

## FLORAL ORNAMENTS IN THE TIMISOARA'S ARCHITECTURE OF THE EARLY TWENTIETH CENTURY

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**Abstract:** *The future cultural capital, an international tourist destination, the city of Timișoara, situated on the banks of the Bega Canal, the largest city from Banat, component part of Romania, surrounded by the Danube, Tisa, Mures and the Southern Carpathians, is distinguished by its natural and entropic resources. The territory inhabited since ancient times by the Dacians, and then conquered by the Romans, had the fate of the border lands, always in the way of the conquerors, the Hungarian Crown, the Ottoman Empire, the Austrian Empire. In Timisoara, at the beginning of the 20th century under Austro-Hungarian domination, elements of the 1900 site are less obvious in terms of volume distribution, due to the lower financial power of the comrades, a particular importance having the ornamentation both in movement and in balance. Floral ornaments are varied: sunflower, tulip, lion's mouth, lily, lambs, garlands and floral bouquets but also other floral motifs such as leaves, tree of life, being present in the decoration of frontage of palace-buildings, alone or combined with other geometric ornaments.*

**Keywords:** *floral ornaments, tourism, Timisoara*

### INTRODUCTION

Banat, a part of Central Europe, has been inhabited, since the earliest times by Dacians, conquered by the Romans, who incorporated it into their great Empire, from whose coexistence formed the Romanian people, who remained majority in all times on this territory, under different invaders. Timisoara have developed very much in the 14th century when it is the capital of the Hungarian kingdom, taking the appearance of a medieval town until the conquest by the Turks in 1552, when it became the capital of the Timisoara vilayet until 1716 when it was released by the Austrian troops led by Eugene of Savoya [3,4,7, 9,11]

The city suffered huge losses, at the Austrian conquest, leaving standing only a few objectives, the feudal castle built by Carol Robert de Anjou, King of Hungary and rebuilt by Iancu of Hunedoara in 1456, the old mosque and several houses, for these reasons the new administration has start to a massive reconstruction of the city. In addition to military buildings, in Timisoara also arise civil buildings such as the Rascian Town Hall, the city changing rapidly its appearance, becoming in the middle of the eighteenth century a modern one, similar to the ones from Central Europe [1,5].

The economic development of the city, made possible for the limited partners, at the beginning of the 20th century, to decorate the frontage of the houses, according to the 1900 art trends, due to the new constructive systems, the decoration becoming a symbol of the function [8,10,13]. The main trend that decorative luggage of 1900 style manifests is to achieve a fusion between the object itself and its decor, the decor becoming an outward manifestation of the actual object, hiding its infrastructure and the elements of resistance behind a mask [2,6,12]. In Timisoara the elements of the 1900 style are less evident at the constructions from that period, due to the provincial Banat province, the ornamentation imitating the models existing in other European cities, combining floral and geometric style.

### MATERIAL AND METHOD

The integration of tourism into the structure of modern economies, the participation to the tourist movement of wider social categories, the diversification of

travel motivations, which generate the demand for authentic cultural products, have led to the diversification of forms of tourism. The crystallization of tourism forms offers elements of scientific substantiation of the decisions regarding the development and diversification of the cultural tourism offer, in the cultural capitals and its alignment to the changes from the structure of the demand. From these reasons, in this scientific approach, we believe that in the development of cultural tourism products, especially in cultural capitals, such as Timisoara in 2021, we must emphasize on the fact that entropic resources must be preserved and valued with all the richness of their authenticity, respecting the temporal layers, tourism, transforming culture into a tourist product. Among the ornamental motifs specific to the art of 1900, we have limited ourselves only to some floral ornaments, that we value on the cultural route that we intend to implement, as an authentic cultural product in Timisoara as the future cultural capital as an international tourist destination.

### RESULTS AND DISCUSSIONS

Although the decorative elements from the 1900 architecture differ in Timisoara, according to the freedom conferred by the malleability of construction materials, ironwork, glass, glazed ceramics, stucco are ornamental presences in the buildings and palaces built during this period. For the decoration of the frontages there were used at that time also the paianta, a combination of wood and plaster, especially in the attics, but also the columns and pilasters of stone, concrete or masonry and the ornamental painting present in the entrance halls in the buildings [2,10].

Ornamental techniques used in construction are plastering, which mimics the monolithic stone and the apparent brick, but the most used material for ornamentation is stucco, which has been modeled in a wide variety of ornamental stylistic models, made from a mixture of powder dust and chalk. To remark these floral ornaments and make the most efficient travel, the tourists will be disembarked by the guides from the buses in the Central Park area. The route proposed by us to be used as a genuine tourist product, 1900 architecture, floral ornaments, includes a cultural route where, beside the other cultural objectives existing in the trails: Metropolitan Cathedral, Bishop Bridge Andrei Saguna, The Virgin Mary Monument, Plevnei Square with the statue of Gheorghe Doja, Prefecture, Decebal Bridge, Milenium Church from Romanian Square, Traian Square will be added:

- The Piarist Complex, where we notice as ornamental floral elements the lily, not as a symbol of purity, but more as an ornamental element that gives the whole ensemble a special aesthetics. In addition to the complex image of the complex, cultural tourists can visit the Piarist Church, which is remarkable for its special architecture. Tourists will visit the Central Park and Metropolitan Cathedral, the symbol of the city, crossing the Bega Canal on Bishop Andrei Saguna Bridge and crossing Tudor Vladimirescu Street.

- on T.Vladimirescu Street at the 6th building, we notice the sunflower floral motif, inherited according to art specialists, from the aesthetic movement without exotic features and little present in the 1900 architecture in other European cities and the tulip in stylized form. Also on T. Vladimirescu Street at building 11 the ornamental motifs dominate the casket leaves and at number 12 we notice as floral ornamentals, florins, lily and the tree of life. Tourists will go on December 16 1989 Boulevard, where they will notice the Water Palace, the Monument of the Virgin Mary, the Reformed Church, the place where the Revolution of December 1989 started in Timisoara.

- on Revolution from December 1989 Boulevard, at the 11th building, tourists will see flower blooms as floral ornamentation specific to 1900 art, after which they will be guided to Plevna Square;

- in Plevna Square at the building with number 7 prevail as floral ornamentation specific to art 1900, lily and sunflower. Tourists will be guided on Caraiman Street to observe the exterior floral decoration of some buildings;

- on Caraiman Street at the building with number 2 as a floral ornamentation element specific to art 1900, tourists will observe the sunflower, existing ornamental floral motif also on the building at number 4. At the building from the number 5 on the same street as ornamental decoration element specific to art 1900 is the flower garland. The tourists will be picked up in the bus and debarked at the People's Park, or will walk to the Prefecture and Decebal Bridge, Neptun Palace, then follow the cultural route on August 3, 1919.

- on August 3, 1919 Street, there are a multitude of buildings with ornamental floral motifs specific to 1900 art, being considered the street with the most ornamental elements specific to this period. At building with number 3 as floral ornamental motifs predominate are the stalks and at the building with number 5 the jerks. The 9th building has the frontage decorated with a multitude of floral motifs specific to art 1900, lilies, lion's mouth, tulips, flower bouquets, flower cups, lures and leaves.

- the Romans Square, at the building situated at number 2 as floral ornamental motifs, the presence of the flower jars is observed; It can visit the Milenium Church, a special architectural monument, but also contemplates the oldest baroque statue from Banat, Saint John of Nepomuk. Tourists will be guided to Traian Square to contemplate at the beautiful tourist attractions.

- Traian Square, at the building with the number 2 is seen as ornamental flower sunflower motif.

Throughout the route there is a good maintenance status at the buildings decorated with elements specific to 1900 art, but some of them need to be renovated in order to be appreciated, because besides the floral motifs there are remarkable zoomorphic and anthropomorphic ornamental motifs, but their analysis will be made in a future research. The cultural route can continue to other objectives, the Beer Factory, built in 1718 or the Gizela Orphanage if the trip was made by the bus from Plevna Square to the People's Park and if the trip was made on foot, we consider that the 2 hours are sufficient for the lighting of tourists regarding the Timisoara specific architecture.

We believe that the authenticity of the art of 1900, both for tourists visiting Timisoara and for inhabitants is susceptible for change, because tourists' expectations for a cultural capital change and traditions must be invented and reinvented, the authenticity referring primarily to information and in tourism to:

- Added-value travels and quality experiences;
- Wishes to make the experience gained by visiting other locations with a different way of living;
- An open window to multiculturalism.

The authentic nature of a destination, such as Timisoara, is an extraordinary resource also for tourists to benefit from it, it is enough to highlight the multi-millenary history, art and the multiculturalism of the destination by developing strategies that focus on the originality of the information entity, focus on the intrinsic properties of the information entity, and last but not least on the degree of suitability for certain purposes.

## CONCLUSIONS

Authentic cultural tourism has a considerable impact on the economy in general, on the tourist destinations and the cultural capitals in particular, contributing to the improvement of the social structure through the superior capitalization of natural and entropic resources, on social plan, manifesting themselves as means of education, of

raising the level of training, culture and civilization of people. The offers to spend as much pleasant as possible leisure time have become much higher than demand for tourist products; for this reason, need to be developed authentic tourist products to meet the needs of cultural services consumers and to make them want to travel to a certain area.

The floral ornaments specific to 1900art decorate the frontage of many buildings from Timisoara, built during that period, and if they will be highlighted on the cultural tourist routes, they will have the interest to attract the tourists for their knowledge. The floral ornaments presented on the frontage of the buildings introduced into the tourist route proposed for implementation by us have a varied origin, the most frequent being the lily, the tulip, the lion's mouth, the sunflower and the garlands, but also other floral motifs, leaves. We believe that the authenticity of the 1900 art, both for tourists visiting Timisoara and for inhabitants, is susceptible to change, by use of new tourist products, along with the existing ones, because the expectations of tourists visiting the future cultural capital are great.

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