

PROPOSING AND IMPLEMENTATION OF A HISTORICAL CULTURAL ROUTE IN TIMISOARA CULTURAL CAPITAL IN 2021

**CHELU LARISA¹, TIRLEA IOANA CRISTINA¹,
VĂDUVA LOREDANA¹, PETROMAN IOAN*¹,**

¹Banat's University of Agricultural Sciences and Veterinary Medicine "King Michael I of Romania" from Timisoara, Faculty of Management and Rural Tourism

*Corresponding author's e-mail: i_petroman@yahoo.com

***Abstract.** When we refer at Timisoara, we are talking about the Little Vienna, the city of flowers, the multicultural city, the city of premieres, the economic model, the place where different traditions and cultures are met, the European capital of culture. The historic cultural heritage of the city from Bega bears the mark of the evolution of this habitat, a reluctant opening of horizons, a secret science of reconciliation the differences between cultures, a world giving of measure for what it meant in cultural history, encounters of civilizations, confrontations in social, political, economic and spiritual plan in different historical periods. The cultural heritage of Timisoara is a creation of many Romanians, Serbs, Hungarians, Germans, Bulgarians, Croats, Jews, Czechs, who have mutually influenced their traditions and customs, and their anthropic heritage at the beginning of the 20th century, which we want to promote, through the implementation of a tourist route which to contain the street 3 August 1919, when the Romanian army entered in Timisoara, establishing the Great Union and the formation of the Romanian unitary state in the centenary year.*

Key words: Timisoara, historical cultural tourism, implementation, tourist route

INTRODUCTION

Component part of Banat, surrounded by the Danube, Mureș and Tisa, Timișoara, the capital of Timis County, as a whole, is part of Central Europe, of whose history and culture was always been linked, due to its natural riches and its position [3,4,5,7,9]. From the historical point of view, the territory was inhabited since the ancient Dacian times, but have the fate of the marginal lands, being conquered by the Romans, but the majority population in all times was the Romanians, who were conquered in the 11th century by the Hungarian crown. The city develops in the fourteenth century and becomes the capital of the Hungarian kingdom during the reign of Carol Robert of Anjou. The city has the following stages of development:

- the Hungarian occupation when it has the appearance of a medieval city;
- Ottoman domination period 1552-1716 when it became a Turkish pashalah;
- the Austrian and Austro-Hungarian period from 1716 to the Great Union of 1918.

The Banat, including Timisoara as an old capital, is the region where some of the deepest interferences between Romanian and European traditions took place, between the languages of local and neighboring cultures and the Christian-Jewish and Christian-Muslim relations, the encounter Byzantium with Central Europe being at home, the area being the place of cultural experiences, social-liberal initiatives, humanistic aspirations and the desire for material welfare [5,8,11]. The division of Banat in 1918 has led to a handicap in administrative, economic and social cultural issues, but the changes have not changed the sense of regional identity, culture, schools, arts and crafts, giving the region a major prestige. Of a particular interest enjoyed the art, thanks to the many cultures, especially the Baroque one, which played an important role in the identity culture of the region with its towns and communes, because the Baroque style is the result of the Enlightenment ideas, opposed to the medieval prejudices, highlighting the availability of the commanders to the renewal of social, political and economic life.

The Banat version of Baroque style represent a projection that shapes the space in full accord with the modern society's mentalities, synthesizing the evolution of the central European art and adapting it to the needs of the area [2,10,13,15] but the main trend regarding decoration in relation to the artistic object at the beginning of the 20th century has an intermediate position, the motto of the style being *l'ornement pour l'ornement* [1, 14]. From the architectural point of view, the decorative entity is represented by the façade, but their component parts can have their own life, they are highlighted by an elegant and well-arranged decoration taking into account the typology of the cultural tourism destination [6, 12].

In Timisoara due to the lesser possibilities of the commissioners and architects to impose their creation, there is a sobriety in the expression of the art of the beginning of the 20th century, regarding the decoration of the buildings, with the tendency of combining the floral and geometric style.

MATERIAL AND METHOD

In order to propose and implement a clever historical cultural tourist route, in Timisoara, in the centenary year, we have undertaken studies in order to identify the buildings with decorations specific to the beginning of the 20th century, concluding that the most suitable for their highlighting is in the current holiday context , the street 3 August 1919, which has historical significance, its name being related to the date of the Romanian army entering the city and the consolidation of the union. The urban, cultural and business tourism decorations on the facades of the buildings will be brought to light by metal, glass, ceramic, brick, spider, stucco, ornamental plaster.

RESULTS AND DISCUSSIONS

The decorative vegetal, zoomorphic or anthropomorphic elements on the facades of existing buildings on the street 3 August 1919 in Timisoara, which extends from Decebal Bridge, built in 1908 and awarded for its construction at the 1910 exhibition in Paris until the Trajan Square differs in the architecture of the 1900's or art nouveau, depending on the freedom conferred by the malleability of the building material from which they are made.

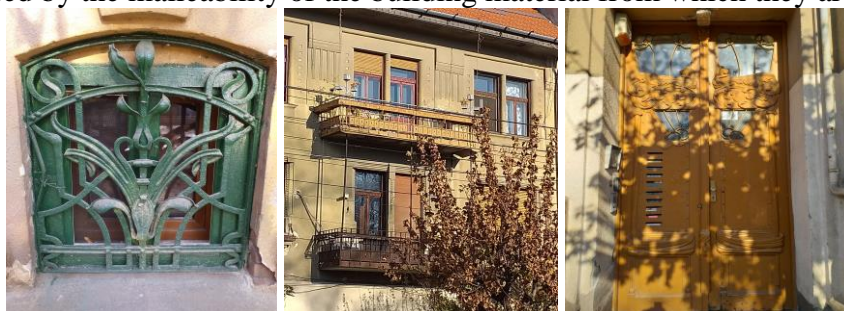


Figure 1. Decorative figures from metal

The metal is used to decorate the buildings in the analyzed area at:

- decorating the balconies;
- building portals;
- the gates at the entrance gates;
- window grilles;
- balustrades from stairs;

The main metallic decorations of the metal are represented by lily, sunflower, leaves and ivy, their massive presence being seen at the entrance gates in buildings and less to the balconies.

The metal combined with glass gives the possibility of interior lighting of public and private spaces, it also meet at the decoration of the buildings on the proposed street as an art nouveau trail, the stained glasses existing at the building at number 3 but also at the upper immovable side of the metal or wooden gates at the entrance to the buildings.



Figure 2. Decorative metal figures combined with glass

Ceramic plates of different shapes and colors meet in the window frames or decorative logs on the facades of the buildings, as in the case of the No. 1 building at the Stefanie Palace.



Figure 3. Ceramic decorative figures

Stone, concrete columns meet at building number 3 and at Stefanie Palace, and are meant to decorate buildings rather than resistance.

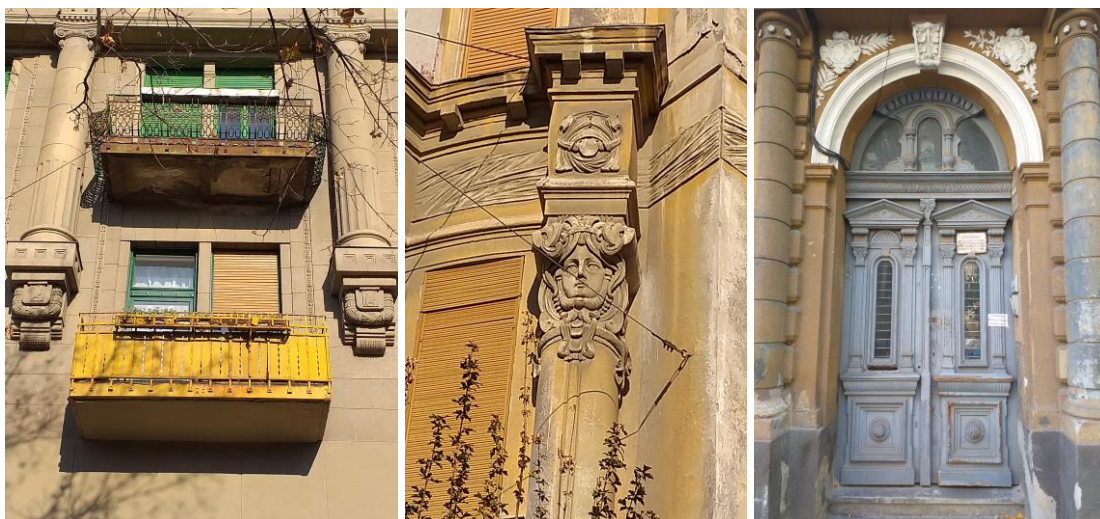


Figure 4. Concrete stone columns

The pilasters, built of stone, or concrete, are used in balconies such as decorative caryatids or athletes on the 3 August 1919 street on the 3rd and 5th buildings and the Neptune Palace.



Figure 5 Pilasters at buildings from 3 August 1919 street

The stucco, made from a mixture of lime, marble and chalk powder, ornaments many of the existing buildings on the proposed street as a historical cultural tour. The main decorative elements from stucco according to the origin of the motif are:

- **phytomorphic motifs** represented by:
 - a). the tulip at the 9th building;
 - b). the lion's mouth at the 9th building;
 - c). flower jerks at the 5th, 9th and Neptun palaces;
 - d). flower cups at building 9;
 - e). viewing the building at number 3;
 - f). leaves at building 9;
 - g). lines ending in a coup de fouet at buildings number 5 and 9;



Figure 6. Phytomorphic motifs from stucco

- **zoomorphic motives** represented by:
 - a). frogs at the Neptun Palace building;
 - b). owls at the building number three;
 - c). snakes at building number 5;
 - d). lions masks at the building number 9;
 - e). a hand with rocks at building number 9.
 - f). bears on the facade of the Stefanie Palace;
 - g). gorillas on the facade of Stefanie Palace.

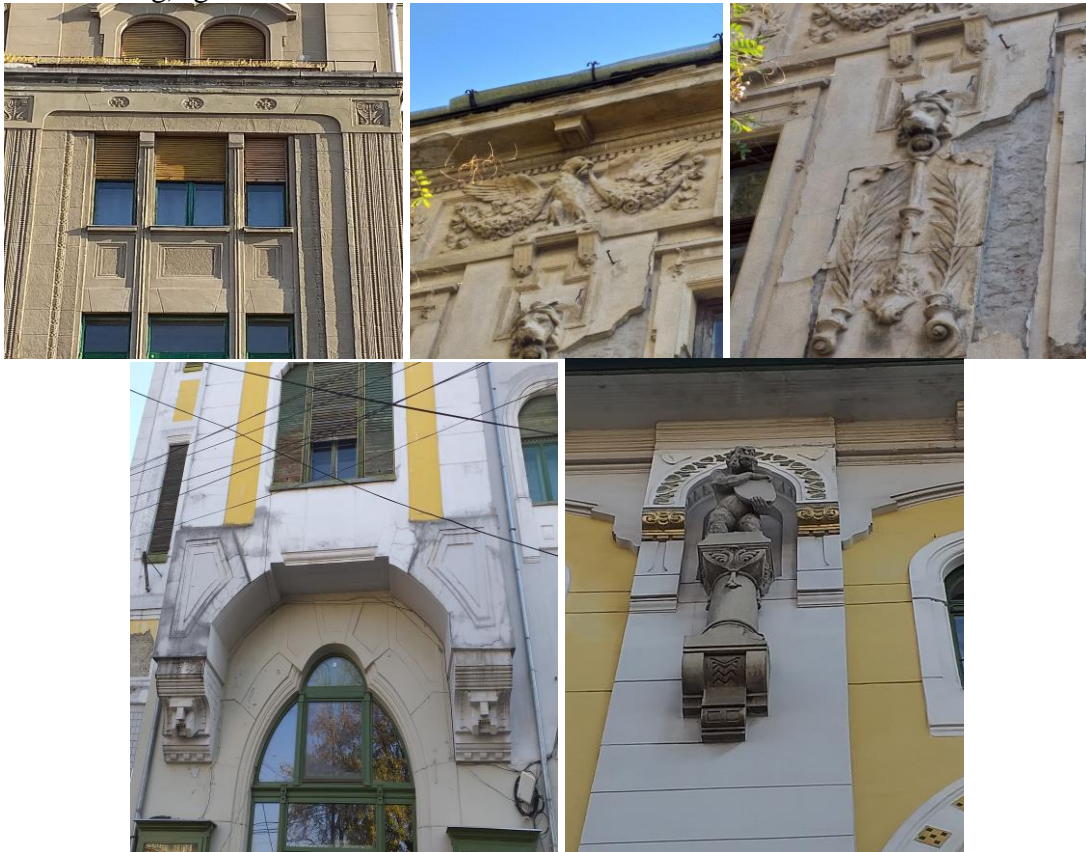


Figure 7. Stucco zoomorphic motifs

- **anthropomorphic motifs** represented by:
 - a). mascara: figures of women and Diana Melifica at building number 9;
 - b). satiri at the Neptun palace building;

- c). grotesque masks at building number 3;
- d). women dancing to the 5th building;
- e). women's busts at building number 5;
- f). monogram and blazon at Neptune Palace and at the building number 9;
- g). knight in medieval armor Stefanie Palace.



Figure 8. Stucco anthropomorphic motifs

- **geometric ornamentation** existing on the facades of buildings:
- a) from the number 1 triangles;
- b) from number 7 diamonds;
- c) from the number 9 spheres;
- d) Stefanie palace on the balcony geometric mask;



Figure 9. Geometric ornaments

By using these ornamental motifs existent on the buildings on the proposed route, the urban tourist offer is diversified through the possibility of practicing new forms of cultural tourism and transforming culture into a capital form by implementing cultural projects, using culture as a process and as a product. Culture as a process is the goal of tourists eager for authenticity and significance through tourist experiences and the presence

of tourists leads to the restoration of buildings, culture as a process becomes culture as a product through tourism.

CONCLUSIONS

The Banat anthropological cultural patrimony bears the mark of the historical evolution of this region and of Timisoara in particular, being a creation of several nations who influenced each other, leaving their mark on the Baroque patrimony and the beginning of the 20th century. By implementing this historical cultural tourist route on August 3, 1919 street, the buildings and palaces from the area, which excel through the richness of the decorative elements made of different materials, metal, stone, stucco, are promoted and art at the beginning of the 20th century is promoted, highlighting the transition from floral to geometric style. By promoting this cultural route, measures for the restoration of some buildings will be undertaken, diversifying the urban tourist offer, through the unprecedented presentation of the cultural-historical past and offering the tourists novelties of Art Nouveau in this multicultural Banat space that also includes Timisoara.

REFERENCES

- [1]. **CIOBOTARU D.L., ANDRASY MIHOC DIANA**, 2002, *Decorația în arhitectura timișoreană a începutului de secol 20*, în *Patrimonium Banaticum I*, Editura Art Press
- [2]. **HOLLIFIELD S., PETROMAN I.**, 2008, *St. Nepomuk in the tradition of Banat's colonists*, *Lucrări științifice Management Agricol*, Vol. X(4)
- [3]. **HILARY DU CROS, BOB MCKERCHER**, 2014, *Cultural tourism*, Routledge
- [4]. **MEDELEȚ VÂRTACIU RODICA**, 2015, *Valori de artă barocă în Banat*, Fundația Triade, Timișoara
- [5]. **NEUMANN V.**, 2016, *Istoria Banatului, Studii privind particularitățile unei regiuni transfrontaliere*, Ediția a II-a, Editura Academiei Române
- [6]. **OPRESCU MARCELA**, 1997, *Decorul sculptural al fațadelor, între artă și influența comenzii sociale (secolul al XIX-lea și prima jumătate al secolului XX)*, *Analele Banatului*, S.N. Vol.II
- [7]. **PETROMAN I., PETROMAN P.**, 2005, *Turismul cultural*, Editura Eurostampa, Timișoara
- [8]. **PETROMAN I.**, 2010, *Managementul turismului cultural în județul Timiș: politici de intervenție*, Editura Eurostampa Timișoara;
- [9]. **PETROMAN I., MARIN DIANA, PETROMAN CORNELIA**, 2015, *Bazele turismului*, Editura Eurostampa, Timișoara
- [10]. **PETROMAN CORNELIA, MIREA AMELIA, LOZICI ANA, CONSTANTIN ELENA CLAUDIA, MARIN DIANA, MERCE IULIANA**, 2016, *The rural educational tourism at the farm*, *Procedia Economics and Finance* 39, pg.88-93
- [11]. **PETROMAN CORNELIA**, 2015, *Typology of tourism destination*, *Scientific Papers Animal Sciences and Biotechnology* 48 (1) pg.338-342
- [12]. **TÎRLEA IOANA CRISTINA, PETROMAN I.**, 2017, *Floral ornaments in the Timișoara's architecture of the early twentieth century*, *Lucrări științifice Management Agricol* vol.19(3)
- [13]. **VĂDUVA LOREDANA, PETROMAN CORNELIA, PETROMAN IOAN**, 2018, - *Genealogical tourism, a modern form of alternative tourism in Banat*, *Agricultural Management – Lucrări științifice, Seria I, Management Agricol* 20(1)
- [14]. **VĂDUVA LOREDANA, PETROMAN CORNELIA**, 2017, *Ecumenical tourism in Banat, Timis County - Lucrări științifice, Seria I, Management Agricol* 19(3)
- [15]. **VLĂSCEANU MIHAELA**, 2005, *Sculptura barocă în Banat*, Editura Excelsior Art