

# MERCHANTS, MANUFACTURERS AND THEIR SHOPS IN THE LIPSCANIA OF BUCHAREST. THREE BUILDINGS IN ȘELARI STREET, NEW ARCHIVE-BASED REFERENCES\*

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**Keywords:** *Bucharest, the Lipscaeni, Șelari Street, bookseller Th. Ioanițiu, manufacturer J. Haug, and architect Al. Săvulescu*

**Abstract:** The architectural expression of the commercial historical centre of Bucharest is no exception among European parallel forms, the spread of a multitude of historicist stylistic alternatives, Art Nouveau, was assimilated under the cultural interconnections and adapted to the place. The programme of architecture, a shop with workshops developed vertically, was spread in the same formula in all towns previously fairs/burges, from Strasbourg to Odessa, throughout Vienna, to illustrate only three towns, acknowledged as major commercial centres, travelled through with the intention of discovering suppliers coming from there in the land of Bucharest.

One of the main suppliers of the Lipscaenia was the J. Haug company in Bucharest, established starting with 1891 precisely, and awarded with the certificate of a Royal Supplier, specialized in shop windows and metallic shutters. The shop of Th. Ioanițiu, the bookseller, the work of the beaux-artist architect Alexandru Săvulescu, continues to stand up today, with the same façade and planimetry as in the building permit drawings, with an additional storey, but with the shop windows at the ground floor slightly changed. The building can be easily recovered and restored, having many of the original building elements. The metallic shutters of the J. Haug company were certainly present at the shop window of the bookseller's shop.

**Rezumat:** Expresia arhitecturală a centrului negustoresc istoric al Bucureștiului nu este o excepție printre formele analoage europene, difuzia multitudinii de variante stilistice istoriciste, Art Nouveau, a fost asimilată în virtutea interferențelor culturale și adaptată locului. Programul de arhitectură, prăvălie cu ateliere dezvoltate pe înălțime era răspândit în aceeași formulă în toate orașele foste târguri/burgeni, de la Strasbourg la Odessa, prin Viena, pentru a exemplifica numai trei orașe, recunoscute ca importante centre comerciale, parcurse în intenția descoperirii unor furnizori veniți de acolo pe meleagurile Bucureștilor.

Unul din principalii furnizori ai Lipscăniei era firma J. Haug din București, întemeiată încă din 1891, distinsă cu diplomă de Furnizor Regal, specializată în execuția de vitrine și obloane metalice.

Prăvălia librarului Th. Ioanițiu, opera arhitectului beaux-artist Alexandru Săvulescu, este și azi în picioare, cu aceeași fațadă și planimetrie ca în planșele de autorizare, cu un etaj în plus, dar cu vitrinele parterului puțin modificate. Clădirea poate fi relativ ușor recuperată și restaurată având multe din elementele constructive originare. Obloanele metalice ale firmei J. Haug erau cu siguranță prezente la vitrina prăvăliei librarului.

In Bucharest, the area which got an urban character the fastest was the commercial centre around the former Princely Court, also named the Old Court or the Princely Palace.<sup>1</sup> The Old Court was abandoned starting with the 18<sup>th</sup> century precisely, being later on covered and surrounded by buildings with a new urban architectural expression<sup>2</sup>, only a little known before the 19<sup>th</sup> century, in the capital of Wallachia.

The Great Fire in 1847 in Bucharest<sup>3</sup> destroys massively and extensively the main commercial central core of Bucharest, built prior to the disaster, but it also allows the first modern interventions in the area.<sup>4</sup> The affected area was crossed by its main commercial street, Lipscaeni Street, a medieval route which also provided the name of the commercial quarter, *the Lipscaenia*.<sup>5</sup> The retail commerce, specialized on products and services of Saxon origin, comes up in a whole series of Wallachian fairs, such as the Lipscaenia in Craiova, in Slatina, in Târgoviște, remained as such, but impaired, where they faced the communist demolitions. *The Lipscaenia* name

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<sup>1</sup> Mucenic 1997, p. 36.

<sup>2</sup> *Ibidem*.

<sup>3</sup> Potra 1990, p. 154: "The most terrible fire ever faced by Bucharest was that in March 1847. The news on it went round all over Europe, forcing cities and even nations to sympathize and support the unfortunate victims of this disaster who found in that support, welcome, an emotional comfort and a material support."

<sup>4</sup> Mucenic 1997, p. 37.

<sup>5</sup> Lipscaenia - The term „Lipscănie” designates the main commercial area of historical Bucharest, developed around the Old Princely Court (Curtea Veche) and named after the local name for Leipzig, „Lipsca”, which got to indicate all those engaged in trade relations with the centres of the Germanic lands.

comes from Leipzig town,<sup>6</sup> the largest burg in North-Eastern Germany and one of the six important economic centres of Saxony (*Sachsen*). Lipsyani Street in Bucharest is thus named due to the merchants of Leipzig, who used to sell their merchandise on the same street. The connection was so close that the community of Romanian merchants bringing merchandise to and from the Lipskania, bought a chapel in Leipzig,<sup>7</sup> for their worship, and the merchants of the German community in the Saxon town helped financially the Romanian merchants, to restore after the great fire.<sup>8</sup>

Except Lipsyani Street, there were parallel and perpendicular streets on it, named after the kind of merchants or craftsmen trading here and who used to stay on the same street, to watch competition and to be informed on the new merchandise in the field. This is how Covaci, Băcani, Blănari, and Șelari streets emerge. This article will focus more on one of them, namely Șelari Street, outlining the premises of a wider research direction. The saddle makers were the craftsmen manufacturing rich ornated saddles, with golden and silver ornaments. The saddle makers also produced other accessories for horses: harnesses, driving reins, bridle reins, especially that, at the end of Șelari Street close to Old Court, there was the Red Han, built in the early 19th century, on the ruins of the Princely Palace, which was a terminus for the travellers coming in carriages, in the capital.<sup>9</sup>

In mid-19th century, the whole street becomes a commercial attraction point, also due to the famous Fieschi Hotel at 2-4 Soarelui Street, with a connection to Șelari Street,<sup>10</sup> the property of the Italian Giovanni Fieschi, the hotel being open in 1858. The business area with a large customer base, being prosperous, raised the cost of the land and led to an agglomeration of commercial and for rent buildings (offices, workshops) and the setting up of continuous narrow fronts, which could be superposed. The superposition, from two to three storeys, started towards 1900, when the land pressure turned very high. This is how the densest possible occupation of narrow plots was sorted out, on Colței, Șelari, Lipsyani, Covaci, Gabroveni, Smârdan, and Franceză commercial streets.

The buildings, next to each other, repeat the same division of the space on levels, with the shop at the ground floor and the workshops at the upper floors.<sup>11</sup> A direct connection between the street and the interior of the shop was a natural solution for buildings with a commercial function at the ground floor, a maximum occupied territory, to attract customers. The buildings with a shop are I-, L- or U-shaped, with one or two wings in the inner yard, and the wings include the annexes of the shops, the warehouse or the craftsmen's workshops. At the upper storeys, the outhouses of the workshops will be placed, along a balcony-corridor, to be closed with a small window at the end of the 19th century when the window stops being a luxury.<sup>12</sup> If the plot was very narrow and not too long, such as the case of the shop in 24, Șelari Street, the building occupies the whole plot, and the back rooms are practically not lighted and used as warehouses or kitchen.

The façade to the commercial street, has, through registers, marked each floor. The buildings with a ground floor and one up to two upper floors, in the early 19th century, have austere facades, a flat stuccowork. The façades in the late 19th century are alternatives either of the *eclecticism of academic origin*, or, under the influence of the Western fashion of the *1900 Style*, have decorations made of a diverse range of curved elements and counter-curves or floral elements, in high relief both at the cornices and the window and door frames. In the areas with smooth plaster only, courses seem to make up a background for relief decorations, around

<sup>6</sup> <http://ro.wikipedia.org/wiki/Leipzig>, ian. 2012. "In 1870, the number of city inhabitants was over 100,000, becoming one of the large cities of Prussia. The name of the city originates from Slavic, under Lipsk, Lipsko ("the place with lime-trees"), preserved in Sorbian (Eastern Slavic) as Lipsk and in Czech as Lipsko. The old name of the city in Romanian was «Lipsca», and its inhabitants were called «Lipsicians».

<sup>7</sup> [http://www.ortodoxia.de/html/capela\\_ortodoxa\\_romana\\_de\\_la\\_lipska.html](http://www.ortodoxia.de/html/capela_ortodoxa_romana_de_la_lipska.html), Jan. 2012.

<sup>8</sup> *Apud* Potra 1990, p. 158, with a reference to "Catalogue of subscribers' names to support those affected by the fire taking place on 23 march, year 1847, as well as their division for those supported works." Bucharest, printed by *pitar* [bread supplier of the court] Zaharia Karkalechi, 1848, 176 pagine.

<sup>9</sup> Mucenic 1997, p. 36.

<sup>10</sup> Joja 2003, pp. 92, 104.

<sup>11</sup> Mucenic 1997, p. 37.

<sup>12</sup> Joja 2003.

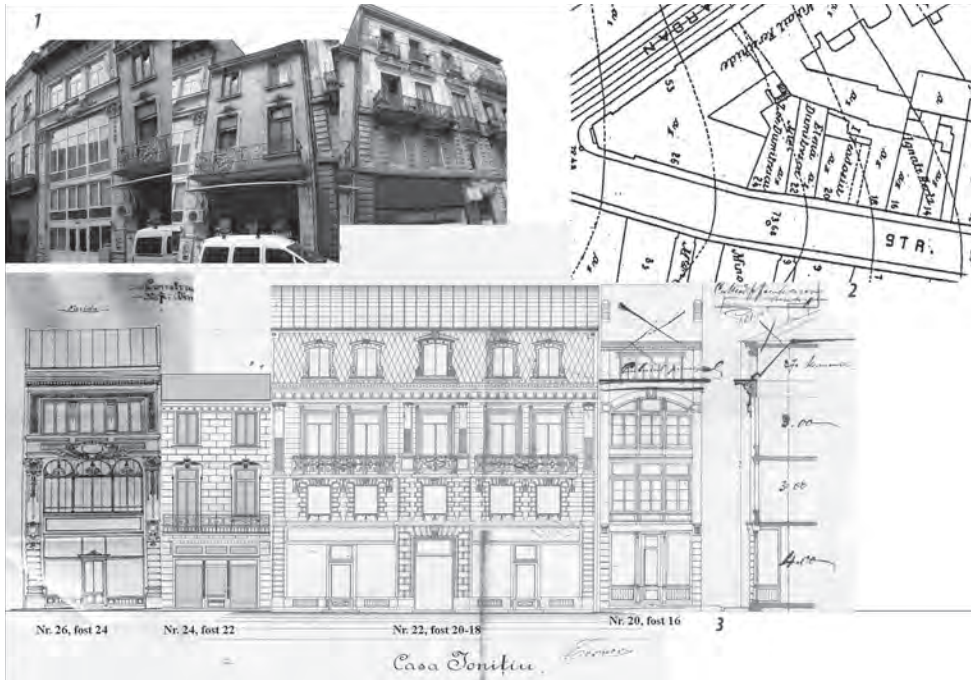


Fig. 1. Recent photos of the buildings in Şelari Street numbers 20, 22, 24, 26.

Fig. 2. Bucharest's cadastral plan in 1911.

Fig. 3. The facades from the construction permit of the immobles in Şelari Street, numbers 20, 22, 24, 26.

gaps. Painted in the same shades of beige and white derived from the lime-based plaster with stone powder, the blind area of the façades contrasted intensely with the voids of the shop windows and the balconies with balustrades decorated with wrought iron, painted in dark colours.<sup>13</sup> In the first half of the 19<sup>th</sup> century, metallic elements come up as a novelty in the building detail in the Romanian Principalities.

At the end of the century, in the last decades of the 19<sup>th</sup> century, the shop windows at the ground floor will have an increasingly wide opening, reducing the blind area of the masonry at façades. In contrast, the register of the level over the ground floor will be treated as a noble floor, a blind area of masonry, often richly decorated. The voids at the ground floor, being relatively large, will have lintels and metal intermediate supports – decorated piers of cast iron – and will be protected during the night by metallic shutters, specially produced for shops. One of the main suppliers of Lipscuria was the J. Haug company<sup>14</sup> in Bucharest, set starting with 1891 precisely, being awarded the certificate of a Royal Supplier,<sup>15</sup> specialized in the execution of windows and metallic doors. A last plaque used to be until last year with the name of J. Haug<sup>16</sup> and its address, placed on the original shutter of the shop window at the ground floor in 3, Colţei Street. The shutter and the plaque were thrown away by the owner, although he was informed about its historic value when the building was restored (Figs. 5, 6, 6 bis, 7).

The drawing up of archive and field studies on Şelari Street revealed unknown information, connected both to the building, as well as the profession of the owner, who could hardly be identified today, from the publications of that time, discovered by chance. At present, in Şelari Street, at no.20, a building permit is issued to the owner Ioaniţiu Th., an editor and bookseller<sup>17</sup> for a building made up by the shop and the workshops. The project is signed by architect Al. Săvulescu (1847-1904), an architect who studied in Paris,

<sup>13</sup> See the building permits quoted below, rewritten; they are included in the annexes in old Romanian, through the transcript of respective documents (AN)

<sup>14</sup> The advertisement of J. Haug company in "Architecture, the Journal of the Society of Romanian Architects", no.2, April-June 1941. Its office was on 23, Izvor Street, according to the note on the plaques.

<sup>15</sup> ANR-AC, Inv. No. 1304, Fund of the Ministry of Public Works, File no. 1246/1940.

<sup>16</sup> Gligor 2004, p. 324. Photographs of the plaques, with the name of the manufacturer of metallic pieces, among the names, J. Haug included.

<sup>17</sup> Theodorachy, p.112.



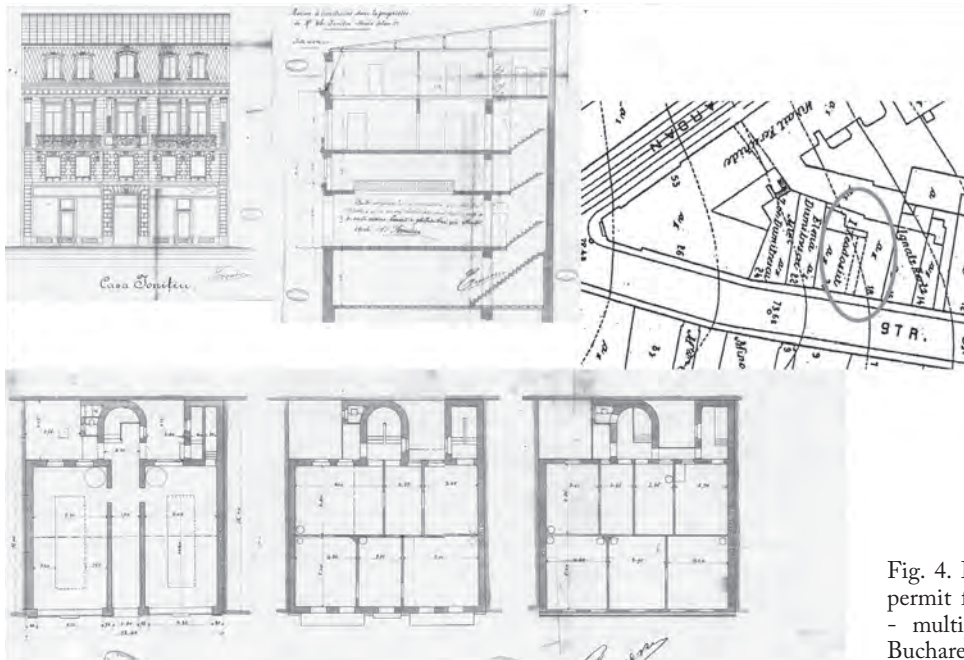


Fig. 4. Drawings from the construction permit file of Th. Ioanitiu ( I. Teodosiu - multiple variants of names) library. Bucharest's cadastral plan in 1911

the same architect who designed the Post Palace in Bucharest.<sup>18</sup>(Fig. 4) In the Request for a Building permit, it is mentioned: “Mister Mayor. I respectfully ask you to issue the Building permit on the place I have in St.Nicholas Suburb in Șelari, 20, Șelari Street, for two shops with a floor, according to the attached copy of the plan. Please accept, Mr Mayor, my entire consideration (...) Th. Io(a)nițiu.”

The building permit from 17 June 1882 states: “a three-storey house is authorized to be built on the current line, leaving a ten meter width to the street, with an attic and a cellar, following precisely the plans presented and approved with the introduced changes, as well as the building regulations. This construction will be raised on a 173.70 sqm surface, with a blind wall to the neighbourhood and covered with iron sheet. On the wall surface (of the foundation), at 0m.20 c/m a layer of cement, asphalt or zinc sheet will be used to avoid that humidity penetrates the walls. No steps on the pavement are allowed, or any extension in the street from the line of the façade.

The door frames to the street cannot be extended more than maximum twelve centimetres, and the ones to the windows with sixteen centimetres. The brick roll moulding with a larger extension that 0m.22 c/m will be supported by iron consoles or, in the opposite case, they will be made by stone, metal or wood. The extensions of the decorations to the façade at the lower floor cannot be out of the alignment with more than 8 (eight centimetres). The pedestal needs to follow the alignment. The isolated columns, the engaged columns, the piers, the drain pipes, the shop windows or any other type of ornament cannot be out of the alignment with more than 16 cm.

When the piers, the columns are to be larger in size, the section over the 16 cm will have to be placed inside the alignment of the property, so that the face of the wall is retracted from the alignment, with as much as the decoration goes out. The balconies can have but iron parapet, with masonry at the upper lintels, out of the face of the building with maximum 90 cm. No chimneys are allowed to be placed at the alignment façade. Under the eaves of the houses placed at the face of the street, metal eaves strengthened with iron hooks will be placed. The drain pipes will be of metal, coloured, strengthened with iron rings nailed in the wall. They will go down to the level of the pavement with no turn at the extremity, placing the mouth of the pipe under the pavement, in a small

<sup>18</sup> Constantin 1986, p. 285.



Fig. 5. Photography since 1991, Street Colţei No. 3.



Fig. 6. Rollingshutters J. Haug, Colţei Street No. 3.

*canal made of cast iron, according to models set by the municipality, which are to go to the gutter of the pavement (...) 17 June 82*".<sup>19</sup>

The shop of Th. Io(a)niţiu, the bookseller<sup>20</sup>, continues to stand up to this day, with the same façade and planimetry as in the drawings of the building permit, plus one additional floor and the shop windows, slightly changed. The building can be relatively easily recovered and restored, having many of its constituent original elements. The metallic shutters of J. Haug company were certainly also present on the shop window of the bookseller.<sup>21</sup>

Another shop with workshops still present in 1896 is that in 20, Şelari Street (former 16). (Figs. 1-3)

In 1896, through Permit no.229 on the 3rd of May, "Mr Fratelly Joseph gets the permit, on condition of complying with the Regulations for Constructions and Alignments and the Regulations on the Hygiene of Constructions (...) to build again on his property, no.16 in Şelari Street, section IV, ground 1, a Masonry-built building, with lime mortar, a blindwall at the neighbour and covered in iron, according to the regulations and presented and approved plans, with changes in the plans, with an exterior height of 12,00lm from the pavement to the main cornice, at the height of Ioaniţiu building, with an attic retracted from the façade of the building and with an interior height of 2,70 lm; the other floors have interior heights of 4,0 lm. 3 windows from the cellar to the yard will be made, not on the pavement; the balcony in the yard will have an iron grill and 0,80 lm height. The new building will be made with a façade to the alignment and will be used as a shop and warehouse, and not a house."<sup>22</sup>

<sup>19</sup> SMBAN, Fund of the Bucharest Municipality, Facilities Department, File no. Dosar 18/1882.

<sup>20</sup> Theodorachy, inc.sec.XX

<sup>21</sup> Chelcea 2008, p.174: "Also, in the area of the Arsenal, there was a «I.Haug» Factory which used to produce mettalic shutters for the shop windows, still noticeable today in the older areas of the city. I have seen such shutters in Obor area (...), in the Villacross crossing close to the National Bank, or in the National Library Building (also close to the National Bank)."

<sup>22</sup> SMBAN, Fond PMB-STh, Dosar 1090/1896.



Fig. 7. Plate with the logo's J. Haug.



Fig. 8. Advertising firm j. Haug in 1925, Almanahul Socec.

In 1905, a third new building is raised in 26 Șelari Street (former 24),<sup>23</sup> the property of N.Z. Dumitru (Zoe Dumitrescu's heirs in the 1911 plan), raised by Michelli Brothers entrepreneurs, and which is approved through Permit no.... on 16 July 1905 to "build a building as new at property no.24 in Șelari Street (...). A building block made of massive masonry with lime mortar, with a blindwall to the neighbour and covered in metal. It will strictly comply with the regulations and the presented and approved plans. The structure floors between the floors will be made of iron beams and brick vaults. The shop will be at the ground floor of this building, and the workshops at the upper floors (...) By no means, the floors are to be used for housing. The rooms meant to be workshops will be highly ventilated. The building to be done will be placed on the property line.

*The total height of the building will not exceed that of the neighbouring building, which is at the corner of 26, Smârdan Street, on Șelari Street. The interior stairs will be made of stone or iron (...) The new building will be done with the façade at the alignment.*

*The alignment is set at 5 m from the marked axis of Șelari Street, at 157 lm, the left corner of the building from the kerb of the pavement and at 162 lm, the right corner – from the kerb – At the exit of foundations at the level of the ground, the alignment is to be checked."*

In the cadastral plan of Bucharest in 1911, the building at no. 24 (former 22) has the same name of the owner, Dumitrescu (Elena) with that at no. 26, they might have been the property of the same family, various branches though. The operation of a similar type of trade by several members of a family, in neighbouring or close properties, was a current practice until the end of 19th century.

The even front of Șelari Street, to which these buildings raised in between 1882-1905 take part, is one of the most authentic preserved in *Lipscania* and which should have a higher attention of the city officials and the owners, especially that architectural details could be recovered *in globo*. For instance, restoring the facade on the 1900 Style, according to original plans, with cast iron piers on two floors at the building belonging to N.Z. Dumitrescu at no.26 and the removal of the partition wall made of white PVC<sup>24</sup> and insulating window, would restored the old character to this building. The building in 22, Șelari Street, has sufficient traces in situ to return to the initial architectural shape and, if wanted, to the original function of a bookstore (Ioanițiu Bookstore). Fragments of information, apparently unimportant, once gathered patiently and glued together as glass pieces, may bring to light unexpected information. A methodical work, focused on the tiny technical accessories of the buildings, could lead to the rediscovery of metallic pieces producers, such as: rods, metallic

<sup>23</sup> SMBAN, Fond PMB-STh, Dosar 170/1905.

<sup>24</sup> Polyvinyl chloride, commonly abbreviated PVC, is the third-most widely-produced plastic, after polyethylene and polypropylene.



balustrades of cast profiles, metallic staircases, balcony parapets, shop windows profiles, metallic piers in cast iron, decoration elements used at the top of the zincked iron. The restoration of lost details cannot be made but through the catalogues of known producers, whose products were made at that time or through the discovery of their logos on the site, wherever they were preserved. All those rend character and remake the old setting which we would like to revive in the trade centre. Out of the three buildings in Şelari Street, only one, that at no.22, is nominated as a historical monument, the others are included inside the perimeter of the Historical Centre, declared an A type historical site and monument.

The architectural expression of the trade centre in Bucharest is no exception among its similar European shapes, the diffusion of a multitude of historicist stylistic alternatives, Art Nouveau, as assimilated based on cultural connections and adjusted to the place. The architecture programme, a shop with workshops developed on height, was spread in the same formula in all the cities, former fairs/burges, from Strasbourg<sup>25</sup> to Odessa<sup>26</sup>, through Vienna<sup>27</sup>, to name only three cities, acknowledged as major trade centres, covered with the intention of discovering suppliers coming from there to Bucharest areas. The three cities suffered from the last world wars, yet still had the chance to be remade, following the traces there and the documents in archives.<sup>28</sup> All those centres became in the 20<sup>th</sup> century protected built areas, in the care of local administration, concerned for them being restored faithfully, in the spirit of the era they had a maximum prosperity. The recovery of the initial image and the spirit of the place is part of the current concern of Romanian architects-restorers.

A question rises: why do the buildings in trade historical centres of the European cities look alike, or, better said, have a common language? Did they have the same suppliers, and entrepreneurs? Did the owners, rich merchants, asked for European models from the architects, or did the architects introduce European models on their own? Most likely, a bit of all of those turned to a certain prestige of the specialized shops in the commercial trade areas, under the print of the “European-ization” of the 19<sup>th</sup> century. For instance, Al. Săvulescu,<sup>29</sup> the architect of Th. Ioanişiu Bookstore, graduated in architecture at École des Beaux Arts in Paris. The trend of that school certainly marked both the aesthetic concept of the building, as well the choice of materials and the suppliers in fashion, in Paris. Bucharest was not unfamiliar<sup>30</sup> with those exchanges of construction materials or foreign working labour, and in that respect a database, on the products or services of the suppliers working here, is absolutely useful substantiate.

A case of a shop with a similar architecture programme to the three buildings in 20, 22 and 26 Şelari Street, especially that at no.26, can be met in Strasbourg, the capital of Alsace, a trade city par excellence for German and French cultural connections. The example we refer to is the building of Manrique J. Shops in 33, “Des Grandes Arcades” Street, built in the old trade centre of the city, at the same time with the building at 26, Şelari Street, with a similar Art Nouveau architecture (Fig. 10), a striking resemblance with reflects the European architectural synchronism of the 1900s. Manrique Shops built in 1897<sup>31</sup> and extended with a bay in 1899,<sup>32</sup> restored in 1920, were registered for their architectural and aesthetic features in l’Inventaire Supplémentaire des Monuments Historiques in 1984. Initially, the shop was used as a haberdashery-bonnet

<sup>25</sup> Hornstein 1981, p. 29.

<sup>26</sup> Brodavko 2010.

<sup>27</sup> Kalmar, Waldstein 2011.

<sup>28</sup> The visits of the author in those cities supported the comparison and the conclusion on the existence of similarities due to a synchronism in architecture.

<sup>29</sup> Constantin 1986, p. 285: “Săvulescu, Alexandru, (1847, Cerneţi/Mehedinţi county–1904, Bucharest), a Romanian architect of an eclectic nature, one of the few top representatives of the modern school. He studies in Bucharest, and at the School of Beaux Arts in Paris (diplomat 1879) with P.R. Ginain. (...) One of the founders of the first higher school of architecture in Bucharest (1892). President of the Society of the Romanian Architects (1895–1902). Design works: numerous public edifices – high schools, prefects’ offices and town halls across the whole country; the Hospital for Mental Disorders in Craiova, the Post Palace, Calea Victoriei, today the National History Museum.”

<sup>30</sup> Mărgineanu Cârstoiu 1990, p. 130: “The solution of taking over in architecture was not only necessary, but even compulsory; to the extent to which a revitalization of the built space and an extension of the construction works was aimed at, the presence of foreign experts – who, of course, used to come with artistic habits already set – was involved by default, as there were no Romanian experts yet.”

<sup>31</sup> Architect Henri Gustave Kraft.

<sup>32</sup> Architect Julius Berninger.



Fig. 9. Advertising firm J. Haug, in 1941, Fig. 10. The store j. Manrique, LES GRANDES ARCADES, Street No. 33, Strasbourg Architecture Magazine.

shop and is a valuable witness of the first Art Nouveau-like attempts in Strasbourg.<sup>33</sup> Its metallic architecture allows the use of the façades opened on three floors, meant for sale and exhibit. If the exterior decoration is still under the eclecticism, the last floor is decorated in floral elements, on ceramic plywood, part of the mentioned style (Fig. 10bis).

Manrique Shop belonged to Goerhs & Cie company, part of Gustave Beck & Georg Schweitzer, lawyers, and J. Manrique was an editor and bookseller. In 1896, Goerhs & Cie modernizes the “J. Manrique” haberdasher shop. In 1899, the shop will be extended with a fourth bay and a roof house top and a skylight. The extension was made by the same architects who built it from the ground. In 1920, Des Grandes Arcades Cinema is installed, at Edmond Benoît-Lévy’s initiative. In 1986, “Les Arcades” Cinema is closed, and the shop returns operational. The name of its founder, the type of trade it provided, as well as the name of the architect, personalized the history of the building and sent a special message to the visitors and the experts in the field.

The research in foreign archives, to rediscover certain catalogues, historical companies, the name of workshops producing metallic pieces, possible successors who might have carried on the business of the company, appears as a clear necessity, since many of those stayed on our land as well.

While reading the documents submitted at the building permits of the houses in Șelari Street, we notice two things: first, the urban planning regulations was relatively strictly complied with, in that of preserving the programme of a shop with workshops and, secondly, the owner was a retailer, specialized on a certain product or services, with a certain name in the field, which allows him to trade in this area. Correlating the local image, that of Bucharest, with that of the cities-metropolis in Europe, we identify the same type of building and the same kind of aesthetic expression of the function of a shop with a workshop, place in the specialized trade nucleus, in the early 19<sup>th</sup> century.

The relationship of the architects with the protected architectural heritage is increasingly more difficult today. The option between creation and rigorous conservation, between a re-operationalization and a project to revive the memory of a history of one place, through the reconstruction of a cultural perception on it and a conservatory preservation of its look is more often criticized as being a pastiche. The 20<sup>th</sup> century,

<sup>33</sup> <http://artnouveau.pagesperso-orange.fr/en/roots.html>. Imobil înscris în l’Inventaire Supplémentaire des Monuments Historiques din 21/12/1984, information source: Frank Derville website map.





Fig. 11. The Simion Mihăilescu company's logo.



Fig. 12. The Carol Göbl company's logo.

in its last decades, assimilated the historical monument to a product<sup>34</sup>, destroying the codes and modes of a traditional design, innovating through stage design or by a contrast with old-new materials and less by rendering the local charm.

The initiative of drawing up a database on the merchants in Lipskania and their houses becomes real with the enumeration of some of those, with the office of their business in the area of the old centre, and whose trade is connected to the above-mentioned houses.

The enumeration is mostly based on the text of that time, by Dimitrie hagi Theodorachy, *Memories from the Trading, Industrial Past, of the freelancers and the professions in Romania beyond Milcov*, "Viata Economica" Newspaper Publishing House, Bucharest, year?, correlated with other documents of the time.

Knowing some of the owners-traders, bookseller/printers in the area of the old centre and their shops facilitated the identification of street segments meant for a certain type of trade. Thus, about booksellers such as Gheorghe Ioanid, Bucharest, Lipscani Street, close to Bercovici Bank, together with his son-in-law, Spirescu, one knew that "... Gheorghe Ioanid was the first in the trade of books, but nonetheless true is that the old Socec stays the first of the modern booksellers of the last century."<sup>35</sup>

**Theodosiu Io(a)nițiu** (known as owner in the building permit for the new shop in 22, Şelari Street) has several bookstores, among which, the most central, that in the Romanian Crossing, corner with Calea Victoriei.<sup>36</sup>

Other printers/editors such as: Kalinderu, Winterhalter, I.Heliade Rădulescu, Carcalechi, Weiss, Costache Rosetti, Rasidescu, Göbl brothers "who were the sons of Franz Göbl, brought by King Charles in the Country"<sup>37</sup> were placed with their workshops and shops on Doamnei Street. (Fig. 12) Göbl and Kalinderu houses had the shop windows with metallic shutters, while the workshops of the printing house had a metallic structure and decorated cast iron piers. Unfortunately, those accessories or metallic pieces disappeared without a trace.

Out of the blacksmiths (small goods merchants<sup>38</sup>) who would supply the above-mentioned products, D. Hagi Theodorachy first names *Nicolae Hagi Stoica*, trading with iron first with Lipsca, then with England. Hagi Stoica House, being ranked as a "first-class house" with an unlimited credit at Zerlendi and Crisoveloni banks: Nicolae Marcea, having a shop in Lipscani, and a successor of N. Hagi Stoica: Ioan *Simion Mihăilescu* (later on in business together with *Petre Nicolescu Moroianu*) had an Ironmonger's Shop at 24, Teilor Street, today Colței Street, "one of the greatest today".<sup>39</sup> (Fig. 11) We present the copy of the logo of the company,

<sup>34</sup> Rouillard 1980, p. 13.

<sup>35</sup> Theodorachy, p. 112.

<sup>36</sup> *Ibidem*.

<sup>37</sup> *Ibidem*, p. 114. "The Royal House Publishing House" (we present a copy of the company logo).

<sup>38</sup> Marchitan, small good merchants.

<sup>39</sup> Theodorachy, p. 62.

presenting visually and in writing the whole range of services and products they used to supply.

We could not end without reminding a few principles: the historical architectural heritage cannot be thought about independently from the architectural evolution, but also, not out of the imaginary shapes attached to it – events, fictions linked to the prestige of the owner and the architect, major details completed by well-known companies, construction materials of the time, local suppliers, national or European ones, and last but not least, the initial function.

Actually, it is the strong reason for which the “touristic” trend develops in historical cities.

#### ANNEXES – QUOTATIONS OF ARCHIVE DOCUMENTS.

In 1882, a building permit is issued for 20, Șelari Street, to Ioanițiu Th., owner, editor and bookseller<sup>40</sup>, for a building made of shops and workshops. The project is signed by architect Al. Săvulescu (1847-1904), an architect studying in Paris, the same who designed the Post Palace in Bucharest<sup>41</sup>. In the request for the permit, it is mentioned:

*“Your Lordship. I respectfully submit this request for your approbation, for a free construction on the plot I have, in the building of St. Nicholas Sector, at 20, Șelari Street, two shops with an upper floor, according to the attached copy plan. Please accept, Mr Mayor, the assurances of our consideration which (...) Th. Io(a)nițiu.”*

The building permit on 17 June 1892 states: *“Notification, St. Nicolas Șelari Sector, 18, and 20, Șelari Street, in the 1<sup>st</sup> Red Division. Based on the resolution of Dr Sergiu, Deputy Counsellor, it is permitted to build on the current line, while leaving the ten metres width to the street, one house with three storeys, attics and cellar, strictly complying with the plans presented and approved, as well as suggested changes, including the attached extract of the building regulations. This construction will be raised on a surface of one hundred seventy and three sq.m, that is 173m<sup>2</sup>, 70c<sup>2</sup>/m, with a blindwall to the neighbourhood, and covered in iron sheet, tin plate of ? on the surface of the wall at 0m.20 c/m, a layer of cement, asphalt even or zinc to avoid humidity infiltrating through the walls. No stairs are accepted onto the street, and no other exit to the street out of the line of the façade.*

*The frames of doors and windows to the street cannot be out with more than the first floor, with maximum twelve centimetres; for the second, with sixteen cm. The brick roll moulding with more than de 0m,22c/m moulded, will be supported by iron grills or, in the contrary, will be made of stone, metal or wood. The moulding decoration trims at the ground floor cannot be moulded out of the alignment with more than 0m,08c/m eight centimetres. The pedestal needs to be on the alignment. Isolated columns, engaged columns, piers, drain pipes for shops (shop windows) whatever ornaments may have, cannot be moulded with more than 0m,16 c/m.*

*If the piers, the columns will have a higher moulding, the section over 0m,16 c/m will have to be placed inside the alignment of the property, so that the face of the wall be retracted from the alignment, with as much as that surplus. The balconies can only be set by iron, the masonry in stone at upper floors, moulded out of the face of the building with maximum de 0m,90 c/m. For the façade on the alignment no chimneys are accepted. Under the eaves of the houses in front of the street, metal gullies strengthened with iron hooks will be places. The drain pipes will be of coloured metal, strengthened with iron rings nailed in the wall. They will come down to the pavement with no curve to the extremity, placing the draining mouth under the pavement in a small sewerage made of cast iron, according to models indicated by the municipality, which would go to the gully of the pavement (...) 17 June 82.”<sup>42</sup>*

The shop with workshops in 20 (former 16) Șelari Street, is authorized in 1896 by “Permit no.229 on the 3<sup>rd</sup> of May: *“Mr Fratelly Joseph is authorized, on condition of complying with the Constructions and Alignments Regulations on the Salubrity of Constructions, according to which extracts are reproduced on the back page, to build again on the property at no.16 in Șelari Street, section IV, sector I, a masonry building, worked with lime mortar, with a blindwall to the neighbour and covered in iron, according to the regulations and presented and approved plans, with introduced changes to plans, so that the exterior height has 12m, 00 from the pavement to the main cornice at the height*

<sup>40</sup> Theodorachy, p. 112.

<sup>41</sup> Constantin 1986, p. 285.

<sup>42</sup> SMBAN, Fond PMB Serviciul Tehnic, Dosar 18/1882.

*of Ionişiu building, with a retracted attic from the façade of the building and the interior height of 2m,70, the other floors of 4,0 interior height, and 3 windows to the cellar in the yard, not to the pavement, the balcony in the yard will have an iron grill of 0,80 height.”*

The new building will be executed with a façade “on the alignment and will function as a shop and warehouse, and not for housing.”<sup>43</sup>

In 1905, the construction of the shop in 26 (former 24) Şelari Street is approved, the property of N.Z. Dumitru (Zoe Dumitrescu’s heirs in the 1911 plan), through Michelli Brothers as entrepreneurs, with Permit no...., on 16 July 1905, “to build again a building at property no.24 in Şelari Street (...). A building block made of massive masonry with lime mortar, with a blindwall to the neighbour and covered in metal. It will strictly comply with the regulations and the presented and approved plans. The structure floors between the floors will be made of iron beams and brick vaults. The shop will be at the ground floor of this building, and the workshops at the upper floors (...) By no means, the floors are to be used for housing. The rooms meant to be workshops will be highly ventilated. The building to be done will be placed along the property line.

The total height of the building will not exceed that of the neighbouring building, which is at the corner of 26, Smârdan Street, on Şelari Street. The interior stairs will be made of stone or iron (...) The new building will be done with the façade at the alignment.

The alignment is set at 5 m from the marked axis of Şelari Street, at 157 lm, the left corner of the building from the kerb of the pavement and at 162 lm, the right corner – from the kerb – At the exit of foundations at the level of the ground, the alignment is to be checked.”

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SMBAN – Serviciul Municipiului Bucureşti al Arhivelor Naţionale  
SMBAN, Fond PMB – Serviciul Tehnic (STh), Dosar 18/1882  
SMBAN, Fond PMB – STh, Dosar 1090/1896  
SMBAN, Fond PMB – STh, Dosar 170/1905  
ANR-AC – Arhivele Naţionale ale româniei, Aparatul central  
ANR-AC, Inv. nr. 1304, Fond Ministerul Lucrărilor Publice, Dosar nr.1246/1940

<sup>43</sup> SMBAN, Fond PMB-STh, Dosar 1090/1896.



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