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STAGES OF FORMATION OF ARCHITECTURE OF CHISINAU ADMINISTRATIVE BUILDINGS

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Abstract. This article reveals the stages of formation of the architecture of administrative buildings in the city of Chisinau on the background of historical and economic transformations, that took place in Moldova from the late 19th to the early 21st century. The article reflects the results of analysis, which made it possible to identify nine periods of evolution of the architecture of administrative buildings from the provincial administration buildings to office and business centers. Based on specific examples, the article demonstrates the transformation of compositional techniques not only of this typological group, but also of public buildings in general, as well as stylistic changes in their architecture from eclecticism and neoclassicism, through modernism and postmodernism, to deconstructivism and high-tech.

Keywords: *administrative buildings, architectural form, business center, compositional techniques, compositional principles, Moldovan architecture, architectural style.*

Introduction

In 1812, when, as a result of the Russian-Turkish wars, the territory of Bessarabia joined the Russian Empire, Chisinau, having received the official status of a city, became the center of the Bessarabian region. The construction of the city, which began in 1818 according to Ozmidov's plan, was carried out mainly on the slope above the old quarters with a chaotic layout, receiving the name of the upper city. Here the first straight and wide streets appeared and the construction of such buildings as the Metropolitanate, the Theological seminary, churches, as well as private houses of boyars, officials and merchants began. This was the first stage in the emergence of the architecture. Unfortunately, these structures have not survived without leaving any material documents in the form of drawings, measurements or photographs [1].

The first steps

The architecture development of administrative buildings in Chisinau goes back to the end of 19-th century with the acquisition of status of a provincial city, which caused an increasing number of administrative buildings. Initially, the pan-European tendency of using

of historical neo-style forms (from Romanesque to Gothic and Baroque) was inherent in the architecture in this type of building.

The eclecticism using decoration and embellishment, fulfilled the basic architectural requirements of society at the end of the 19th century the desire for a monumental and ostentatious parade of public buildings.

The center of Chisinau was built up with administrative buildings of national importance that determined its individuality and have survived to this day: The District Court (1885, arch. Heinrich von Lonsky, Figure 1); The Revision Chamber of the Bessarabian Province (1900, arch. S. Zalesky); The Kishinev City Hall (1902, arch. M. Elladi); The Treasury Chamber (1903, Figure 2); The Provincial government of Bessarabia (1904, arch. V. Ivanitsky); The City Bank (1911, arch. M. Checkerul-Kush); and others [2 - 4].



Figure 1. The District Court, 1885.



Figure 2. The Treasury Chamber, 1903.

In accordance with the urban planning doctrine, buildings were built along the red lines of the central streets, participating in formation of the block's perimeter development. Shape-formation was distinguished by its harmoniousness, strict proportions and careful drawing of details of risalits, porticoes, elegant gables, colonnades and pilasters of classical orders.

The interpretation of the facade surface was gradually changing, which, losing its flat perception, acquired complexity due to the high relief, large details of the decor, removal of the cornice, the identification of the basement, "rustication" of the wall plane, accentuation of window's sill, etc.

The First World War suspended the growth and development of the city, but in the subsequent interwar period, the construction of administrative buildings did not stop, although it slowed down: The Railway Head-office (1930's, Figure 3.) [5].



Figure 3. The Railway Head-office, 1930's.

Soviet period of reconstruction and development

The next wave of construction of administrative buildings covers the period of restoration and reconstruction of the city which was destroyed during the Second World War. Historic buildings were restored with the help of photos and sketches with simplification of the decor, and in the 1950's their number was significantly increased due to new construction. During this period, the concept of ensemble building in the city center dominated by buildings made in the spirit of neoclassicism, with mandatory location along the red lines of the most significant streets [2]. This provided the architectural and planning unity for the constituent parts of the city, formed in different periods. In accordance with the general plan, at the place of destroyed city center was planned a "concentrated" development of administrative buildings: The Ministry of the Interior (1949, arch. N. Gulavsky, V. Verigin, Figure 4.); The Ministry of Transport and Highways (1952, arch. S. Vasiliev, I. Eltman); The Ministry of Food Industry (1953, arch. V. Wojciechowski, P. Borisov); The Ministry of Light Industry (1953, arch. I. Shmurun); The Ministry of Agriculture (1953, arch. T. Smirnova); The Council of Trade Unions (1953, arch. R. Kurtz); The Academy of Sciences (1955, arch. V. Mednek, A. Vedenkin); The Ministry of Finance (1957, arch. V. Wojciechowski); The Ministry of Communications and General Post Office (1961, arch. V. Mednek, Figure 5.), etc [6, 7].



Figure 4. The Ministry of the Interior,1949.



Figure 5. The General Post Office (1961)

Shape-formation relied on giving monumentality to structures using techniques from the arsenal of classicism: symmetrical composition, three-part articulation of the facade, semicircular windows or archivolts on the upper floor, etc. The facades of most buildings were enriched with columns, half columns and pilasters. A tectonic solution of the external walls was widely used, rusting and masonry of the first level with larger size and darker color stones, which increased the structures visual stability. Less attention was paid to the planning decision of the structures, the main principle of which was strict adherence to the symmetry of the whole composition based on the corridor system. Attempts were made to reflect in Moldavian architecture the national characteristics [8]. But this technique did not give the expected result because of the eclecticism and poor theoretical knowledge of the nature of national morphogenesis.

In 1955, a special decree of the Council of Ministers of the USSR "On eliminating excesses in design and construction" was adopted. It criticized this architecture for excessive decoration, pathos and false monumentalism [9]. Deliberate pretentiousness that does not correspond to functional and constructive requirements has thrown back the

development of architecture which does not reflect world trends. After adoption of this resolution, a new stage in development in the architecture of office buildings began on the basis of using of new design techniques which form the rigidly geometric tectonics of modernist structures.

Transformations in construction business allowed replacing of stone wall with lightweight panels and frame without additional decor. As a result, the architectural composition of buildings was changed: The Government House (1964, arch. S. Fridlin, Figure 7.); The Press House (1967, arch. S. Shoikhet, B. Weissbane); The House of Communications (1967, arch. V. Dubok); The Institute of Design Moldhyprostroy (1967, arch. R. Kurtz, R. Bekesevich, Figure 6.); The District Executive Committee (1969, arch. B. Shpak); The Tech-House (1970, arch. V. Zakharov), etc [10]. The architectural solutions for these buildings was a new approach to shaping, based on the simplicity of geometric construction, sharp lines and monochrome colors. Their composition became a reflection of the function of building and its constructive solution, finding its expression in a combination of rectangular prismatic shapes. The facades received a new design through the use of a window opening, which changed the proportions, playing the role of a decorative and constructive elements in the facade [11].



Figure 6. The ID Moldhyprostroy, 1967.



Figure 7. The Government House, 1964.

With the beginning of the implementation of the new general plan (1969), a period of increasing of artistic expressiveness in architecture began. In 1971, the city received a large financing for construction, which reflected its metropolitan significance. The first attempt was made to complicate the architectural composition and plastic of buildings facades with the help of modern structures, materials and color solutions. During the reconstruction of the city center, high-rise accents were added to the urban planning solution using expressive means of architecture [12]: The State Bank (1973, arch. B. Vaisbein, S. Shoikhet, G. Kalyuzhner); The Ministry of building materials (1974, arch. A. Kolotovkin, T. Lomova); The Central Committee of CPM (1976, arch. A. Cherdantsev); The Kishinev Committee of CPM (1977, arch. G. Solominov, Figure 8.); The House of Trade Unions (1977, arch. V. Kudinov); The Institute of History of CPM (1978, arch, A. Cherdantsev, Figure 9.); etc. The architectural composition of the buildings was unique due to construction of facade tectonics with contrasting combinations of various metric patterns in the wall plane. The idea of contrast continued in application of vertical and horizontal volumes, dark and light tones, variety of finishing materials and textures. In the composition of facades were used: large glazing planes; sun-protection structures from prefabricated modules as an independent facade decorative element [8].



Figure 8. The Kishinev Committee of CPM, 1977.



Figure 9. The Institute of History of CPM, 1978.

The buildings color was based on a nuanced monochrome or achromatic color combination.

In 1980's, the architecture of administrative buildings was dictated by the reconstruction of the city center using high-rise point buildings [12]. The design of deep-spatial compositions led to the rejection of the frontal perception of buildings, creation of all side views and development of recreation zones around them. The city center was enriched with high-rise administrative buildings - urban accents: The Publishing House (1980, arch. V. Zaharov, L. Hoffman); The Ministry of Agriculture (1980, arch. V. Weissbein, S. Shoihet, A. Chmyhov, Figure 10.); The Ministry of Communications (1983, arch. V. Shalaginov, A. Kireev, N. Dorofeev, S. Muhin); The Supreme Council (1989, arch. Y. Tumanyan, V. Yavorsky, A. Zaltsman, Figure 11.). etc. The construction of buildings using the new monolithic reinforced concrete technology was reflected in their appearance with vertical divisions.



Figure 10. The Ministry of Agriculture, 1980.

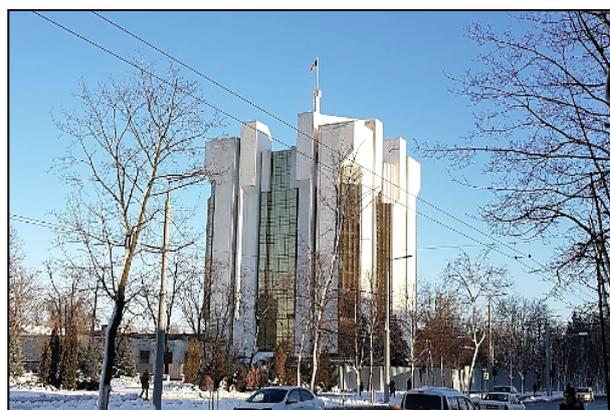


Figure 11. The Supreme Council, 1989.

Search for “independent” architecture

The declaration of independence of Republic of Moldova and socio-economic transformations affected the development of Moldavian architecture [13, 14]. Due to the difficulties of financing new construction, more attention was paid to the reconstruction and adaptation of buildings to the new functions. Modernization was carried out both in the internal layout of buildings, and in appearance, which received a modern interpretation. At this stage, a small number of administrative buildings with the tendencies of postmodernism were built: The Moldindconbank (1995, arch. V. Modyrka, Figure 12.); The

Embassy of Russian Federation (1999, arch. G. Zhinkin, Figure 13.); The Petrol-bank (1990's), etc.



Figure 12. The Moldindconbank, 1995.



Figure 13. The Embassy of RF, 1999.

In search of originality and uniqueness of each object, architects sought to aestheticize the image of administrative buildings with the help of new architectural techniques. At the same time, the construction of small business objects in the city center in the form of an “insert” was rarely associated with the existing buildings in terms of scale, style, and color. The violation of organic perception in the urban environment was exacerbated by the typological mismatch of new office buildings, which looked like rural houses. In addition, the adaptation of residential spaces of the ground floors to offices led to modification of building's facades, which also negatively affected the perception of their integrity and harmony [15].

A new round in development of architecture of administrative buildings can be attributed to the 2000's. This led to appearance of business and office centers that became typological leaders among public buildings, in their style and technical equipment corresponding to the level of development of modern architecture [16]: The Office center ASCOM Group (2013, arch. S. Garkonitsa); The Headquarters Union Fenosa S.A., (2000's, Figure 14.); The Office center Lunedor (2012); Business center PANORAMA (2015, arch. V. Galchinsky, Figure 15). The architectural shaping of business centers, built on the principles of integrity and laconicism, has become more independent from construction structure and functional zoning.



Figure 14. The Union Fenosa S.A., 2000's.



Figure 15. BC PANORAMA, 2015.

A large number of discussions caused the appearance of the first “A” class business centers, the architecture of which, reflecting the logic of deconstructivism and hi-tech, is the embodiment of stylistic antagonism with the existing urban environment: The BC

Accent Business Park (2007, arch. G. Telpiz, Figure 16.); The BC SKYTOWER (2007, arch. G. Telpiz, Figure 17.); The BC Le Roi (2008, arch. G. Telpiz, Figure 18.). Thanks to new proportions of volumes, modern finishing materials and a bright colors, business centers have come into conflict with the surrounding buildings and begin to play the dominant role in architectural and urban development [17].



Figure 16. The BC Accent Business Park, 2007.



Figure 17. The BC SKYTOWER, 2007.



Figure 18. The BC Le Roi, 2008.

At the same time, a number of small-rise office buildings appeared, complementing the existing environment and showing a combination of historical and modern compositional techniques: The LUKOIL Office (2002, arch. G. Telpiz); The CRIS Regstru Office (2000's); The Global Business Center (2011); The Office complex on st. A. Pushkin (2009, arch. D. Kulikov); The INFOTAG News Agency (2000's, arch. G. Zhinkin), etc. [15]. Some buildings, having lost their relevance, after reconstruction received a new function, together with the reorganization of the internal space received an modernized appearance: The BC KENTFORD (1978, arch. A. Shkarupa. reconstruction 2000's, Figure 19.); The BC JSC IPTEH (1974; reconstruction 2012, Figure 20.); The CB Mobiasbanca - Groupe Société Générale, S.A. (1948, arch. V. Verigin, reconstruction 2002, arch. Telpiz); and etc.

Today, contradictory opinions of architects and urban planners, on the one hand, approve the using of new compositional techniques, laconic shaping, bright colors and changes in the buildings proportions; but on the other hand, they try to preserve the historical environment, human scale and unique flavor of the city [18]. Nevertheless, supporters of both opinions understand that the architectural image of Chisinau, in accordance with the law of continuous development, cannot remain unchanged [19].



Figure 19. The BC KENTFORD, 1978.

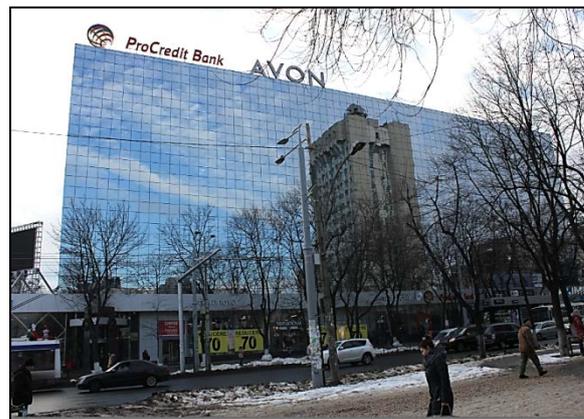


Figure 20. The BC JSC IPTEH, 1974.

Conclusions

The analysis of development of architecture of Chisinau modern administrative and office buildings from eclecticism and neoclassicism to modernism, postmodernism, deconstructivism and hi-tech - demonstrates the constant search by Moldovan architects for optimal compositional solutions designed in line with world architectural trends, but limited by local conditions and social-economic opportunities.

The process of formation and development of the architecture of Chisinau administrative buildings took place in various historical conditions, predetermined by the course of socio-economic, scientific and technical transformations. The analysis of the evolution of the architecture of this typological group of buildings revealed the following historical stages of development:

- I. 1812-1874 (Chisinau received the status of a city and became a center of the Bessarabian region) - the origin of the architecture of administrative buildings;
- II. 1874-1914 (Chisinau became the center of the Bessarabian province) - the formation of the architecture of administrative buildings;
- III. Interwar period 1918-1941 (period of passive urban construction) - the period of operation of existing administrative buildings;
- IV. Post-war period 1945 – 1950`s (period of restoration of the city, destroyed during the war) - reconstruction of ruined administrative buildings, massive construction of public buildings;
- V. Late 1950`s -1960`s (period of expansion of urban areas) - the “fight against excesses” and decor in the architecture of administrative buildings, industrialization of construction production;
- VI. 1970`s (period of active construction of residential neighborhoods) - the increasing of the architecture artistic expression, reconstruction of the city center and construction of new administrative buildings;
- VII. 1980`s (period of city center reconstruction and improvement of residential areas) - the application of various stylistic techniques in the architecture of administrative buildings based on high-rise point construction.
- VIII. 1990`s (period of reconstruction of public buildings) – the adaptation of administrative buildings for the new function of business and management.
- IX. 2000`s (period of qualitative change and rapid development of architecture) - construction of large business centers and office buildings.

During the compositional analysis of the administrative buildings architecture only the buildings that have survived to this day were considered. Their architecture can have a significant impact and become the starting point for choosing the style, scale, tectonics, compositional techniques and color scheme of future buildings.

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