The background of the entire page is a classical painting depicting Cupid and Psyche. Cupid, a winged cherub with a red sash and a golden crown, is shown in profile, kissing Psyche on the cheek. Psyche is a young woman with long, wavy brown hair, wearing a blue and white draped garment. She is looking towards the viewer with a serene expression. The scene is set against a soft, light-colored background with faint blue and white sketches of architectural elements or drapery on the right side.

PLAN PATRU

# PLAN

DOMICILIU CULTURAL  
Plantelor 4

# ROOMS

# THE ANTEROOM



One of the house's most delightful surprises was the discovery of the original wall painting beneath layers of splattered oil paint. The walls, organized into pale pink and light olive panels, feature upper panels adorned with centrally placed, symmetrical vine tendrils drawn in volutes and counter-volutes.

The original flooring was a polished mosaic in gray tones with small white marble aggregates and a burgundy border. Unfortunately, it could not be preserved due to the technical needs of reinforcing the basement vaults. In its place, a terrazzo mosaic was chosen, closely matching the hues of the original wall painting. This terrazzo floor features a burgundy border with pink marble aggregates, while the central field is beige with white aggregates. The decorative medallion's design was faithfully recreated in burgundy at the center.

# THE VESTIBULE

Octagonal in layout, the central hall organizes access to the main rooms in Captain Dimitrie Pandeale's former residence. Moving clockwise from the entrance, the rooms lead to the office, salon, bedroom, corridor to annex spaces, and dining room.

As the most representative room in the house, the entrance hall impresses with its artistic elegance. For a residence outside the central city area in late-19th-century Bucharest, the use of stucco marble as a primary wall decoration is rare, giving the hall a monumental character. This material, a plaster mix with glue and natural pigments, was highly fashionable, imitating natural marble's veins and textures and used throughout Europe in the mid-19th century, reaching Bucharest by the century's end.



The hall's main feature is the octagonal skylight in the center of the ceiling, which illuminates the entire space from above via a secondary skylight in the roof structure. The concave cornice serves as a frieze, presenting a series of eight muses set against a dark bluish background.

In Captain Pandele's central hall, German artisans created stucco marble panels with large, diagonally veined rectangles mounted on the walls to form diamond-shaped compositions. The colors chosen are refined, demonstrating the artisans' skill: black panels with white veining framed in ochre borders for the lower walls, and pale pink panels with burgundy and bluish veining bordered by deep burgundy on the upper walls.

Double-leaf doors, featuring profiled casings and rectangular panels surrounding central round panels painted in oil, bring life to the entire space. Each round panel displays a female portrait in profile from various eras and regions, holding branches of flowers, leaves, or wheat: an Indian woman, an African woman, an Egyptian woman, and others. The upper door panels showcase beautifully painted amphorae with flowers, while the lower panels contain cornucopias filled with flower bouquets.

Above the doors are plaster pediments with ivory-hued bas-reliefs depicting idyllic scenes of putti in different poses, such as picking fruit, catching butterflies, hunting, playing musical instruments, and enjoying winter. Upon closer examination, the four bas-reliefs seem to correspond to seasonal activities, arranged from right to left as one enters the hall. These bas-reliefs are framed with decorative plaster frames adorned with strings of pearls, side volutes with floral motifs, and a mascarón featuring a demon's face at the top.







# THE OFFICE

The former office of Captain Pandeale was the first room to the left upon entering the central hall. Initially, the walls were coated in a light blue limewash, and the ceiling, where decorative moldings were still discernible, was painted in a cream-colored oil paint. Stratigraphic tests uncovered that both the walls and ceiling retained the original oil-painted decoration beneath the newer layers of paint. After restoration, the entire original decor was revealed.

The walls are decorated with a trompe-l'œil imitation of paneling on the lower portion and a stenciled wallpaper pattern framed by painted borders on the upper portion, all in green and olive shades. The ceiling features a reddish-brown perimeter border framed by stucco moldings, followed by a decorative band painted with a row of pink and blue palmettes against a brown background. The central medallion is bordered by a composition of flat stucco profiles, including volutes of leaves, flower bouquets, seashells, wheat stalks (symbols of life, rebirth, and abundance), and small dolphins (symbols of protection), all in pale shades of browns, blues, olive, ochre, and orange.

An unusual detail is the concave cornice, adorned with narrow panels in a 45° rotated grid pattern with a flower painted at each intersection. This motif, characteristic of the Louis XV style, is typically found in stucco work of interior spaces and in 18th-century furniture decoration.

Each corner of the room features a crest at cornice level, framed by painted stucco leaf volutes, alternating between the monograms of the owner and his wife: D.P. (Dimitrie Pandeale) and C.P. (Carali Pandeale).









The two doors leading to the central hall and the former salon are color-coordinated with the room's decor: the casings and frames are painted in olive and reddish-brown, with rectangular panels featuring a garland of flowers on an olive background, while the circular panels depict marine landscapes.

The office also retains its original green-glazed stove, decorated with a rocaille-style cornice and a central cartouche in bas-relief depicting a domestic scene.

## THE SALON

The salon, the largest room in the house, spans approximately 43 square meters with a ceiling height of 5 meters. Unfortunately, only the original ceiling decoration has been preserved; the wall decoration has been lost over time.

In the salon's concave niche, the original white faience stove has been preserved. Resembling Meissen or Hardmuth stoves, though without any inscription, it features a prominent upper pediment with a central mascaron flanked by volutes supporting a triangular edicule with an acroterion. The stove's central element is a Renaissance-style circular medallion, depicting an angel holding the infant Jesus in bas-relief. One of the stove's vents is adorned with a beautifully pierced grille featuring a mascaron and intricate interlace motifs.

The doors leading into this room from the central hall and office are simply treated in a cream color, crowned with stucco pediments that feature a central circular medallion with a bouquet of flowers in bas-relief, painted in soft pastel tones.



The ceiling is framed by a stucco cornice painted in pastel tones and embellished with acanthus leaves. At the center, an oval garland of leaves and flowers is set against a cream background. At each end of the oval's longer side, the garland of flowers and leaves is interrupted by arabesques that culminate in a caryatid—an elegant female figure balancing a vase of flowers on her head.





# THE BEDROOM

The former bedroom held a prominent position in the house's layout, facing the street alongside the salon, with windows overlooking the main facade.

This room is considered the most significant in the house due to its unique, well-preserved ceiling, signed by the painter F. Eichele and dated 1891—the same year inscribed on the facade facing Plantelor Street. Little is known about F. Eichele, who likely worked with a team of artisans. Research indicates that he was of German origin, born in 1864 in Mindelheim, Bavaria, and studied decorative painting at the prestigious Royal School of Applied Arts in Munich from 1887 to 1891. While his reason for being in Romania in 1891 remains unclear, it's possible that he was among the decorative painters King Carol I brought to work on Peleş Castle in Sinaia, eventually coming to Bucharest to paint Captain Pandeale's residence.

The ceiling, the most elaborate and valuable in the house, displays an allegorical scene painted in oil, framed by a complex stucco border featuring a straight-lined design along the long sides and semicircular edges along the short sides, accented with gilded studs. The central composition presents an allegory of the goddess Aurora, the deity of dawn, gracefully floating in a blue-azure sky at daybreak, accompanied by putti holding garlands of roses. Aurora is depicted with her flowing veil and bouquets of roses, characteristic symbols of the goddess.

In each corner of the ceiling, an asymmetrical cartouche features a stucco composition on a burgundy background, showcasing a central blue amphora filled with flowers and framed by leafy volutes, blooms, and wheat stalks. Symmetrical blue dolphins in curled volutes support the amphora's base—a motif that also appears in the ceiling decoration of the office.



The concave cornice of the ceiling is composed of acanthus leaves painted in pale green, set within ochre frames and interwoven with circular knots adorned with flowers.

The wall decor, revealed by removing layers of whitewash during restoration, includes oil-painted panels that feature a beige pattern of stylized flowers and leaves on a blue background, imitating wallpaper. This pattern is framed by tall borders with a burgundy background and a pink and blue palmette motif, all created with stencils.

The door complements the room's color palette: the trim and profiled frames are painted in shades of gray, while the panels are framed in gray-blue lined with gold, each displaying a nymph holding a flowering branch, putti with floral garlands in central medallions, and a floral branch at the bottom.





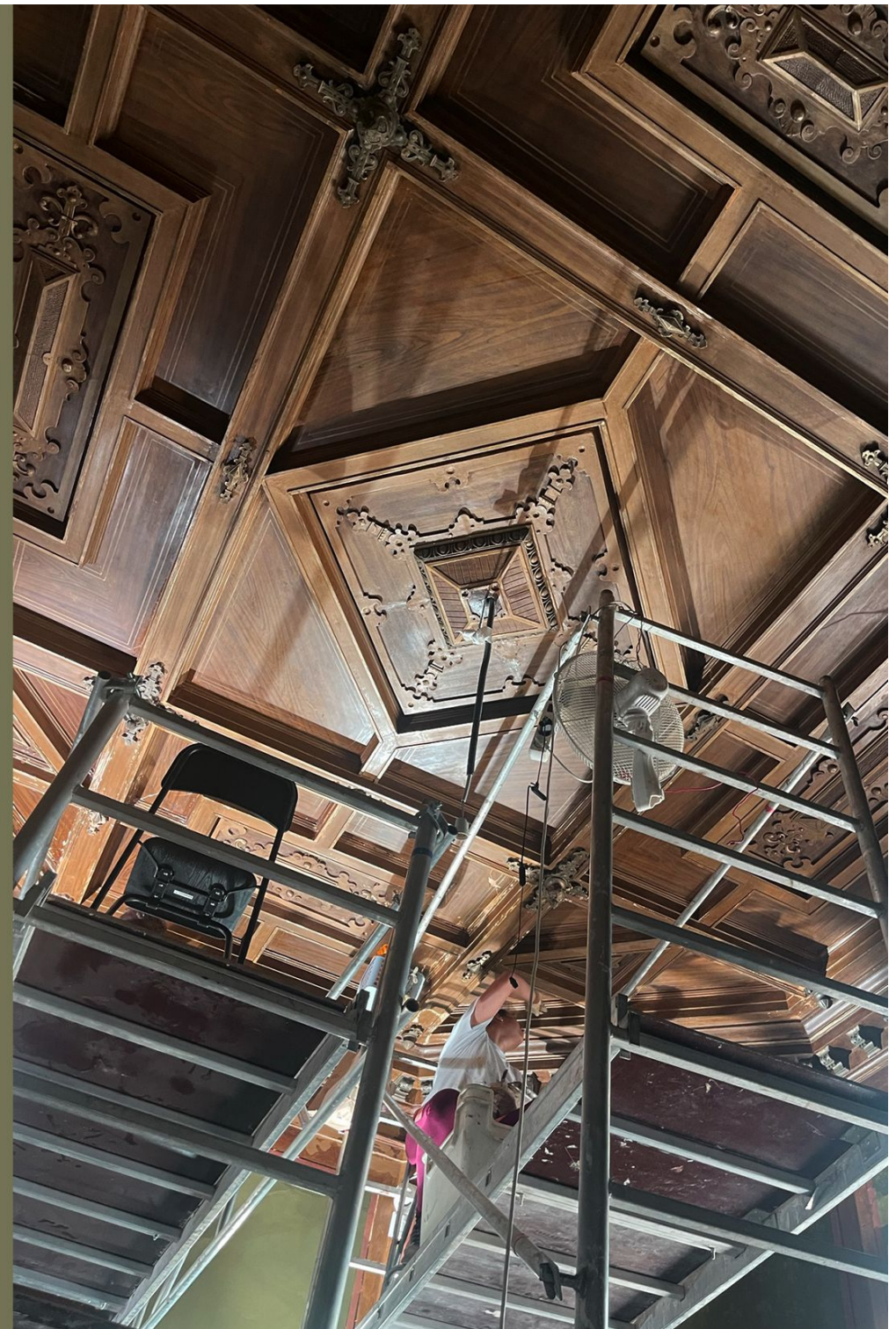
# THE DININGROOM

Upon first entry, the former dining room was entirely whitewashed, with only the perimeter wainscoting and shelf, characteristic of period dining rooms, still visible beneath layers of dark brown paint. The ceiling's stucco moldings and an original stained glass transom above the courtyard-facing window were also preserved. Stratigraphic tests uncovered the room's original design, remarkably preserved beneath the paint. Above the existing wainscoting, the walls retained a faux wallpaper in green with a recurring fleur-de-lis pattern, framed by painted borders in an oak wood imitation, adding a wainscot-like effect. The ceiling's coffered design, painted in oil to imitate fine oak and mahogany, was an unexpected delight to discover.

The room has two tall doors leading to the central hall and the former room facing Pictor A. Romano Street, along with a smaller door accessing the service area, where a staircase leads to the basement kitchen. All three doors, originally painted to imitate fine wood, were meticulously restored.

A small food lift (moncharge) compartment was preserved on one side, hidden behind two doors integrated into the wooden wainscoting. This lift was used to manually transport food from the basement kitchen to the dining area on the ground floor.

The original wainscoting, stripped of layers of paint, waxed, and restored to its natural oak finish, now blends harmoniously with the wall panel borders.





Above the window, the original stained glass pattern was preserved, inspiring the replication of a matching design for the lower portion, using the same technique, colors, and layout.

The room also retains an elegant stove with a simple frieze and cornice, featuring dark brown tiles with an inset quatrefoil design in an oriental style.

Today, the dining room can be admired in its original 1891 design.

## THE ORIENTAL ROOM

Originally marked as “odaē” on the 1891 building permit, this room gained importance with the house’s 1897 extension toward Pictor A. Romano Street, becoming a passage to the newly added room and a transitional hallway. Like the dining room, it had been fully whitewashed.

Only the ceiling’s stucco profiles and the perimeter cornice remained. Through stratigraphic testing, the entire original oil-painted wall and ceiling decoration was uncovered.

The ornamental bands along the upper and lower walls feature intricate, pink-and-white interlocking patterns with turquoise centers on a bright red background, adding vibrancy and flair.





With its stucco profiles, decorative style, and color scheme, this room recalls the oriental-inspired rooms found in luxurious Bucharest homes from the 1870s onward—a period marked by fascination with exoticism and Islamic culture that influenced Europe. Within the eclectic historicism of the era, oriental-style rooms often served as smoking rooms, likely the purpose here, as it sits conveniently beside the dining room for continued conversation after dining.







# THE GREENHOUSE

The greenhouse is a charming discovery within the residence. Once testing and restoration began on its walls, characteristic greenhouse paintings emerged, depicting delicate branches of leaves and flowers within a grid resembling a metal or bamboo trellis.

This suggests the existence of a true greenhouse, likely enclosed with glass panels in a metal or wood structure. After nationalization in the 1950s, these walls were bricked in, turning it into an ordinary, whitewashed room. Externally, this transformation introduced an incongruent structure with windows and a makeshift door, breaking the facade's architectural harmony.

Restoring this space was essential for understanding the residence's original functionality and lifestyle. Restoration plans included removing the 1950s exterior walls and installing glass showcases in a style reminiscent of 19th-century stained glass greenhouses, with antique-style glass—either colored or painted—framed in lead profiles to create an eclectic composition.

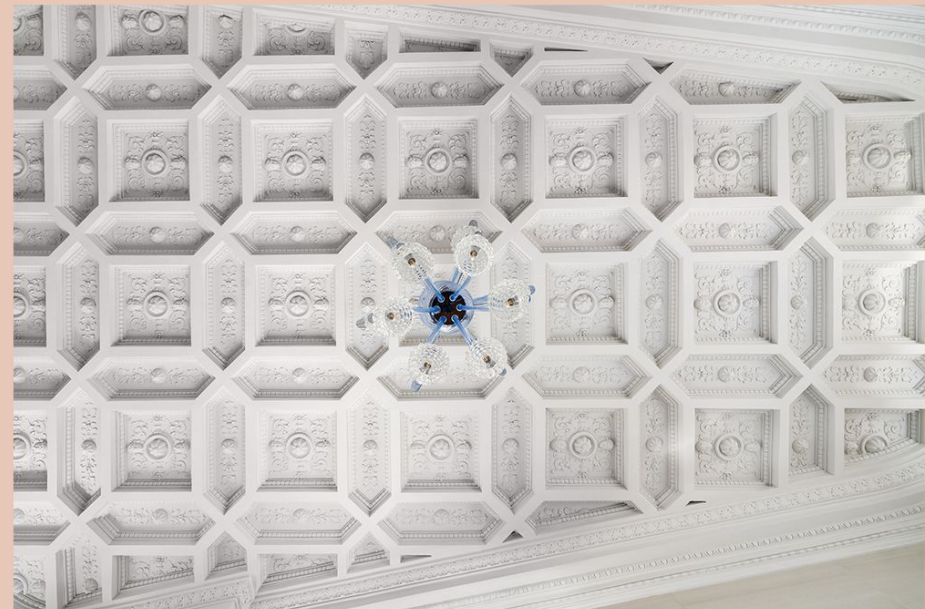
The stained glass design and execution were carried out in the workshop of restorer Victor Săraru.



## THE ROOM FACING PICTOR AL.ROMANO STREET

This room was part of a later extension to the house in 1897, which included the construction of an annex building that served as a stable. In 1896, due to the alignment of Mântuleasa Street, now known as Pictor A. Romano Street, Captain Dimitrie Pandeale purchased a residual plot of land from the City Hall. This plot, measuring 50 sqm, was created by the decree-aligned parcel that extended in front of his house toward the street. Consequently, he added an additional room to his residence, aligning it with the new direction of Pictor A. Romano Street. The resulting room has an irregular shape that reflects the geometry of the newly acquired land.

Inside, the only remaining original features are the octagonal coffered ceiling and the Art Nouveau-style stove; any wall decoration that may have existed has not survived.





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**Interior and Exterior Stucco Restoration** | Dan Munteanu, Edith Buhaschi, Ștefan Irimia, Nicolai Parfenii

**Wood Painting and Door Restoration** | Mirela Constantin, Anca Vasilescu, Adina Botezatu, Gabriela Aanei Constantin, Carmen Lazăr, Cristina Socol, Claudia Crețu, Laurențiu Nechita, Ionuț Constantin, Silviu Daniel, Stavel Popescu, Cornel Bărbosu

**Wood Restoration** | Laurențiu Dragomir

**Stove Restoration** | Ioana Olteanu, Laura Hangiu, Daniela Tomșe

**Glass and Stained-Glass Restoration** | Victor Săraru, Ecaterina Orbulescu, George Cristea, Ene Săndel, Cristina Cernățeanu, Panteleymon Arnaudov

**Metal Restoration** | Alexandru Siminic, Ștefan Siminic, Theodor Siminic, executed by Ciprian Stancu

**Brass Hardware Restoration for Carpentry** | Victor Săraru, George Cristea, Panteleymon Arnaudov

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**BENEFICIARY – ASSOCIATION FOR THE PROTECTION OF HISTORICAL AND CULTURAL HERITAGE (APPIC)**

