

# Architect Florea Stănculescu or On Modernism in the Romanian Interwar Architecture as Negotiation Between *Genius Loci* and *Zeitgeist*<sup>1</sup>

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## *The Zeitgeist*

The interwar period, which is obviously one of the most intensely researched intervals in modern history, moved the world in new directions thanks to the characteristics unique to it and which manifested themselves within a cloud of meanings, determinations, impulses and affects, inevitably resting under the sign of the recent war. They were times when the shaken, weakened foundations of the world were rethought, in ways harsh, even violent. A wave of revolutions and counterrevolutions swept Europe, overthrowing the existing social order, militating for justice, equality, and social hygiene. The already mortified continent was further weakened and shed the homogeneity of its political structures. The crisis also affected culture, which sought its own solutions using peculiar means. After a terrifying manifestation of globalisation, albeit one segregated into two camps, internationalism became a powerful catchword of the age. International ties, universal brotherhood, seemed to provide a guarantee that a conflagration of such proportions would never be repeated. With the memory of the war still fresh, artists chose to depict life with a relentless, unflinching eye. The reality *was* cruel and had to be presented as such. The avantgarde, detachments of which had been active even before the war, overran redoubts of the ideological space, which had been abandoned or merely fallen into disarray, and impetuously imposed their own often bizarre, absurd, half-baked theories.

In the dense, drama-laden atmosphere of the decade, architecture, through its dual — both technical and artistic — relationship to the world of culture, underwent a trenchant questioning. Deeply sensitised by the war years, it now had to unfold within economic circumstances of great austerity and to struggle using limited means to restore not only its own fundamental self-respect and mankind's faith in the future, but also the seriously damaged identities of a number of European states that had been embroiled in the conflict.

And so it was that the fanciful curlicues of Art Nouveau vanished, as if lopped off by supernatural force, and Romanticism was consigned to history. Beauty was sought in the world of forms resulting from mathematical calculation, in the world of technology and machinery. It seems that the obsession with vehicles and war equipment manufactured according to the criteria of maximum efficiency was destined to haunt mankind until it rid itself of all the fears this technology had engendered. But now the machine was set under the sign of progress rather than destruction, becoming a sort of demiurgic symbol in the new scientifically organised and controlled world order.

<sup>1</sup> Much of the information in this essay is indebted to architect Nicolae Lascu's exceptional biographical and anthological work *Florea Stănculescu. Contribuții la afirmarea arhitecturii românești* [Florea Stănculescu. Contributions in Promoting Romanian Architecture] (Bucharest: Ed. Tehnică, 1987).

Romania, although marginalised within Europe because of its inconsistent political attitude during the war,<sup>2</sup> was to plunge enthusiastically into this melting pot of complex, extraordinary contexts, although its state structures were still marked by anachronism, disorganisation, instability and Levantine inertia. For, during the not much more than forty years that had passed since liberation from three centuries under the Ottoman yoke, the country had managed to recoup only a part of the cultural handicap that separated it from Western Europe. Nevertheless, it experienced the exaltation of integration to the fullest.<sup>3</sup> It was expressed ideologically on one hand through an urge to return to the protective amniotic fluid of historicism and tradition — where as a matter of fact it had spent the pre-war years — and on the other hand through the imperious need to link up with western modernity, which had been the guiding light of its elite since the nineteenth century. To be a nation with a clear identity and to be a modern nation, the equal of Europe's most highly developed states: these were the country's specific and urgent goals, albeit ones not at all easy to attain, especially not simultaneously. The question of the strategy to achieve these stringent desiderata remained open at the time.

Otherwise, the cultural soil that nurtured the endeavours of the time was still imbued with the nationalism of the late nineteenth century. This seems to be exculpated by the absolute youth of modern Romanian culture within a state itself adolescent, in process of hatching from the obscurantist shell of Byzantine institutions and transgressing in the capitalist-type progressive structures. The nation was experiencing for some time a highly delicate phenomenon of development into modernity, a difficult stage of *metensomatoza*<sup>4</sup> — the transition of the Romanian soul from the traditionalist structures of the *sat* [village] to the modern structures of the *state*. This laborious and hard-to-control process took place with enormous, albeit not sufficiently concerted efforts, under the ineluctable circumstances of a geopolitical position that was always highly exposed. For, the Romanian space remained a specific instance of a world situated confusingly and perniciously at the European limit between West and East.

## Architecture

Pre-war Romanian architecture had been dominated by European-educated Romanian and foreign architects, who had practised their creative abilities in academic neo-classical and eclectic moulds. From the 1890s, in conditions when the process in which the young Romanian state started to shape its own identity, Ion Mincu became a key figure in the construction of an individual stylistic direction for native architecture. Utilising a relatively composite, traditionalist vocabulary, with mediaeval-ecclesiastical origins and interpretations of the vernacular, the movement put forward by Mincu, although not articulated programmatically to any great degree, was very warmly received by both architects and beneficiaries, and managed gracefully to span the period to the end of the war. In the post-war period, the Mincu School was strengthened thanks to its recruitment of the first generation of locally educated architects, who, like their mentors, were driven by the same essential aim, namely, the promoting of a specifically Romanian architecture made to meet the ideals of national unity and identity, to build a representative and well-defined culture within the concert of European nations. Borne aloft on the wings of these ideals, although they were rather vague when it came to any strategic organisation, during the changeable times of the early interbellum, traditionalist architecture was to proliferate, vigorously supported by a constellation of prestigious architects and men of culture, by the Society of Romanian Architects itself, and by the whole of the press loyal to the nationalist cause.

2 During the four years and four months of the war, given the clear attenuating circumstances to be found in the particular history of the region, Romania was successively neutral, on the Entente side, in a state of armistice, a non-combatant nation, and again a combatant nation, albeit only for the last two days of the war.

3 In 1918, at the end of the war, Transylvania, Bessarabia and Bukovina were unified with the Kingdom of Romania.

4 Horia-Roman Patapievic, *Politice* [Politics] (Bucharest: Humanitas, 1996), 84.

At another level, via a direct filiation, among the front-line participants in various avantgarde movements,<sup>5</sup> into the Romanian cultural space there increasingly began to penetrate new ideas about the world and art that were already going the round in Western Europe. Articles published in *Contemporanul* [The Contemporary] and *Arta și Orașul* [Art and the City] magazines, founded by Marcel Janco<sup>6</sup> in 1922 and 1925 respectively, were to bring to the attention of readers the tremendous theoretical shifts in the plastic arts and architecture, as well as the new ideologies that were being discussed and even applied there in everyday life. Less popular than traditionalist concepts, these ideas, propagated by Marcel Janco and his circle of collaborators had the aplomb of non-conformism and the confidence engendered by a contingent that being educated in the West was lacking in conservative propensities. These theories attracted young architects with a shared professional background eager to shake off outmoded formal and conceptual models from a past that in their opinion had already been rendered obsolete by the implacable onward march of history. For this category of sympathisers nurtured from the wellsprings of the avantgarde, internationalism and the new aesthetic, urban and architectural forms represented in unison one of the principal engines whereby society would be pulled from the post-war mire and propelled towards a better future. The road to that future meant unreserved adherence to the spirit of the times, as it entered the world through the filter of Europe's major cultures, intolerantly imposing its principles that looked seductive through their unmatched boldness and originality. The fact that they replaced in reality old dogmas with new and highly debatable alternatives was not yet obvious.

The proponents of these innovative conceptions of the world — supported by a small but vocal section of the press — were, with the exception of those already mentioned, also a part of the beneficiaries for whom the war had ended with a particularly favourable economic result and who wished to build for themselves an image of success using an lexis of expression starkly different from the pre-war one. Many of them coming from nowhere and climbing to the top of the financial pyramid thanks to unexpected changes in situation, they were the result, the testimony and the guarantor of change, and this had to be visible from a distance.

In both discourse and tectonics, these dominant trends in the Romanian architectural space were to function in parallel, hermetically sealed off from one another, producing from the very first obviously insurmountable tensions and cleaving the profession into two absolutely disjunctive areas whose severance from one another was for a time to seem absolute.

Looked at more closely, the split that occurred within the profession in fact reflects a more general reality, because the clash was between not only two theories but two worlds, the one belonging to a past which objectively had not been able to manage its stage exit in a timely fashion and the other representing a future which, because the stage had not been vacated, could not for the moment obtain enough of a grip on the complicated geometry of that present.

On such shifting ground, the architectural “guild”, a corps still insufficiently defined by law,<sup>7</sup> subject to out-dated and unclear norms and rules, still had an uncertain status. Specialised information circulated unreliably, via internal channels lacking in public relevance and an extremely small number of intermittent publications, which therefore had little impact on the life of the profession.

In Romania of the epoch, if architecture were to be able to breathe the pure air of modernism it seemed that time, serious reflection, and a well-thought-out strategy would be needed. Of the less than two hundred architects active in the early 1920s, it is unknown how many would have understood this need. Those who acted upon it were very few.

5 Tristan Tzara and Marcel Janco - both Romanian - are those that together with a group of western intellectuals founded in 1916, at Zürich, the Dada movement, which marked the beginning of the European avantgarde.

6 Marcel Janco (1895, Bucharest – 1984, Ein Hod) Romanian architect, artist, journalist and theorist, an internationally recognised cultural figure and active promoter of the twentieth-century avantgarde.

7 Although put forward at the end of the nineteenth century, the act to found the Romanian Architectural Corps was not passed until 1932.

### Florea Stănculescu<sup>8</sup> – Credo

Serious, active, trained in the traditionalist school and in the “Romanian” style promoted by Ion Mincu,<sup>9</sup> architect Florea Stănculescu was thirty-two when the war ended and had ten years of professional experience behind him. He was a member of the Society of Romanian Architects, and in the early 1920s he acted for a time as the secretary of the organisation's committee.

What placed him after all in a highly special position compared with the overwhelming majority of his contemporaries was his passionate interest in the world of the village — the real village, rather than its idyllic, idealised version — with its authentic life formulas, its spatial logic and its architecture. So it came that in 1919, when he was appointed chief architect of the Architectural Service of the Central Department of Village Co-operatives and Land Allotment, Florea Stănculescu decided before all else to undertake, along with his colleagues Ștefan Peternelli and George Cristinel, a vast survey of rural settlements in Transylvania and Bukovina. This took the form of a series of seven cahiers representing an extremely systematic and belaboured inventory of the villages in those regions and it contains detailed observations on their position, the means whereby they are organised, their historical and practical relationship with their geographic territory, their architecture and buildings, including highly pertinent aesthetic, sociological, and even ethnographic and linguistic observations.<sup>10</sup> This was the first and probably the most exhaustive and thoroughgoing study of the subject to be carried out in the interbellum. For Florea Stănculescu it marked the start of a determined and very prolific career in the service of modernising the Romanian village,<sup>11</sup> motivated by the fact that, as he writes in one of his articles, “On the manner in which the rural population lives and dwells depends the vitality of the nation, and on the vitality of the nation depends the country's strength.”<sup>12</sup>

Another statement that appears in his writings affirms the need for the knowledge of tradition as a fundamental condition to the achievement of a viable architecture, strongly and necessarily anchored in the reality of the Romanian space: “From the depths of time, Romanians have had the skill to design and make shelters for their families and cattle. [...] This inheritance we name rural architecture, and the manner in which it has been passed down to us -- tradition. [...] if we wish to have a solid base for our future architectural achievements, we are obliged to examine this tradition, to know it and the life it clothes, to feel it, to cleanse it of foreign rubbish, and then to draw close to it, to employ it. In this way, the legacy we shall leave to the generations to come will be the line of tradition and our architecture will be connected with the soil and the nation.”<sup>13</sup>

Setting aside the nationalism of this statement, justifiable given the time at which it was written, it is obvious that the architect pledges unconditional allegiance to the traditionalist movement in architecture. Nevertheless, it was also Florea Stănculescu who in the same article wrote: “Let them [the traditionalists] not stubbornly disregard the new achievements: it is not easy to pass over the new spirit, which is the modern, and nor over the new materials that demand of the architect new adaptations.”<sup>14</sup>

The three statements map out in broad terms his professional credo, putting into light his sphere of interests and his entire professional activity.

8 Romanian architect, journalist and professor (1887-1973), who studied at the Bucharest Higher School of Architecture, and succeeded an ample and exemplary professional career in service of the nation.

9 Romanian architect (1852-1912), who studied in Romania and France, a leading figure in the field, the founder of the “Romanian style” in architecture, which from the 1920s came to be known as the *neo-Romanian* style.

10 *Studiul organizărilor de sate și gospodării țărănești din Transilvania și Bucovina*, 1919 (Romanian Academy, Manuscripts Section, A 1663). Apud Florea Stănculescu. *Contribuții...*, 158.

11 Florea Stănculescu's research into the Romanian village continued throughout his life and formed the groundwork for his numerous projects to systematise, extend and relocate villages, as well as projects to improve peasant housing.

12 Stănculescu, “Arhitectura Rurală. Ședința de începerea cursurilor la Facultatea de Arhitectură” [Rural Architecture. Inauguration of Classes at the School of Architecture], *Tribuna Avânturilor* VII, 3 (1942): 6-19. Apud Florea Stănculescu. *Contribuții...*, 112.

13 Stănculescu, “Arhitectura Rurală” [Rural Architecture], *Arhitectura* 1 (1941), 157-160.

14 Stănculescu, “Stil românesc și stil modern” [Romanian Style and Modern Style], *Arhitectura* 1 (1935), 13-14.



## Journalism

After the war, Florea Stănculescu took a close interest in the market of ideas that was beginning to take shape in cultural circles in Bucharest, and as early as 1919 he began to participate in debates held in the press, increasingly convinced that general progress demanded the involvement of all the participants in the social, economic and cultural scene, as well as the wider public, which had to be correctly informed of new trends if their opinions and choices were to be optimal.

He made his debut as a journalist in a critical article published in that year's issue of *Arhitectura* magazine.<sup>15</sup> Within it he expresses his vehement disapproval – but not of modernism, as one might have expected, this being a danger still distant from the Romanian context –, but of those who exploited folk architecture, erroneously utilising, in dubious buildings, features of the traditional vocabulary, altering its character and creating a false and damaging image of the national art, with a deleterious effect on the process of creating the long-demanded national style:

“Let us not make a mistaken interpretation believing that no matter how the national motifs might be employed they represent a national art. We would rather the national art remain hidden than it be badly interpreted. Erroneous interpretations damage the public taste and the public taste encourages erroneous interpretations. Let us not thereby end up castigating the art that our unworthy research has damaged.”

But things were moving faster than he might have suspected, given the relative inertia that marked the professional climate, and the national style began to be obviously threatened, not so much by wrong interpretations on the part of clumsy architects, as much as by modernism, which was becoming increasingly assertive. And so articles about the opportuneness and moral obligation to employ the national style in Romanian architecture, published mainly in *Arhitectura*, although written by influential names within the profession,<sup>16</sup> began to be overshadowed by the pleas for modernism and the international style monthly published by Macel Janco in *Contimporanul* and *Arta și Orașul*. Moreover, words were quickly becoming deeds: between 1924 and 1926, Marcel Janco designed and then built the first buildings proclaiming the movement.<sup>17</sup> They were soon followed by numerous others, more and more daring and illustrative of the new architecture, which, in the sleepy, picturesque atmosphere of Bucharest's residential districts, looked as if they were fallen from another planet. And in a way, so they were.

In such turbulent circumstances, where, on the one hand, at the upper ideological level, the matrix of national identity programmed for Romanian architecture by the proponents of traditionalism seems to be undermined, while, on the other hand, within the concrete framework of the building domain, the housing crisis was unable to find any suitable solutions, Florea Stănculescu and a group of collaborators<sup>18</sup> decided to intervene. So in 1928 they found a magazine that was to become their “trumpet” and which from the outset put forward a number of precise aims. The publication named *Căminul. Studii și planuri de case* [The Home. House Designs and Plans] was published in Bucharest and appeared between 1928 and 1929.<sup>19</sup>

At the time, Florea Stănculescu was already well placed on the professional orbit: he was realising architectural designs, carrying out rural and urban systematisation, publishing and lecturing on architectural subjects, and still tirelessly studying the world of the Romanian village and its building traditions, toward the improvement of which he worked uninterruptedly. With twenty years of experience, he was beyond any shadow of doubt one of the few genuine and authentic experts on

15 Stănculescu, “Tribuna liberă” [The Free Tribune], *Arhitectura* I, 3-4 (1919), 105-106.

16 Ion Traianescu, Spiridon Cegăneanu, Nicolae Ghica-Budești were among those who wrote of the importance of achieving an architecture in the national spirit.

17 Janco's first designs were the houses on Strada Trinității – absolutely remarkable for the decidedly modernist “decoupage” of their volumes.

18 In order of appearance on the magazine's inside cover: Ștefan Petermeli, Leonida Plămădeală, George Armășel, Dumitru Hergot, Radu Udrioiu, Ion Bănică.

19 In 1928 the magazine was published with four issues in separate volumes; in 1929, the first issue was published in a separate volume and the other three in a single volume.

the “deeper Romania.” The *spiritus loci* was for Stănculescu an irreducible notion, which, although he never named it as such, he tried to decipher and define in every new context he came across.

At the same time, well in tune with post-war ideas, he was able correctly to interpret the *spirit of the time*: the dominating movement of thinking and acting of the time—Hegel’s *Zeitgeist*—a higher spiritual reality that nobody can ignore without incalculable loss. From this position, he will have clearly perceived the extreme social and cultural stratification confronting the country, thereby realising two things that were less obvious to the majority: that in a mainly rural/feudal Romania, the times were not ripe for modernism, but also that the direction to modernity the country inevitably had to follow compulsory contained it.

Singular within the profession, this lucid approach firmly rooted in the Romanian reality, was to determine the programme and strategy of *Căminul*. The magazine and the ideological and stylistic controversies on which it focussed were launched into the press arena with the same modesty that characterised its founder: punctuating discrete, yet highly necessary objectives and thereby claiming a position left unoccupied thitherto, that of a moderate faction within an architectural profession riven by disputes.

Its first declared aim was to accelerate the architectural production of cheap homes, with a view to emerging from Romania’s unending post-war crisis, due among other things to disinterest on the part of the bodies that ought to have been directly involved: the state and the architectural profession. From the outset, the editors of *Căminul* opted for one possible solution: to make the client-architect relationship more fluid and at the same time to reduce design and construction costs. As in their view, the market was being taken over by untrained practitioners, which seriously affected the quality of work, higher costs and put off a lot of potential clients, in the pages of the magazine they created a real handbook for beneficiaries, accompanied by designs for cheap homes.

In its programme, the magazine set out to facilitate access to the algorithm of house building for ordinary people, offering them in each issue:

1. Eight to ten types of home to meet the needs of most families
2. Guidance and details of building systems for those that wished to build
3. Recommendations of experienced contractors, plumbers, building materials suppliers, etc.
4. Reviews of architectural books and magazines, discussion of modern building concepts, etc.<sup>20</sup>

In this way, “he who wishes to build will know what he wants [...], whom to ask,”<sup>21</sup> how much it will cost him, thereby saving time, energy and money.

In the view of *Căminul* magazine, if the first problem—specialist services—could be solved through appropriate promotion of architects’ way of working, the second—cost problem—demanded not only loans from the state payable in instalments, but also *a modification in the architectural approach to the concept of dwelling*. As it results from the articles published in the magazine, the latter problem could find a solution in simplification of home layout and of the house’s expressive features, in the use of new, cheaper and more efficient materials, and in experimentation with innovative modes of dwelling, as for instance, different degrees of communal living. Albeit in a roundabout way, this is how the editors conveyed to the public a message that would otherwise have been hard to digest: in order to move beyond the housing impasse, different interventions on function, form and expression of buildings had to be accepted. In keeping with this aim, the magazine was to dedicate itself to presenting designs for more efficient, cheaper homes that were in line with advances in building techniques.

“We want to popularise building systems and architectural concepts in step with the times,”<sup>22</sup> said the editors, implying that progress is part of history and has to be taken as such. Within this framework, “architects can make the best of their studies by spreading the new conceptual ideas.”<sup>23</sup> The publication did not go into detail and did not comment at first on the origin or

<sup>20</sup> *Căminul* 1 (1928), inside cover.

<sup>21</sup> *Ibid.*, 1.

<sup>22</sup> *Ibid.*

<sup>23</sup> *Ibid.*

nature of these “new conceptual ideas”, but the fact that it mentioned them in its declaration of principles is highly illustrative of the direction that *Căminul* was taking, advancing with small but sure steps towards the bourn of a different architectural language.

Taking on the modest role of designing efficiently for those who, given the limited material resources available to them or else out of ignorance, did not have access to the services of an architect, the magazine cautiously kept itself separate from the idea of propagating a particular style, but nonetheless it accepted the possibility of the evolution of the functional formats it was proposing towards a certain stylistic consistency, as would result once the spirit of the new times had been sifted, and obviously in the Romanian spirit:

“We do not create high architecture, but small homes for the majority of families.”<sup>24</sup>

Naturally, as Romanians and as pupils of our school, Romanian feeling burns within us.

Perhaps modernism filtered through Romanian feeling will produce a modern Romanian style, which perhaps will be called the ‘neo-Romanian’.”<sup>25</sup>

The term modernism is thus quite quickly brought into discussion, in the programmatic article itself, and not to be combatted, but to be accepted within the horizon of the possible, albeit in a highly circumspect form. The manner in which the magazine introduces it into its discourse is very tactful, aimed at pacifying, even if only temporarily, the different camps and calming inflamed spirits.

It is worth pointing out that in general the structure of the programmatic article not only displays diplomatic virtuosity, but also the authors’ complete honesty with regard to their beliefs as to what are the valid directions for the evolution of Romanian architecture: local forms of expression, neither stranded in outmoded historicism, nor carried away by the mirage of an alien futurism. The idea of a liminal style was dear to Stănculescu, who argued in other articles too that the true desideratum should be to achieve a formula that was in keeping with modernism, but national in character: “In this way, we cannot accept just any foreign experiment without filtering it through the spirit of the environment in which we live and through the way in which we live. Otherwise, why would we accept, without our own input, a conception of living that did not fit us precisely?”<sup>26</sup>

What had not yet become clear to the editors of *Căminul* or other circles within the profession was the fact that modernism and the International Style would ineluctably mean irrefutable canons. The first C.I.A.M. had only recently been held in Sarraz, in the summer of 1928, and the ideas formulated there had not yet come to be disseminated widely.

During the period of its publication, *Căminul* did much more than keep its promises: it presented original designs for individual and collective homes which, over the magazine’s two-year run, evolved functionally and stylistically. Designs for two- and three-storey multi-family homes containing two to four apartments in the same building were published, as well as rows of two to four terrace houses, each with a separate access via their very small garden or directly from the street—as in the case of the houses on Principatele Unite street<sup>27</sup>—thereby innovating through a type urban organization that was to prove viable.

Experimenting with permutations of the plan for cheap homes in an attempt to achieve efficient laconism, such designs set out from expressive formats adapted from traditional architecture, to reach then an increasingly purified compositional and decorative phase and in the final issues of the magazine to attain solutions that were categorically modernist,<sup>28</sup> evidencing the speed at which the world was changing its thinking and appearance.

<sup>24</sup> *Căminul* 2 (1928), 1.

<sup>25</sup> *Căminul* 2-4 (1929), 20.

<sup>26</sup> Stănculescu, “Stil românesc și stil modern,” 13-14.

<sup>27</sup> *Căminul* 2 (1928), 8-9.

<sup>28</sup> In fact, as early as issue 3/1928 (pp. 6-7), the “Seaside Villa” design signed by Ștefan Peternelli brings a breath of fresh air to the pages of the magazine. Consisting of simple, ingeniously assembled prisms, with a broad terrace resting on piers on the penultimate level, the building looks completely different from anything presented thitherto (Fig. 1). In the final issue (2-4/1929), clearly modernist designs are numerous: “Villa Markisa” (Fig. 2), architect: L.P. (7-8), a multi-family home with a ground floor and upper storey called “From the



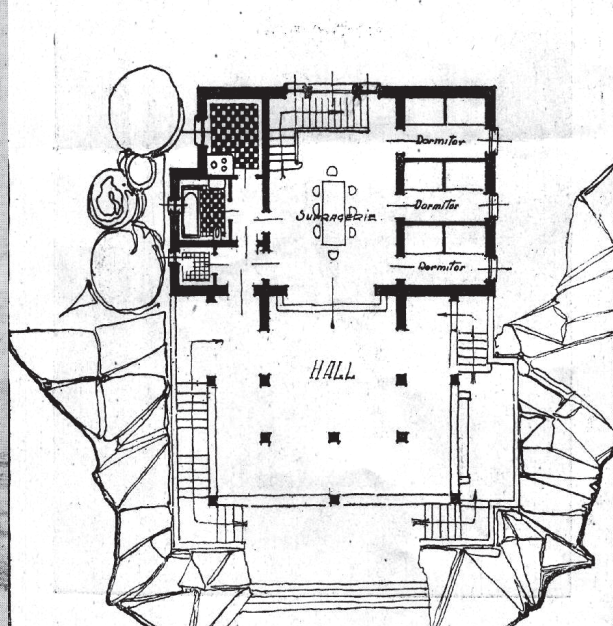
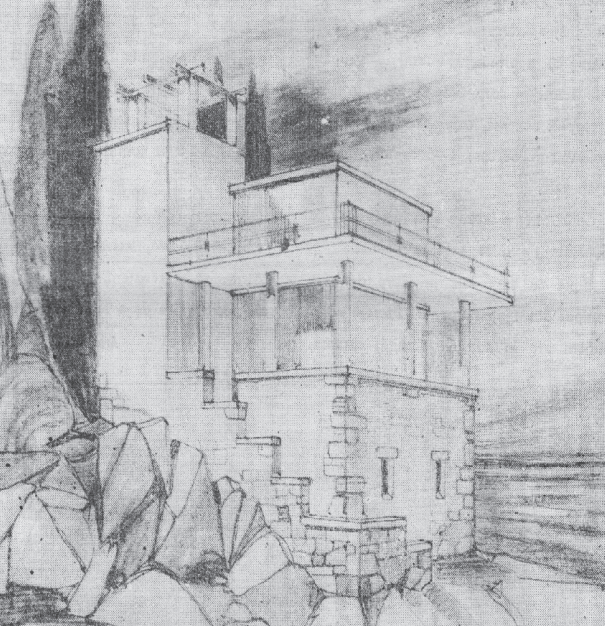
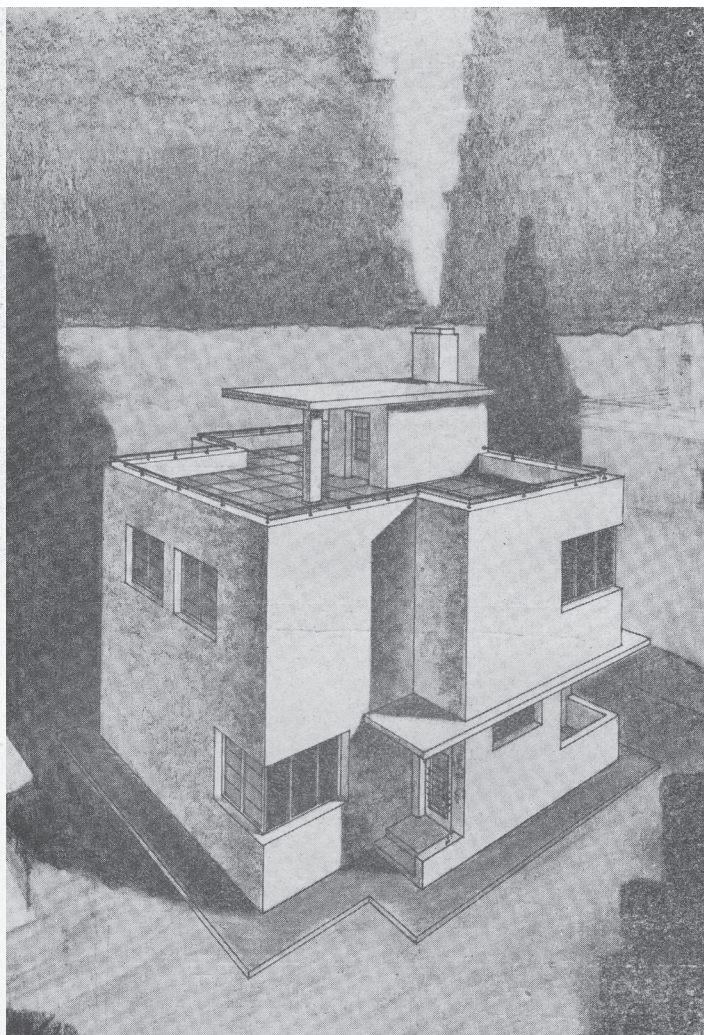
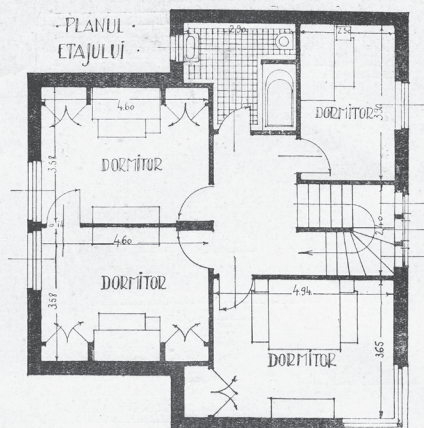
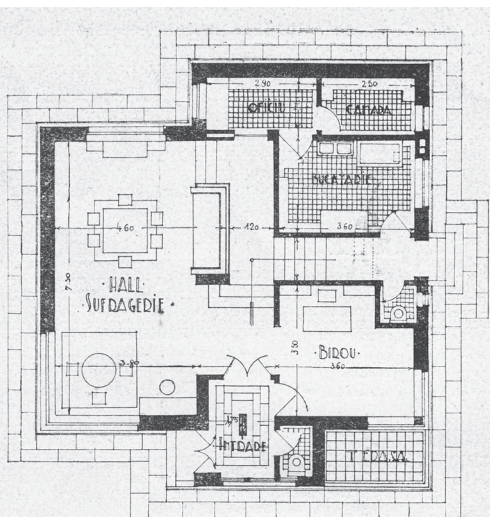


Fig. 1. "Seaside Villa" [a - perspective, b - floor plan]. Author: arch. Ștefan Peterneli

Fig. 2. "Mar-Kisa Villa" [a - perspective, b - ground floor plan, c - first floor plan]. Author: L. P.





The articles did not reveal much of the undercurrents of these transformations and nor did they debate the ascent of modernism in any great depth. Nevertheless, the contents of the magazine spoke of important matters, such as various modifications to home layout—for example, the idea of combining the living room with the dining room and even the office<sup>29</sup>—the advantages of using reinforced concrete or of central heating, and also matters of principle, although these were not discussed at length. For example, the review of Le Corbusier's *Urbanisme*,<sup>30</sup> published in 1925 and penned by Florea Stănculescu himself, gives quite a summary presentation of the book, noting certain chapters and commenting tersely on a few of the ideas they contain. Other articles too choose to remain on the surface, allowing the designs to speak for themselves.

Gauging the temperature of the profession at the time in question, there are a number of designs surprisingly innovative with regard to their expressive attitude which are either unsigned or signed with initials.<sup>31</sup>

The effect and efficiency of the magazine at the time cannot be quantified. But in a period when specialist journalism was in general marked by absence or torn by conflicting opinions, although it was short-lived, *Căminul* remained a valuable and unique publication within the field. And this was thanks to the missionary task it took upon itself, that of promoting architecture to the masses, thanks to its support for a major change in the treatment of architectural substance, which it discussed with probity, and thanks to the realistic, very moderate tone it adopted when speaking of problems facing the profession, architects, and their clients.

That the magazine ceased publication is certainly due to the fact that the founding architects had a very limited budget of time.

But Florea Stănculescu's trailblazing journalism did not end there. Between 1935 and 1937 he was to be the director of *Arhitectura* magazine, which, under his management, was to undergo a series of changes in content and succeeded in a more rhythmical issuing. Assuming within certain limits to overstep the standards of the already depreciated "Romanian" style was one of his certain victories. For example, a series of articles explored various ways of reconciling the two conflicting directions. In the first article of this kind, Florea Stănculescu highlighted their qualities and limits and tried to establish a coherent solution for linking types of city, urban area or building to the most suitable architectural expression.

"There are cities that are cosmopolitan by their position and way of life. Their architecture needs to fit that way of being. [...] Some are, by their position and movement, more in touch with international life: ports. Others are more connected to the Romanian furrow.

Then there are buildings which, by their purpose, demand to have a universal character. For instance: a shop, a hotel, a bank, a theatre, a blockhaus, a silo, etc. are international by the conception of their programme and therefore also by their solution.

Others demand a local character: an individual home within a park, a country cottage, a canton on a country road, a tavern etc.

And like buildings, there are whole districts that have their own character: commercial, industrial, administrative districts. Then there are parks, districts of cheap housing etc., each of which having to represent its precise purpose in its appearance.

Therefore a city will be divided up according to these different characters."<sup>32</sup>

Thus, in the opinion of Florea Stănculescu, the character of a given urban zone generates its stylistics, and the city becomes an articulation of plastic formulas that alternate between the traditional/local and the international, as a reflection of the degree of openness towards universality on the part of the basic functions of which it is composed. If the debate about

Realm of Fantasy" (Fig. 3), which is unsigned (12-13), "Villa Severo" (Fig. 4), architect L.P. (14-15), "A House" (Fig. 5), likewise unsigned (18-19).

29 F. S., "Hall (citește hol)" [Hall (read 'hol')] *Căminul* 2 (1928), 14.

30 Stănculescu, "Urbanisme – Le Corbusier", *Căminul* 1 (1928), 28-29.

31 See note 27 and the images there.

32 Ibid., note 25.

zoning within the city was highly topical, the idea of the inner stylistic coherence of the different component parts of the urban organism, itself on the agenda of the specialist press, perhaps represented yet another attempt on the part of the architect to salvage the meanings of traditionalism, which was daily losing ground, but also undoubtedly a logical and argued acceptance of modernism in the Romanian landscape. With this article, *Arhitectura* hosted for the first time in its pages opinions that demonstrated permeability to change and an interest in originality and appropriateness.

Under Stănculescu, the magazine was to accept the perspective of the renewal, the economic need to build “blockhaus” structures, to use reinforced concrete for its qualities, which differed from those of other building materials, to modify by essentialising the formal register, but all subject to the imperative of preserving the national specificity, “without which a nation risks losing its identity.”

At this point a rather unusual fact should be pointed out: for nos. 7 and 8/1936, the magazine moved its address from no. 2 Strada Episcopiei (the headquarters of the Society of Romanian Architects) to the home of its director at no. 73 Strada Sandu Aldea, and for nos. 9 and 10, the last with Stănculescu as director, to no. 60 Strada Lăzureanu. At the same time, no. 7/1936 and no. 8/1937 cease to mention the Society of Romanian Architects as being responsible for the magazine. It may therefore be supposed that the direction in which the magazine was moving was unacceptable to the Society. And so, feeling frustration at the Society’s inertia, during his directorship of the magazine the architect undertook to publish it in his own name. Through this divorce he was to achieve something highly important and necessary, namely, he created a welcome breach in the fortifications of the historicist traditionalism built by the Society of Romanian Architects, allowing new thinking to reinvigorate the dusty official architectural discourse.

Florea Stănculescu stepped down as director of the magazine at the end of 1937, and given the probity that defined his character, this may be ascribed in large part to the highly tense political climate in Romania, which had an undeniable impact on the architectural profession.

Nevertheless, Stănculescu did not abdicate from the duty he had taken upon himself to open the borders of architecture to the wider public, and thereby to rationality, functionality and efficiency, and so between 1938 and 1939, under the patronage of the Ministry of Agriculture, where he worked, he founded and ran a publication titled *Rural Buildings: Guides, Plans and Research*.

Intended to appear ten times a year and reuniting the editors from *Căminul*, the new publication aimed to support the development of the villages by publishing articles and plans with specific topical themes, which would inform and guide local specialists. Given the above mentioned political situation, only five issues were published, in the form of five thematic cahiers, but the magazine managed to become the only one of its kind within the specialist literature. Its opportuneness was incontestable: the information it contained, much of which is still valid today, constituting a veritable *Neufert* of the rural space, represents an extremely useful body of information for correct development in this perimeter. Even if the magazine’s area of interest presupposed a specialised focus on village issues, for Florea Stănculescu it was a further proof of positively investing his efforts, unswervingly oriented towards the sustainable development of Romania.

In the specialist architectural literature of the inter-war period we therefore find Florea Stănculescu in two guises: that of founder of periodicals and that of journalist, both of which highlighted his continuing interest in a correct orientation of the domain in the contemporaneity, regardless of whether it be in the town or in the country. In any event, he frequently voiced the opinion that town and country were indissolubly linked.

Even if the magazines he founded or run for a time had different target audiences and different goals, they shared the same hard core of ideas, which aimed at the country’s sustainable development. From the articles he published it clearly results that he supported the national architecture, but he also made repeated appeals to accept newness as represented by modernism, provided it was adapted to the specific framework of Romanian culture and spirituality. For, Florea Stănculescu had learned from the vernacular architecture the lesson of adaptability, of preservation of a living capacity to relate to context, firmly founded on immutable features, conserved through tradition, and so the adoption of rules and forms for their own sake did not



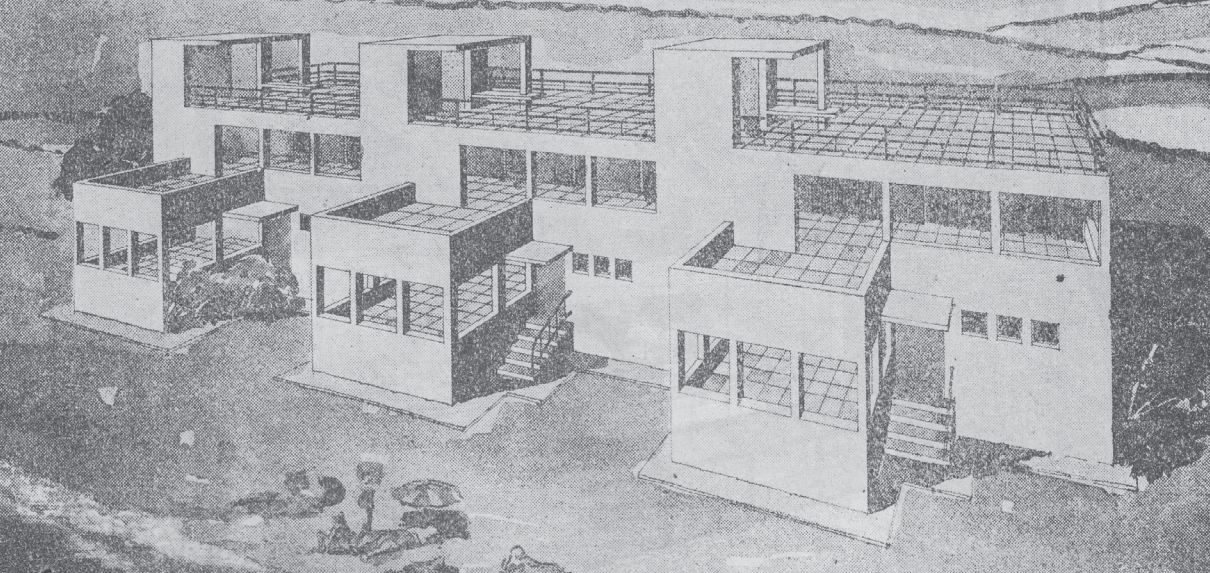
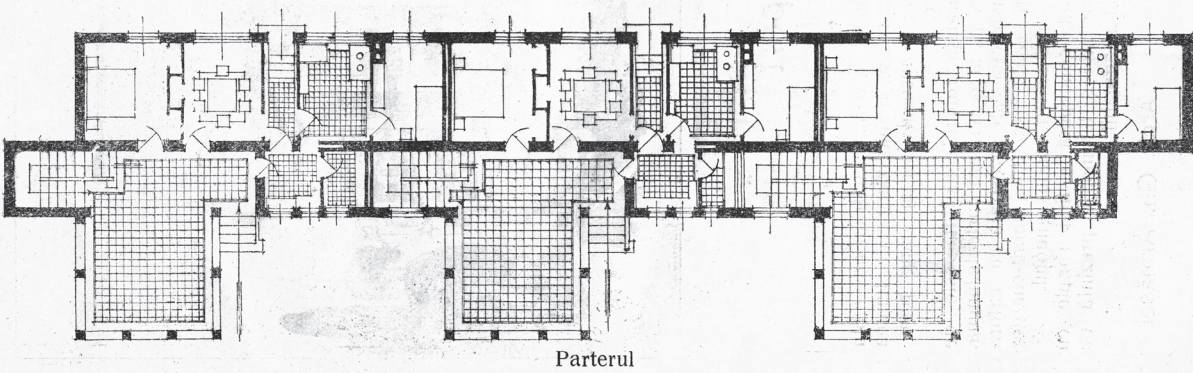
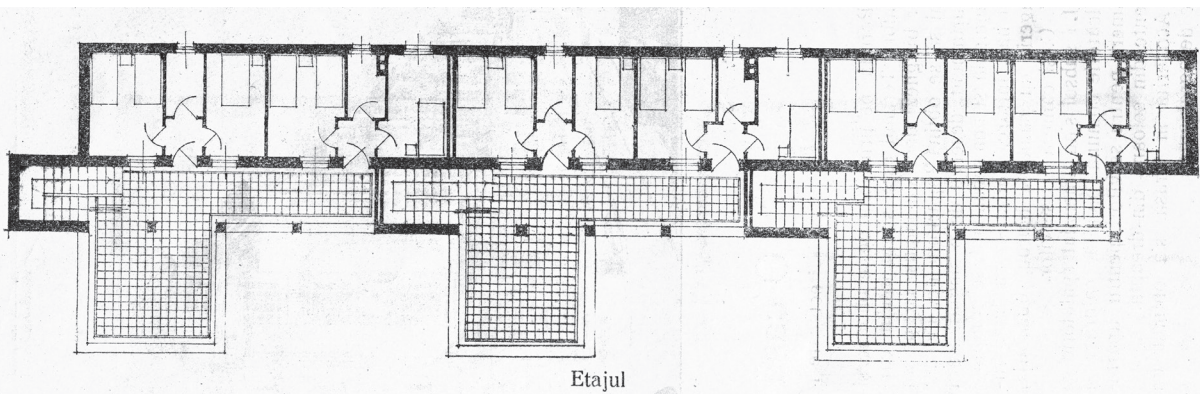
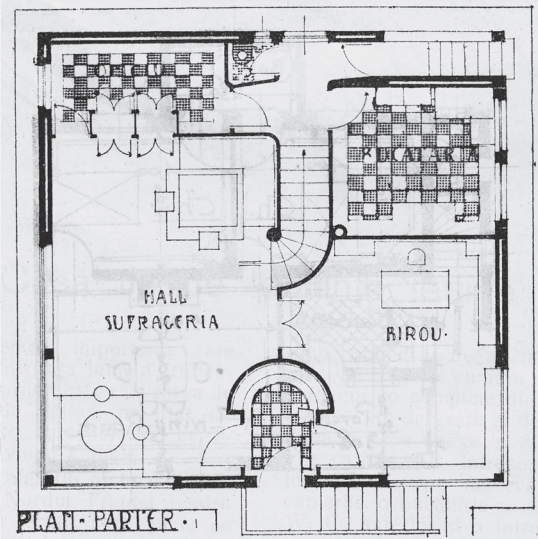
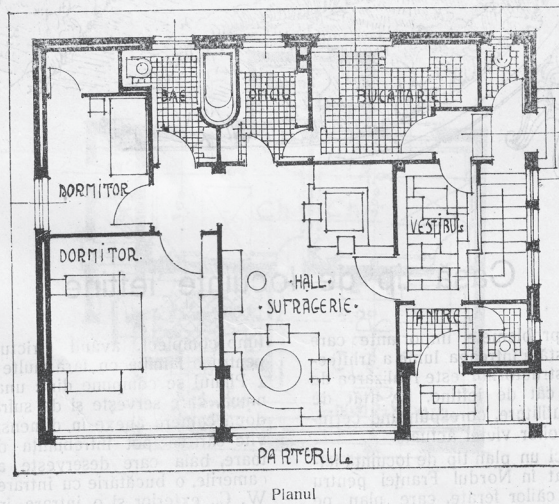
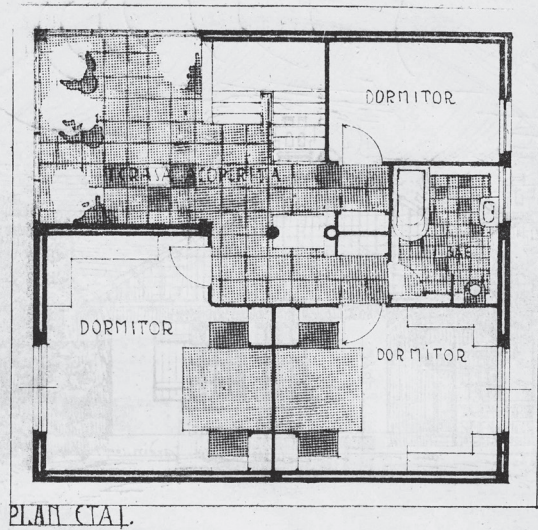
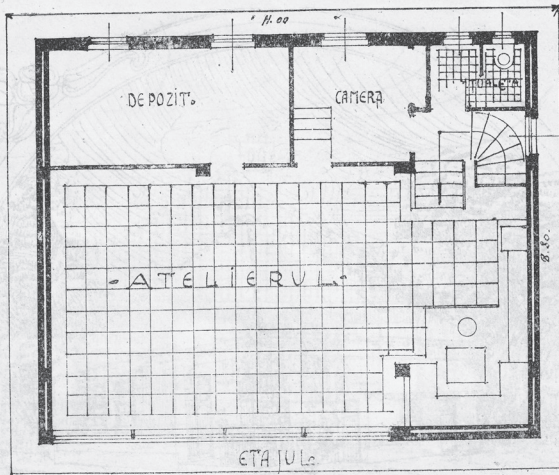
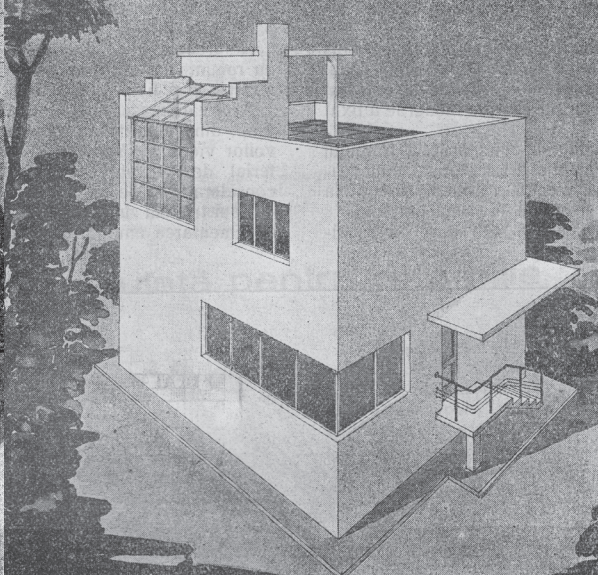
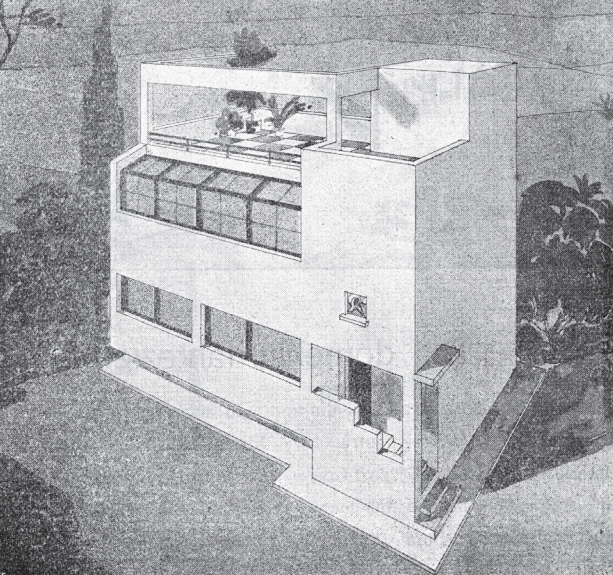


Fig. 3. "From the region of fantasy" [a - perspective, above, b - first floor and ground floor plans, below]. Unsigned  
 Fig. 4. "Severo Villa" [opposite page, left, from the top a - perspective, b- first floor, c - ground floor plan]. Author: L. P.  
 Fig. 5. "A house" [opposite page, right, from the top a- perspective, b- first floor, c - ground floor plan]. Unsigned









seem acceptable to him. Almost forty years later, the neo-rationalist Aldo Rossi was to criticise modernism for, among other things, the blindness it had demonstrated in not being able to anticipate that cities evolved over time in close connection with certain forms of collective spirituality and memory. Thus, it may be argued that within certain limits, Stănculescu's writings show a correct intuition of the phenomena that manifested themselves within the architectural field during the interwar period.

### Architectural Tectonics

It is obvious that besides a deeper knowledge of the concrete realities that shaped life in the urban setting, Florea Stănculescu's research into vernacular architecture also brought him enormous benefits when it came to understanding the architectural field as a whole. This was to be reflected not only in the particular position the architect adopted in his journalism, but also in his designs. For Stănculescu, designs for the urban setting were to constitute another dominant in his professional career along with his interest in promoting structuring architectural thinking, which he exercised in his articles, and his primordial interest in studying the Romanian village and working towards its advancement.

While the architect launched himself in the field with two projects realised in a flawless classicising academic style,<sup>33</sup> he was later to practise an architecture in the traditionalist mould, with mediaeval/Byzantine quotations, which, the same as his academism, he learned at the Higher School of Architecture in Bucharest. The Palace of Agriculture in Brăila, begun in 1922,<sup>34</sup> is a good example of this type of work. In parallel with the building of the Palace, Stănculescu designed a series of private homes in the same style.

His book *Homes and Farms in the Country* (1927), in which he presents a number of model rural homes, complemented later his vision of urban dwelling. The often minimalist functionality of the peasant farm and dwelling, whose aesthetic frequently derived from the best proportioning of the built masses and the ratio between solid and void led the architect to develop principles connected to cheap urban house. To this end he conceived simplified lines, generating less playful volumetric compositions, sometimes very similar to those intended for the rural setting, with decoration reduced to a bare minimum or completely absent. This phase was to become evident at the same time as *Căminul* magazine was being published, in the form of the cheap homes proposed to the public in its pages.

And if his project "My Cottage"<sup>35</sup> (Fig. 6) has deliberate connections with the vernacular, and "Apartment: Ground Floor and First Floor"<sup>36</sup> (Fig. 7) reveals a building with eclectic features, "Twin Ground-floor Houses"<sup>37</sup> (Fig. 8), "Villa for Two Functionaries"<sup>38</sup> (Fig. 9) and "Square House"<sup>39</sup> (Fig. 10) take steps forward along the path of essentialising both built expression, which is purified, shedding redundant ornaments, and function, which gains in fluency and concision. It should be noted that all these designs reflect a modification in the expressive and functional trajectory of Florea Stănculescu's architecture, which continues to be traditional, but seeks architectural relations and forms whose perennality is founded on the substance itself of

33 The Brăila Academy of Music and the Excelsior Hotel in Bucharest.

34 Built between 1922 and 1935 in collaboration with architect Leonida Plămădeală, the Palace wonderfully illustrates the application of Mincu's lessons on the relationship between solid walls and voids and also light and shade on the façade. The massive volume, unfolding over five storeys, between a semi-basement and a mansard, plus a sixth storey, a usable attic, combines loggias and buttresses, richly ornamented with three-lobed arches, columns with various capitals, frames and cornices, which lend rhythm to the voids that relieve the heaviness of the built mass.

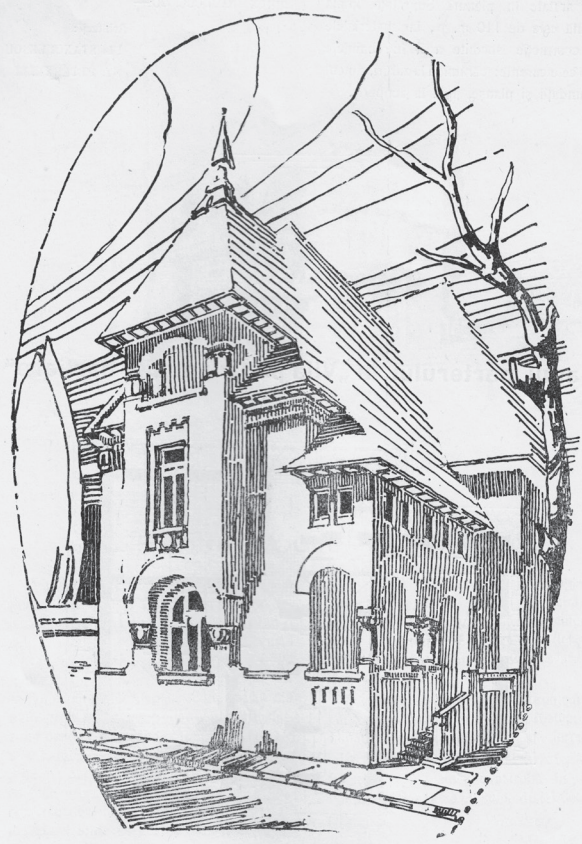
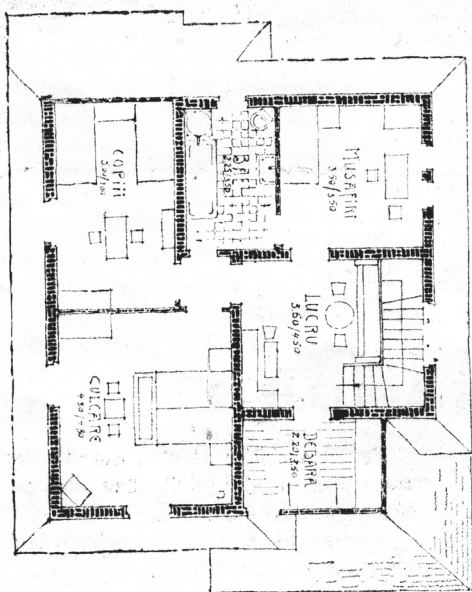
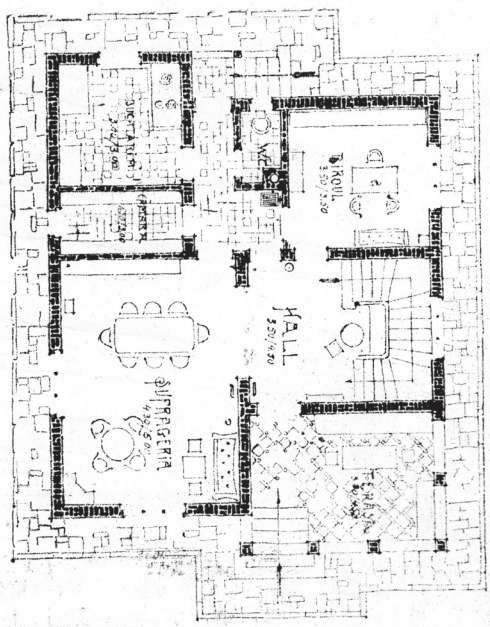
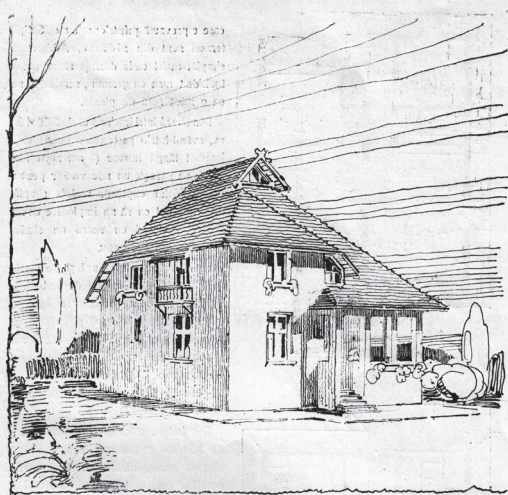
35 *Căminul* 1 (1928), 9-11.

36 *Căminul* 2 (1928), 4-6.

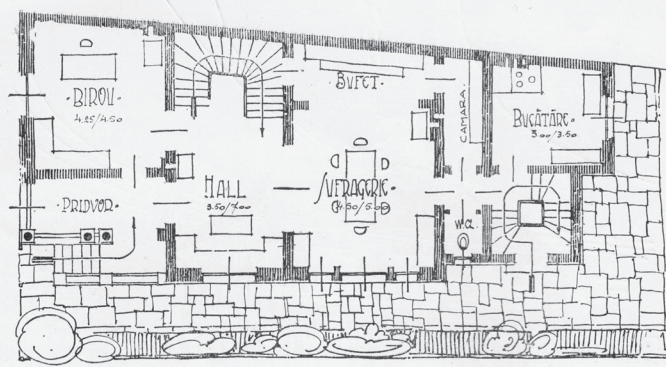
37 *Ibid.*, 14-15.

38 *Căminul* 3 (1928), 10-12.

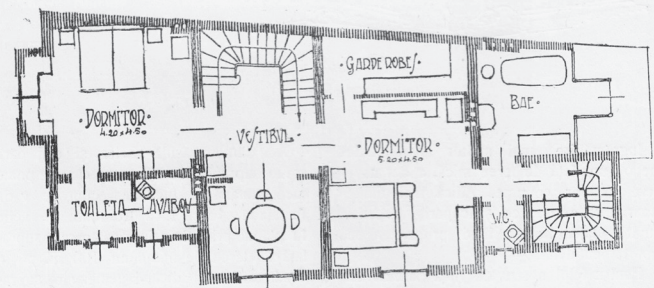
39 *Căminul* 2-4 (1929), 2-4.



Vedere perspectivă



Planul parterului



Planul etajului



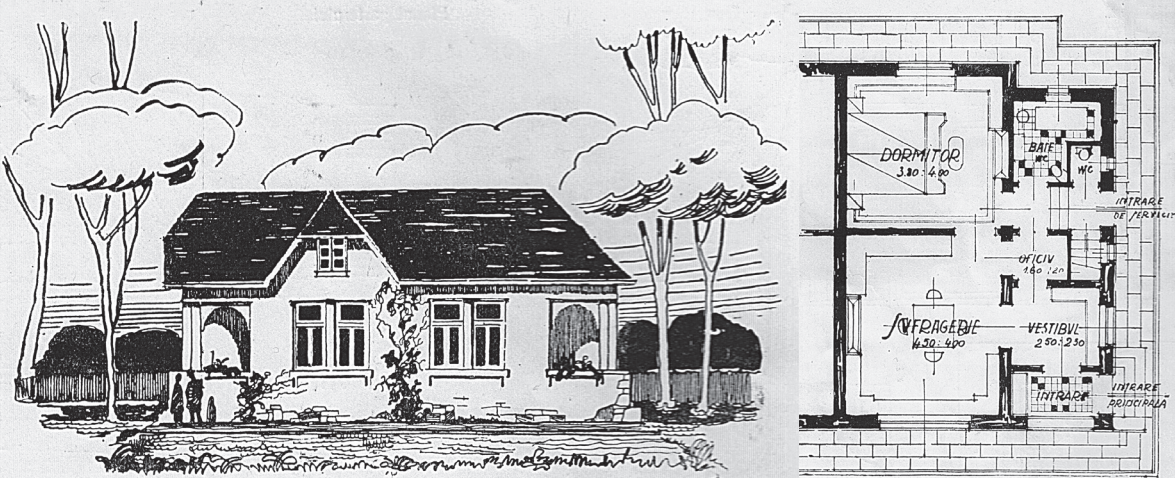


Fig. 6. (previous page, left, from the top) "My Cottage": [a - perspective, b- floor plans]. Author: arch. Florea Stănculescu

Fig. 7. (previous page, right, from the top) "Apartment with ground floor and first floor" [a - perspective, ground floor and first floor plans]. Author: arch. Florea Stănculescu

Fig. 8. (above) "Twin houses on one level" [main façade and floor plan]. Author: arch. Florea Stănculescu

Fig. 9. (opposite page) "Villa for two functionaries" [perspective and floor plan]. Author: arch. Florea Stănculescu

tradition, generating character and authenticity. As a result, he was to interpret types of feature derived from the vernacular rather than the historical, ecclesiastical or feudal architecture. Since, as architect Nicolae Lascu argues in his work on Florea Stănculescu, for the architect "tradition changed its sense and content. The old, mainly Byzantine ecclesiastical or monastic architecture and the architecture of the old boyar manor houses were replaced with folk volumes, forms and ornaments. Stănculescu regarded not the picturesqueness of folk architecture as its essential quality, but rather its functional and built rationality; and decoration was correctly gauged as being subordinate to structural or functional needs."<sup>40</sup>

This new stage in his understanding led Stănculescu to a laconism of expression that was salutary in the circumstances of an economy in recession and in the cultural climate of the time, which was already placed under the sign of the new trends in architecture. His theoretical repositioning was to allow the architect to tackle even more courageous modes of expression. For instance, the Felix Stănculescu house in Bucharest, built in 1937 (Fig. 11), is situated within a radically new category of expression. Consisting of an elongated prism that advances to the back of the plot, the house has a flat roof and is lit through horizontal rectangular windows. Access is via a smaller prismatic volume excised from one corner of the ground floor. Together with the cutaway terrace at the rear of the plot, this is one of the few deviations from the original prism, which thereby retains an undeniable purity.

Until 1937 Florea Stănculescu built much, namely his largest and most significant works. An overview of these buildings confirms his continuous re-visitation of the structuring principles of architectural form in relation to its function and meaning within the framework of the city.

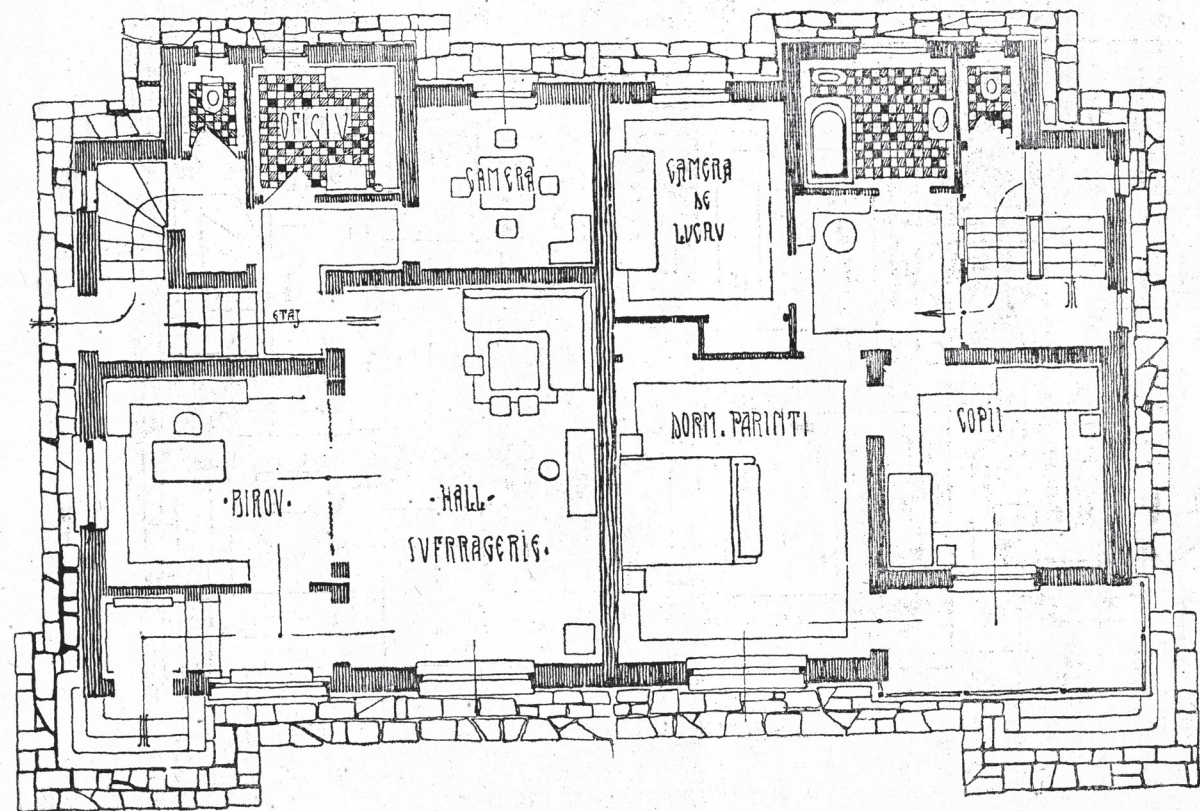
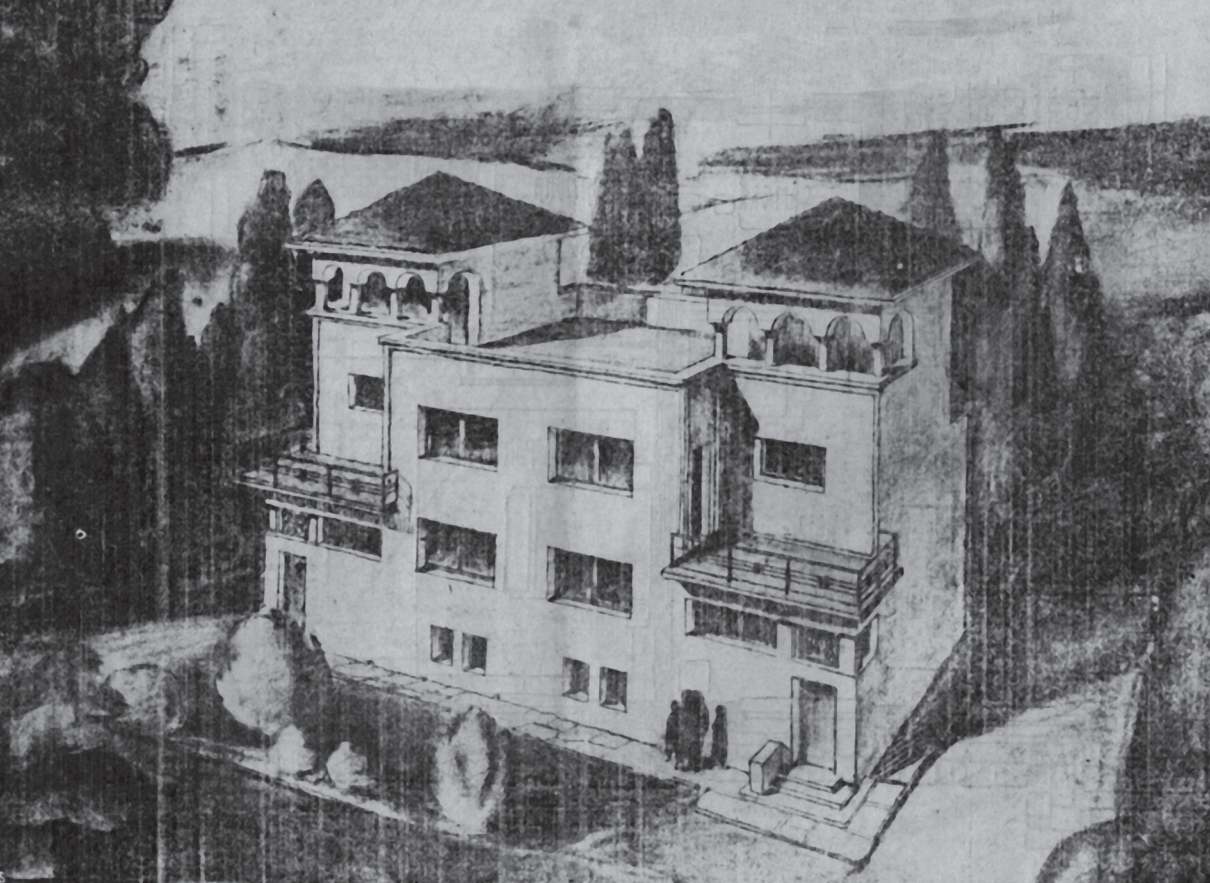
Constructed between 1925 and 1927 in collaboration with Dumitru Hergot, the Chemistry Department of the Bucharest Agronomic Institute is a massive four-storey building, a complex composition of well-defined volumes, with a tall, hipped roof. The type of roof, the round arch in the middle of the loggia marking the main entrance, and the relationship between walls and windows that emphasise the mass situates the building at an advanced stage in the stylisation of traditional architecture of mediaeval/vernacular inspiration.

Between 1926 and 1933, Florea Stănculescu designed a number of agricultural and forestry schools and also country villas and manor houses in the same style.<sup>41</sup>

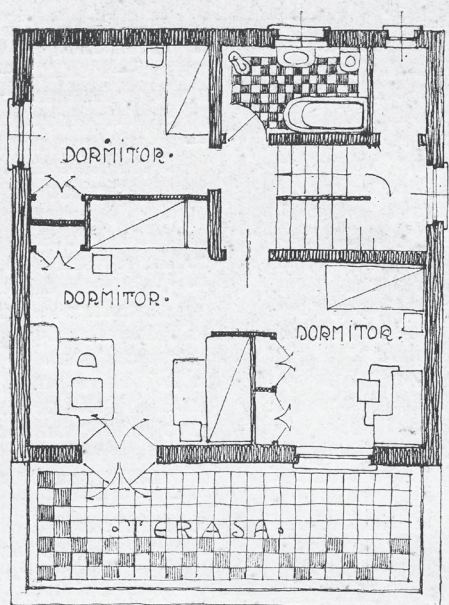
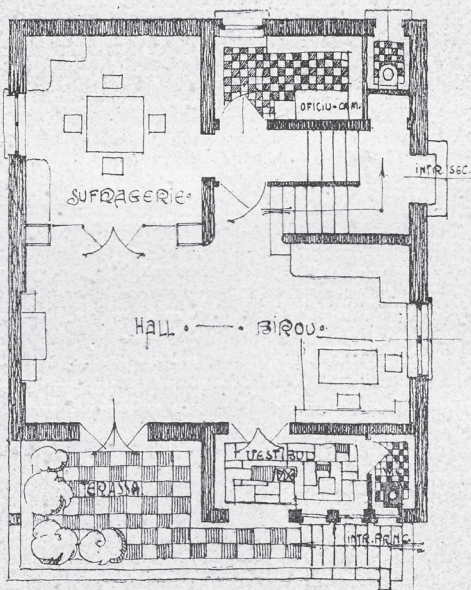
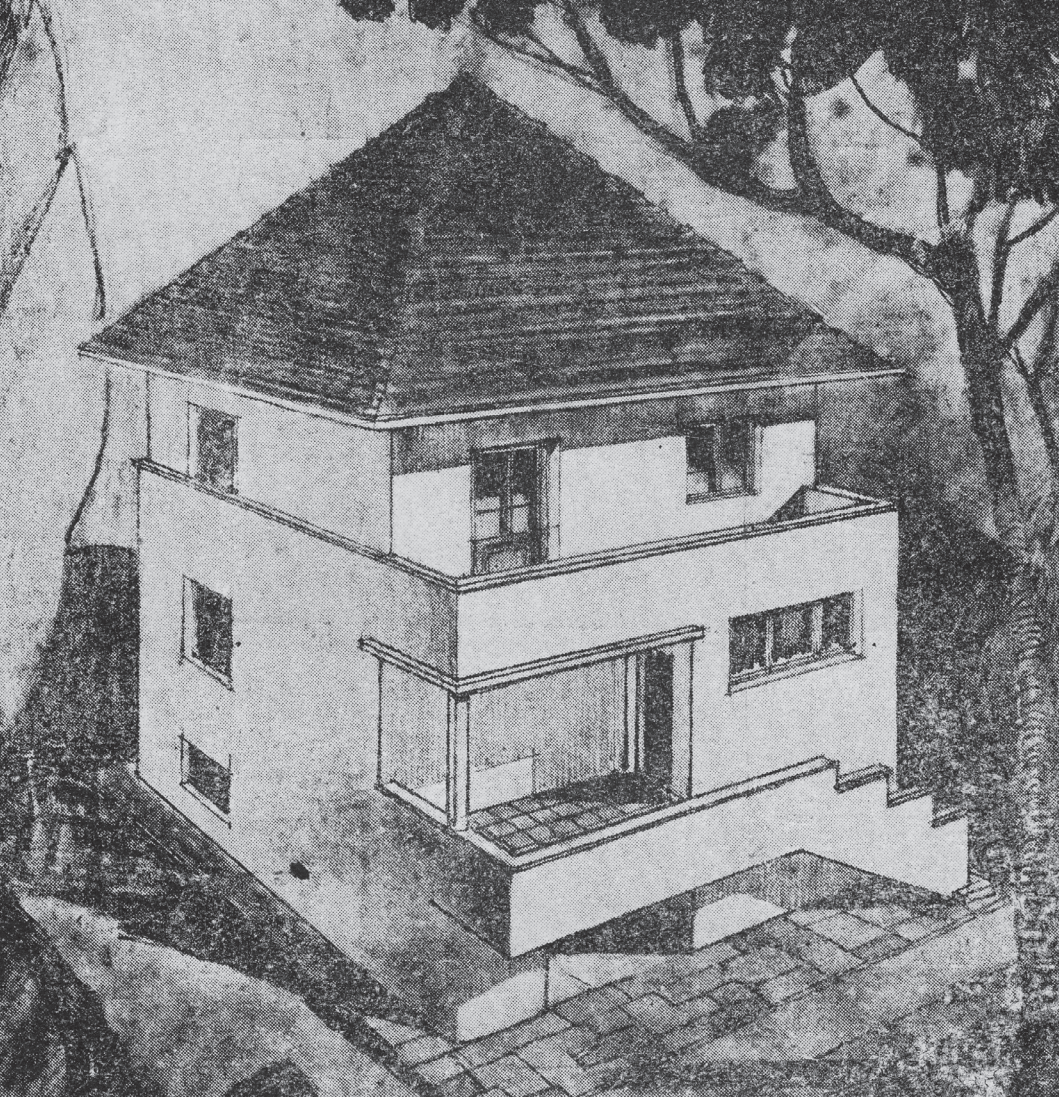
<sup>40</sup> Florea Stănculescu. *Contribuții...*, 36.

<sup>41</sup> The Agricultural School in Ștefănești, the School of Horticulture and Viticulture in Valea Călugărească, the Foresters School in Brănești, the I. Păunescu manor house in Gorj, the Armand Călinescu manor house in Argeș, the N. Penescu villa in Pitești, etc.











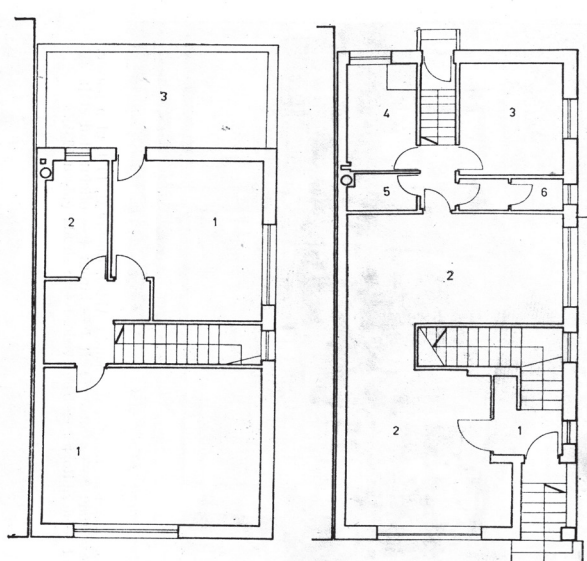


Fig. 10. (opposite page) "Square house" [a - perspective, b - ground floor and first floor plans]. Author: arch. Florea Stănculescu  
 Fig. 11. (above) Felix Stănculescu House: [present street view, b- floor plans]. Author: arch. Florea Stănculescu

Begun in 1928 and built in collaboration with architect Radu Udriou, the Student Halls of Residence of the Bucharest Agronomic Institute (Fig. 12) marked a step forward in his architectural approach.<sup>42</sup> Consisting of two wings joined at a ninety-degree angle, whose ground floor combines with great logic and ingeniousness different functions, the Student Halls of Residence are six storeys high and have a low-pitched roof. The bars of the wings are flanked both at the intersection and at the ends by protruding volumes, between which, on the ground floor, there are broad loggias, sheltered under straight canopies. The large windows on the ground floor are smaller on the upper storeys, although they preserve the same rhythm as those below. The only item of ornamentation employed is the round arch resting on composite columns. A broad arch elegantly marks the main entrance, cut through the body of one of the two wings at their junction. The loggias on the top floor of the wings, as well as the ground floor of the volumes that terminate the wings, are also capped by such arches. Well-articulated and with a carefully sought cadence, the building is refined and imposing, highlighting a classicising style with eclectic accents whose positioning is inspired.

Although different in plan, the building intended for the Viticulture Department of the Bucharest Agronomic Institute, constructed in 1934 (Fig.13), also in collaboration with Radu Udriou, is quite similar in stylistic approach.

The Laboratories of the Cluj Agronomic Institute, built between 1929 and 1932 (Fig. 14), in collaboration with architect Ion Bănică, displays a different expressive position. The building has a functional layout that very aptly adopts a symmetrical T-shaped plan. Likewise, the building's main façade is symmetrical, with a central juttred out body, housing the main entrance, which has three rows of windows placed in vertical niches, marking the axial thrust of the whole, while the laterals are highlighted by four rows of windows grouped in horizontal bands. The recessed windows of the fifth storey are almost hidden by a bold cornice that emphasises the overall outline, as well as the proportions and horizontality of the prism-shaped main body. With its crisp, clear geometry, made up of basic volumes devoid of any kind of ornamentation, the whole has an air of great sobriety and may be situated within the zone of neo-classicism purged of all decorative elements, which was highly esteemed in Europe in the 1930s.

Florea Stănculescu's major achievement remains the Romanian Institute of Agronomic Research (Fig. 15), built in Bucharest between 1928 and 1937, in collaboration with Ștefan Peterneli and Leonida Plămădeală. The incorporation of the building's highly complex functions is attained

42 Built 1928-1929.







opposite page

Fig. 12. Student Hostel of the  
Agronomic Institute - Bucharest:  
[perspective and ground floor plan].  
Author: arch. Florea Stănculescu.  
Collaborator: arch. Radu Udriou

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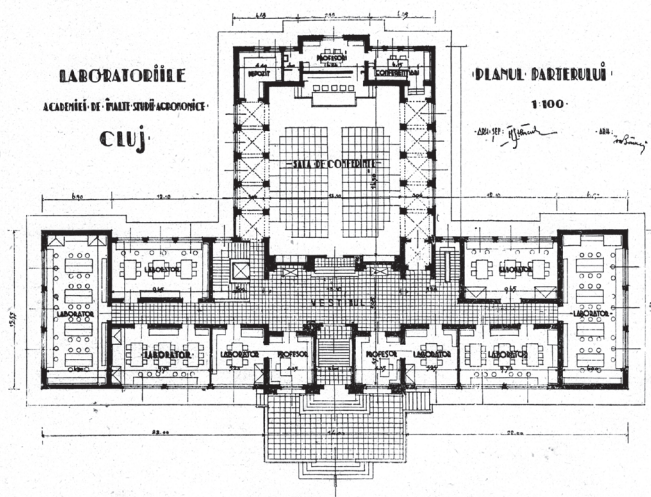
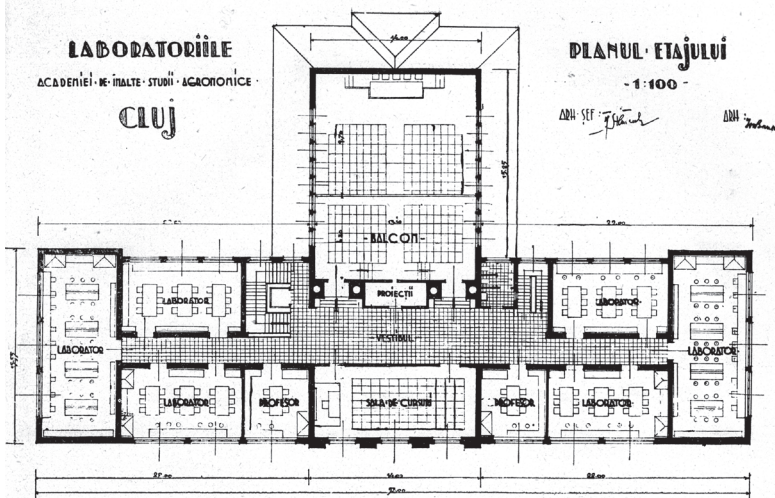
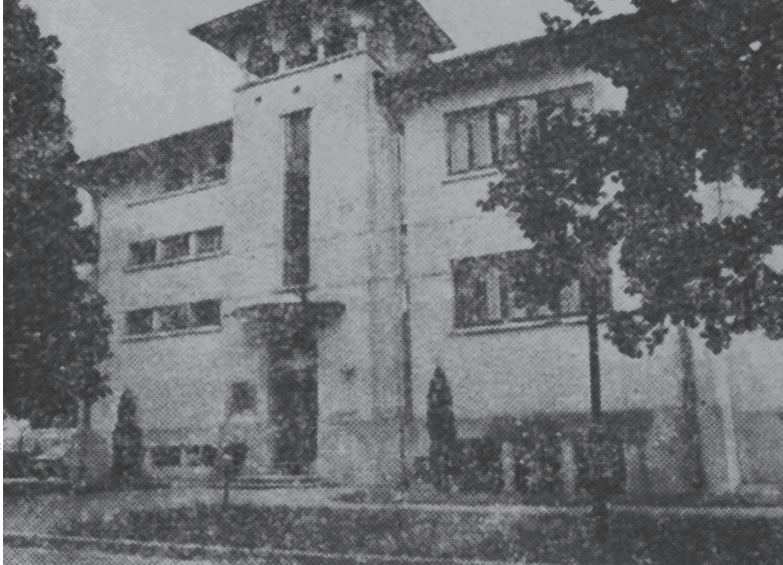
Fig. 13. Department of Viticulture  
building, Agronomic Institute -  
Bucharest: [perspective]. Author:  
arch. Florea Stănculescu.  
Collaborator: arch. Radu Udriou

right below

Fig. 14. Laboratories of The Agronomic  
Institute - Cluj: [ground floor plan,  
current floor plan]. Author: arch.  
Florea Stănculescu. Collaborator:  
arch. Ion Bănică

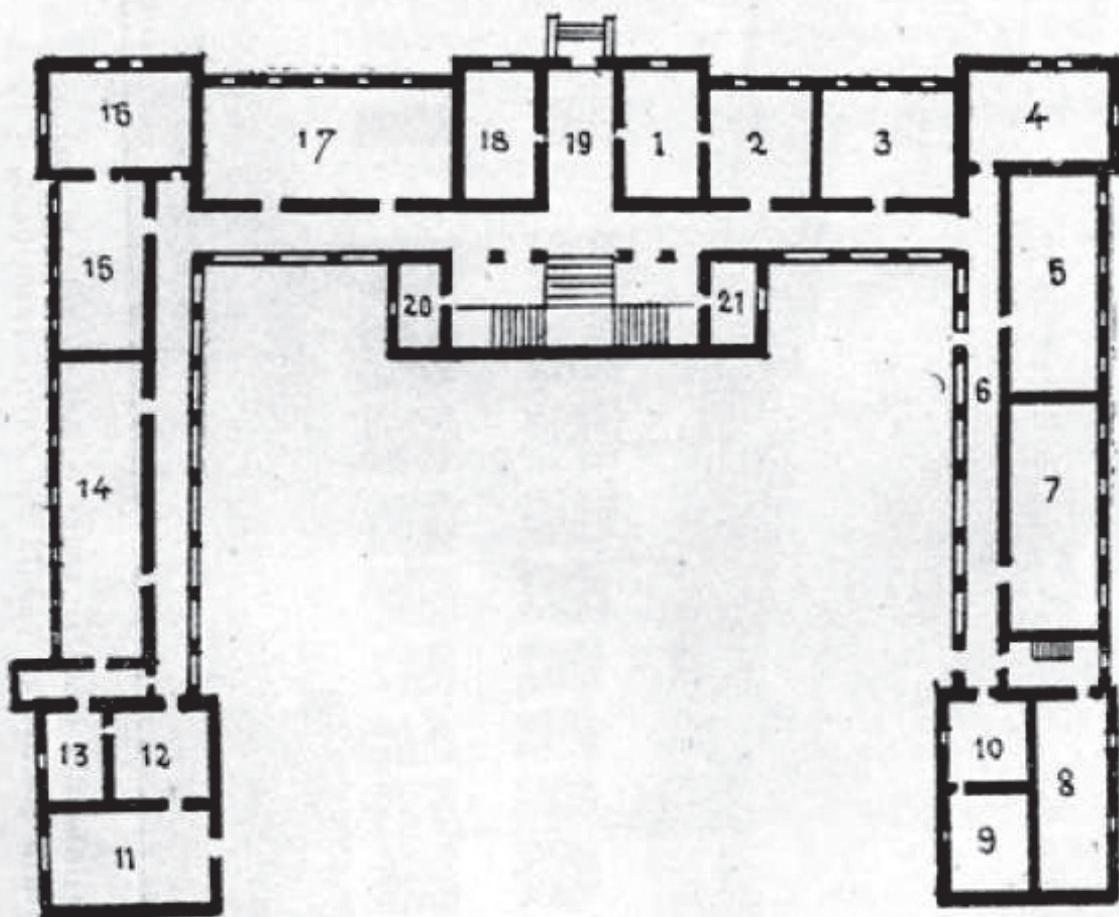
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Fig. 15. Agronomic Research  
Institute of Romania - Bucharest  
[a - front view, b - ground floor  
plan]. Author: arch. Florea  
Stănculescu. Collaborators: arch.  
Ștefan Peternei, arch. Leonida  
Plămădeală.





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by using an E-shaped plan, whose longer side forms the main body, to which are adjoined three secondary wings. The volumetric composition brings into play simple prisms of varying sizes, with square or rectangular window gaps, depending on the rôle of the space they serve, which are positioned in well-defined cadence. On the main façade, which is perfectly symmetrical as to the entire complex, the massive central body advances from the laterals and imposes its monumentality through a series of seven bays marked by thick pillars stretching over the full height of the building's four storeys. The well-controlled whole is completely lacking in decoration, thereby arriving at a stark, minimalist expression, displayed in the classicist spirit of the functions it houses. Its message is one of grand domination of rationality and scientific objectivity, which is expressed in pure enunciations and forms, stripped to their essentials.

Florea Stănculescu's increasingly obvious choice of classicism in a form purged of ornament when addressing programmes and institutions of national importance reveals the architect's aim to utter the openness of such buildings towards universality within the boundaries of a style whose norms and rules had been validated by history.

It is important to note from the foregoing that Stănculescu's designs may be inscribed within two broad categories that were to evolve functionally and formally/volumetrically in different directions, in accordance with his conception of the connection between the architectural envelope and its character. Thus, his home designs moved from traditionalist "Romanian" expression, inspired by Mincu, to one consisting of a *sui generis* formula originating in the vernacular — a modern, personal interpretation of the essence of tradition, as an optimal solution for inscribing within the local spiritual space. His buildings were also to experiment with bold modernist expressions, thereby demonstrating the assimilation of the precepts of the movement and their application in given conditions of the local reality.

His buildings whose themes are "international thanks to the conception of the programme" fall within a different category. These began by being eclectic/academic and later came to express themselves in a classicising idiom stripped of decoration, displaying a "cosmopolitan" image that was seen as appropriate by the architect as his theoretical thinking became increasingly well defined. The look of this architecture, new to Romania and at the same time different, albeit not entirely, from what had hitherto been practised when designing such programmes—the late-nineteenth century imposed a neoclassical eclecticism that was rather well prized—constituted at the visual level an excellent precursor to the modernism that was to be put into work in the late-1930s by the architect's younger counterparts.

That the author was prepared to move from one mode of expression to another in the architecture he created over a period of almost a quarter of a century stands as proof of his ability to take an extremely sensitive approach to the new structural/functional and formal possibilities that the *Zeitgeist* brought to the ideology of the period. At the same time, this kind of versatility was an attempted to harmonise in a realistic and coherent way these possibilities with Romanian cultural specifics, to assimilate them into the *spiritus loci* in which they were to be invested.

Not only Stănculescu's architectural but also his systematisation projects were capable of translating the evolution of his thinking into reality. Of his rural systematisation projects, however, most of them, accomplished between 1923 and 1926, are due sooner to Stănculescu's modernising impulse and have no other relationship to modernism than perhaps a functionalism well tempered by the influence of the context and local traditions. A number of systematisation projects, which the architect tackled after 1945, fall outside the period examined in this essay.

## Conclusions

Trained in the school of traditionalism in a period of great pressures when it came to national identity, Florea Stănculescu was to change in time his view of the direction in which Romanian architecture should evolve, and in the inter-war period he became one of the few architects to succeed in having an integrative perception of the intricate Romanian reality.

His unique position arose from the thorough knowledge he acquired during the passionate and meticulous research he conducted in the countryside, starting in his early youth, whence he collected real data about the “deeper Romania”, a Romania that was light years away from the idyllic image that fed the nationalist discourse. With his detailed knowledge of living standards, traditions, and working conditions in the villages, which formed the majority of the country’s population, and of the cultural and civilising aspirations that inspired the elite, he was to build a unique, wide-ranging vision of the complexity of the Romanian context, and went on to create and implement in his own work and within the profession a mental model of evolution of the educated architecture that was firmly grounded in the concrete reality. And while on the agenda of the administration of the Kingdom the urgent matters were progress and modernism in general, in the mature, interwar perception of Stănculescu the priority was a correct understanding and acceptance of the spirit of the times—radically altered in the aftermath of the war—in consensus with the *sine qua non* acceptance of the essences of the powerful *spiritus loci* that was to lend character and specificity to any cultural investment. In a young nation, whose state structures were still immature, and which was floundering between Byzantine anachronism, Levantine inertia, and juvenile, emotional enthusiasm, in order to make his views heard Florea Stănculescu had to wage a dual battle: on the one hand, against the conservative faction of the architectural profession, as well as against a society that refused to relinquish the patterns of historicist traditionalism, and, on the other, against the avant-garde, which claimed and pushed “capitulatory” adherence to modernism.

Well-trained and highly active, Stănculescu was exceptionally motivated, militating by means of rich and nuanced arguments to purge outmoded mentalities and integrate innovative thinking about the outlook for a native architecture. He did so by founding and running professional magazines, promoting in his articles and lectures the new ideas on architecture current in Europe, seeking solutions to the post-war housing crisis, designing and building in a carefully crafted language, which was to evolve from its beginnings, under the tutelage of the traditionalism inspired by Mincu, traversing a rich phase of classicism purged of ornament, and attain a pinnacle that proclaimed an incontestable modernism.

However, although he had a correct understanding of the logic and precepts of this movement and experimented with its material, functional and expressive resources, Florea Stănculescu, an authentic contextualist highly attached to tradition, spiritual values and the role of memory of place in the common culture, did not completely adhere to the new ideology, which propounded sets of norms for their own sake, valid regardless of the particular landscape in which they were to be applied. He was to remain loyal to his own ideas, according to which architectural expression depends on the character of the place for which it is conceived—the type of town, urban area, or individual district—and should be able to move harmoniously between the local and the cosmopolitan/international, thereby configuring unitary areas from the stylistic point of view.

Imbued with *genius loci*, but also a man of his time, Stănculescu allowed himself to be inhabited by *Zeitgeist* in order to anchor himself in contemporaneity and thereby discover the path best suited to the evolution of the local architecture, a path which, in order to be authentic and viable, had to rest on the foundations of unique spirituality of the nation for which it was created.

As a result, in his articles and designs he attempted to reconcile modernism with elements of the Romanian architectural tradition, which, in his idiolect, were not to be drawn from the history of feudal/Byzantine expression, in accordance with the model promoted by Mincu, but from the vernacular space. Rejecting modernism's aseptic neutrality and insensitivity to local particularities and colour, when he was not traditionalist in his own manner, one that had evolved towards a vernacular stripped down to its essentials, Florea Stănculescu chose the rigour and firm principles of a style already validated by history: classicism. It was a classicism in which he was to purify decoration, that had become a decadent factor in the austere climate of the times, that kind of classicism able to achieve the supreme eloquence of a form that strictly followed function. He designed large buildings of national importance in a classicising style which, in its highest form, was completely purged of ornament and displayed exceptional rigour, rationality and monumentalism. However, in every version and phase of his thinking, the architecture that he created was always a good example of functionalism and essentialisation.

Throughout his exceptionally rich and diverse career, Florea Stănculescu revealed a *forma mentis* that transcended the most advanced thinking of his time, since, able to comprehend and undertake the imperatives specific to the Romanian space of the time, through a peremptory effort of logic and lucidity he came to "see" beyond modernism to a world built in terms of durable modernity. Moreover, tracing the possible trajectories to that world, he even succeeded in launching himself in a confident and exemplary way into its orbit.

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## IMAGE SOURCES

(image calibration and processing: Cosmina Georgescu, Maria Gigă):

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