorial considerations but in fact the road was defined on land by the route chosen by the carriage in the concrete geo-topographical conditions. Little by little along the road there appeared other settlements with their various functions. When towns broke out of their walls, the process went on even larger scale. Roads have to find new tracks and new identities across the territory in an attempt to link the towns to its surrounding territories.

The more developed and richer a territory was, the greater the number of rapid and performing roads within it. This is the image given by the historical morphology of a territory as opposed to the planned modern network of roads.

Modern times witness a complex process of organisation and modelling of territorial structures with a view to ensure the necessary framework for the development of human activities. A newly planned road is supposed to be more adequate to the actual territorial conditions and therefore more easily controllable. As transport systems change, their impact on the environment undergoes significant changes too. While the historic city was largely dependent on the territorial conditions, towns/settlements of all types become relatively free of constraints when subject to a master plan.

A good territorial planning should resort to a dual approach, i.e. taking into account political, economical and social objectives on one hand, and the actual planning solution in the territory on the other, that ensures the perennial character of the project.

A good project implies the simultaneous conjunction of all the above considerations by a constant exchange of information between all the stakeholders – authorities, specialists, planners etc. Therefore a successful development should be based on Territorial Planning Documents (TPD) that would also include issues related to landscape preservation and development on all territorial levels.

We need a complex approach when including human settlements in the landscape and organising the landscape so as to accommodate the settlements in a sustainable manner, i.e. the territorial planning of what the geographers-urban planners call "the geographical space". It means "*transformation by man of certain characteristics of the geographical space with a view to complying with the immediate and future needs of the community within it*" (Baltalungă, 2009).

The organisation of space is related to several reference domains such as: urban space, peri-urban space, inter-urban space, all of which in a complex interrelationship. Each type of space has certain characteristics relevant for their organisation. Mobility is present in all types of territories, and is a key issue in the organisation of the living environment. A rational distribution of human settlements in the territory together with a good organisation of mobility would be reflected in an adequate landscape configuration.

The organisation of geographical space represents a high level of interaction between man and nature, in an attempt to enhance rural areas, to make anthropogenic changes that would improve the natural and economic characteristics of a territory. A new approach of the geographical space recognises (Mihaela Hermina Popa, 2008) four main components of the complex system of interrelationships: evolution of IT, economic and cultural globalisation, spatial and demographic increase in urban spaces, pollution and non-renewable resources.

Our contention is that in a historical perspective a new type of society will emerge, that would create new landscapes better adapted to man's needs, while complying with the requirements of the environment. The political and cultural stakes put considerable pressure on our landscapes both as collective representations and as professional practices and public policies. If we would not take into account the above, we could expect highly undesirable outcomes. Conversely, merely formal practices –

cosmetic interventions, such as planting a few trees in destructured areas – doesn't mean respecting the environment.

Landscape specialists in Romania, working in various fields of activity, in the productive or in the educational/academic ones, agree unanimously that in the current stage the major objectives are: developing a new approach in the design and execution of major transport corridors and defining the main technical, economic and socio-cultural context for the correct insertion of major roads in the landscape.

Professional landscape architects possess that unique blend of abilities that enable them to provide solutions for a wide variety of situations related to road transport. Current regulations for the efficiency of surface intermodal transport provide a wide range of opportunities for landscape architects to design new facilities for pedestrians, cycling and other non-motorised transport means.

## **2. Territorial patterns in the landscape. Road transport networks**

Over the last decades road transport in the territory is no more limited to the traditional sectoral approach of traffic and its relationship to the infrastructure. The current approach is a holistic one transcending transport towards mobility. Mobility is no more the total sum of traffic and movement in a certain area but the relationships between economical, socio-cultural and environment components and last but not least landscape. In fact we are dealing with a system of commuting in complex interaction with the other systems of the territory.

Mihaela Hermina Popa (2008) has drawn up a number of coloured squares linked by arrows, suggesting traffic development in 1950 when chrono-accessibility started, moving to the ecological ideas and to the notion of *mobility*. Mobility designates in fact the holistic treatment of transport i.e. "an interdisciplinary integrated policy for the sustainable modelling and management of mobility", in other words "sustainable mobility".

Regardless of the multiple levels of discussions, we consider that as long as "cars" will be put in motion by engines (conventional ones) and will have four wheels, no sophisticated explanations will ease traffic congestion. When the professionals will develop a different transport system, only then the current traffic problems would be solved (and new ones would emerge).

At regional and national levels a number of big cities (metropolises) engendered a marked process of polarisation. The influence of the metropolis keeps growing as mobility increases. The phenomenon encompassed not only the EU and the continent but is present at world level. This is in contradiction with the theories of mobility: good mobility and comfortable traffic should decrease polarisation.

Looking at the map of European transport corridors, we notice the poles in the North-western part (Bruxelles, Amsterdam, London, Paris) and the emerging ones in the Central and Eastern parts (Budapest, Warsaw) crossed by most of the European corridors.

The urbanisation process in the developed countries (of Europe and America) has been practically completed by the end of the 20<sup>th</sup> century. The village, the basic unit of human settlements, has also been urbanised as far as living conditions are concerned. In countries of Eastern Europe rural space became also urbanised – in various degrees, differing from one country to another, without becoming actually urban. In the process the Open Space between town and village has been eaten up by urban sprawl and the vital healthy landscape of yesterday was transformed in some residual urban space.

Most urban planners consider that the key issue of today's urban planning is mobility in space, eliminating the opposition between town, village and transport. Our opinion is quite different: we are already highly motorised, we don't want villages to disappear and/or make towns and villages look similar.

The urban-non urban contrast is in fact one of the most important factors of landscape characterisation. In order to preserve and protect this contrast, special projects should be developed. At territorial level an inter-communal structure should be created that would prepare a planning scheme, in which landscapes would be taken into account when inserting urban areas.

The efficiency of the transport axis is measured by the ratio between costs and benefits. Many of the costs are indirect or secondary therefore hard to assess. For instance, losing time in traffic congestion has a price for each participant in the traffic. It is hard to specify how much it is. Or how to choose between the comfort of the car, the ability to make several trips and to choose one's travel companions, the opportunity to enjoy the landscape and the natural environment and the pollution all this engenders and the energy it consumes?

By the domination of transport in urban planning and the priority given to it, the essence is being overlooked: man and his immediate vicinity. We sacrifice the immediate in an attempt to accede to a certain destination more comfortably and rapidly. We became consumers of mobility, travelling more and more to farther and farther destinations with ever increasing speed. Therefore we became more and more alienated to our environment, to our familiar landscape.

John G.U. Adams remarked in his book (...) *"...in hyper-mobile societies, old-fashioned geographic communities are replaced by a-spatial communities of interest – we spend more physical time among strangers.... The word "home" is less and less applicable; we lose the feeling of place and the sense of community.* ". While those who try to change this state of mind concentrated on "alternative transport means" or "innovative mobility", we consider that it is vital to adopt an entirely new approach to transport different from the current one.

Specialists and academics possess a high level of knowledge, of methods and methodologies. Yet, in our territorial planning practices we tend to concentrate on the recent phenomena ignoring the course of development with its consequences. We think that by adopting a different approach new, more satisfactory solutions would be reached.

Ghent Randall (2006) suggests that we abandon the current way of thinking in solving the issue of mobility in the territory, by developing the *proximity* as an alternative to mobility. His theory (though appealing) might seem somewhat a utopia; he contends with plastic and humane arguments that mobility would "eat up" all the Open Space we are left with and with the duality proximity – mobility; the territory might have a chance with proximity. For a start, implementing his idea needs a change of priorities in the life of our societies.

Mobility is "the quality or state of movement or to be displaced from a certain point". Levels of mobility may be measured by distance, speed and frequency of trips. The more mobile we are, the more swiftly we move from one place to another and less time we spend in one place. The further and more rapidly we move from that place, the more profoundly and definitely alienated from it will we be.

However, in practice, mobility doesn't involve maximising the trip; theories of mobility did not finalise movement by an explicit objective, but rather as an unintended result. This reflects the general belief that (motorised) if socially encouraged (by the media, the commerce and fashion), the movement would also be beneficial.

Proximity as opposed to mobility is “static, close, comfortable and at hand; this is why it has a meaning; being close or nearby possesses a human quality”. The distance is not the subject matter but the chance given to closeness. We consider that *Ghent Randall* does not want to eliminate mobility; all he intends is to minimise distances and eliminate useless trips.

By all means, using the term proximity in territorial planning practices – especially in connection with the insertion of transport axes – may result in solving some of the internal and/or external conflicts of the system, by encouraging closeness and/or answering the question “how far is close (or how far is the destination). This seems to be an interesting approach to be adopted by urban planners.

In most cases the aim of mobility is the same: reaching one or several destinations. Proximity takes care of reaching immediately certain destinations in the territory, ensuring that they are located close enough and in the right direction. Mobility is only being concerned by the access to destination disregarding its location, i.e. without trying to take advantage of closer destinations as against farther ones. Strange enough that most people despite being aware of the advantages of proximity, in their daily lives act differently, i.e. practice mobility that contradict their way of life dominated by proximity.

It is generally known that an architectural object with too many “circulations” (corridors, terraces) is a bad project. I would suggest to urban planners to restrict territorial mobility accordingly, so that urban plans become good projects. By using up less territory of the geographical space (in m<sup>2</sup>) for “corridors”, “axes” etc. for mobility (roads, parking lots and motorways) they should provide more free space for nature and landscape. Territorial planner may choose between speed and long distances and encouraging shorter distances at lower speed to closer destinations. This would be a good management of mobility in the territory.

## **Conclusions**

Western specialised literature (from overseas and Europe) adopts a different stance concerning mobility reflecting respect for landscape. Any project emphasises the importance of landscape (both in general terms and related to the issue of mobility). In most cases our projects are still indebted to the proper treatment of mobility. Even where landscape is mentioned, its connotation is restricted to its aesthetic character or to micro-geographical spaces. In some cases the term environment is used where landscape would be appropriate, in a confusion of terms.

We still have to learn to properly value natural landscape for its expressiveness and richness of forms. Historic settlements had been already inserted in landscapes; witnesses are our villages beautifully blending with the natural landscape as models for further territorial developments.

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**URBAN PLANNING OF BUCHAREST AS ENVISIONED BY OUR LEADERS. MARSHAL ION  
ANTONESCU'S OPINION  
(1941 - 1942)**

PhD. Alin SPĂNU\*

**Abstract**

*The study focuses on how Marshal Ion Antonescu viewed the planning of the Capital, from general recommendations to specific instructions, such as building green areas, demolition and building. To put them into practice, the best architects of that time were summoned to participate and they debated the most efficient solutions to ease the traffic and assemble the ministries in only one perimeter.*

*Romania's entry to WWII (June 1941) did not bring the neglect of the planning projects. In fact, once the bombing started (August 1943), the material resources were channelled to rebuild infrastructure and the damaged buildings.*

*Some of the ideas that Marshal Ion Antonescu launched between 1941 and 1942 were adopted years later by another leader, Nicolae Ceaușescu, who managed to make a few become reality.*

**Key words:** *Bucharest, planning, architecture, demolition, green areas, Marshal Antonescu*

The city of Bucharest, attested in the 14th century documents, became the capital of the Wallachia during the reign of Radu cel Frumos and Vlad Țepeș. Since 1859, the United Principalities, as any metropolis, has had a urban development in time and space, defined by more or less useful buildings and planning, besides damages brought by the natural disasters (flooding, earthquakes, fires) or human (Turkish plundering, Tartars, Austrians, revolts, riots or revolutions).

Every head of state, ruler, king or president has tried to leave a mark on the Capital course of life. After Romania had become a republic, many monuments were destroyed and landmark buildings were ravaged under the excuse of being emblems of the ‚past‘ and represent the man’s exploitation by man. And, sure enough, the devastation was followed by a time when the newly mighties moved in the houses belonging to their enemies.

The person who dared to make radical changes in the Capital was Nicolae Ceaușescu. After the March 4, 1977 earthquake, he initiated actions of demolition against formerly built areas – either with a strong historical profile (Uranus-Izvor-Piața Unirii) or lacking public utilities and being real centres of contagion, so he can build massive constructions and living quarters.

Romania’s Capital has mainly been characterized by the buildings erected during the reign of Carol I (1866-1914) and Ferdinand I (1914-1927), to modernize and adjust to the latest European trends. On his turn, Carol II (1930-1940) supported the Bucharest architectonical dynamics in the 30’s – but this

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activity would come with a clause of introduction and maintaining a cult of personality aimed at the monarch.

The economic development of Romania in the second half of the 30's will lead, among others, to the emergence of new architectural styles, included in the construction of state or private buildings, still visible to this day.

Marshal Ion Antonescu did obviously leave his mark on Bucharest, even though he led Romania for a relatively short time (1940-1944), but filled with political, diplomatic, military or social events.

Should we consider his personality, barrack-like style and desire of involvement, it would have been impossible for him not to engage him in the city planning, which city he knew very well.

In short, Ion Antonescu recommended creating a space, called *Parcul București*, where no constructions would be allowed. The area was bordered by Cotroceni Palace – Malmaison barracks – ,Venus' arena – Cișmigiu Park – The Royal Palace – Army Arsenal – The Superior School of War. The buildings in this perimeter were classified into three categories:

1. Modern buildings – the ones that were left standing to serve the purpose they had been built for.

2. Old but safe buildings – they were given a limited lifetime, and they would be demolished after their deadline was passed.

3. Old and insanitary buildings – to be demolished immediately.

The recommendations also targeted the construction of some broad roads, the clustering of the ministries in only one area (Victoriei Square) and connecting the outskirt districts to the utilities. Similarly, the erection of the People's Cathedral was suggested to replace Arsenalul Armatei. The document (**Appendix 1**) includes – unfortunately – too many similarities with what is going on today. When this material was drafted, Marshal Antonescu thought that Bucharest had become after 1918 a *“field of strange architectonic experiments”*, where all the components, i.e. the landscape, the economic utility, aesthetics, etc, had been neglected.

After 35 years, his idea of building ,broad roads' was adopted and materialized by another leader, Nicolae Ceaușescu. Another idea was to place all the ministries in one perimeter. While Marshal had in mind the Victoriei Square, Ceaușescu went for the Uranus-Izvor area. For the remote parts of the city, where ,dirt, insalubrities, negligence are at home', the Head of the State intended to build wide roads and have the utilities connected (electricity, sewage) that will result into ,higher living standards' for the citizens.

As for the constructions erected without building permits or failing to comply with the City Hall requirements, Marshal ordered to have the guilty people ,sent to prison' and those buildings confiscated by the state. Another representative idea, still valid, was approached by the Prime Minister in 1941, when referring to the ownership of the lands in the vicinity of the Bucharest lakes: *“it is not allowed to the people holding political or economic power to acquire ownership on the lands around the lakes and erect buildings that will obstruct the perspective of these lakes.”*

Marshal Antonescu returned to the Capital planning in January and November of 1942 and in December he gave new related instructions (**Appendix 2**). Thus, the wooden area around Bucharest had to be turned into parks; the Opera building should have been erected in the Ion C. Brătianu Square, the

Victoriei (governmental) Square would have hosted the statue of King Ferdinand and the Greater Romania Monument in the Piața Națiunii/Nation Square.

The planning blueprints were drafted by the Superior Commission of City Planning, Embellishment and Development, presided by General MD Vasile Panaitescu, along with architects Constantin Dragoș, Duiliu Marcu (President of the Commission of Architecture and City Planning), Florin Stănculescu, Emil Nădejde<sup>1</sup> (Senior Architect of the Minister of Internal Affairs), Eng. Dionisie Germani<sup>2</sup> and attorney Gheorghe Iuliu. Their viewpoints were shared by the minister of public works, Eng. Constantin Bușilă<sup>3</sup>, minister of internal affairs General Dumitru I. Popescu<sup>4</sup> and Bucharest Mayor General (r) Ion Râșcanu<sup>5</sup>, who requested from Marshal Antonescu to adopt the recommendations of the commissions.

The problems started when the programs of expropriation and demolition of certain buildings/areas were put into practice, in compliance with the norms in 1941. One of such areas was the General Anghelescu Street, where most of the people were in the army or were related to them. The residents found out about the programs and presented a memorandum to the minister of the National Defense (**Appendix 3**) where they mentioned about their dramatic situation: 'to be expropriated after 20 years, we never expected to be left homeless at our old age, as no one among us does not hold any other property or have a fortune.' Plus, some of the apartments were constituting a dowry for their daughters when married, and other were belonging to people still in the active duty, fighting away from the country. The list of the signatories included General Prof. PhD Ion Bucică<sup>6</sup> (120 Gl. Anghelescu Str), General Alexandru Teodorescu<sup>7</sup> (no. 122), Ofelia Captain Stoiculescu (no. 124, ground floor), Captain Ion Folescu (no. 124, 2nd floor), Virginia Colonel Dr. Gheorghe Botez (no. 126), General Alexandru Grigorescu (no. 134), Chief Usher General Martac<sup>8</sup> (no. 128), Maria, Olga and Zoe Ghinescu, the heirs to General Ion Ghinescu<sup>9</sup> (no. 118), and other active generals<sup>10</sup>, who wanted to keep their anonymity, due to a conservation instinct so as not be sanctioned. The minister of Defense, General Constantin Pantazi<sup>11</sup>, presented the memorandum to the President of the Cabinet Office, where Marshal Antonescu, upon reading, wrote the following resolution (**Appendix 4**), which ended very suggestively: 'To be healthy, Bucharest needs strong lungs and must get rid of the gipsy districts'<sup>12</sup>.

Marshal Antonescu did not have the possibility to take care of the Capital systematization. The war, aerial attacks of the enemies brought major damage in the whole country and destroyed, among others, many ministerial or residential buildings and new priorities emerged. Despite of all these, the Head of the State really intended Bucharest 'become the city of light in the Near East.'

## Appendix 1

The Cabinet Office of the Head of State

2 November 1941

### NORMS FOR THE SYSTEMATIZATION PLAN OF THE BUCHAREST MUNICIPALITY

For 20 years, the capital of Romania went through the consequences of the successive but contradictory implementation of the plans for unwavering and embellishment. Hence, this city has turned into a field of strange architectonical and urbanistic experiments, which both neglected the practical

function of the time and the Romanian architectonical aesthetics. It has been even looked over the structure of the land configuration that this city has been sporadically developing, as well as the economic and political role of it, the representative center of the Romanian people, with a real possibility to become the city of light in the entire Near East.

As a guide for the systematization and embellishment plans of the Bucharest city, here are the norms to be complied with.

### **București Park**

There is a depression in the land that the Capital is built on, with the axle the Dâmbovița river bed and the limits of Cotroceni Palace – The Botanical Garden , the land where the annexes of the Royal Palace (Cotroceni) are, the barracks in the Malmaison area – the ‚Venus‘ sport field – Cișmigiu Garden – The Royal Palace -

Army Arsenal – the Barracks of the Horse Regiment [6 Infantry] ‚Mihai Viteazul‘ - – The Training School of Infantry Officers – The Superior School of War. This depression is the place where buildings have been erected in time, breaking the natural law, but where the real Park of the city of Bucharest will be established. This area will be off limit for building new constructions. The already existent ones will be classified by a board of specialists into the following:

1. Buildings with a solid structure, hygienic, healthy land – they will remain isolated or grouped in this park.
2. Insanitary buildings, old or superficial construction – to be demolished immediately and the owners will be reimbursed with another land for construction and money;
3. Old buildings but safe, solid structure, a permissive architectonical style. They will be set a limited lifetime. Upon its expiration, they will be expropriated and demolished. Until then, they will be taken care of and repaired.

The category of the buildings under item 2 includes the following: the barracks in the Malmaison area, Army Storehouse, the Barracks of the Regiment 21 Infantry, the Barracks of the House Guards Regiment, and the barracks of the Evangelical School built on the land in front of the ‚Venus‘ Sport Arena, as well as all the amenities in this arena. The demolitions of the barracks will start as soon as other new ones will be already completed. It is expected to have the Army Arsenal be left outside Bucharest, in the shortest time possible.

The land that once belonged to the Railway Company and was ceded to create the University Campus will also be used for this purpose. In compliance with a special law, decreed by the Municipality, will be transferred into the commune's property.

The annexes of the Royal Palace [Cotroceni] will remain unchanged [within the Park and are meant to serve the Palace for the protection and care of the war disabled people. The Faculty of Medicine will be left with the pavilions that is has built until present. No other new construction is allowed.

Wide communication roads will be built inside the Park to link various districts and the Palaces, such as the Royal Palace with the Cotroceni Palace, the Superior School of War with the Romanian Athenaeum, etc. This Park will be surrounded by a boulevard with buildings erected on the outside only, so as not to obstruct the view from this boulevard to the Park.

By the end of February [1941], the Commission of the Municipality will present the studies, projects and proposals for this Park. In the spring of next year, Mr. Rebuhn will start building the alleys, lawns, plantations, so that the existent barrens are included in the embellishment projects in Bucharest.

### **The area of the lakes in Bucharest**

All the attention should be paid so that the beauty of the lakes be used in a practical way by the large public. It is not allowed to the people holding political or economic power to acquire ownership on the lands around the lakes and erect buildings that will obstruct the perspective of these lakes.

These lakes will be circled by a ring-like artery with parallel alleys, facing the lakes. The erection of buildings will only be allowed on the outside of this artery. The existent buildings, erected towards the lake, will be expropriated and demolished, *except for the nautical clubs*.\* (these words were handwritten by Marshal Ion Antonescu, on the side of the document.)

Based on this principle, there will be verified various equipments at the sport associations and nautical clubs and [will] revise the concessions for a better view and circulation on the river shore.

The Judaic-style buildings in the Parcul Lunii will disappear as soon as possible.

The land occupied by the Country Club will be organized starting with this spring, emulating the National Park. The functioning of this Club will be tolerated for another 2 or 3 years, while it organizes another piece of land.

The sport parks that are not related with the water sports will not be allowed in the vicinity of the lakes.

The Municipality will present a study for the pools open to the public, travelling to these pool areas, as well as proposals to provide the possibility of rest and entertainment in the open air and also participation of the working and numerous populations to the nautical sports.

### **Royal Palace Plaza**

For the facade of the Royal Place – towards the Calea Victoriei – the City Hall project will be adopted, along with Architect Creangă's, in compliance with the principle of separation of the Royal Palace from the Romanian Athenaeum and the new Palace of the Minister of Internal Affairs with new buildings.

For the ambience harmony in front of the Royal Palace, the development of the facade of the Palace of Foundation is required, by extending it either way by two wings.

The communication in the Palace Plaza towards the two side streets, Wilson and C.A. Rosetti is done via arched portals. Similarly, the architectonic change of the superior part of the facade and roof of the Palace of Foundation should be made in order to harmonize with the style of the Royal Palace, as well as to lower the level between the Royal Palace and the Foundation.

On both sides of the Royal Palace, two arteries will be created, wider than the ones in the City Hall plan, due to their depth oriented towards the new park of the city, with a direct perspective to the Superior School of War and the Cotroceni Palace.

To organize the back side of the Royal Palace, where the land lowers to Cișmigiu, the possibility of building successive terraces will be considered, so that the Ion Cămpineanu Street go under one of them.

There was also an affirmative response regarding the suggestion to build an artery to start from the front of the Palace of Minister of Public Works to the old Opera building (Valter Mărcineanu Square) and, if needed, to cut a part off from Cișmigiu. Whatever the garden loses here, it will gain thanks to the new development of the recommended park. The ‚Carmen Sylva‘ and ‚[Gheorghe] Lazăr‘ will remain inside the park, only to wait to move them into new and modern buildings that will best represent the spirit of the new school.

No other new building will be added to the Royal Palace; on the contrary, a part of the unfinished ones will be demolished, as they do not belong in the present plan. The ‚Stejar‘ Church will be kept standing, by connecting it to the new frame of the Palace and giving it ‚public access‘\* (in the typed text, the word ‚finally‘ was to follow, but it was deleted by the Head of the State).

### **Senate Plaza**

The Municipality will present a final project, considering that the Palace of the Justice Department will not be any longer built here, but in Victoriei Plaza, where the main offices/headquarters of the Ministries will be erected.

### **Victoriei Plaza**

The plan presented by the City Hall is approved, with the further observations:

- The Palace of the National Defence will be built in front of the Ministry of Foreign Affairs, with special departments for Land, Air and Navy forces;
- The Palace of the Council Presidency will be erected on the southern side of the Plaza;
- The Finance Department will be built behind this Palace, using the land that hosts the Jewish cemetery;
- In the corners of the large boulevards, for example between the Presidency Palace and the Palace of the Ministry of Foreign Affairs or between the Presidency Palace and the Palace of the Ministry of National Defence, there will be built the Palaces of the Ministries that take less space, such as: Justice, Propaganda, etc.;
- The old Palace of the Ministry of Foreign Affairs will be demolished next spring;
- Around the Victoriei Plaza, only large buildings will be erected, to make an ensemble with the other Palaces, for the ministries that do not have yet their own buildings;
- Șoseaua Kiseleff will be widened from Victoriei Plaza to the Triumphal Arch, on both sides, to give a better perspective to the Triumphal Arch. To this purpose, the gardens in front of the private residencies will be expropriated, so that the new plantations will create a new alley on either side of the road. When the trees in the new plantation will be grown up, the two rows of trees now bordering the carriage way of the road will be felled;

The obstacles that might arise in a quick fulfilment of this project:

- a part of the building extensions of the Primary School next to the Ethnographic Museum will be demolished (whatever necessary) and rebuilt in the back, as the land surface allows it;
- the access ramp of the Ethnographic Museum in the blueprint will be dropped;
- on the right side, whatever necessary from the lands and buildings of the ‚[Regina] Elisabeta‘ Sanatorium will be expropriated and the ramp access to the Palace of the Soviet Foreign Mission dropped;

These sacrifices will be apparent, because the trees will keep their number and the position of the buildings will benefit from it.

- The land included among the streets Popovici – Porumbaru –Prezan Boulevard and Şoseaua Kiseleff will be incorporated in the National Park;

- A new decision will be taken for the land concession for the Radio Systems Company. This should use the land owned in Calea Victoriei, corner with Sevastopol Street.

Mr. Rebuhn will present the plan of plantations to widen Şoseaua Kiseleff, and the works will start next spring.

### **District of the Foreign Missions**

The City Hall will study and present a plan to build a District of the Foreign Missions in the area delineated by Şoseaua Jianu –Blank Lot, as it is customary for the large western capitals.

### **The Capital outskirts**

While the Capital downtown still has an urbanistic spirit, the outskirts are buried in dirt, insalubrities and negligence.

The City Hall will strive first to have an exact location, to isolate it and highlight it by improving and raising the living conditions on the outskirts. Beyond this perimeter, on an area that will have to be studied, it will be forbidden to randomly build such decaying constructions, which expanded the surface of the Municipality to a city accommodating 3-4 millions inhabitants. A city needs to grow first by the volume of the buildings [and] then by its surface.

Wide, drained roads will be built on the outskirts, sewage and electricity, the landfill will be planned, and no new construction will be erected. To this purpose, the Municipality will receive free labour force (prisoners, Jews, community service workers) and stone slabs.

### **Constructions and repairs**

In the future, no tolerance will be granted to the owners who do not follow the construction plans or repairs approved by the City Hall. People should not talk about constitutional obstacles when it comes for an authority fulfills its role and functions. All the necessary laws should be ratified immediately so the City Hall will be able to demolish parts of the houses that do not comply with the construction plans but also to remove or confiscate them. No violation will be allowed [and] the offenders will be sent to jail, besides paying a certain amount of money.

All the laws and regulations regarding constructions, planning and repairs should be made simpler. We should have laws that will give the City Hall the possibility to implement severe sanctions, directly and immediately (without the help of the justice authorities) to both offenders, city residents and also to the Municipality clerks and agents.

Along with the above, the City Hall officials should be educated or, if needed, coerced, to act honestly and with tactfulness. All the red tape should be avoided for repairs or constructions, as it wastes the time, the money and the patience of the good-willed people. All the necessary operations required for obtaining an authorization/permit from the City Hall will be made as simple as possible. People must work fact and in honesty.

A census will be made and have a study done where to review all the building constructions in the entire Municipality of Bucharest, starting with September 1930\* until today. (in the text, the year 1940 was written down. It was of course an error, corrected by the prime minister. This is how can be explained the month of ‚September‘ that is not relevant for 1930 but for 1940, as this was the month when Marshal Antonescu was appointed to his position). All the violations will be made known and concrete recommendations to avoid them should be made.

The buildings of the state or public authorities will tend to revive the Romanian architectonic style, adjusted by modernization to the current requirements and to the new construction possibilities.

Lately, horrendous buildings have been erected, where the interior has been forfeited so as to obtain certain exterior effects. The future buildings will have to subdue its exterior to its purpose and to the life in the interior. They will be well lit, hygienical and fitted with spacious offices, halls for council meetings, easy internal communication, modern sanitary appliances, canteens, gymnastics and recreation rooms, annexes, buildings for intendants and everything necessary for the current and future activity of the institution that they will be meant for.

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/ss/ Marshal Ion Antonescu

(The Central Historical Archives, stock of the Presidency of the Cabinet Office – Military Office, file 35/1941, pp. 22-29)

## **Appendix 2**

Office of the Interdepartmental Relations

21 December 1942

### **THE CAPITAL SYSTEMATIZATION PLAN**

The Marshal has set certain norms for the Capital systematization plan. They have been forwarded to the Department of Internal Affairs, Department of the Public Works and of Communications and to the City Hall of the Municipality of Bucharest. They include the following dispositions:

The building of a large park in the middle of the city, to be surrounded by a boulevard and crossed by a wide road, bordered by the Dâmbovița riverbed, as well as another one that will connect the Park Carol I with the General Staff Office, while enveloping the current constructions of a modern style: Faculty of Law, ‚Palatul Invalizilor‘, where the limit of the park will be on one side of the Military Hospital.

The Royal Palace will be connected to Cișmigiu by ledges, while opening it onto the Independenței Boulevard and Cotroceni Palace. The same perspective will have the People Cathedral, on the same site of the Army Arsenal. The barracks will all be moved to the place of the present Pyrotechnics building, where a military zone will be built. Also, all the hospitals will be located in one region, mutually agreed with the Department of Labour, Health and Social Assistance.

The forest areas around Bucharest will be turned into parks and gardens will be planned for all the peripheric districts. Most part of the area between Plumbuita – Pantelimon – Colentina will be meant for the sport organizations in the Capital.

The Opera building will be erected in the Ion C. Brătianu Square, the Victoriei (turned into a governmental one) Square will host the statue of King Ferdinand and the Greater Romania Monument in the Nation Square.

The shores of the Colentina Lake will be cleared up of the buildings and turned into trails and roads for pedestrians, bike riders, horse riders, cars and tramways.

No other public or private building will be erected in the absence of the Department of Public Works, which will have to comply with the urbanistic principles in the modern sciences and the guiding lines of the Romanian architecture when referring to the style.

The Capital will be provided with markets and refrigerated machines in every district, as well as a ringroad where to build silos, outlet markets, mills, factories, etc.

Based on the above dispositions, the Superior Commission of the plans of systematization, embellishment and development of the cities under the control of General doctor V. Panaitescu, with members: Arch. Constantin Dragoș, Arch. Duiliu Marcu, Eng. Dionisie Germani, attorney Gheorghe Iuliu, Arch. Florin Stănculescu and C. Spirescu, Director of the Local Administration, ended their works, and Eng. [Constantin] Bușilă, minister of the Public Works and Communications, General Dr. Popescu, minister of the Department of Internal Affairs and General I. Râșcanu, General Mayor of the Capital, considering the opinions:

- The Superior Commission of the systematization plans within the Department of Internal Affairs;
- The Superior Commission of Architecture and Urbanism in the Department of Public Works;
- Prof. Duiliu Marcu, President of the Commission of Architecture and Urbanism;
- Lecturer Al. Davidescu, Director of the Planning and Systematization at the City Hall of Bucharest;
- Arch. Emil Nădejde, Senior Architect of the Department of Internal Affairs;

make the below recommendations, representing the conclusions that they have reached:

Part of the dispositions above can be included in the current Master Plan of systematization being in effect, without interposing with its principles and general economy, where others are stipulated in that plan;

A third part of such dispositions are applicative measures that, due to their nature, cannot belong in a systematization plan;

The completion of the detailed drawings, studied while relying on the master plan, depends on drafting a 'situation plan', which requires expenses of circa 200 million lei. A competition should be started with the following purpose:

- a) The inclusion into the master plan of the changes or adjustments required by solving the new problems;
- b) local detail studies, for each of the problems mentioned in the program.

For the competition to be successful each participant should be left with the option to leave certain items in the program when they are too difficult to carry out; also, to have the freedom to introduce new ideas, should they consider them useful. This solution has the advantage to preserve everything is good in the current systematization plan and use the works of expropriation and partial achievements on some roads, boulevards, parks.

A quicker method to comply with the dispositions would be the revision of the current 'master plan' and of the details of the Working Committee that is familiar with the city and can complete a serious job, while saving time and money required by a competition.

Since it is necessary to draft a detailed 'program of the solving items, Eng. Bușilă, General Popescu and General Râșcanu are asking the Marshal to decide upon the following, whereas the program will submit to the decisions to be taken:

a) the approval of the Commission for the Systematization Plans concerning building a zone for the hospitals;

b) the approval of the Superior Commission of the systematization plans related to the, Parcul București', not yet given;

c) The given directives requested that the 'current, narrow and curved roads be widened and straightened'. The Commission believes that a distinction should be made between dead ends and the 10-12 meter width crooked roads that make most of the street network in Bucharest. Their rectification and widening would require important amounts of money, with no significant results; hence, the Superior Commission of the systematization plans believes that the financial efforts should be focused on the large roads, public markets, parks, in all districts, central or on the outskirts;

d) The Superior Commission of the systematization plans has considered that it should be initiated an ample operation to destroy the current and insanitary districts, on which site modern buildings and parks will be erected that will change the image of Bucharest. These insanitary districts would be presented by the City Hall to the competition participants who will have full freedom to suggest the most interesting and best solutions;

e) The agreement of this general competition with the local ones, published or pending publication for the Royal Palace Plaza, Victoriei Plaza and Nation Square. As a conclusion, a fund of 20-25 million lei should be assigned to plans, prizes and other publishing expenses.

As for the implementation of the systematization plan, the following considerations and suggestions have been formulated:

a) Legal dispositions (laws related to expropriation, amalgamation, a foreign currency surplus);

b) Financial dispositions (trading capital, recoveries). The creation of an Office for expropriation and another Office for Constructions;

c) Projects of urbanistic works;

d) The selection, planning and the rational and economic production of the building materials, paving, sewage;

e) Fuels and driving force.

As for the systematization of all the cities in the country, the conclusions to have been reached are as such:

1. The systematization of each city needs to comply with the general systematization of the national territory and each city needs to be given a greater importance and a functional profile, compared to the general interests of the country.

2. For drafting the numerous systematization plans and their implementation, competent and in sufficient number personnel is needed.

(The Central Historical Archives, stock of the Presidency of the Cabinet Office – Military Office, file 210/1942, pp. 22-27)

Dear Minister,

It is a well-known fact to your Honorable that, when the world war ended, the decision had been taken to give in possession with house sites to the war officers with large families, with no houses of their own. We, the signatories of this letter, were included in this category. After long hardship, sacrifice of all kinds and contracting loans from whoever was kind enough and found good will, we managed to build a home for us and our children, in General Angelescu Street.

Dear Minister, this stipulation regarding our properties has been a serious and painful blow. To be expropriated after 20 years, we never expected to be left homeless at our old age, as no one among us does not hold any other property or have a fortune.

Dear Minister, the Country is and should be grateful for the ones who risked their life for the good and salvation of the Country. Dear Minister, we believe that it is not us, who were put in possession after a war we participated in, who should be kicked out of our houses along with our families and household. Plus, some of the apartments constituted a dowry for our daughters when married, and this is their only property. We are terrified when asking them: what are we going to do, what our children are going to do – some of them are still in the active duty, fighting away from the country and risk their lives at the present difficult time. This time when we cannot find houses to buy. If we do and would like to buy, the prices are too high. As for building other ones, we lack all the construction materials and labour force and, besides of that, we do not have the possibility to build other homes at our advanced age.

In comparison with the difficult situation that this measure will generate, we are kindly asking you, dear Minister, to be kind enough to estimate this situation and plead with Marshal, the Head of State, to allow us to further use our homes that we are very fond of. Should the expropriation of our houses is unavoidable, and taking into account the hardship above-mentioned, we are begging you, dear Minister, to plead for us to be allowed to live another year at least in our houses while new houses will be given to us or we will find another houses, in spite of all the strenuous efforts we will have to make.

In full trust for the support and assistance that Your Honorable will have for the old fighters, we have no doubt that we will admit to the eligibility of our cause and will take into account our fair requests.

Please receive, Dear Minister, the assurance of our deepest respect.

/ss/ General Prof. Dr. Bucică, 120 G-ral Angelescu Str

/ss/ Ofelia Captain Stoiculescu, 124 G-ral Angelescu Str, ground floor

/ss/ Captain Ion Folescu, 124 G-ral Angelescu Str, 2nd floor

/ss/ Venera Maria Eng. Ștefănescu, 124 G-ral Angelescu Str, 1st floor

/ss/ General Alexandru Teodorescu, 122 G-ral Angelescu Str

/ss/ Hortensia Tomoroveanu, 122 G-ral Angelescu Str

/ss/ Virginia Colonel Dr. Gh. Botez, Dr. Virginia Botez Ionescu, Captain Dr. Nicolae Botez, 126 G-ral Angelescu Str

/ss/ Eng. Fulga Captain Dr. Kasoviceanu, 130 G-ral Angelescu Str

Str /ss/ General Alexandru Grigorescu, Viorica Enescu, Alexandru Grigorescu, 134 G-ral Angelescu Str  
/ss/ Elena Theodorescu, 138 G-ral Angelescu Str  
/ss/ General intendent Martac, 128 G-ral Angelescu Str  
/ss/ for Maria, Olga and Zoe Ghinescu, the heirs of General Ion Ghinescu, 118 G-ral Angelescu Str, per proxy D. C. Papadof, attorney  
and other active generals.

(The Central Historical Archives, stock of the Presidency of the Cabinet Office – Military Office, file 190/1942, pp. 400-401)

**Appendix 4**  
24 August 1942

In attention to the  
**Department of the National Defense**  
- Cabinet -

In reply to [your address] no. 2254 on August 6, 1942, this is what Marshal Antonescu gave as a resolution:

*,Who forced them? It will take a while from the project to the execution of the project. They will be put in possession, but not right now or immediately after the war. They will be given new houses. A city cannot be held back for only 20 houses. Malmaison, the barracks of the Royal Escort needs to be demolished. A Park will be built up to Cişmigiu. To be healthy, Bucharest needs strong lungs and must get rid of the gipsy districts.'*

D.O.  
Chief of the Military Cabinet  
/ss/ Lt-colonel Gh. Teodorescu

(The Central Historical Archives, stock of the Presidency of the Cabinet Office – Military Office, file 190/1942, p. 396)

**References**

1. The Central Historical Archives, stock of the Presidency of the Cabinet Office – Military Office.
2. Notes of the Council of Ministers sessions, vol. I – XI (September 1940 – August 1944), Bucharest, 1997 – 2008.

## Endnotes

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<sup>1</sup> Emil Nădejde (b. 4 September 1900, Bucharest – d.?) was a founding member of the first Scouts unit, organized at Gheorghe Lazar High School in Bucharest (1913) and member of the freemasons' lodges *Iubirea de Patrie* 2 and *Umanitatea* 31. He stood out as the mastermind behind the buildings of Scala and the Palace of Minister of Internal Affairs (1938-1941), turned into the Central Committee headquarters of the Romanian Communist Party in 1945, the Senate building after 1990 and currently into the main office of the Minister of Administration and Internal Affairs.

<sup>2</sup> Dionisie Germani (b. 17 March 1877, Galați – 1 September 1948, Bucharest) a hydraulics and electrotechnics engineer, with special training in Belgium, Germany and the United Kingdom, professor at the Politehnica School in Bucharest (1910-1916 at the department of hydraulics, the supervisor of the course in hydraulics and hydroelectrical equipment since 1920, dean of the Faculty of Mechanics and Electricity since 1938, honorary member of the Romanian Academy (4 June 1946). He was expelled from education (1947) and from the Romanian Academy (1948). He designed and managed the sewage works for Bucharest, Pitești, Tulcea, Turnu-Măgurele, Brăila, etc.

<sup>3</sup> Constantin D. Bușilă (b. 4 May 1877, Tg. Ocna – d. 1950, Aiud penitentiary), engineer trained in Belgium and Germany, professor at the Politehnica School in Bucharest, deputy (1931), the creator of the Romanian Institute of Energy, president of UGIR, minister of the Public Works (10 July 1941-7 October 1943). During the 1946 trial for the members of the governments led by Ion Antonescu, he was sentenced to 10 years in a correctional prison.

<sup>4</sup> General Dumitru I. Popescu (b. 12 July 1883, Vădeni-Brăila – d. 8 June 1970, Galați) was the military commander of Bucharest (8 September 1940-26 January 1941) and minister of internal affairs (27 January 1941-23 August 1944). He was sentenced to 10 years in prison (17 May 1946).

<sup>5</sup> General Ioan Râșcanu (b. 4 January 1874, Cahul – d. 1952, Sighet prison) graduated from the Military Academy (1893), School of Artillery and Ammunition in Bucharest (1897) and the Superior School of War (1900). He was a military teacher (1903-1907), a military attache in Berlin (1907-1911), chief of staff of the Secretary of War (1911-1912) and the Staff Operations Officer. After the war, he was appointed as a general secretary of the Secretary of War (1 December 1918-27 September 1919) and Secretary of War during the governments led by General Arthur Văitoianu (27 September – 30 November 1919), Alexandru Vaida-Voevod (1 December 1919 - 2 March 1920) and General Alexandru Averescu (13 March 1920-16 December 1921). He was appointed deputy (1920), occupied various governmental positions and was elected the mayor of Bucharest (14 November 1942-23 August 1944).

<sup>6</sup> General MD Ion Bucică (b. 2 May 1882, Slatina – d.?) doctor in veterinary medicine (1907), professor of pedology and operating medicine at the Faculty of Medicine in Bucharest (since 1923). He published many related papers.

<sup>7</sup> General Alexandru Teodorescu (b. 1897 – d. 1972) participated in both world wars.

<sup>8</sup> Chief Quartermaster Ioan Martac was a director of the Department of Accounting and Pensions with the Ministry of National Defense (1922-1925) and the Army Chief Quartermaster (since 1925). His daughter, Aurora, married to lieutenant Constantin Stănculescu and is the mother of General Victor Atanasie Stănculescu.

<sup>9</sup> General Ion Ghinescu participated in the Integration War (1916-1919). On August 16, 1916 he was holding the position of Chief Officer of Army Unit 2. After the army had been reorganized in 1917, he was given the command of Division 4 Infantry.

<sup>10</sup> ANIC, fund of PCM-CM, file 190/1942, p. 401

<sup>11</sup> General Constantin Pantazi (b. 26 August 1888, Călărași – d. 23 January 1958, Râmnicu Sărat penitentiary) held the positions of Sub-secretary of State at the Minister of National Defense for the Land forces (7 September 1940-23 January 1942) and the minister of the National Defense (23 January 1942-23 August 1944). On 17 May, 1946, the People's Court sentenced him to death, but the sentence was commuted to forced labor for life.

<sup>12</sup> ANIC, fund of PCM-CM, file 190/1942, p. 396.

**SAXON ARCHITECTURAL HERITAGE IN TRANSYLVANIA**  
**A Research Project: The Ensemble of Sighișoara Fortress - area inscribed**  
**on the World Heritage List – Part II<sup>1</sup>**

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**Abstract**

*Since 1999, the HISTORIC CENTRE OF SIGHIȘOARA, formed by THE FORTRESS, a fortified settlement located on a rather steep hill that overlooks the valley of the Târnava River, and part of THE LOWER TOWN, situated at the bottom of this hill, is included on the World Heritage List, position 902. Continuously being inhabited till the present day, the structure of the urban space (streets, parcels) together with the architectural quality of the buildings, that compose the HISTORIC CENTRE OF SIGHISOARA, have been preserved unaltered by time. The town developed during the middle ages and it was fortified with an approximately 930 meter long wall that surrounds the hill on the contour of its two planes. It initially had 14 defense towers from which only nine exist today. The fortified ensemble, preserved in a proportion of 90%, is inscribed on the Historical Monuments List/2004 at position MS-II-a-A-15805.*

*In 2004-2007, the Architecture Faculty of the Spiru Haret University has carried out a complex research of the built environment from the Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List. Results of the research were part of the project Rehabilitation and Revitalization of the Assembly of Sighișoara Fortress, Area included on the World Heritage List, FEASIBILITY STUDY / PART II - building fund and public spaces, included in The National Program of Restoration 2007.*

*The results of the complex research formed an extensive documentation, five volumes that contain 298 objective files, a photographic documentation which contains 2130 photos, and graphic syntheses of the entire data that highlight the need for interventions across protected areas.*

*This kind of research can be a model for the monitorization of other historical centers from Romania.*

**Key words:** *Saxon architectural heritage, historical centre, medieval architecture, Transylvania*

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## **PART II<sup>2</sup>**

### **2.3. The building fund**

THE BUILDING FUND from *the Fortress* and *the Lower Town* contains approx.300 constructions and historical monuments.

An important feature of the town is the organic unity of its two components, *the Fortress* and *the Lower Town*. In spite of the fact that these two parts are separated by the difference in height, the two areas have developed at the same time, having complementary functions. During the history of the town, as an important craft and commercial centre, *the Fortress* was always the core of the settlement, while *the Lower Town* had developed around it.

Documents from the first half of the 13th century mark the continuous development of the settlement as an urban centre. In the 14th century, an economic centre starts to appear on the lower plane of the Fortress Hill. Between 1421 and 1526, *the Fortress of Sighișoara* expands to its current size. Starting from the 15th century the lower part of the hill is being populated, thus creating *the Lower Town*, which was also fortified. These fortifications were abolished at the beginning of the modern era.

*The Historic Centre of Sighișoara* has kept unaltered the composition of its urban spaces (streets, parcels) and the architectural value of the built environment. The slow economic development of the town, compared to other centers, explains the small number of urban modifications that took place in the recent past.

The 19<sup>th</sup> century insertions are few and they are well integrated into the silhouette and the style of the medieval buildings. An exception is the building that houses the current Town Hall.

In the historic part of the town, there are only few 20<sup>th</sup> century interventions, such as the Mill Street (*Strada Morii*) in *the Lower Town*. The entire southern front of this street was demolished in order to make place to new buildings, which are only partially constructed.

The organic relationship between nature and buildings, the position of the streets and urban spaces, well adapted to the landforms and the balance of the volumes, give an exceptional quality to the urban image of the site.

Sighișoara was the first Romanian town that had an *Urban Area Map* for the *Protected Historical Area*, together with a *Regulation for the Interventions*, which sets out different rules based on the characteristic features of the different areas of the architectural and urban heritage.

Presently, both *the General Urban Map* and *the Urban Area Map* made in 1991-1992, are being updated in order to respond to the new needs of the society and of the administration, based on the principles of sustainable development. The use of modern techniques in assuring the necessary comfort definitely has to be subordinated to the integrated conservation of the urban site, in the European context of the preservation of cultural landscapes.

### 2.3.1. General description

#### 2.3.1.1. Common elements

##### URBAN COMPOSITION

The two parts of the Town have common features from the compositions point of view that mark the unity between them:

- The main transversal axe - Hermann Oberth Square – Tower (*Cetății*) Street (*German: Turmgasse*) – the Clock Tower (*Romanian: Turnul cu Ceas, German: Stundturm*) – Museum Square (*German: Bischof Teutsch Platz*) – Fortress Square (*German: Burgplatz*) – Fortress Wall Street (*German: Beim hinteren Tor*) – Tailors (*Croitorilor*) Tower (*German: Schneiderturm*)
- Two longitudinal axes:
  - In the *Fortress – Bastion (Bastionului) Street (German: Schanzgasse)* – Fortress Square (*German: Burgplatz*) – School (*Școlii*) Street (*German: Schulgasse*) – Students Staircase (*German: Schülertreppe*) – the Church on the Hill (*German: Bergkirche Umweg*)
  - In the *Lower Town – December the 1<sup>st</sup> 1918 Street (German: Untere Baiergasse)* - Hermann Oberth Square (*German: Marktplatz*) – Ilarie Chendi Street (*Hüllgasse/Spitalsgasse*)

The structure of this composition is also marked by the spatial point of view by the position of the volumetric accents: the Clock Tower – the Tailors (*Croitorilor*) Tower, on one direction, and the Church on the Hill, the focal point of the whole ensemble, on the other direction.

##### MORPHOLOGIC STRUCTURE

The medieval shape of the parcels has been kept, with the exception of the 19<sup>th</sup> century insertions. The structure of the road network, the texture of the parceling and the way the buildings are occupying the land are an accurate witness of the historic evolution.

The way the parcels have been adapted to the landforms. The city has preserved the relative diversity of the typology, with a great density of historical monuments.

*The medieval building fund* and the representative dwellings ensembles from the 15<sup>th</sup>-19<sup>th</sup> century have been preserved unaltered for the most part.

##### BUILT ENVIRONMENT

The archeological research made in the *Museum Square* and the *Fortress Square* has brought to light the foundations of several 13<sup>th</sup>-14<sup>th</sup> century timber dwellings that were included into the wall during its construction in the 15<sup>th</sup>-16<sup>th</sup> century.

The buildings have *kept the typology of the plan*, the original substance, and the initial structure: vaulting systems, entrances. The research of the entire building fund has shown that more than 70% of the cellars covered with stone barrel vaults from the 15<sup>th</sup>-16<sup>th</sup> century have been preserved, even if the upper building, especially the roof, has suffered changes in time.

The structure of the parceling favored the standardization of the building types, most of them being craftsmen's houses with a workshop and a shop on the ground floor, together with the specific annexes. These were also unified by the massive reconstruction of the buildings after the devastating fire in 1676.

Between the 15<sup>th</sup>-19<sup>th</sup> centuries the dwellings present the following typologies: the buildings had a rectangular plan with one or two axes, with a shorter elevation to the street and with the entrance made directly from the street or from the yard; buildings with an L-shaped plan – the most common type in Sighișoara; buildings having a U-shaped plan; buildings with a rectangular compact plan with the long elevation to the street.

The first shops were created in the rooms that were placed to the street. The most common shop was the grocery. In the place of the specialized shops, there were work-shops.

At the end of the 19<sup>th</sup> century, there were a series of small pensions in the perimeter of the *Fortress* and the *Lower Town*.

#### NATURAL HAZARDS

In 1676, a great fire destroyed in six hours three quarters of the town. With the exception of five towers and the buildings located on the hill (the church and the school), all the roofs were destroyed. The majority of the dwellings date from after the fire, but they preserve the older substructures in their cellars.

#### 2.3.1.2. *Specific elements*

##### THE MORPHOLOGIC STRUCTURE

THE FORTRESS	THE LOWER TOWN
<p><u>In the western part:</u></p> <ul style="list-style-type: none"> <li>- Small and mostly square quartiles</li> <li>- Small but prolonged parcels that laid between two streets and a few square parcels</li> <li>- Dwellings with the main elevation facing east and the back of the lot together with the annexes to the west</li> </ul> <p><u>In the eastern part:</u></p> <ul style="list-style-type: none"> <li>- Small and prolonged quartiles</li> <li>- Very small parcels with irregular shape, resembling the square parcels in the western part</li> <li>- Two rows of parcels between the streets</li> <li>- The small dimensions of the parcels are characteristic of the lack of space inside the Fortress</li> </ul>	<ul style="list-style-type: none"> <li>- Rows of larger parcels</li> <li>- Rows of similar parcels</li> <li>- Parcels that adapted to the original course of the river Saes</li> <li>- Parceling that is characteristic of the villages that run along a road: <ul style="list-style-type: none"> <li>▪ the shape of the parcel is pronouncedly prolonged</li> <li>▪ big and very big dimensions</li> <li>▪ the small parcels are due to the landforms</li> <li>▪ The position of the craftsmen's houses from the 13<sup>th</sup>-18<sup>th</sup> centuries, in long rows, attached to each other, situated on the edge of the parcel at the street, having usually two stores.</li> </ul> </li> <li>- Around the entrance to the Fortress and in Hermann Oberth Square:</li> </ul>

- In the area of Joiners Street (*Strada Tâmplarilor*), Staircase Street (*Strada Scării*) and Furriers Street (*Strada Cojocarilor*):
  - village type housing
- In the rest of the Fortress:
  - urban type housing

- small, almost square parcels, dating from the 16<sup>th</sup>-19<sup>th</sup> centuries
- monolith, rectangular built-dings, with 2-3 stories, with commercial spaces on the ground floor
- urban type housing
- In the area of Mill Street (*Strada Morii*), December the 1<sup>st</sup> 1918 Street and Ilarie Chendi Street:
  - mixed housing

### HEIGHT REGIME

THE FORTRESS	THE LOWER TOWN
The study of the height regime shows that 37% of the buildings have a Basement, Ground Floor, and Garret, followed by buildings with Basement, Ground Floor, First Floor, and Garret – 28%.	The study of the height regime shows that 28% of the buildings have a Basement, Ground Floor, First Floor, and Garret, followed by buildings with Basement, Ground Floor, and Garret – 17%.

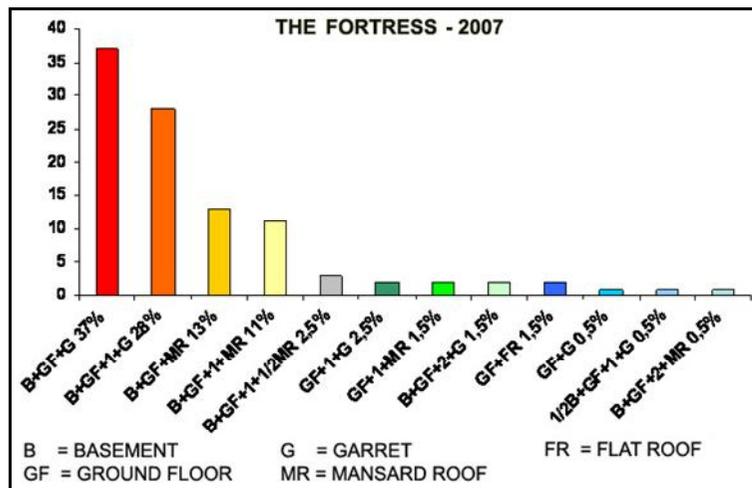


Image 45: The Fortress,  
Status of level condition, 2007.

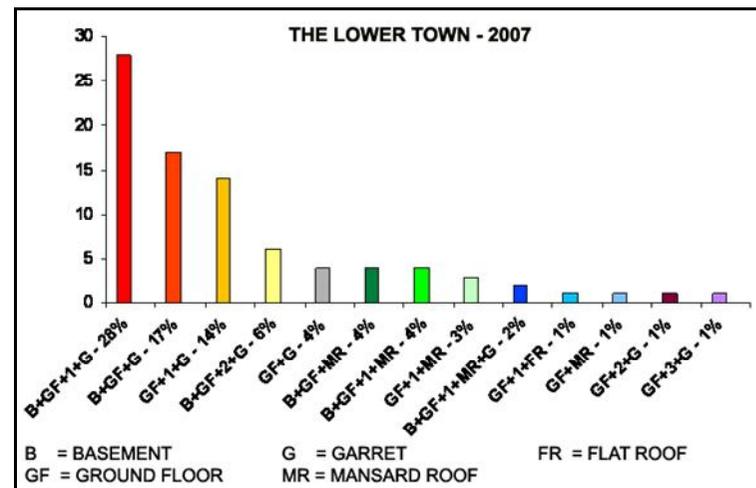
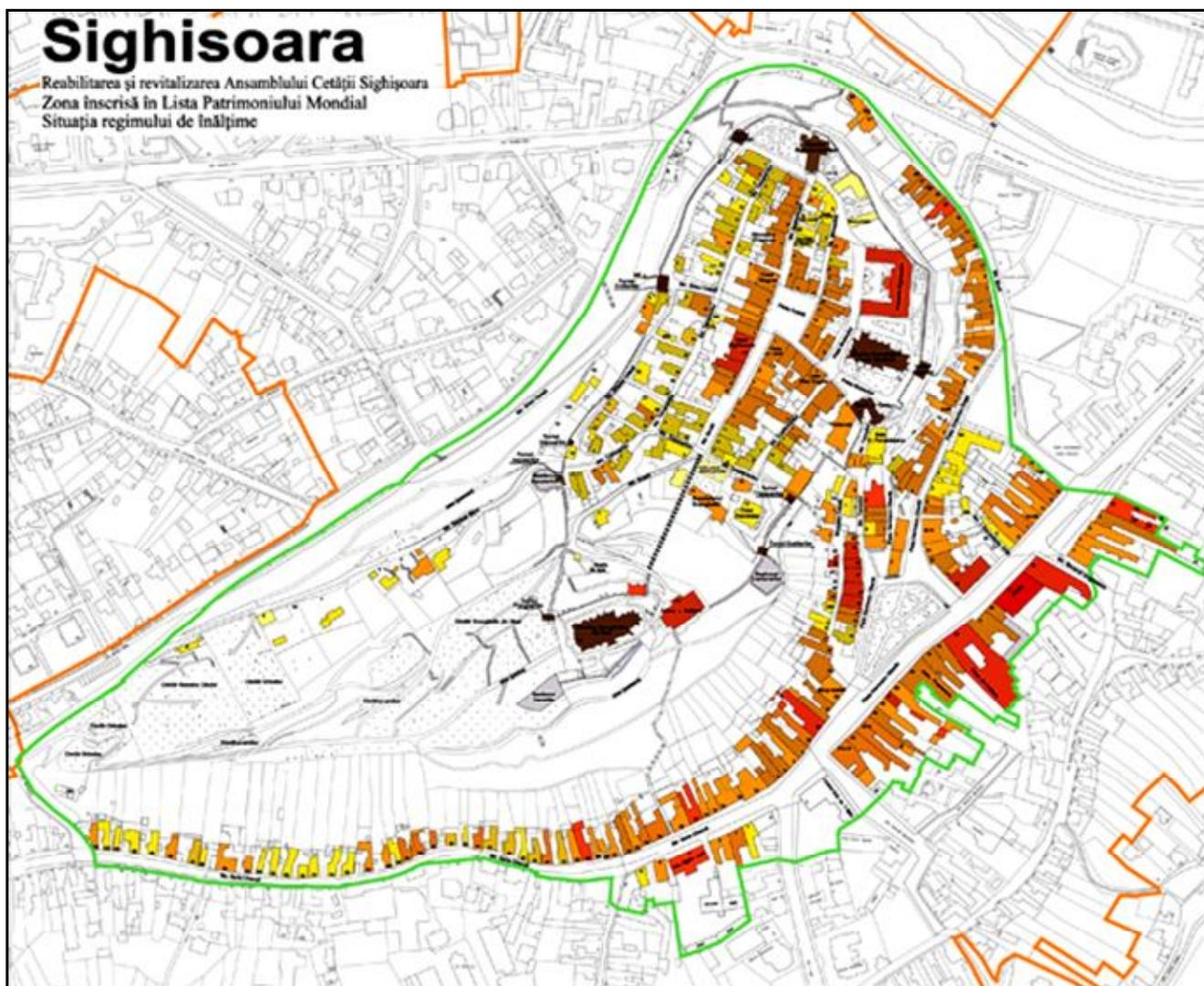


Image 46: The Lower Town,  
Status of level condition, 2007.



**Legend:**

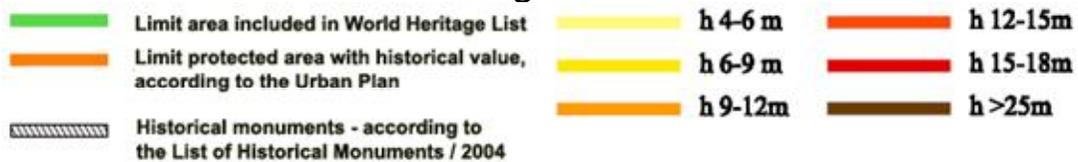


Image 47: Graphical synthesis: Status of level condition – 2007,  
The Ensemble of Sighisoara Fortress – area inscribed on the World Heritage List.

## URBAN STRUCTURE

THE FORTRESS	THE LOWER TOWN
The original urban structure dates from the 13 <sup>th</sup> -14 <sup>th</sup> centuries.	The original urban structure dates from the 14 <sup>th</sup> -15 <sup>th</sup> centuries.

## BUILT ENVIRONMENT

THE FORTRESS	THE LOWER TOWN
<p>The Town Hall that initially functioned in the Clock Tower was moved to the former Dominican Monastery after 1560.</p> <p>Between 1886 and 1892, a monumental administrative building was built in eclectic style, to house the town council, the administration of the town and the juridical institutions.</p> <p>In 1607, a secondary school was founded to the southeast from the Church on the Hill.</p> <p>The old school was replaced between 1792-1817 with a baroque high school, which was also replaced in 1901 with a modern looking, neo-gothic building, and the current Josef Haltrich High School.</p> <p>The public cultural activities used to take place in the spaces offered by the school – in the festivity room of Josef Haltrich High School.</p>	<p>At the end of the 19<sup>th</sup> century the number of shops rose considerably through the transformation of the ground floors of old buildings and by constructing new buildings, with a special destination. The area of December the 1<sup>st</sup> 1918 Street and Hermann Oberth Street is the area with the largest density of commercial spaces.</p> <p>At the beginning of the 20<sup>th</sup> century, the juridical institutions – the High Court and the court of justice – have been moved to modern buildings in <i>the Lower Town</i>.</p> <p>The first bank in Sighisoara received in 1901 a new neo-gothic seat in Hermann Oberth Square.</p> <p>The only hotel of the town was built between 1910 and 1912 on December the 1<sup>st</sup> 1918 Street and was called <i>The Star</i>, having a simple and functional structure and <i>Secession</i> façades. The hotel is still in use today.</p> <p>In 1876 the Cultural Centre (<i>German: Stadthaus</i>) was built in 22 Hermann Oberth Square. The building was modernized in 1934, modified in 1950, and rearranged in 1976. Today it houses commercial spaces on the ground floor and the town Library on the upper floor.</p>

## FUNCTIONAL ZONING in 2007

THE FORTRESS	THE LOWER TOWN
<p>The Fortress housed until the 19<sup>th</sup> century the town hall, the churches, monasteries, the parish house, the schools, tribunals, and it exclusively represented the administrative, juridical, cultural, and spiritual centre of the town.</p> <p style="text-align: center;"><u>Present use – 2007</u></p> <p>Today 69% of the buildings are dwellings, only 11% have commercial and services functions, and 7% are schools and mixed functions.</p>	<p>Starting with the 19<sup>th</sup> century, the commercial activity, and later the crafts and even later the industrial activities have moved to the Lower Town, in the area around Hermann Oberth Square (the Market Square, <i>German: Marktplatz</i>).</p> <p style="text-align: center;"><u>Present use – 2007</u></p> <p>Today 47% of the buildings are dwellings, 45% have mixed functions, 7% are schools, and only 3% have commercial and services functions.</p>

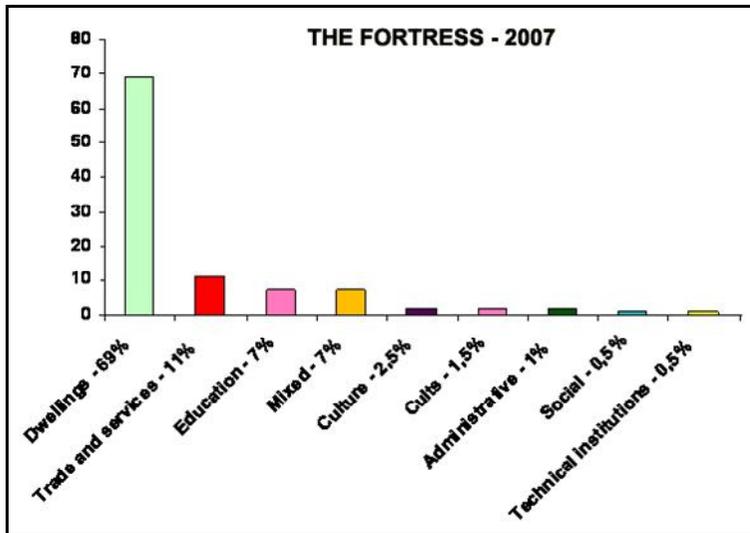


Image 48: The Fortress,  
Present use, 2007.

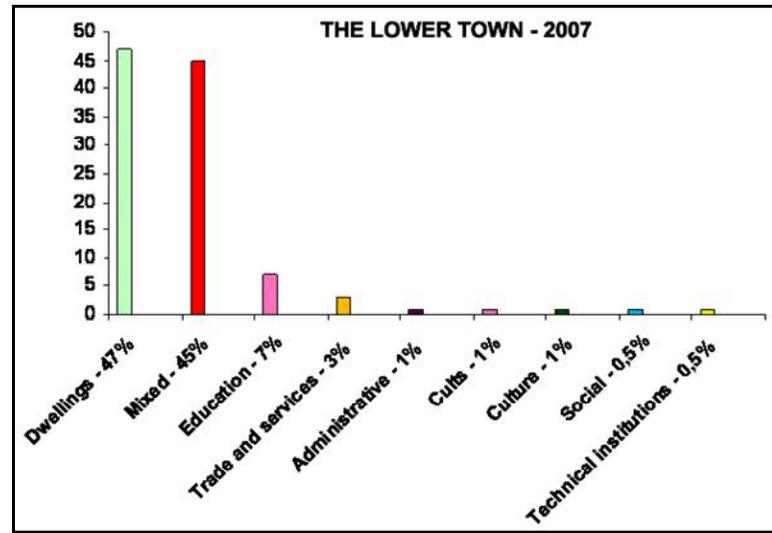
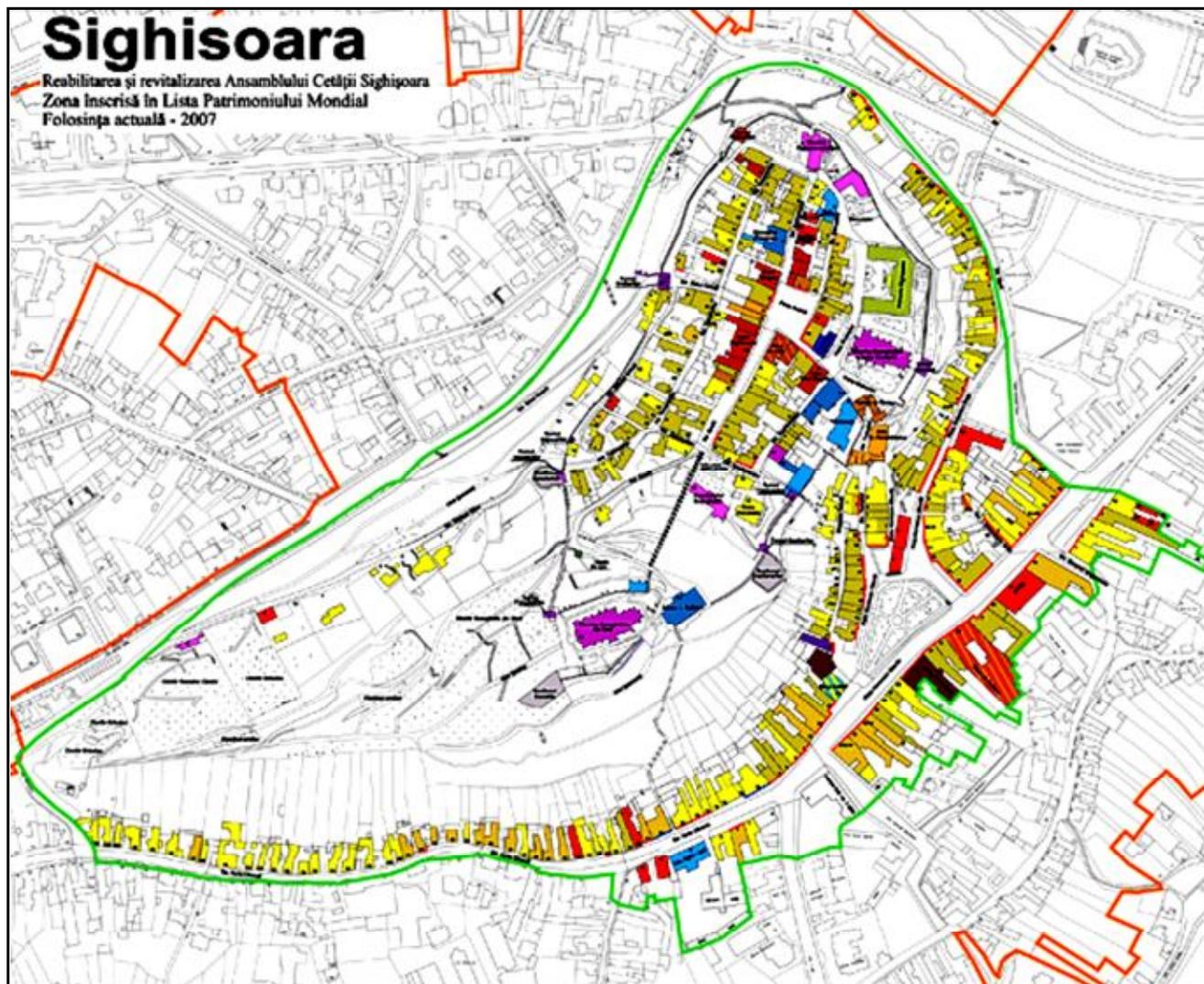


Image 49: The Lower Town,  
Present use, 2007.



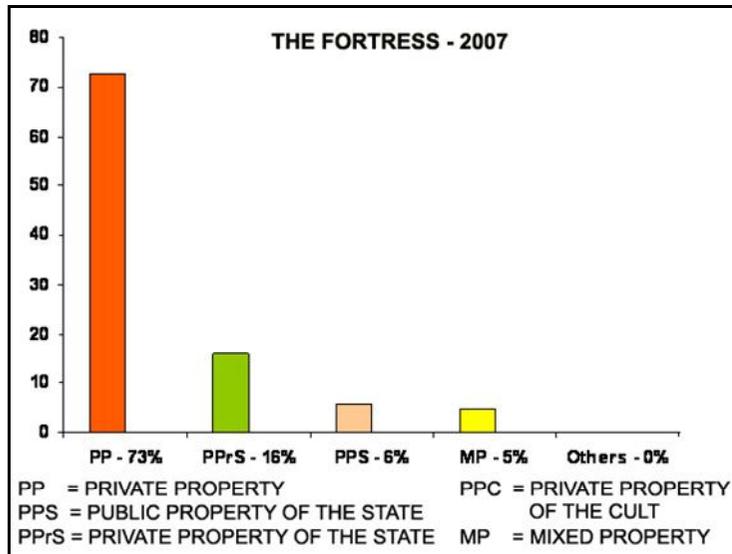
*Legend:*

- |   |  |  |   |
|---|--|--|---|
|  Limit area included in World Heritage List                                  |  Administrative     |  Culture                |  Education |
|  Limit protected area with historical value, according to the Urban Plan     |  Trade and services |  Institutions           |  Dwellings |
|  Historical monuments - according to the List of Historical Monuments / 2004 |  Cults              |  Technical institutions |  Social    |

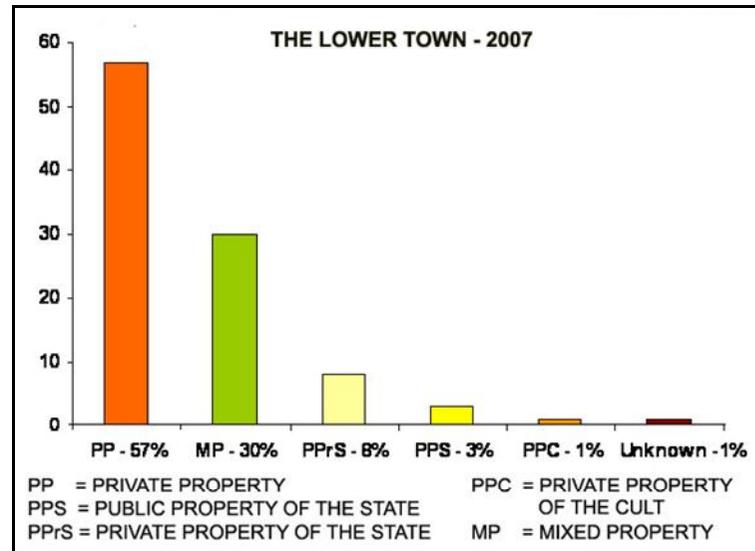
*Image 50: Graphical synthesis: Present use – 2007, The Ensemble of Sighisoara Fortress – area inscribed on the World Heritage List.*

## JURIDICAL CONDITION IN 2007

THE FORTRESS	THE LOWER TOWN
The juridical status of the studied area shows that 73% of the buildings have private owners, 16% are in the private property of the state, and only 6% are the public property of the state.	The juridical status of the studied area shows that 57% of the buildings have private owners, 30% are in mixed ownership, and only 8% are the private property of the state.



*Image 51: The Fortress,  
Status of juridical condition, 2007.*



*Image 52: The Lower Town,  
Status of juridical condition, 2007.*

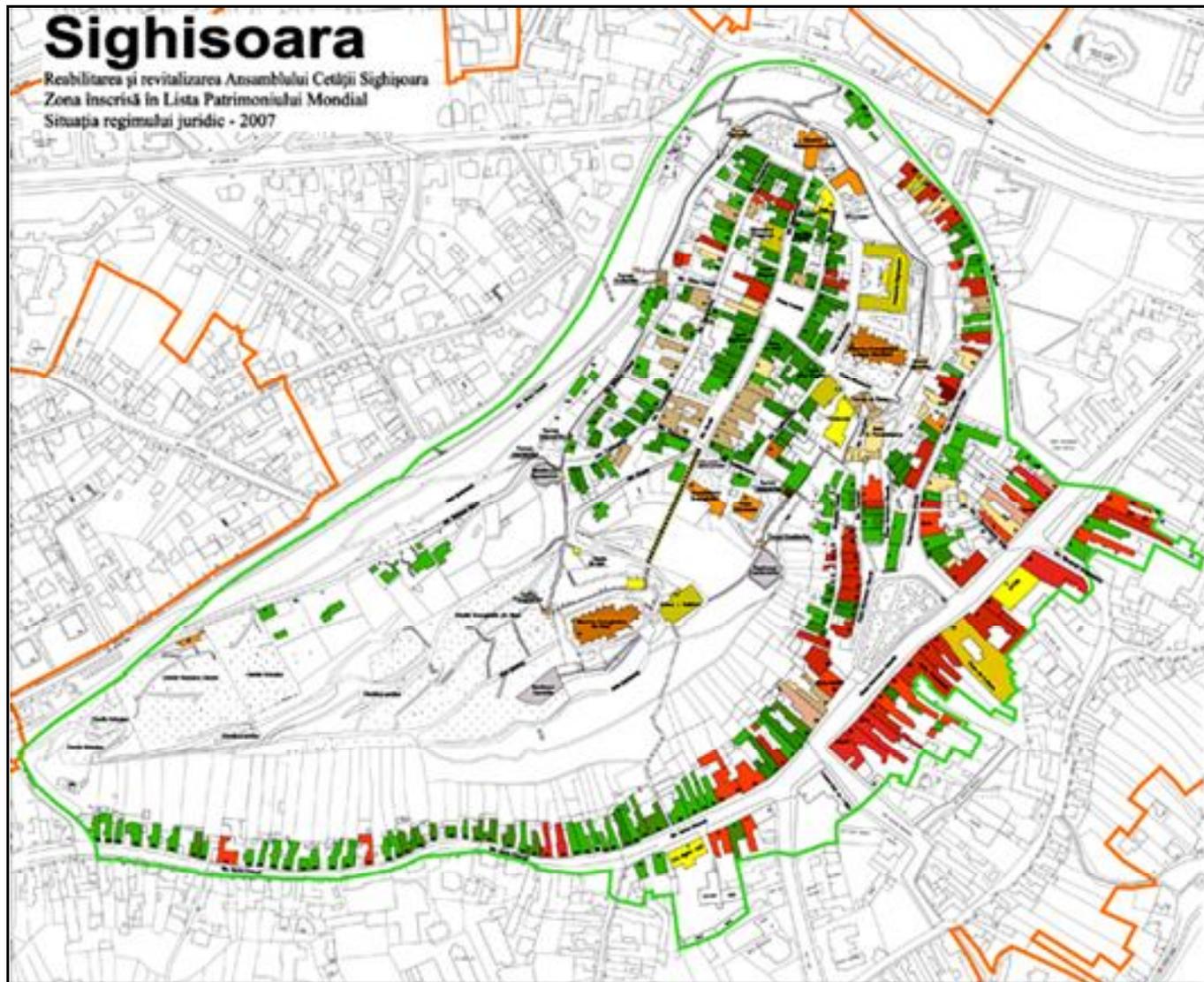


Image 53: Graphical synthesis: Status of juridical condition – 2007, The Ensemble of Sighisoara Fortress - area inscribed on the World Heritage List.

## NATURAL HAZARDS

THE FORTRESS	THE LOWER TOWN
The events that had important effects on the Fortress are the great fire in 1676, the fire in 1788, the earthquake in 1838.	The events that had important effects on the old part of the <i>Lower Town</i> are the fire in 1736, catastrophic floods in 1771, and the fire in 1788, the earthquake in 1838.

### 2.3.2. Current state

#### 2.3.2.1. Common elements – the Fortress and the Lower Town

##### CURRENT STATE

Currently we can witness a devaluation of the specific medieval image of the Built Environment through the following:

- buildings with structural degradations and decayed finishes
- degradations caused by the permanent presence of humidity in the soil and in the masonry
- the lack of promotion of the historic building fund that has public functions
- uncontrolled and aleatory insertions of modern utilities and equipments

The current state of the Built Environment presents ample structural degradations:

- 49% of the buildings are in a good state of preservation
- 24% of the buildings are in an acceptable state
- 20% of the buildings are in a bad condition
- 7% of the buildings are in a very bad condition

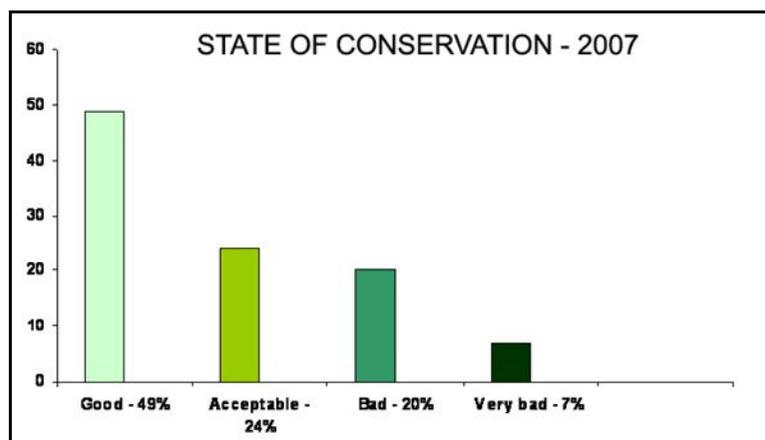
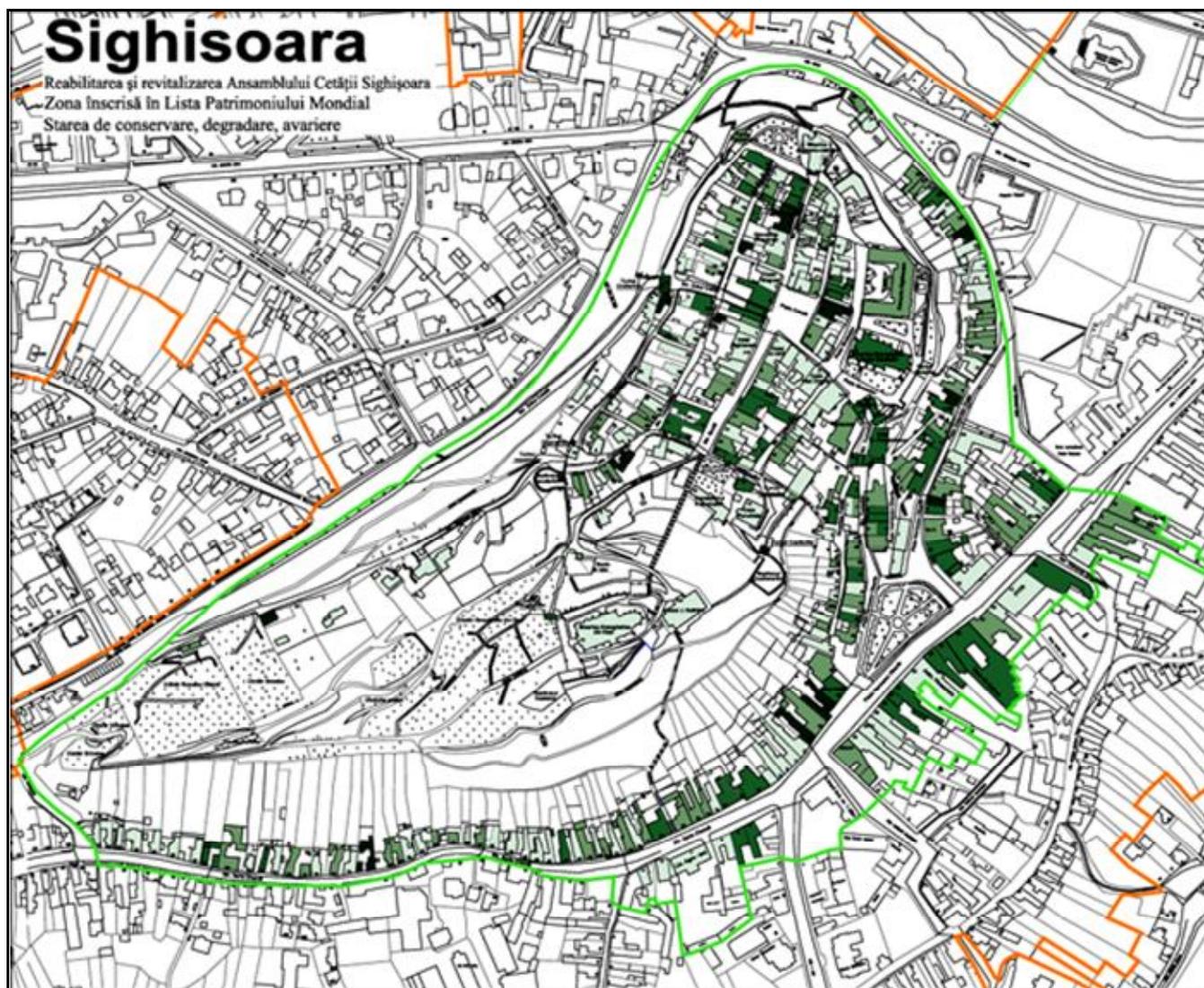
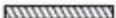


Image 54: State of conservation-damages-decay, 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.



**Legend:**

- |   |   |  |            |   |          |
|---|---|--|------------|---|----------|
|  | Limit area included in World Heritage List                                  |  | Good       |  | Bad      |
|  | Limit protected area with historical value, according to the Urban Plan     |  | Acceptable |  | Very bad |
|  | Historical monuments - according to the List of Historical Monuments / 2004 |  |            |   |          |

*Image 55: Graphical synthesis: State of conservation-damages-decay - 2007, The Ensemble of Sighisoara Fortress - area inscribed on the World Heritage List.*

The structural degradations comprise of cracks, vertical and horizontal displacements. The structural elements of the historic roofs are also seriously affected.

The field research shows that only 35 % of the dwellings have no problems, while the rest have problems caused by condense infiltrations and moldiness, especially on the ground floors, which cause the degradation of the building material.

The general state of decay of the 100-year-old exterior services, especially of the water supply and sewage, directly affects the state of the building fund and the stability of the ground by:

- infiltrations and exfiltrations that cause the appearance of uncontrolled underground water, with a dangerous bacteriologic potential, that produces constant humidity in the soil and in the foundations and the masonry of the buildings
- periodical flooding of the basements due to the incapacity of the sewage system to collect the amount of water that comes from rain or the melting of snow

### BENEFIC INTERVENTIONS

Until 1950, the modifications and additions required by the living conditions were generally made with the same materials and techniques, with plastered or painted stone or brick masonry, with tall roofs covered with ceramic tiles that followed the traditional technique. The sloped facades of many of the houses are a specific element of Sighișoara and reflect the authenticity of the constructive concept.

Between 1950 and 2000, with the introducing of new utilities, the interiors of the houses and the annexes have been adapted to the new requirements of living. These changes have generally been done in the spirit of the historic structures.

After 2000, only small interventions have been made on the dwellings, such as the replacement of the joinery, interior rearrangements, and faade renovations. The owners of the buildings that had public functions have started to arrange commercial spaces, to renovate the faades, restore and give a new function to the interior, rehabilitate the utilities.



9 Hermann Oberth  
Square Street  
(Str. Piaa Hermann  
Oberth nr. 9)



4 Octavian Goga  
Square Street  
(Str. Piaa Octavian Goga nr. 4)



6 Octavian Goga  
Square Street  
(Str. Piaa Octavian  
Goga nr. 9)



4 Tower Street  
(Str. Turnului nr. 4)

*Image 56: Benefic interventions - examples of houses in the Lower Town.*



9 Tin Makers Street  
(Str. Cositorarilor nr.9)



13 School Street  
(Str. Școlii nr.13)



32 Joiners Street  
(Str. Tâmplarilor nr.32)



9 Bastion Street  
(Str. Bastionului nr. 9)



2 Joiners Street  
(Str. Tâmplarilor nr.2)



9 Joiners Street  
(Str. Tâmplarilor nr.9)



4 Joiners Street  
(Str. Tâmplarilor nr.4)



10 Bastion Street  
(Str. Bastionului nr. 10)

Image 57: Benefic interventions - examples of houses in the Fortress

Due to the low level of the funds allocated from the budget to restoration and consolidation works, there were a limited number of interventions on the public buildings that belong to the Sighișoara Local Council:

- *The Sander House* – there were made interior reparations, the replacement of the protection wall from the Fortress Wall, rehabilitation of the interior services – water supply, sewage, gas supply, interior finishes, and joinery. The restoration of the faade still needs to be done.
- *The Boarding School* in the Little Ducks Square (*Piaa Ruștelor*) that belongs to the Haltrich High School – private funding – Niermann Foundation
- *Josef Haltrich High School* (the Old School), 5-6 Staircase (*Scarii*) Street – restoration completed. A public toilet for tourists has been created under the exterior staircase that leads to the upper classrooms.

Other buildings with public functions:

- *6 Museum Square (Piața Muzeului)* – the building belongs to the *German Forum* – façade renovation, replacement of the basement door, cleaning of the basement
- *Mihai Eminescu Hall* – the ground floor joinery has been replaced
- *La Strada Pizza* – 9 Mill (*Morii*) Street – construction of wooden podium for exterior terrace
- *Medical Optic Centre* – 7 Mill (*Morii*) Street - the ground floor joinery has been replaced
- *Store* – 1 Mill (*Morii*) Street - the ground floor joinery has been replaced
- *Jo Terrace* – 7 Hermann Oberth Square Street - interior rearrangements for commercial space
- *Perla Pizza* – 15 Hermann Oberth Square Street - construction of wooden podium for exterior terrace and interior arrangements for refectory
- *Transylvania Bank (past Gewerbevereinshaus)* - 15 Hermann Oberth Square Street - interior arrangements
- *Interethnic Educational Centre* – 4-6 Bastion (*Bastionului*) Street– new annexes in the courtyard, terrace and covered accesses, pizza roaster, barbecue
- *Store* – 13 Fortress Square (*Piața Cetății*) – new commercial space in the cellar



Sander House  
2 Hermann Oberth Square Street



Burned Boarding School - Josef Haltrich High School  
from the Little Ducks Square  
(*Piața Răuștelor*)



*Josef Haltrich High School (the Old School),  
5-6 Staircase (Scării) Street*

*Image 58: Benefic interventions - examples buildings with public functions.*



Venice House , 6 Museum Square  
Centre of German Democrat Forum from Sighișoara



Mihai Eminescu Hall– Culture House  
22 Hermann Oberth Square Street



*La Strada Pizza*  
9 Mill (Morii) Street



*Medical Optic Centre*  
7 Mill (Morii) Street



*Store*  
1 Mill (Morii) Street



*Jo Terrace– 7 Hermann Oberth Square Street*

*Image 59: Benefic interventions - examples buildings with public functions.*



*Perla Pizza – 15 Hermann Oberth Square Street*



*Transilvania Bank  
(past Gewerbevereinshaus)  
15 Hermann Oberth Square Street*



*Interethnic Educational Centre, 4-6 Bastion (Bastionului) Street*



*Store – 13 Fortress Square*

*Image 60: Benefic interventions - examples buildings with public functions.*

## HARMFUL INTERVENTIONS

After the year 2000 a series of interventions were made, some authorized some illegal that affected the specific medieval image of the building fund:

- Inadequate modifications of the materials and exterior joinery:
  - Replacement of the timber joinery with PVC profiles and insulated glass
  - Modification of the window opening direction – from interior opening into exterior opening
  - Insertions of new elements – shutters, and so on
- insertion of new buildings without respecting the urban criteria set by the Local Regulations (height, window ratio, specificity of the façade and the volume):
  - Extension towards the yard – 3 Bastion Bastionului) Street / the Primary School belonging to the Josef Haltrich High School – the new building aggressively interferes with the historic front and blocks the view towards the Church on the Hill from the end of *Joiners (Tâmplarilor) Street*



House  
6 Fortress  
(Cetății) Square



House  
8 H.Oberth  
Square Street



House  
3 Tower (Turnului) Street



Store  
23 Hermann Oberth  
Square Street



3 Bastion (Bastionului) Street – Primary School of J.Haltrich High School – extension with a new construction towards the Joiners (Tâmplarilor) Street

Image 61: Harmful interventions - examples houses and public buildings.

### 3. Research conclusions

Taking into account the exceptional importance of the urban site and its current state of degradation, ample rehabilitation measures are necessary to be taken on the Historic Centre of Sighișoara. The complex research developed over a period of four years, 2004-2007, has been completed by 298 objective files – 131 for the Fortress and 167 for the Lower Town. Every Objective File contains recommendations and proposal interventions. The types of interventions were differentiated, as following:

- Consolidation, noted with C
- Finishing, noted with F
- Interior installations, noted with I
- Mansard-roofing, noted with M
- Vertical systematization of the parcel, noted with S
- Repairs for annexes buildings, noted with R

The degree of priority of intervention, are graduate from 1 to 4, as following:

- 1 means great intervention
- 2 means mediocre intervention
- 3 means low intervention
- 4 means very low intervention / for recently consolidate and restoring buildings and maintenance works

A synthesis of the entire data gathering through the research project, representing in various diagrams, as followings:

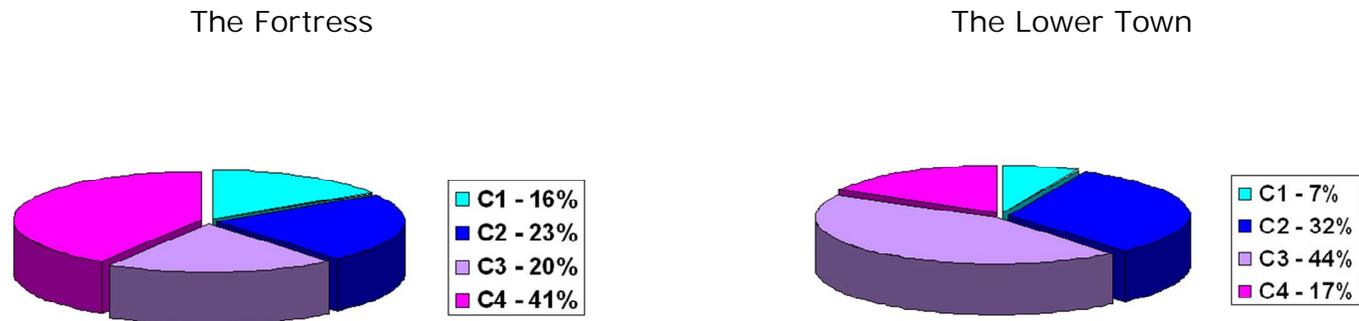
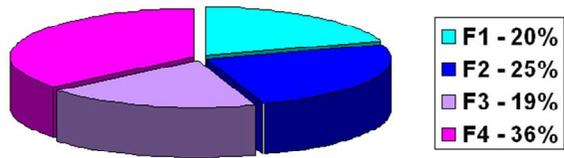


Image 62: Consolidation (C), 2007.

The Fortress



The Lower Town

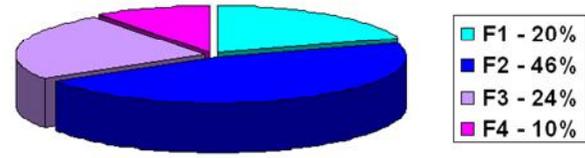
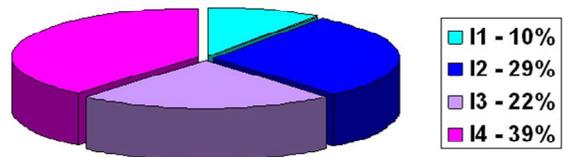


Image 63: Finishing (F), 2007.

The Fortress



The Lower Town

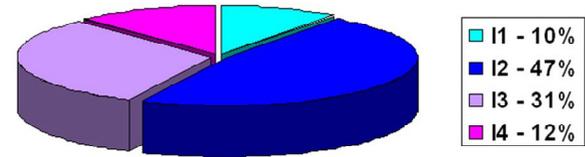
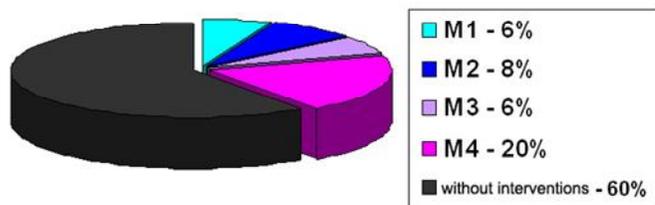


Image 64: Interior Installation (I), 2007.

The Fortress



The Lower Town

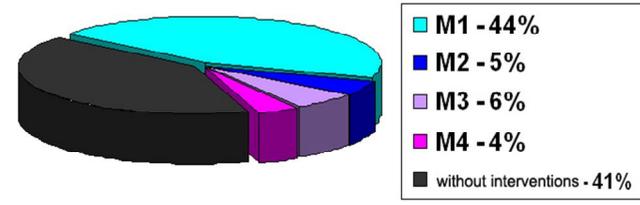
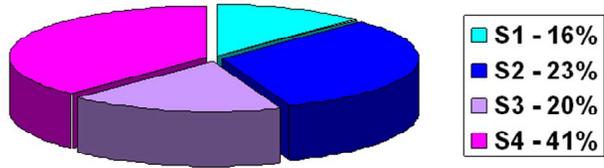
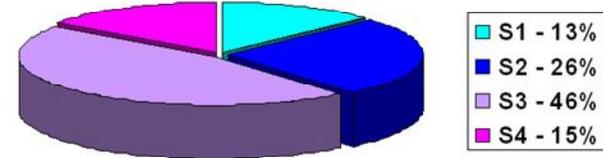


Image 65: Mansard-roofing (M), 2007.

The Fortress

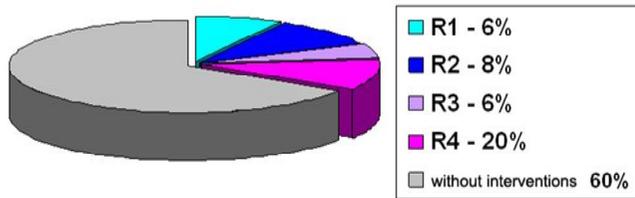


The Lower Town

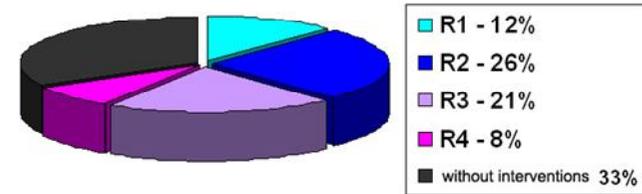


*Image 66: Vertical systematization of the parcel (S), 2007.*

The Fortress

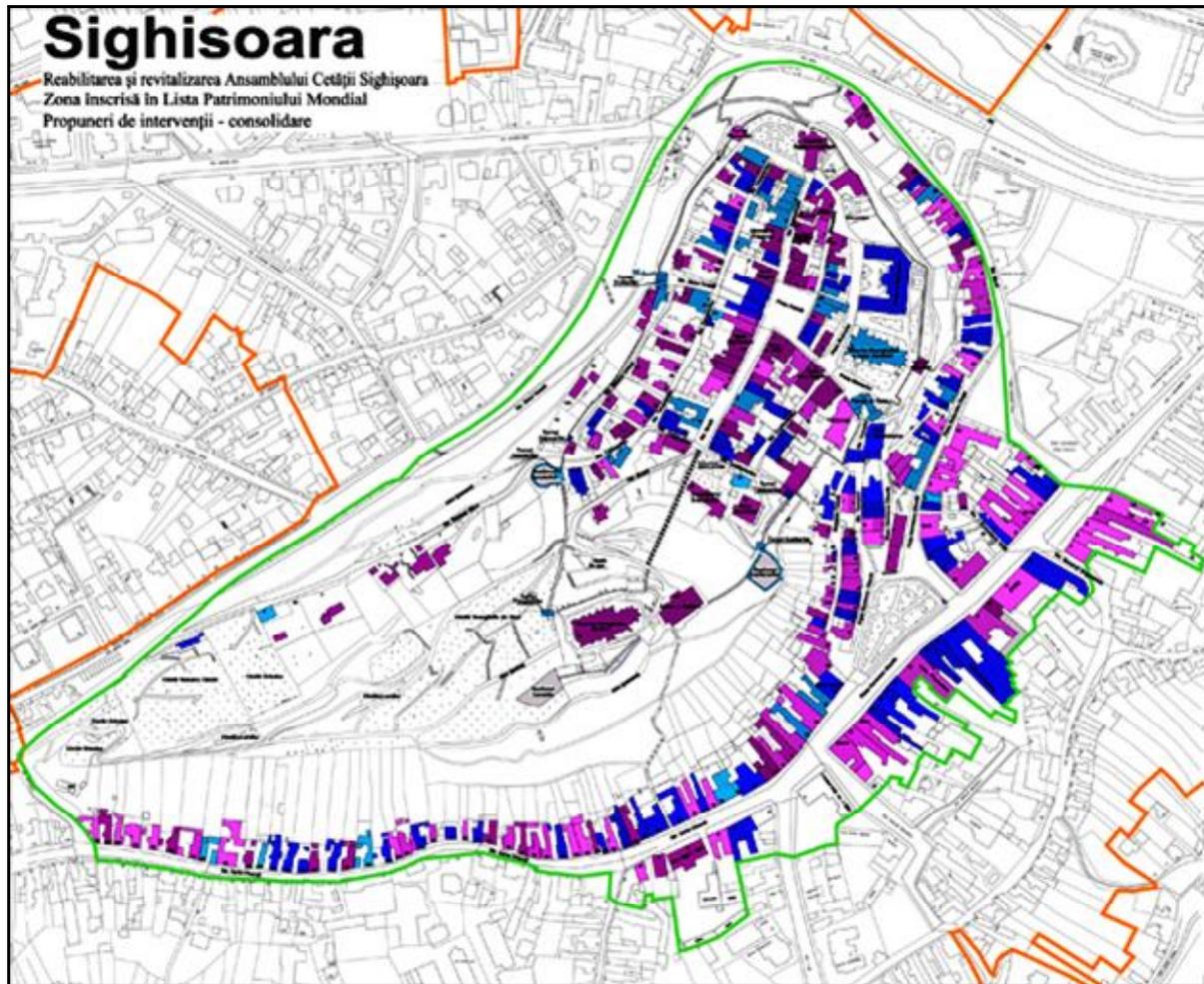


The Lower Town



*Image 67: Repairs for annex buildings (R), 2007.*

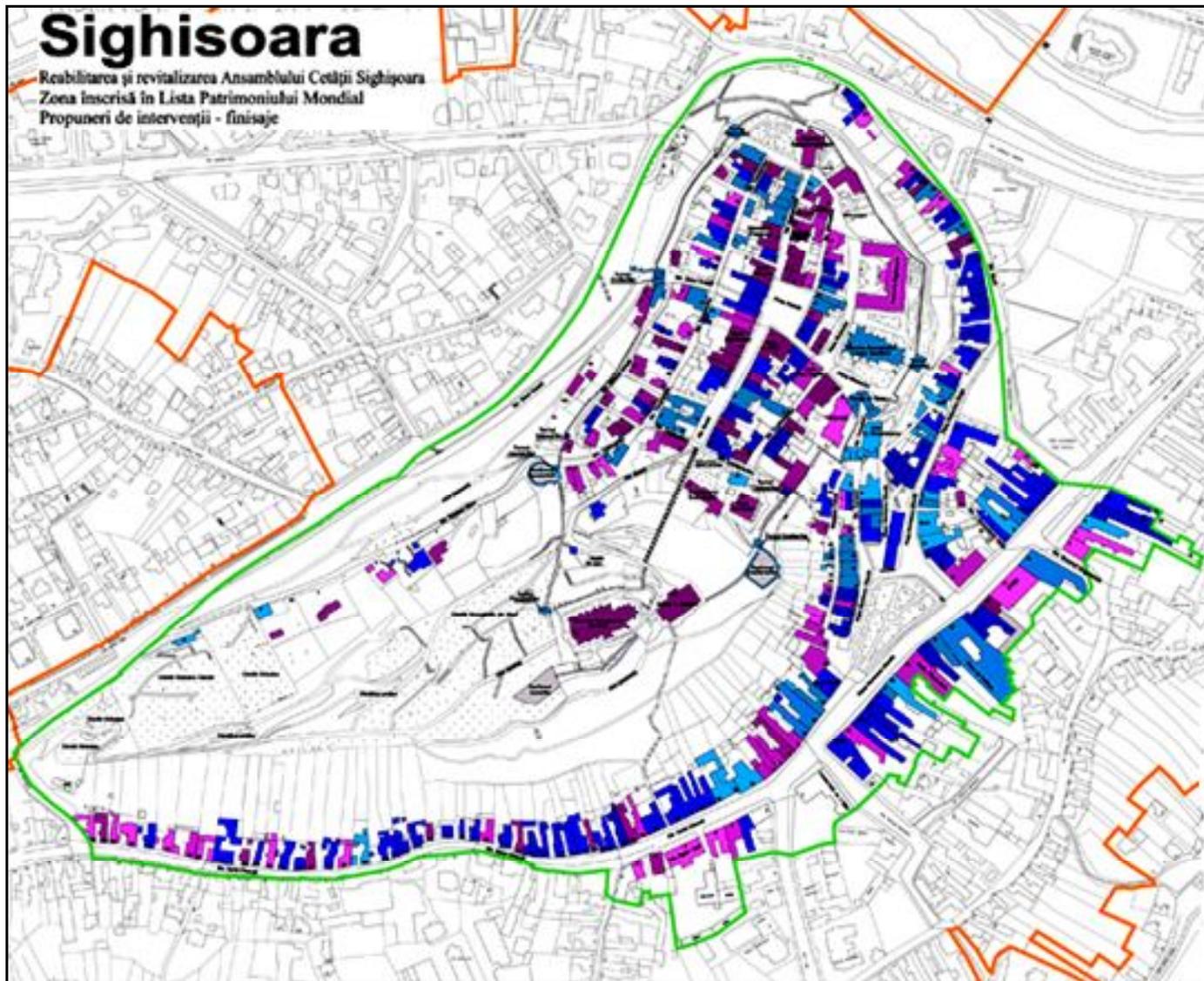
The resulting data for the Fortress and the Lower Town were joined in graphics syntheses that highlight the need for interventions across protected areas, as follows:



**Legend:**

- |   |   |
|---|---|
|  Limit area included in World Heritage List                                  |  C1 - consolidation with the degree of high priority  |
|  Limit protected area with historical value, according to the Urban Plan     |  C2 - consolidation with the degree of medium priority  |
|  Historical monuments - according to the List of Historical Monuments / 2004 |  C3 - consolidation with the degree of low priority   |
|   |  C4 - consolidation with the degree of very low priority (Newly enhanced and restored / Maintenance work) |

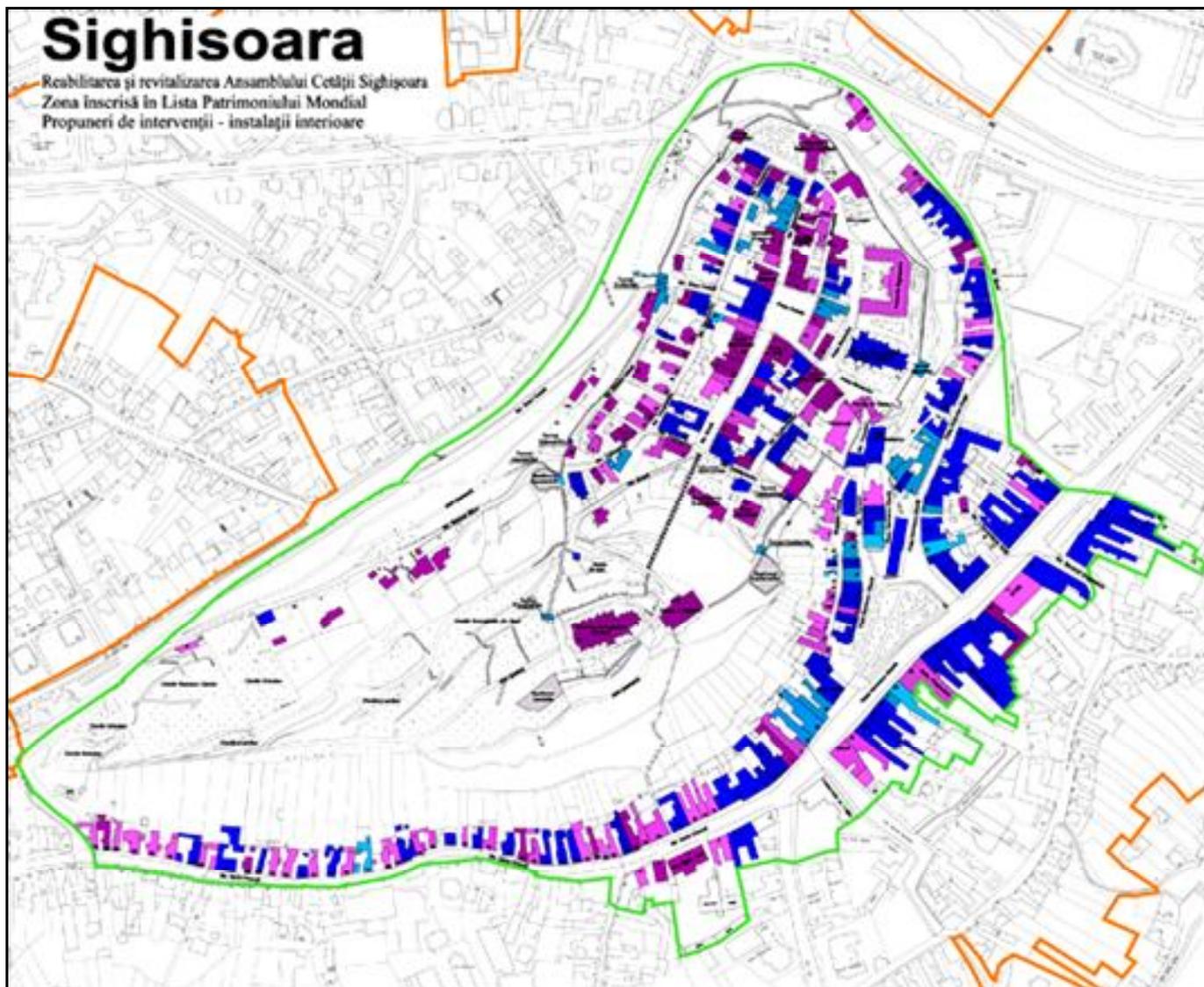
*Image 68: Graphical synthesis: Intervention proposals - Consolidation (C) – 2007, The Ensemble of Sighisoara Fortress - area inscribed on the World Heritage List.*



**Legend:**

- |   |   |  |   |
|---|---|--|---|
|  | Limit area included in World Heritage List                                  |  | F1 - finishing with the degree of high priority     |
|  | Limit protected area with historical value, according to the Urban Plan     |  | F2 - finishing with the degree of medium priority   |
|  | Historical monuments - according to the List of Historical Monuments / 2004 |  | F3 - finishing with the degree of low priority      |
|   |   |  | F4 - finishing with the degree of very low priority |

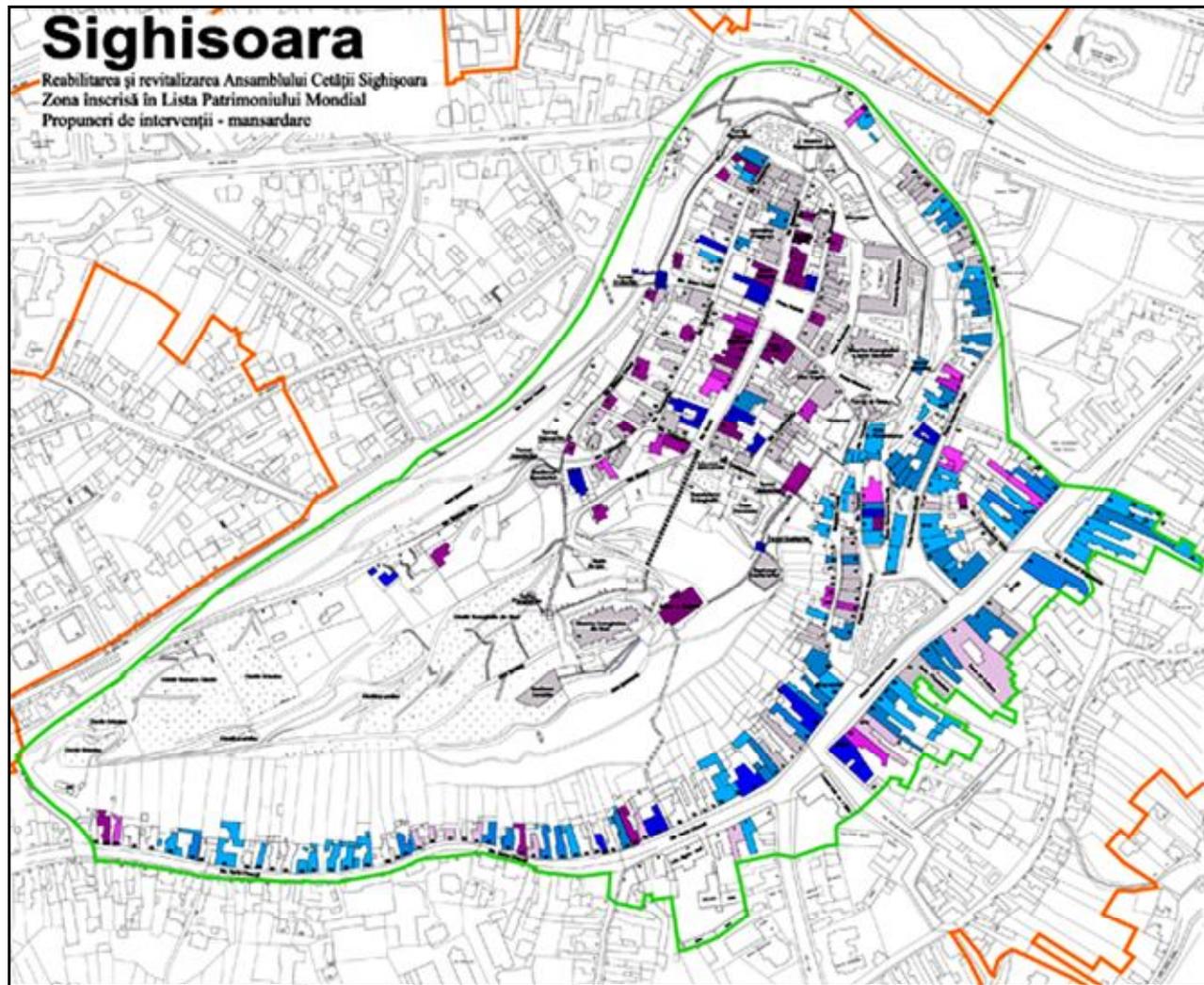
Image 69: Graphical synthesis: Intervention proposals - Finishing (F) – 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.



**Legend:**

- |   |   |   |  |
|---|---|---|--|
|  | Limit area included in World Heritage List                                  |  | I1 - interior installations with the degree of high priority     |
|  | Limit protected area with historical value, according to the Urban Plan     |  | I2 - interior installations with the degree of medium priority   |
|  | Historical monuments - according to the List of Historical Monuments / 2004 |  | I3 - interior installations with the degree of low priority      |
|   |   |  | I4 - interior installations with the degree of very low priority |

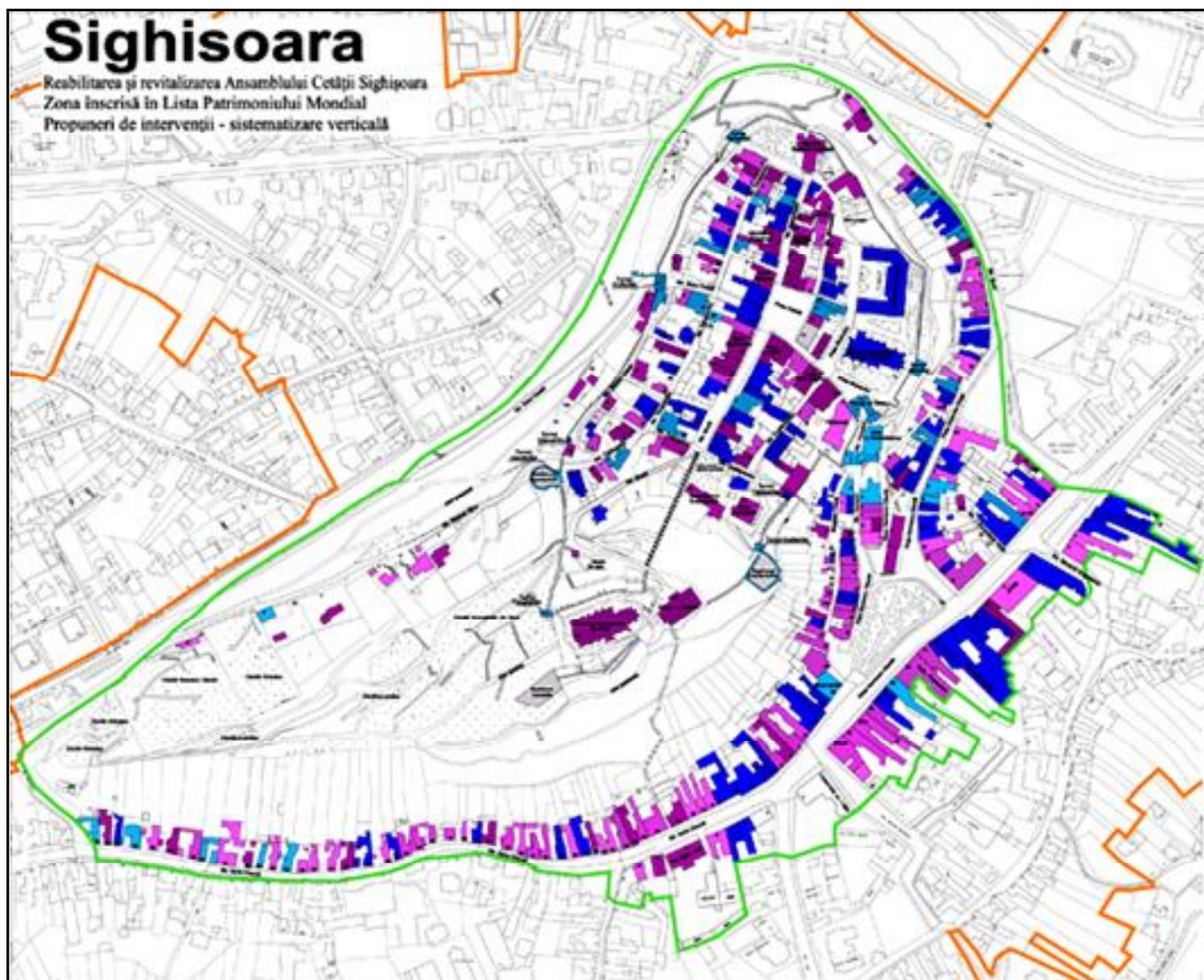
*Image 70: Graphical synthesis: Intervention proposals - Interior Installation (I) – 2007, The Ensemble of Sighisoara Fortress - area inscribed on the World Heritage List.*



**Legend:**

- |   |   |   |   |
|---|---|---|---|
|  | Limit area included in World Heritage List                                  |  | M1 - mansard-roofing with the degree of high priority     |
|  | Limit protected area with historical value, according to the Urban Plan     |  | M2 - mansard-roofing with the degree of medium priority   |
|  | Historical monuments - according to the List of Historical Monuments / 2004 |  | M3 - mansard-roofing with the degree of low priority      |
|   |   |  | M4 - mansard-roofing with the degree of very low priority |

*Image 71: Graphical synthesis: Intervention proposals - Mansard-roofing (M) – 2007, The Ensemble of Sighisoara Fortress - area inscribed on the World Heritage List.*



**Legend:**

- |   |   |   |   |
|---|---|---|---|
|  | Limit area included in World Heritage List                                  |  | S1 - vertical systematization of the parcel and works to eliminate humidity, with the degree of high priority     |
|  | Limit protected area with historical value, according to the Urban Plan     |  | S2 - vertical systematization of the parcel and works to eliminate humidity, with the degree of medium priority   |
|  | Historical monuments - according to the List of Historical Monuments / 2004 |  | S3 - vertical systematization of the parcel and works to eliminate humidity, with the degree of low priority      |
|   |   |  | S4 - vertical systematization of the parcel and works to eliminate humidity, with the degree of very low priority |

*Image 72: Graphical synthesis: Intervention proposals - Vertical systematization (S) – 2007, The Ensemble of Sighisoara Fortress –area inscribed on the World Heritage List.*

For each component of protected area, the Fortress and the Lower Town, has made a table-summary of the data contained in the Objective Files, as following:

- Current Issue
- Objective (Street, Number)
- Code Historical Monuments List/2004
- Status of the juridical condition - 2007 (Legal status or type of property will be maintained by the Municipality of Sighișoara).
- Status of the height regime – 2007
- Present use – 2007
- Ap (Parcel Area) and Ac (Built Area), in sqm
- Ay (Courtyard Area) (Ap - Ab), in sqm
- Ads (Developed Area, included the Basement), in sqm
- State of conservation, damage, decay - 2007
- The type of intervention for the main body: C, F, I, M, S (Notation type of intervention corresponds to the proposals from the objective files: consolidation - C1...4, finishing - F1...4, interior installations - I1...4, mansard-roofing - M1...4, vertical systematization of the parcel - S1...4)
- The type intervention for the annexes: repairs for annexes buildings - R1...4 (that means the interventions for annexes, secondary buildings, and fencing)
- Observations

To this, add an extensive photographic documentary, which contains 2130 photos, was made in research campaigns of the four years - 2004, 2005, 2006, 2007.

***Illustration source:***<sup>3</sup>

- |   |          |
|---|----------|
| 45. The Fortress, Status of level condition, 2007.  | Source 1 |
| 46. The Lower Town, Status of level condition, 2007.  | Source 1 |
| 47. Graphical synthesis: Status of level condition – 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.           | Source 1 |
| 48. The Fortress - Present use, 2007.   | Source 1 |
| 49. The Lower Town - Present use, 2007.   | Source 1 |
| 50. Graphical synthesis: Present use – 2007, The Ensemble of Sighișoara Fortress – area inscribed on the World Heritage List.                         | Source 1 |
| 51. The Fortress - Status of juridical condition, 2007.   | Source 1 |
| 52. The Lower Town - Status of juridical condition, 2007.   | Source 1 |
| 53. Graphical synthesis: Status of juridical condition – 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.       | Source 1 |
| 54. State of conservation-damages-decay, 2007, The Ensemble of Sighișoara Fortress – area inscribed on the World Heritage List.                       | Source 1 |
| 55. Graphical synthesis: State of conservation-damages-decay - 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List. | Source 1 |

56. Benefic interventions - examples of houses in the Lower Town.	Source 3
57. Benefic interventions - examples of houses in the Fortress.	Source 3
58. Benefic interventions - examples buildings with public functions.	Source 3
59. Benefic interventions - examples buildings with public functions.	Source 3
60. Benefic interventions - examples buildings with public functions.	Source 3
61. Harmful interventions - examples houses and public buildings.	Source 3
62. Consolidation (C), 2007.	Source 1
63. Finishing (F), 2007.	Source 1
64. Interior Installation (I), 2007.	Source 1
65. Mansard-roofing (M), 2007.	Source 1
66. Vertical systematization of the parcel (S), 2007.	Source 1
67. Repairs for annex buildings (R), 2007.	Source 1
68. Graphical synthesis: Intervention proposals - Consolidation (C) – 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.	Source 1
69. Graphical synthesis: Intervention proposals - Finishing (F) – 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.	Source 1
70. Graphical synthesis: Intervention proposals - Interior Installation (I) – 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.	Source 1
71. Graphical synthesis: Intervention proposals - Mansard-roofing (M) – 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.	Source 1
72. Graphical synthesis: Intervention proposals - Vertical systematization (S) – 2007, The Ensemble of Sighișoara Fortress - area inscribed on the World Heritage List.	Source 1

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## **Endnotes**

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<sup>1</sup> Translation: Assist. Lecturer Ph.Dc. Arch. Andreea Biro, Lecturer Ph.Dc. Arch. Corina Lucescu.

<sup>2</sup> The whole paper contains the following chapters, divided into two parts, as follows:

### PART I

1. General overview of the research
2. The research results:
  - 2.1. *The fortress fortifications*
    - 2.1.1. *The fortress wall*
    - 2.1.2. *The fortress towers*
  - 2.2. *The religious buildings*

### PART II

- 2.3. *The building fund*
  - 2.3.1. *General description:*
    - 2.3.1.1. *Common elements*
    - 2.3.1.2. *Specific elements*
  - 2.3.2. *Current state*
    - 2.3.2.1. *Common elements – the Fortress and the Lower Town*
3. Research conclusions

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<sup>3</sup> All the figures have only three sources:

- Source 1: the archive of the *Architecture Faculty of Spiru Haret University*, The National Program of Restoration 2007 - the project *Rehabilitation and revitalization of the Assembly of Sighișoara Fortress, Area included in the World Heritage List, FEASIBILITY STUDY / PART II – building fund and public spaces*, specialized research by the *Faculty of Architecture, Spiru Haret University*, 2007.
- Source 2: the archive of the *National Institute for Historical Monuments*, currently *National Institute of Heritage*
- Source 3: the archive of *Nits Ltd*.

## NEIL LEACH – ANAESTHETICS (architecture as an anaesthetic)

Lecturer PhD. Arch. Andreea MATACHE\*

This paper was firstly edited in 1999 in England (Cambridge) and reedited and translated shortly, being issued by Paideia Publishing House. As a compendium of architecture essays, the book is structured on five chapters addressing various philosophical topics of the time the paper was being elaborated. The book is currently of interest due to the topicality of its content, which still has a scientific impact, being problematised in the interdisciplinary bodies where architecture too finds its theoretical basis. Greatly influenced by the early 21<sup>st</sup> century authors and philosophical movements, as Jean Baudrillard's work, Neal Leach brings up and tries to transpose in architecture a series of philosophical topics. Parallel to addressing the current urban issues based on the **image** and **aestheticization process** concepts, the author tries to turn to some philosophical concepts and to the theorists elaborating them. All over the book, Neal Leach refers to the works of prominent figures as "*Simulacra and simulation*" (2008), of Jean Baudrillard, Walter Benjamin's "*The Work of Art in the Age of Mechanical Reproduction (or Reproducibility)*" (1936) and "*The society of the spectacle*" (1970), by Guy Debord.

Another group of theorists mentioned by Leach primarily come from post-modern culture with applications in architecture. "*Learning from Las Vegas*" written by Richard Venturi, Scott Brown and Steven Izenour was a success of the time, yet it raised controversy for relating to the architect profession as a mercantile approach in which art becomes a mass product in a consumer society. This is pretty much the general theoretical basis for Neal Leach's book, largely focused on elaborating ideas, calling instead for reflection on topics of still current interest, as afore-mentioned. Here is an overview of the book's chapters with the mention that the titles were chosen such as to impact on the reader, the symbolically restrained message being a minus in the contemporary communication the author is trying to explain to us.

Chapter 1 called "*Image proliferation*" addresses broadly the lack of visual communication-based message in which the image becomes hyper-reality, disseminating it makes it "meaningful" while the information "generates meaning". The reality – imaginary – pseudo-reality trinomial is a consequence of distorting the symbols of communication messages, overwhelming in case of Disneylands, as a prototype of consumer culture, "the new 20<sup>th</sup> century religion". In this chapter, the author dwells on the **aestheticization** concept (Aestheticization of the world) explaining, through the phenomenon of replacing the specific local cultures by a global culture, the "simulation" of the new mixed culture in which the image becomes an object of adoration while the way we perceive it results in a frugal process of understanding which doesn't allow perception to go beyond the image. Art loses its metaphysical message and reduces itself to the aestheticized picture; in this point, the author mentions that "in lieu of the aesthetic judgment we find the obscene fascination of the excess". Being oversized, the art market becomes oversaturated and the artistic message is replaced by the mercantile logic of the market on the background of

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"aestheticizing the world's entire industrial mechanism", which leads to meaninglessness and increased aestheticization. When speaking about the *Aestheticization politics*, the author refers to the mechanisms and strategies of promoting public art in reference to the art of propaganda that intentionally conveys a message, as the Marxist art. The question is whether the political artistic message may be an artistic message. The art – politics allegory involves the following factors: if the political message in art is an artistic message; the social environment's influence in elaborating the work of art; to what extent art is influential in politics; drawing the political message out of the context and going back to art; the context, as a determinant in understanding the work of art.

The second chapter, "*The aestheticization policies*," raises the issue of the authenticity of the artistic act, using the "truth" (Kant) and "reality" (Nietzsche) philosophical concepts, which paradoxically draw attention on the context of "reading" the message: what is art if drawn out of its social and political context? Turning to philosophy to explain the aesthetic act comes to help the author. To this end, referring to Walter Benjamin's philosophical work consolidates the author's theory that the aestheticization of art through the political message solely turns it into an act of propaganda. This is about power architecture promoted by Albert Speer during Nazism and about propaganda by means of aestheticized forms and messages. It is also about the Italian utopists and about promoting the fascist policy up to annoying affirmations as "the war brings the artistic pleasure of the technologically altered sensory perception" (see Marinetti). Turning again to architecture, the author states that its aestheticisation is one of mass media components that can promote the political ideas of the age, making a comparison between the consequences of World War II and the Gulf War; war architecture, so called by the author, alters or remodels the structure of a town to the same extent as war can destroy the built areas. Along the same lines, the author addresses the Sarajevo case, described in Lebbens Woods' book.

Consequently, architecture may become a means for the subliminal conditioning of the asserted messages, as it may determine political and social changes with its functionality. From the space control promoted by architecture (see Bentham's Panopticon) to the induction of a certain human behaviour in a space, architecture may generate diverse messages, which would deserve more attention in this chapter of the book.

In the third chapter, entitled also "*The Drug of the Image*", the hypotheses launched by Simmel, which have been discussed at the beginning of the presentation, are debated. The "narcotic effect of the city" (W. Benjamin) is brought into question again, developed by the lack of the myth in the urban culture. Leach also makes a comparison between Simmel's and Benjamin's theories; between a neurotic world, psychically blazed and a world anaesthetised by the continuous shocks of the daily life. Therefore, by the voices of the two authors, Leach concludes that the contemporary world is characterised by two attributes: the indifference and the intoxication; a society's psychoanalysis would prove the individual shock resistance capacity and the feedback's resonance. In both cases, aesthetics may have ambivalent effect, of a panacea or a disturbing factor. The author, wishing to clear the concepts used (clearing made incompletely, though), explains the Greek etymology of the "aesthetic" term. Aesthesis refers though to the sensorial perception as to a "state of senses and emotions rising and their awakening", definition which can be separated from the abstract theory of the beauty, as to a native perception and non-acculturate state. In the following quote, the author states that: "*the image's seduction acts against any social awareness fundamental sense*," where a part of the "aesthetic" term interpretation is found- but in

this case, we have arguments to oppose the author's opinion. The aesthetization is a process resulted from a cultural act.

The penultimate chapter refers to the *"Image as a consumer good,"* Leach talks about the consumption ritual related to a certain situation, as space and time event of the direct experience, free of any constraint. Another author is referred to, Sadie Plant, who speaks about "situationists", as people involved in the elaborated mechanism of the consumerism, removed from the goods they have created and from the social practices which have led to their elaboration. The author pleads for creating forms expressing actual, deliberate life moments. A new reference to architecture emerges here, the spectacle architecture as post-modernist reflection theme, with the expansion of the commercial and leisure areas. From the image's superficiality mentioned by Guy Debord, the author states Venturi's idea about the image transformed in merchandise. A whole debate space may emerge by bringing into focus the subject related to the Las Vegas phenomenon, inexhaustible subject about the commercial ad's effect as immoral gesture of making the image into a fetish. Therefore, the advertising abounds in motives of the contemporaneous life, reaching abusive forms: the exploration of the woman's image, the exacerbated sexuality, a patriarchal trend in approaching the advertising themes, going towards an absolute decorativism, found especially in the postmodernist architecture and having Venturii as disciple. Leaving the sultry territory of the cardboard construction, the author goes toward the **revolution's aesthetics**, where the mistakes from the past must have a didactic role and must not be repeated. The promotion of a radical aesthetics is required, without interpretations or suspicions.

The last chapter, being a conclusion to the others, speaks about the *"Image's seduction,"* referring again to Las Vegas, as the city of seduction, the social capital of the show and the climax of a superficial world lacking content. The seduction replaces therefore the significance, by exercising all the necessary instruments, as a strategy of the consumption society. Las Vegas's seduction, as the author states towards the end of the book, is centred on an image ethics as a "simple encounter between the form and the form" and on the principle "form creates function". In a prophetic sense, we must learn from the fiascos in the existence of this city, the immediate reality confirms it. The architects have the mission to create tastes and initiate an art form in the public space. Experience and experiment, especially in the case of the North-American towns, a few of the Eastern-European cities and a few years in the case of the Middle East rich areas, in the case of architectural programmes atypical for the cultural context in which they are inserted, demonstrated and still demonstrate enough contradictory results. Image sequences in high numbers still decorate the cities' walls. Since the writing of the book until present, the contemporary civilisation did not change a lot in terms of development of the urban life communication. New means of communication comprising time and suppressing space were invented.

In the end of our presentation, we support the modernity of the themes presented in the book and the inter- and trans-disciplinary approach of the presented subjects. The book comes with a few illustrations supporting the text by their visual impact. Neal Leach suggests an interactive reading on contemporary subjects of the urban life, extended to a metropolis, where the image is a communication vector between the individuals, doubled by the virtual techniques of the Internet, by new immaterial spaces. The architecture can be a rebound space in a world devoid of meanings, an "anaesthetic" in a

neurotic society, who has forgotten the sense of time and the aim of space. Nonetheless, at times we remember that time is moral and space is emotional!

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