

The Archive 'Cezara Mucenic'

PROJECT BY :

Rhabillage Association

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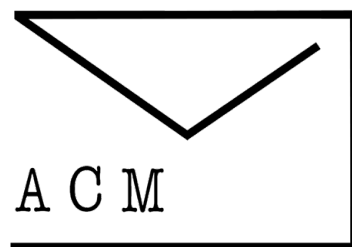
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arhivacezaramucenic.rhabillage.ro

Only when you have this document, precise, clear,
the project signed by the architect,
is when you can be convinced that he is the author.
Otherwise, it remains a story, maybe a beautiful one,
but with some uncertainty.

[dr. Cezara MUCENIC]



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some curious beginnings



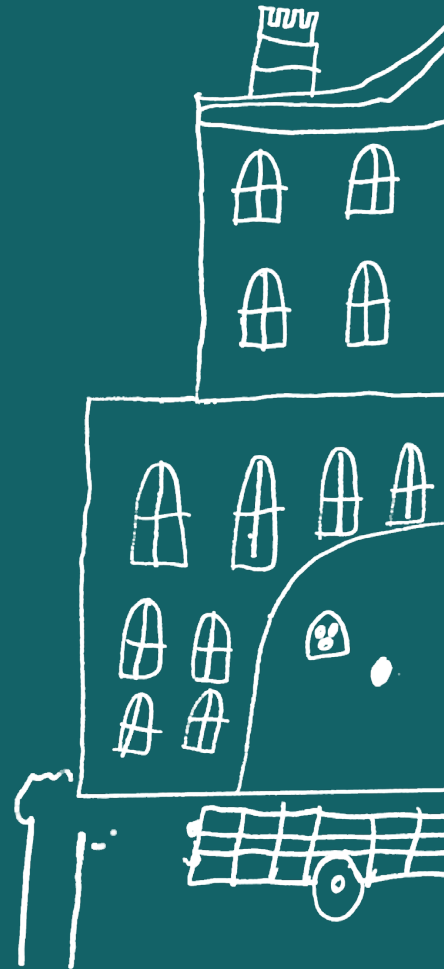
I have learned from my mother,
when something does not come out as you wish,
you have to insist.

I 'discovered' Cezara Mucenic in person, in 2007, during the European Days of Heritage, that took place at the Cotroceni Museum. I was invited to talk about the 'Mourning Houses' project. She was in the front row. There were some outstanding names with great expertise and experience in the field of architectural heritage. I couldn't quite understand why I was there lined up among the speakers. But I was glad that the student project initiated just one year before stirred the interest of some people for whom I had so much appreciation for. At the end of the event, she approached me telling me about a personal archive that she had. It contained numerous data and documents on Bucharest's history and she did not know what to do with it and to whom to pass on in order to be used for further researches.

It was a brief talk of which I remember her big eyes looking at me with wonder and her business card that she gave me and that I kept for a long time associated with some sort of guilt feeling. I kind of knew that there had to be something important involved, but caught in the hive between my responsibilities as an architect to be and various preoccupations on urban heritage, I couldn't manage to find that time to call her back and see what it was actually all about.

In 2015, I received a phone call from Ciprian Neacsu. He had my number from Șerban Mestecăneanu, with whom I collaborated in 2009 for the project 'Bucarest, la mal aimée'. He told me that he is an architect and that he is working with Cezara Mucenic, who has an impressive collection of archive documents about Bucharest that she does not know what to do with. Șerban had recommended him to contact me.

That's how our journey began.





Then came our first meeting. I found out that there are many handwritten notes and plenty of photos of archive documents. And that everything is kept in envelopes organised on various criteria, all kept in boxes whose number remained yet unknown. We have set as first priority to scan all the documents, and only later to see how we will further organise and use all this data. We started with two volunteer students, Anca and Silvia. Gradually, sets of envelopes emerged from hidden boxes, followed by scanning of the content and striving to decode the handwritten notes of Ms. Mucenic. Together, we were discovering old architecture language and we were amusing ourselves with the concerns that people from those times used to have.

Based on these small beginnings, we managed to get funded for the first time in 2016. A support from the Union of Architects in Romania meant to help us build a dedicated website for an online public database and to continue digitising the archive. We've extended the team up to 12 people and we published about 1,000 documents online.

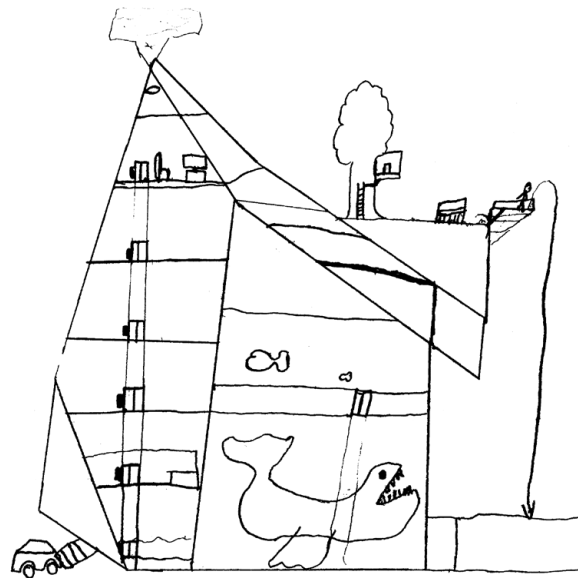
For each one of us, working on this project has a different meaning, depending on the activity we're involved in, the phase of the project and our personal motivation.

The curiosity that I felt in the eyes of Ms. Mucenic during our first encounter in 2007 now became part of us all. It is what brings us together in this process, what motivates us and what we want to convey further.

It is the curiosity of discovering the traces of the past, the curiosity of understanding a certain manner of documenting, the desire to transmit a cultural heritage in a way that is accessible to all those for which Bucharest is dear to their hearts.

...

the whole family must be there to help



My father was what it is called 'a mentor'
rather than a teacher.

He was someone preoccupied in making his students
think.



Cicerone MUCENIC together with his former students, in 1956
and with Cezara Mucenic, who just finished the IIIrd grade

Because his family stopped supporting him, when he was 15, **Cicerone MUCENIC**, left home in order to pursue his studies at the Normal School of Teachers in Fălticeni. He was admitted and granted a scholarship. Four years later, he graduated first in class. Until 1944, he was a teacher and school principal in Bucovina and later, between '46 and '48, in Bucharest. As he did not have 'a proper file', after the Education Reform in 1948, he remained a teacher until 1966. "The Mucenic generations", as his own students in Bucharest call themselves, remember his dedication in helping them better develop their skills, his involvement in educating their parents and his patience in advising them during difficult times, even long after they have grown up and they were no longer his students.

He would have liked to go to university and study, but he couldn't because of financial issues. He remained in Bucharest particularly to ensure for his kids an easy access to high quality education.

He was a strong supporter of Cezara's scientific path and the voice that constantly insisted on finding a closure to her research. He passed away in January, 1984, leaving as text to be written on his grave: *The teacher Cicerone Mucenic, who dearly loved the children, striving to understand them, protect them and inspire them.*

My mother had taught me,
she was always saying one thing:
*If you work in a place,
it must be known that you work there*

Viorica Mucenic, born Breabăn, came from a family of Bucovinian priests. Following a heart disease that started manifesting since the age of 16, she interrupted her studies during high school. She married Cicerone Mucenic in 1934, at Câmpulung Bucovina.

Together, they made big efforts to create a peaceful atmosphere in the family and to minimise the impact of living in dire circumstances.

When someone in the family was passing through some difficult times, the whole family had to be there to help.

That's how they all grew up.

When I started drafting [the PhD thesis],
my sister took care, along with my mother,
of raising and educating my children,
who were like hers.

She came with me to the archives
to help me with taking pictures.
She was the clear mind for the final text corrections.

Since she was 5, **Muşata Mucenic** knew she wanted to be in the theatre world. Although she prepared for acting together with an associate of the National Theater and prestigious actors such as Jules Cazaban or Beate Fredanov considered her to be of great talent, she was admitted to the Theatrical Art Institute only in 1967, at the Theatre Direction Department, after becoming an English teacher. She graduated first in class, but without a communist membership card, which considerably diminished her chances of a good career.

She was an artistic director in the theatres of Bârlad, Piteşti and Petroşani, and she directed shows in many other theatres in the country. In 1990, she opened the first private theatre including a religious program, Quo Vadis Domine.

My husband, the writer Mircea Filip, was the one who 'plotted' with my mother and Muşata along with my supervisor Raoul Şorban, on how to get me out of the role of mother and set my focus on research

She met the writer **Mircea Filip** in 1983 at the premiere of a musical play directed by Muşata in Iasi. There, he was the literary secretary of the theatre. They married in 1984 and remained in love until the last night when he died, in 2015.

They grew up two boys, **Emin** and **Iustin**. In their turn, they became important helpers in documenting Bucharest. They were responsible for photographing the archive documents or the buildings studied for various researches.



The family always close. Also, at the working desk



Cezara MUCENIC, in traditional Romanian clothing,
at the religious wedding of her younger boy, Iustin, 2017

Research never ends.
The more you know,
the more questions you ask,
the more you'd feel the need to clarify.

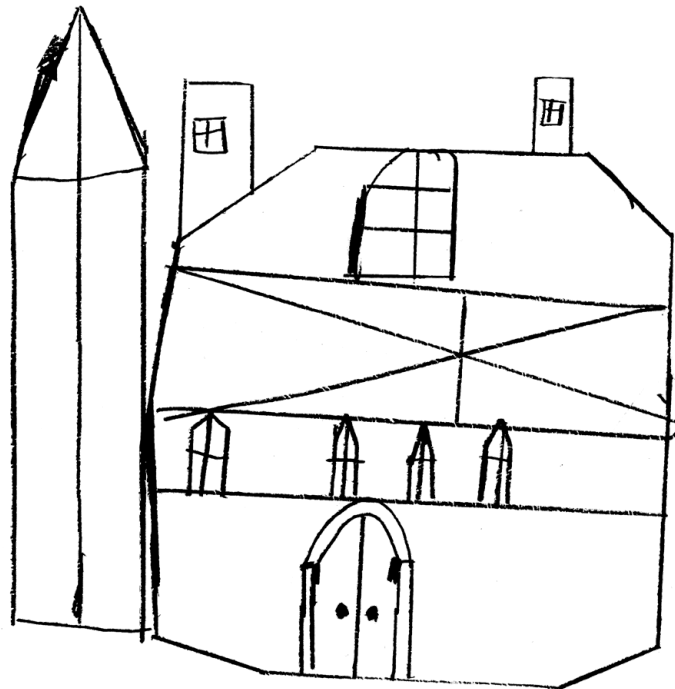
This is why it's important to figure a way to stop

It started with some little uncertainty and a great amount of curiosity. It happened during the mid '60s, when she did not know how to pursue her studies at the university: *I used to like history. I liked the Arts in general.* She attended the classes of the Faculty of Fine Arts at the Bucharest University, the department of Art History and Theory, which she completed with a study on traditional architecture in Bucharest, based on the theory initiated by the arch. Constantin Joja.

Despite the misfortune to be passionate about research in Architecture during the troubled times of communism in Romania, the constant support of the family, the ambition of the "well done work" and a very strong perseverance, allowed her to dive into the research and explore the Archives of Bucharest and develop a particular sensitivity to the local architecture.

Today, **Dr. Cezara Mucenic** is an expert certified by the Ministry of Culture and Religious Affairs for Historical Monument Research. Her projects, carried out over the past 4 decades, present with accuracy and precision the evolution of Bucharest at urban scale. And it constitutes one of the most significant references for future studies.

the booklet*



* the name by which the doctorate thesis of Cezara Mucenic is known
among the employees of the Central University Library

1968/1969 - Graduation of the Faculty of Fine Arts at the University of Bucharest, Art History and Theory Department - having as subject for the license work The Traditional Architecture in Bucharest, a study based on the theory of Arch C-tin Joja on the existence of a specific urban architecture in Bucharest.

1972 - admission to Ph.D. program within the Faculty of History at the University of Bucharest, the History of Art department - having as supervisor Dr. Raoul Șorban, with a PhD in Art History from the University of Vienna. The research subject was established together with Prof. Dr. Grigore Ionescu: the civil architecture in Bucharest in the 19th century.

1972/1974 - scientific plan development - exams: History of Bucharest in the 19th century [political, social, economic contexts]; The society and the life of Bucharest during the Organic Regulation period; Influences and elements of Balkan architecture in Bucharest; The monumental decoration and the interior style of the houses in Bucharest in the 19th century; Essays on traditional Architecture in Bucharest [Civil] in the 19th century; Neoclassical influences on the Architecture of Bucharest.

1974/1976 - addressing a diverse range of documentary sources: Romanian Academy Library - the special fund, the 19th century, periodicals, foreign travellers tales, stamps, images // The History and Art Museum of Bucharest, The National Art Museum - engravings and stamps - interiors from the 19th century, private libraries // Interviews and talks with researchers and specialists such as Ștefan Ionescu, arch. Henrieta Delavrancea Gibory or Gh. Cardaș.

1980/1983 - deep research at the National Archives - The Bucharest Branch and the Directorate of State Archives - the municipality of Bucharest fund - building permits from 1832-1896 - with special approval of the 'comrade' director Ion Gal [based on the recommendation of the rector of the Fine Art Institute V.Drăguț] and with the support of the historian Aurelian Stroe for translating the texts written in Cyrillic alphabet for the period between 1832-1859.

1983 - structuring the drafting [leaving behind various clarification needs that appeared along the way, such as correlations between the street names of the 19th century and the actual ones]. The assumed approach: this is a phase of research that will need to be continued later:

_Complementary files on topics related to the archive documents: architects, slums, streets, architectural programs, partitions, regulations, alignments, and others.

_Synoptic records for the years 1800-1900: international political events, national political events, events in Bucharest - public works, urban planning, architectural projects, travels.

_Files for each architect: activity in general and designed buildings [based only on the data gathered from the archives]

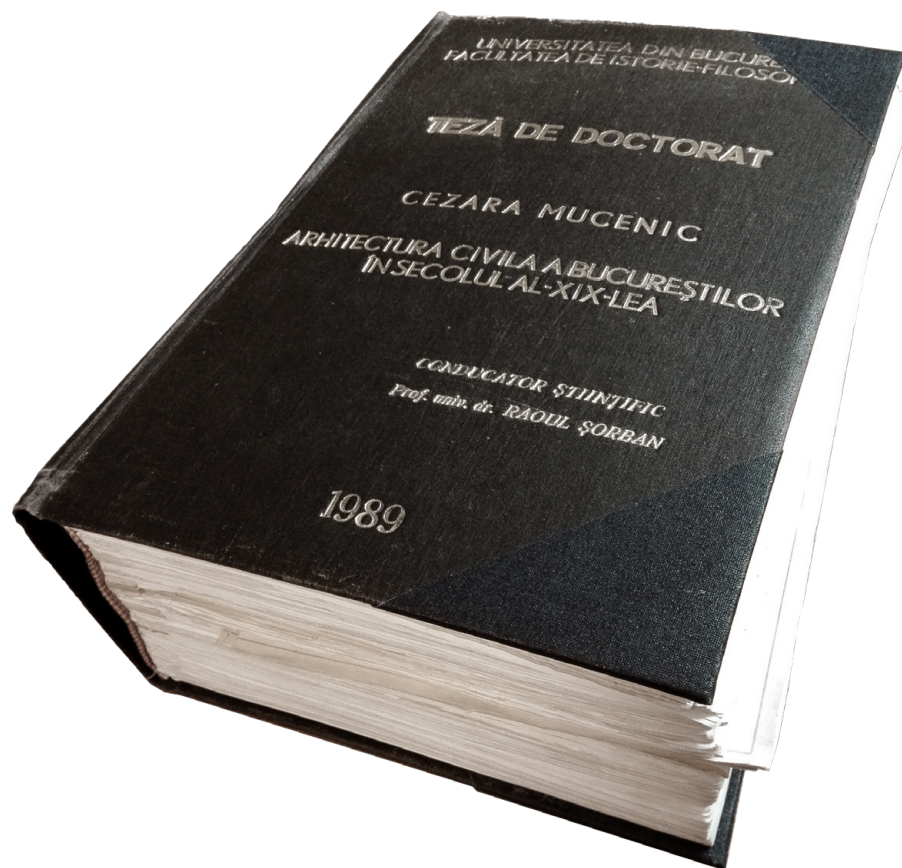
1988/1989 - drafting the thesis - organising the chapters // writing the texts with end notes references // preparing the dictionary of architects based on the files, bibliography, the street codes, names of the owners.

1989 - preparation of the PhD thesis defence - administrative preparation: obtaining the approval from the Committee of the Communist Party at the Municipality of Bucharest // setting up the commission - with the participation of: lecturers dr. Răzvan Theodorescu, dr. arch. Mira Voitec, dr. arch. Sanda Voiculescu and prof. Dr. Raoul Șorban // printing and distributing abstracts of the thesis - that received 21 reviews on the importance of the approached subject and the methodology

December, 8th, 1989 - PhD viva - at the Faculty of History of the University of Bucharest

A version of the thesis, *Bucharest. A century of civilian architecture. The 19th century*, was published in 1997 by SILEX Publishing House, with the support of the Soros Foundation, based on the recommendation of the prof. arch. Aurelian Triscu and arch Peter Derer.

The book does not include the chapter 'the Critique of the research' and the images that would have become incomprehensible in the printed format.



the doctoral thesis is available for consultation
at the Central University Library, a volume of 300 pages / aprox. 4,5kg

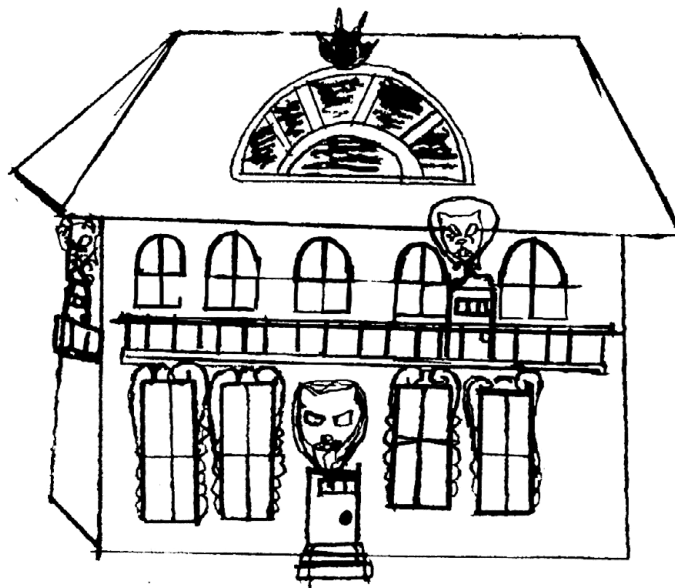
Dr. Cezara Mucenic has discovered this archive of the Bucharest City Hall - the technical fund, where there are urban projects, building permits and other documents of equal importance.

She was the one who opened this path that now is used by us all.

Another important aspect is this carefulness, this pedantry that she had and that she still has, to take notes on everything, to remember those essential details - seemingly insignificant texts, such as the visas from the various city hall services during the approval process for the building permits and all the sketches and draft projects that are preserved there.

prof. dr. arch. Nicolae LASCU

a list of Bucharest stories



PUBLISHED WORKS :

The contribution of the Romanian architects to the stylistic definition of the architecture in Bucharest during the second half of the 19th century - in: Bucharest, history and museography materials, XI, 1992. p. 113

The legislation on Historical Monuments in Romania 1892-1992 - a comparative study, in: Historical Monuments Magazine, no.2 / 1992, p. 14

Romaniti House - Ministry of Finance - in: Museum of Collections (flyer), Bucharest, 1992

The relationship between the new places of worship and historical monuments - in: The Historical Monuments Commission Newsletter, no. 1-2, 1993, p. 20

International and European Charters on the Protection of Historical Monuments - In: Historical Monuments Commission Newsletter, no. 1-2, 1998

Ion N. Socolescu - the activity of the architect in Bucharest at the end of the century [1884-1900] - in: Bucharest, materials of history and museography, no. XIII, 1999, p. 226

The architectural-urban history of a street: Doamnei Street - in: Bucharest, MIM, nr. XIV, 2000, p. 88

CNMASI and DMASI - History of 1989-1993 - in: Historical Monuments Magazine, no. 1-2 / 2001, p. 69

Chronology of events on the restoration of the "Endless Column" - in: Historical Monuments Commission Bulletin, no. 1-4, 2001, p.89

Architects and Houses in Bucharest of the 19th Century - Alexandru Orăscu and Anton Onderka - in: Bucharest, History and Museography, XV, 2001

The Kretzulescu Palace and its Surroundings. Yesterday and Today, Bucharest, UNESCO-CEPES 2002

Streets, squares, houses of old Bucharest - urbanism and architecture - XVth-XXth centuries - Museum of Bucharest, 2002, Exhibition Catalog

Inventory of the built heritage on a Bucharest street. Methodological proposal - in: The Historical Monuments Commission Newsletter, no. 1-4, 2001, p. 165

Slatineanu asylum - 60, Calea Dorobanților - in: Bucharest, MIM, nr.XVII, 2003, p.345

Streets, squares, houses of old Bucharest - Vremea Publishing House, no. XXI, 2004

The Outer Market - Moșilor and Obor Markets - in: Bucharest, M.I.M., no. XIX, 2005 p. 267

Evolution of Central Bank Buildings - in: Historical Magazine / Financial Banking Center of the Capital, special issue, 2005, p. 23

Știrbey Palace on Calea Victoriei - in: Bucharest, M.I.M., nr.XX, 2006 p. 58

The "Healing Wellhead" Church - Mavrogheni and the Water House on the periphery of Bucharest. History and meaning - in: Monument, VII, 2006, Iași p. 261

Cesianu House from 151 Calea Victoriei - in: Archaeological researches in Bucharest, VI, 2006, p. 405

Luther brewery / the Red Grivița - in: Bucharest, M.I.M., nr.XXII, 2007 p.275

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Bucharest. 550 years from the first documentary attestation - Bucharest, ArCub, 2009

"St. Nicholas" church, Udricani - Historical Study - in: The History of the City, 4. The Archeology of Faith. Archaeological Researches on churches in Bucharest, Bucharest, Museum of Bucharest, Mistral Publishing House, 2011, p.15

Mântuleasa Street - in: Bucharest, materials of history and museography, 2012 p.202

The story of "Gheorghe Lazăr" high school - the construction of the building on Elisabeta Av. - special tome published with the occasion of the 50th anniversary from the graduation of the 1964 class, 2014

HISTORICAL STUDIES [chronological order]:

House at 50, Romulus St., 1994

Corabia- Clemenceau St. - Gabriel Pérry, 1994

The Central House of Social Insurances - Ministry of Foreign Affairs - National Hotel, 1996

Razvan church area, 1996

Faculty of Veterinary Medicine, 1997

The building at 44, Berzei St., 1998

Castrisoaiei house at 26, Calea Victoriei, 1999

House at 1, Anastase Simu St. - chronological evolution, 1999

Gunesch house at Dacia Blvd. with Țăranilor St. [41, A. Vlaicu St.], 1999

The building at 45, Mihai Eminescu St. - 41A Polonă St., 1999

The building at 13, Ferdinand Blvd., 1999

7-9, Doamnei St., 1999

The history of the building at 17, Cavafii Vechi St., 1999

House at 10, Polizu St. - brief history, 2000

The building at 10, Caimatei St., 2000

House at 22, Radu Voda St. - the history of the building, the evolution of the area, 2000

Calea Moșilor - Paleologu St. - King Carol the 1st Blvd. - History, 2000

The history of Cămărășescu house, at 39, Lascăr Catargiu St., 2000

The history of the Cometa fire station, Bonaparte Blvd with

Cometa St. [48, Iancu de Hunedoara Blvd], 2000

Câmpineanu St./ Poiana Narciselor, 2001

The building at 35, Mendeleev St., 2001

The building at 6, Dumbrava Roșie St., 2001

Building at 17, Heleşteului St., 2001

House at Frumoasă St. / 39, C.Gr.Cantacuzino St., 2001

House at 7, Edgar Quinet St., 2002

House at 8, M. Vulcănescu St. - history and diagnostic, 2002

27, Voievozi St., 2002

Deaul Spirei - Mihai Vodă - Sf. Apostoli area - history, 2002

History of the area between Av. Ștefănescu St. - R. Constantinescu St. - Domenii parceling, 2002

Gheorghieff Chapel, 2002

Hydroelectric Plant from Grozavești, 2003

The building at 6, Puțul de piatră St. - Analysis of the urban context, 2003

St. Anton Square / the Flower Market, 2003

Northern Railway Station, 2003

Gănescu house - 9, Kiseleff Ave., 2003

Gheorghe Leon house, 11, Alex. Philippide St., 2003

Toma Crețulescu house, 13-15, Halelor St., 2003

Văcărescu / Bellu / Prager house, at 9, Calea Victoriei, 2003

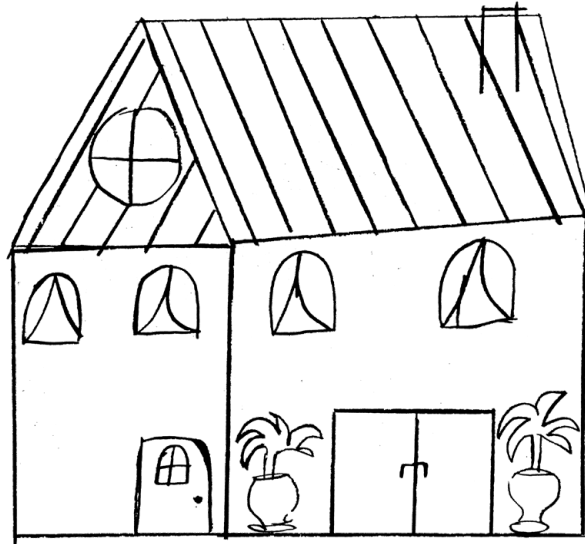
The building at 29-31, Queen Elisabeta Blvd., Eforia of Civil Hospitals, 2003

Queen Elisabeta Blvd. evolution, 2004	Candiano Popescu house, at 8, Alex. Lahovari Square, 2008
Ghiță Penku house, 17, French St. / Șelari St., 2004	Constantin [Dinu] I.C. Brătianu house at 16, Calea Dorobantilor, 2008
The building at 36, Corbeni St., 2004	Prof. Floru House at 115, Aurel Vlaicu St., 2008
The building at 11, G-ral Budișteanu St., 2004	The building at 15, Primăverii St., 2008
The Linden Inn, 2005	The building at 80, Calea Griviței / 1,Buzești Square, 2008
The building at 79, Aurel Vlaicu St., 2005	The Building at 45, Kiseleff Ave., 2008
The building at 86 [56], Dacia Blvd., 2005	The Building at 45B, Kiseleff Ave., 2008
The building at 45, Mihai Eminescu St. / 41A, Polonă St., 2005	The building at 32, Armenească St., 2008
The building at 28, G-ral Budișteanu St., 2005	The building at 20, Baldovin Pârcălab / 20, Cameliei St., 2008
Ștefan Ghica Budesti house at 8, Sevastopol St., 2006	The building at 26, Batiștei, 2008
Severeanu house at Henri Coandă St. - history, 2006	The building at 34, Berzei St. / 89, Știrbei Vodă St., 2008
The Știrbei enterprises at 2, Banului St. / 17, G-ral Budișteanu St., 2006	The building at 51, Dr. Iacob Felix St., 2008
The central storehouse of the army at Calea Plevnei, in Bucharest, 2006	The buildings at 16, 16A, 18, G-ral Cristian Tell St., 2008
The building at 168 Traian St., 2006	The building at 10, G-ral Eremia Grigorescu St., 2008
The building at 60, Franceză St., 2006	The building at 9, Haga St., 2008
The building at 8-10, Georges Clemanceau St., 2006	The building at 38, Maria Rosetti St., 2008
The Church of St. Nicholas Udricani at 11, Dr. Iuliu Barasch St., 2007	The building at 59, Matei Basarab St, 2008
The Boulevard Hotel at 21, Queen Elisabeta Blvd., 2007	The building at 27, Mihai Eminescu St, 2008
The building at 72, Ferdinand Blvd., 2007	The building at 26, Orhideelor Ave., 2008
The building at 52, Calea Plevnei, 2007	The buildings at 21 and 23, Ostașilor St., 2008
The buildings at 69 and 71, G. Coșbuc Blvd., 2008	The building at 37-39, Parfumului St., 2008
	The building at 114-116, Știrbei Voda St., 2008

The building at 11, Thomas Masaryk St., 2008	2009
The building at 30, Washington St., 2008	Tineretului / Kiseleff Swimming Pool, 2009
The building at 38, Romulus St., 2008	The building at 12, Constantin St., 2009
A.D.Xenopol Economic College at 157, Traian St., 2009	The building at 28, Theodor Neculuță St.- The 'Vatra Luminoasă' parceling, 2009
The Church of Saint Nicholas Buzești, 2009	The building at Vasile Cristescu St., 2009
The buildings at 52-86, Calea Plevnei - analysis for PUZ, 2009	The art Palace at 14, Batiște St., 2009
The building at 92, Aviatorilor Blvd., 2009	The building at 5, Franceză St., 2010
The building at 24, Atelierului St., 2009	The building at 4, Gavril Musicescu St. - Parceling Carol Park, 2010
The building at 7, Saint Stephen Square, 2009	The building at 21, Sighișoara St. - Vatra Luminoasă parceling, 2010
The building at 10, Dr. Boicescu Alex St. and 12, Cotroceni St., 2009	The building at 21, Slătineanu St., 2010
The building at 21, Dr. Capsa St., 2009	The building at 47 [29], Lipscani St., 2010
The building at 22-24, Lipscani St., 2009	The buildings at 58-60-62, Lipscani St., 2010
The building at 31-33, Maria Rosetti St., 2009	Mărcuța Hospital of Alienates at 301, Pantelimon Ave., 2010
The building at 7, Olimpului St., 2009	The building at 56, Iancului Blvd. -Iancului parceling, 2010
The building at 2, Paul Greceanu St./ 88, Polonă St., 2009	The Church of Saint Ilie Gorgani at Silfidelor Street, 2010
The building at 18, Sevastopol St., 2009	The building at 1, Colței St., 2010
The building at 3, Scaune, St., 2009	Bank Menelas Ghermani from Str. Smârdan, nr. 17, 2012
The building at 7, Ștefan Mihăileanu St., 2009	Haritiadis / Bunescu house at 122, Calea Moșilor, 2012
The building at 20-22, Ștefan Negulescu St., 2009	Study on historical kiosks in Cismigiu Park, 2012
The building at 8A, Splaiul Independentei, 2009	The building at 22-24, Calea Victoriei, 2012
The buildings at 118-120 and 122, Știrbei Voda St., 2009	The building at 17, Stavropoleos St. - Fortuna Bank, 2012
The School of Fine Arts at Iulia Hasdeu St. / Chimistului,	

The building at 11, Temisana St., 2012	G-ral Arion house at 21, Nicolae Iorga St. / 11, Romană St., 2010
Vatra Luminoasă parceling, at 14, Sică Alexandrescu St., 2012	Buildings at 47, 58, 60 and 62, Lipscani St., 2010
Macca-Villacrosse passage, the building at 16-20, Calea Victoriei, 2012	Constanta Casino, 2010
The building at 1, G-ral Gh. Manu St., 2012	Study of houses at 3, 6 and 8, Covaci St, 16, Sepcari St., 9 and 11, Smârdan St., 2010
Obor Central Market, the building at 5, Câmpul Moșilor Alley, 2013	The house of Princess A.K.Woroniecka, building at 19, Ion Mincu St. / 9, Kiseleff Ave., 2015
Cristofi Cerchez / Mihai Popescu house, building at 13, Saint Stephen's Square, 2013	The building at 32, Calea Dorobanților, 2015
Concordia Hotel, building at 39, Smîrdan St., 2013	The building at 9, Calea Griviței, 2015
The building at 15, Intr. Viilor, 2013	The building at 11, Calea Griviței, 2015
The building at 3, Arch. Louis Blanc St., 2014	The building at 39, Dionisie Lupu St., 2015
The building at 40, Lipscani St., 2013	The building at 12A, Dr. Nicolae Burghilea St., 2015
The building at 48, Ienăchiță Văcărescu St., 2013	The building at 38, Paris St., 2015
The building at 46, Gheorghe Brătianu St., 2013	The building at 18, Vasile Alecsandri St., 2015
School of Fine Arts. Headquarters at 22, Calea Griviței, 2013	Assan house, building at 9, Lahovari Square, 2015/2016
Frederic Storck and Cecilia Cuțescu Storck house, building at 16, Vasile Alecsandri St., 2014	
Colibășeanu / Lakeman - Economu / Crissovelloni house, building at 1B, Negustori St., 2014	
The building at 8, Victor Manu St, Iancu / Vatra Luminoasă parceling, 2014	
The building at 34, London St., 2014	
The building at 10A, Berechet St., 2014	
The building at 80, Jean Louis Calderon St., 2014	

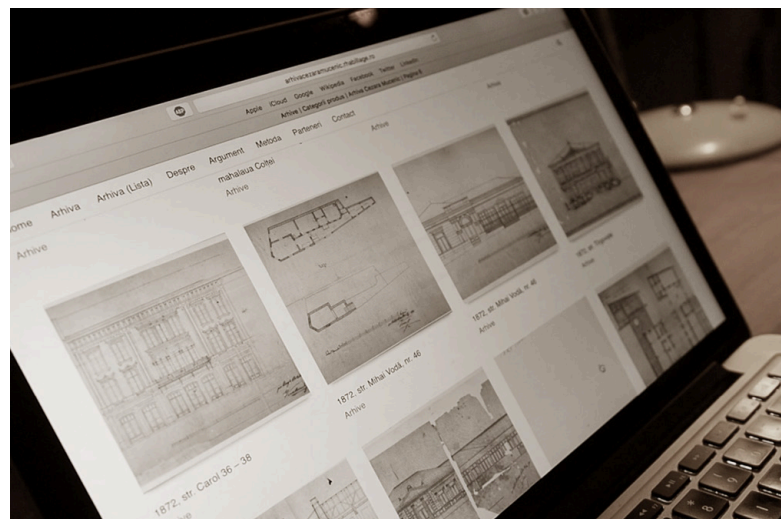
the box with surprises



The sadness with us was that, every single time,
researches started as if the land was virgin.
Nobody had access to existing research,
and we all started from scratch.

There is a documented and identified archive.
Let's make it accessible to everyone
and start from here.

If one finds information here, fine. If not,
then to move further.
And not to reinvent the wheel time and again.



Cezara Mucenic Archive is available online
on the platforma arhivacezaramucenic.rhabillage.ro

DIGITISING THE ARCHIVES

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Since the beginning of the project, we have had the support of Ms. Cezara Mucenic to access the information she had collected for more than a 30 year period of research at the National Archives - Bucharest Department - the concerned study period being between 1830 and 1960. Together with the Rhabillage Association, she wanted to find a way to pass on these documents, now stored at her home, in a fragile physical format that, at some point, would have risked to be lost.

All the material was organised in envelopes. We did not know how many envelopes, in how many boxes ... Basically, we had a box of surprises. Neither one of us have had any previous experience in working with archives, or digitising documents.

Gradually, we managed to create develop and adapt a method that fits us and the needs for this project.

We've been working with volunteers from the faculty of Architecture. They took care of much of the digitisation process. We organised weekly visits, or whenever we could coordinate with Ms. Mucenic. This way, one after another, we received the bags with envelopes that were later scanned. Along with the scanning, we discovered the content of these documents. On the one hand, there were photographs of the original archive plans. On the other hand, there were handwritten notes, extracts of the original archive files, selected according to what it seemed to be significant, or what was the interest at the time of the study.

After the scanning phase, followed the processing of the information. For the photographic section, image processing was required. A meticulous work, given the fact that the original images were of low resolution and they represented original old plans of even 1 or 2m at times. We sought to modify the minimum of these images, keeping in mind to subtract as much as possible of their content. The notes were transcribed during the first processing phase. And later checked together with Ms. Cezara Mucenic, in order to avoid errors.

To organise the database, we kept the original information, in the raw digital format, unprocessed, the equivalent of the physical format. Then, a new set of processed materials was created on a separate level. Structuring this part was very important. We paid a lot of attention to ensure that each of us noted the files correctly, renamed them so that there was no risk of losing the sources, or duplicate same files, and most important, to always know what represents each one of them, what attributes are assigned for each image, from what envelope it came, what function it has.

For the online uploading phase, we created a copy of the processed documents, keeping a distinction between what is uploaded to the website and what remains to upload.

The dedicated website of the project was created having in mind the idea of generating a friendly and accessible platform. It's not technical archive website, but that does not mean it can not respond to the demands of an archive database. The ARCHIVES section includes the images processed according to the original archive plans.

The NOTES section contains both, the transcribed information from the handwritten notes and the original scans. The STUDIES section presents a selection of historical researches developed since the beginning of the '90s until nowadays. The PLANS section is dedicated to fragments of old maps part of the personal collection, that have been the basis of various research over time.

Each uploaded document has several attributes: year, program, street or area and architect, where this data is known. Thus, the information can be sorted by one of these criteria. For example, if one needs to find information about a specific program, churches for examples, in the 'search' area, enter 'church'. This way, all entries with this attribute are listed. One can search also for specific years, if there is an interest for a certain period, or, more specifically, by a street name.

Taking into account the history of the archives in Bucharest, that have moved many times or have oftenly changed names and knowing what archive research means in general, this first phase, already accomplished by Ms. Mucenic, is of extremely important significance for the accessibility of a consistent fund of data.

By creating an online database, we have tried to extend this thread further, to develop a practical work tool for researchers, architects, students of different specialisations, but that can also be a simple website for a resident in Bucharest, curious to discover what happened on his street before.

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arch. Alexandra ARDELEANU - archive digitization coordinator

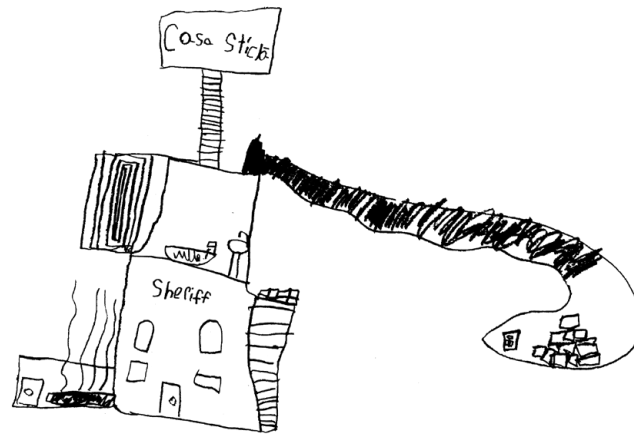
I was discovering in the files different details that stirred my curiosity. I felt the need to stop, search more online and only after to continue back with the scanning. It was something that kept me constantly on the go.

stud. arch. Iulia Frangu - responsible for
scanning the documents for the archive

It is something that transcends you, it's picturesque. You get into another world somehow. And it's nice. You get to discover things you did not know, you get to observe the attention of the people from those times ... Let's see what is this with, what is this about?.. And I discover that some were asking for permission to change a hole or dye a fence. It was a particular careness of those inhabitants.

arch. Anamaria Vasile - responsible for
the online data upload

playing the architecture archive



EXERCISE WITH 3rd GRADE PRIMARY SCHOOL CHILDREN

part of "De-a Arhitectura" program

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PURPOSE :

The activity aims to get children closer to notions such as research, archives, architectural projects.

REQUESTED TIME : 40 - 45 min

MATERIALS :

_Selection of buildings from the Cezara Mucenic Archive, printed and exposed on a wall - is the supporting documentation for this exercise. The prints also include the technical attributes and the address of the website.

_White sheets with a dedicated space to include author's name, address of the project, date of the project/ drawing and signature.

_Pencils for drawing

PHASE I: Becoming friends

An introductory part where we get to better know each other. We learn about our names, the age and age differences, we talk about profession.

Gradually, we focus the discussion to the 'family' subject. We try to find out who has brothers, sisters, smaller, bigger, whoever they look like. We ask who has some family photos to show us, so to observe similarities and differences. Subtly, we're introducing the term *collection of images*, and we relate old, print-based photos, to the actual digital ones that are easily accessible - it helps bringing to class some black and white images.

Step by step, we shift the debate towards questions on profession, trying to figure out if and who knows what it means to be a *researcher*, a *doctor*, an *expert* ... in which domains do they think there are doctors or experts. What kind of specialists would they like to become? We're trying to find out if anyone wants to be an expert on houses ... maybe old houses? But what does that, in fact, mean?

At the end of this part, we launch the key question: what are the archives? - we relate that to the idea of collecting images and we ask about what other collections / archives they know.

PHASE 2: For a few minutes, we are architects

Each child receives one sheet of paper, with an assigned space to fill in the date, the name, the signature, and an identification code. They have 5 minutes to draw a house for Bucharest, as they wish.

Then, we ask what can we do now with their drawings? - obviously, our aim is to get to the *archive* part

PHASE 3: Introducing 'heritage' into the talk

We channel our attention to the wall with the images from the archive of Bucharest. We try to find out if and what is to like about this general perspective and if there are any old known buildings around school or near home. Do we know their stories? How did the old Bucharest look like?

PHASE 4: The project

We invite 3-4 children to present their proposed projects in front of the class. What they represent, what inspired them, for whom did they make the proposal.

PHASE 5: The bulldozer

We invite 7-8 children to replace the archive houses on the

wall with their own projects. Everyone must justify their choice. Why to replace one particular house from the wall and not another? And why is their proposed project better fit to replace the old image?

PHASE 6: The critique

How does our collection on the wall look like now?

And what is to do with the old houses? Are we going to preserve them? Where? Why? How about the family pictures? Why do we keep them? And how? - we're trying to get into the digitising area.

Why not preserving pictures of some digital houses? And create a digital archive?

PHASE 7: The archive

Every child can receive only one of the exhibited old houses. But, in return, they have to hand over their project to be archived. We put together their drawings, that we later scan and publish online, either on the facebook page of the Cezara Mucenic Archive, or where we consider it appropriate to develop a digital archive of these proposed projects.



The end of the Architecture class with the 3rd graders (class III B) from
the School "Sf. Silvestru"

Teacher: Nicoleta Spandole / Architecture Professor: Arch. Ioana Aron

The children replace the old images from the Archive Cezara Mucenic with their own drawings.

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The illustrations in this brochure are reproductions of this exercise's results.

... Perhaps, at times, we find it difficult to work with the architectural heritage. Maybe, there are times when patience simply flies away and we just want to move forward.

I think this project is important also because it tells a story that became possible in a time when many said that this sort of thing can not be done: a PhD research developed under the troubled times of communism of the '70s and '80s in a domain that was not considered among the priorities of the era, an architectural study built from scratch without premises and preconceptions, only based on the desire of discovering and understanding general perspectives, a deep, meticulous and methodical research of local archives, otherwise inaccessible to the general public.

What I find of significant importance is, when we get the chance to come across this type of experiences, we become more aware of how fortunate we are today. It places a different perspective on our challenges, we become more open, with a greater sense of tolerance and care.

The **Cezara Mucenic Archive** doesn't speak only about Bucharest, or Bucharest's archives or the local heritage.

Above all, it speaks about role models, the inspiration for personal and professional tracks.

I think we are in real need of these 'living archives', to inspire us, to learn from, to have them showing us a way, a way up. I believe that Cezara Mucenic is such a figure, from which we can still extract and draw inspiration.

This is why we are doing this project. To show how these models exist, how they move forward and further, how we can be part of their story.

arch. Loredana BRUMĂ & Rhabillage team

