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Minimum Documentation Fiche 2003

composed by national / regional working party of:



0.1 Picture of building/site
depicted item:
source:

Imobilul U.G.I.R.
photo Ana Maria Hariton

date: 2012

1. Identity of building/group of buildings/urban scheme/landscape/garden

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International working party for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

1.1 current name of building	Sediul U.G.I.R. 1903
1.2 variant or former name	A.G.I.R.(Asociația Generală a Inginerilor din România)
1.3 number & name of street	27-29, strada George Enescu
1.4 town	Bucharest, sector 1
1.5 province/state	Municipality of Bucharest
1.6 zip code	010303 (post code)
1.7 country	România
1.8 national grid reference	Lat. 44°,44 N, Long. 26°,09 E.
1.9 classification/typology	ADM
1.10 protection status & date	-----

2 History of building

2.1 original brief/purpose	Sediul Uniunii Generale a Industriașilor din România
2.2 dates	Autorizație construire 1938(e) construire 1933-1940(a)
2.3 architectural and other designers	Constantin Moșinschi (proiect arhitectură) Emil Prager (proiect structură)
2.4 others associated with building	Sculptorii Mac Constantinescu, Ion Jalea (autorii basoreliefurilor)
2.5 significant alterations with dates	-----
2.6 current use	Sediul UGIR 1903
2.7 current condition	Bună

3 Description

3.1 general description

The building comprises an ensemble of offices, reception halls, conference hall, exhibition halls and annexes, being a construction with two basements, ground floor and four storeys, with a set-back upper floor.

Consisting of of two sides with double loaded corridors, the building has a L-shaped plan with almost equal sides ending in two blind walls at an angle. On the main level, the body oriented to the south (George Enescu Street) contains the major rooms (4 offices generously sized – two in alignment and two set back) oriented towards the main façade, turning, towards the north façade, just one office, the staircase and two annex rooms. The side oriented towards the yard, includes smaller- size offices, ending with the volume of the secondary stairway. The bodies intersect at the main staircase, without marking the articulation.

The treatment of the facades emphasizes the image of a compact volume dominated by walls. The main facade, symmetrically composed, has in its center the colossal order of the four columns without capital which rising along four storeys. On the two lateral sides, the windows located in the axis are included in a continuous frame which emphasizes the vertical. The continuation on the west side of this detached wall, contributes to the massiveness of the volume. The composition of the main facade is underlined by six panels placed on the walls between the windows, with bas reliefs representing the physical work, the work of sculptor Mac Constantinescu. The windows of the first floor and the access ways are provided with Art Deco ornamental metal grilles.

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The secondary facade consists of three main elements: the full major wall situated towards the south-west corner, with one axial void on each of the first two levels; the main central plan of the offices body including, at the inferior level, a series of vertical windows separated by engaged columns unified by an entablature, and the plane of the secondary staircase with a continuous axial vertical glazing and the cornice heightened to the level of the windows of the set-back storey. The posterior facades express the solid to void ratio resulting from the organization of the plan. The set-back fourth storey with a heightened cornice is perceived as a general entablature .

The finishing material of the main faade is Deva travertine. The other facades are finished with stone dust plaster. At the interior, the main hall and main staircase are covered with travertine, having marble floors.

3.2 construction

The building frame is reinforced concrete with infill masonry. Due to the sandy ground, the foundation was made of reinforced concrete slabs linked by tie-beams.

3.3 context

At the date of its construction, the building was situated on a piece of land without immediate vicinity. Subsequently, in the sixties, on the eastern side, an apartment block with a raised ground-floor, five storeys and two set back storeys was raised ,continuing the level and molding of the cornice of the UGIR Building.

4 Evaluation

4.1 technical

The building -is representative for the constructions built in Romania during the thirties.The faade columns of massive Deva stone are remarkable from a technical point of view, being made, for the first time in Romania, by the mechanical shaping of the tambours.

4.2 social

The building destination – headquarters of the General Union of Industrialists of Romania, was probably, one of the factors which determined the resort to the monumental and authoritative order of the stripped classicism. The architect chose what he himself defined as being *the architecture of neat contrasts and clean surfaces, valorized by a few decorative surfaces*. The bas-reliefs with an obvious illustrative-propagandistic role will subsequently be perfectly adequate to the themes of the socialist realism.

4.3 cultural & aesthetic

The building is remarkable through the monumental expressivity of the composition, the proportion and molding the facades, the aesthetical quality of the decorative components. The perfect illustration of classicizing Art-Deco vocabulary, inspired from the architecture of fascist Italy, confers it a particular architectural and artistic value.

4.4 historical

The classicizing Art-Deco of the building fits in a general trend of the '30s architecture of reversion to thwe values of classicism. The architecture of Italian fascism, in the *stile littorino* version, was the inspiration source of numerous official edifices built in Romania during 1935 – 1940, among them standing out the buildings of Duiliu Marcu (The War School, Victoria Palace, The Opera in Timioara), the architecture of the International Exhibitions (the pavilions of Romania at Brussels – 1935, architect C. Moinski, Paris – 1939, architect D. Marcu, New York – 1939, architect G.M. Cantacuzino, Vienna – 1940, architect C. Moinski) or of the pavilions of the Month of Bucharest (architect Horia Creangă).

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4.5 general assessment

A representative example for the architectural culture of the interwar period, the building - illustrating a local variant of stripped classicism - remains singular through the scale of the colossal order and the perfect appropriation of the formal vocabulary which characterizes the Italian architecture of the period, from the volumetric composition to the integration and stylistics of the decorative elements.

5 Documentation

5.1 principal references

Book:

Emil PRAGER, *Betonul armat în România, Editura tehnică , București, 1979, pg.287-288*

Other:

Building documentation: File nr: 31h/1938, date of registration: 17/X/1938; PMB archives

5.2 visual material attached

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5.3 rapporteur/date

Ana Maria Hariton 2012

6 Fiche report examination by ISC/R

name of examining ISC member:

date of examination:

approval:

working party/ref. n°: NAI ref. n°:

comments:

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