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PERCEPTION OF STYLE INFLUENCES IN ARCHITECTURAL SPACE

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Abstract. This research presents a theoretical study, which reflects the importance, possibilities, and character of stylistics observed in some periods of time and manifested in objects and interior elements in public or private architectural spaces in Moldova. The author reflects on the role of research by observing and exploiting the stylistic interference of other cultures and nations, the creations of representatives in the field, and by forming a complex picture of the Moldovan interior space. The influence of stylistic elements on the interior space in different periods of time is elucidated, observed, and implemented in the residential or non-residential space through form and constructive materials, interior design, organization and zoning, furniture, stylistic detailing, but also through visual arts in painting and graphics, real historical portraits, landscape paintings, interiors from different localities and periods of time, demonstrating the undeniable richness of the cultural heritage of the Republic of Moldova, but also the need for research and exploitation of the national treasure.

Keywords: *interior elements, heritage, stylistic interference, national treasure.*

Rezumat. Prezenta cercetare prezintă un studiu teoretic, care reflectă importanța, posibilitățile și caracterului stilisticii observate în unele perioade de timp și manifestate în obiecte și elemente de interior în spațiul arhitectural public sau particular în Moldova. Totodată autoarea reflectă rolul cercetării prin observarea și valorificarea interferenței stilistice din alte culturi și națiuni, creațiile reprezentanților din domeniu, prin formarea unui tablou complex a spațiului interior moldovenesc. Este elucidată influența elementelor stilistice asupra spațiului interior în diferite perioade de timp, observate și implementate în spațiul rezidențial sau non rezidențial prin formă și materiale constructive, design interior, organizare și zonare, mobilier, detaliere stilistică, dar și prin arte vizuale în pictură și grafică, adevărate portrete istorice, tablouri cu peisaje, interioare din diferite localități și perioade de timp, demonstrează bogăția incontestabilă a patrimoniului cultural al Republicii Moldova, dar și necesitatea cercetării și valorificarea tezaurului național.

Cuvinte cheie: *elemente de interior, interferență stilistică, patrimoniu, tezaur național*

1. Introduction

The evolution and the first studies on the stylistic-morphological characteristics researched and observed in the fields of interior design, architecture, and fine arts are

described in the studies documented in different periods of time. Starting from the terminology of the word according to the dictionary of the Romanian language "stylistic morphology" is the science, the field that studies the form, the structure, and the characteristic features of morphological stylistics in architecture, interior design, and fine arts [1].



Figure 1. Traditional elements implemented in ceramics and architecture [2].

Following the stylistic development, the characteristic elements of an interior style manifested in certain periods of time are promoted by real architects and interior designers in the solution of space. The morphological research of stylistics in the process of investigation uses research methods for a broad study of the history of design, architecture, and visual arts: historical-comparative method, typological method, iconological and formal-stylistic method, of buildings and the diversity of built forms, decoration, and meaning, devise interior space, decorative, stylistic-morphological elements, artistic and historical value Figure 1 [2]. Therefore, we find that a style, in a period, is specific to a set of characteristic elements applied in the interior's architectural space, on the surface, the shape of furniture and lighting pieces, on the ornaments used in the decoration, color range, materials, and accessories, etc. [2, 3]. Research by specialists in the field, architects, and interior designers describes morphological stylistics in interior design, architecture, and fine arts, by acquiring general knowledge about style. It forms a set of elements specific to a historical period through principles of valorization, which define an architectural, artistic-aesthetic language representative of a style developed by architects, interior designers, visual artists [4].

Along with the elements with fabulous aesthetics, being in a permanent search for new and innovative, while combining the functional and the beautiful, the architects-interior designers will manage to realize the most interesting interior design projects, ready to respond positively to the highest standards of pragmatism, to the most refined tastes [5-6].

Table 1

Requirements and specific elements for achieving a successful interior space [7]

Specific elements for the realization of a interior space	Situation analysis, allocated budget, discussions with the beneficiary for setting preferences
	Stage planning, identification of quality and healthy materials
	Space analysis and interior design goals and zoning of spaces by person, age, etc.
	Aesthetics and stylistic characteristics, main elements, secondary elements
	Analysis of proposals, selection of the successful option, determination of space planning, choice of furniture, recommendations related to walls, floor, ceiling, finishes, colors, electrical installations, lighting, audio-visual technology, accessories, and decorations
	Compliance with the elements of the selected stylistics

Therefore, the style in interior design includes many aspects, but it comes down to the ability to create an interior of good taste, harmonious, balanced, comfortable, practical, aesthetic, unitary, impressive, and memorable, Table 1 [7]. Interior design, interior architecture is the compartment that deals with the study and application of interior design styles: historical, ethnic, modern, and contemporary styles, zoning and multifunctional arrangement of the architecture of residential and non-residential spaces with finishes for walls and floors, colors, furniture, accessories, etc. [6-8].

2. Materials and Methods

The methodology of our research represents a set of principles, methods, procedures, and means with which the author operates in the research, in order to get knowledge about the observed and studied reality of the characteristic elements of a style in interior architecture.

The author uses the methodology of historical-comparative investigation, the typological, iconological, and formal-stylistic method of the character of the architectural form of the buildings and the diversity, decoration, and meaning of the ornaments. Identification of stylistic-morphological elements of the investigated artistic and historical value of the architecture of the interior space through a set of norms, rules, and means, observed in different periods of time and applied geographical areas. Between these methods of study and analysis, there is a close interdependence and they are all indispensable, each having its importance and its well-defined role in the work of appreciating the stylistic character developed.

3. Discussions – stylistic influences in project concepts

Architecture is the art that lies on the border between science, creation, and engineering. The architecture of socio-cultural, industrial, or residential buildings is one of local status, meeting the needs of the community, whether urban or rural, of an emblematic architectural form, complemented by a set of architectural elements that define the stylistic character of the building on the outside and inside [9, 10]. Today in the XXI century society and the way of development of built architecture proceeds quickly and variedly through diversity regardless of country and geographical area, interests, and forms of expression. In our case with the research theme of the interferences of architectural stylistics, we notice the traditional aspect intertwined with contemporaneity [11-13].

The stylistic characteristic and the shape of an edifice are the results of the aesthetic choices of an architect, the creator of the concept of the edifice. Regionalism and time impose some strategic concepts on the design of the architectural form, regarding the culture and tradition of the built heritage in the land. The stylistics of the form and the specificity of the stylistics of a building is also determined by the historical, political, and cultural context, the influence of contemporary trends, and in the built architecture of the place, today more and more with origins in traditional customs, Table 2 [14].

Table 2

Principles of elaboration of an interior style [14]

Principles of elaboratio	Style-specific features – focal point, drawing, shape and color
	Rhythm and repetitiveness of motivation, elements
	Scale and proportion of the ornamental module
	Elaboration of a harmony, a unitary composition

Detailing the elements characteristic of the built style
Attractiveness of space through contrasts – shape, color, accents
Functionality of the interior and openness to the viewer

The expressiveness and character of the architectural forms of the architectural concept are determined both by geometry, function, color, texture, and the monumental stylistic meaning conveyed by the custom design concept for a locality. We mention here that each architect comes with his personal stylistics and approach toward the solution of a building of inspired and transformed architecture [15].

4. Results - the specifics of traditional constructions, spatiality and stylistic influences over time

Following an extensive study we determine that the traditional house and vernacular construction of our ancestors ensured functionality for several generations. On the territory of Bessarabia and the neighboring countries, the architectural construction of the house evolves, starting from the mono-chamber ones to the boyar mansions with three and more rooms [15].

The houses of the peasants on the territory of Bessarabia were built by local craftsmen from natural materials: beams, stone, and wood, by shaping clay and sun-dried straw chips, the houses are then glued with clay and painted. In some areas of Bessarabia and Romania, there are records of houses built with vertical roofing tiles embedded in the foundations and covered with clay and straw [16].



Figure 2. The shape of traditional houses on the territory of Bessarabia, specific architectural elements [17].

The Romanian character, the old tradition of the Romanian urban houses of Brâncovinesc style, the dwellings of the merchants and the plowmen's slums are highlighted by a façade with wooden pillars that support the porch, with rich inlays in wood at the capital and entasis.

The plan of the house consisted of the rooms: the porch, the living room, and the pantry. The access to the house was made through the porch, also called the porch (an open covered space that connected the exterior with the interior of the house) was entered into the porch, then the room.

The vernacular architecture is deeply coded in symbols: the gate was not only a delimitation of the property but also had the role of giving you information about the owners, a passage for the newlyweds in the family household, and the departure to the eternal ones, symbolic elements of protection of the house are also those on the ridge of the roof.

Therefore, the porch and the column porch not only had the function of entry but were considered a passage between the outside world and that of the family, a place of cleansing, of transition. Traditional architecture is integrated into the landscape, and adapted to the environment by using local natural materials, Figure 2 [17].

Following the historical course of the development of architecture in Bessarabia and the geo-political subordination, after the Second World War and the formation of the RSSM in 1944, the restoration of Moldovan cities began, through which the war passed where the Bessarabian architects returned from evacuation and the Soviets from the USSR designed a new architecture.

Reconstruction of the ruined historical buildings, new buildings were designed with architecture in the spirit of Russian classicism and socialist realism by reproducing the composition of Italian Renaissance architecture. However, the villages preserve the traditional art with the decorative and artistic processing of the facades, interiors, pieces of furniture, textiles: barks, plasters, towels, and folk clothing, today ornaments of the national heritage, but we also trace the influence of other nationalities that populated the territory of Moldova [18-19].



Figure 3. Alexandru Donici house-museum. Bohemian living room complete with elegant neoclassical furniture [20].

Our observations on the stylistic interference today are presented in historical samples, house-museums of the land, from the north to the south of Moldova and in Chisinau, they present us "living pages" of the history of the Romanian-Moldovan nation. Therefore, the natives, following their travels, brought from abroad various pieces of delicately processed furniture in varied styles, textiles, and accessories to complete the interior space, Figure 3 [20].

The delimitation of the space of the home was in several interiors, where the living room was, the living room of the Bessarabians, Ukrainians or other peoples is centered around the hearth: oven and stove with a fireplace or an elegant stove painted or decorated with glazed ceramic tiles, and the ornamental stylistic aspect applied, color range and representative form is different depending on the region [21, 22].

The study of historical sources records the population of Bessarabia land by settlers and other nations that migrated to the territory of Bessarabia at different times. So, the influence of the Biedermeier style is confirmed, a German-style specific to the middle bourgeois class that took over from the aristocratic models replicated from cheaper materials, completing many interior spaces [23].

The pieces of furniture with the influence of the Biedermeier style have fine curved or straight lines, with polished wood panels, where the knots are exposed to the decoration, for example, the bench-chest-sofa for ornaments has a slightly wavy headboard and armrests completed with elements of stylized trefoil, characteristic of the style German, Figure 4 [24].

We followed this evidence on the current territory of the Republic of Moldova, in localities from the north to the south in the house-museums of the native land. The delicacy of the furniture items that come from different noble styles of neoclassicism characteristic of the House-Museum [25].



Figure 4. House-museum A. Pushkin. The interior of the cabinet completed with Biedermeier furniture [24].

An important contribution through projects financed by the European Union through the Romania-Republic of Moldova Neighborhood Program, for example, "A Moldavian Tour - the promotion of cross-border rural, ethnographic and ethnological tourism" [25], developed the concept of traditional architecture in the Republic of Moldova, "Casa Satului" (The Village House) museum, Figure 5 [26] as they are:



Figure 5. Living room – living in the traditional house we follow the national and Biedermeier stylistic interference present in the constructive form of furniture [26].

- Orheiul Vechi Cultural-Natural Reservation - 19th century museum house from Butuceni village;
- "Dumitru Matcovschi" house-museum, Vadul Rașcov village in Soldănești district;
- "Alexei Mateevici" house-museum, Zaim village, Caușeni district;
- House-museum "Grigore Vieru", Pererâta village, Briceni district;
- House-museum, of the painter Igor Vieru from Cernoleuca, Dondușeni district;
- House-museum "Nicolae Sulac", Sadâc village, Cantemir District;
- "Alexandru Donici" house-museum, Donici village, Orhei district, (Figure 3);
- "Alexandr Pușkin" house-museum in Chisinau (Figure 4) et al.

The village museums delight us with the peasant houses built by the people before us, by homely peasants, talented craftsmen, and the meaning of beauty for the following generations.

Many of these houses are falling apart, they are doomed to destruction, however, some in which personalities of the nation were born and raised are restored and remain the carriers of information, symbols, and meanings [27].



Figure 6. Through Art, tradition and craftsmanship we identify ourselves through the inherited national heritage [29].

Finally, the house museums are the treasure of the national heritage, the bearer of information about the past of the Romanian-Moldovan people. However, many of the house museums, besides the elements of the national style, also contain many of those brought from abroad, which then become useful for the interior spaces in the country [28]. The most common in terms of images are the pieces of delicately ornamented furniture with polished surfaces and inlaid and marquetry decoration, here we emphasize the interfering character of French and Venetian neo-classicism. Open showcases, sets of furniture for the living room, bedrooms with panels in elegant and spectacular ornamental relief, today complete many public interiors of museum buildings, tourist, part of the national heritage, Figure 6 [29].

5. Conclusions

Architecture is a creative science of a special kind, stylistically elaborated through a set of codes and symbols in architecture, which interprets in its own unique way the meanings of a place or for a human group, as well as those of universal value. Architecture is a direct expression of the presence of man, of a nation in the world, an image of human existence.

Today in the 21st century, with the evolution of building technologies, architects have the possibility to build tall, open, and comfortable buildings using natural and sustainable materials. In creating the image of contemporary urban architecture in the Republic of Moldova comes every year with implementing innovations in construction engineering, and architects draw inspiration from the national treasury and customs emanating through conceptual stylistics.

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