

Romanian Culture and Art in the 18th -20th centuries - important sector in the economic development

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Abstract:

Cultural tourism is the instrument for economic development that leads to economic growth by attracting visitors from the outside of the host community and who are partly or generally motivated by an interest in historical, artistic, scientific or lifestyle related components, realities, traditions and information about a community, region, group or institution. Such a journey focuses on deepening the cultural environment, including landscapes, visual and theatrical arts, lifestyles, values, traditions and events. The capacity of the national economy to benefit from tourism depends on the availability of investments to develop the necessary infrastructure and its ability to meet the needs of tourists.

Keywords: urban culture, cultural landscape, urbanity

JEL classification: Z11, Z32

Introduction

In many countries, tourism is considered more important than production in terms of both economic and social aspects. Tourism is an excellent potential as a catalyst for economic growth and, for this, is a key macroeconomic sector.

Tourism and cultural heritage are the basis of two major, self-contained, highly developed and complex areas, which are constantly changing due to the evolution of the concepts that govern them. Often these areas act in parallel, following each other's own path, although they interfere on certain levels with the presence of common elements such as heritage values that at one point become attractions for tourism.

Cultural wealth is due to Romania's multicultural aspect through the presence of a large number of minorities, exhibiting the great western and oriental cultures.

In the old world, cultural tourism can be based on buildings or visiting the ruins of great temples or buildings. They are generally funerary buildings. Romania could offer quite a lot from this point of view. We have such monuments - ruins, dating from the same period as the most visited cultural objectives of this type in Greece or Small Asia. The geo-Dacian sanctuaries remain unmatched in the antiquity world, both through the organization of the ensembles and the architectural conception. The oldest rectangular temples are preserved in the Sebeş Mountains, at Sarmisegetusa and date back to Burebista's time. Subsequently, they underwent transformations and amplifications, especially during Decebal's time.

Besides the great ensemble of the Sebeş Mountains, the Dacian fortresses from Tilişca (Sibiu County), from Bâlcă Doamnei (Neamţ County), from Argedava - a locality identified with the settlement of Popeşti on Argeş, are mentioned.

Of particular importance for the subsequent evolution of the Geo-Dacian culture was the installation of Greek colonies on the Black Sea coast and on the lower course of the Danube. According to the chronicles of Eusebius, in 657 BC, the settlers from Milet founded the city of Histria. In the 6th century BC The colonists of Pontic Heraclaea founded the city of Callatis, and Tomis was born at the end of the same century, with the participation of the nearby Histria.

Implanted into the territory of the Getae, the Greek colonies brought to them a series of architectural, artistic and craftsmanship elements, many of which are absorbed by the native environment.

Romanian Art in the 18th centuries

The process of emancipation in architecture is quite visible. Small houses are beginning to come to life, and it is significant to multiply the wall-building houses built in the urban area.

In Transylvania, Crișana and Banat the Baroque architecture was imposed as an official architecture of the Habsburg Empire. In Baroque architecture, Baroque architecture is quite difficult in the form of echoes mediated on the one hand by the Transylvanian centers, on the other hand, by the Istanbul fashion, where the baroque was adapted to the decorative concept of Oriental-Islamic tradition.

In Wallachia, Brâncoveanu's rich legacy architecture marked the entire architectural activity.

Brâncovenesc style

In art, the transition to the 18th century is gradually, in a continuous and secure process, following the impetus given by Constantin Brâncoveanu.

Wallachia has a great artistic flowering. This is Mogosoia Palace, with large and bright rooms.

In the religious architecture, the most united ensemble is the one from Horezu. As a plan, the central church has a porch, courtyard, sanctuary and altar. Here he set up the famous library, preserved over the centuries under the name of "Constantin Brâncoveanu's Library", which currently counts over 4,000 volumes.

Brâncoveanu sculpture is made of stone and wood. Brâncoveanu's masters treat the motives more freely, the ornament often taking the look of a lace. The ornament is highlighted, which makes floral and plant motifs appear on columns, handrails, or door and window frames.

Leading innovations were brought to Brâncoveanu's craftsmen and in painting. The characters are rendered with natural, true movements, close to reality. The most visible trends in this regard are also in Horezu. The painting in the chapel is frescoed. Although the iconographic program preserves the Byzantine tradition, we also distinguish a few peculiarities, of which: the introduction of the portraits of the craftsmen in the porch, along with the founders; free interpretation of the composition of the icons; Approaching in a new way the scene of the Last Judgment. Among the historical scenes is the "Life of St. Constantine the Great", a rare representation of great artistic and historical value.

The votive painting is perhaps the largest, most outstanding and valuable in the whole country. It depicts a true gallery of historical portraits of great artistic value, depicting St. Constantine Brancoveanu and his whole family, distinguishing the face of Mrs. Maria, along with his direct ancestors and his relatives from Basarab and Cantacuzines. It is also understood that the church wanted to be a necropolis of the Brâncoveanu family and of its people.

Constantin Brâncoveanu also contributed to the decorative arts: sculpted furniture, embroidery, fabrics, etc. In this respect, the Romanian craftsmen in Șchei District of Brașov made a great contribution, executing orders and teaching others their mastery in the book of books and the making of gold or silver or gold or gold ornaments.

Brâncoveanu style appears as a complex and innovative artistic phenomenon.

Architecture in Muntenia and Moldova after Constantin Brâncoveanu

The boyish house and the merchants' houses

The boyars' courtyards, made of thick brickwork made of stone mixed with brick or only brick, were usually in the middle of courtyards with fruit trees. The courtyards were surrounded by a thick and tall defense wall. The boyars' houses were divided into several rooms that were in a central hall.

The merchants' houses were made by processing the traditional elements of the old farmhouse. Some of them are located in Suceava, Botosani, Râmnicu Vâlcea, Ploiești, Bucharest.

In Transylvania, the forms of architecture dominated by elements of the Renaissance, preserved by the Hungarian nobility, continued to be appreciated, but baroque buildings gradually developed. Thus the fortified citadels from Cluj, Alba Iulia were built. Characteristic are the Bruckenthal Palace in Sibiu and the Banffy Palace in Cluj.

Romanian Art in the 19th century

In the first decades, the tradition of the 18th century is preserved. In the towns there are buildings with architectural elements specific to Asia Minor, especially in interior decoration and furnishings, as a result of trade exchanges between native merchants and those in the Near East.

Another category of buildings are the shops, town inns, such as Manuc's Inn in Bucharest.

With the social-economic development, the Romanian people, in full ascension, tend towards a modern culture, based on the assimilation of some elements of Western Europe. Thus appeared forms of the neoclassical architecture found in the former Palace of the Cantacuzino family in Iasi, Crețulescu House, Știrbei Palace, Ghica Palace in Bucharest. In Transylvania, the Teleky Palace and the Zsombory House in Cluj are the most representative buildings of the neoclassical style.

Towns know great transformations, especially as systematization. In the first half of the nineteenth century, towns such as Bucharest, Galati, Iasi, Arad, Oradea, Timisoara, Sibiu and Cluj were enlarged and restructured. New towns like Alexandria and Turnu Magurele have been built.

After the 1848 revolution in Bucharest, new institutions were created, with an important role played by Alexandru Orăscu, Bucharest's chief architect. Among the most successful buildings are the former Palace of the University of Bucharest, the building of the former Boulevard Hotel, the Bucharest cinema.

Apart from the neoclassical style, a romantic style has been developed, characterized by the processing of elements of the Gothic style. Palaces, churches, hospitals, and so on were built, such as the Palace of the History Museum, the University House, and so forth.

The social economic development, after 1877, imposed a more intense pace of construction for state institutions: ministries, palaces of justice, etc. Thus, a new style of architecture appears, the eclectic style, with new elements taken in particular from France and Austria. Under these conditions, the building of the Institute of Medicine and Pharmacy, the Romanian Athenaeum, the Palace of Justice, the CEC, and the National Bank Palace, was built in Bucharest. In Iasi the new façade of the University and the National Theater were built and the Art Museum in Craiova. In Transylvania the theaters in Cluj and Oradea, the Babeș-Bolyai University building in Cluj, etc. are being built.

Simultaneously with the eclectic style, there was a need to create a Romanian architecture, starting from the artistic traditions of the Romanian people. In this direction is Ion Mincu's work, the creator of a national style. His first work was the Lahovary House in Bucharest.

Romanian sculpture in the 19th century mirrors all the most important development stages of our country. The sculpture in the bas-relief is very common at first, and it adorns the borders of the doors and the windows, the interior or the furniture. Later sculpture develops in round thick at the instigation of Gheorghe Asachi. The first stadium in round thick was made of plaster and symbolically represented Romania Eliberated, through the image of a woman who held in a hand the balance of righteousness in another cross.

A special place in Romanian sculpture is occupied by Ion Georgescu, who plays the frenzy of life, through the realistic elements of his work, through the heat of rendering the represented models and by the elements of authenticity. Through Ion Georgescu, the Romanian monumental sculpture acquires the character of true sculpture. He made plastic the shape of the bodies in which the pulse of life feels (Izvorul newspaper, 1878).

Romanian Painting in the 19th Century

The revolutionary movement of the popular masses of 1848 found in plastic art a significant echo, portraits proving craftsmanship sustained by a long practice. An example is Constantin Daniel Rosenthal who painted "Revolutionary Romania" or Barbu Iscovescu who painted the revolutionary flag on which the motto "Justice-Fraternity" was written. Barbu Iscovescu made a series of portraits of the mountain revolutionaries, including the portrait of Nicolae Golescu. The art of these painters reflects an intense activity in the service of popular masses, the struggle for justice.

After the cessation of the revolution, the union of Wallachia with Moldova, in 1859, remains in the artistic vision of both painters and sculptors. There is no artist, from this period, who did not have as a source of inspiration and concern, the idea of the Union. The painters are reminded: Constantin Lecca, Gheorghe Tătărescu (with the work of the Union of the Principalities).

The artistic personality that emerges in the Union era is the painter Theodor Aman, who in his works mirrors almost every political and social event in our country ("The Union of the Principalities", "The Hora Unirii in Craiova", "Vlad Țepeș and his messengers" etc.). His historical pictorial work, made in a neoclassical form, is crossed by an innovative, romantic breath. Aman painted portraits (Cezar Bolliac, Pepina Aman) in which the artist turns out to be a good observer and psychologist.

Gheorghe Tătărescu, a pioneer of neoclassicism in Romanian painting, painted the portraits of revolutionaries Gheorghe Magheru, Ștefan Golescu in exile, and in 1851 painted Nicolae Balcescu's portrait (in three almost identical reps). The ideal of national liberation and the edification of a modern Romania is transposed into allegorical compositions with revolutionary subject (Renaissance of Romania, 1849, Modern Romania, 1866) or patriotic subject (Unification of Principalities, 1857). In 1860 he was commissioned to draw up a "National Album" of the country's historical monuments and monuments. Thus, he has the opportunity to assert himself as a landscape artist with discrete romantic accents (Dâmbovicioara newspaper, 1860). Much of his artistic activity was devoted to religious art, creating a personal style influenced by Italian academics and partly by traditional Byzantine iconography. Between 1853 and 1892, with the help of his students, he painted over 50 churches in Bucharest (St. Spiridon's Church) and Iasi (the Metropolitan Church of Iasi), as well as the Greek Church in Braila or Ciolanu Monastery in the county Buzau.

Nicolae Grigorescu, the first of the founders of the modern Romanian painting, followed by Ion Andreescu and Stefan Luchian, became a symbol for the young generations of artists who, in the first decades of the 20th century, sought to identify and bring to light the values of Romanian spirituality.

He is known as a peasant's painter, being its most authentic representative. His pictorial work is closely related to the nature and life of ordinary people.

Stefan Luchian turned out to be an original artistic personality, affirming himself with a generous, vibrant painting, which, through his colorful palette of light, his new artistic position, and a sparkling exposure of language, managed to convey to the viewer a high quality humanist message. Luchian's great innovatory contribution to Romanian painting from that time is the way of translating the light effects. Portraits such as Lorica, Child portrait or Santa Nicolae Cobzarul, the face of pain in the self-portrait named modesty, A painter, works inspired by the events of 1907 - marked by peasant revolts, or extremely expressive type scenes such as Laura, all are chromatic echoes of Stefan Luchian's sensitivity. When, at the age of thirty-three, due to illness, landscapes become inaccessible, Luchian focuses his attention on flowers, and his pastels reach unparalleled craftsmanship.

Romanian Art in the Twentieth Century

At the beginning of the 20th century, history records an increase of the Romanian economy parallel to deep transformations in the structure of society.

In Romania, during this period, the national trend in architecture is stated more strongly. Petre Antonescu is undoubtedly one of the most sophisticated architects in his era. A first period, defined by the author as classic, is attached to the conservative beaux-arts-architecture, where historical styles combine with Art Nouveau elements. A second creative period is related to the experiment of the Romanian cult architecture. One of the first buildings designed in Bucharest in 1902, in eclectic style, is that of the Palace of Elena Kretzulescu, elaborated in the French neo-Renaissance style. Enescu House follows the same eclectic-beaux-arts-satire style, perhaps less complicated.

Petre Antonescu's most successful works are considered to be the national architectural achievements such as the "Bucharest home of Ionel I. C. Bratianu" and Florica's Mansion, which launches the model of the classical Neo-Romanian style. The source of Petre Antonescu's inspiring tradition remains Brâncoveanu's architecture.

Sculpture of the twentieth century has gone through revolutionary transformations. Numerous new influences have given rise to new styles, themes and materials have been used. A large development has seen the funeral sculpture, especially the busts and bas-reliefs. Among the artists of that time, the personality of Dimitrie Paciurea is detached. The type in which he excelled Paciurea was the portrait. From the very beginning, the artist succeeds in expressing himself freely, with a dramatic poetic force, almost surrealist, reaching the climax in the "CHIMERAS" series.

The Art of the 1900s is the art of artists returning to the country after their studies in Germany and France. We can mention painters such as: Stefan Luchian, Ștefan Popescu, Cecilia Cuțescu-Storck. Prior to the First World War, Romanian art has primitive, fauve and expressionist and less cubist tendencies. One of the theoretical problems of time was that of the "national specificity".

Octav Băncilă left to posterity a work characterized by a very strong critical realism, the artist being known as a pioneer and as *the Painter of the 1907 uprisings*. Attached to many and exploited, the painter had four great themes with which he made an era in painting Romanian. These were: the theme of the proletariat, peasant themes, Jewish themes and Gypsy themes. To all this is added the military theme. The paintings on the social themes of the peasantry life in Romania were begun by Stefan Luchian in 1905 when he made the famous painting "At the sharing of corn".

Cultural elements of the Romanian urban area

In the current understanding, urban culture refers to official culture, somehow synonymous with that of the center or the elite, intellectuals, magazines, or cultured people. It appears to contain a set of elements that shape its profile - from language, history, memory of places, personalities, to literature, art, architectural style, how to arrange public spaces (and how to use those spaces), how Consumption, entertainment, music, clothing - obviously, not necessarily in this order. On the other hand, the Romanian urban culture is a relatively new phenomenon, not older than two centuries, the cultural modernization being still ongoing.

The transformations of social-political and economic life have led to important changes in the periods of the Romanian cities. The cultural dignity of the cities is a valuable historical testimony. Cities such as Târgoviște, Sighisoara, Sibiu, Iași, Craiova, Timisoara, Cluj and many others represent a palpable creation of a long history. The adoption and development of tourism development strategies and the intense promotion of tourist objectives would certainly lead to a continuous flow of tourism, and the cities would have an economic and social development.

With a particularly rich cultural and historical sphere, but with a well-structured and well-structured management and marketing plan, cities can enjoy a fairly important tourist flow. Medieval cities are an eyewitness of a tumultuous history, a witness of transformations, and the sights, monuments, old buildings, places of worship are a history that should be widely publicized.

1. Sibiu is a city of present and future, friendly with contemporary art, a generous host for music and exhibition festivals and for the nearly 2 million tourists that it registers every year at various cultural events. Sibiu is perceived as a city of art and culture, which can be considered as the cultural capital of Romania due to the secular traditions and artistic cultural heritage that the city and its border region holds.

Sibiu is the place where the first museum on the territory of Romania, *the Brukenthal Museum* opened on 25 February 1817 and the second museum opened in Europe bearing the name of the former Transylvanian governor, Samuel von Brukenthal, who donated his great personal collections of art and an impressive library to set up this museum that is housed in its former residence.

Eight cultural centers and many other sports and cultural associations offer an event-rich program.

Huet Square is named after Albert Huet renowned for his contribution to religion and education. This market takes place around the Evangelical Cathedral, built in the 14th century on the site of an old church dating from the twelfth century. The Gothic building is dominated by the seven-level tower with the four turrets on the corners, a sign that the town was entitled to death. The tower of the church, 73.34 m high, is the highest building in Sibiu.

The Metropolitan Cathedral in Sibiu, dedicated to the Holy Trinity, built between years 1902-1906, was built by Metropolitan Ioan Metianu and built according to the plans of the architect engineers Virgil Nagy and Joseph Kammer in Budapest. Raised on the site of a Greek church dating back to 1778, which until then served as an episcopal cathedral, features the characteristics of a Byzantine basilica.

Sibiu has a two-century old theatrical history found in the two present theaters: the Radu Stanca National Theater and the Gong Theater. Both theaters perform performances in both Romanian and German languages.

Eight cultural centers, the Writers' Association, the Union of Fine Artists and many other sports and cultural associations offer an event-rich program.

2. *The city of Brasov* certified in 1234, in Ninivensis Catalog, under the name of Corona, is in its essence a multicultural city, supported by a historical legacy attested by centuries. There is even a "living" proof of the historical cultural profile through the survival of the old local cultural and ethnic communities within the narrow neighborhood of the neighborhood they occupy in ancient times (Sacei - Cetate and Braşuvechi, Old Romanians - Şchei, Hungarians and Szeklers - Blumăna). They are also the deposits of the immaterial patrimony of the communist era (traditions, legends and stories). Brasov is an example of a city where hundreds of years of tradition and solidarity of medieval or pre-modern type have survived. Thus, the Romanians in the Sheikhs have kept a traditional harbor of at least three centuries old, ancient games and unique rituals in the area of Roman Oriental.

The personalities who lived in Brasov, marking their cultural and artistic life, are evoked by memorial houses, commemorative plaques, museums, art galleries, historical monuments and public buildings or street names.

Brasov is a university center with a very strong tradition in the field of technical and forestry.

3. *Sighisoara*, founded by the German colonists, is among the few city-cities inhabited in Europe and the only one preserved for the most part but also inhabited in Romania. The medieval atmosphere of the Sighisoara Citadel is given by the appearance of the narrow streets, the architecture of the walls and the relatively well preserved towers and its old churches. At the height of its power it had 14 towers (9 at present), and three rows of defense walls. The most beautiful monument and symbol of the Citadel is *the Clock Tower*. It is the expression of four architectonic styles: it is based on two vaulted gangs belonging to the old twelve-century old tower, built in the late Romanesque style. On the fifth floor Gothic structure is interrupted by the "*loggia*", which suggests the Renaissance style, which vertically connects with the Baroque roof, which practically doubles the height of the tower.

The Church of the Monastery is a Gothic-style architectural monument and is located in the immediate vicinity of the Clock Tower. The church belonged to the Dominican monks and has been mentioned since 1298. The patrimony of the church has, among other things, 39 oriental rugs of great value, made in the 16th-17th centuries and a bronze cast in 1440.

In the Citadel there are three civilian buildings with late Gothic architecture or the Renaissance period: the Gothic House, the House with the Stag and the Vlad Dracul House. The Vlad Dracul House is the oldest civil stone construction in the fortress. Here Prince Vlad Dracul lived between years 1431-1435.

The Venetian House was named because of the double windows that imitate the Venetian Gothic. The edifice dates from sec. The sixteenth century being the residence of Mayor Stephanus Mann, whose funeral stone can be seen in the Church from the Hill.

Sighisoara is considered to be the most beautiful city inhabited in Europe.

4. *The town of Târgovişte* is distinguished by its anthropic touristic and cultural potential, represented by architectural monuments, museums, memorial houses, old boyar houses, commemorative monuments and art and culture institutions, the city being considered one of the major cultural centers Of the Romanian Middle Ages, often called by the foreigners "Wallachia Florence".

In 1418 Târgovişte is documented as a city and capital of Wallachia. During this period the city benefited from a privileged status being the most important economic and cultural center of Wallachia, a fact favored by the crossroads of important commercial roads.

A long range of tourist attractions in this city means development priorities for Romanian culture and tourism: the Royal Court Museum Complex, numerous museums (the Museum of Romanian Printing and Old Romanian Books, the Museum of the Writers' Writers, the Romanian National Police Museum), Chindia Park And the Zoo, as well as important places of worship (Monumental Complex "Stelea", Dealu Monumental Complex, Metropolitan Monument Complex, etc.).

The urban landscape must be regarded as an open, wide-ranging cultural work, the continuous creation of political, administrative, economic forces, as well as of specialists, professional or amateur artists and, last but not least, of the inhabitants.

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