

BANAT MULTICULTURALISM REFLECTED IN ARCHITECTURE

VĂDUVA LOREDANA^{1*}, PETROMAN CORNELIA¹, MARIN DIANA¹,
FIRU NEGOESCU GHEORGHE ADRIAN¹, PETROMAN IOAN¹

¹*University of Life Sciences „King Mihai I” from Timisoara,
Faculty of Management and Rural Tourism, Romania*

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

Abstract: Banat is a multicultural space due to its architectural diversity, cosmopolitan gastronomy, cultural diversity in mass media, diverse political representation, ethnic groups, local traditions, multiculturalism in the Constitution, multiculturalism through colonisation, multilingual populations, non-discriminatory immigration policies, normalization of various cultural holidays, and religious diversity. Banat's great architectural diversity is represented by architectural styles: Art Nouveau/Viennese Secession/Hungarian Secession, Baroque, Classicism, Eclecticism, Historicism, Interwar Modern, Neo-Byzantine, Organic, and Second Empire or Napoleon III Style, as well as by its famous architects Jakab/Jakob Klein, Jenő/Eugen Klein, and Henrik Telkes. The authors present in detail all these markers of multiculturalism.

Key words: Banat, multiculturalism, multicultural space, architecture, architectural styles

INTRODUCTION

Today's world no longer offers a nature untouched by civilization, and interpersonal relationships require knowledge not only of culture, but also of multiculturalism, which makes it possible to get acquainted with a multitude of points of view on a certain aspect without looking for a single objective truth. [5]

Multiculturalism means “the coexistence of several different cultures in a society” [2] or “the presence of, or support for the presence of, several distinct cultural or ethnic groups within a society”. [6,14]

According to Giddens [3], multiculturalism is based on the belief that diversity can enrich society and aims to build, through Freemasonry, “bridges of understanding” across cultural divides. Banat-where architecture and landscape keep the different eras alive through resources, historical buildings, and urban and rural settlement structures [1,2,4] is such a multicultural space through:

- Cosmopolitan gastronomy: Banat cuisine (Banat pancakes, plum dumplings, Banat black sausage, Banat soup), German (Leberkäse, Schnitzel, Strudel), Italian (pasta, pizza), Japanese (sushi), Hungarian (gulyás, kürtös kalács, lángos, paprikás, Dobos torte), Serbian (pljeskavica), Turkish (burek, kebab, pilav).

- Cultural diversity in mass media: books in Romanian, German, Hungarian, and Serbian; magazines in German (Banater Deutsche Kulturhefte, Banater Monatshefte), Romanian (Fruncea), Serbian (Glasnik, Književni Život, Naša Reč, Novi Temišvarski Vesnik); newspapers in German (Banater Tagblatt, Neue Banater Zeitung, Temesvarer Zeitung), Hungarian (Lugosi Hírmondó, Nyugati Jelen, Temesvári Hírlap), Romanian (Renașterea Bănățeană), Serbian (Temišvarski vesnik); radio-TV stations in Romanian, German, Hungarian, and Serbian. [9,10,12]

- Diverse political representation: liberals, social-democrats, Hungarians, Germans.

- Ethnic groups: Romanians, Hungarians, Germans, Jews, Serbians, Roma, Bulgarians, Czechs, Croats, Poles, Slovaks, Slovenians, Ukrainians, etc..

- Local traditions (Boboteaza, Saint John, Mărțișor, Catholic Easter, Orthodox Easter, Saint Andrew, Christmas, New Year) and foreign (Saint Valentine, Women's Day, Children's Day, Halloween);

- Multiculturalism in the Constitution: Article 4 regarding the right to ethnic, cultural, linguistic, and religious identity. [11]

- Multiculturalism: after 1716, Banat, colonized with Catholic Germans from Austria, Switzerland, France (Alsace, Lorraine), Germany (Hessen, Palatinate, Swabia, Württemberg), Luxembourg, etc. and converted Huguenots, became a multicultural and multi-denominational area.

- Multilingual populations: Romanian-Hungarian, Romanian-German, Romanian-Serbian, Romanian-Hungarian-German;

- Non-discriminatory immigration policies: asylum seekers, expats, immigrants, refugees.

- Normalization of various cultural holidays: Badnjak, Christmas (Orthodox and Catholic, Neo-Protestant), Fașanke, Hanukkah, Materice, etc..

- Religious diversity: Orthodox (Romanian, Serbian, Greek, and Armenian), Roman Catholic (Hungarian and German), Pentecostal, Reformed (Hungarian), Baptist, Greek Catholic (Romanian), Jewish, Muslim (Arab and Turkish), etc.

A first proof of multiculturalism in Banat is the Statue of the She-wolf (1926), a copy of the Lupa Capitolina from Rome, a symbol of Latinity that unites the Romanian people and those of Latin origin. [9,10,13]

MATERIALS AND METHODS

The materials used in this paper consist in Romanian and foreign books and articles on multiculturalism and architecture in Banat. The research method is a descriptive one.

RESEARCH RESULTS

One of the most telling examples of multiculturalism in Banat is the architectural heritage, left by the ancestors of different ethnicities who temporarily ruled Banat and which abounds in architectural symbols.

Therefore, in historical Banat, there is GREAT ARCHITECTURAL DIVERSITY represented by architectural styles such as:

- Art Nouveau/Viennese Secession/Hungarian Secession (a style characterized by natural forms inspired by the sinuous curves of flowers and plants, appeared as a reaction to the academicism, eclecticism, and historicism of the 19th century – an “anticipation of post-modernist architecture”) [15], completed with zoomorphic, anthropomorphic, geometric, and figurative decorations:
 - Palace of the Timișoara House of Savings (1906) + figurative decorations;
 - Máx Steiner Palace (Palace of the Austro-Hungarian Discount Bank (1909) + glazed ceramic decorations by Zsolnay (Pécs, Hungary);
 - Ágoston Gálgon House (1912) + anthropomorphic and geometric decorations;
 - Széchenyi Palace (1913);
 - Neptune Public Bath (1914) + zoomorphic decorations;
 - Marble Palace (1922);
 - Weisz Palace (1927).
- Baroque (a specific artistic style of the 16th-18th centuries) which is characterized by a taste for the colossal and grandiose, by irregularity and an excess of complicated ornaments, as a reaction to the simplicity and austerity of Lutheran architecture):
 - Saint George Serbian Church (1755), with a painting (1764) in the baroque style by Nikola Nešcović (1729-1785).
- Classicism (a combination of features characteristic of ancient Greco-Latin culture from its highest stage of development, characterized by harmony, purity, sobriety, etc.):

- Evangelical Lutheran Church in Timișoara (1839), frequented by Germans, Hungarians, Romanians, and Slovaks, where services are held in all four languages, decorated with pilasters representing the classical Doric (façade) and Ionic (tower) orders;
- Eclecticism (a style that chooses from various artistic styles what seems best to it):
- Palace of the Roman Catholic Bishopric (1723), Viennese Secession + pilasters;
- Fabric Synagogue (1899), Neo-Moorish + Gothic + Italian Neo-Renaissance elements; [16]
- Palace of the Waters (1901), historicist + neo-baroque elements + elements of the Ionic order + Art Nouveau;
- Ernő Neuhauz Palace (1911), Art Nouveau/Secession + Hungarian Art Nouveau;
- Church of the Reformed Community (20th century), neo-Gothic elements.
- Historicism (a style that affirms the historicity of humanity and its connection with traditions):
- Notre Dame Church (1893), neo-Romanesque + neo-Gothic elements (towers);
- Mária Radocsay House/Palace (1901), classicist elements;
- Saint Mary's Monument (1906), eclectic elements.
- Interwar Modern (characterized by the permanence of classicizing architecture, with extensions of eclecticism and, after 1935, manifestations of modern classicism):
- Timiș County Prefecture Palace (1943).
- Neo-Byzantine (characterized by the Greek cross plan, with the spire on the nave, the dome shape due to the dimensions, the façades in alternating assizes, semicircular arches, columns, ceramic geometric decoration):
- Orthodox Church of the Nativity of the Mother of God (1936), replica of the Hagia Sofia mosque in Istanbul.
- Organic (characterized by promoting harmony between the human habitat and nature):
- New Millennium Reformed Church (2022).
- Second Empire or Napoleon III Style (a very eclectic architectural style):
- Palace of the Romanian Serbian Community (1895), classicist + neo-baroque elements.

THREE GREAT ARCHITECTS OF TIMIȘOARA AND A SERBIAN ARCHITECT – Jakab/Jakob Klein, Jenő/Eugen Klein, Henrik Telkes, and Emilian/Milan Tabaković – in whose buildings designed, built, or inhabited by personalities of historical Banat, multiculturalism is at home. Trained in Vienna or Budapest, they were aware of the trends, so they created many architectural works in the Secession style, more precisely the Viennese Secession with Hungarian, Serbian, and Romanian influences. The buildings designed by them are not only monumental, but, according to the style, richly ornamented with decorations – phytomorphic, zoomorphic, anthropomorphic, and geometric symbols. [7, 15]

- Jakab/Jakob Klein (1855 Subotica, Serbia-1929 Timișoara, Romania), buried in Timișoara, architect, architectural plan leader, author, teacher, publicist, and restaurateur. He studied in Vienna and Budapest. He worked as a member of the Technical Commission of the Timișoara City Hall. He designed the Jakab House/Jakob Klein, Szever Pápáfy Palace, the Elementary School, and the Museum of History and Archaeology, co-designed the Girls' High School with Lipót Baumhorn, oversaw the architectural plans of the Israelite High School, restored the Baroque Palace, and owned the Jakab House/Jakob Klein. [8]

- Emilian/Milan Tabaković (1860 Arad-1946 Novi Sad), studied architecture in Budapest. He designed the Lepadat Palace and the City Hall building in Kikinda (Serbia).

- Jenő/Eugen Klein (1878 Oradea, Romania – 1929 Timișoara, Romania), buried in Timișoara, architect and entrepreneur. He started as a contractor in 1899; Director of the Land and Construction Bank from Timișoara in 1912; President of the Industrial Corporation and the Employers' Union (1922-1928); Wood Marketing Director of Mundus and Borlo Company. He designed the Ágoston Gálgon House, built the Israelite High School, the Hungarian House, the Timișoara Polytechnic, and allegedly owned the Jenő/Eugen Klein House. [9]

- Henrik Telkes (born Rosenthal) (1881 Sânnicolau Mare, Romania – 1964 Timișoara, Romania), architect, designed apartment blocks: Csermák 1 Apartment Building, Csermák 2 Apartment Building, Katalin Panits House; palaces: Baron Béla Gudenus de Gad Palace, Kovács Palace, Miksa/Max Brück Palace, Miksa/Max Róna Palaces; social housing.

Together with other great architects, Jakab/Jakob Klein, Jenő/Eugen Klein, and Henrik Telkes designed the most important buildings in Timișoara: cultural buildings, educational buildings, religious buildings [16,17], residences, and social buildings.

CONCLUSIONS

From the influence of Greek architecture on Roman architecture to the influence of Islamic architecture on Gothic architecture, the subconscious mixing of cultures has been common throughout history, leading to today's style with architectural symbols. This subtle blending in architecture has reached a point where differentiating each style becomes a challenge. With architectural styles that travel beyond time, culture and location, the sense of déjà vu takes the traveller unknowingly to his homeland wherever he may be.

And let us not forget that multiculturalism also opened the way for other possible approaches to contemporaneity: bi-culturalism, cross-culturalism, inter-culturalism, pluri-culturalism, and trans-culturalism.

REFERENCES

- [1]. CREȚAN R., TURNOCK D., WOULDSTRA J., 2008, Identity and multiculturalism in the Romanian Banat. *Méditerranée*, 110, pp.17-26
- [2]. **DICȚIONARUL EXPLICATIV AL LIMBII ROMÂNE**, 2016, București: Editura Univers Enciclopedic, (DEX '16)
- [3]. GIDDENS A., 2021, *Sociology*. Cambridge: Polity
- [4]. JUHÁSZ H., KÓSA B., MOLNÁR T., 2019, Multicultural Effects in Architecture, *Műszaki Tudományos Közlemények*, 11, pp. 97-100
- [5]. MIZIA M., 2023, *The Architectural Dimension of Culture*. Katowice: The University of Technology
- [6]. **OXFORD LANGUAGES**, Disponibil la: <https://languages.oup.com>. Accesat la 02.10.2024
- [7]. PETROMAN I., 2021, *Masonic tourism in Banat: Timișoara*, Editura Eurostampa
- [8]. PETROMAN I., 2023, *A Guide to Masonic Timișoara*, Editura Eurostampa
- [9]. PETROMAN I., 2024, *Architectural Symbols in Historical Banat*, Editura Eurostampa
- [10]. PETROMAN I., 2024, *New Tourist Routes in Timiș County, Romania*, Editura Eurostampa

- [11]. **PETROMAN I., PETROMAN CORNELIA, MARIN DIANA, GABRIS DELIA RAMONA, CIOLAC RAMONA, VĂDUVA LOREDANA**, 2013, Kitsch and cultural tourism, *Scientific Papers: Animal Science and Biotechnologies*, 46(2)
- [12]. **PETROMAN I.M. VĂDUVA LOREDANA**, 2021, Forms of active tourism, *Ouaestus*, pp. 271-279
- [13]. **POPA DANIELA, PETROMAN I., PETROMAN CORNELIA, LALA V., PAICU D., HEBER LOREDANA, MARIN DIANA**, 2010, World European and National Policies in the Field of Cultural Tourism, *Scientific Papers Animal Science and Biotechnologies*, 43(2), pp.433-433
- [14]. **RAȚA GEORGETA, PETROMAN I., PETROMAN CORNELIA**, 2013, The English of tourism, Cambridge Scholar Publishing
- [15]. **ŠUVAKOVIĆ M.**, 2009, Architecture as cultural practice. *Serbian Architectural Journal*, pp. 171-188
- [16]. **VĂDUVA LOREDANA, PETROMAN C., PETROMAN I.**, 2018, Ways to practice Islamic tourism in Banat, *Lucrări Științifice Management Agricol*, 20(1)
- [17]. **VĂDUVA LOREDANA, PETROMAN CORNELIA**, 2017, Ecumenical tourism in Banat Timiș County, *Lucrări Științifice Management Agricol*, 20(1)