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**MORPHOLOGICAL STYLISTICS IN INTERIOR
DESIGN, ARCHITECTURE AND
PLASTIC ARTS FROM MOLDOVA**

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652.04. Interior design, environment and landscape art

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LIST OF ABBREVIATIONS

ANA – National Archives Agency

IP IPC – Public Institution Cultural Heritage Institute

MNAM – National Art Museum of Moldova

MNEIN – National Museum of Ethnography and Natural History

MNIM – National Museum of History of Moldova

UAP – Union of Fine Artists

UA RM – Union of Architects of the Republic of Moldova

UD RM - Union of Designers of the Republic of Moldova

UTM - Technical University of Moldova

CONCEPTUAL MARKINGS OF THE RESEARCH

The relevance and importance of the research topic

Morphological stylistics in interior design, architecture and fine arts represents a discipline of creative fields consolidated in the XX-XXI centuries through scientific and technological progress, which generated new aesthetic values, intended to respond to the demands of contemporary society and to influence both architectural design and the organization of interior space, as well as the elaboration of artistic works, which are in continuous development.

At the same time, *morphological stylistics of creative arts* refers to the morphological analysis and interpretation of aesthetic concepts, artistic ideas and visual expressiveness according to the stylistic specificity of each era or each artistic current and can be defined as *the set of stylistic features that manifest both in the interior and exterior spaces, characterized by various forms of aesthetic expression of the key elements also found in the related fields*.

The historical development of morphological stylistics in interior design, architecture, and fine arts, both in the Republic of Moldova and within European culture, has emerged as a highly relevant topic. This research integrates related directions, including the scientific appreciation of diverse cultural heritage (e.g., linguistic, literary, folkloric, ethnological, historical, architectural, artistic, and archaeological), as reflected in architectural creations, interior design, and visual art.

Today, the Republic of Moldova's practices integration into European States cultural experiences is vital. This process is significantly advanced through the appreciation and study of morphological stylistics in interior design, architecture, and visual arts. The evolution of these disciplines is notably marked by the stylistic-morphological interconnectedness of the buildings, their interior, and individual artworks. This multifaceted relationship, serving both practical and aesthetic aims, manifests through a wide array of creative techniques.

Thus, a comprehensive study of the evolution of morphological stylistics in interior design, architecture, and fine arts throughout the historical periods of Bessarabia, the Moldavian SSR, and the Republic of Moldova is critically important. This research notably contributes to

the valorisation of scientific insights and the preservation of material cultural heritage.

The stylistic-morphological interplay in interior design, architecture, and fine arts is a core focus of this study. Through rigorous scientific analysis, it examines the artistic concepts underpinning architectural design and interior spaces. This includes analysing how furniture, textiles, and other decorative elements, realized through diverse artistic techniques and processes, contribute to the ornamentation of building surfaces, furniture panels, and finishes for walls, ceilings, and floors, ultimately reflecting the artistic trends of different eras.

They appear as objects of scientific research evolution *morphological stylistics; the concept of style; aesthetic stylistics*; the development of the stylistic repertoire and the interdisciplinary connections aimed at interior design (organization, arrangement and functionality of the space, furniture, accessories), architecture (civil, public and religious monuments) and plastic arts (painting, graphics, sculpture, etc.), completing the overall picture of the artistic and historical values of the cultural heritage of medieval, modern and contemporary Moldova.

This research aims to synthesize stylistic interconnections across relevant cultural domains. Data for this synthesis was collected from diverse sources, including the National Archives Agency, house museums throughout Moldova (northern, central, and southern regions), and museum collections in the Republic of Moldova and neighbouring areas. These investigations into national cultural heritage's stylistic elements are crucial, as they directly inform specialists' efforts in documenting, describing, and developing actionable recommendations for the appreciation, safeguarding, and promotion of material cultural heritage [5; 7; 104; 105; 106; 107; 109].

In this context, the architectural, interior design and visual arts heritage reflects the people's identity, traditions and ancestral customs. According to Mircea Eliade, *the house is the abode of the family, a symbol of human existence with those related to birth, childhood, funerals, etc.*, enriching human civilization from a sociocultural point of view with new existential truths [78].

Stylistics, an interdisciplinary and dynamic field, has been primarily influenced by linguistics, criticism, and aesthetics.

Concurrently, its development has involved significant discussions regarding its purpose, objectives, and inherent limitations [69; 72; 73; 126].

These studies underscore the evolution and diversification of contemporary artistic expression, particularly through the array of artistic currents and the interconnections among interior design, architecture, and the fine arts. This interdisciplinary perspective enhances the appreciation and artistic recognition of works that are developed with a distinctive style, thus embodying a unique and expressive artistic language.

Furthermore, stylistics is regarded as a science of creativity, as style itself expresses a fundamental relationship that legitimizes its origin and function. This understanding highlights how individual artistic expressions emerge from characteristic elements defining the fields of interior design, architecture, and fine arts [137].

Style, stylistics the current scientific approach follows one of the most general categories of artistic thinking and the means of expression of the object environment that forms a harmonious composition and that combines various domains and aspects of life [80; 137; 144].

Products of design, architecture, and fine arts emerge from a structured creative process. These works can attain the status of art and significantly contribute to a people's identity and culture only when executed to a high standard of quality. Within this context, the *stylistic, morphological, and aesthetic* dimensions of interior design, architecture, and fine arts profoundly reflect their deep connection to material, spiritual, and cultural life, as well as to society and the historical era. This highlights their role as creative art forms that shape individual and collective existence, imbuing it with meanings beyond the reach of other expressive mediums.

The study of the requirements of stylistic principles in *interior design, architecture and fine arts* evolved from the stylistic palette of Antiquity to contemporary transformations, marked by reinterpretations and theoretical challenges, through the creativity of analytical and constructive theoretical mediations, brought together in a coherent picture of the evolving triarchic conception in the morphological stylistics of the creative arts.

The dimensions of *the evolutionary triarchic conception in the morphological stylistics of the creative arts* reflect the culture of

thought applied in various currents, directions, schools and theories, as well as in models and systemic interpretations of style, at the individual and social level, in the multidisciplinary approach in interior design, architecture and visual arts from Bessarabia, the Moldavian SSR and the Republic of Moldova.

Thus, a complex, multifaceted study with a view to the theoretical and methodological foundation of morphological stylistics in interior design, architecture and plastic arts from Moldova has become essential in *the evolving triarchic conception of creative art*.

Description of the situation in the research field and identification of the research problem. Currently, existing scholarship lacks comprehensive studies addressing the morphological stylistics of interior design, architecture, and fine arts in Moldova. While the historical development of morphological stylistics within these fields across Bessarabia, the Moldavian SSR, and the Republic of Moldova has attracted interest, the previous researches have consistently treated these subjects only as separate disciplines [104].

Researching the diverse aspects of interior design, architecture, and plastic arts, particularly by documenting their stylistic-morphological evolution in Bessarabia, the Moldavian SSR, and the Republic of Moldova, constitutes a **pressing concern**. This is because many related issues, including the interconnections between these disciplines, currently remain underexplored [18; 19; 104; 108; 145; 146; 147; 148; 151; 152].

At the **international level**, the study of art history and concrete works across interior design, architecture, and visual arts from various eras is undertaken through the analysis of artistic creations. This analysis includes morphological stylistics, which examines the formal language and artistic processes employed, traces the evolution of artistic phenomena, and facilitates the establishment of classification hierarchies based on specific criteria.

With reference to *the study of art history*, from Mediterranean Antiquity to the Renaissance of the 15th–17th centuries, in the arts and *all forms of expression*, works signed by plastic artists and biographers of the time were approached: C. Cennini [45], L. Alberti, L. Ghiberti, [9], Leonardo da Vinci [67] and G. Vasari [175], 18th-19th centuries, JJ Winckelmann [185] and J.C. Burckhardt [38]; *aesthetics and philosophy of artistic creations, classification – aesthetic judgment, of*

knowledge, of beauty and aesthetic taste – J. Winckelmann [185] and J.C Burckhardt [38], D. Diderot, F. Voltaire in France, Im. Kant, F. Hegel, J.W. Goethe in Germany and Reynolds, Hogarth in England, etc. The classification and evolution of the arts was reflected in multiple works by researchers J.C. Winckelmann, E. Pommier [185], A. Hildebrand [83], H. Wölfflin [186], A. Riegl [136] for centuries until today in the 21st century. Other writings from the international space from European countries with reference to the stated problem are those signed by Ch.W. Morris [103], P. Michelis [101], U. Eco [75; 76; 77], M. Riffaterre [137; 138; 139; 140], A. Hildebrand [83], A. Riegl [136], L. Dittman [69], A. Warburg [184], E. Panofsky [130; 131], F. Saussure [142], the American philosopher Ch.S. Peirce [132] etc.

In the Bessarabian space, in the 19th - 20th centuries, fine arts and architecture are described in several publications to the governorate: *Bessarabian Herald*, *Bessarabian Life*, *Bessarabian Mail* And so on Publications are of interest *Historical Monuments Commission, Bessarabia Section*, in III volumes [183; 187], edited in 1924, 1928 and 1931, by the cultured people D. Cantemir [39; 40], M. Costin, Dosoftei [62; 63; 64], I. Turcanu, etc. [173]. Subsequent *plastic arts* were the attention of researchers М. Лившиц and А. Мансурова [198], and *the Moldavian monuments of architecture, urbanism and ethnography* – in the attention of М. Лившиц, Л. Cezza [199], K. Rodnin, I. Ponyatkovsky [203], N. Demchenko, C. Apostol, I. Bobeyko, B. Mednek, P. Pascal, I. Khyunku [196], B. Smirnov [206] etc. *architecture, interior design and fine arts*.

In the Bessarabian space during the 19th and 20th centuries, the visual arts and architecture were described in various gubernial publications such as *Bessarabsky Vestnik*, *Bessarabskaya Zhizn'*, and *Bessarabskaya Pochta*. Of particular interest are the publications of the *Historical Monuments Commission, Bessarabia Section*, issued in three volumes [183; 187] in the years 1924, 1928, and 1931. These include contributions from prominent cultural figures such as D. Cantemir [39; 40], M. Costin, Dosoftei [62; 63; 64], I. Turcanu, among others [173]. Subsequently, the visual arts became a focus of scholarly interest for researchers such as М. Лившиц and А. Мансурова [198], while *Moldavian monuments of architecture, urbanism, and ethnography* drew the attention of М. Лившиц, Л. Cezza [199], K. Роднин, И. Понятковский [203], Н. Демченко, С. Апостол, И.

Бобейко, В. Меднек, П. Паскаль, И. Хынку [196], В. Смирнов [206], and others, who traced the evolutionary trajectory of architecture, interior design, and visual arts in the region.

More general research on the mentioned subject can be found in the studies carried out by archaeologists, historians and critics of art and architecture, interior designers: З. Моисеенко [200], Я. Тапас, В. Боровский [207], Е. Богнибов [189; 190; 191], Е. Bâzgu, М. Ursu [23; 24; 25; 26; 27], М. Şlapac [154; 155; 156; 157; 158; 159; 160; 161; 162; 163], Т. Nesterov [112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124], Т. Stăvilă and С. Ciobanu [145; 146; 147; 148; 149; 150; 151; 152], S. Ciocanu [47; 48; 49; 50], A. Ceastina [41; 42; 43; 44; 208; 209; 210], P. Cocârla [53], V. Tomuleţ [169; 170; 172; 172], E. Dragnev [70; 71], V. Mălcoci [98; 99; 100].

In **Romanian historiography**, the problem of morphological stylistics in interior design, architecture and fine arts has benefited from increased attention, being addressed from various perspectives by authors such as: N. Iorga [86; 87; 88; 89; 90; 91; 92; 93], P. Constantinescu-Iasi [58; 59; 60], L. Blaga [28; 29; 30; 31], Para. Dima 68], Gh. Achiţei [2, 3], T. Vianu [176; 177; 178; 179; 180; 181; 182], I. Stop [127; 128], T. Mocanu [102], D. Irimia [94], M. Barbu [20; 21], G. Cornita [61] etc.

This thesis comes to complete, develop and update, in a holistic view, our research carried out in 2016 (doctoral thesis *The landscape in the plastic arts from Moldova* [104]). The targeted work was focused on the analysis and study of the landscape genre in the plastic arts of Moldova, as well as on *stylistic typology* reflected in national art, starting with the first visible traces in icons and secular painting to the paradigms of realistic art, formalist trends and the evolution of free art, investigated and interpreted from the perspective of stylistic variety until 2010.

The present study seeks to enhance and articulate the *stylistic-morphological characteristics* of interior design, architecture, and fine arts, focusing on their historical development and professional formation. Furthermore, etymological analyses of key terminology are conducted to consolidate the empirical base and elucidate the evolving interrelationships and stylistic-morphological dialogues among these disciplines.

This complex scientific approach investigates stylistic influences on building architecture, interior design, and fine art elements. It draws on diverse sources including public collections, print and electronic media, graphic and iconographic materials, plans, maps, and photographs from various historical periods.

If we refer to the notion and etymology of the terms *style and stylistics*, these have their origin **in the rhetoric, the aesthetics of beauty, the art** of correct expression, *the art of beautiful expression, art of arts or science of sciences* [211]. *Stylistics* is considered a discipline that studies the facts of language and expression, as claimed by the researcher Ch. Bally [17]. At the same time, *stylistic semiotics*, after Ch.W. Morris [103], designates *the study of signs*, all the *symbols* and signification systems, becoming a new form of knowledge. In architecture, this form of knowledge can be defined as *architectural semiotics*, which reflects *the philosophical expression of the artistic sign*, sociocultural and temporal implications, grounding the investigation, understanding and interpretation of architectural forms from a semiotic perspective.

U. Eco [75] believes that *the language of architecture*, including that of interior design and fine arts, is similar to natural language, as it conveys messages through *symbols and images* specific that communicate to the viewer his own truth [76; 77].

Interpretive plurality of the symbol *in interior design, architecture and fine arts* makes decoding the artistic message sometimes difficult, but it becomes valuable as we manage to decipher the multiple valences of a metaphor that functions as a matrix of symbols, be it poetic, pictorial or architectural. In *architecture, interior design and fine arts*, the components of visual language can be semiotically analysed according to their *SYMBOLISM*, given that the force *the symbols* consists in the ability to make simultaneous reference to tangible and intangible reality, to concrete forms and abstract concepts (light, shadow, harmony, proportion, transparency, fluidity, etc.). Thus, from *the perspective of semiotics, architectural symbols* are straight *key components of visual language* specific to architecture.

Symbols and the visual image have been, over time, the fundamental pillars of *architecture, interior design and fine arts*, manifesting both through *visual expressions* of professionals (architects, designers, visual artists), as well as through *the symbolic*

repertoire and *iconographic* of various eras, expressing both the individual intention of the authors and the collective vision of society. The stylistic transformations in the targeted fields frequently derive from the changes in the symbolic and visual repertoire of the historical course. Therefore, stylistic coherence or incoherence in these domains is correlated with the maintenance or transformation of the symbols and images used over time.

The value *philosophical-rhetorical* and *semiotics* of compositional elements in architecture, interior design and plastic arts is emphasized by the importance of space, able to integrate the material dimension of the built volume with the immaterial dimension of the model, understood as a dynamic, reflective space and generator of multiple meanings [58; 126; 130; 132].

Researcher M. Riffaterre posits that *style encapsulates an individual or collective sensibility, providing a characteristic articulation of an idea or a personalized concept. This is achieved through the deployment of expressive procedures that highlight the salient features of the artistic statement* [137; 138; 139; 140].

Researchers St. Munteanu and D. Irimia [94] state that *stylistics is considered a scientific discipline, a branch of linguistics, of aesthetics (sublime and simple) that studies functional and individual styles in all their morphological peculiarities – expressiveness, a system of characteristic signs, specific elements and forms organized in a composition* etc.

A concise definition of the concept of morphological stylistics can be identified in specialized dictionaries and in the researches of L. Dittman [69], where *morphological stylistics* is described as the science of forms, both external and internal, of their joints and associations within a specific field. *Morphological stylistics* reflect *alternative type relationships, similar types of relationships and structures*, being at the same time an expression of totality of *the rules of transformation and change of the form*. These rules are organized, combined and outlined according to a certain style, *thus offering an interdisciplinary vision* on forms in interior design, architecture and fine arts.

The study of morphological stylistics aims to identify and classify some categories of expressive forms specific to modern art in accordance with the theoretical perspectives proposed by researchers

in the field, including E. Silvestru [143]. In the work *Morphology of modern art* (1973) [102], T. Mocanu pursues a research direction that offers the interpretation of the branches of art from the aesthetic-artistic and mythological perspective, characterized by an interdisciplinary approach, where it integrates elements and aesthetic concepts of various currents and movements from the history and theory of art, architecture and design.

Researching the theoretical foundations of *morphological stylistics* in interior design, architecture and fine arts involves the in-depth analysis of descriptive, narrative and interpretive sources, through the analysis, explanation and critical interpretation of the values that define certain styles and their interdependence in a temporal context. *Morphological stylistics* in interior design, architecture and fine arts constitutes a broad investigation of the diversity of forms and visual expressions, reflecting the complex conceptual framework of the artistic and architectural phenomenon.

Significant contributions to the development of 20th century architecture are especially the works *Semiotics of architecture*, *Architecture as a philosophy of freedom* (2012) by M. Barbu [20; 21], P. Michelis [101], which highlights the complexity of the relationship between the visual image, the stylistic expression and the phenomenon of architectural aggression in contemporary times, the emphasis being placed on the role of the visual image in the configuration of the modern architectural discourse, as well as on the stylistic manifestations that characterize the respective period.

Another essential aspect that substantiated the direction of our research refers to *the interdisciplinary nature of the fields of interior design, architecture and fine arts*. The researcher Constantin Cucuș [66] states that *interdisciplinarity* represents a form of cooperation between various areas of knowledge focused on addressing issues whose complexity can only be understood through the convergence and articulation of several perspectives of the same subject.

In the view of researcher George Văideanu [176], *interdisciplinarity implies* a certain degree of integration between different fields of knowledge and between different approaches, as well as the use of a common specialist language for conceptual and methodological exchanges.

Contemporary creative pluralism, expressed through the stylistic-morphological diversity in interior design, architecture and plastic arts, becomes an important tool of conceptual mediation between the creative and technical fields that determines the articulation of this symbiosis with various related fields such as: aesthetics, artistic communication, engineering, etc., thus strengthening their indispensable interdisciplinary character in the current sociocultural context [21; 106].

Therefore, the relevance of this research is asserted by the need to examine the historical evolution of *morphological stylistics in interior design, architecture, and fine arts*. By tracing developments from Ancient visual paradigms to contemporary trends, the study aims to reveal a dynamic stylistic metamorphosis. This endeavour is grounded in interdisciplinary theoretical contributions recognized within European scientific discourse and integrated through *an evolutionary triarchic conception of morphological stylistics in the creative arts*.

These investigations underscore that research in morphological stylistics, as applied to interior design, architecture, and fine arts, remains largely underexplored.

Our analysis of the bibliographic results, which sought to assess the relevance, timeliness, and scientific depth of the subject's exploration, revealed the following *contradictions*:

1. While national historiography includes research focused on our areas of interest, there is a notable insufficiency, or even complete absence, of a complex and multidisciplinary research on *morphological stylistics* in interior design, architecture, and fine arts from Moldova. Specifically, comprehensive analyses spanning the ancient, medieval, modern, and contemporary eras are lacking.

2. This situation stems from the limited utilization of archival documents and original scholarly sources, coupled with the pressing need to re-evaluate certain relevant historiographical works. This collectively necessitates the development of in-depth research on the visual arts and the interior design of architectural monuments, as well as on museum objects and collections within the national cultural heritage.

Consequently, the **research problem** focuses on the requirement to establish theoretical foundations and a framework for

the artistic re-evaluation of morphological stylistics, tracing its evolutionary trajectory across interior design, architecture, and fine arts in Moldova.

The purpose of this research is to substantiate and define the multifaceted artistic value of the historical evolution of morphological stylistics in interior design, architecture, and fine arts in Moldova. This encompasses the historical periods of Bessarabia, the Moldavian SSR, and the Republic of Moldova.

Research hypothesis: the theoretical-scientific foundations of the evolution of morphological stylistics in interior design, architecture and fine arts will be relevant as a distinct direction of research, if they constitute the set of multidisciplinary rules and principles of the researches of the national heritage of historical-artistic importance, documented in the Republic of Moldova, oriented towards the formation of an innovative landmark through *the evolving triarchic conception of the morphological stylistics of creative art*.

Research objectives:

1. Examination and determination of historiographical data regarding *morphological stylistics in interior design, architecture and fine arts*.

2. The epistemological establishment of historiographic landmarks in evolution *morphological stylistics of interior design, architecture and fine arts*.

3. Development of methodological tools for analysing the theoretical underpinnings of morphological stylistics across interior design, architecture, and fine arts in Bessarabia, the Moldavian SSR, and the Republic of Moldova. This includes examining the influence of official policies on the evolution of these disciplines.

4. Determination of stylistic interferences in interior design, architecture, plastic arts during the years 1887–1918; 1918–1940 and 1945–1991 and the conceptualization of the new research direction: the evolving triarchic conception in the morphological stylistics of the visual arts.

5. The delimitation of the characteristics of morphological stylistics in various historical periods: pre-modern, modern, contemporary.

6. Selection and classification of data and analytical principles of treatment of artistic values in the historical evolution of morphological stylistics of interior design, architecture and fine arts.

7. Description and interpretation of the activity of documental specialists in the field of interior design, architecture and fine arts in the context of studying and the importance of the Union of Plastic Artists, the Union of Interior Designers and the Union of Architects of the Republic of Moldova in the formation of principles and development of morphological stylistics in the targeted fields.

Elucidation of stylistic interferences in interior design, architecture, plastic arts in the periods 1887–1918; 1918–1940 and 1945–1991; conceptualizing the new research direction: *the evolutionary triarchic conception in the morphological stylistics of creative art*.

The theoretical support of the research: theses and theories, principles, concepts, aesthetic and artistic value, stylistics, morphology, value expression, periodization, creative arts, interior design, architecture, fine arts, stylistic interference, aesthetics and art criticism: Sf. Augustin, Thomas Aquinas, Dürer, Diderot, Al. Baumgarten, G.W. Hegel [82], J. Winckelmann, E. Pommier [439], E. Burke [51], Im. Kant [162; 163], N. Hartmann [185], W. Tatarkiewicz [166; 167], T. Adorno [4], U. Eco [75; 76; 77] etc.; *investigations in history, history of architecture, archaeology, interior design, fine arts:* N. Iorga [86; 87; 88; 89; 90; 91; 92; 93], P. Constantinescu-Iasi [58; 59; 60], L. Blaga [28; 29; 30; 31], Para. Dima [68], Gh. Achiței [2, 3], T. Vianu [176; 177; 178; 179; 180; 181; 182], I. Stop [127; 128], D. Cantemir [39; 40], M. Costin, Dosoftei [62; 63; 64], Im. Kant [95; 196], T. Mocanu [102], D. Irimia [94], M. Barbu [20; 21], G. Cornita [61]; *architectural design:* Ț. Ghingher, Gh. Cupcea, N. Mertz, V. Ulinici, V. Mednec, V. Voitsekhovskiy, R. Kurtz, I. Novitsky, R. Demchenko, S. Apostol, I. Bobeyko, P. Pascal, V. Smirnov, Etti-Roza Spirer, S.V. Vasiliev, D. Palatnyuk, I. Shmurin, T. Lomova, P. Ragulin, T. Smirnov, S. Stalinskaya, A. Zakharov [195; 196; 197; 198; 199; 205; 206], V. Vățășianu, Gr. Ionescu, Gh. Curinschi, V. Florea, C.C. Giurescu, A. Kuz, E. Богнибов, T. Nesterov, etc. [112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 189; 190; 191]; *fine arts:* A. Baillaire, A. Plămădeală, B. Nesvedov, V. Dontsev, A. Foinicki, Ș.

Cogan, P. Bespoianâl, E. Maleşevschi, E. Gamburd, V. Ocuşco, N. Arbore, et al. [104; 105; 108; 148; 149] etc.

Synthesis and justification of research methods

The complexity of the subject necessitated an interdisciplinary approach, drawing from various humanities disciplines such as the theory and history of fine arts, interior design, landscape art, culturology, and *morphological stylistics*.

The methodological framework for this research integrated a range of investigative methods, including: scientific documentation, comparative analysis, generalization, systematization, theoretical modelling, as well as typological, iconological, and interpretive analyses, among others.

Specifically, the thesis employs descriptive methods to analyse the morphological stylistics of fine art objects (such as paintings, graphics, and sculptures), as well as interior design and architecture. This involves examining the spatial organization, layout, and functionality of interior spaces, furniture, and accessories within residential, public, and religious architectural monuments.

The research was carried out based on several methods: *the historical-comparative method, the typological method, the iconological method, the interpretive method* etc., combined in various stages of the research depending on the nature of the problems addressed. Among them are the classic methods common to other disciplines, such as: *the historical, dialectical, comparative, analysis, synthesis and case study method* etc., alongside *specific investigation methods* interior design, architecture and fine arts research: concrete-historical analysis of information, supported by annexes and graphic images, plans, sections and photo fixations from various historical periods of edifices and interior design, as well as fine art objects in interior spaces.

Their implementation secured the revelation of the core principles of morphological stylistics within interior design, architecture, and fine arts, thereby permitting the consolidation of disparate findings into a coherent totality.

The novelty and originality of the research is justified by adopting a new vision on *morphological stylistics*, in the context of the evolution of interior design, architecture and plastic arts in Moldova from an interdisciplinary perspective; clarification and disclosure of

basic concepts; of state policies regarding the valorisation of cultural and artistic heritage; determining the theoretical foundations and scientific argumentation of the new research direction: *the evolutionary triarchic conception in the morphological stylistics of creative art*. The research constitutes a pioneering scientific investigation in the field of study *morphological stylistics* in interior design, architecture and fine arts from Bessarabia, Moldavian SSR, Republic of Moldova.

Fundamental scientific results new to science obtained in research correspond to its purpose and objectives and contain the following achievements: for the first time in the historiography of the Republic of Moldova, a rigorous systematization of theoretical and historiographical data was carried out regarding the valorisation of the national heritage of art, interior design and architecture in the context of the analysis of morphological stylistics in related fields. In this sense, methodological tools were developed for the study of architectural monuments, interior spaces, museum pieces (furniture, textiles) and fine art objects from an aesthetic, artistic, typological and comparative perspective. The research chronologically covers three significant historical periods: Bessarabia (1887–1918; 1918–1940), the period of the Moldovan SSR (1940–1991) and the period of the contemporary Republic of Moldova.

The research extended to analysing local policy and assessing legislative impact on the *morphological stylistics* of interior design, architecture, and fine arts. This study marks the first instance in national scholarship where new archival and documentary sources from Chisinau, Romania, and Ukraine were leveraged. Additionally, museum collections from prominent institutions across Moldova's north, centre, and south were systematically analysed.

The identified authentic sources furnish a scientifically grounded and multidimensional framework for understanding morphological stylistics in interior design (e.g., zoning, furniture placement, functionality, finishes, textiles), visual arts (including depictions of interior spaces), and national architecture (e.g., form, structure, stylistic features) from the 19th to 21st centuries. All data obtained were systematized, analysed, interpreted, and scientifically validated within this thesis, adhering to rigorous methodological standards.

The research findings have **led to the establishment of a new research direction** in the humanities. This direction focuses on the multidisciplinary analysis of the historical-artistic dimension of morphological stylistics, specifically examining forms and stylistic expressions in Bessarabian interior design, architecture, and fine arts.

The thesis's originality and applied value reside in its scientific foundation of morphological stylistics. This foundation is intended to support and initiate further in-depth research on aesthetic-stylistic and morphological evolution across the historical periods of Bessarabia, the Moldavian SSR, and the Republic of Moldova.

The thesis proposes a *new research direction – the evolutionary triarchic conception in the morphological stylistics of creative art*, which investigates, from a multidisciplinary perspective, the evolution of stylistic-artistic forms in interior design, architecture and visual arts from Bessarabia, the Moldavian SSR and the Republic of Moldova.

The study establishes an **innovative research direction: the evolutionary triarchic conception in the morphological stylistics of creative art**. This approach drives the multidisciplinary investigation of the historical-artistic evolution of morphological stylistics (i.e., the study of stylistic form and structure) in Bessarabian interior design, architecture, and fine arts. Such an endeavour demonstrates the thesis's applied value and originality, providing the theoretical and methodological bedrock for subsequent scientific approaches to aesthetic-stylistic and morphological studies across the historical periods of Bessarabia, the Moldovan SSR, and the Republic of Moldova.

The basis of the evolutionary triarchic conception in the morphological stylistics of creative art constitutes the particular faculty of the innovative scientific approach, which valorises the role of semiotics in the interpretation of symbols, in the understanding of philosophical meanings and in the opening to an interdisciplinary approach to architectural aesthetics, in correlation with interior design and plastic arts, outlining *the field of creative arts*. Throughout history, the stylistic principles in interior design, architecture and fine arts have undergone numerous transformations, evolving over time from the stylistic palette of Antiquity to the contemporary period, harmoniously integrating into the triarchic conception.

Table 5.3. The structure of the triarchic conception of creative art

[author: Angela Munteanu]

| |
|--|
| <p>IMAGE</p> <ul style="list-style-type: none"> ● The ideal concept idea of space stylistics |
| <p>FUNCTION</p> <ul style="list-style-type: none"> ● The task is fulfilled in relation to the meaning of space |
| <p>MORPHOLOGICAL STYLISTICS</p> <ul style="list-style-type: none"> ● Constitution and structure of the space in accordance with the functionality and value of the style |

The environment of integrity and originality of the stylistic-morphological, valuable, creative, practical and theoretical image, starting with the fundamental premises, operates through the relationship between man and time, constructions and the interior and surrounding space, the study of proportions, architectural stylistics, interior design, decorations, constructive techniques, symbolic aspects of the most significant aspects of the aesthetic and artistic message. It is transmitted by:

- image – idea or ideal conception;
- function – the task must be fulfilled, also having the role of signifying, signing or designating;
- morphological stylistics – constitution and structure consistent with functionality (table 5.3) [65; 101; 136].

The new research direction, the evolutionary triarchic conception in the morphological stylistics of creative art, reflects in the multidisciplinary research of the historical-artistic dimension of the evolution of morphological stylistics (the study of the form and structure of stylistic expressiveness) in the interior design, architecture and plastic arts of Bessarabia, where the innovative and applied character of the thesis resides, being the theoretical-methodological foundations for new scientific approaches in the aesthetic-stylistic and morphological study of the historical periods in the territory of Bessarabia/Moldovan SSR/Republic of Moldova.

The basis of the evolutionary triarchic conception in the morphological stylistics of creative art constitutes the particular faculty of the innovative scientific approach, which valorises the role of semiotics in the interpretation of symbols, in the understanding of philosophical meanings and in the opening to an interdisciplinary approach to architectural aesthetics, in correlation with interior design and plastic arts, outlining *the field of creative arts*. Throughout history, the stylistic principles in interior design, architecture and fine arts have undergone numerous transformations, evolving over time from the stylistic palette of Antiquity to the contemporary period, harmoniously integrating into the triarchic conception.

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- image – idea or ideal conception;
 - function – the task must be fulfilled, also having the role of signifying, signing or designating;
- morphological stylistics – constitution and structure consistent with functionality (table 5.3) [65; 101; 136].

Theoretical significance derives from the analysis of theoretical approaches regarding the description of the investigative context: *morphological stylistics, periods of evolution, traditional house, green architecture, typology of morphological stylistics, stylistic-morphological neo-Romanism, the specifics of stylistic-morphological interferences, rural stylistics; modelling of the evolutionary triarchic conception in the morphological stylistics of creative art*.

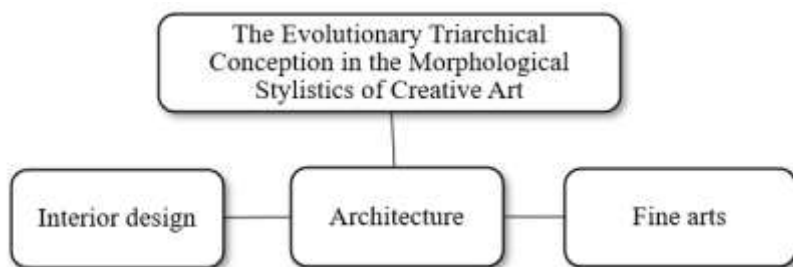
The results of this research can serve as theoretical resources for solving critical issues related to the artistic and historical analysis of artworks and interior spaces, alongside the conservation of art objects and restoration of architectural monuments. These applications are realized by enhancing the aesthetic, stylistic, and morphological understanding of Moldova's cultural and artistic heritage.

The research's applied value lies in the validation of its scientific approach, based on the findings.

This will prove beneficial for further investigations in the field and for the comprehensive documentation of morphological stylistics' evolutionary processes in interior design, architecture, and the visual arts.

The information and data obtained from the research of the complex field which led to the settlement *the important scientific problem through the evolutionary triarchic conception in the morphological stylistics of creative art* will be useful for other investigations in the field, as well as for the analysis of morphological stylistic evolution processes in interior design, architecture and fine arts at the level of pupils, students and teachers of educational institutions with an artistic profile, in the formulation of methodological guidelines for interior designers, plastic artists, museographers, publishers, etc.

Table A 1.1. The structure of the evolutionary triarchic conception in the morphological stylistics of creative art - interior design, architecture and fine arts
[author: Angela Munteanu]



Furthermore, the evolutionary triarchic conception in the morphological stylistics of creative art is grounded in both the philosophical dimension of composition (e.g., full and empty) and the social, cultural, and historical dimensions inherent in morphological stylistics across interior design, architecture, and fine arts. These foundational elements—encompassing freedom, contrast, and individual yet unitary character—lead to an innovative,

multidisciplinary approach by specialists. This approach engages with the value processes of archetypal creativity (Table A 1.1) [149].

The obtained scientific results can be used as theoretical benchmarks for the development of master's and doctoral theses, scientific publications, encyclopaedic dictionaries, science popularization works, can be used as course support for the disciplines: *Stylistics in Interior Design, History of Interior Design/Interior Architecture, Designing Interior Architecture (Interior Design), History of national and universal art* etc.

Approval and validation of scientific results obtained is ensured by the theoretical studies carried out and disseminated within the Department of Architecture (Faculty of Urbanism and Architecture, Technical University of Moldova), within the Scientific Council of the same institution. The results of the scientific research were approved and validated through participation with communications at national and international scientific forums: *The Conference on Research in Construction, Construction Economics, Architecture, Urban Planning and Territorial Development, INC D URBAN-INCERC. Planning urban green infrastructure in Eastern European cities*, May 13, 2023, Romania; *International Scientific-Practical Conference "Modern approaches regarding patrimonial rights"*, May 2-13, 2022, UTM, FCGC, Chisinau; *International Conferences on Science and Technology Engineering Sciences and Technology (ICONST EST)*, 8-10 September, 2021, Budva, Montenegro; *International Conference on Social Science, Arts and Humanities (ICSAH)* 1st-2nd April, 2022, Puducherry, India; *5th International Symposium on Multidisciplinary Studies and Innovative Technologies (ISMSIT)*, 21-23 October, 2021, Turkey; *7th International scientific and practical conference "Innovative areas of solving problems of science and practice"*, 8-11 November, 2022, Oslo, Norway; *International scientific conference "The importance of an academic drawing for the formation of three-dimensional thinking of a future architect"*, 2021, Ukraine; *Conference International "Education from the perspective of values". "1 DECEMBER 1918" University*, September 2021, 2024, Alba Iulia, Romania; *International Technical-Scientific Conference "Current problems of urbanism and territorial development"*, November 2018–2024, Chisinau, FUA, UTM; *International Scientific Conference. Contemporary concerns of the social sciences*, 2-3 December 2021,

ULIM; UTM; *International scientific internet conference "Trends and prospects of the development of science and education in the conditions of globalization"*, April 30, 2021; *International scientific and practical conference "Architecture and architectural environment: issues of historical and modern development"*, April 23-24, 2021, Tyumen; *International scientific and practical conference: Architectural drawing in professional education*, Ukraine, 2019; *3rd International Scientific and Practical Internet Conference "Ways of Science Development in Modern Crisis Conditions"*, June 2-3, 2022, Dnipro, Ukraine, 2024; *International Technical-Scientific Conference "Current problems of urbanism and territorial development"*, Chisinau, FUA, UTM, 2018-2024; *International Conference "Ecology of the 21st century". Natural Sciences and Ecology Section "Biodiversity in Ecological Transition"*, April 4, 2024, Bucharest, Romania, etc.

Publications on the topic of the thesis. The obtained results were published in 87 scientific works, of which: 4 monographs; 1 article in an international journal included in the Web Sciences database, SCOPUS; 8 articles in international journals, 5 articles in journals included in databases accepted by ANACEC (Road, DOAJ, Index COPERNICUS, Crossref); 5 articles in magazines from the National Register of professional magazines; 21 articles in the collections of international conferences abroad; 34 articles in the collections of international and national conferences in the country, 10 including in other works.

The volume and structure of the work includes: annotation (Romanian, English), introduction, five chapters, general conclusions and recommendations, bibliography of 538 titles, key concepts in Romanian, English, list of abbreviations, 10 appendices, 252 pages of basic text, 128 figures, 5 tables).

Keywords: stylistics, morphological stylistics, plastic arts, interior design, architecture, evolution, typology, ornament and colour, historical and artistic value, piece of furniture, cultural heritage.

THESIS CONTENT

The **Introduction** argues for the timeliness of the research and outlines the current research landscape by reviewing significant works from established authors. This section then details the research

problem concerning the evolution of morphological stylistics in interior design, architecture, and fine arts. It also lays out the study's purpose and objectives, its theoretical-methodological framework, how the investigative results were approved, and the thesis's structure and volume.

1. 1. Historiographical landmarks in the evolution of morphological stylistics in interior design, architecture and plastic arts in Moldova

In this chapter, we critically analyse publications directly or tangentially addressing the stylistic and morphological evolution in Moldovan interior design, architecture, and fine arts [1; 2; 3; 4; 8; 9; 10; 11; 12; 13; 14; 15; 16; 22; 132; 187]. This historiographical overview provides an extensive study of morphological stylistics' development within these disciplines across the Republic of Moldova, European culture, and neighbouring countries—a topic of significant current relevance. The review also incorporates related directions, including fine art works, interior design, and the scientific valorisation of cultural heritage encompassing linguistic, literary, folkloric, ethnological, historical, architectural, artistic, and archaeological elements.

The interferences and etymology (interior design, architecture, plastic arts) between the notions and concepts of *style*, *stylistics*, *morphology*, *artistic*, *heritage value* from historical sources and in contemporary research. It is concluded that in the national historiography there is a discrepancy in the treatment of the problem of material, immaterial national heritage in the fields of interior design, architecture and plastic arts in the modern and contemporary period compared to the interest shown for period pieces.

The study employed a diverse range of research sources, encompassing novel information from archive files—even those previously considered tangential or from different historical/geographical contexts. Additionally, we analysed holdings from museum collections, ecclesiastical heritage, and architectural documentation, all specifically gathered and documented within the Republic of Moldova.

Art historical documentation is fundamentally based on the comprehensive analysis of artistic creations across various eras and art

forms. This analytical approach delves into the formal language and artistic procedures utilized, charts the evolutionary stages of artistic phenomena, and constructs a systematic classification hierarchy guided by specific criteria.

- the process that values forgotten traditions, reevaluates the canons and enriches the tools [32; 33; 34; 35; 36] is reflected in the works of researchers М. Лившиц, А. Мансурова *Fine Arts of the Moldavian SSR* (Plastic arts of the Moldovan SSR), 1957 [198], *Art of Soviet Moldova* (Art of Soviet Moldavia), 1958 [199], authors М. Лившиц, Л. Cezza;

- in universal art – *Towards a New Architecture* (Towards a New Architecture), 1986 by Le Corbusier [65] and *The New Architecture and The Bauhaus* (The New Architecture and the Bauhaus), 1965 by W. Gropius [79] etc.;

- in Bessarabia (1887–1918; 1918–1940), the Moldavian SSR (1940–1991) and the Republic of Moldova, several synthesis works were written, which refer to *plastic arts, architecture, interior design*, by the authors М. Лившиц, А. Мансурова and Л. Cezza [198; 199]; a wide panorama of national arts – *Fine art from Bessarabia from the end of the 19th century - the beginning of the 20th century* belongs to the researcher Т. Stavilă, *Modern plastic art from Bessarabia* [147; 148]; И. Borovsky, Ya. Taras - *Architectural monuments of Moldova (XIV – early XX century)*(Architectural monuments of Moldova, 14th century - beginning of the 20th century), 1987 [193]; И. Vladimirkaya – *Folk dwellings of the central regions of Moldova. Residential house* (Popular housing in the central regions of Moldova. Residential building), 1950 [194]; D. Goberman – *Monuments of Moldavian Wooden Architecture in Bukovina. Ethnography and Art of Moldavia* (1972) [195]; V. Smirnov –*Urban development in Moldova in the 19th-20th centuries* (Urban development in Moldova in the XIX-XX centuries), 1975 [206]; A. Zakharov – *Folk architecture of Moldova. Stone architecture of the central regions* (Folk architecture of Moldavia. Stone architecture of the central regions), 1960 [197]; M. Şlapac – *Comparative castellology. Defense architecture of Moldova between the West and the East* (2020) [157], *The art of urban planning in the Republic of Moldova: an overview* (2008) [155]; Т. Nesterov – *The open history of the postwar systematization plan of Chisinau*, 2019 [117], *Old Orhei site. Architectural monuments*, 2003 [120]; the works

of the authors A. Ceastina [41; 42; 43; 44; 208; 209; 210], S. Ciocanu [47; 48; 49; 50], E. Bâzgu, M. Ursu [25; 26; 27] etc., which describe the development of the field of architecture and interior design.

From the research analysis, we deduce that the branches of the major arts are at the border between creativity, science and technology, and *morphological stylistics from the fields of interior design, architecture, visual arts demonstrate this multidisciplinary connection*. The field of morphological stylistics in architecture, interior design, plastic arts, in the humanities, describes a complex, periodized picture of the evaluation of works of art, the specificity and type of the complex stages of formation and aesthetic expressiveness characteristic of the final product:

- *interior design* – organization, arrangement, functionality of interior spaces, furniture, finishes, textiles, accessories, etc.;

- *architecture* – typology of monuments of residential architecture, private, shared, public, religious, industrial, commercial, etc.;

- *plastic arts* – painting, graphics, sculpture, decorative arts, cinematography, etc.; all fields allow the generalization of opinions and the argumentation of stylistic findings [106].

In all the flourishing eras of the fine arts, there was a correlation between the material possibilities, the technological level, internal and external economic relations, the spiritual horizon expressed by the stylistic-aesthetic and artistic character of the creative capacity of professionals in the field (table A 1.2) [109].

The general picture of artistic styles in interior design, architecture and visual arts was integrated in a terminological aspect, in a characteristic image with recognizable elements from the ancient, medieval, neoclassical, modern and contemporary periods in multiple aspects.

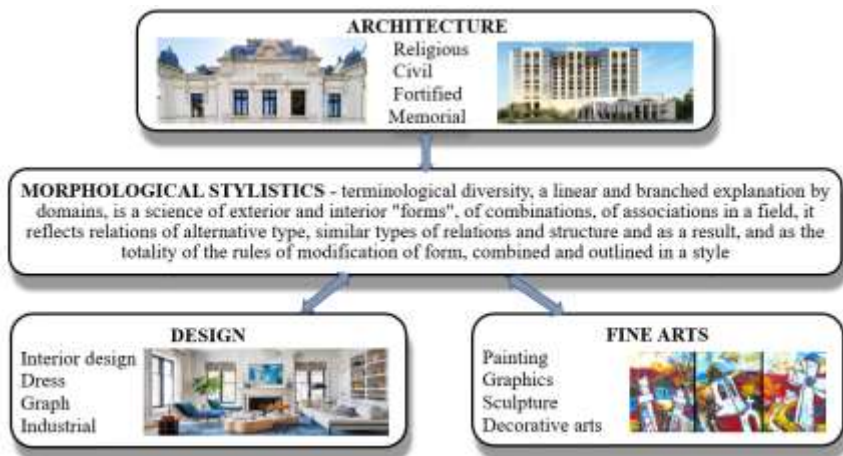
At the same time, the particularities of evolution and formation of a complex picture of stylistics and interferences from the fields of interior design, architecture and visual arts were established.

The definition of the morphological stylistic elements in the interior design, architecture and plastic arts of Moldova will constitute the scientific approach of maximum necessity for the historiography of the study of construction architecture, the division of the interior space into functional areas, the stylistic characteristic, the completion with

art objects. Relevant information that will elucidate the insufficiency of specific and complex knowledge in the researched field has been capitalized.

Table A 1.2. Morphological stylistics in interior design, architecture and fine arts – the interference of creative fields

[author: Angela Munteanu]



The investigated theme's development directions were illuminated through an examination of crucial intellectual contributions (ideas, conceptions, data, and prevailing visions) and the findings of experts concerning stylistic relationships in interior design, architecture, and fine arts.

2. Configurations of morphological stylistics in interior design, architecture and fine arts in the years 1812–1918

Analysing the medieval past of *conceptual form*, *typology of building architecture*, *interior design* and the small number of objects of plastic art, we find that they were *conditioned by the political, economic and social situation* existence.

The monuments of fortified medieval architecture on the territory of the Republic of Moldova are researched by archaeologists and

historians, being identified in a very small number of inherited buildings [40; 41; 42; 46; 173].

An important characteristic of the medieval, pre-modern era is the development and exploitation of models of *historical architecture* built for *inhabited*, a *vernacular*, by providing the amenities of *interior space* and completing with elements from *the national treasury* (pieces of furniture, textiles, art objects, etc.). In the field *the medieval dwelling*, inherited from the Cucuteni-Tripoli culture, well-organized localities with large houses, communal settlements placed on a circle-shaped plan and surrounded by a high fence were registered [57; 58; 70; 73; 133; 134; 135].

The medieval state of Moldavia (1359–1812) established for about five hundred years the historical landmarks of Moldavian, especially Romanian, identity, something confirmed by the numerous documentary attestations of the time, including those from abroad [129].

Medieval dwellings in fortified buildings inherit the culture of an ancient Romanian civilization, a history of the people between the Prut and Dniester, which is of increased interest to historians, archaeologists and experts for the medieval history of the Republic of Moldova, Romania and South-Eastern Europe. In the medieval period in Moldova from the Carpathian-Danubian-Pontic geographical space there is evidence of a *rustic typology of embedded, semi-buried and surface dwellings*, studies carried out by researchers I. Tentiuc and S. Musteață [87; 92, 111; 127; 134; 157; 168].

The appearance of *stylistic-morphological interior design and architecture* from the medieval period is specific through a modest construction, with spaces completed with *furniture and handicrafts - potter's wheel pottery, glazes, ritual pottery, textiles and furniture* made by village craftsmen. Only the residents of the rich elites had noble houses, spacious dwellings, which emerged from those patterns of a peasant construction, which find their origins outside the Romanian medieval civilization.

Archive documents confirm the development of Romanian housing - *the residence of the nobles, the Romanian house*, as consequence of an evolution that developed in an old autochthonous type of construction. The information is described in the materials of the archaeological excavations of the researchers V. Neamțu, P.

Diaconu, D. Gh. Teodor, D. Valceanu, M. Comsa, E. Comsa, G.F. Cebotarenco, Gh. Postică, N. Telnov, I. Tentiuc, etc. [63; 70; 73; 133; 153; 164, pp. 296-302; 165].

Following the analysis of the creation of architects from Bessarabia from the period 1812–1917, we can conclude the following: the constitution of architecture and urban planning developed, through the influence of the legislation of the Russian Empire, through the predominance *the stylistics of Russian classicism and the rich neoclassical style*. The particularities of the stylistic manifestations of the time were used in architecture and interior design - *neo-gothic, romanticism and empiricism*; the impact of construction commissions on the architectural-constructive practice and the appreciation of the role of model projects in the formation of the urban aspect of Bessarabia within the established chronological limits are noted.

In the first half of the 19th century, talented architects, surveyors and military engineers and specialists from Russia were active, who contributed to the creation of the image of Bessarabian architecture. Thus, *the conceptual-stylistic and typological character of interior design, urban and rural architectural monuments and visual arts* from the 19th century it was determined by the regulations of the new authorities, by the aesthetic preferences of the plastic artists and architects who executed the construction project and the interior design, according to the requirements of the clients. During this period, several local and Russian specialists with training in the field and broad knowledge in architecture were active in the field of architecture *HISTORICAL* [121; 123; 204].

During the 19th century, a truly multinational cohort of outstanding architects was active in the transformation of the architecture of the cities of Bessarabia and Chisinau: Luka Zaushkevich, Alexandru Bernardazzi, Leopold Scheidewandt, Karl Gasquet, George Cupcea, Mihail Serotsinski, Vladimir Țâganco, Lavrenti Lozinski, George Torricelli and Alexei Șciusev, originally from Chisinau [202; 204, pp. 103-131; 205; 206; 208].

Through the analytical synthesis of monuments, architects left their mark on local architecture and on the general picture of the city

of Chisinau, such as: Alexandru Bernardazzi, Henrich von Lonsky, Mitrofan Elladi, Vladimir Țăganco, Alexei Șciusev, etc.

Among the edifices made in a classical style, we enter the following into the historical register: the Bessarabian zemstva girls' gymnasium, the Râșcanu-Derojinschi monastery, etc. The modern stylistic features are visible in the building of the City Duma, the Gymnasium for girls *Princess Natalia Dadiani*, Vladimir Herța's urban villa, etc., are all characterized by a pronounced eclectic stylistic aspect. The city of Chisinau, previously systematized according to the Russian typology, had a chaotic structure, without any system, with winding, crooked and unorganized streets [47; 54; 55, pp. 150-151; 56; 57; 189; 108, pp. 78-84].

The conceptual-stylistic, artistic and decorative aesthetics of buildings and interior spaces, as well as the completion of constructions with objects of plastic art, generally reflect the synthesis of two basic stylistic typologies, interpreted through a variation of plastic forms of the Moldavian, neo-Romanian stylistic group and the rich neoclassical stylistics, oriented towards a modern eclectic style [195].

3. Valences of morphological stylistics in interior design, architecture and fine arts in the years 1918–1940

The period 1918–1940 was *the golden age* for Bessarabia, for the development of urban and rural localities, by exposing national elements in exterior and interior architectural styles. It was *the renaissance period of the province of Bessarabia* through state policies and development programs at the *field of architecture in neo-Romanian civil, religious and particular stylistics*, of cultural development, through the institutions of the cultural homes in each locality, being an initiative promoted by King Ferdinand I, who laid the foundations of the Cultural Foundation *Prince Charles*, what he proposed and *the cultivation of the Romanian national tradition* by preserving local traditions and customs.

Through a synthesis analysis, we established that there are descriptions of the particularities of the image of urban and rural settlements in Bessarabia in the interwar architecture, which is manifested by the statement *Brancoveanu or neo-Romanian style*, through which the image of the architectural edifices was intended not

only to provide expressiveness and elegance to the buildings, but also to capitalize on the national elements.

Morphological stylistics in interior design, architecture and fine arts from Bessarabia manifests itself through the image of buildings, which represent aesthetics *Neo-Romanian stylistics*, by using the elements of medieval architecture from Moldova and Wallachia. The neo-Romanian style is called the *style of Stephen the Great* and *Brancoveanu style*, which gathers influences from *rustic folk art*.

The most representative examples of neo-Romanian architecture are present in *cities and county communes, in places of worship, private and collective residential buildings*, built during the tsarist period in the style of classical and neoclassical architecture, which are now completed and new constructions are built in *architectural style Stephen the Great and the Brancoveanu style, neo Romanian*, which harmoniously combines the features *mountain and Moldavian architecture*[51, pp. 78-95; 52; 128, pp. 16-17].

New trends in this period of expression *morphological stylistics in interior design, architecture and fine arts illustrate an orientation* towards one *modernism* with stylistic influences of *Art Deco*, outlined on the facades and spaces of the interwar interiors. The elements of modernist architecture were combined with those of neoclassical origin and those of neo-Romanian orientation, with details from *Art Nouveau stylistics*.

Several architects contributed to the completion of the morphological stylistic image, the artistic-aesthetic character of the architecture of the cities, the interior design, the houses of Moldova and interwar Chisinau, among them: Nicolae Mertz, Gheorghe Cujbă, Gheorghe Cupcea, Nicolae Țganco, Eugen Bernardazzi, Ecaterina Ocușco-Alhazova, Valeriu Ulinici, Robert Curț, etc., with professional training in the centres cultural from Russia and Europe, which conditioned and developed a variety of modernist eclectic stylistic trends of the time [145; 162; 163; 169; 352].

Several transformed cultural institutions have developed in Bessarabia – The School of Drawing (1903) in the School of Fine Arts (1918), the Bessarabian Belle Art Society (1921), which enjoyed a wide influence of specialists with studies in Europe. Among them are A. Baillayre, E. Maleševski, Ș. Cogan, T. Kiriakoff, V. Doncev, P. Piscariov, etc., who were active at the Society of Fine Arts. In the field

of fine arts, besides *the influence of the painting of the peredivjnici*, manifests itself *art with modern visions*: in Chisinau, the Fine Arts Museum and the Municipal Art Gallery were established, multiple exhibitions are organized, presenting a stylistic diversity [104; 147; 148; 149].

In conclusion, we mention that the period 1918–1940 is the period of national, economic, political, cultural and social flourishing and rebirth for Bessarabia, which was mirrored by the press from Chisinau and Bucharest, including the Romanian newspapers *The Life of Bessarabia*, *the Word of Bessarabia*, *Moldavian Word*, *our Bessarabia* etc. [74; 183, pp. 17-18; 187].

4. The specifics of stylistic-morphological interferences in interior design, architecture and fine arts in the Moldavian SSR, years 1945–1991

In the years 1945–1991, *the development and characteristic of morphological stylistics in architecture, interior design and fine arts* must be followed in *the ideological plan of the Soviet state*.

The restoration of the ruined historical buildings, intended for the headquarters of the administrative bodies, took place with the expansion of their spatial-volumetric structure and the simplification of the architecture for economic reasons. Due to the fast pace of restoration, few architectural monuments correspond to their original appearance. On the site of the ruined buildings, new buildings were designed with *architecture in the spirit of Russian classicism and socialist realism*, with the reproduction of the architectural composition in the Italian Renaissance style. *The architectural style acquires a new character*: following the internal competitions for the new buildings, the most satisfactory project was selected by political demands, which was sent to a brigade for the elaboration of the execution project.

It is established in the Moldavian SSR *Stalinist style*, being a style taken from *historical empiricism* for morphological stylistics in architecture, interior design and fine arts, with rich ornamental adornment of expensive materials, which represented the status of important Soviet leaders.

Residential architecture for the common people it has simplified volumes and reduced spatial-volumetric forms of the interiors and

buildings, deriving in the constructive structure by using simpler and faster construction techniques, in order to provide the population in a short time with housing space, for various types of buildings: public, housing, industrial. The planning and design of urban and rural settlements was to receive a new one *image – soviet, the economic standard is imposed*, a centralized control over the field of construction architecture, interior design and fine arts, and specialists from various fields will carry out works through state orders [141; 163, pp. 54-58; 196].

Morphological stylistics in the Soviet period in architecture, interior design and fine arts is characterized by *decorativeism and monumentalism*, appearance prevails *academic in painting*, less than *constructivism*. The image of Soviet architecture is one *neoclassical glorification of victory*, with an emphasis on ornate, street-facing facades with decorative details of *socialist symbols*: five-pointed stars, hammer and sickle, sheaves of wheat, bunches of grapes, etc., *sculptural elements and groups* which represents *WORKER, peasant and agricultural signs* [104; 189; 190; 191].

Solving the technical-economic and social problems in the realization of the plan to provide the population with housing generates the development of typical architectural solutions, model projects, simple constructions with window and door gaps, popularly called *boxes*, and the variety of the architecture was ensured only by the colour of the balconies.

In the years 1945–1953, the housing typology was established, and the decision was taken by which to remove *the excesses in the design*, the decorative aspects of the constructions *against the conveniences* and the rational character of the blocks. In the urban areas, only residential blocks with 4-5 floors were built, and in the working-class areas the blocks were no higher than 4 floors, edifices of the type *Khrushchevka*, built in the period 1955–1975.

In the years 1965–1980, buildings from the series appeared *pregnant women*, built of limestone blocks. The residential blocks were built in accordance with *certain standardized series*, whose purpose was to reduce costs and execution terms. For these reasons, a large part of *secondary blocks* from cities and working-class towns are *identical* and offer a *limited choice in terms of planimetry and construction technology*.

In the interwar period, a standardized residential style is highlighted, such as: *Khrushchevka*, *Stalinka*, *Czech*, *Poluceska*, *Brezhnevka*, he would be 102, he would be 135, he would be 143, he would be *MOLDOVA*, called the series *Varnița*, *Balti* and the series *Cahul* [190].

At the same time, during this period a *new, Moldavian style*, which characterized and influenced morphological stylistics in architecture, interior design and fine arts. Research is being done in the interior, the typology of decoration elements is being studied *national style* by investigating the material culture of the Moldavian people for the creation of a Moldavian-style architecture, and *dominant should be the socialist content*. Russian Soviet architects, who undertook several expeditions and detailed studies in Moldova, were impressed by the traditional style of houses with specific elements, such as Fedor Naumov and Ирина Владимировская [201], results presented in the work *Folk dwellings of the central regions of Moldova. Residential house* (Popular housing in the central regions of Moldova. Residential building), 1950.

Other research was done by Yaroslav Taras and Борис Захарченко in *Modern architecture of the Moldovan village* (Modern Architecture of the Moldavian Village), 1986 [197] in the territory, documenting the popular architecture from the north to the south of the Moldavian SSR. In 1973, the architect Zoya Moiseenko [200] entered the work into the list *Architecture of rural residential houses in Moldova* (Architecture of rural houses from Moldova), which reflects the development of rural residential architecture through compositional solutions, traditional planning techniques and local materials used, through interior organization, decorative and artistic processing of facades with traditional architectural elements.

An increased interest in local rural architecture determined multiple researches of vernacular history in the villages of the republic carried out by historians, archaeologists and architects: Alexei Shciusev [7], Александру Захаров [197], Давид Говельман [195], Матус Лившиц [198; 199], Tamara Nesterov [112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124], Mariana Ślapac [159; 160; 161; 162; 163], Eugen Bâzgu and Mihai Ursu [23; 24; 25; 26; 27], Vitalie Malcoci [98; 99; 100], Tudor Staviță and Constantin Ciobanu [145; 151; 152], Iurie Colesnic [54; 55, pp. 150-151; 56; 57], Ion

Hâncu [84; 85], Petre Ștefănuca [164, pp. 296-302; 165] etc., which classified the local architecture, naturally developed in a peasant environment of the type of the Moldavian architectural order.

The arts also confirmed *promotion principles* of plastic arts, of the specifics of the sculpture genre *Soviet ideological monuments*. The center of urban and rural settlements had a cultural environment complemented with lavish *sculptures of the leaders of the proletariat, executed by order of the state*.

Soviet political principles profoundly influenced all *the genres of fine art, interior design and architecture*, the facades are completed with *mosaics and paintings*, with *portraits of communist party leaders*, huge murals, large and complex compositions with *scenes of glorification* of Soviet leaders in the middle *workers and peasants*.

Thus, flat scenes or sculptures and reliefs *complement the exterior architecture and interior spaces* of administrative, public, educational buildings, kindergartens, palaces of culture and public transport stations, etc. from the territory of the Moldovan SSR. The works of *monumental sculpture*, through reliefs, represents an exaggerated *pathos, ultrapatriotic*, typical appearance for all Soviet plastics. The picture of morphological stylistics in interior design, architecture and fine arts represents *the image of Soviet power* through all forms of artistic expression.

At the same time, during this period, a campaign for the development of cities and district centres is being carried out, with *development of urbanization projects* of the Moldovan SSR, the most are being built *emblematic buildings of Soviet architecture*, today being national heritage, with involvement in history and *the stylistics of Russian classicism*, Soviet modernism being a part of the history of the multinational people of the Republic of Moldova.

The years 1970–1980 of the 20th century are characterized by new searches in the field of Soviet architecture for the aesthetic side, the artistic level of construction. Spectacular buildings appear in the Moldavian SSR: shopping centres, multi-storey shops, hotel, administrative, cultural buildings, etc., built in the urban centers of the republic: Chisinau, Tiraspol, Balti, Leova, Cahul, Dubăsari, Camenca, Vulcănești, etc. Among the architects-authors of projects are: B. Wojciechovskii, D. Palatniuk, Etty-Rose Spierer she R. Kurtz, M. Orlov, V. Lepski, A. Șciusev, A. Kurenkov, A. Gorshkov, S. Shoikhet,

A. Kirichenko, A. Cherdantsev, G. Bosenko, I. Zagorecki, A. Shevtsov etc. [206].

Morphological stylistics in interior design, architecture and fine arts in the soviet period. Starting with the first years of existence and during the development of the state, the Soviet Union, the morphological stylistic aspect and the aesthetic-architectural aspect of the cities and villages are modelled on the dominant Soviet ideological factor, through *diminishing the expression of nationalism, language, race and traditions*. The socialist society was one of the proletariats, lacking individual thought, multilateral development, remaining in an artificial environment, which created a closed social environment, and culture, design, architecture and the arts were in the same dependence on understanding the role of the principles of Soviet ideology [188].

5. Modernization of morphological stylistics in related fields in the Republic of Moldova in the years 1991–2020

After obtaining independence and sovereignty in the Republic of Moldova, the professional fields in architecture, interior design and plastic arts now have freedom in making their own development decisions, public, administrative, office buildings, individual houses and residential blocks are built with increased comfort.

The predominant type of public buildings are bank headquarters, the architecture of the buildings forms the prosperous aspect of these institutions and the ultra-modern aspect of the city. The achievements of technical progress are used, architectural plastic becomes a theme independent of the load-bearing structure and the functional distribution of large rooms, the external appearance being laconic, made of quality materials [119; 120; 122; 174, pp. 55-65].

The diverse expression of styles in interior design, contemporary architecture and fine arts is the result of a long history, especially in architecture, which is rightly considered an art of arts. Architecture is not only the science of combining volumes and shapes, of integrating them into a reality of the urban setting, a natural landscape, etc. [101; 104], but also the ability to decorate interiors and exteriors, to create functionality through technologies and materials, increased comfort, aesthetic value. So architecture and design form art for *the art of building*, and styles are obviously related to the material, cultural, economic, political, secular or religious condition of a society.

Today, the Moldovan architectural goals are achieved according to European standards. We notice urban and rural architecture, constructions made of metal, concrete and glass, as well as various polymeric materials, with openings to nature. They opt for the harmonious integration of new buildings in the existing environment, in the historical urban ambience [104; 183].

Creative arts, architecture, interior design become independent and evolve through their forms of manifestation. All types of construction are being developed in the cities and villages of the republic. Creative collaboration is welcome in professional fields related to architecture, interior design, and fine arts. Collaboration is established within the teams of the Union of Architects, the Union of Designers, the Union of Plastic Artists from the Republic of Moldova, which are involved in national and international artistic development projects [109; 114, pp. 137-144; 174; 180; 208, pp. 409-415].

Inherited architecture, typified in the 21st century, is modernized and rehabilitated, if it does not present risks to tenants. These are apartment blocks with an economical floor plan and a modest interior design, with walls covered with decorative wallpaper with a floral print, parquet floors or carpeted floors. The apartments were made according to the same type of template, applied in many blocks. The decor included sets of locally produced pieces of furniture, massive, minimalist style, modular furniture with panels and lacquered surfaces, wardrobes with many shelves [14; 16; 27, pp. 108-113; 41, pp. 82-87; 55, pp. 150-151; 57; 174, pp. 55-65; 183].

The typology of Soviet buildings in the Moldavian SSR that were to be built during the period of independence of the Republic of Moldova, especially the blocks with 9-10-12 floors, from the series *143*, he would be *135*, he would be *102* etc., built in the 1980s-1990s, was the most effective solution for providing residential space for the growing urban population, but also for financial reasons [74, pp. 86-99; 87; 206].

These buildings were designed by notable architects, active even after Moldova's independence, who employed Modernist principles in their architectural forms. Key figures include Semion Fridlin, Iuri Tumanean, Andrei Zaltman, Victor Iavorschi, Vasile Sumişevschi, Victor Severinov, and Ivan Haritonov, among others. These structures are prominently featured along urban boulevards, comprising public

buildings, residential complexes, and monuments [58, pp. 39-40; 116; 155].

The architectural monuments of the Republic of Moldova are classified into three categories: universal, national and local. The architectural monuments of local value are noted and included in the registers by the local administration bodies. In the Republic of Moldova, architectural monuments are protected by *The law on the protection of monuments* (22.06.1993), developed in accordance with European legislation. It stipulates: *Monuments are objects or sets of objects with historical, artistic or scientific value*, which represent evidence of the evolution of civilizations on the territory of the republic, as well as of spiritual, political, economic and social development [50, pp. 286-290; 97].


A supplement to the legislation for the protection of monuments is given by *The law of culture* (27.05.1999) and *Convention on the protection of the world cultural and natural heritage*, ratified by the Republic of Moldova in 2002. These legislative acts constituted the legal support regarding the protection, restoration and protection of monuments of artistic and historical value on the territory of the Republic of Moldova [5]. The awareness of the values of architecture, interior design and fine arts is the result of continuity through education, stabilized in individual and group consciousness as well as the ecological behaviour and the one oriented towards the conservation of heritage values that have become notorious. Architecture, quality design and fine arts are creative sciences that continuously transform and adapt in the life and activities of a society [53; 54; 201; 207].

The contemporary evolution of *morphological stylistics* in architecture, interior design, and arts, driven by continuous technological and conceptual advancements, underscores the need for constant innovation among educational institutions and emerging professionals. Consequently, the analysis of interior design proposals from bachelor's and master's projects of architecture and interior design graduates from the Technical University of Moldova (Faculty of Urbanism and Architecture) holds significant relevance [105; 201].

A country's national heritage serves as the bridge between its past and present, forming an essential component of its culture and national identity. It is the primary instrument for materializing a nation's cultural identity, acting as a mechanism for promoting its

values, both domestically and internationally. As a product of socio-cultural and political-economic developments, this heritage significantly diversifies universal culture. Crucially, cultural heritage must be approached as an integrated system of inherited traditions and customs, requiring constant valorisation and preservation for future generations.

Table 5.1. The characteristic of traditional-contemporary stylistics [author: Angela Munteanu]

| | |
|---------------------------------------|--|
| • Clarity of stylistic structure |  |
| • Geometric variety of shapes inside | |
| • Open space | |
| • Minimal objects, but functional | |
| • Vivid color accents | |
| • High-tech solutions applied indoors | |
| • Diversity of materials and finishes | |

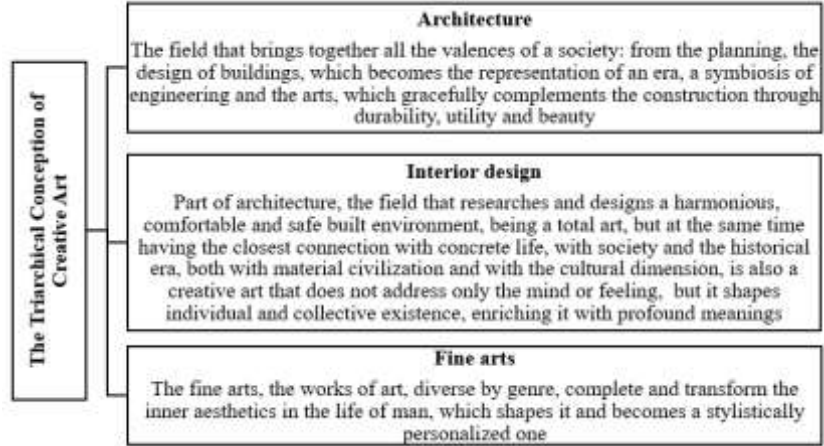
The traditional Romanian style, in a modern interpretation, forms a rich interior, with natural materials, objects of art, antiques and handicrafts. In this style, we find a mix of characteristics of the Brancoveanu style, the contemporary style and, the last but not the least, the rustic and retro style. This style cannot be classified as minimalism, but we cannot say that it is very loaded either (table 5.1).

Today, when the European Council granted the Republic of Moldova the status of EU candidate country, our country is integrating into the practice and experience of European countries in the field of cultural heritage by documenting, registering, scientifically valorising and protecting the national cultural heritage, by introducing into morphological stylistics in interior design, architecture and fine arts the elements of national identity [5; 7].

The above theoretical-methodological and applicative assertions, to which are added similar ones in various levels, aim to reveal an integration of three fields of art - interior design, architecture, fine arts - in particular, certain phenomena that shape their

morphological stylistics in a certain society and in a well-defined historical period, determining the concentrated evolution of the field [102; 106; 191].

The table. 5.2. The triarchic conception of creative art
 [author: Angela Munteanu]



In such an approach, we came to identify a concept, which we called The Evolutionary Triarchic Concept in the Morphological Stylistics of Creative Art, which, in our opinion, reveals the relationship between certain fields (interior design, architecture, fine arts) in their historical development. According to the conception, morphological stylistics is a set of structural and aesthetic-expressive characteristics that reveal the strengths and weaknesses of the relationship (Table 5.2).

To precisely define the key terms used in this study, we will present definitions derived from diverse perspectives, thereby ensuring a comprehensive understanding that encompasses their completeness, inherent originality, and creative stylistic potential.

The evolutionary triarchic conception of morphological stylistics in creative art is evidenced through a synthesized analysis of individual architectural objects, interior design, and fine art. This analysis explores the stylistic interferences across these domains by investigating: the relationship between time and stylistic trends; public

versus private spatial dynamics; comparative formal relations; the historical evolution of motifs and stylistic elements within architecture, interior design, and visual arts; dichotomies such as simple/compound, full/empty, pompous/subtle, residential/administrative; and rhetorical/doctrinal expressiveness.

Thus, by analysing *the evolutionary triarchic conception in the morphological stylistics* of creative art, we can provide a comprehensive understanding of interior design, architecture, and fine arts, identifying their rich and varied common elements. Furthermore, this approach offers a method for integrating heritage monuments in a manner specific to Moldova's unique national, artistic, and expressive cultural universe.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The evolutionary and relational approach to morphological stylistics serves as a crucial link between diverse phenomena, encompassing material cultural heritage, historical, social, and dialectical dimensions.

Our investigation into the evolution and characteristics of morphological stylistics in Moldovan interior design, architecture, and fine arts, viewed through the lens of cultural interpenetrations from neighbouring regions, illuminates the interplay between traditional and modern concepts. This scientific endeavour ultimately clarifies an integrative vision for understanding the historical development of morphological stylistics in interior design, architecture, and visual arts across Bessarabia, the Moldavian SSR, and the Republic of Moldova.

The important scientific results of the research carried out are concentrated in the following **conclusions**:

1. This study, developed from a unique perspective, *highlights* significant correlations among historical development, morphological stylistics, and the interplay of traditional/modern specifics, evolution/stagnation, characteristics/transformations, premises, and interferences within interior design, architecture, and fine arts. These insights are crucial for Moldovan cultural theory and practice, offering a vital conceptual systematization and integration. Through comprehensive source analysis, we developed a diverse analytical framework to clarify the understanding of morphological stylistics in these fields, spanning from the pre-modern to the modern and contemporary eras. Our material sources comprised museum holdings of furniture, architectural, and art objects, alongside the built heritage in the Republic of Moldova. Notably, a significant author-compiled repertoire of objects was introduced to the scientific circuit for the first time (Chapter 1, Subchapters 1 and 2).

2. This interdisciplinary study *elucidates* problems in the current research of Moldovan architectural, artisanal, and aesthetic-artistic objects, addressing historical, artistic, and cultural inquiries. A significant historiographical gap in Moldovan, Romanian, and Western scholarship—stemming from the discrepancy between analyses of ancient/medieval ornaments and modern Bessarabian artisan works—necessitated this research. Indeed, historians and art critics showed

moderate interest in the stylistic-morphological evolution of interior design, architecture, and fine arts in Moldova. Their focus largely remained on the general development framework of Bessarabia during the Tsarist and interwar periods, the re-evaluation of historiographical conceptions, and the evolution of national fine art. Our analysis, however, revealed the diversity and significance of previously unpublished or tangentially studied archival files. We found that legislative acts considerably influenced the development of these fields. Furthermore, examining the activities of both lay and church authorities in Bessarabia confirms their supportive policy towards the stylistic-morphological development of artisanal and heritage objects. Specifically, our analysis of Bessarabian legislative acts demonstrates that religious architecture, interior design, and fine arts were significantly standardized during the Tsarist and especially the interwar periods (Chapter 1, Subchapters 1, 2; Chapters 2 and 3).

3. This study involved an *interpretive analysis* of publications that directly or tangentially address the evolution and morphological stylistics in Moldovan interior design, architecture, and fine arts. By analysing the interferences between *morphological stylistics*, *artistic value*, and *heritage in contemporary research*, we concluded that a significant historiographical discrepancy exists in the treatment of material and immaterial national heritage within these fields. This gap is particularly evident when comparing the attention given to the modern and contemporary periods versus that shown to earlier works. Our research drew upon diverse sources: original information from archive files (including those previously overlooked or re-contextualized), as well as items from museum collections, national heritage sites, and architectural archives. Crucially, much of this material was primarily documented by the author on the ground within the Republic of Moldova (Chapters 2 and 3).

4. The evolution of the visions and techniques used by local craftsmen in the construction of village, vernacular, and traditional urban constructions was contextualized. The study included the design and elevation of peasant houses, pieces of fine art from Bessarabia in the years 1887–1918, as a craft and professional manifestation of interior design, architecture, and fine arts. Provisions, regulations, circulars issued by local authorities, legislative acts connected to the legislation of the Russian Empire, and applied state policies were

analysed. These illustrate the assertion of the professional fields of interior design, fine arts and value representatives (Chapter 3).

5. In the scientific logic of the investigation *the analysis of the situation is included* from the years of Soviet power, from 1945 to 1989. Then the transposition into life is required *of the cultural revolution*, a strategy of considerable erasure and destruction of the country's cultural heritage is being developed. In the fields of interior design, architecture, visual arts, a style characterized by the veneration of the leader, of the power of the Soviets is introduced, oppressive architectural accents are applied. Over a certain period, the economy is resorted to, by liquidating the setting, thus creating an architecture without a name, which concentrates the ideological essence of the new system. The architects deal with the reconstruction of the towns destroyed during the war, in the middle of the 20th century. Typed architecture dominates residential *type buildings*, from the series' repeated *use*, buildings that were built in all republics of the USSR. At the end of the period, the cities of Chisinau, Tiraspol, Balti, Leova, Cahul, Dubăsari, Camenca, Vulcanesti, etc. were completed with industrial, public, commercial architecture. The development of new parks and squares, as well as recreational areas, is carried out, restoration works are carried out, carried out by professional specialists, the establishment of UA, UAP takes place. Traditional architecture exists only in the countryside, where the old traditions are still preserved, but even here the changes brought about by the mass construction period are already visible (chapter 4, subchapter 1-4).

6. *Questioning* of sociocultural specificity at the end of the 80s years of the 20th century reflects the fact that it is characterized by searches in the field of free and creative architecture. Contemporary interference is emphasized, independence and variety in architecture, interior design and fine arts are noted. Neighbourhood *tip takes* on a new look thanks to original volumes and landscaping elements. The Moldovan architectural objectives meet the European standards. Due to the new standards, metal, concrete and glass materials, as well as various polymer materials, are used in construction. But new buildings do not always blend harmoniously into the historic, restored urban ambience. The range of styles is wide enough and ranges from postmodernism and hi-tech to eclectic. Sometimes, you can see elements borrowed from traditional and historical architecture:

gazebos, columned galleries, sloping roofs, etc. In the architecture of medieval monasteries, churches and fortresses, towers, cornices in the form of masichuli, embrasure windows, etc. stand out. At the end of the 20th century, a series of sporadic publications appeared devoted to the history and stylistic interferences of architecture, contemporary design, which allow a better understanding of the path taken and a more or less objective appreciation of the works created, but above all the discernment of the guidelines of the evolution of these fields.

7. Free interpretation of *creative arts* in the contemporary period, of interior design, architecture and fine arts is plausible through ***the evolutionary triarchic conception in the morphological stylistics of creative art***. This is oriented according to European requirements now that the Republic of Moldova has obtained the status of a candidate country for the EU. The aim is the documentation, recording, scientific valorization and protection of the national cultural heritage and the natural environment, architecture and sustainable interior design in the 21st century. Architecture develops in rural and urban areas with high-rise, multi-story buildings with facades in glass frames. Elements from national traditions are introduced, brought back by architects and designers, plastic artists, folk craftsmen in *open space*. Spaces are continuously adapted to the life and activities of a contemporary society. ***The evolutionary triarchic conception in the morphological stylistics of creative art*** exposes the interaction of the fields of interior design, architecture and fine arts through stylistic, aesthetic, functional concepts. These are determined by the time period, the requirements regarding the range of materials, finishes and accessories, harmonized in an interior space (chapters 4 and 5).

8. The obtained results determined the formulation of a new direction of research in the field of artistic sciences, named ***the evolutionary conception in the morphological stylistics of creative art***. This is multidisciplinary research of the historical and artistic dimensions of the stylistic-morphological evolution in the interior design, architecture, plastic arts in Moldova, from which the innovative and applied character of the thesis results, being the basis for new scientific approaches in the study of the related fields in Bessarabia/Moldova SSR/Republic of Moldova (chapter 5, subchapter 1-4).

Important scientific problem solved consists of *theoretical*

and methodological foundation multilateral artistic values of the historical-artistic evolution of morphological stylistics in interior design, architecture and plastic arts from Moldova through the development of the new scientific direction of research ***the evolutionary conception in the morphological stylistics of creative art.***

At the same time, based on the results of the investigation, the following were formulated ***recommendations:***

1. Based on the evolutionary conception in the morphological stylistics of creative art, scientific research can be diversified, by expanding the chronological, geographical and problematic limits, including by carrying out a complex investigation in the archives of Romania, Ukraine, Russia. These will allow us to complete the picture of the evolution of stylistic morphology in interior design, architecture, and visual arts in Moldova.

2. By analysing specific historical periods, this research can contribute to perfecting a comprehensive Register of built heritage objects (architecture, interior design, and visual arts) from the Republic of Moldova, identifying their historical and artistic significance. Such a Register would compile a detailed list of heritage monuments, complete with in-depth descriptions of their morphological stylistics in interior design, architecture, and the visual arts. The illustrative sections could feature historical photos, paintings, and graphics.

3. The investigation's findings can inform the development of an Action Plan for safeguarding and promoting cultural heritage in relevant fields. This plan would foster constructive dialogue and effective collaboration among key stakeholders, including local and central authorities, tourism agencies, museums, educational institutions, civil society organizations, and the media. The primary objective of this collaboration would be the scientific and cultural appreciation of the evolutionary trajectory of morphological stylistics in Moldovan interior design, architecture, and fine arts.

4. The wealth of information and visual material presented in this work and its associated publications offers a valuable theoretical and methodological resource for enhancing university curricula in national art history. Beyond academia, these findings can significantly contribute to professional development in fields such as interior design,

museography, art appraisal, and the artistic conservation of heritage artifacts. The research outcomes are particularly well-suited for didactic applications, supporting education that both utilizes and advocates for cultural heritage in the service and management of society.

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1.

ADNOTARE

MUNTEANU Angela, Stilistica morfologică în designul interior, arhitectură și artele plastice din Moldova, teză de doctor habilitat în arte, Chișinău, 2025

Structura tezei: introducere, cinci capitole, concluzii generale și recomandări, bibliografie din 541 titluri, 354 de pagini text total, 263 de pagini text de bază, 10 anexe.

Cuvinte-cheie: stil, stilistică morfologică, arte plastice, design interior, arhitectură, evoluție, arte creative, ornament și culoare, valoare istorică și artistică, piese de colecție muzeală, patrimoniu cultural.

Domeniul de studiu: arte/design interior (651.01 – Teoria și istoria artelor plastice; 652.04 – Design de interior, mediu și arta peisajului).

Scopul cercetării constă în fundamentarea și determinarea valorilor artistice multilaterale a evoluției istorico-artistice a stilisticii morfologice în designul interior, arhitectură și artele plastice din Moldova (perioadele istorice pe teritoriul Basarabiei/RSS Moldovenești/Republica Moldova), ca patrimoniu artistic, estetic și cultural.

Obiectivele de cercetare: stabilirea epistemologică a reperelor istoriografice în evoluția stilisticii morfologice ale designului interior, arhitectură și artele plastice; elaborarea instrumentelor metodologice de studiere a reperelor teoretice ale evoluției stilisticii morfologice în domeniile designului interior, arhitectură și artele plastice din Basarabia, RSS Moldovenească, Republica Moldova și politica autorităților raportată la evoluția domeniilor; determinarea interferențelor stilistice în design interior, arhitectură, arte plastice în perioadele anilor 1887–1918; 1918–1940 și 1945–1991 și conceptualizarea noii direcții de cercetare: concepția triarhică evolutivă în stilistica morfologică a artelor vizuale; delimitarea caracteristicilor stilisticii morfologice în diverse perioade istorice: premodernă, modernă, contemporană; selectarea și clasificarea datelor și a principiilor analitice de tratare a valorilor artistice în evoluția istorică a stilisticii morfologice ale designului interior, arhitectură și artele plastice; descrierea și interpretarea activității specialiștilor documentaliști din domeniul designului interior, arhitecturii și artelor plastice în contextul studierii și importanței Uniunii Artiștilor Plastici, Uniunii Designerilor de Interior și Uniunii Arhitecților din Republica Moldova în formarea principiilor și dezvoltare a stilisticii morfologice în domeniile vizate.

Noutatea și originalitatea științifică constă în realizarea, într-o viziune nouă, a unei investigații a evoluției istorice a stilisticii morfologice în designul interior, arhitectură și în artele plastice din Moldova - ca domenii conexe, într-o accepție interdisciplinară, integratoare. Au fost cercetate documente din arhive, din biblioteci, precum și izvoare ce oglindesc situația evoluției stilisticii morfologice în arta universală din țările limitrofe ale domeniilor - artelor plastice, designului interior, ale monumentelor de arhitectură, pieselor muzeale, obiectelor artistice, parte integrantă a patrimoniului cultural al Republicii Moldova. Cercetarea constituie o primă investigație științifică în domeniul studierii stilisticii morfologice în designul interior, arhitectură și artele plastice din Basarabia, RSS Moldovenească, Republica Moldova.

Noua direcție de cercetare – *Concepția triarhică evolutivă în stilistica morfologică a artei creative.*

Rezultatele științifice principale noi: fundamentarea și sistematizarea datelor teoretice și istoriografice privind valorificarea patrimoniului național a obiectelor de artă și interior, în contextul analizei stilisticii morfologice pe domeniul conexe cu elaborarea unor instrumente metodologice de studiere a monumentelor de arhitectură, spațiilor de interior, ale pieselor muzeale (mobilier, textile), și a exemplor de artă plastică din perspectiva estetică, artistică, tipologică, comparativă. Au fost făcute cercetări pe perioadele de timp ale Basarabiei (1887-1918; 1918-1940), din RSS Moldovenească (1940-1991) și Republica Moldova.

Semnificația teoretică: derivă din analiza abordărilor teoretice privind descrierea contextului investigațional: stilistica morfologică, perioade de evoluție, casa tradițională, arhitectura verde, tipologia stilisticii morfologice, neoromânismul stilistico-morfologic, specificul interferențelor stilistico-morfologice, stilistică rurală; și care prezintă caracterul inovator și aplicativ al tezei, fiind puse bazele teoretico-metodologice pentru noi demersuri științifice în studierea domeniilor designul interior, arhitectură și artelor plastice din Basarabia (perioadele:1887-1918; 1918-1940) / RSS Moldovenească (1940-1991) / Republica Moldova (1991-2020), care conduc la modelarea concepției triarhice evolutive în stilistica morfologică a artei creatoare. **Valoarea aplicativă a lucrării:** se referă la validarea studiului valoric și pluridisciplinar al informațiilor și datelor obținute în urma cercetării, care vor fi utile pentru următoarele investigații în domeniu, cât și pentru consemnarea valorică a proceselor de evoluție a stilisticii morfologice în designul interior, arhitectură și în artele plastice la nivel de elevi, studenți și profesori ai instituțiilor de învățământ cu profil artistic; în formularea unor repere metodologice pentru designeri de interior, artiști plastici, muzeografi, editori etc.**Implementarea rezultatelor științifice:** au fost realizate în cadrul a 41 de foruri științifice internaționale și naționale, în cadrul Departamentului Arhitectură, Facultatea Urbanism și Arhitectură, Universitatea Tehnică din Moldova și în procesul de predare a disciplinelor cu tematică, la master, program Arhitectură, Design interior la Universitatea Tehnică a Moldovei.

ANNOTATION

MUNTEANU Angela, Morphological stylistics in interior design, architecture and fine arts in Moldova, thesis of doctor habilitated in arts, Chisinau, 2025

Structure of the thesis: introduction, five chapters, general conclusions and recommendations, bibliography of 541 titles, 354 pages of total text, 263 pages of basic text, 10 annexes.

Keywords: style, morphological stylistics, fine arts, interior design, architecture, evolution, creative arts, ornament and color, historical and artistic value, museum collectibles, cultural heritage.

Field of study: arts/interior design (651.01 – Theory and history of fine arts; 652.04 – Interior design, environment and landscape art).

Purpose of the research consists in substantiating and determining the multilateral artistic values of the historical-artistic evolution of morphological stylistics in interior design, architecture and fine arts in Moldova (in the context of the historical periods on the territory of Bessarabia, the Moldavian SSR and the Republic of Moldova), as artistic, aesthetic and cultural heritage.

Research objectives: epistemological establishment of historiographical landmarks in the evolution of morphological stylistics of interior design, architecture and fine arts; elaboration of methodological tools for studying the theoretical landmarks of the evolution of morphological stylistics in the fields of interior design, architecture and fine arts in Bessarabia, the Moldavian SSR, the Republic of Moldova and the authorities' policy related to the evolution of the fields; determination of stylistic interferences in interior design, architecture, fine arts in the periods of 1887–1918; 1918–1940 and 1945–1991 and the conceptualization of the new research direction: the evolutionary triarchical conception in the morphological stylistics of the visual arts; delimitation of the characteristics of morphological stylistics in various historical periods: premodern, modern, contemporary; selection and classification of data and analytical principles for dealing with artistic values in the historical evolution of morphological stylistics of interior design, architecture and fine arts; description and interpretation of the activity of documentary specialists in the field of interior design, architecture and fine arts in the context of studying and the importance of the Union of Fine Artists, the Union of Interior Designers and the Union of Architects of the Republic of Moldova in the formation of principles and development of morphological stylistics in the targeted fields.

Scientific novelty and originality consists in carrying out, in a new vision, an investigation of the historical evolution of morphological stylistics in interior design, architecture and fine arts in Moldova as related fields, in an interdisciplinary, integrative sense. There were researched documents from archives, libraries, as well as sources that reflect the situation of the evolution of morphological stylistics in the universal art of the neighboring countries of the fields - fine arts, interior design, architectural monuments, museum pieces, handicrafts, an integral part of the cultural heritage of the Republic of Moldova. The research is a first scientific investigation in the field of studying morphological stylistics in interior design, architecture and fine arts in Bessarabia, Moldavian SSR, Republic of Moldova.

New Research Direction – *The Evolutionary Triarchical Conception in the Morphological Stylistics of Creative Art.*

New Principled Scientific Results: substantiation and systematization of theoretical and historiographical data regarding the valorization of the national heritage of art and interior objects, in the context of the analysis of morphological stylistics in the fields related to the elaboration of methodological tools for the study of architectural monuments, interior spaces, museum pieces (furniture, textiles), and examples of fine art from an aesthetic, artistic, typological, comparative perspective. Research was carried out on the time periods of Bessarabia (1887-1918; 1918-1940), the Moldavian SSR (1940-1991) and the Republic of Moldova.

Theoretical significance: derives from the analysis of the theoretical approaches regarding the description of the investigative context: morphological stylistics, periods of evolution, traditional house, green architecture, typology of morphological stylistics, stylistic-morphological neo-Romanianism, specificity of stylistic-morphological interferences, rural stylistics; and which presents the innovative and applicative character of the thesis, laying the theoretical-methodological foundations for new scientific approaches in the study of the fields of interior design, architecture and fine arts in Bessarabia (periods: 1887-1918; 1918-1940) / Moldavian SSR (1940-1991) / Republic of Moldova (1991-2020), which lead to the modeling of the evolutionary triarchical conception in the morphological stylistics of creative art.

Applicative value of the work: refers to the validation of the value and multidisciplinary study of the information and data obtained from the research, which will be useful for the next investigations in the field, as well as for the value recording of the processes of evolution of morphological stylistics in interior design, architecture and fine arts at the level of pupils, students and teachers of educational institutions with an artistic profile; in formulating methodological landmarks for interior designers, visual artists, museographers, publishers, etc.

Implementation of scientific results: have been carried out within 41 international and national scientific forums, within the Department of Architecture, Faculty of Urbanism and Architecture, Technical University of Moldova and in the teaching process of thematic disciplines, master's degree, Architecture, Interior Design program at the Technical University of Moldova.

Angela MUNTEANU

**MORPHOLOGICAL STYLE IN INTERIOR DESIGN,
ARCHITECTURE AND PLASTIC ARTS FROM MOLDOVA**

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652.04. Interior design, environment and landscape art

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