

SC EMPRI CONSULTING SRL

The strategy used to preserve and promote the cultural heritage of both regions and to attract tourists

Code CPV 79311100-8 Study development services

Contents

Introduction	4
1. Experience in the cultural cross-border cooperation	6
1.1. Regional Brand	6
1.2. Common territorial database	6
1.3. Territorial Development Strategy	7
1.4. Perspective of Understanding the Cultural and Natural Heritage	8
1.5. Tourism quotation	12
1.6. Obstacles in the development of the cross-border tourism	17
2. Short description of the analyzed area	19
2.1. Dolj county, Romania	19
2.2. Vidin Province	26
2.3. Historical Conflicts	32
2.4. Lessons of History	36
3. Architectural styles	38
3.1. Romanian Architecture - Dolj County	39
3.2. The specific architecture of Dolj County	42
Radiography of heritage buildings in Dolj county	Error! Bookmark not defined.
3.3. The specific architecture of Vidin province	67
Radiography of heritage buildings in Vidin province	67
4. Development policies for planning and management in the field of culture and tourism	81
4.1. Community functions	83
4.2. Culture and regeneration	85
5. Research on codification of urban symbolism	92
(Creation of a Pilot Model for Research, Conservation, Socialization and Integrated Management of the Common Cultural Heritage and Development of Sustainable Tourism through Modern Information Technologies, Promotion of Cultural Heritage in General)	92
5.1. Material Symbolism (Jakarta and Cape Town)	94
5.2. Discursive Symbolism	95
5.3. Iconic Symbolism	96

5.4. Behavioral Symbolism	96
5.5. Conclusions: cities and symbols	97
5.6. Research programs.....	104
6. Sustainable development of tourism through the use of cultural and historical resources	107
6.1. Sustainable development-tourism-culture relationship	110
6.2. Methods of tourism development of the tourism product based on cultural heritage	113
6.3. Promoting historic heritage to attract tourists	122
Bibliography	123

Introduction

The design of Romania-Bulgaria cross-border development is achieved in line with the current level of development and future needs. Through *the Joint Strategy for Sustainable Territorial Development of the Romania-Bulgaria Cross-Border Area*, a cooperation framework has been established for the use and capitalization of territorial capital in order to increase competitiveness and innovation for the entire cross-border region.

The turning to account of the common cultural heritage has many finalities, of which we retain the main ones: the first concerns the diversification of economic activities in the countries bordering the Danube, with economically quantifiable financial objectives and standards; the second dimension is restricted to improving cross-border cooperation, good understanding and creating forms of cultural communion between the populations of the two countries. Exploitation of cultural heritage is a component of a complex strategy that involves implementing measures on economic development, social development, poverty reduction and social exclusion, increasing the quality of citizens' lives. At the basis of the second dimension is the need for interknowledge of the citizens, to achieve common projects that meet the needs and aspirations of both populations and to efficiently exploit the common potential. Compared to the great cultures and civilizations of humanity we find that Lower Danube was not always the river that has aggregated the creative energies of the inhabitants, in many cases being a border between cultures and civilizations. If there are very old vestiges concerning the habitation of the banks of the Danube from ancient times, probably communities related of belonging to the same civilization (the first historical remains date from the Paleolithic, such as Schela Cladovei, Lepenski Vir-Vlasac, Vinča), and in antiquity the Thracian tribes inhabited for long periods both the banks of the Danube, this one being an inner river of civilization, becoming in the late antiquity an inner river of Roman culture, a period indicated by many historians as a period of economic development of the entire empire. Starting with the Aurelian retreat (270-275 AD), the Danube became both a territorial and a cultural border. Thus, the historical events created the premises of different evolutions of the populations on the two banks. Initially, the Aurelian withdrawal meant the protection of the empire by the numerous invasions of the migratory tribes, and the Danube was the main natural barrier against them. After the conquest of Bulgaria by the Ottomans, the Danube became for the entire medieval period a natural boundary between the area completely under the rule of Islam and the confluence area between Christianity and Islam. Time travelers have revealed this aspect of the confluence area represented by the Romanian countries where Eastern and Western influences were unfolding; in some cases Romania being called the

border between the two worlds, and the cultural boundary long considered to be located to the east of Vienna has been moved from direct experiences on the Danube.

This characteristic of the Danube has for many years separated the populations of the two shores. The inhabitants of Latin origins to the north and the Slavic origins to the south of the Danube also brought cultural differences that made cooperation and collaboration between the two peoples difficult. Orthodoxy now appears as the bridge between the two peoples, and membership of the European Union and military alliance within NATO forces an effort to change the historical paradigm: sliding from the exacerbation of differences, often with populist geopolitical purposes, to identify common elements and ways of collaboration. This effort transcends the simple political approach encountered more at the discursive level, assuming an effort to build a common culture on both sides of the Danube, this river requiring association with what unites and not with what separates. Thus, European funding is happily correlated with these needs, which are conditionalities of a functional and efficient European Union.

The efforts made to this project raise the view of jointly exploiting the anthropic potential incubated by the existence of the Danube and of transcending the segmental visions in favour of a unitary vision based on European symbols and principles in order to assume a common future.

The statistics illustrating the economic and social position of the cross-border region are low in relation to the European regions, and along the Danube on both shores we find some of the poorest regions across the European Union. From this point of view we find that the development of cooperation relations is necessary to compensate for the consequences of a history that is hostile to the welfare of the two groups of people. Creating cultural bridges has the role of increasing the trust of citizens and of substantiating common economic policies. Complementarity can be the way in which current socio-economic issues can be overcome.

This study is not an isolated approach. In studying the literature that deals with the issue of the cross-border region, there are numerous studies, researches and strategies that substantiate the development of the cross-border region.

Respecting the European recommendations to capitalize on the experience gained from previous projects, we are implementing this strategy, relating to the exploitation of cultural capital in Dolj county and the Vidin province, in conjunction with the strategy of endeavouring the cultural and natural heritage of the *Spatial* project¹, to develop strategic cooperation on the entire cross-border region. This project is available for study on the

¹ <http://www.spatial.mdrap.ro/>

MDRAP site, and in this case we only retain the guidelines underlying the development of a strategy for the geographical area delimited by Dolj county and Vidin province.

1. Experience in the cultural cross-border cooperation²

The documentation carried out with the aim of knowing the state of the knowledge in the field of research and of the models of good practice highlighted the importance of the project "Spatial - Sustainable Territorial Development Strategy of Romania-Bulgaria Cross-Border Region", visible on the official website of MDRAP. The selection made from this project refers to the elements related to the theme of this strategy and which guides the cognitive approach towards the establishment of some principles relevant to the development of the two counties.

1.1. Regional Brand

The process of developing and implementing a regional brand for the Romania-Bulgaria cross-border area aims at ensuring a common approach to a wider promotion of this region, with a focus on tourism resources. The development of a common regional brand could also contribute to the harmonization of cross-border economic, social, cultural and environmental policies, in relation to the objectives of social and territorial cohesion and economic competitiveness. Within the project, the following results were obtained in relation to the regional brand for the Romania-Bulgaria cross-border area:

- Analysis of tourism potential;
- Regional Brand: The Eastern Danube Region. A Gateway. An Odyssey;
- Marketing plan.

1.2. Common territorial database

The overall objective was the development of a comprehensive harmonized spatial database on territorial coverage for the Romanian cross-border area as part of the common information resources needed to develop a joint strategy for sustainable territorial development and impact monitoring for the entire cross-border area.

² This section of the study is based on the document that can be consulted extensively at <http://www.spatial.mdrap.ro/>. The authors consider that this study integrates and correlates with the strategies adopted so far

The harmonized spatial database should serve as a reference point for different ***sectorial thematic strategies that could be part of the common information resources established for the cross-border area***. By integrating it with the existing and available space database in the project region, it will be the spine of the spatial data infrastructure (SDI) needed for territorial planning. The information will be later integrated into a specific GIS Web portal to allow easy access to data for both the state (local government, national administration) and public structures.

The elaboration of the reference area coverage set takes into account the abundant information on the coverage of areas already analysed and stored in different products developed under various pan-European and national initiatives such as CORINE Land Cover (CLC), FAO TCP / BUL / 8922 and FAO TCP / ROM / 2801.

The data sets are in line with several relevant European acts and initiatives, such as the Danube Strategy, the EU Directive regarding the Floods, the EU Common Agricultural Policy, etc. The baseline design shall cover the profit and availability of certain sets of input image data through the program Copernicus of the European Union and taking into account its subsequent operational development for periodic systematic updating of land data. The data model is in line with the conceptual framework set out in the INSPIRE Data Specification regarding the Land Coverage (version 3.0) in order to ensure the necessary interoperability with the spatial information collected at macro-regional level for Lower Danube, essential for the effective management of future information for territorial development , risk assessment, land monitoring, emergency response and security. Last but not least, the land cover database provides the essential information needed to calculate the various indicators at NUTS 3, 2 and LAU (local administration unity) levels.

1.3. Territorial Development Strategy

The main objective of the project was the development of a common strategy for the cross-border area, focusing on the territorial dimension of the development process.

The strategy aims to highlight and capitalize on regional identity not only by focusing on common values, but also by enhancing cooperation and exchanges between the two countries. The strategy provides the vision of an integrated spatial development of the cross-border area, focusing on the particularities of the area: peripheral character, cultural and historical heritage, environmental aspects and transport networks. Therefore, the strategy addresses the main common priorities, the dual cities on both sides of the Danube as local factors, the role of the Danube development corridor and the opportunities created by the proximity to the Black Sea.

The implementation of the measures identified by this Strategy aims at transforming the Romania-Bulgaria cross-border area into an attractive, functional and cohesive region, a true gateway to South-eastern Europe.

The strategy will be proposed after the project closure for both governments for analysis and approval once all the specific regulatory and institutional requirements have been met.

The main results of the common strategy are:

- ✓ Common Strategy for Sustainable Territorial Development in Romania-Bulgaria Cross-Border Area;
- ✓ Green Paper on the Common Strategy for Sustainable Territorial Development in the Romania-Bulgaria Cross-Border Area;
- ✓ Report on the assessment of the environmental strategy of the Common Strategy for Sustainable Territorial Development in the Romania-Bulgaria Cross-Border Area.

1.4. Perspective of Understanding the Cultural and Natural Heritage

According to this strategy, "The notion of cultural and natural heritage is in constant change, growth and fulfilment, as the significance of the heritage for communities and individuals increases through its penetration into the depths of society's plans, leading to the awareness of the subtle and indissoluble link between the cultural values, broadly and including natural resources, and local identity. A well-preserved natural and historical environment, associated with traditional knowledge and customs, can reduce risk factors to social exclusion and discrimination, can strengthen the resilience of a community and save lives."³

Thus, the World Heritage Convention establishes the following four types of patrimony:⁴

- „Cultural heritage;
- Natural heritage;
- Mixed heritage, that patrimony which fully or partially meets the definitions of cultural heritage and natural heritage, and the analysis of the way in which these definitions are met is made independently of the two components;
- Cultural landscapes representing "combined works of nature and human", being illustrative of the evolution of human society in the context of physical constraints and / or opportunities presented by their natural environment or by social, economic and cultural

³ *** A heritage-friendly cross-border economy in Romania and Bulgaria, p. 13, <http://www.spatial.mdrap.ro/>

⁴ *Ibidem*, p. 14

forces, both external and internal . In the case of this type of heritage, the analysis of the two components - cultural and natural - is interdependent and integrative. "

The Convention uses ten key criteria by which a creation can be placed on the World Heritage List.

Cultural heritage has a value that exceeds the material value of monuments or works of art. The patrimony object is the depository of cultural values that are transmitted from past generations to present and future ones, with profound meanings and waking emotions and feelings over time. They have a uniqueness character and cannot be recreated⁵, which means a permanent effort to conserve and preserve.

From this point of view, many of the heritage objects, such as the residences of personalities, become heritage objects even if they are not examples of unique architecture, respecting stylistic prescriptions made after the adoption of cultural currents in other countries, but whose significance evokes a certain way of strengthening and maintaining a specific national identity and gaining value through the events and incidents of which they have witnessed. Thus, the quality of the patrimony building is born through the agglutination of the architectural value, which can be of international inspiration, with the historical and social value owed to the people, events and deeds that are connected with moments of great importance for the collective feelings of national identity.

Historical edifices or vestiges that can be included in the cultural heritage are classified into three categories, according to the Convention on the Protection of the Cultural and Natural Heritage:

- Monuments: architectural, sculptural or monumental works of art, elements or structures of archaeological character, inscriptions, caves and groups of elements of exceptional universal value in terms of history, art or science;
- Building assembly: isolated or grouped building groups, which, due to their architecture, unity and landscape integration, have an exceptional universal value in terms of history, art or science;
- Sites: human works or works resulting from the conjugated actions of people and nature, as well as areas including archaeological sites, and which are of exceptional universal value in terms of history, aesthetics, ethnology or anthropology.

⁵ Sustainable Tourism as Driving Force for Cultural Heritage Sites Development, Planning, Managing and Monitoring Cultural Heritage Sites in South East Europe, Editors and main authors: Engelbert Ruoss, Loredana Alfarè, within the project CHERPLAN www.cherplan.eu, financed through South East Europe Programme

Legislation in the two countries has adopted and adapted the international principles of including a creation on the patrimony list according to the inherited cultural treasure, the existing features, and the meanings it passes to future generations.

In 2008, the Law 26/2008 established the legal definition of cultural heritage in Romania:

- a) intangible cultural heritage - all the practices, representations, expressions, knowledge, abilities - together with the instruments, objects, artefacts and cultural spaces associated with them - which communities, groups or, as the case may be, individuals recognize as an integral part of their cultural patrimony ;
- b) traditional cultural expressions - forms of manifestation of human creativity with material, oral expression - forms of art of the word and traditional verbal expressions - forms of musical expression - songs, dances, folk dances - forms of syncretic expression - customs, rituals, celebrations , ethno-ethics, children's games and traditional sports games - forms of popular creation in the technical field as well as traditional crafts or technologies;
- c) living human treasures - the honorary title that can be conferred on those persons who are recognized by the community as creative and transmitting elements of a non-material cultural heritage domain, in the form and with the traditional unaltered means;
- d) traditional distinctive mark - the specific element of authenticity of the traditional cultural expression which it defines as representative for a group of traditional creators, interpreters or craftsmen, preservers or transmitters of elements of intangible cultural heritage.

In Bulgaria the *Cultural Heritage Act* was adopted in 2009, whereby cultural heritage is defined as follows:

Cultural heritage includes tangible and inherent, mobile and immutable heritage as an aggregate of cultural values that bear historical memory and national identity and have scientific or cultural importance.

In this category of cultural values there are:

1. Terrestrial, underground and underwater archaeological sites, land and reserves;
2. Sites and historical complexes;
3. Objectives and architectural complexes;

4. Ethnographic objectives and complexes;
5. Gardening art objects and landscaping architectural objectives;
6. Natural values (samples), including anthropological remnants found during fieldwork, paleozoology and cultivated plants;
7. Industrial heritage;
8. Applied arts works;
9. Folk crafts;
10. Documentary heritage;
11. Audio-visual heritage;
12. Tradition and oral language;
13. Literary values;
14. Habits, rituals, holidays, ceremonies and beliefs;
15. Music, songs and dances;
16. Traditional medicine;
17. Culinary and oenological traditions;
18. Popular games and sports.

In both cases, we find that the patrimony is classified according to two major categories: tangible / material and intangible.

In the first case, we are talking about physical cultural productions, which offer a specific identity to a zone through style, recording traditions: monuments, traditional buildings, archaeological sites, historical towns, places of worship, etc. This category is divided into two subcategories: immovable assets and movable assets. In the first case, buildings, monuments and other buildings that cannot be moved, and in the second case we speak of goods and objects that can be moved and transported from one place to another.

The intangible cultural heritage includes all non-physical cultural creations due to the tradition and culture of past generations and is passed on to present and future generations: music, dance, local traditions, crafts, spiritual beliefs, social values, language, etc.

In creating an effervescent and affective cultural space, the link between movable heritage assets and buildings must be retained. The two categories of cultural values do not exist separately. Material or immaterial cultural productions have evolved in social contexts and reciprocal influences. A certain state of mind, due to social, cultural, or spiritual beliefs, has contributed to the emergence of monumental architectural edifices and which over time records the beliefs, values and spirit of some times. In turn, the monumental edifices through the message passed over time become a source of

inspiration for future generations, both from the point of view of the material, movable and immovable creations, and from the point of view of the immaterial works.

Keeping them in good condition, integrating into urban regeneration programs and policies that preserve the image of the past proves the ability of present generations to take over the creations of past generations and to pass them on to the future.

This principle is supported by European policies. The Council of Europe promotes diversity and dialogue through access to heritage to promote a sense of identity, collective memory and mutual understanding within and between communities. Culture is seen as a factor contributing to the construction of Europe⁶ and contributing to the sustainable development of the continent⁷.

1.5. Tourism quotation⁸

The study area is included in the tourist area of the Danube in the county of Dolj and generally provides optimal conditions for the development of hunting, fishing and sports tourism or recreational tourism (cruises).

In Dolj county there are several localities with tourist potential that can be exploited by increasing the promotion.

Calafat - Available forms of tourism: transit tourism, business tourism, cruise tour on the Danube, itinerant tourism, cultural tourism, small tourism, weekend tourism (practicable in the Bascov recreation area, Mitropolia Forest).

A special potential is represented by the cultural potential of Calafat. First of all, the city has been hosting for 20 years an international festival of folk poetry and folk music called "Folk Camp", organized by local authorities (Calafat Local Council, Calafat City Hall, Calafat Culture House) and representatives of civilian society such as the Association "*Project for a World of Better People*" (APLOMB) Calafat, supported by the Romanian Cultural Institute and having branded media partners such as TVR Craiova, TVR 3 Craiova, DIGI 24 Craiova, Radio Romania Oltenia Craiova, the daily magazine "The Word of Freedom" , RTV Voivodina, Radio Vidin. In the year 2017, more than 130 artists from Romania, Bulgaria, Serbia, Moldova, Germany and the Netherlands participated. The age of the festival is a guarantee of the existence of a sufficiently strong

⁶ *Rezolution No. 1 on the cultural heritage as a factor in building Europe*, Fourth European Conference of Ministers responsible for the Cultural Heritage (Helsinki, 30-31 May 1996)

⁷ *Rezolution No. 1 on the cultural heritage as a factor in building Europe*, Fourth European Conference of Ministers responsible for the Cultural Heritage (Helsinki, 30-31 May 1996)

⁸ WP 5 PILOT PROJECTS: "CALAFAT-VIDIN" (BG-RO) - CITY TOURISM AND RURAL NEIGHBORHOOD, <http://docplayer.net/45651965-Transnational-strategy-for-the-sustainable-territorial-development-of-the-danube-area-with-special-regard-to-tourism-datourway-wp-5-pilot-projects.html>

group of local promoters, and its promotion can generally have a permanent annual flow of tourists.

Ensuring an appropriate infrastructure can increase the flow of festival participants and the number of tourists who will become beneficiaries of other existing opportunities in the city or its vicinity.

Another tourist attraction is the Marincu Palace, which houses the *Museum of Art and Ethnography* from 1967. The exhibition potential is high, being the warehouse of contemporary Romanian art exhibits. In this cultural settlement we discover the artistic creations of some well-known authors: paintings by Nicolae Grigorescu, Henri Catargi, Theodor Pallady and sculptures by Ion Irimescu, Nicu Enea, George Demetrescu Mirea. Besides the works of art due to the great artists, there is also an exhibition of folk art objects, as an expression of the Romanian peasant's genius, capable of creative works destined to the "beautiful" daily or the realization of household objects, useful for the daily activity. There are permanent, collective exhibitions, as well as personal exhibitions of artists from the country and abroad. In the name of the good neighbourhood, the *Museum of Art and Ethnography* in Calafat has a hall for plastic artists in Vidin, called the Bulgarian Cultural Centre, a joint initiative on both sides of the Danube. There is also a Romanian Cultural Centre in Vidin where Romanian artists organize exhibitions and cultural manifestations.

In the same museum there is also a chamber of friendship between Romania, Bulgaria and Serbia, inaugurated on October 23rd, 2004. The number of visitors to the museum is increasing, and the multiplication of events can help to increase the number of visitors.

Cetate - Available forms of tourism: transit tourism, cruise tourism, agritourism, cultural tourism (Barbu Druga Mansion), Cultural Port of Cetate, an active presence in the cultural world with resonances at national level. Due to an investment in a deserted port that was restored and turned into a cultural centre through the Foundation for Poetry "Mircea Dinescu". After the investments made, the old port has become a tourist destination, offering both accommodation and the possibility of tasting selected dishes. According to the founder's description, the poet Mircea Dinescu, "The Fortress Cultural Port was born on the ruin of the former agricultural harbour, which appeared in 1880, when the wheat could not grow, as it is today, on the asphalt, and when the Viennese croissant was made with the flour delivered by the ships with paddle from Cetate. In 1945, the port was closed and turned into a picket by the border guards, the wheat grain adventure taking an unexpected turn in the direction of Moscow. Nearly a thousand grain merchants registered in this port in 1900, including many Greeks and Jews, emigrated then, or later, with the Romanian merchants, the Communist burglaries. After the

revolution of '89, the port command building, built by Italian craftsmen, was devalued by locals and reduced to the shelter for twelve pigs and two cows. [...] In 1997 I managed to buy and transform the ruin into a creative house. Instead of wheat, we tried to fill the barns with sculptors, writers, painters and musicians, and because the Romanian government had launched the Dracula Park brand, for the sake of the polemics, we also initiated, on the Danube, an Angel Park, starting from the premise that Romania was not just the site of the hell, but it was haunted by angels, even at the edges. In Cetate, neighbouring Bulgaria and just a few kilometres from the Serbian border, it is said that the cuckoo sings in three languages - Serbian, Bulgarian and Romanian. So the idea of a multinational cultural port was like a glove. The ceramic burning furnaces are competing with the ovens where the rams are cold on the farmer's poet's farm, and the burning tirade of the foreign authors invited to the colloquiums are quenched with noble wines from their own production. Keeping the proportions, according to the Rimbaud slave merchant, Dinescu wine merchant seems a sweet child. So do not shake yourself and iron the threshold of the house. I assure you that all the events and artistic incidents at Cetate will be attended by the surrounding forests, the Danube, the sparrows and crows - great amateurs of culture."⁹

In the Cetate port there are ceramic camps, various exhibitions (photography, painting, sculpture, etc.). Some of the hosted events have gained national and international recognition: the SoNoRo Interference Chamber Music Workshop and the Culinary Art and Cinematography Festival Divan Film Festival. The intensification of the promotion and the connection of the Cetate Cultural Port with events in the nearby areas will help to increase the number of tourists.

Protected area Ciuperceni-Desa.¹⁰ It is an integral part of the Natura 2000 European ecological network in Romania. This site was declared a protected natural area with CODSIT ROSCI0039 identification data according to the Order of the Minister of Environment and Sustainable Development no. 1964/2007 "on the establishment of the protected natural habitat regime of sites of Community importance, aiming at the protection and preservation of important habitats and natural flora, fauna, forest, hydrological, geological, paleontological and pedological aspects" Protected zone of the area " becomes spectacular as a biodiversity and landscape value similar to a true Micro Delta with characteristic and special hydrological regime that influenced local microclimate and allowed the formation of unique plant and animal associations."¹¹ Here are numerous refugees for endemic and rare species of animals and plants.

⁹ Mircea Dinescu, <http://portcetate.ro/?lang=ro>

¹⁰ http://www.mmediu.ro/app/webroot/uploads/files/2016-03-24_PM_CIUPERCENI-DESA.pdf

¹¹ *Ibidem*

Tourist development in the area is limited and conditioned by the protection of the unique natural environment. The economic and tourist activities carried out within the protected area are limited according to the likely environmental consequences. In the two localities that delineate the protected area are suitable tourist activities for hunting, sports, fishing, scientific activities and recreation. Specific conditions are possible for the exploitation of ferruginous waters in the area of Desa township.

Poiana Mare - Available forms of tourism: rural tourism, ecotourism. Within the township, there is the forest Ciumela-Poiana Mare, being declared forest reserve. It covers an area of 8-10 hectares and is over 100 years old. It is a forest of ancient acacia that is recognized for its wood content and the size of the trees, unique in Romania.

Maglavit is one of the most famous townships in Romania due to a legend dating from 1935 when the shepherd Petruche Lupu met God who spoke to him and sent messages to people through him. Since then, his credibility has been questioned by some people, while the other side considered him "holy". The social context in which the "miracle" occurred was influenced by the low population livelihood, also affected by a period of five years of drought¹², which drastically reduced the number of animals and agricultural production. Three meetings took place on consecutive days on Friday. God asked people to repent, to go to the Church, to fast and to observe the feast days in order to avoid divine punishment, through the intermediary of Petrache Lupu. Happiness goes beyond the limits of the village and becomes a national interest, forming a continuous flow of pilgrims who come to listen to the sermons of the shepherd Petrache Lupu, the one who saw and spoke to God. The speech was a gift the shepherd received from this miraculous encounter: until that moment he was silent, and the local people's surprise was major when they heard the shepherd speaking. This miracle was the basis of Petrache Lupu's credibility, complemented by the soul's cleanliness recognized by all who knew him. Although it has been the focus of attention for the entire period, Petrache Lupu has not accepted money or gifts from believers. He kept his speeches without claiming anything in return, being convinced that he has a mission from God.

We note that valuable people such as Nicolae Iorga would have declared that Maglavit "heals only those with mental illness" because only madmen believe in such nonsenses.

In the period 1935-1938, this phenomenon reached its peak, the culmination being the raising of funds for the construction of a church on the meeting between Petrache Lupu and God. Subsequent geopolitical events made between 1938 and 1942 the interest

¹² <https://www.historia.ro/sectiune/general/articol/maglavit-miracol-sau-escrocherie>

of the public to fall, the case being disheartened. However, it is estimated that over 2,000,000 people have gone to Maglavit altogether.

Doubts about the truthfulness of the incident come from the information provided by the secret service officers of the time (State Security), testimonies of neurologist Gheorghe Marinescu or priest Staniloae. The commercial potential was fully exploited, and at that time there were many forms of mass manipulation, including a local publication called "The Word of the Maglavit" under the leadership of an anonymous committee. No one has ever learned the amounts of money collected from the massive amounts of cult items sold at that time. The idea of healing due to the grace gained by Petrache Lupu functioned as a magnet for thousands of people. The priest of the village became one of the main profiteers of the moment. Along with him, a lot of profiteers, such as the mayor, politicians, journalists - who boasted and encouraged the donations made for the construction of the church and manifested themselves very aggressively against anyone who doubted or manifested themselves differently from the crowd, numbered amounts of money.

On the whole, one can find the opposition between the faithful who witnessed miraculous healings, who, with all their faith and goodwill, made important donations to raise a church to celebrate this miracle, and those who took advantage of the religious fervour of the pilgrims. The vicious circle began with the priest in the village, continued with the Metropolitan and came to King Carol the IInd.

Policies related to this phenomenon are fascinating, and today they could be the driving force in tourism development. The place is enriched by the legend of Petrache Lupu, and pilgrimage to these places can generate unique spiritual experiences for visitors.

In the area you can also practice fishing at the Balta Maglavit, and in Hunia there is the only trout built on the plain, which produces wonder among the connoisseurs. Trout is a fish that lives in the muddy waters of the mountain.

Currently, the bridge connecting Calafat and Vidin is an element of infrastructure that can contribute to the development of tourism, thanks to the encouragement of the movement between the localities of the two countries. The events taking place between Vidin and Calafat are facilitated by this architectural achievement, and the development of alternating or simultaneous events on both sides of the Danube is more possible than ever.

Compared to the possible tourist offer we can see that the most important cultural tourism quotations are offered by the main cities of the two regions: Craiova and Vidin. Moreover, the development of tourism programs is dependent on the involvement of tourism agencies. Attracting them in the development of attractive tourist packages is a

condition for the success of any tourism development strategy. Considering the main objective of this study, the development of tourism based on the historical and cultural heritage of the two regions, Dolj and Vidin, we believe that in the institutionalization of cross-border cooperation relations it is useful the collaboration between the cultural institutions and the tourism agencies.

In the institutional efforts to implement cross-border projects, the following proposals have been made:

- the project proposed by the County Council "Promoting Romanian and Bulgarian cooperation between economic and institutional actors (participation in international fairs, development of complementary economic sectors with high added value, etc.)";
- project proposed by the tourism association Oltenia - "Building partnerships, exchange of best practices";
- project proposed by SOCER - "Encouraging cross-border Romanian - Bulgarian Business incubators"

1.6. Obstacles in the development of the cross-border tourism¹³

Tourist facilities are few and do not properly capitalize on all existing resources.

Problems of the Local Government Administration in Tourism:

- Local public administrations are more interested in solving urban infrastructure problems, school modernization, cultural institutions, health centres, asphaltting and pavement of village roads;
- There were no actions to grant tourist exploitation rights through auctions aimed at turning to account of the tourism potential, or initiatives to develop public-private partnerships;
- There are no actions to create specific fishing areas and tourist ports;
- The number of tourist structures and facilities is very low, they can only be found in Calafat Municipality;
- Lack of information and professional training of the local population for capitalizing on natural and cultural resources;

Facilities for transit tourists or for the tourists that come for fishing or hunting are poor, insufficient and low. There are no special and secured areas, car parks, etc., even if these facilities are taxable.

¹³ *Ibidem*

- Reduced possibilities for camping in designated spaces with water supply, toilets, small shops. Such facilities exist only in the Bascov station (villas and houses), Basarabi village, near Calafat;

- The activities, the tourist circulation, the existing facilities are not important sources pollution of the quality of the environment;

- At the level of the studied area there are negative problems related to the manner of management of tourism resources. There are no conditions for the capitalization of natural landscapes and local ethnographic traditions;

The number of the population in the Danube area is decreasing and the aging of the population is pronounced, as migration to larger cities or abroad has increased. Migration flows are mainly formed from the young population.

Living standards are low, unemployment and the degree of inoccupation of the population is high, with a poorly diversified economy.

Entrepreneurial spirit in the area is very low as the level of education and professional training of the population does not encourage local initiatives. A major source of employment remains the services sector, mainly by the banking, insurance, security, wholesale, transport, telecommunications and general services sectors such as education, health, public administration.

Another field of activity that has the potential to offer future jobs is tourism. In Dolj County, only in Craiova there are conditions of higher employment, a relevant business environment and opportunities to find investors. From the point of view of economic relations, the county residence is the main development pole of the county. The economic situation of Vidin is precarious and the business environment is little represented. Failure to ensure cooperation between business people is an obstacle to cultural and tourism activities based on private funding. There are two scenarios possible in the current context: attracting investors from other regions as well, or facilitating private investment through standardized policies, even if their frustration is asymmetrical due to the higher preponderance of private capital on the Romanian side.

The connection of tourism to the transport network is well-known. In the cross-border area there are infrastructure issues that affect tourism development from the following points of view:

- ✓ Lack of electrified railways;
- ✓ Lack of a highway in the region;
- ✓ Low level of modernization of the road and railway network;
- ✓ Lack of supply and distribution of natural gas;

- ✓ Lack of sewerage networks in the neighbouring villages of Calafat and in the rural environment pilot area;
- ✓ Lack of water supply networks; the quality of the water in the villages that belong is seriously affected by the waste water;
- ✓ There is no waste transfer station;
- ✓ The navy is not adequately equipped to attract and support tourist activities;
- ✓ The limited use of the Danube as a navigable route;
- ✓ Lack of leisure infrastructure in the area;
- ✓ Small number of accommodation facilities;
- ✓ Tourist infrastructure has low standards, is underdeveloped

2. Short description of the analysed area

This strategy is designed to identify, preserve and promote the common patrimony between Dolj county of Romania and the Vidin province of Bulgaria. The general description of the two regions will suggest the main elements of communion other than geographical ones.

2.1. Dolj county, Romania¹⁴

Between the largest counties in Romania, Dolj county - situated in the south-western part of the country, is part of the Oltenia Development Region, along with four other counties: Gorj, Valcea, Olt and Mehedinti. The county of Dolj includes three municipalities (Craiova, Baileşti and Calafat), four towns (Segarcea, Bechet, Filiaşi and Dăbuleni) and 104 townships, with about 660,544 inhabitants at the 2011 census.

Of particular beauty, Dolj county is bordered to the south by the Danube, the river waters forming the natural border of the county over a distance of 150 kilometers. From the infrastructure point of view, Dolj owns about 2,500 kilometres of European, national, county and communal roads, two Danube ports - Bechet and Calafat, a railway network measuring 225 kilometres and an Airport built according to all European standards, the only one in southern Romania, which can serve a population of 2.5 million.

¹⁴ Data taken from the sites
<http://www.judetuldolj.ro/dolj/servlet/portal?action=ContentAction&actEvent=showRubric&id=monografie>,
 accomplished based on the work *Dolj County - Monographic Album*, 1999 and
<http://www.cjdolj.ro/prezentare.html>

The Danube Bridge, which unites Romania to Bulgaria through the towns of Calafat and Vidin, is one of the strategic points of Dolj county, which offers a great potential for development in the entire southern area of Oltenia. At the same time, Calafat-Vidin Bridge is part of the Pan-European VII transport Corridor (Danube).

Municipality of Craiova, the capital of Dolj County and the old throne city, has manifested itself in the national cultural space as a citadel concerned with the preservation and perpetuation of the Romanian moral and spiritual values, being today the residence of some of the most important cultural institutions in Romania. Museums (Art Museum in Craiova, which includes works of great artistic value, among which are the works of Constantin Brâncuși, Nicolae Grigorescu, Ștefan Luchian, Nicolae Tonitza, etc.), Oltenia Museum, comprising three sections: the first of archaeology and history, the second of ethnography, and the third of natural sciences, the Elena Farago Memorial House, which includes many works belonging to the poet and her family, etc.), "Marin Sorescu" National Theater - with acclaimed performances in all the world scenes and hosting each year "The Shakespeare International Festival", this year, the Craiova Romanian Opera, the Oltenia Philharmonic Orchestra, the academy and universities in Craiova, as well as personalities such as Nicolae Titulescu, Eugeniu Carada, Titu Maiorescu, Gogu Constantinescu, Marin Sorescu or Tudor Gheorghe are just some of our cultural landmarks, an impressive sightseeing card which brings honour to Dolj county and the entire Oltenia region.

Brief History of Dolj County¹⁵

The current territory of Dolj county has been inhabited since ancient times. There is evidence of the existence of human communities from the Palaeolithic period, as evidenced by the archaeological researches in the localities Amărăști, Fărcaș, Vârvoru de Jos (Dobromira village), from the Neolithic, due to the painted ceramics from the early Neolithic period discovered at Cârcea, township of Coșoveni.

Coțofeni culture is characteristic of both the Neolithic and the Bronze Age. This culture had the largest coverage. In the IInd millennium BC the Thracian tribes were formed in the Carpatho-Danubian and Balkan regions. Over 30 settlements existed on the territory of the county (examples: Locusteni, Dăbuleni, Ghidici, Orodol, Godeni, Suharu, Isalnița).

Between the XIIth and the Vth centuries BC, with the development of the Geto-Dacian civilization, the process of forming material crops with extensive areas of spread was emphasized. In the case of Dolj County, the most well-known material culture is the *Basarabi culture*, discovered in the locality with the same name that is today integrated in the city of Calafat.

¹⁵ Section which is based on the study "Urban History Study", visible at the address <http://www.metropolacraiova.ro/continut/uploads/2016/11/Studiu-de-Istorie-Urbana.pdf>

In the IVth century BC there were many unfortified fortresses that stood over commercial roads connecting this area with the rest of Dacia. Historical vestiges from this period were discovered at Bechet, Locusteni, Cerat, Coțofenii din Dos, Padea, Comoșteni, Bâzdâna. To this is added a group of fortresses discovered around Craiova, such as Cârligei and Bucovăț. The settlement over which Craiova developed, the largest city in the county, was named Pelendava and was mentioned in the *Tabula Peutingeriana*, a map dating back to antiquity.

After the Roman conquest, between 106 AD and 207 AD, Dolj county is inhabited by Romanian colonists. From this period, 80 settlements dating from this period are known.

From the IIIrd century until the second half of the IVth century the area was affected by the passage of migratory peoples that did not influence the ethno-cultural and linguistic specificity.

In the Middle Ages, much of today's territory of the county was under the administration of the Banate of Severin, founded in 1230 following the Hungarian-Bulgarian War. In 1240, the fourth Mongol invasion takes place, reaching for the first time in Oltenia. In 1247 the king of Hungary, Bela the IVth, gave the Jerusalem knights the land over the mountains of Walachia: the land of Severin with the principalities of Ioan and Farcas, which stretched to the Olt River. *Diploma Ioannits'* lists the rights of the Ioannits Knights and the Magyar King's desire to maintain good relations with the local nobles, and they have no right to judge the serious cases in which they could be condemned.

In 1260 the Bulgarians attacked and devastated the Banate of Severin putting an end to the domination of the Ioannits knights. Later on, after fighting, the Hungarians regained control of the Banate of Severin. In 1285, Litovoi attempted to gain independence from the Hungarian kingdom, and in 1291 the Banate of Severin passed under the ownership of the rulers of Wallachia, led by Basarab the Ist at that time, who conquered it at the cost of cooling relations with the Hungarian King Carol of Anjou. Since 1327, Basarab the Ist has refused to pay vassal tribute to the Hungarian King, which led to the invasion of Wallachia by a powerful Hungarian army headed by Carol of Anjou himself. The Wallachian victory from Posada also meant independence from the Hungarian kingdom. In 1355, in exchange for vassalage, Ludovic of Anjou acknowledges Alexandru Nicolae, the son of Basarab I, the full rights of Severin. This peace gives Nicholas the possibility to build the first metropolitan church of Wallachia in Arges, which leads to the strengthening of the Church, one of the most important allies of the Romanian rulers in the years to come. In 1370, the second metropolitan church of Wallachia was established in Severin, to which the entire population of Oltenia belonged.

Between 1370-1375 we find important trade relations between the Wallachians and the Bulgarians, with the existence of the treasures of Wallachia located outside the country, during Radu I, which refers to the importance of the commercial road Slatina, Craiova, Calafat, Vidin. During this period, Vladislav I (Vlaicu Voda), who contributed to the defeat of the Hungarians ruling Vidin, divides Wallachia in two: Wallachia has a prince Vladislav, while his brother Radu I becomes a ruler in Oltenia. The commercial links between the localities on the banks of the Danube and the involvement of Vidin on the Wallachian commercial routes show that through military and commercial cooperation the two populations (Wallachian and Bulgarian) have been able to support

and contribute to the distraction of common enemies on a collaborative background economic growth.

In 1475 the first written record of Craiova appeared. More recent research has revealed that the first documentary certification of the city dates from 1396, referring to a settlement called Ponsion, a Latin name meaning a bridge over Jiu. The map on which this settlement appears was made around the Battle of Nicopolis, which took place this year.

In the period between 1492 and 1539, the foundation of the great Oltenian Bania was established in Craiova, which will last until its dissolution in 1831. Bania is the most important feudal institution after the reign. Historical sources mention that this decision is due to the ascension of the Craiovești boyars, one of the richest and most powerful families in Wallachia. In the eighteenth century they owned more than 100 villages, of which over 25 were on the territory of Dolj county. Craiovești boyars have developed commercial relations with Transylvania, as it is recorded in the trade income book sheets of Brasov and Sibiu, where commodity exchanges are mentioned with Dolj County, Craiova, Filiași, Padea and Plenița.

In 1529 the Craiovești boyars support Moise Voda to join the throne of the country, gaining a special influence in the Wallachian state.

We find that although it was part of Wallachia, Oltenia, with its capital in Craiova, was a region in full economic development, with influences on the policy of the whole country and the development of a significant military power. Thus, in 1594, in December, Bania armies led by Manta Ban (a noble title used in several states in Central and Southeastern Europe between the 7th century and the 20th century) defeat Turkish troops entering the country in order to remove Michael the Brave from the reign. In the spring of 1595, the Bashaw of Vidin attacks and burns Craiova defended by troops led by Captain Deli Mark.

In 1599 Michael the Brave called on the Buzeghi boyars to join him in the battles that led to the first union of all Romanians. The appeal refers to the army of Craiova, Jiu and Mehedinti, which suggests that Oltenia was a military force of the time, having the capacity to be both an economic power and a military power. The great boyars from Craiova and Dolj county received from Michael important officials following the unification of the Romanian principalities.

In the 17th century, we find out that about 21400 inhabitants lived in Dolj county, grouped in 4278 families. In 1688, the Craiova Ban was the highest boyar position, and Ban of Craiova had increased powers, being the second man in state after the ruler. Even in its relations with him, the Ban of Craiova was a kind of vassal of the ruler, which denotes his independence in the administration and leadership of Oltenia.

In 1718, following the peace of Passarowitz, the Banat and Oltenia pass into Austrian rule. Between 1720-1722 maps of Oltenia are made by the representatives of the Austrian empire. In Craiova and other localities in the county, secular and religious edifices are being built, schools are being established for the children of the great boyars, representatives of the bourgeois who are in training and for the poor people.

In the middle of the eighteenth century cities such as Craiova, Calafat and others claim that important craft and trade centres in Wallachia. In a statistic dating back to 1811, Craiova was on the second place in terms of the shops.

In 1739 the Austrians lost Oltenia, following the Belgrad peace, ended after the war that they lost against the Turkish. In 1771 Craiova became the capital of Wallachia.

The beginning of the nineteenth century is tragically for Craiova. In 1800 it was attacked by the troops of the Bashaw Pasvanoglu in Vidin, who captured Oltenia, and the city is burned almost entirely. In 1801 he was again attacked and burned by the same Bashaw, and in 1806 it was again captured by Pasvanoglu's troops. Between 1806-1812, the Russian-Turkish war is largely on the territory of Oltenia.

In 1821, the majority of Craiova inhabitants, the people and the small merchants, gladly receive Tudor Vladimirescu. Starting with 1826, we are witnessing the construction of schools, roads that show the resumption of the medieval development trend. The year 1848 finds Craiova and Dolj County on the part of the Government, and from the villages and the township of the county, many volunteers are offered to the Magheru army. After this year and until the War of Independence, history records numerous legal conflicts between peasants and landowners.

The War of Independence was a unique moment of unique patriotic experience: the inhabitants of the county and of Craiova were involved with all the forces in supporting the army, both through the requisitioned products and goods, as well as by the large number of volunteers who participated directly in the battles alongside Russian allies. Many of them have brought their ultimate sacrifice for Romania to become independent.

The year 1907, the year of the great peasant revolt, was an outbreak of anger of the peasantry exploited against lessees and landowners, representing a peak of the conflicts for decades between peasants and boyars. The bloody repression of the revolt did not mean restoring the previous order of law, but recognizing the need for reform in rural areas and solving what was called the *Peasant Question*.

The internal problems of the Romanian society, reflected in Dolj county, were left aside during the First World War. Craiova was one of the cities occupied by the Germans. Many inhabitants of Craiova and the county sacrificed themselves for the defence of the country, with their monuments buried in all the communal areas.

After the establishment of Communism in 1945, Romania and, implicitly, Craiova and Dolj County, became the target of a forced collectivization and industrialization policy that led to a substantial change in social structures and production relations. The economy of the county is oriented towards the development of heavy industry, Craiova becoming a cemetery of engineering in industrial production. Thus, in 1960 the production of the first diesel-electric locomotives at Electroputere plants began, in 1965 the first samples of the nitric acid factory from the Chemical Combinations were made, in Işalnița the electric power plant was put into operation, in 1968 was put into operation The Garment Company, in 1970 was built the Transformers and Electrical Motors Company in Filiași.

After 1989 a large part of the city's flagship enterprises disappeared from the industrial landscape. Largely the stake was given by the interests related to the market value of the land. In the years since the 1989 Revolution, we have witnessed the replacement of an elite of professionals specializing in the production of goods and services of another, made up of real estate speculators, which have limited the risks of managing industrial units by speculating real estate potential. The consequences were only profitable for a small category of businessmen involved in this area of activity, but with major effects on county gross domestic product, employment, diversification of economic activities and business opportunities. Thus, in a sense, it invites the international trends, Craiova and Dolj County have registered a downward trend in the level of living and economic opportunities. The significant potential of the county and the city continues to be unexploited, the quality human resources due to the existence of the University of Craiova do not benefit from enough opportunities to capitalize on the skills acquired in the educational process, and the emigration of a large number of people with higher education is felt by employers in region.

A model for calculating the development potential¹⁶

The development potential of a region or locality is dependent on a series of indicators that allow time to be valued on the one hand and on the other hand it allows identification of investment areas in the future.

In a study designed to analyse the development potential of communities in Romania, the following dimensions characterizing the potential for development are noticed:¹⁷

1. Endogenous potential
2. Physical-geographic features
3. Human capital
4. Economic activities
5. Technical and public equipping.

The theme of this study, related to cultural heritage and tourism, is the endogenous potential, together with economic activities, which imply indicators such as the number of accommodation units, the number of arrivals in tourist units, the share of the population employed in activities in the tertiary sector (tourism).

The cultural heritage includes all the museums, libraries, public collections, exhibitions, monuments, theatres, opera houses, etc., which have an intrinsic value for the locality, but which can, however, contribute to the higher potential of tourism, fact that

¹⁶ <http://www.madr.ro/docs/dezvoltare-rurala/programare-2014-2020/studiu-potential-socio-economic-de-dezvoltare-zone-rurale-ver-10.04.2015.pdf>

¹⁷ *Idem*, p. 13

makes the cultural heritage also to gain numerical values such as calculating the profitability of the cultural heritage for that community. To this is added the quality of human capital, the main element which, on the basis of professional knowledge, can fully contribute to the acceleration of the durable and sustainable exploitation of the existing potential.

Dolj county is in a positive situation in terms of cultural edifices, which support the cultural heritage. Of course there is conditionality resulting from the share of people using this cultural infrastructure, i.e. the existence of a lifestyle involving the attendance of cultural institutions.

The calculation of these indicators reveals that Dolj county, unfortunately, has more than half of the localities affected by low values of the socio-economic development potential. In this context, boosting the development of all activities is dependent on the external involvement of stakeholders from the urban to the rural environment, from the regional or national business environment to the region and from the private to the public environment.

Also, the specialization of a category of professionals in accessing European funds is another source of financial support for activities necessary for the development of cultural heritage.

Another relevant indicator of the way a region operates is the population's volume and dynamics. By reference to the censuses carried out over time in Romania¹⁸ we find that between 1948 and 2011 the county's population increased by 7.35%, from 615301 inhabitants to 660544 inhabitants. However, between the two benchmarks, the increasing evolution of the communist era was followed by periods of population decline that was created in 2002.

The next census, after the one in 1948, was carried out in 1956. The population of Dolj County registered an increase of 4.34%, from 615301 inhabitants to 642028.

After 10 years, a new population census was made in 1966. The increase compared to 1956 was 7.65%, reaching 691 116 inhabitants.

In 1977 the population growth was 8.57%, the total population of the county being of 750328 inhabitants. This was the highest recorded growth, and its effects are found in the 1992 census, where the growth rate was only 1.57%, the total population of the county reaching 762142 inhabitants.

After this census, there is a negative dynamics of the demographic phenomena: in 2002 the population of the county decreased to 734231 inhabitants, meaning a decrease

¹⁸ <http://www.recensamantromania.ro/rezultate-2/>

of 3.66% and in the census of 2011 the decrease compared to 2002 was 10.04% the county's population reaching 660,544 inhabitants.

We find that the largest increase of the county's population, of 8.57%, representing the peak of a 44-year demographic increase, has reached a mirror phenomenon, where the decrease of 10.04% of the population between the last two censuses represents with a serious drop in population in just 9 years. Thus, in only 19 years, starting 1992 when the demographic decline began and until 2011, the last year, the county population decreased by 13.33%, which indicates that the negative trend is going faster than the positive trend. This means that all demographic phenomena that contribute to the total population volume have values that determine its decrease: birth rate is low, mortality has high values, amid a low life expectancy compared to the developed countries, emigration has worrying values at all including the decrease in marriage and the increase in divorce. We specify that demographic indicators are external numerical expressions of deeper phenomena that occur in a geographic area. The picture including the statistical data points out that the development of certain economic activities will be affected without full support from stakeholders.

2.2. Vidin Province¹⁹

The total population of the Vidin province was 92,298 persons in 2015, occupying a total area of 3,032.9 km², distributed in 143 localities and with a proportion of 63.7% of the urban population.

It is one of the most underdeveloped provinces in Bulgaria. Although there have been improvements in the labour market situation, wages and living standards have very low rates. Although many European funds have been accessed, it has been found that they have not been sufficient for regional development. The business environment is dysfunctional and private investment is low. Infrastructure is unsatisfactory, administrative services are underdeveloped, and the area is unattractive despite low taxes and dues.

Vidin province has the largest demographic decline in Bulgaria, school dropout is relatively high although the quality of education is relatively good. The low education level of an important part of the population has made many workers and too few specialists in the region. This is accompanied by a slight increase in criminality. Cultural activities have

¹⁹ <http://www.regionalprofiles.bg/var/docs/Profiles-2016-EN/26-Vidin-District-ENG.pdf>

gradually become more and more intense, but the region needs many investments in infrastructure development, being the only province that did not benefit from a wastewater treatment plant in 2016.

Vidin²⁰ is one of the most interesting and old Bulgarian cities. A city that has retained peculiarities from ancient Thrace, ancient Rome, medieval Bulgaria, Ottoman domination and the period after liberation, agglutinated in what Bulgaria is today.

According to historians, the city of Vidin is over 2000 years old. Attracted by the existing fertile land along the Danube, the tribes of the Thracians of Moesi and Tribali founded the first settlement on the territory of the city. Most of the city was occupied, not flooded, which, moreover, allowed for easy organization of the defence. The geographic advantage, which allowed the organization of effective defence strategies, was also appreciated by those who followed the Thracians. Thus, historical vestiges encompass the traces of all civilizations that have gone into this territory. The archaeological discoveries made in the current "Kaleto" province show that the town was inhabited since the VIth century BC, the Thracian locality having an area almost equal to the present city in the Danube area. No information has been kept on the name of the locality. Historians, such as the director of the Local History Museum, Margaret Nicolova, mention that the Thracian settlement was called Pandon (Bandun), which means "swamp". Geographic features have contributed to the survival and development of the city. The eastern part was protected by the Danube, and a fortress from the earth was built in the western part. Over time there have been numerous invading tribes that have affected the Thracian settlement. Historical vestiges record that in the IIIrd century BC the city was inhabited by the Celts, and its name was Dunonia.

At the beginning of our era, the northern part of Bulgaria today became the border of the Roman Empire. The Roman conquest of the lands in north-western Bulgaria began in the third decade of our era and continued until 46 AD. The city was included in the Roman provinces of Moesia, Upper Moesia and Dacia Coast. In Roman times the fortress was named Bononia, having an important role in defending the northern part of the empire.

Based on the data provided by P. Balabanov, Boyadzhiev and N. Tuleshkov in the thesis carried out in 2000, "Fortified Constructions on the Bulgarian Territories", the plan of the fortress was "a slightly elongated rectangle with round towers projecting outside the wall of the fortress." "Baba Vida" castle is located on this fortress today. The foundation's diameter reached 20 meters, the large towers serving as military units. The distance between the two neighbouring towers along the southern wall exceeds the standard of 60

²⁰ http://old.vidin.bg/?page_id=687&lang=en

m, which is twice the distance covered by the bow. The base of the wall is double the standard, being 4.3 m, that of the superstructure is 2.7 m, made of cut stone, glued with white mortar, with three rows of bricks.²¹

Old Bononia (I-VI AD) was an integral part of the Danube border. During the avant-garde invasion of 586-587, many ancient cities were destroyed, Bononia becoming the main city of the northwest of Bulgaria.

There is insufficient data on the economic development of the city in antiquity. In addition to characteristic agriculture, animal husbandry and viticulture, crafts and sculpture have obviously developed: fragments of rich architectural scenery, sculptures, bronze and ceramics have been found.

The conquest of the Balkan peninsula by the Slavs began in the middle of the VIth century AD. In the mid - Xth century, the north-western lands were already in the hands of the so-called "Bulgarian" (or "dac") Slavic group. The convenient location of the city and the possibility of defence led to the emergence of a city called Budin (after 1002 - Bdin). This one, along with the surrounding lands, became part of Khan Asparuh's state ever since its creation at the end of the VIIth century. In the Middle Ages, the Roman cultural heritage is preserved in the form of a fortress and settlements built over older ancient and Roman settlements. Old Bononia continued its existence under the name of "Bdin". The medieval fortress was built on the foundations of the Roman fortress, being the work of the Bulgarian builders. The first works were made at the end of the first Bulgarian kingdom. In the first Bulgarian state it was the centre of an administrative province and the seat of an independent bishop, providing a strong defence against Byzantine attacks in 1003. It is the only fortress that dates from the period of the second Bulgarian state preserved almost entirely. In its present form it is a square with corners placed outdoors. The fortress, known as "Baba Vida", consists of two rings, the inner one of which is taller, including towers, and the bottom is lower and reinforced by two towers. A deep and wide trench was excavated around the fortress. The fortress has become a heritage monument since the early XXth century.

In the XVIIth - XVIIIth centuries, the Ottoman Empire strengthened Vidin, turning it into an inaccessible city. The fortress was designed by Gesar Mustafa, a Hungarian or Austrian engineer. The fortress has the shape of a spring, due to the use of the advantages represented by the Danube neighbourhood. The distance between the bastions is 200-250 m.

²¹ *** *Database of Old Architectural Buildings from Vidin province*, Association for Tourism Promotion, Vidin, 2018, p. 8

In the 9th century, Budin was the centre of one of the ten Bulgarian regions. His ruler in the second half of the Xth century was Samuel, who later became king (between 997-1014). At the end of the Xth century, the leaders of Bdin began building new fortifications. The construction of "Baba Vida" was also started. In 1002, Byzantine Emperor Vasillii the IInd managed to capture the city after eight months of siege. Bdin was released from Byzantine domination at the beginning of the rebellion (1185-1187), led by Assan and Peter.

Vidin played an important role in the Bulgarian-Hungarian conflict (1257-1272). The Russian Principles Rostislav Mikhailovich and Jacob Svetoslav led her as hungarian vassals. The fortress was recovered by Tsar Ivan Stratsimir with the help of Vlaicu Voda.

In the second half of the XIVth century, Bdin became the capital of the Kingdom of Tsar Ivan Sratsimir. The ruler's ambition was to give shine to its capital. Numerous churches and monasteries have been built, where a rich cultural activity has developed. Many documents from that time show that Vidin is one of the busiest ports on the Danube. Around 1280 the city became the centre of Despot Shishman's dominion, whose descendants succeeded in coming to the throne of Turnovo.

In 1397, the sultan Bayezid conquered the city, but his leadership was entrusted to Constantine, the son of Tsar Ivan Sratsimir who performed this dignity as an Ottoman vassal until 1412, 1413 or 1421 (the differences are due to the different opinions of the historians).

The city has retained its importance under Ottoman rule, being the largest city of the Ottoman Empire in the Lower Danube region between the XVth and XVIIth centuries, as well as a lively commercial and business centre. Since the XVIIIth century it has become a border town of the Ottoman Empire. The focus of the activities has been transferred to the military and defence role, which has significantly affected the economic and commercial activities of the city.

During the Renaissance, new approaches to the architecture of the city are observed. Numerous Christian churches and Renaissance-style houses are built. We cannot talk about their own style, under the conditions of strong foreign influences. We find the attraction to the Western culture from the architectural point of view, observing the influences of the Austrian architecture of this period. The Danube has proved to be Vidin's main link with the West. Ottoman influence has not disappeared, with many elements of oriental architecture being reminiscent. Military constructions and facilities were used by the Turks who rebuilt and modernized them in accordance with time requirements.

Vidin was led by Osman Pazvantoglu (1793-1807), who separated from the central government. Pazvantoglu's mosque is a massive stone building, covered with a dome. It

was declared a patrimony object in the years 1927 and 1964, and since 1975 it has been declared a cultural value of architecture and construction of national importance.

The Jewish synagogue has the regular shape of a basilica, with a narthex, galleries and four towers. It was built in 1894 with the financial support of Jewish merchants. Initially it was classified as a heritage building of local importance, but since 1975 it has been reclassified as being of national value.

In addition to the impressive value of religious buildings, the architectural patrimony is complemented by public buildings such as the *Turkish Mansion*, the *Cross-shaped Barracks*, the *Turkish Post Office*, etc.

In the XIXth century the idea of national liberation of the Bulgarians increased. The revolts were permanent and the climax was represented by the 1850 peasants' revolt. About 16,000-17,000 people participated in the revolt, being the biggest Bulgarian revolt in history.

In the XVIIth century, the first religious settlement was built on a wooden structure called the "Sfantul Mucenic Dimitar Solunski". Subsequently, the Metropolitan of Vidin, detached from the Patriarchate of Constantinople, was established. On December 9th, 1884, a new church was built, and in 1889 the old church was destroyed. On October 26th, 1900, the first liturgy took place in the Cathedral of the "Sfantul Mucenic Dimitar Solunski". In 1926 the interior painting was finished. On October 3rd and 4th, it was officially consecrated by Neofit, the Metropolitan of Vidin. This is the second largest cathedral in Bulgaria after the cathedral "Sf. Alexander Nevski" in Sofia. The Cathedral Sfantul Mucenic Dimitar Solunski has been classified as a patrimony building of national importance since 1975, and since 1989 the green space has been declared patrimony goods.²²

In the area of the old city, called "Little Jerusalem," both temples were built, representing ethnic minorities living in this city: Christian, a mosque and a synagogue. Another significant church was built in 1926, with the "Sf. Nicolay" church. Today, the church of the same name is a component of the building complex near the Bishop's Palace in Vidin and hosts a museum exhibition. A similar structure is also the church "Sf. Petka", which was declared a cultural monument of local importance in 1926 and 1964.

Liberation efforts have been complemented by the struggle for the independence of the Church. This desideratum was achieved in 1868, and Metropolitan Antim was elected in 1872 as the first leader of the Bulgarian Church. In the second half of the XIXth century, the city's population ranged from 25,000 to 30,000. The liberation of Vidin from foreign domination took place on 25th.III / 6th IV.1878.

²² *** Database of Old Architectural Buildings from Vidin province, Association for Tourism Promotion, Vidin, 2018, p. 11

Changes in Bulgarian society after the liberation were due to numerous transformations, wars, political and ideological changes. Each period has marked and influenced the cultural heritage of the city. Economic relations have developed with Europe, and many young people have been educated at prestigious universities in the western continent. Western culture has felt its presence in Bulgarian society. Architecture was also influenced by western styles and ideas. The cultural development of Vidin is influenced by European ideas and trends. The residential and public architecture acquires European notes, changing the city's oriental appearance.

The first architects who arrived in the city were graduates of Western universities. Among those who have made their mark on the architecture of the city are Nikola Neshov, Meyer Aladzhemov, Toma Varhota, Kosta Nikolov, Iliya Popov and Dimitar Zahariev, Todor Kozhuharov engineers. But the greatest contribution to the development of the city architecture had two architects: Toma Varhota and Nikola Neshov. They have noticed the examples of elegant architecture made both in the city and in the country. Unfortunately, much of their buildings have been replaced by some of the totalitarian models. Some of the architectural achievements are: Vidin Theater, Art Gallery, Vidin Metropolis Palace, Diocesan School of Economics, Antim the 1st Mausoleum and others.

For example, the building of the Vidin Theater, built in 1891, was a first premiere for Bulgaria. This was the first edifice in the country built to this destination. The structure of the construction provides a large stage, a place for orchestra, ground floor, lodges and galleries, which underlines the Western influence. In 1893, chief engineer of the city, Carl Machas, rebuilt the design of the building, which is still operational, being the only theatre in Vidin. Along with the theatre and a year after, a military club was built on the foundations of a gate. The construction was 1100 m², being the work of Karl Schirek. This building served as a military club until 1963 when it was transformed into an art gallery. The Vidin Metropolitan Palace is another impressive building. The construction was completed in 1924 and is still in operation today. The building project was built by the architect Igor Kalbus, and the site manager was the architect Trendafil Trendafilov. In the vicinity of this building is the Diocesan School of Economics, built in 1926 as a rectangular building with a single protuberance on the terrace. It has a larger ceremony salon, 500 square meters of semi-circular shape and a balcony. The ceiling is poured and covered with a indented cornice. The other rooms were designed to be offices or classrooms. The entrance to the building is guarded by two pairs of Corinthian columns. For many years the building was a tailor's school, and afterwards became the Pioneers House. After 1989 the building was empty. Currently it is rehabilitated as a bank and the headquarters of a university that will function in the future in Vidin. Currently there is a centre for people with disabilities

The totalitarian regime that has settled in Bulgaria after the Second World War has generated a series of changes in the city's architecture. The architectural concepts have been circumscribed to common tendencies that now give the urban environment. However, the architectural heritage elements lie in the central part of the city, building around them the contemporary city edifices. We observe that they played the role of catalyst in the construction and development of the city. The unitary specificity of different edifices that have fulfilled different functions defines the unique and difficult to explain architectural style of Vidin.²³

After the liberation of Bulgaria, Vidin developed relatively slowly and did not become an important industrial centre. Attempts to somewhat forced industrialization have yielded good results in the short term, but most companies have failed to adapt to the conditions of a free market economy. This may be the effect of external intervention on the natural dynamics of the city: the concentration of the organization and management of the city towards the fulfilment and strengthening of the military function reduced the economic and commercial potential of the inhabitants. Over time, the capacity to develop these functions is affected by internal and external factors: on the one hand, the lack of human resources and economic and commercial interests, as seen in today's Vidin, and on the other hand national and international economic and commercial, developed in the area of maximum productivity and profitability. Thus, creating a local entrepreneurial class is difficult in the context of extreme freedom of movement and the attractiveness of other areas, much more dynamic and adapted to the requirements of the contemporary world.

2.3. Historical Conflicts

The geographical location has led to numerous historical reverberation contacts between the localities on both sides of the Danube. Vidin, under different influences along its spectacular history, appears to be mentioned in Romanian historical sources, most of which depicts the debut of the War of Independence of Romania: the first blow of a cannon announcing Romania's entry into war against Ottoman Turkey, fired to Vidin by the artillery of the Romanian army installed in Calafat.

Unfortunately for the two communities, the location on the different banks of the Danube also meant placing the two administrative regions in different cultural, political, religious and economic areas: Vidin was for many years a bastion of Ottoman domination in Europe, while the Danube delimited the area of Ottoman influence, occupied and

²³ *** *Database of Old Architectural Buildings from Vidin province*, Association for Tourism Promotion, Vidin, 2018, p. 13

dominated territories from all points of view and the area of influence, from the suzerainty area, totally uncontrolled by the Ottoman Empire, the influence being reduced in countless cases to the collection of taxes and duties from Romanian countries without significant intervention in other areas of social economic life. Throughout history, the Wallachians have often been at war with the Turks, refusing to pay tribute and obedience to them.

In the work *Romania, a landmark between Christians and Turks*, James Noyes, a surgeon in the Ottoman army, gave remarkable references to the cultural, religious and military demarcation along the Danube.²⁴ The experience of an American from the first generations of pioneers is relevant to understand from an objective perspective how the two areas, Romania and Bulgaria, were perceived by Western fascists of the Orient, whose border with the West was considered to be East of Vienna. The opening of the Ottoman Empire to the Western world has facilitated such experiences, having Westernized elite of the West, which was leading a medieval society dominated by religious precepts. The Crimean War, a continental-impact fire, has generated a new form of tourism for those fascinated by Oriental culture: war tourism, where doctors, intellectuals, soldiers, artists, diplomats or adventurers travelled to the powers involved in the conflict and held aspects of the international relations of time from the perspective of objective observers, without interest in the rewriting of history and time events. This characteristic of the half of the XIXth century was manifested in the Romanian lands: Vasile Alexandri, one of the great Romanian culture people, witnessed the siege of Sevastopol.

In such a context, the conflict-affected areas have been mentioned in many historical and bibliographic references, which have been translated into many forms of publication: from simple articles and notes in Western newspapers to large-scale publications, travel books or monographic series. All these have appeared on the background of intense propaganda carried out by the Romanian intellectual and student circles in the Western salons and chancelleries regarding the national cause of the Romanians.

James Oscar Noyes has developed the first work on the Romanian space based on the Oriental exposition of a Harvard graduate. In 1857 he sent the memorial from the Orient, defining Romania as the border between the two religions and cultures: Christianity and Islam. This delimitation by a Western intellectual reveals that along the Danube there is the natural boundary between the two worlds, extending somewhat the boundaries of Western culture from the vicinity of Vienna to the east up to the natural

²⁴ Noyes James (2016) *Romania, a landmark between Christians and Turks*, Humanitas Publishing House

borders of Romania, which suddenly became an area of diplomatic battles of the great European powers and the delimitation of spaces of cultural and religious affiliation.

The American traveller reminds of the description given by his companion, Resid Efendi, regarding the historical events generated by the Russian-Turkish war unfolding in the vicinity of *Cetate*, a locality of Vlachs. On these places, the Turkish army, led by Ahmed Pasha, gave a strong blow to the Russian army during the campaign of Calafat (the nearest Romanian city in relation to Vidin). The clash of forces was fantastic because of the desire to win both camps. The memories of the bloody confrontation were still alive on that territory, and the cruelties of the war were fresh in the mind of the narrator. After this area, Vidin, characterized by fortifications and minarets, became visible as a sign of the existing domination. Travelling on the Danube brought travellers near Calafat, a town well known for that time, through the famous fortifications that stretched a distance of 6,000 steps between two forts upstream and downstream of Vidin. The traveller was impressed by the consequences of the war waged in the Walachian realm: although three months before that territory was occupied by 50,000 well-armed soldiers and armed with heavy artillery, at the time of Noyes the area seemed as abandoned as the Sahara desert. The presence of the soldiers was not observed, and the whole territory, as well as in the *Cetate*, was sprinkled by the bodies of the fallen in the intense battles that occurred on the battlefield.

The connection between the two banks of the Danube was due to the Turkish army and the Turkish soldiers' behaviour. Due to the harsh conditions of war, no less than 15,000 Turkish soldiers died of illness or injuries between the walls of Calafat. Due to the fatalistic attitude to wounds and surgical treatments, no fewer than 50,000 Turkish soldiers could endure the Calafat conquest campaign from 1853-1854. This fact was cause also because Muslims did not accept surgical interventions. Thus, thousands of lives have been lost due to the refusal of medical interventions. For example, of the 300 injured people treated at Vidin after the Battle of *Cetate*, only five were recovered.

The appearance of Vidin at that time did not impress visitors. Being the capital of the *eyalet*, it had an oriental aspect being inhabited by 25 000 inhabitants. Noyes's initial impression, from the distance, was greatness that diminished as he approached it. The aspect of military unity, supervised by the sentinels and guarded by a line of artillery units, proved the military interest of the Turks towards this locality. The Turkish vessels in the port had a rough look similar to that of the Chinese vessels, also signalling that navigation on the Danube meant the passage from the civilized West to the Orient characterized by paradoxes resulting from multiple cultural confluences.

Visiting Vidin was disappointing for Noyes. The city was characterized by the existence of many minarets, cemeteries with broken columns and the atmosphere characteristic of a Turkish city plunged into misery and indifference.

Noyes's analysis, as a result of his vast knowledge and learning and study ability, reveals a valid truth both during his visit and nowadays: the bloody historical events due to the barbarous invasions, the wars and the natural calamities made the Danube an enemy of the nations that lived its shores. From 1854 (the year of Noyes's passage through the area), it was possible to notice the economic potential unfocused by the peoples who were on both banks of the Danube. Thus, the islands on the Danube were uninhabited, although in the Western influence zone they would have become big shopping centres. On the banks of the river, where natural conditions were favourable to the development of significant economic activities that could support developed communities and a higher standard of living, there were deserted places and communities withdrawn and isolated from the modern economic circuit. Although both banks of the Danube thrived during the Roman occupation, in 1854 they were inhabited by populations relayed by Wallachian shepherds and Serb fishermen. In this part of Europe the thread of a noble river, the Danube, was the symbol of the dissolution and separation of people and not of economic and trade cooperation in the spirit of common welfare. Because of the imperial domination, the inhabitants on both sides of the Danube did not know and could not coexist peacefully and collaborate in achieving common goals.

Later, after the Russian-Turkish war of 1877-1878, the third Bulgarian state became independent in 1908. In asserting its own identity, independent Bulgaria gradually adopted a militaristic attitude, engaging in conflicts with its neighbours. In the two world wars he allied himself with Germany, a fascinating country for the Bulgarian military leaders, who made it known in the first part of the XXth century as "Little Prussia".

The war of independence between Romania and Russia between 1877-1878 meant military operations on the Bulgarian territory, materialized in the struggles for the conquest of the redoubts Plevna, Grivita, Rahova and Smardan. The end of the war strengthened Romania's independence and the emergence of the Bulgarian state. Bulgarian patriots found shelter in Ottoman repression in Romania, so that their ideals of freedom and independence could perpetuate over time. In 1885 there were attempts to join Bulgaria with Romania. Bulgarian Patriot Zaharia Stoianov, the head of the delegation arriving in Bucharest to prepare such a union, appreciated the help that Bulgarian refugees enjoyed from Romania in a dark period of Bulgarian history, in which the Ottoman persecution against the legitimate aspirations of the Bulgarian nation reached the peak. Romania had become at that time the space from which the most powerful voices were heard favouring the liberation of Bulgaria. Although this period was followed

by the nationalist conflicts and the aspirations of affirmation of the young Bulgarian state in the European space, which culminated in direct wars between the two countries, after the emergence of communism, we consider that a new way has been opened before the two nations.

EU membership and the military alliance under the aegis of NATO open the way to identify common elements and the potential for joint development with the aim of increasing well-being on both sides of the Danube. At present, there is an unprecedented perspective in the tumultuous history of peoples along the Danube to focus on economic and social development without the hostile intervention of powers interested in the military and economic domination of this region.

2.4. Lessons of History

The historical dimension cannot be ignored in the construction of a cooperation strategy between two countries bordering the last part of one of the most important European rivers. By summarizing the brief information presented in this paper, we find that the tumultuous historical events in this geographic space have implied multiple changes and transformations of ethnic composition and cultural influences exerted over time. The common history holds periods of proximity and distance between the Romanians and the Bulgarians, during periods when the two states evolved differently and the fact that the Danube was actually the real border between the European, Christian world or at least with cultural aspirations towards modern Europe and the space dominated by the Ottoman, conservative and representative empire for the Oriental world and Islam.

Thus, by reference to the regions that are the subject of this study (Dolj county and Vidin province) we find that in the north of the Danube there were conditions favourable to the formation of a national European culture elite, who, educated at the major European schools, became the promoter of some ideas to national independence, the elimination of foreign domination, national development, etc. In the case of Bulgaria, the brutal intervention of the Ottomans had the role of blocking the prospects of developing and adapting to the XIXth-century European thinking trends. Vidin is an example of imperial intervention: the domination of inhibiting the economic and social development of the city in favour of developing military capabilities under the strict control of imperial leadership. Vidin became a base of military operations, having a history related to the strategic military potential determined by the geographical location.

European reforms began earlier in Romania, thanks to Prince Alexandru Ioan Cuza and continued by the Hohenzollern dynasty. Own leadership succeeded in

introducing reforms aimed at modernizing Romanian society even if the country was under foreign suzerainty. This freedom also facilitated the emergence of an own elite that became the promoter of national political and economic interests through the development of economic, social and intellectual potential.

The foreign administration of the cities and areas of Bulgaria has inhibited the forms of local development and the initiators of thought and development currents in the interest of the country's population have been silenced by the intervention of the imperial administration or the imposition of prolonged exile. The whole region was subordinated to the military interests of the Ottoman Empire.

The intense bombings carried out by the Romanian army at Calafat, Bechet and Corabia marked the first step towards the liberation of the two peoples under Ottoman domination.

Following the victory at Plevna²⁵, the Romanian army was given the task of removing the Ottoman forces in north-western Bulgaria, which could threaten the right flank of the Russian army. Romanian troops in the Western Corps, under Brigadier General Iuliu Dunca, marched to Vidin in cruel climatic conditions (-25 degrees Celsius on Troyanite roads) and under permanent harassment of Ottoman cavalry. A series of positions were built around Vidin to ensure connections with the outside. In the city of Vidin there were 12,000 well-armed soldiers, led by General Izzet Paşa, a general skilled in the art of war. The Ottoman war preparations were complete, with enough weapons, ammunition and food for long-lasting resistance.

The Romanian army initially concentrated on conquering the fortification belt around Vidin, which made it impossible to conquer the fortress due to the granted strategic advantages. The attack on the fortifications and the preparation of the assault on Vidin was also carried out with the support of the artillery units in Calafat and Ciuperceni. After the conquest of Turkish fortifications, artillery constantly bombarded Ottoman positions until January 22nd when a Russian-Turkish truce was concluded. On February 12th, 1878 the Romanian troops entered Vidin and the next day in Belogradcik.

Alongside the Romanian army, the Romanian nation speaking Vlach language who revolted against Ottoman domination since 1876 also fought. The cruel repression of the Ottomans made 15,000 inhabitants of the Timoc province to flee to Serbia and Romania. Thus, during 1877-1878 along with the Romanian army battalions of Romanian nation speaking Vlach language, many of whom were children and young people. Among them, there were also 37 girls involved in logistics activities, distributing food, water, ammunition and support to sanitation teams. The first victim among them was Maritza, a

²⁵ https://ro.wikipedia.org/wiki/R%C4%83zboiul_de_Independen%C8%9B%C4%83_al_Rom%C3%A2niei

12-14 year old girl who was carrying water with a wooden bucket for the Romanian troops. The monument dedicated to Smardan was destroyed in 1913 or 1917 by Bulgarian nationalists. Later, this monument was restored in Calafat in 2001.

Specific elements of a common cultural and historical heritage are centred on historical events that have affected both populations. Wars waged by foreign powers in the territories of the two countries, for example the battles between Russia and the Ottoman Empire of the Crimean War (1853-1856), the battles carried out by the Romanian army for the War of Independence (1877-1878) on the territory of Bulgaria and the inclusion of the siege of Vidin in tourist historiography.

The common cultural heritage is a history of the survival of the two peoples under the domination of various foreign powers, especially the Ottoman Empire. Relief of the lost development potential due to the Danube, understood as a dividing element and not as an element of communion, can be a successful strategy in the development of cultural and historical tourism based on historical remains. Also, elements of the Romanian-Bulgarian reconciliation would be useful as an example of European influence on a culture of historical events based on mistrust and domination.

3. Architectural styles

On both banks of the Danube, both in Dolj County and Vidin, there are vestiges of ancient civilizations. In both areas we can see the influences of the different historical epochs and the predominance of some constructions that have served the needs of time.

Due to different historical contexts, we find that the architectural styles between the two regions are relatively different, which favours the variety of potential tourist routes. We also express the view that the specific architecture of a region or locality is the result of the confluences between the various intellectual and cultural currents that have circulated in a certain era. Moreover, the architecture of the place conveys the functional needs of a community with the feeling of belonging to a certain cultural space. In the case of Romania, the architecture of the edifices erected after the War of Independence translates, beyond any consideration regarding the need for social prestige and display of wealth, the strong desire of the Romanian elites to signal cultural belonging to the Western European space. The result was the emergence of modern constructions, made in various Western styles, depending on the weather and tastes of the owners. The appearance of Romanian localities has become increasingly European and local administrations have sought to modernize and systematize Romanian cities on the model

of the Western ones. The name "Little Paris" attributed to the capital of the country, Bucharest, reveals the European value system from which the elites of time were claimed.

3.1. Romanian architecture-Dolj county

In order to present the main features of the Romanian architecture, including the creations in Dolj County, we use the work *Elite and Residential Architecture in the Romanian Lands (XIXth-XXth century)*²⁶ by Narcis Dorin Ion. The main aspect of this thesis, exploited by a doctoral thesis, refers to the connection between the architectural monuments and the local elites, which, through their preferences, have impressed upon the national specificity.

"The thesis *Elite and Residential Architecture in the Romanian Countries (XIXth-XXth century)* aims at presenting a topic less approached so far in Romanian historiography: that of the former boyar residences in Romania, buildings that have begun to appear in our space since the XVIth century and which have experienced the peak of the bloom in the XIXth century. From the first specimens of civilian architecture still preserved in their original form today - and the most eloquent examples are the Boolean courtyard of Golesti or the Brancovenian palaces of Potlogi and Mogosoiaia - and to the buildings built in the XIXth century in eclectic style, all these buildings demonstrate, in fact, our Europeanity.

Especially from the second half of the XIXth century, the political elite and the Romanian aristocracy attempted - and succeeded - a connection with the European civilization models, this being a fast-paced period in which the representatives of the great boyar families built on their properties in the country palaces and mansions that generally imitate the fashionable architectural styles in the West of those times. Thus, hundreds of native mansions were built, the ones in Moldova mimicking the neoclassical style, which was very common in Russia, while the buildings in Muntenia were inspired by Western models, most of the commissioners were studying in the West, where they could admire the great noblemen and the glitter of their lives. France was the most often imitated model, with many French architects making numerous buildings that transformed the Bucharest of the epoch - rightly so - into the "Little Paris", and the countryside were also enriched with buildings made in French eclectic style, after the projects of the same Western architects. A connoisseur in this field, himself a great aristocrat, Constantin Argetoianu, noted in his *Memoirs* that "the evolution and modernization of the Bucharest

²⁶ Narcis Dorin Ion (2010), *Elites and Residential Architecture in the Romanian Countries (XIXth- XXth centuries)*, available at <http://www.zf.ro/ziarul-de-duminica/contributii-elitele-si-arhitectura-rezidentiala-i-arhitecti-artisti-si-decoratori-5385560/>

counter-party had already been done, and the people with handshake had organized their living and their homes according to the norms and fashion of Paris."

The beginning of the change of the constructive mentality of the Romanian people refers to the moment of peace from Kuciuk-Kainargi in 1774. The abolition of the Turkish monopoly and the intensification of the trade, political and cultural ties with Russia and the Western countries offered the Romanian elites new styles of life were formed by the boyars.

Along with fitting into the European trends on the idea of comfort, the desire of elites to display their social position and wealth together with the desire to present to contemporaries and future generations the degree of knowledge and appreciation of Western culture elements, especially the French ones. Thus, in many cases, we are dealing with composite architectural styles in which those who have financed these constructions have sought to capture all the characteristic elements of the places visited or frequented by them in Europe, thinking this paradigm as messages for the future and a sign of the departure from the architectural absolutism imposed under Ottoman influence.

Analysis of architectural styles reveals that preferences for certain styles are due to cultural influences existing in a particular society at a given time. Moreover, through the architecture we use, we can observe the existence of some forms of cultural resistance under the conditions of the emergence of higher military forces. The location of the Dolj County at the border of the gigantic Ottoman Empire, which, like the entire Walachia, under the economic and military influence of the empire led to specific adaptive behaviours.

In the occupied countries, the imperial influence was direct and repressive: the constructions were made according to the conquerors' prescriptions, which went up to rules that included the places of worship (for example, they could not exceed the height of a horse rider). On the other hand, in the case of a country under the sovereignty of the empire, the political domination and economic costs assumed by them were borne, but the education and formation of the younger generations took place in European countries, of which France stands out in the preferences of the Romanians. From this point of view, we find that the preferences of state organization, systematization of cities, cooperation of specialists, education of young people and construction of private and public buildings are oriented towards spiritual affinities.

Due to the historical events that blocked or slowed the development of education and its own schools of architecture and art, melancholy was created due to cultural loans in the Western world. They have undergone attempts to adapt to the Romanian specificity, resulting in specific innovative blends. According to the most well-known definitions,

architecture is the science of building and designing buildings according to certain proportions and rules, depending on their usefulness.

European art and architecture is a special field from many points of view. Firstly, because it represents a category of sources with assumed subjectivity. Art gives authors the impressions of the subject they are dealing with, according to the conventions of the era in which they operate. These conventions are at the heart of understanding by the viewer of the artistic work.

Architecture is a special case within the arts. If painting is an art that often has a special relationship with the viewer (usually, the painting is in the owner's home or on a museum), the sculpture and especially the architecture have another impact on the viewer. First of all, architecture is the most public of the major arts, the constructions are, beyond their clear functionality of habitable space, to say something about the one who built it or who lives in it. As a public message of excellence, architecture is perhaps more permeated by ideology than other forms of artistic expression, but here too, the narrow definition of architecture (the necessary knowledge to build an edifice that uses its purpose to house people and their inventions) is not enough, and we have to add that this is done, as well as painting, in accordance with the aesthetic rules and (in addition to other artefacts) of the epoch, both apply to the public space.

Art is the creative effort oriented towards individualism. The artist is considered an artist because he produces something new, interprets and translates into form or image a motive or an idea other than his contemporaries. Even in the case of monuments, whether castles or churches, the architect adheres to precise rules (a church, for example, cannot be built anyway, but must adhere to precise rules of space arrangement), but identifying the limits of freedom, the balance that can be found between established rule and innovation transforms activity into constructive act of artistic creation. Consequently, any effort to classify and order actions that by definition are individual, original and opposed to classification must be understood as being relative. The architectural features of the medieval period are as follows:

1. Art remains a political or at least public affirmation of ideological positions or claims. That is why art remains in the medieval age as well as the nobility and the clergy. At the end of the period, there is a new artisan of both minor and major artwork. The city benefits from the economic recovery brought about by the end of migrations and the opening of the nobility appetite for luxury goods, mostly brought from the Orient, triggered by the crusades, to become a significant political actor. After affirming the autonomy of the urban space with the struggle for the commune and the assertion of its role as support of the kingdom, the bourgeoisie will seek to emphasize its new position on the artistic plan as well. Even though the classical form of this position towards art is more clearly manifested since the Renaissance, the beginnings can be placed in the period of the end of the medieval age

and at the onset of the Renaissance. At some point in the evolution of the European world, cities, especially those with extensive commercial networks, were struggling to build cathedrals as high as possible. The cathedral thus becomes not only a sign of Christian fervour but also a symbol of the success of the urban community.

2. Religion plays a fundamental, but not exclusive, role in the art of the age. Along with this, aulic representations dominate the iconographic inventory of the era. However, there are enough situations where the everyday world insinuates itself in the motif of the era and offers themes, subjects and inspiration to the artist. The best evidence is the cathedrals, on which the majority of workers were of modest origin. Often, these details are in a narrative that combines biblical stories with examples of everyday life that embodies these parables.
3. Technological aspects are equally important. If Romanesque style is the result of technological impoverishment at the end of antiquity, the Gothic style, for example, takes advantage of a number of inventions. The emergence of the rigid conjugation system for traction animals, for example, has allowed the transportation of large shaped blocks of stone to construction sites or the transport of necessary pieces of wood. Likewise, the roses of the cathedrals are also the result of the evolution of glass casting techniques. The long construction period and technical innovations explain why a number of small-scale communities (at least on the current scale) have been able to build extremely large constructions.

3.2. The specific architecture of Dolj County. Radiography of heritage buildings in Dolj county

The analysis of the selected buildings shows that the most representative buildings of Dolj county are usually French, Renaissance, Baroque, Rococo, Romantic, French academician, art nouveau, art deco, neoclassical, eclectic, Neo-Romanian etc. architectural inspiration. The Brâncovenian and Classical Romanian styles have not been forgotten, and in some cases Byzantine influences can be observed.

The Brâncovenian style or Brâncovenian art characterizes the Romanian historiography of architecture and fine arts in Wallachia during the reign of Constantin Brâncoveanu (1688-1714). Because this era has decisively influenced later developments, the term is used extensively and to describe works of art from the time of the first Mavrocordat families until 1730.

In this period rulers such as Șerban Cantacuzino, Constantin Brâncoveanu, Nicolae Mavrocordat, metropolitans such as Varlaam, Theodosie, Antim Ivireanu, bishops like Ștefan Mitrofan, superior such as archimandrite Ioan of Hurezi, Ilarion of Cozia and scholars like Greceanu, Radu Popescu, Constantin Cantacuzino at the same time,

performs a vast work of updating the Byzantine tradition. A real Byzantine renaissance took place at the royal courtyard.

Brâncovenian style represents a syncretism between local artistic traditions, Wallachian, Byzantine and other oriental influences and Western forms of Renaissance, such as the Italian school.

The architectural style of Brâncoveanu is recognized today as the "first Romanian style". The main features of the style are: artistically crafted stones; the relief emphasized by the "à jour" technique both in the carving of the stone and in the artistic processing of the wood, predominates the vegetal motifs: the acanthus, the hawthorn, the grapes, the sunflower.²⁷

In trying to outline a modern and national architectural style, starting with the second half of the XIXth century, Ion Mincu and his descendants sought to create a specific Romanian style inspired by traditional architecture. This approach proved to be difficult due to the uncorrelation of the old, traditional forms with the contemporary requirements of modern architecture. The development of the Romanian cities and localities did not mean the medieval limitations of the constructions, relatively simple and with a rather low height regime. Thus, the neo-romanian style was very well suited to villas, schools, galleries with a maximum size of a Brâncovenian palace. High, large edifices built from reinforced concrete with high ground floor, with one or more floors, made from the Art Nouveau or Jugendstil models, combined the various types of decoration, the traditional ones finding their place and use for sure.

Art Nouveau is the French style of 1900, which depicts all forms of art from the XIXth - XXth centuries. It is a quintessence of the intellectual spirit and the French spirit, imposing in the public architecture a cheerful, dynamic and open decoration, whether it is about cafes, restaurants, hotels, theatres, casinos, etc.

Art Nouveau (the new art) quickly surpassed France's borders. The movement had two main irradiation centres: Paris and Nancy. The first polarized and diffused the French art and not only, while in Nancy was created a true school of architecture, furnishings and decorations.

The general traits of this architectural and artistic flow are found in the elegantly handwriting curved lines, with a formal repertoire inspired mainly by the vegetal world and with the tendencies of symbolism. The last feature is almost indelible in all forms of Art Nouveau expression. The main organiser of the 1900's art was Siegfried Bing, somehow involved in its development and dissemination. Even the name of the current comes from

²⁷ Arhitect Madalina Berindei, <http://www.dezvoltatorimobiliar.ro/blog/arhitectura/stilul-brancovenesc-primul-stil-romanesc-de-arhitectura>

the name of his company, and the pavilion at the Paris universal exhibition wore this name, which crowned him as an organiser of this artistic stream.

But the most prominent representative of 1900 Parisian architecture was Hector Guimard from Lyon, who decorated both Beranger Castle and Paris subway stations with motifs of metal flowers, opalescent glass and light.

Other important architects of this trend were Jules Lavirotte, Jean Baptiste Larrivé, etc.

The Art Deco style, found in many heritage buildings in Craiova in the early XXth century, is a decorative movement, also known as "Style 1925", which ranged from 1910 to 1930 in Europe and USA, a large number of branches, from architecture to furniture, to fashion and shows. The Art Déco style lies between the end of 1900's art and the period of affirmation of geometric pluralism, purged of any ornamentation, such as Bauhaus or Le Corbusier. It is in fact a last form of 1900 art survival, disposed on two main directions, profoundly contradictory. The first continues at a higher level the functionalism, geometric expression, on the lines of Vienna or Glasgow architecture school, while suffering the influences of cubism. This orientation was particularly illustrated in France in the works of architects and decorators Pierre Chareau, René Herbst, Marcel Dufresne or Francis Dourdain, as well as those of the jewellers and goldsmiths Raymond Templier and Jean Puiforçat, etc. The second direction, ultimately, was a kind of travesty of Cubism of 1900 floral style. It was very plasticity formulated in the 1925 exhibition manifesto "... a useful object needs to be decorated ...". The exacerbation of this trend created a decoration loaded with cumbersome motifs and emerged from cornice-scale flowers or huge stone fruits, placed directly on the structure of the architecture or the object. The main springs of the style were in Vienna, both in the architecture and decoration of Otto Wagner's students, and especially in the work of Viennese Workshops that Giulia Veronesi considered "absolutely the real and symbolic centre of the movement." The German sources influenced the architecture, the decoration, the advertising graphics and the epoch design, bringing to the attention the German applicative spirit. As early as 1898, the first specialized magazine called "Dekorative Kunst" was published in Munich, which was also edited in Paris under the name "L'Art Décoratif". The Museum of Applied Arts in Hamburg organized the first international poster magazine ever since 1894, and in Berlin in 1910, the first poster magazine in Europe, "Das Plakat". The exhibition of architecture, applied and industrial arts, decoration, etc., opened in 1914 in Köln by the organisation Deutscher Werkbund.

From the process of affirmation of the Romanian style cannot be removed the role of France, which is the main source of inspiration for the architects who created the monumental buildings that have become symbols of the cultural identity of Craiova or Dolj county.

In a short radiography of the Dolj county heritage buildings we find that they are divided according to the following criteria: age, destination, functions performed and historical age.

Depending on the first criterion we find that the age of vestiges discovered on the territory of this county is very high, dating from the Neolithic and the Bronze Age. Depending on old age, we find that the earliest monuments dating back to the XVth century are places of worship, which suggests that the Church was the cultural centre around which the social life of the Dolj communities was gravitational. In an area affected by frequent invasions, the imposition of foreign rules and the permanent movement of the population in the geographical area, the only elements of stability were religious edifices, churches and monasteries, those that provided support and identity to the pastoral communities.

Since the 1600s there are other monuments, vestiges of the existence of Romanian elite at that time: mansions, pens, ensembles of the boyars' courts, and residences of the Bans of Craiova. Inherited monuments reveal that alongside the Church, the great boyar families, who provided both the Bans of Craiova and the rulers of the entire Muntenia, contributed to building the cultural identity of the area.

After 1700, the dwellings belonging to the old boyar families, the places of worship of cultural value, as well as those belonging to traders, merchants, industrial units such as the former Hoffenschranz factory (1877), etc., are multiplied, which signifies the development of the Romanian society and stabilization of the population in communities.

After the independence, the development of the county and especially of Craiova was found in residential and urban constructions that followed the national development line, accompanied by urban works and constructions meant for the functioning of the national institutions, specific to an independent country. Thus, in 1880 an emblematic construction of Craiova emerged: the Palace of Justice, today the University of Craiova. This was extended in the 1930s and 1970s. In 1888 the building of the National Bank of Romania - Dolj branch was built, in 1893 the construction of the Normal School of Boys was completed, today the Faculty of Mechanics of the University of Craiova followed in 1894 -1895 by "Carol I" Highschool. In the period 1898-1907 it was built "Jean Mihail" Palace, which today houses the Museum of Art, monumental construction through architecture, dimensions and execution quality. Today, a tourist route in Craiova is unthinkable without a visit to the Art Museum, an edifice built in the style of French academy and European eclectic style. In 1902, the Obedeanu School was built, after the demolition of the old buildings dating back to 177-1753. Investment in education for younger generations, which demonstrates the growth of the young population and families that could support the supposed costs of education. Thus, the Central School of Girls,

nowadays the Oltenia Museum, was built in 1905. The institutional system developed between 1912-1913 through the construction of the Administrative Palace, today the Prefecture of the county, built in neo-Romanian style, according to the plans of the architect Petre Antonescu and promoted by Ion Mincu, the great Romanian architect initiating the neo-Romanian style. The Italian builder Giovanni Battista Peressutti, whose names are linked to numerous monumental buildings of the city of Craiova, was commissioned to build this edifice. Another institutional building is represented by "Banca Comertului" Palace, which today houses the Craiova City Hall, built in the same neo-Romanian style, which provides identity to local and national constructions, proving the vitality of the Romanian spirit in the context of freedom of expression. We mention that the neo-Romanian style is the intellectual effort of the Romanian architects to insert the Romanian historical and architectural treasure into the modern architecture of the time. The initial plans of the Trade Bank belong to Ion Mincu, the initiator of the style. His early death (1912) determined the transfer of his duties to Constantin Iotzu, one of the architects with a vision close to Ion Micu. The construction of the building was entrusted to the same Italian constructor Giovanni Battista Peressutti, alongside the construction company of the Italian Carlo Dalla Barba.

The modernization of the city and the development of a local elite, either the successor of the old boyars, whether formed by landowners, retailers or industrialists of the place, is witnessed by the numerous monumental constructions made since the early XXth century. Thus, between 1900-1903, the Minerva Hotel and Casino was built in an oriental style with Moorish and Arab influences (the only building of this period with such architecture). In 1903, the Food Hall of Craiova was also built, which suggests that the development of the city has generated a real, numerically significant city population that needed permanent food supply. During 1910-1927 the economic growth of the city was highlighted by the construction of Brătășanu Workshops.

The residences of the time elite were represented by Gheorghe Chitu House, Gebescu House, Otetelisanu House, Ionescu House in the XIXth Century, Mirica House (1898), Schina House (1898), Dianu House (1900-1905), costumed after the European fashion of the time, in the *Art Nouveau* style, the Carianopol House (1900-1905), the Vorvoreanu House (1905), built in composite style and French Renascentist, Stefan Popescu House (1907), Maru House (1911), Ghizdavescu House (1911-1912) (1912), Puiu Plesia House (1915), today the Court of Accounts of the Dolj County, built in eclectic style of neoclassical predominance at the façade and not in the interior. In 1918 the Jianu House was completed, built on foundations of the XVIIIth century. At the beginning of the XXth century the houses belonging to the families Celareanu, Borcea, Năiculescu, Barbu

Druga, Poenaru, Vineff, Traian Nicolescu, Mendel, Vulcănescu, Vernescu appeared in the Neo-Romanian style

Next to Craiova, Calafat is situated on the map of the monumental edifices where, between 1904-1907, Marincu Palace is built, in an inspired combination of baroque and rococo styles, nowadays the Museum of Art and Ethnography, designed by the famous architect Paul Gottereau who also built other monumental edifices of Romania: the Royal Palace in Bucharest, the Central University Library, the CEC House on Calea Victoriei and the "Jean Mihail" Palace in Craiova.

The period of communism meant an architectural regression. The brutal elimination of the Romanian elites and the installation of communist institutions in the buildings of the old elites led to a regression of the architectural efforts. The edifices projected during this period were circumscribed to the statist functionalism and the limiting rules imposed by the ideological rigidity of forced egalitarianism.

The workshops built throughout the country are inspirational to the Romanian spirit outlined by the influence of the western architectural trends that materialized in the neo-Romanian style. Thus, the identity thread built after the gain of national independence was reduced to the multiplication of utilitarian housing capacities with minimal facilities and without cultural identity. The scandal of post-communist cities is proof of the impossibility of expressing their own visions of architects. Romanian cities are the result of forced industrialization and forced migration of the rural population to the urban environment. Most Romanian cities have not developed specific urban functions so that the mono-industrial and dormitory appearance has altered the original layout of the cities and led to the emergence of standardized, unidentified concrete blocks of the Soviet model.

Currently, a large part of the Dolj county heritage buildings are on decay, being exposed to property rights disputes and have lost their character as emblems of community identity and the possible social functions that heritage buildings can fulfil in a community. As a consequence, the potential of these buildings is unexploited or impossible to exploit by not integrating into cultural-tourist circuits.

Considering the current situation and the heritage buildings retained in this study, we present a radiograph of them:

1. Bania House is renovated and does not require urgent or immediate maintenance work. It is the oldest civilian building in Craiova. Initially the Banship houses were built by Barbu Craiovescu, the first son of "Neagoe from Craiova", the founder of the Craiovești family. They were restored by Matei Basarab (1632-1654) who had patronized an artistic school, without whom the Brâncovenian "explosion" would not have been possible. Bănia house had been rebuilt in 1699 during the reign of

Constantin Brâncoveanu (1688-1714), who was also a descendant of Craiovești, in Brâncovenian style, similar to the Mogoșoaia and Potlogi palaces and the Hurez Monastery. It is built on three levels, with vaulted cellars made of brick, covered by spherical cups on arches and semicylindrical vaults. The ground floor and the upper floor have large rooms, with balcony in Brâncovenian style, in the form of a pavilion to the south and loggia above the entrance to the north. Only the brick cellars and two pillars of the hallway are preserved from the original building²⁸.

2. Banca Comerțului Palace - Craiova City Hall is in litigation regarding property rights. The building needs repairs for three years, but the property rights issues block any possibility of accessing any type of financing. The Bank of Commerce was established in 1897 as a Credit Co-operative Society by Constantin Neamțu, known as "Costică Neamțu bank" or "Golden Mother hen" of the merchants. In 1906, the architect Ion Mincu designed the "Banca Comerțului" Palace, being one of the emblematic buildings that endowed the modern Romanian architecture with the original vision of the Neo-Romanian style. The bold conception is part of the efforts to assert a modern architecture, and at the same time it is inspired by the Romanian traditions, at the beginning of the XXth century. The aesthetic solution of the plasticity of the facade proposed by Ion Mincu combines the peculiar characteristics of the peasant house with hallway, poles and arcade with decorative elements of varnished polychrome ceramics, thus making the connection with the solutions of the Romanian medieval religious architecture. The exterior architectural plasticity is in eclectic style with elements of neo-romanian style²⁹. The exterior is fragmented into functional architectural modules with arches and vaults. The raised roof at the corners with hemispherical towers has ornamental pillars and ogival skylights, according to the romantic pattern.
3. The Administrative Palace of Craiova – Dolj county Prefecture. It needs repairs, for which it has been trying to access funding since 2009. It was built between 1907-1913 according to the architectural plans of Petre Antonescu, who formulated a conception based on traditional classical rigors and the assimilation of the principles supported by his professor Ion Mincu. Opening up to modern trends, Petre Antonescu formulated syntheses in which he found the best trends of his contemporary architecture. Situated in the city centre, the land on which the building rises gives the edifice a dominant position in terms of its monumental integration into the general profile of the city. The builder designed to carry out the

²⁸ Magda Buce Răduț – *The past in Craiova of today*, Aius Publishing House, Craiova, 2017, page 18

²⁹ Adriana Botez-Crainic – *Modern and contemporary Romanian art*, Sigma Publishing House, Bucharest, 2000, page 18

works was Giovanni Batista Peressutti, one of the famous builders of the time, a friend of the architect during his studies at Padua. The palace was built on a symmetrical plane, oriented vertically on the central tower of the main entrance, as a reminder - according to Petre Antonescu's appreciation - of the old buildings that formed, in the middle of Ban Fortress, a monumental ensemble dominated by the towers of the Bănia House, the Cathedral of Sf. Dumitru, Madona Dudu, etc. The architecture of the palace is inspired by the old monumental buildings of the country. It has monumental dimensions, being built of stone, brick and reinforced concrete, in neo-Romanian style, disposed in the shape of the letter "E". The main facades and their opposite faces, oriented to the south and to the north, are quite withdrawn. In the axis of these two main sides of the building there are the main entrances, and in the middle of the lateral facades there are the secondary entrances³⁰.

4. Gogu Vorvoreanu House. Litigations on property rights have been resolved, and the building, owned by the Metropolis of Oltenia, has undergone a vast restoration process to preserve its former grandeur. It was built between 1905-1910 according to the plans of the architect Dimitrie Maimarolu, a prominent representative of *eclecticism*. In respect of Gogu Vorvoreanu House, an inspired symbiosis was created between the Renaissance style and the French neo-baroque style. Neoclassical elements have been merged into a context of Baroque and Roccoco morphology.
5. Nicoale Romanescu House - University House. It was renovated between 1996 and 1997. It is owned by the University of Craiova. Like all the projects bearing its signature, Casa Romanescu is impressive and full of flavour, made in a stylish manner specific to the Beaux-Arts style. It was expanded and decorated in 1903, in neoclassical style, with influences of the French and Austrian Baroque. It combines elements of eclecticism of classical French, Romantic, Rococo, with Neo-Romanian tendencies and modern elements of 1900 conception, both in the composition and in the decoration, richly represented, impressing by harmony and elegance³¹. The work was carried out in the resignation of C. Reschovsky. The sumptuous appearance of the building is required from the entrance, where the arcade gang shows influences of the Gothic style. It impresses the massive oak door to the right, the oak door that opens in the hallway of the ground floor where the monumental stairway goes. The building is imposing with basement, ground floor, 1st floor and attic with rooms for service staff. Halls and rooms have wainscots, recessed mirrors, walls decorated with golden or polychrome stucco works³². The garden and inner courtyard

³⁰ Petre Antonescu – *Buildings, constructions, projects and studies*, Technical Publishing House, Bucharest, 1963, p. 46

³¹ Sidonia Teodorescu – *Great Bucharest Architects*. Ion D. Berindey, Vremea Publishing House, Bucharest, 2014

³² Magda Buce Răduț – *Op.cit.*, page 112

of the house were arranged in 1892 by the landscape architect Knaechtel one of the royal house collaborators, following the Viennese parks.

6. Gheorghe Bibescu house is not threatened by legal disputes, being in good condition. *In the period when Gheorghe Bibescu was the ruler of Wallachia (1842-1848), his brother Iancu Bibescu, named governor of Craiova and inspector of the entire Small Wallachia*³³, *bought lands from his neighbours, among which we can find Chintescu, then built an architecturally refined residence surrounded by greenhouses and relaxation pavilions.*³⁴ The house has a tumultuous history, and the peak of the public presentation is due to Mayor N. Romanescu. Landscape architect Edouard Redond helped by Emil Pinard has developed a park design project that included the "Bibescu Palace". This project was unique in Europe at that time.

7. Jean Mihail Palace was restored between 2009 and 2015 at the initiative of Dolj County Council. It is in good condition and it is an emblem of Craiova being an objective of national interest. Built in the style of French academy, with elements belonging to the late Baroque, the palace benefits from a very elegant plastic and constructive solution used by the architect to make the facade. The exterior plasticity is eclectic, with Neo-Baroque ornaments and the fragmented roof system is taken over by the French Renaissance castles.

The monumental attitude and grandiose dimensions of the whole ensemble remind the European spectacle to which the vision and the pride of the Romanians at the beginning of the XXth century³⁵. The construction supervision was entrusted to the Italian architect Constantino Cichi, the materials used for its design being of exceptional quality (Carrara marble honor scale and ionic columns, Murano glass chandelier, Venetian mirrors, Lyon silk tapestry, gilded stucco works, painted ceilings and carriages, stained glass skylights, carved wooden ceilings, high quality wainscots and parquet, style furniture, etc.)³⁶. The Mihail Palace is built on three levels³⁷, with 36 rooms. The semi-basement included the attached rooms and staff rooms, the ground floor with salons opened to the reception hall, and the access to the upstairs is made on a Carrara marble staircase with railings and iron ornaments, the whole ironworks being made in Vienna in the Art Nouveau style³⁸. Since 1954 it has become the Art Museum of Craiova.

³³ *The Romanian publisher*, Bucharest, no.73, 287-288

³⁴ A.N.R., Ministry of Interior Fund - Communal Division, file 17/1853, sheet 5

³⁵ Adriana Botez-Crainic – *Op. cit.*, page 13

³⁶ <http://www.monumenteoltenia.ro/palatul-jean-mihail-craiova/>

³⁷ Magda Buce Răduț – *Op.cit.*, page 154

³⁸ *Ibid*, page 153

At present, Jean Mihail Palace combines two significant features: the building itself is a unique artwork in the city and country, and its destination gives it the quality of host of the highest level of art: sculpture of Brâncuși, the unique sculptor of Romania, is present through the works of *Child Head*, *Miss Pogany*, *Écorché*, *Vanity*, *Kiss*, *Corner Chair*, *Tors*, *Vitellius*. The value of Brâncuși works is priceless, and the high prices at which his sculptures are sold on international markets are only the result of commercial conventions that do not even cover the depth and the artistic message.

In this cultural establishment, both permanent and temporary exhibitions are hosted. The present patrimony of the museum exceeds 8,000 works, among which the paintings of Theodor Aman, Nicolae Grigorescu, Nicolae Tonitza, Stefan Luchian, Gheorghe Petrascu, Theodor Pallady, Eustatie Stoenescu, Ion Țuculescu, Gheorghe Anghel, Dimitrie Paciurea. Also, cultural events of fundamental importance for the cultural movement are hosted throughout the year. We consider that any visit to Craiova and any tourist itinerary should include the Art Museum of Craiova as a matter of priority. This edifice is not only emblematic for Craiova, but also for the entire Romanian culture.

8. The Dianu House was the object of a property rights dispute, but since 2013 it has been owned by the County Council of Dolj, administered by Alexandru and Aristia Aman Library. It is in a state of degradation that keeps it out of the public circuit but will be renovated and will host a Museum of the Romanian Book and Exile. Located in the central and historical area, on a 1297 square meter surface, it is declared a heritage building and included in the Historical Monuments List / 2010, at position 102. The resistance structure was made of pressed brick masonry; the basement has windows located above the protection sidewalk. The main entrance features a series of exterior stairs, covered by a awning, and an interior staircase that gives a vestibule that provides access to the building's semi-basement. Inside, the house impresses through painted ceilings, elegant stucco works, graceful chandeliers and decorated stoves, covered with colored faience. The wooden carved doors with graven windows were made in Bucharest's workshops by August Zwölfer, the main author of the stained glass windows of the Peleş Castle, who set up the first mirror factory in Romania, three such original pieces still being kept in the Dianu house³⁹. After nationalizing in 1955, as a historical farce, the Cornetti School of Arts and Crafts functioned until 2008, the connection between

³⁹ <http://www.monumenteoltenia.ro/casa-dianu-str-24-ianuarie-craiova/>

the two families being strong, Elena Cornetti left her inheritance by testament the amount of 10,000 lei to her goddaughter Simoneta Dianu⁴⁰.

9. The Vernescu House needs renovations. The exterior appearance is degraded, the plaster is missing on large surfaces. Property of Dr. Dumitru Vernescu, one of the representative figures of the medical world in Romania in the first part of the XXth century, the house has a three-level height scheme (basement, ground floor and attic) and an interior courtyard surrounding the house, enclosed with a fence of cement and iron (to the street). Outdoors, the ornamentation of the apparent brick, the decorations around the windows and overhangs, the decorative plaster with the letters D and V intricate, the roof made of sheet metal with windows and skylights and chimneys made up of brick or the balcony on the western facade. The frame of the doors and windows is manufactured from wood. The visible facades (western, eastern and southern) are degraded; the plaster is missing on large surfaces⁴¹.
10. Stoilov-Bolintineanu House is currently headquarters of a bank, being duly retained. It was the private dwelling of General Simion Stoilov, whose bust of the sculptor Frederic Storck, is also a historical monument, portraying the hero from the independence war in an uniform for a festivity, proudly bearing the orders and medals awarded to him for the acts of bravery on the battlefield⁴². The bust and the dwelling are at the point of intersection of the European and Romanian artistic mentalities from the end of the XIXth century, the beginning and the first half of the XXth century, period in which, the paths of the evolution of the Romanian plastic and architectural thinking from academicism and neoclassicism to the modern forms of manifestation of European thinking, public mentality and art criticism in our country⁴³. The house, which is part of the succession of houses of the rich families in Craiova on Calea Unirii, has a three-level height scheme (basement, ground floor and attic). On the exterior there is the main entrance (on Savinesti Street), covered by the marquis, as well as the decorations and the frames of the windows on the facade from Calea Unirii⁴⁴. The architecture is a classical city concept, through the proportion of facades, by simplicity, by the symmetry of the plan and facades.

⁴⁰ Radu Augustin, Victor Pârlac, Simina Radu-Bucurenci - "Cornetti" Art School, Ars Docendi Publishing House of the University of Bucharest, Bucharest, 2001, page 23

⁴¹ <http://www.monumenteoltenia.ro/casa-vernescu-craiova/>

⁴² Mirela Marinescu – *The Treasure of Craiova's Art Works in* Southern Gazette, Craiova, November 16th, 2013

⁴³ Adriana Botez-Crainic – *Op.cit.*, page 44

⁴⁴ <http://www.monumenteoltenia.ro/casa-stoilov-bolintineanu>

11. Ionel Plesia House is owned by the Ministry of Culture and the administration of the National Library of Romania through the Omnia Craiova subsidiary. Ionel (Iancu) Plesia House is an architectural monument from the end of the XIXth century in Craiova municipality, located in the historical centre of the city, no. 21, Mihail Kogălniceanu Street, next to the former "Victoria" Shop. Plesia House was built by the son of Gheorghe Pleșa, the liberal Ionel Plesia, who later became the financier of the FC Craiova football team, the date of construction and the name of the architect being controversial. Certain sources believe that it was built between 1890 and 1892 by the French architect Albert Galleron, who also designed in Romania the Romanian Athenaeum and the Palace of the National Bank of Romania in Bucharest, Constantin Vălimărescu House in Craiova, Dimitrie Ghika Palace in Comănești and numerous boyar houses in Bucharest and in the province⁴⁵. From other sources, Ion G. Plesea houses were built in 1905 according to the plans of the architect Iohan Goetz⁴⁶, while others indicate the construction years as being 1908-1911⁴⁷. Built in eclectic, neoclassical style, with neo-baroque ornaments in the interior, the building retains its original shape, although some of the exterior ornaments have been destroyed, and the façade, with a portico framed by two columns made in the corintic style, is mutilated by the assembling of a plate column for ventilation⁴⁸.

Plesia house has a four-level height scheme (basement, ground floor, first floor and attic), with a large number of rooms and hallways, the stained-glass windows, made in the spirit of the Romanian school, have geometric and floral motifs, the entrance doors have crystal windows, and the interior staircase and the metal fittings are made in the baroque style⁴⁹.

12. Casa Vălimărescu, is the headquarters of a bank and has been completely renovated during 2004-2005. In the conditions of escaping from an orientalism felt as a paralyzing phenomenon and the appearance of modern Romania, the admiration of the Romanian people for the French culture, which had previously only occurred remotely, can be materialized, so that in the second half of the XIXth century, the most important factor of the Western influence became the architecture. Consequently, Constantin Vălimărescu appeals to the famous French architect Albert Galleron, who also designed in Romania the Romanian Athenaeum and the Palace of the National Bank of Romania in Bucharest, Dimitrie

⁴⁵ <http://www.monumenteoltenia.ro/casa-ionel-plezia-azi-biblioteca-omnia-filiala-bibliotecii-nationale/>

⁴⁶ Luchian C. Deaconu – *Craiova 1898-1916. Jump to Modern Urbanism*, Sitech Publishing House, Craiova, 2001, page 196

⁴⁷ Magda Buce Răduț – *Op.cit.*, page 147

⁴⁸ *Ibid*

⁴⁹ <http://www.monumenteoltenia.ro/casa-ionel-plezia-azi-biblioteca-omnia-filiala-bibliotecii-nationale/>

Ghika Palace in Comănești and the numerous boyar houses in Bucharest and in the province for the construction of a luxurious private residence. The Art Nouveau aesthetics, specific to the works of Galleron with its unmistakable air of Paris, imprints to the construction a hedonistic and vague decadent tempt⁵⁰. Albert Galleron built in the same manner as the eclectic villas in Bucharest, with monumental developments, resuming the favourite themes in decoration or volume, but reportioning so that they become valid for both public and private buildings⁵¹. Constantin Vălimărescu House impresses with its imposing architecture, with rich decorations both inside and outside. The interior delights through French-style ceilings from XVIIIth century, with elegant chandeliers; walls with stucco works; sculptured doors with engraved windows; faience stoves; mosaics; a spiral internal stair. On the exterior, there are the richly decorated facades with stucco works, balconies and terraces; the painted drawings of the wooden belfry from the attic; the solar watch⁵². The building has four levels (basement, ground floor, first floor and attic), a monumental entrance and a spacious front garden, located in the neighbourhood of the Catholic Church. was built between 1880 and 1884 under the close supervision of two famous entrepreneurs of that period, Dimitrie Nedelcu and Domenico Costa.

13. Casa Vrăbiescu is in a state of visible degradation, being abandoned by the owner, a commercial company from Craiova, who performed unauthorized works at the building. After the works were stopped, the building remained at heritage level. The young architect from Dolj, Duiliu Mark, was asked to transform the façade of an old home into a less ordinary one. He used a classical inspirational architecture, both in terms of façade composition and detail elements, calling for an antablament decorated with architectural ornamentation and denticles, framing each window with a profiled framework⁵³. Vrăbiescu house has a three-level height scheme (basement, ground floor and first floor). On the northern side it is neighbouring the Caletanu house, the eastern façade is on Calea Unirii (on the street), and the western one reaches the Gheorghe Doja street. The main entrance to the edifice is made through a covered gang, closed with gates, which reaches the inner courtyard⁵⁴.

⁵⁰ Mihaela Criticos, Ana-Maria Zahariade – *The French Model in Romanian Architecture in Old Dilemma*, no.157, February 9th, 2007

⁵¹ Cristina gabriela Popescu – *Albert Galleron- Architect of Athenaeum* in *Financial newspaper*, Bucharest, January 28th, 2006

⁵² <http://www.monumenteoltenia.ro/casa-constantin-valimarescu/>

⁵³ Duiliu Marcu – *Arhitecture*, Tehnical Publishing House, Bucharest, 1960, page 29

⁵⁴ <http://www.monumenteoltenia.ro/casa-vrabiescu-craiova>

14. „Sfânta Treime“ Church is in good condition, being under the administration of the Metropolitan Church of Oltenia. Situated in the centre of Craiova, "Sfânta Treime" Church, is imposed in the area of the Prefecture Square by a perfect antagonism between the architecture of the church and the "art nouveau" style of the park to which it belongs. The church was founded by Dumitrana Știrbey, the wife of the great stolnic Constantin Știrbey, a former caimacam from Craiova in 1741 and the mother of the vornic Barbu Știrbei, the adoptive father of the future ruler⁵⁵. The construction which was started in 1765 was finished in 1768, being remarkable through the Brâncovenian style, the shape of the cross, the slender tower above the nave and the hallway with colonnades⁵⁶. Seriously damaged by the earthquake of January 11th, 1838, in which only in Wallachia 217 churches collapsed, most of them in Râmnicu Vâlcea and Craiova ⁵⁷ was restored from the very beginning in 1840 by the future ruler Barbu Dimitrie Știrbei who placed a new rotive in the church porch, embellishing it with a wooden stack, painting it again, and offering it with new jewelleries and ornaments⁵⁸.
15. Chintescu House is in an advanced state of degradation. Built in Neo-Romanian style, Chintescu House holds brick arches, vintage stoves, rooms decorated with stucco works, friezes, scaffolds that turn it into a real architectural jewellery. The engineer George Chintescu, who has been a specialist at the Food Research Institute in Bucharest for three decades, the author of nine reference books in the field, spent his childhood in this house. Until the retrocession in this house it was located the Romanian Post Office Directorate, which seems to have managed to ensure minimal maintenance, after retrocession this patrimony building suffered a process of visible degradation.
16. N.I. Feraru House hosts the Institute of Social and Human Researches "C. S. Nicolăescu-Plopșor", being subordinated to the Romanian Academy. The author of the project is the architect Alfred Vincenz, the son of the Polish teacher Professor Edmond Vincenz from "Gheorghe Chitu" Commercial School. The edifice, built in the style of French academics, has an area of about 720m² and is structured on four levels: basement, ground floor, first floor and attic⁵⁹. The building has a mansard roof, with ornamental and interior stucco works, richly decorated, and the mural painting, as well as the furniture and tapestries were executed by Francis Trybalski. Feraru House has been equipped with Renaissance style stoves, with

⁵⁵ *The Great Book of Craiova*, Sitech Publishing House, Craiova, 2007, page 512

⁵⁶ <http://www.monumenteoltenia.ro/ansamblul-bisericii-sfanta-treime-craiova/>

⁵⁷ Cristian Lascu – *The Great Earthquake in National Geographic Romania*, August 2005

⁵⁸ *The Great Book of Craiova*, page 512

⁵⁹ Mirela Marinescu – *Personalities of the past: the engineer who enriched Craiova's architecture in Southern Gazette*, Craiova, January 24th, 2015

sanitary installations made by Johann Laub and light installations performed by the engineer Florea Iliescu⁶⁰. On the outside, the two balconies and the rich ornamentation are noticed, especially on the upper part and on the roof with decorative lightwells. The building was provided by Alfred Vincenz with basement, ground floor, first floor, attic, two balconies, hallway at the entrance and an inner hallway with spiral-shaped staircase, lighted with vintage stained-glass windows⁶¹.

17. Barbu Druga House is owned by the County Council of Dolj. Built in Art Déco style by the company of the Italian Giovanni Battista Peressutti, Peressutti & Dalla Barba, who created a real school of civil engineering works with highly professional Italian craftsmen, forming many bricklayers or carpenters among Romanian craftsmen, she complements the list of the few vestiges preserved from the old urban architecture from Craiova, diverse, original, elevated. - which belonged to the Druga family. Art Déco ironwork, perceived externally as a practical and aesthetic factor in aerating the massiveness of the masonry, gracefully fits openings of windows and doors. The decorative glass was used for the same purpose of creating the lighting and aeration effects of the spaces. Inside, the house had XVIth-century furniture and a lot of Spanish silverware⁶², as well as artworks, most of them belonging to children, the most representative being the late Carrara marble sculpture by Antonio Canova, "The Charites," but also "Venus after the Bath," "Venus of the dolphin", "The Lion and the Snake" - art bronze, "Cupid", "Mercury", "Plato's Bust", "Crying Infant", "Naked Female", five Sevres vases and three original Rigolot paintings "Twilight" or "Crepuscle", of the XIXth century, of French origin, paintings "Portrait of a Young Man" and "Triptych Tree" with anonymous authors⁶³.

18. Peressutti House is in a relatively good condition, without the need for major investments. Named Lucilla Villa in honor of the daughter of the Italian entrepreneur, who lived there, and who spent his last years of life there and Giovanni Battista Peressutti⁶⁴, the house was not built by the father as dowry for her daughter, as it appears in some sources⁶⁵. In 1925 the house was built by the construction company Dalla Barba & Peressutti for the spouses Elisabeta and Gheorghe Popescu for the amount of 1,000,000 lei, to be paid in progressive

⁶⁰ <http://www.monumenteoltenia.ro/casa-feraru-craiova/>

⁶¹ <http://icsu.ro/istoric/>

⁶² Aldezir Marin – *The struggle for the goods in the Barbu Druga House did not end* in *South Gazette*, Craiova, August 10th, 2015

⁶³ http://adevarul.ro/locale/craiova/craiova-muzeul-arta-pierdut-21-opere-1_50bd3ed37c42d5a663c8fc2a/index.html

⁶⁴ Mirela Marinescu – *Houses in the old center of Craiova - stories from the darkness* in *South Gazette*, Craiova, October 3rd, 2015

⁶⁵ *Ibid*

monthly instalments, the non-payment of a rate increasing the interest by 20% until payment⁶⁶. Built in urban art nouveau style, the building has three levels, ground floor, first floor and attic, covered with sheet metal in rhombic pieces. The ground floor had five artistically decorated rooms, the first floor had six rooms and a hallway as richly ornamented, and the attic had three rooms. The whole building had an electrical installation and terracotta stoves made in renaissance style.

19. Jean Negulescu House was bought by private persons from the haeredes proximi, being renovated, but eliminating all the elements that remind of his illustrious owner. Jean Negulescu House has no special architectural value in itself, being completely disfigured and transformed into a "home car" according to Le Corbusier's famous expression of the latest renovations. A wealthy merchant house from the first half of the XXth century, it has though a symbolic value for what Romanian culture means, because here was born on February 26th, 1900, and spent the childhood the only Romanian who has a star on the Walk of Fame in Hollywood and the first Romanian person who was nominated for Academy Awards.
20. Rusănescu House is in good condition. It is a historical architectural monument of the XIXth century, built between 1870 and 1900, at the intersection between Bd. Șterbei Voda and Calea Unirii, having a side right on Unirii Street, once the promenade path of Craiova. From an architectural point of view, the building belongs to the eclectic style practiced at the end of the XIXth century, identifying several elements - especially in the interior- of the late Baroque or Viennese style and Art Deco⁶⁷. Conceived in the spiritual eclectic connection of the neoclassical elements, Rococo and Baroque, receives the insertion of ornamental details in sculpture, wrought iron, stained glass and painting, according to the Art Deco concept. It impresses inside through decorative panels on walls and ceilings, painted in oil on the wall and oil on wood at the carpentry, stucco works in gold leaf, but also through the main monumental staircase, made of marble, with a special wrought iron cap rail. Above it is a lightwell, which had a valuable decorative stained glass window, destroyed by the earthquake of 1977 and replaced with plain glass⁶⁸. Outside the side richly ornate around entrances, windows and overhangs with decorative plaster made of cement mortar, the balcony enclosed above the main entrance and the plate roof with lightwells⁶⁹.

⁶⁶ <https://craiovadeieri.wordpress.com/2017/12/07/vila-lucilla/>

⁶⁷ <http://www.monumenteoltenia.ro/casa-rusanescu-craiova/>

⁶⁸ Laura Moțîrlîche – *Loc.cit.*

⁶⁹ <http://www.monumenteoltenia.ro/casa-rusanescu-craiova/>

21. Ramuri Palace was modernized between 2005-2012.. One of the brilliant representatives of the architecture school founded by Ion Mincu, Constantin Iotzu continued the neo-romanian line of massive architecture with a generous roof in slopes, the façades with windows decorated with frames, profiles and ornamental friezes⁷⁰. Ramos Palace is distinguished by its particularly elegant façade, with elements of the neo-Romanian style embraced by the architect Constantin Iotzu and built in the 1920s, thus during the culmination of the development of the national style, of its maturity phase, which manifested itself up to the end of that decade, when the new Art Deco and Modernist architectural styles shall induce a non-German expression of crisis, marking its late phase.
22. The Central School of Girls - Oltenia Museum has been modified and consolidated between 2009-2012. The present building was designed at the request of the Trustees of the Madonna Dudu Church in order to be used as a school. The edifice of "Madona Dudu" School was built according to the plans of the architect Francis Billek, the one who also drafted the project for the National Theatre from Caracal and the mottos of the county chief engineer Carol Litarczek, presented to City Hall of Craiova on June 12th, 1905. The construction of the building, accomplished with funds from the City Hall of Craiova and the Ministry of Education and Cults was completed in 1906 and inaugurated with the occasion of the jubilee of the 40th anniversary of the reign of King Carol I⁷¹. The decorative elements are discreet, with frames for the windows on the ground floor and columns separating the double windows upstairs. There are geometric decorative elements applied on the façade, the one under the overhang being a star with eight gleams⁷². The main façade has a porch that covers the main entrance to the building, above which a panel with ceramic plates is noticed as a peculiarity, upstairs there are five windows separated by four columns, connected above them through the arches that close in a suggestion of lily flower, and above a string of ceramic discs⁷³. There is a roof framing, with wooden scaffolding and tile cover, the whole ensemble reminding of the Oltenian "cule", by simplicity and massiveness.
23. „Carol I”College, is in an inappropriate state, requiring repair and consolidation works. The current building was built between 1893-1895 after the architect Thoma Dobrescu's design in the style of French academy - with neoclassical elements, with a main rotunda of statues, rhythmically shaped by Corinthian

⁷⁰ Adriana Botez-Crainic – *Op. cit.*, page 20

⁷¹ <http://www.monumenteoltenia.ro/scoala-centrala-de-fete-azi-muzeul-olteniei-craiova/>

⁷² <https://www.case-frumoase.ro/muzeul-regional-al-olteniei/>

⁷³ *Ibidem*

columns. The rotunda corner, on two levels, was elevated, preserving the original appearance by adding a new floor between 1923-1927. There are noticed the skylights and lightwells in the roof built at the two entrances, the bold overhang. Also, there were marble mosaic floors, a main staircase made of stucco works and artificial marble with columns with sculptured capitals, and the interiors were decorated with fresco by the painter Francis Tribalski, a painting restored after the earthquake of 1977 and continued with the Medals of the High School Personalities by the painter Dumitru Budica⁷⁴. There is also built a stadium, a new wing for boarding, a swimming pool, modern sanitary facilities, an elevator and a bookstore.

24. „Frații Buzești” National College, is in a proper state. The current building was begun on November 16th, 1924, when Dr. C. Angelescu signed the commemorative act and laid the foundation stone of the school building on the former site of the Haralambie family, a hundred yards from the “Băniei” House, the residence of the great Bans of Oltenia⁷⁵. As for the construction, some sources believe that it was done according to the plans of the architect Mihai Mihalcea and the engineer Ștefan Băltăceanu⁷⁶, others consider that the authors of the project were M. Mihalcea and N. Stănescu⁷⁷. The common denominated architect Mihai Mihalcea (1887-1946), decorated with the Aeronautical Virtue, the Star and Crown of Romania, the English War Cross. Constructors and entrepreneurs were the "Edility" and "F. Bulfon", after the completion of the works in 1929, the amount spent being 16.000.000 lei for "excellent conditions of solidity, comfort and aesthetics"⁷⁸. The building of Frații Buzești High School, built in Neo-Romanian style, shall become a representative one for Craiova. Large halls, spacious classrooms on three levels, laboratories, boarding school, etc. they required respect, just like the inscription at the entrance "Fiat Lux".
25. „Elena Cuza” College, school spaces, boarding school, canteen, gymnasium and festive hall were renovated in 2009-2011. The edifice of "Elena Cuza National College" was built according to the plans of the architect Nicolae Stănescu, brother with the grandfather of Nichita Stănescu, a law graduate and diplomat in architecture, architect-constructor also of the edifice "Sf. Sava" high-school in Bucharest, general inspector of the constructions within the Capital.. The building reflects the general trends manifested in the Neo-Romanian interwar architecture,

⁷⁴ Magda Buce-Răduț – *Op. cit.*, page 178

⁷⁵ <http://vladimirrosulescu-istorie.blogspot.ro/2010/12/craiova-liceul-fratii-buzesti.html>

⁷⁶ Magda Buce Răduț – *Op. cit.*, page 180

⁷⁷ <http://vladimirrosulescu-istorie.blogspot.ro/2010/12/craiova-liceul-fratii-buzesti.html>

⁷⁸ Arhivele Olteniei, nr. 47-48, Craiova, ianuarie-aprilie 1930, page 90

accompanied by an increasingly rationalist aesthetics of facades. It is obvious the characteristic of monumentality, the conception of a neo-romanian style, "scattered" by ornaments, in which the expressiveness, as in the building of "Frații Buzești" National College, is not given first of all by decoration, but rather by the use of materials and the composition of facades.

26. Oteteleșanu School, is in the administration of "Elena Cuza" College, but has been redecorated by the Oltenia Metropolitan Church, which has gained this right. The litigation is currently under way. It is a heritage building located in the centre of Craiova, in the immediate neighbouring of "Carol I" High School. The edifice housed the Lazaro-Otetelișanu School of Girls, the Second School in Craiova and the first Central School of Girls in Wallachia, a prestigious educational institution whose activity continued with that of the current "Elena Cuza" National College⁷⁹, being built in Romanian neoclassical style.
27. National Bank of Romania - Dolj Branch, was renovated in 2000, being in good condition. The edifice was built in 3 stages, the first between 1887 and 1888, when building an edifice that is remarkable by the late XIXth century architectural style, combining European eclecticism and Neoclassicism with Art Deco influences (Neoclassic style, late Baroque and Free French interpreted), initially I-shaped construction with 2 levels (basement, ground floor, attic). The central part with the two side annexes was built. The impressive building, with an area of approximately 1,500 square meters, had in the halls of the ground floor where they were initially involved with the audience, a lightwell supported on the cast iron structure embedded in concrete, and the central hallway had a height of 7 meters.
28. "Minerva" Hotel and Casino is in good condition, being open to the public. This building, the property of Kirițescu family ⁸⁰, was built between 1898 and 1903, according to the plans of the architects Thoma Dobrescu and D. Nedelcu of Craiova. Son of the "mairabașei" (the head of the craftsmen and carpenters in Bucharest) Dobre Nicolau, who was formed at the School of Fine Arts in Paris, the architect Thoma Dobrescu had already designed several buildings in Craiova, the most important of which was that of "Carol I" high school. This time he would break the patterns of Minerva Hotel, being noticed through the architectural style less experienced in the Romanian cities, inspired by the Moorish architecture. The hotel's style of construction is based on volumetric and oriental decorations - romantic corner towers, overhang with relief friezes, picture with geometric and

⁷⁹ <http://www.monumenteoltenia.ro/scoala-otetelesanu-craiova/>

⁸⁰ Magda Buce Răduț – *Op. cit.*, page 104

starry motifs, colored arabesques⁸¹. The central lobby had two artesian wells at the entrance, around the water luster being ornamental plants. At first, the chromatics was with warm and golden browns, the columns imitated red marble and the oriental motifs on the walls were repeated on the carpet. Following successive restorations, the dominant colour has become green and blue turquoise⁸².

29. Palace of Justice - University of Craiova. The building benefited from permanent renovations and consolidations, being managed to meet the needs of modern education. The edifice of the University of Craiova, originally built to serve as the Palace of Justice, is an architectural monument of national interest. It was designed in 1890 by the architect Ion Socolescu, neoclassical, inspired by the French academy of that time. The building was supposed to be imposing, similar to the central buildings in the rest of Europe and after King Carol I, who wanted to raise Romania to the level of the western countries⁸³ and was built between 1894 and 1912. The neoclassical style of the building is determined by the architectural plastic of the facades. The graduation of the volumetric relations highlights the finishes with the fronton, taken over to the subsequent extensions, made after the projects of the architects Iancu Atanasescu in 1945 and the Petre Falcan during 1975-1976. The walls of masonry and concrete floors preserved the exterior architectural plastic in neoclassical style, but admirable to the inclination of the land, the extensions were five and six levels. On the side to the Theatre, the extension is marked by the existence of skylights only on the roof of the old building⁸⁴.

30. Normal School of Boys - Faculty of Mechanics. The edifice was built between 1898 and 1901, having as its destination the headquarters for the Normal School in Craiova, at no.107, Calea București, the architect being Constantin Băicoianu, and entrepreneurs - the Italians Ollivero and Albertazi. The initiative to build the edifice belonged to the Minister Spiru Haret, who also inaugurated it⁸⁵. Constantin Băicoianu (1859 - d. 1929) designed or collaborated in the construction of numerous monumental edifices of the time: the Romanian Athenaeum, the National Bank of Romania in Bucharest, "Roman-Voda" High School in Roman,

⁸¹ Magda Buce Răduț – *Op. cit.*, page 105

⁸² *Ibidem*, pag. 102

⁸³ <http://www.editie.ro/articole/special/istoria-universitatii-din-craiova-fosta-biserica-fost-palat-de-justitie.html>

⁸⁴ Magda Buce Răduț – *Op. cit.*, page 161

⁸⁵ Ilie Popescu Teiusan- *Istoricul Școalei în: Anuarul Școalei Normale de Învatatori „Stefan Velovan”, Craiova, 1870-1932*

“Unirea” High School in Focșani, and contributed to the restoration of “Mihai Voda” Monastery in the Capital⁸⁶. Being a school building from the end of the XIXth century. With classical architecture and traditional elements from the Romanian style, the building of the former Normal School of Boys is an imposing edifice of monumental dimensions, disposed on three levels (semi-basement, ground floor and first floor) on a symmetrical plane in relation to the vertical of the central tower (the entrance from Calea București)⁸⁷.

31. „Amza Pellea” House from Băilești, memorial house dedicated to the great artist from Oltenia, Amza Pellea Memorial House is located at no. 58, General Eremia Grigorescu Street, Bailesti, Dolj County. It was inaugurated in Bailești in August 2008, year in which 25 years have been commemorated since the death of the actor. Amza Pellea was born on April 3rd, 1931 in Bailești and is a representative of the Golden Promotion of the Romanian Theater. He starred in films such as "Mihai Viteazul", "Dacii", "Nemuritorii", "Atunci i-am condamnat pe toți la moarte", "Nea Mărin Miliardar" and others. He won the 1977 Male International Performance Award at the Moscow International Film Festival for his exceptional role (Manlache Preda) in the film “Osanda”. He died on December 12th, 1983 in Bucharest. The project was feasible thanks to the locals who helped to arrange the museum. The house is white, "as in the stories he used to tell me," says Oana, the daughter of the great actor⁸⁸. The edifice was built in 1908 and the area to be visited is not very large, comprising two rooms (bedroom and office) and a hallway. In each room there are photos, paintings, diplomas and a total of 25 personal objects, gathered together with the work of people from Bailesti together with Oana Pellea, his daughter. Objects are old but well preserved. Out of these, there was an ashtray and a tabacher, the reel with which the actor was fishing for the last time, two torn off clocks at the time of his death, and the actor's favorite hat. Although it is a simple, peasant home, it is valued by the personality of Amza Pellea, a symbolic artist of Oltenia.
32. "Anton Pann" library in Filiasi, is in good standing and in a permanent process of digitization and development. In the minutes dated February 8th, 1937, the first information regarding the book fund held by the library appeared: "It has a 2000-volume book fund"⁸⁹. Moreover, the teacher Nicolae Mitea has also used his personal book fund for the endowment of the public library. In the minutes of June

⁸⁶ <http://www.monumenteoltenia.ro/facultatea-de-mecanica-a-universitatii-din-craiova-fosta-scoala-normala-de-baieti/>

⁸⁷ *Ibid*

⁸⁸ <http://zigzagprinromania.com/blog/casa-memoriala-amza-pellea/>

⁸⁹ Apud Dorina Braloștițeanu - *City Library "Anton Pann" Filiși. 80 Years of activity in Libraries Life, April 2015, page 104*

1937 data on the participation of teachers in library activity and cultural activity generally appears. In the characterizations made to the teachers, among others it was said that "... they take part in the leadership of the library and in the development of the ethnographic museum, the only one in the region"⁹⁰. In 1984, after being moved to various locations, the Library returns to the place where it was established.

33. Marincu Palace in Calafat, is in a good condition. It hosts the Museum of Art and a hall dedicated to the plastic artists of Vidin, being one of the establishments connecting the culture people of the two countries. It was built in the French neo-classical style, with baroque and rococo accents and with influences of the Romanian architecture at the beginning of the XXth century, according to the plans of the French architect Paul Gottereau, famous in the beginning of the XXth century in Romania, where he designed the Royal Palace in Bucharest, the Central University Library, CEC House on Calea Victoriei and "Jean Mihail" Palace, now the Art Museum in Craiova. It is remarkable by the impressive dimensions, but also by the finesse of the details. The well-proportioned façade is guarded by two columns on both sides of the main stairs, in front of which there are two lions⁹¹. The builders of Marincu palace were the Italians Pietro Adotti, Georgetti, Traunero, under the supervision of Archbishop Constantin Rogalski⁹². The main building, the basement, the ground floor, the first floor and the tower, included 48 rooms with different destinations and an area of 8,333 square meters on three levels. The roof in the sides of the building was edged by a narrow lace rail. The protuberance of the central dome, from which a glittering fleece springs, the small domes covering the two round bows in the corners, as well as the turret, were covered with silver blades. The effect of the ensemble - flakes, rails, roofs shining silver in the sun, was great. The round skylights are generally rectangular to the large dome and to the bows. The white palace façade opens outward, according to the French model, with lots of windows and window-doors with beautiful frames. Every element of the façade was the occasion of a decoration with pillars, overhangs, girdles, cartridges, apparent columns, stucco works, all sprinkled with scrupulousness and taste⁹³.

34. I.S. Drăgulescu House – Calafat City Hall, is in good condition being the seat of the current town hall. Ioan S. Dragulescu Palace - the current building of the City

⁹⁰ *Ibid*

⁹¹ *Ibid*

⁹² *Ibid*

⁹³ <https://www.agerpres.ro/cultura/2014/09/11/destinatie-romania-palatul-marincu-din-calafat-trista-poveste-a-unei-mari-familii-11-37-49>

Hall of Calafat is a replication of Marincu Palace, and was built at the same time with it, between 1904-1907. We do not know the name of the architect, but it is known that the edifice was built by the company of Pietro Adotti (1872-1934), originally from Artegna (Friuli, Italy), who emigrated to Romania in 1894. In the Danube port, Adotti's company has built a series of public and private edifices that have contributed to the modernization of the city: IS Dragulescu Residence, "Marincu" Hotel, "Stefan Ioniță Marincu" Villa (the current Museum of Art and Ethnography), "Ferdinand I" High School (1912-1914), "Eracle Marincu" Villa (1911-1913) and "Sf. Nicolae" Church. "Ioan S. Dragulescu" Palace is built in eclectic style, with elements including as "Marincu" Palace, Baroque and Rococo accents and influences of the Romanian architecture from the beginning of the XXth century. The paintings that decorate it are the works of the favourite painter of the Royal House of Romania, established in Craiova, Francisk Tribalsky, and of his daughter, Freda, her paintings still being preserved up to this day⁹⁴.

35. "Sf Mare Mucenic Gheorghe" Church was repainted in the period 1998-1999. Manuscripts and old worship books were destroyed before 1989 during the communist regime. It was built of burnt brick on the site of another older, wooden church. In 2002 many human remains were discovered in the yard, probably an old cemetery or church courtyard serving as a burial site for former servants and their families, but this was not true. In the church from Dăbuleni, the founders are painted in ante-temple with their families. The construction of the church is in the shape of a vessel or arc, with thick brick walls, without turrets, with a Brâncovenian porch with columns at the entrance and fresco painting. The church was painted by Gheorghe Zugravu, as the old written inscription in Romanian in Cyrillic letters reveals: "This holy and divine church that is called and celebrated Sf. Gheorghe, by the work and expense of gentlemen sirrah Gheorghe and sirrah Hagi-Enuș was built from the foundation at the date from Christ 1817 ". The interior of the church was painted in 1946, and between 1998 and 1999 it was rebuilt, in 2000 a series of exterior repairs were executed. The church was sanctified on September 21st, 2002 by His Holiness Nicodemus from Gorj, Vicar Bishop of Craiova⁹⁵.
36. Crown Domain, Segarcea is currently private property, but is a wine supplier to the Royal House. Between 1906 and 1908, on the basis of the project of two Romanian architects, Iosif Exner and Jean Pompilian, a wine cellar was built, under the supervision of Ștefan Făgădău. It was one of the first reinforced concrete constructions in Romania bearing the Crown's inscriptions: the royal

⁹⁴ <http://ziaruldecalafat.ro/cladirile-vechi-din-orasul-rozelor/>

⁹⁵ <http://www.gds.ro/Local/2005-11-19/Scurt+istoric+++Dabuleni+++500+de+ani+de+atestare+documentara/>

family's blazon and the royal-lily crown that decorated its entrance. Built in the shape of a Greek cross, it used the principles of gravitational winemaking, so the interventions on wine were minimal. The wines here received the recognition of international juries, obtaining medals in Paris in 1936⁹⁶.

37. „Sf. Gheorghe” Church in Bechet, a historic monument in the proper conservation status and still hosting the religious service. The church has a length of 32 m and a width of 12 m and is built in Byzantine style, cross-shaped, with oil painting. On the church's specification works, appear the names of the "foremen" Florea Sarpe and Staicu Croitoru and the "painters" Dumitru Batranu and Florea Chiciu. The basement is made of stone boulders, conchiferous limestone and the brick has two dimensions - 30 x 14 up to the windows and 23 x 12 the rest. The chapel is a new building and was built on the foundation of the wooden church. Inside the church there is a polyhedron with eight arms of yellow brass finished at the base with a globe on which it is written in Latin letters: offered by Florea Frăineanu 1870. The church, very impressive, is completely made of cement of 2 p 2 m, with the height of 1,20 and grain made of oak and fir tree. Painting renovations were not done. In 1912, Alioane Marinescu and Vitu Popescu added a very imposing porch of 8 m long and 7 m wide, with an antler on pillars painted in the color of water. The bell tower was made of oak posts, 10m high, and the place for the bell was closed around with boards. It was set in the south of the church at the corner of a square-shaped land, to the southwest. First the bell tower had a 500 kg bell, which, unfortunately, in the First World War, was took by the Bulgarians and placed in Rahova.
38. Otetelișanu Mansion, Benești village, Drăgotești township. Nationalized home in the Communist era where is became a host of a museum. After 1991 the mansion was claimed by the haeredes proximi, who administer it through the "Otetelișanu Domain" foundation. The building was restored entirely. The building, rectangular (11.85 / 11.98 m x 14.43), has a basement with a thickness of 80 cm and the ground floor with - 70 cm. The well-burned brick is narrow, bound with ordinary lime mortar with small joints⁹⁷. The decorative facade repertoire is a diverse and rich one, specific to the era in which the mansion was built. The horizontal rectangular bar that delimits the level of the basement floor, the large rectangular panels on each side, the highly profiled overhang, the spindle springs placed above the entrance and the window below the arbor are some of the elements that manage to attenuate the volume mass. The entrance located on the west side of

⁹⁶ *Ibid*

⁹⁷ <https://www.igloo.ro/conacul-otetelisanu/>

the mansion is the access point in a cellar, the three rooms of which are vaulted and fitted with solid oak wood doors carved from a single wood⁹⁸. It is not known who designed this mansion, but from monographs made by historians, it was restored by the architect Iancu Atanasescu.

39. The Coșuna Bucovăț Monastery is in good condition and is still destined for religious service in the community. It is rightly considered the oldest church in Craiova and among the oldest in Oltenia. The date of construction of "Coșuna" or "Bucovățul Vechi" Monastery is indicated differently in several sources, the earliest evidence attesting its construction in 1483. Nowadays the church has been preserved from the old Monastery, with a triconc plan, with two annexed rooms to the altar, with a rectangular pronaos, and an open porch with a slope roof supported on the pillars of the wall. On the facades of the church, the main decorative element is the median zone in its definitive shape, characteristic of the "mountain style" of the XVIth century⁹⁹. As a specific architectural detail, in the Holy Altar, the proscomidiar (table of oblation located on the left of the altar table) is set in the mid-day and not in the north, as the tradition provides. The church was painted in fresco two years after its construction. The uniqueness of this place is given by the Zodiac painting, one that represents each day of the year with the corresponding saint of that day. The polychrome fresco from the altar and nave was made in 1574. The pronaos was later painted during 1579-1589, with interruptions in 1583-1585, when Pârnu accompanied Mihnea Voda in exile. It's the work of a less talented painter. The painters here are not known, but they were remarkable, and the studies made by eminent scholars in the history of art, such as Carmen Laura Dumitrescu, speak of the clearest expression of Byzantine art at the end of the XVIth century and among the most important for the whole history and architecture¹⁰⁰.

Izvoranu – Geblescu "Cula" Manor, located in the village of Brabova, unique through its original design and subsequent additions, needs renovation at present. Izvoranu-Geblescu Cula belonged to the Izvoranu boyars and is supposed to have been built between 1780 and 1790 and then sold in 1841 to the Geblescu family. The wooden balconies are impressive, being very beautiful and worked at a height atypical for the Oltenia buildings of that type. Terraces are present at the level of the first floor, next to the ladder. Inside, the attention is drawn to the solid girder, but also to the small windows. Several stairs lead us to the first level. Other stairs, bounded by a wooden railing, lead us

⁹⁸ *Ibid*

⁹⁹ *Ibid*

¹⁰⁰ Carmen Laura Dumitrescu - *Painting from Bucovăț* in the *Historical Monuments Bulletin*, XL, Bucharest, 1971, page 63

to the upper level¹⁰¹. After having bought it, Radu Geblescu left it to his son Constantine, who in his turn gave it as dowry to his daughter, Elvira, on the occasion of his marriage to Filip Bibescu, brother of Anton Bibescu, who owned the vineyards of Corcova.

3.3. The specific architecture of Vidin province

Radiography of heritage buildings in Dolj county¹⁰²

The cultural heritage of Vidin is influenced by the long period of Ottoman occupation. Ottoman influences are frequent, and the concentration of the Ottoman administration on the military function has blocked the formation of local, Bulgarian elite to raise patrimony buildings. Resistance to Ottoman domination is found in the religious constructions that established the membership of the Bulgarian community at the Orthodox Church. Thus, the architecture of Vidin is a mix between the two cultures, between the two religions and the two nations.

1. *Cetatea Baba Vida*. It is the main tourist destination in Vidin, representing the glory of medieval Bulgaria. Fortunately, it has remained intact until today, sending the message of continuity of the old Bulgarians over time. Legend says that the city was built by a beautiful princess, Vida. She refused to marry because of her sisters' unfortunate marriages, withdrawing from the city she had built. Thankfully for giving them protection for a long time, the locals called the Baba Vida fortress - Grandpa Vida or old Vida.

Passing over the legend, historical data records that the Fortress was built between the Xth and the XIVth Century, serving successively as a border fortress or princely residence. The period of glory of the fortress was the reign of Ivan Stratisim, Tsar in Vidin (1356-1396). When it fell prey to the Ottomans and the master of the fortress was taken prisoner and killed, it was the last grasp of conquered Bulgarian lands. Under Ottomans, Vidin has long served as a garrison or a prison. The most recent changes occurred during the Ottoman domination when Baba Vida was rebuilt at the end of the XVIIth century. Then, the execution terrace was adapted and dams were made on the outer walls for small cannons and weapons. At the end of the XVIIIth century the inner brick wall was built. Tower roofs are also from this time. Since then, the fortification has been used for surveillance rather than for defence purposes. It

¹⁰¹ Mirela Marinescu – *Loc. cit.*

¹⁰² *** *Database of Old Architectural Buildings from Vidin province*, Association for Tourism Promotion, Vidin, 2018, pp. 17-77

also served to store weapons, some of the rooms being used as a prison. At the end of the Ottoman domination, a new leader was remarked at Vidin: Osman Pasvanoglu. At the end of the XVIIIth century and until his death in 1807, he led a quasi-independent principality on the Danube, the residence of the pass was even the city. For us, the character is known as Pasvante Chioru. "During the time of Pasvante Chioru" means "old times", usually poor, reminding of the robbery expeditions that Pasha made in Oltenia, robbing Craiova on three occasions. After the release, Baba Vida Fortress was used for military purposes, and the access to it was limited. Archaeological research began in 1956, and after two years the fortress was opened for tourist visits. Everywhere you can see objects of the everyday life that were met in those times. In the old torture chambers, the authentic appearance is preserved and interesting torture devices appear. In other rooms there are revived scenes of life in the medieval castle. Baba Vida Fortress is declared one of the 100 national tourist attractions. The fortress occupies an area of 9.5 acres and the protection dike is 12 m wide and 6 m deep. Its shape lies on an irregular square with its four corners facing the direction of the world. Each side of the square has a length of about 70 meters. The fortress has two walls, both inside and outside. The interior is taller and has a thickness of 2.2 meters. It has a total of 9 towers, including 5 side corners and 4 corners. The exterior wall is below and there are 2 towers built on it. There is a residential area of the castle, with spaces built on two floors. The second one is reached through circular stairs. The city can only enter from the north. The entrance tower, called the Sratzimir Tower, has a height of 16 m. It is best preserved and various ornaments are seen on its walls. Close to him it is the secret exit of the city. The tunnel was used to fire cannons at the top of the castle. Baba Vida has changed over the centuries. The fortress is built of bricks and stones, bound together with mortar. The isolated position of the fortress in the Ottoman Empire provided for its survival, not being demolished like many other Bulgarian fortresses. Restored, it has now become the main tourist attraction in north-western Bulgaria, being declared a cultural monument of national importance since 1964.

2. *The Mausoleum of Antim I*, is a prominent Bulgarian Orthodox clergy, the first exarch of the independent Bulgarian Exarchate. He graduated from the first Theological School of Halki Island, studied at Odessa and graduated from Moscow's Spiritual Academy (1856).

After returning from Russia, he became lecturer and, often, rector of the Theological School of Halki Island. In 1861 he was appointed Bishop of Preslav. In 1862 he was the exarch of the Bishopric of Sisanion and of the dioceses of Korcani, and on December 20th, 1862 he was sent to the patriarchy of the Polenin Episcopate, led by

Partennius Zografski. In 1868 he became bishop of Vidin. In the same year the Bulgarians in Constantinople supported and rejected the canonical obedience of the Ecumenical Patriarchate. He is a member of the Timor Synod of the Bulgarian Exarchate and participates in the Council of People's Churches in 1871.

The mausoleum of Exarch Antim I (deceased on December 1st, 1888) is in the courtyard of the Episcopal Residence of Vidin. It was built in 1934 and was designed by the architect Kosta Nikolov and is officially opened in the presence of Tsar Boris III. The mausoleum is a square building with a dome where there are windows made of white stone. Above the entrance, consisting of two columns, is a portrait of Antim I, made in mosaic. A central place in the mausoleum is the statue of the exarch that stands on the throne, made by Anastas Dudolov. On the ground floor, in the crypt, there is a sarcophagus with the remains of Antim I.

Antim I, in addition to being the first exarch of the Bulgarian independent exarchate and bishop of Vidin, was president of the Constituent National Assembly and of the First National Assembly. He established the cornerstone in the construction of the Shipka monument and contributed greatly to the construction of the temple of "Sf. Dimitar" Cathedral.

3. *Pazvantoglu's library and mosque.* The library is a four-sided prism on a square, covered with a dome and a small outside anteroom. The Mosque is a massive stone structure with strict Oriental architecture, creating the impression of two-story existence. The building was completed between May 14th, 1801 and May 4th, 1802. The prayer room is large and decorated with a wood-carved ceiling. The building has a balcony dedicated to women. The minaret ends with a stylized peak, most probably a sign of the army, of which the ruler of Vidin was a part.
4. *Cross-shaped barracks.* The edifice was built in 1801 on the site where the gardens of the old palace of the pasha were arranged and was used as a mansion for young soldiers. The construction of this building is linked to the early years of Osman Pazvantoglu, probably carried out with the support of Polish specialists. A whole building complex was built around the edifice. To the west it was the weapons depot that was connected to the Barracks by a suspended bridge. After the release, the building was used as a warehouse, hospital and school. The initial functions of the building have become useless over time. Thus, the building gained another destination, different from the military one: the transformation into a museum. Since 1969 it has become a museum of history and shelters the ethnographic exhibition, which represents the economic life of the population of the Vidin region from the end of the XIXth century until the beginning of the XXth century. The exhibition includes folk

art crafts, among which a special place is owned by Danube fishing. Cross-shaped barracks is a massive two-storey building with a ground floor of 1,260 square meters in the form of an equilateral cross with four equally long wings. Each wing has a flat corridor leading to the different rooms. The four wings unite in a square-shaped vestibule. The four square-shaped columns pass freely in front of the sharp angles and support the ceiling of the vestibule, illuminated by four windows located along the diagonals of the square and the walls connecting the individual wings. Inside the barracks, the four support columns with cutting angles, as well as the gallery, are remarkable, suggesting the monumentality of the entire edifice. Over time, the internal structure of the building has been modified so that its original interior appearance can no longer be known. The same can be said about the interior stairs. This is a unique Turkish construction both in Bulgaria and throughout the Balkans. Since 2012 this building has been completely restored and has become an architectural monument of national importance.

5. *Hadjiangelovi House*. It is a house with two floors built after the model of Plovdiv houses after 1862. It has two levels with two balconies on each facade. It is a traditional Bulgarian architectural monument, made by Masters from Debar School. Both floors have symmetrically positioned chambers, two on the side with a large vestibule in the middle. The ceilings are carved, preserving elements of the old Bulgarian tradition.
6. "Sf. Panteleimon " church was built in the XVIth century. The internal dimensions are: the length of 13.5 meters (except the apses) and the width of 5.20 meters. An inscription on one of the walls announces that the church was renovated in 1633. It is unclear what this renovation was, but today it is one of the largest one-vessel churches in the western part of the country. Its roof is supported on two side arches, supported on consoles. It is designed as a prolonged rectangle with a very wide apse on the eastern side. To the west, it is the narthex (5.20 - 4.20 meters), which is separated from the nave by two masonry columns connected to each other and having sidewalls, each with three springs, so that three entrances are formed. The main entrance of this church is located on the southern wall of the narthex.
7. "*Sf. Dimitar*" cathedral is the second largest church in the country after "Sf. Alexander Nevski" in Sofia. It has a cross plan with three longitudinal vessels and a lateral one with a rich and multiple special composition. The central dome is supported by four independent support elements and is emphasized in the special aspect of the church. The interior spaces are impressive; the central dome height is 33 meters, which brings the image of wealth and opulence.

8. *The dollhouse*. It was built in 1890 as a crafts house by the craftsman Angel Yuvanov. The author of the project is the architect Toma Varhota. It has two floors, a basement and a bridge. The building's plan is of regular shape and covers an area of 130 square meters, being built in a style close to the European Neo-Baroque. It has a central entrance and a rear entrance. The two ground floor rooms are directly accessible and used for workshops and storage. The rooms are decorated with murals. The exterior architecture of the house is very interesting. Sculpted decorations, without architectural classification, are used on all facades. The main one, which has an exit to Shiroka Street, has a ground floor with rustic stucco and arched openings. The first level is decorated with rustic shapes of corners and rectangular openings.

The entrance in the middle is arched with a semi-circular arc. The side entrances are bordered by two ornamented pylons with vegetal motifs and the bust of a cupid. Above the entrance is an ornate console with a mask that embodies Mercury. The console above the main entrance is decorated with two full female bodies. The first floor windows are rectangular, with profiled glasses and horizontal cornices. Below each window is placed a sculpture representing a cupid holding a laurel crown. A console with a lion mask or a Mercury mask and a triangle is placed above the window. The main cornice is profiled, accentuated by a light geometric ornamentation, which also includes the ceiling openings. The western façade of the building is the same as the main one. The difference between the two female figures with ancient dresses located in the upper part of the building is that one of them has a laurel crown and the other one a lire. The construction of the building is massive. The walls are made of bricks. Individual details are made of ceramics. The roof is simple, made of plates. The building was restored, adapted and declared a cultural monument.

9. *The Turkish manor "Koluka"*. It was built in the second half of the XVIIIth century and was used by the Turks as the police headquarters, fire brigade, and journalist centre. It was the place where capital punishments were ended. Starting with 1870 this building was used by the Bulgarian church. After the liberation it was renovated incorporating elements of the Bulgarian Renaissance architecture. At first he had one floor, with passages in both directions, intriguing at an angle of 90 degrees. Subsequently, a tower room was built in the central part, used as a fire observation tower. After the liberation, the building was restructured and elements of the Bulgarian architecture were introduced. In 1956 the building became a museum, hosting the exhibits of the Regional History Museum. The building is designated as a cultural monument of local importance.
10. *The old Turkish post office*. It was built in 1858. It is a massive stone building with two floors, located next to the Telegraph Point. It is made of lime sand and covered with

Turkish plates. It has an open antechamber. A wooden staircase in the anteroom leads to the second floor. A treasury room was built on the ground floor. This is the only old post office in Bulgaria. It was built by the craftsmen from Debar, Macedonia. After 1878, the post office was used as a gymnasium for boys and later for the hosting of an archaeological collection.

11. *National Bank of Bulgaria (today Bulbank)*. It was built in the 1930s in the central square of Vidin. The project was realized in 1931 by M. Yankov, entrepreneur Guldirov, and the technical manager of the construction was Tsvetko Georgiev. It is an impressive and beautiful building with a white stone-padded facade with narrow but tall windows with massive black and white beams. Originally this was a two-storey building. On the first floor there is the operating salon and two offices, the director and the deputy director who were having eyesight to the station. Beside these were the money houses and stairs for the store under the operating salon. On the second floor there is a meeting room, two rooms and a large terrace. Security is provided by the army, which benefits from a space near the warehouse. After 1950, with the reconstruction of the banking system, the building proved to be inconvenient for these cops. Over the years, this construction has been expanded several times, building a wing for the Bulgarian Investment Bank, which had a common entrance with the National Bank.
12. *Commercial Bank of Vidin*. Founded in 1921 as a joint stock company with a capital of 2 million leva in gold, divided into 2000 shares of 100 leva. He had famous clients among the major city families: traders Jacques Pinkas and Joseph Arie, the owner of a porcelain factory - Georgi Mladenov and the owner of a large vineyard culture, Kocho Ivanov. The edifice of the bank was built in 1927 on the basis of a project by architect Nikola Neshov. After nationalization it was used for commercial purposes. In 1994, the building underwent a complete renovation under the guidance of the architect Stancho Vekov, following which a storey was built, while maintaining the facade of the building in the authentic style. Currently the building is used as a banking institution.
13. *Wine School*. It is a massive building with two floors with a basement built on a natural hill between 1881 and 1883. It is located in the Danube Park in Vidin near the Turkish Post Office. The designer of this building is not known. The building was designed for the operation of a professional viticulture school and was equipped with facilities for wine production and related warehouses. It was built on the initiative and with the support of Prime Minister Konstantin Stoilov, who participated in the inauguration of the building, being a citizen of honour of Vidin. This edifice was the first wine-making school in Bulgaria and the first wine cellar that met the European requirements of time.

After the 1923 revolution the basements of the building were used as a prison. The building is currently an army hotel.

14. *The Art Gallery (formerly the Military Club)*. The building designed to be a military club was built in 1892 by military unit funds. It was built over one of the gates of Vidin called "Kaleto". It occupies an area of 630 square meters distributed over two artificially constructed land areas. The first building has one floor, while the second building is located behind it and has two floors. The building is characterized by a 136 square meters reception lounge that connects to other spaces through a spiral staircase and large wall mirrors. In front of the walls there were upholstered red sofas. The reorganization of the club has affected the facade, the lodges have been removed, the mirrors, the sofas and other pieces of furniture have been sold. The main façade is facing the Danube. The central body has two floors and is divided vertically with three axial pillars. The final pilasters are smooth, and those in the middle are inclined. The architectural richness of the main façade is balanced by the simplicity of the side facades. It is a massive building that currently houses the art gallery called Nikola Petrov, one of the biggest Bulgarian artists who was born in Vidin. It has over 1500 works around the world. Since 1975 the building has been declared a monument of culture.
15. *"Tsar Simeon Veliki" High School*. In the 1850s, during the Bulgarian Renaissance, a school similar to the secular school in Gabrovo was opened. In 1861 the first classes were opened and professors were appointed. A full four-class course was initiated in 1873. In 1882 the school was declared high school through a decision of the National Assembly. At the request of the Teaching Council, the high school was named "Skobeleva High School". There were 94 students at that time, which rose to 158 in the following year. In the period 1887-1890 the director of the school was Dimitar Blagoev, who founded in 1888 a very active educational society, which published the "Teaching Society Newspaper". In the beginning, there were problems due to the lack of a school building. The high school functioned through several city buildings until 1923-1926 when Bulgaria's Prime Minister, Professor Alexandru Tsankov, provided in the budget 5 million leva for the construction of the high school in Vidin. In August 1925, the foundations of this construction were laid. But political changes have slowed the construction of high school. The building permit was issued in 1926 and the architect responsible was K. Nikolov. The building was inaugurated on June 11th, 1931. The construction follows the architecture of English schools, becoming one of the symbols of the city. During 1935-1938 the northern wing was built, and in 1939-1943 the southern wing of the building. "Dimitar Blagoev" High School is one of the best known in Bulgaria with a tradition of about 130 years.

16. *Diesel plant in Vidin.* It is a vestige of the modernization strategies implemented over time in Vidin. The plant is an architectural and industrial monument. It has been powering the city for almost half a century. This project was initiated in 1922 when it was hoped that some of the streets of the city would be electrically illuminated. Initial investment is due to the local effort of the municipality. But on September 13th, the electrification of the city theatre and private buildings in the centre was considered. Those who wanted electricity were required to pay a connection fee of 20 cents per month. In 1922 the first bulbs were lit in Vidin, and the action was a success. The next step was to electrify the whole city. For this purpose, a 20 million leva bank loan was set to be distributed as follows: 13 million for electrification, 2 million for a public bath, 3.5 million for a public wash and 1.5 million for a mill city. For this action, the first local referendum in Bulgaria was held. The city electrification agreement has met the citizens' votes. In 1924 an auction was organized for equipping the power plant. The winner was the Viennese "Siemens-Schukert". This was replaced by "Hansa-Lloyd" in Bremen, which offered much better conditions. In 1925, the power plant edifice was built by the contractor Ivan Shurdov, and the German company installed the equipment. The architect of the building is Ilia Trayanov. Hansa-Lloyd executed the electrification project for 15 months, and on July 1st, 1926 the lights were lit in Vidin. The plant has two 340CP motors that supply the city's network. Over time, this investment has proven to be inspired by credit and profit making. It was functional until the 1970s in the XXth century. It is currently state-owned and in ruins and unguarded.
17. *The Eparchial School, today the Center for Disabled People.* It was built in 1926 with donations from Toma Lozanov and Metropolitan of Vidin. The building has two floors with basement and holds the largest hall for celebrations. For many years the building was a tailoring school, and then the House of Pioneers. Currently it serves as a centre for people with disabilities, but the building has been renovated in order to be a bank or headquarters for a future university.
18. *The Museum of Imprinted Stones in Vidin.* The building was built at the end of the XVIIth century and the beginning of the XVIIIth century as one of the warehouses used to store the cereals collected by the Turkish authorities as a tax ("tithing") from the Bulgarian population. In the immediate vicinity is a military mill, which at the time was an impressive building with three floors, served not only with the army and the Turkish officials, but with the whole city and its surroundings, after the liberation of Ottoman domination, the building was used for many other activities, such as the stable for The Vidin horse regiment, then as a theatre workshop, a wood drying shop, etc. The building is a rectangular stone wall construction, approximately 1 m thick at the base and evenly inclined in height. The dimensions are approximately 45,50 mx 14.50 m

and an approximate area of approximately 657 square meters. The structure of the roof was made totally from wood and the roof was originally made of stone tiles and later with Turkish plates. Due to the durable materials it has been completed, the building has been preserved for over 200 years. The etymology of the word "lapidarium" comes from Latin and means "stone," and "epius" means an "inscription". This is the place where cultural objects of marble and stone are displayed - funeral stones, funeral stars, dedicated inscriptions, altars. The interior design allows the exhibition to start from the right, and the first monuments are buried. In the Roman era, the marking of the deceased's tomb is very diverse and rich: portraits, funerary stones, dead statues, funeral and altar stones, sarcophagi without and with plastic decorations, etc. The antiquity exhibits are mainly from Ratiaria. Two of the sarcophagi are exposed in front of the museum in an average park.

In the 2-4 centuries, the workshops produce a significant number of funerary stones, which are accessible only to the richer section of people of the nation, the decurions (members of the city council of Ratiaria), the veterans, the liberated slaves. A specific style of funeral stone is formed in the city. The examples presented demonstrate this.

The grave stones of antiquity, exhibited in the epigraphic museum, are very interesting with their content and decoration. They are made of limestone and marble. The Museum of Stones is now open to visitors.

19. *The railway station.* The train station is located in the centre of Vidin. There are public transport stations next to the railway station, and Vidin Bus Station is also close to the train station. The history of construction of the railway line is epic. The construction of the railway line lasted more than 15 years and was interrupted in the row of monkeys. The mobilization of men in frequent wars generated an acute shortage of labour. Volunteers, women, workers, prisoners, soldiers from foreign armies who were cantoned on Bulgarian territory were hired. The last 40 km section of the Alexandrovo - Vidin line was put into operation only in 1923.

On July 1st, 1923 the Vidin-Sofia railway line was opened. An old hotel near the port was adapted to perform the functions of a railway station. The place in the city centre, designed to build a new station, was a vast swamp. In 1927 it was filled with earth and the building was built on a large number of wooden pilots under the guidance of the architects. The construction was completed in 1929. The railway station was inaugurated in 1932, the investor being the "State Railways". The building is decorated with simple panels without ornaments, being declared a monument of local importance.

20. *The residence of Yonitsa Nikolov (born on October 12th, 1862, in the village of Kapitanovtsi, Vidin province, died in 1937 in Vidin)* he was a trader; a person with considerable financial resources who between 1891 and 1895 was the mayor of his village of origin - Kapitanovtsi. He moved to Vidin in 1894 and in 1893 he was a member of the Parliament. The house with two floors of Yonitsa Nikolov, declared an architectural monument in 1975, is located on Naycho Tsanov Street in Vidin. The engineer was Milev. The construction began in 1908, with two floors and an area of 165 square meters. It is located on a plot of 600 square meters - rectangular, of which 25% is the built area. The construction was completed in the period 1909-1910. The tower-shaped elements that were included in the project were not built anymore. The building was nationalized in 1947 and expropriated in 1986. The original building of the miners at the bottom of the plot, the building itself and the courtyard have been preserved to this day.

The building is original, with a rustic stone block and a metal rail with rich details. The gates are two-winged, with rich details. The floor is made of stone slabs.

The cellar is illuminated, half buried and has a storage room. The first and second floors are residential. All three levels are accessible from a staircase located at the bottom of the drawing room. In addition to the vestibule, living rooms are accessible from the corridor and connected to each other. Structural, non-articulated, "T" shaped elements are made in Neo-Baroque style.

The authentic look of the building, a massive, brick-like appearance with a Prussian vault, is completely preserved. Initially, the ladder was made of wood but was subsequently replaced with a concrete staircase. The ceilings are decorative and processed in plaster. The front door is a double-skinned wooden panel with high relief artistic decorations. The windows are made of wooden. The exterior is characterized by a very rich stucco ceramic decoration with a high artistic value, abounding with classical details. There are original lighting fixtures with artistic value, harmonized with the other structural elements of the interior. Ceilings are richly stylized and integrated into the interior architecture. The authenticity of the exterior and interior is preserved. The building has a typological significance for the development of housing construction in Vidin. It is characterized by a high architectural and artistic value of the exterior and interior organization. The building is a cultural monument of local importance, of architectural and historical value.

21. *The residence of Tom Popov*, a well-known grain trader in Vidin. His home is located in the central part of the town, near the "Vasil Levski" school. It is located at the intersection of two streets and has a courtyard surrounded by an original fence made of wrought iron that complements its authentic look.

The edifice was built in the early XXth century in a neo-Renaissance eclectic style. The author of the design is unknown, but is close to the design of Nikola Neshov.

The building only has a residential function and has retained its authentic look. It has one floor and is built on a one meter base. Most attention is paid to the facade. The entrance part is ornamented with moulded columns of ionic type and pillars made of mortar. The cornice is richly decorated with ornaments and plastic details on which are placed gorgons. Above the entrance door is placed a rectangular frontispiece decorated with satyr heads.

22. *Vanko Dzonov House*. He was born in 1856, during an unsettled period from the period leading up to the liberation of Bulgaria. He studied up to the third grade and studied French. In 1880 he gets married, at the age of 21, with the 14-year-old daughter of the mayor of Vidin. He has proved to be one of the most dynamic businessmen in the region, developing business related to gunpowder production, alcohol production, and the construction of steam mills. The developed sense of affection, which brought a significant prestige among the peers, was complemented by a special courage. Moreover, he proved to be a reformer of social life in Vidin: he built several buildings with two floors, solved the housing problem, and created hundreds of jobs that ensured the subsistence of the workers. Around 1920 he built a house that entered the cultural heritage. The designer is not known. The artistic effort was concentrated in the street side of the building. The decorations are very rich and of great artistic value.
23. *Hadzhi Ivan Hadzhi Valchev house*, one of the most beautiful houses in Vidin. It was declared a cultural monument. The owner of the unique Hadzhi Ivan Hadzhi Valchev house built it in memory of his sons who died in the 1912-1918 wars. Hadzhi Ivan Hadzhi Valchev was twice the mayor of Vidin, in 1903 and 1905-1908, a very honoured and respected personality. He was invited to Sofia for the installation of Tsar Boris III in recognition of his qualities. The façade of the house is impressive, with rich decorations and ornaments and high artistic value. The ornamental details are made in neoclassical style. After the death of Hadzhi Ivan Hadzhi Valchev, during the Second World War, the house was the seat of a Russian military hospital. Later there was a tuberculosis dispensary, and later there was a music school for children. Today it is private property. The new owners removed Hadzhi Ivan Hadzhi Valchev's metal plate in memory of his two sons.
24. *Minko Nedkov Minkov House*, The building was designed by architect Kosta Nikolov and was built in 1926. Investor is Dr. Minkov, born in Vidin in 1878. After graduating from medicine in Russia, he established himself as a doctor in Vidin. The edifice was built to be a residential building with a separate part for a medical cabinet and a

waiting room. It has three separate entrances, one for the residential part, one for the doctor's office and one for the servants' rooms. This is the first building in the city for the construction of which reinforced concrete has been used. The style of construction is neoclassical. Throughout the years, he has had various owners: the House of Pioneers, the Romanian Consulate, a nursery, a newspaper publishing house. It is currently in the municipal property and is used by the administration of the Regional History Museum in Vidin.

25. *"Antim I" School*. The building was built in 1891 thanks to a donation made by Metropolitan Antim I for the construction of a high school for girls. The author of the architectural project is not known. The school building towers on two floors with open walls. It occupies an area of 930 square meters. The main façade of the school denotes the neoclassical style that underlies the architectural concept. It is a symmetrical building with a central entrance, highlighted by a classical portico and crowned by a triangular front. The whole floor is built in rustic style. The windows on the two floors are rectangular and the second floor is framed by a horizontal cornice. The windows are highlighted by richer architectural details. They are grouped by two or three and are crowned with triangular fronts. During 1944-1945 the building was used as a military hospital by the Ukrainian Third Front. From 1983 until 2012 this building is the Primary School of Mathematics in Vidin, and today is the "Climent Ohridski" primary school. The building was declared a cultural monument in 1975.
26. *"St. Trinity" Monastery (Rakovitsa Village)*. The Rakovitsa Monastery is a complex of two churches, residential and agricultural spaces. The old small church is of the cross-type, with a pronaos (a covered pronaos), cylindrical vault, equipped with a drum and a dome. According to some researchers, it was built in the Xth or XIth century, according to others - the XIIth - XIIIth centuries. The restoration of the church is linked to the name of the painter Athonian Pimen of Sofia. In 1974 there was a restoration of the murals, which was severely damaged. For a period of 30 years, because of the lack of maintenance, the murals have undergone visible changes. The main reason for the degradation is due to the hidden moisture in the walls due to inadequate maintenance or lack of drainage around the building. The roof elements are dirty and displaced, resulting in leakage from the outside walls, infiltration of moisture and increased moisture in the interior. The window niches in the drum are not tightly sealed, which allows the rainwater to flow directly above the mural painting. The niche in the southern window has favourable conditions for growing vegetation. High moisture caused the formation of salts that partially destroyed the pigment layer and, in some locations, the primer. During 2005, the most affected parts were restored.

27. *Sf. George Church (Oreshets village)*. From an architectural point of view, the church is a single-vessel building with a western narthex. The apse is semi-round, from the outside and inside, and quite deep, characteristic of the churches in northwest Bulgaria. The church is covered with a three-fold roof. Construction of the building is massive; masonry is made of limestone blocks with mortar. The northern wall is reinforced by three blocks. The interior of the church is covered with murals, most of which were severely affected. The church complex, which besides the church includes a bell tower, remnants of an ancient church school and a cemetery, is surrounded by a limestone wall. In 1973, the church was declared a cultural monument of local importance. Today the church council collects funds because the site needs immediate repairs.
28. On the northern slope of the Balkan Mountains, near the north-western Bulgarian town Belogradchik, lies the Belogradchik Fortress, also known as the Kaleto Fortress. The fort is situated at the base of a spectacular rock formation belonging to the Belogradchik massif. Formed from sandstone and rock conglomerates, the formation took a strange form that resembles a lot of people or common objects. Some of the rocks reach up to 200 meters high, and those that serve as the background of the fortress reach 70 meters high. The fortress has been here since the Romans. In the first and third centuries AD, the Romans built roads to the new provinces of the empire in the Balkan Peninsula, as well as some fortified cities. The mission of Belogradchik was to control the way. They built most of the city, known as the "Citadel", using rocks as natural protection. The fortified walls were built only from the northwest and southeast, and the rest surrounded by stones. Over the centuries, the Belogradchik Fortress has been used by a succession of different forces, including the Byzantines. In the XIVth century, the Bulgarian Tsar Ivan Stratsimir extended the old fortress, building fortified garrisons in front of existing rock masses. Fort has become one of the most important cities in the region. At the end of the century, the Belogradchik fortress was captured by the Ottomans, who extended it and used it to suppress local revolts. Belogradchik fort continued to be used for military and defensive purposes until the XIXth century. In 1850, the city played an important role in suppressing the Belogradchik rebellion, being the scene of the decapitation of the captured activists. The fortress was used for the last time during the Serbian-Bulgarian war of 1885. The Belogradchik Fortress is now one of the best preserved fortresses in Bulgaria and together with the rocks of Belogradchik is the first cultural and historical tourist attraction of the city.
29. *The synagogue* was built in 1894 in place of a former temple destroyed during the Russo-Turkish War of Liberation (1877-1878). The construction was mainly

accomplished by donations from the Jewish local community - a large part of the population of the old Kaletso neighbourhood, as well as of the Jews from the entire Principality of Bulgaria. It was officially opened on September 28th, 1894 by Dr. Mordechai Grnewald, Rabbi Chief in Bulgaria. The synagogue in Vidin is the second largest temple after the one in Sofia. From the architectural point of view, the building is fully symmetrical, with a regular shape of a three-nave basilica with pronaos, galleries and 4 towers. The interior dimensions of the prayer hall are 21 meters across 10 meters. It is built after the synagogue in Budapest. The blue, red and bronze altar painted by Czech sculptor Max Verich, who at that time worked and taught in Vidin. The timber was delivered from Romania and Hungary, and most of the furniture was commissioned by Austria.

In 1948, about 1200 Jews from Vidin went to the new state of Israel, and the synagogue was handed over to the municipality of Vidin. In 1950, the house of prayer was transformed into a warehouse, and gradually the magnificent building lost its brilliance.

In 1950, the synagogue lost its main function. In 1986, on the recommendation of the Culture Commission, which also secured the funds, began restoring the temple, which today has the status of a monument of culture. Due to the wonderful acoustics of the building, the people of Vidin intended to use it to perform symphonic concerts. In 1991 the repairs were stopped, and the property was returned to the small Jewish community in the city. On March 9th, 2017, the owner of the Shalom Synagogue - the Jewish Organization of Bulgaria decided at a general meeting to donate the building of Vidin. Today, the impressive building once is extremely degraded, just a pale memory of the glamorous past, requiring a general restoration.

Radiographing the patrimony buildings from the territories on the two banks of the Danube, we find that there is a common architectural symbol of belonging to the Orthodox Church. On both banks of the Danube preserved ancient cultural edifices that consisted of the two peoples' belonging to the Christian-Orthodox faith.

The different historical context has led to the appearance of different vestiges from the point of view of the functions performed. On the Bulgarian bank of the Danube there were kept the ruins of some fortresses and buildings with military functions, while on the right bank there were made many constructions that became architectural monuments due to the development of social classes made up of large landowners, merchants, intellectuals, industry or aristocracies of time .

In both cases, constructions with a European inspirational architecture were preferred. In the case of Bulgaria, there are more buildings with military functions, many built in the period immediately following the liberation, at a time when the policy of militarization of the country was a state policy. Some of the buildings are inherited from the Ottoman occupants. This is a self-defence mechanism specific to a country that has suffered about 500 years under foreign occupation.

Moreover, the limitations of foreign occupation have delayed or slowed the adoption of western customs. Thus, in the descriptions of the Bulgarian architecture, the Renaissance of Bulgaria is often used, which does not have to do with the period of the XIVth- XVIth centuries when the Renaissance took place. This is also the time when the most numerous buildings of cultural and artistic value were built. Thus, the Renaissance of Bulgaria is a historical process of liberating Bulgarian society from the ideological strains of occupation forces, first of all by obtaining the necessary physical space. However, this trend is continued by the spiritual and intellectual movement, which has as purpose and scope the spiritual and intellectual liberation of the limitations imposed by force. The Bulgarian national identity needed the emergence and development of a specific Bulgarian architecture.

By comparing the data presented, we find that there are several buildings with unknown authors in Bulgaria. Concentration of the ornaments on the main facades of the buildings, i.e., to the street, proves that the citizens of Vidin were concerned about the relationship with the community, being interested in the visible transmission of messages related to the social prestige, property of the owners and the adoption of the architectural symbols specific to the Western world.

4. Development policies for planning and management in the field of culture and tourism

The development and implementation of a common policy to develop the cultural potential of tourism involves the creation of a common social space based on the formation of a community spirit.

Radiography carried out in the previous section of the study revealed that there is a common religious sphere due to membership of the Orthodox Church. Many of the places of worship with significant seniority are still in office, and the religious service is carried out. On both sides of the Danube there were periods of restraint in the practice of faith and attempts to reduce the influence of the Church in the two societies: in the medieval period owing to Ottoman intervention, and in modern times by the Communist leadership. In both cases these efforts were doomed to failure. Thus, religious communion

can be at the heart of the construction of community spirit that is absent or very low at present due to differences in language and culture.

In the literature, we find references to the existence of the community spirit that is the basis of the trust between the citizens and which substantiate the possibilities of developing the cultural and economic relations between the inhabitants of both sides of the Danube. The initiation of a policy that follows such an approach offers sustainability in the development of common cultural projects and the development of profitable tourism products for both regions (Dolj county and Vidin province).

Relevant community functions can be accomplished in different ways, consistent with the specificity of the social life of each community. This concept has seen a certain dynamic over time due to the change in the structure of human communities. Thus, the functions performed by each locality evolved in step with the historical changes.

The oldest community theories have been developed before the cities to become what they are now. Companies were smaller and much less complex than they are today. As societies have changed, understanding the notion of community has changed its turn, but not in the same way as the dynamics of social change. This gap between the evolution of modern communities and the cognitive approach circumscribed to the community concept raises difficulties in addressing modern societies. Scientists are starting to solve urban problems on the basis of concepts from research conducted in other times. Thus, it becomes mandatory to understand the evolution of the community concept in order to accurately describe the contemporary communities.

It has become a set of rules that people have to comply with in order to live together or to be fulfilled by other institutions. The community concept becomes an analysis direction of a locality and its residents.

In the contemporary sense, the concept of community can be used as a tool for analysing urban societies. Cities and competent communities can be analysed in relation to the extent to which they perform their functions.

The important role of normative integration and social solidarity provides an important point for analysing the political system of cities and constituent communities. Similarly, by analysing the derivatives of the community functions, we obtain an analysis framework and other aspects of social life. The performance of urban societies and constituent communities can be assessed by providing essential goods and services to the residents, socializing young people and controlling social behaviours.

In order to understand the metropolises and the functions performed by the community we need to understand how the cities have developed into large complex organisms. The patterns of urban development have been influenced not only by the idea of community but also by the structure and appearance of contemporary metropolises.

4.1. Community functions

The concept of community, from the perspective of contemporary conception, is determined by how communities accomplish or facilitate the realization of some essential functions for operating ¹⁰³:

1. Generate and maintain community integration rules. The community must have a set of rules to draw behavioural patterns and a set of values for community members. Moreover, members of the community must agree on the definition of these rules, interpret them and legitimize them by appropriation. The degree of conflict or consensus on regulatory action is an indicator of normative integration in society.

2. Generate and maintain social solidarity among community members. Members of a community must be able to understand the meaning of the principles of social solidarity in the community. They must have common feelings as others because they are all in the same place.

3. Provide the goods and services that community members need. Nutrition, housing, medical insurance, clothing, and other goods and services, including jobs, can be provided directly by the community or other organizations. In urban localities there is a number of means by which these needs can be met: shops, pharmacies, supermarkets, and other means by which services are provided. Roads and means of transport facilitate the movement of people and goods along and across the city.

4. Socializing community members through community norms. New members of the community, including immigrants, must be close to community rules. School and family need to teach new members the community rules. They must be able to distinguish between appropriate behaviours and corresponding and inappropriate values.

5. Controlling the behaviour of community members and those present. Violation of community rules must be quickly sanctioned by community officials: police, judges, and religious leaders. Communities must organize official institutions to detect and sanction behaviours that violate social norms or must develop informal control channels (through social pressure) of behaviours that violate Community rules.

6. Provide locations where community members can interact and gain mutual support. Members of the community must value interaction, join support activities, and respond to each other in a predictable manner. Clubs, volunteer organizations, and public meetings provide opportunities for the interaction of members of society.

¹⁰³ Berger, Allan S. (1978), *The City- urban communities and their problems*, Wm. C. Brown Company Publishers, Dubuque, Iowa, pp. 30-31

In the case of the development of a public policy aimed at capitalizing on the historical and cultural heritage, we prioritize from the previous enumeration the functions "3", "4" and "6", which refer to the socialization of community members by community norms and the provision of places community members can interact and support each other.

In this regard, before talking about a significant flow of tourists in the two areas, the inhabitants of the two banks of the Danube should be able to socialize and have places where they can interact. Creating such a community creates a multicultural, tolerant and open social environment that will also become attractive for people from other cultural areas.

Community functions have a purpose that exceeds the level of satisfaction of some momentary needs. The main effect of cultivating a community spirit is the development of *community feeling* that represents the "sense of belonging and psychological identification of community members, gaining greater importance than specific rewards."¹⁰⁴

In order to achieve the community feeling and the development of the community functions adapted to the modern needs, the processes of functional development and multiplication:¹⁰⁵

The translation of the function is the result of the successive replacement of the previous function with another corresponding to the new stage of development of the company. For example, replacing the previous military function with a commercial one. In the case of the development of new functions, the community functions associated with the translation must also be assessed. The need to adapt the population involves individual and social costs. Understanding transformations well in advance of their production will ease the negative effects of the process.

Functional multiplication is the second process, defined by a more or less additive cumulative function. This cumulating is done by adding new urban functions to the original ones, leading to functional complexity. Frequently, the original function is a brake on the aggregation of new functions, as local communities are quite conservative in accepting new functions developed relatively unexpected.

This is because new urban functions are new types of activities that require a reconversion of the local labour force, acquiring new skills, which means a new individual trajectory or the emergence of new whole socio-economic categories. Also, the influence

¹⁰⁴ Warren, Roland (1972), *The Community in America*, 2d, Chicago: Rand and McNally & Company, pp. 138-142

¹⁰⁵ <http://ro.scribd.com/doc/210078337/8/FUNC%C5%A2IILE-URBANE>

on hinterland increases by functional multiplication. The possibility of emerging new elites must not be neglected by the conflicting character they may have. In a coherent development policy, possible functions should benefit from facilities extending beyond the borders. Thus, we can talk about the expansion of the hinterland available to the metropolitan centres of the two regions.

4.2. Culture and regeneration¹⁰⁶

In order to establish a perspective on the use of cultural heritage and urban regeneration, Williams' perspectives on Johnson's understanding of culture have to be taken into account in his work on understanding culture as a capital that allows the restoration of urban spaces:¹⁰⁷

1. Culture is the general process of intellectual, spiritual and aesthetic development
2. Culture represents the way of life of a people, group, nation, etc.
3. Culture represents artistic productions.

Culture can also be understood as a specific way to live in a particular social context. Complex information systems that are created and shared over time are important.¹⁰⁸ Michael Ian Borer understands culture through the perspective of comprehending the world, on the basis of which people develop products that symbolize and express that lifestyle. There is a significant link between the way of life and the space in which people practice their culture. To become a place where a particular culture is practiced, three conditions are required:¹⁰⁹

- "- space must have a unique geographic location;
- a physical form is necessary, whether natural or artificial, or both; and
- a place must have meaning and value. "

Taking into account the above, we can say that a place is a place when it comes to culture creators, that is, people, to create it, to live there and to give it meaning. And culture needs people to expose their works of art and exploit their qualities to be transmitted from one generation to the next.

¹⁰⁶ Section based on article Baboş Anca-Felicia, Urban Regeneration through Culture, *Transylvanian Journal of Administrative Sciences*, 1 (30) / 2012, pp. 3-20

¹⁰⁷ Johnson, L.C., (2009), *Cultural Capitals-Revaluing the Arts. Remaking Urban Spaces*, Burlington, VT: Ashgate Publishing Limited, pp. 3-120

¹⁰⁸ Ragab, T.S., „The Crisis of Cultural Identify in Rehabilitating Historic Beirut- Downtown”, 2011, *Cities*, vol. 28, no. 1, pp. 107-114

¹⁰⁹ Gyerin Thomas *apud*. Borer, *Op. cit.*, pp. 173-197

Gerald Suttles¹¹⁰ makes the difference between two types of culture: high culture and folk culture. The high culture is represented by things made in museums by people, while popular culture is found on the street, putting people on cars or on t-shirts. These cultural features demonstrate that the city's texture is derived from its history, predominant architecture, street names, accent, etc.

„The change was due to the awareness that artistic activities can be a useful tool for those with significant powers in the decision-making process. Concepts such as cultural tourism or urban tourism have begun to have considerable resonance at various levels of government. Grandiose events have proven to be effective catalysts in urban renewal processes and projects because they strengthen citizens' confidence in local authorities.“¹¹¹

Two approaches are currently identified regarding the uniqueness of communities (cities) and their development based on particular characteristics.¹¹²

"The first approach is" Americanisation "represented by fairs with a certain theme and the attempt to redevelop the banks of the waters to meet the need for consumption, entertainment and spectacle. This is a top-down approach that can sometimes involve public-private partnerships.

The second approach, "Europeanization", is synonymous with cultural planning. The key objective when adopting such a strategy is to encourage and promote the local cultural city within and around the city. Within the "Creative City", the emphasis is on the creativity of the city and the region it belongs to, which also forms the basis for strategies aimed at redevelopment.

Cultural planning is the result of a mix of factors embracing democratic principles (e.g. equity, access), the evolution of culture and the consideration of arts and cultural activities such as industries.“¹¹³

Starting from such considerations, in which culture becomes a factor of sustainable development, either by multiplying community functions, by translating existing functions or by exploiting neglected development potential, equivalent in some cases to ignoring the memory of the place, the recommendations of European specialists imply:¹¹⁴

a) In the case of education and training

- exchange of education, whether primary, secondary, higher or vocational education;

¹¹⁰ Borer, *Ibid*

¹¹¹ Baboş Anca-Felicia, *Op. cit.*, p. 5

¹¹² Stevenson, Deborah, (2003), *Cities and Urban Cultures*, Maidenhead: Open University Press, pp. 91-112

¹¹³ Baboş Anca-Felicia, *Op. cit.*, p. 6

¹¹⁴ Charles Ricq, *Cross-border cooperation manual for the use of local and regional authorities in Europe*, 3rd edition, Bucharest 2000, pp. 39-40

- organizing salons with the presentation of the training paths and the bridge between them on each side of the border;
- inter-university cooperation and the creation of bi-or tripartite university institutes;
- diversified and in-depth cooperation between universities at the level of the third cycle, for example;
- aid for cross-border projects in the field of training and research;
- organizing programs for learning and improving the language of the neighbouring border population;
- mutual recognition of diplomas, either global or sectorial; recognition of study years or semesters ("cross-border credit" system).

b) Socio-cultural infrastructure

- cross-border organigrams ("with walkways") of different training systems;
- "pedagogical bags" for all training institutions, with the mutual presentation of political and / or administrative entities interested in cross-border cooperation;
- cultural guides including active bodies, libraries, cultural directories;
- "export" of cultural exhibitions;
- organization of cultural exchanges;
- concerts.

c) Culture and religion

People

- awarding prizes to distinguish a physical or moral personality who has acted in favour of the cross-border region;
- performing musical or ethnographic studies;
- exhibitions and publications on the issue of minorities in the cross-border regional area.

Languages

- the development of bilingual cultural itineraries, the creation of meeting centres and the support of bilingual associations and bilingualism.

Culture as a means of transcending the border

- editing books, guides and cross-border atlases;
- the creation of "cultural passports" to allow access to many cultural institutions belonging to the regions separated by a border;
- exchanges in artistic, theatrical, musical fields;
- associative cross-border relations on the occasion of popular holidays.

d) Telecommunications

- ✓ schools or cross-border institutions for the training of media professions, the creation of media networks (public, advertising, (in) training);
- ✓ carrying out of interregional radio programs and common audio-visual modules;
- ✓ joint tracking of major cross-border events.

e) sport and leisure

- setting up or promoting regional sports events;
- sports exchanges;
- publishing sports betting guidelines.

Cultural osmosis is favoured when demographic flows are developing in neighbouring areas of the border, starting with the reunification of families or facilities granted for marriage.

The cultural distances imposed by certain nationalist policies may gradually fade, intertwine and give rise to a cross-border profile that differentiates these populations from those in the "interior" and positively poses true cross-border cultures. The latter would constitute the sediment of cross-border areas through regional micro-integration.

Following a wide opening of the various cross-border areas of cross-border cooperation, the possible steps to reach these trans-boundary micro-integration regional areas should be considered.

Stage of cross-border relations¹¹⁵ involves the formation of cross-border institutions that can organize functional systems of cooperation and collaboration, the development of cooperation based on common interests. Cross-border institutions become tools to create networks of stakeholders.

Cross-border relations have an evolving trend through the development of interstate relations during the XIXth and XXth centuries. The process of relations between public collectivities can be articulated around six levels of relationships¹¹⁶:

1. Total absence of relationships

Different entities or populations are ignored, living in autarchy or referring only to their national community. Because of this, the border is perceived only as a limit, a partition, a security line. This evolution implies a development of decentralization, and therefore a more detailed application of the principle of subsidiarity, including cross-border subsidiarity.

2. The information exchange phase

¹¹⁵ Charles Ricq, *Op. cit.*, pp. 40-41

¹¹⁶ Charles Ricq, *Op. cit.*, pp. 40-43

It's the first contact phase. It is central to local communities, even though procedural arrangements are less evenly structured for states: unofficial meetings between governments or political and / or administrative authorities; exchanging written information, etc. To cooperate, it is important to know the neighbour better with his various political, economic, social, cultural structures. It is better to know that the neighbour is also a condition to appreciate it more and to develop a true partnership with it.

3. Consultation

Before a decision is taken, it is becoming more and more common to inform and consult with foreign and neighbouring partners to the extent that they may be affected by the measures envisaged. But this consultation is still on an informal basis; and above all, whatever the outcome, it still has no binding character.

4. Cooperation

A local policy, in order to be effective, requires genuine cross-border cooperation in some areas. Existing cross-border institutions deepen, for the most part, both this category of reactions and that of concentration. These cross-border experiences highlight the fact that only joint solutions respond to the similar problems encountered by communities and populations on both sides of the border.

5. Harmonization

In border areas, national or regional laws or regulations, already at Community level and in many fields, inter alia, social policy, do not attach importance to the term of harmonization.

6. Integration

To further develop "integrated regional development programs", the ultimate stage of cross-border socio-economic reconciliation, presupposes the full realization of the European Union's final goal: that of integration.

Any effort to develop integrated policies is conditioned by the analysis of the level of existing relations between the two countries. Thus, investments made in the development of common capabilities will be lost due to the lack of interest of the population.

In the literature, there are mentioned the stages of establishing a *privileged and sustained network of relations between different actors*.¹¹⁷ The main condition for the realization of cross-border networks is the existence of *political will*. Generating a common cross-border consciousness has positive effects on the generating political factors, by increasing the electoral impact.

¹¹⁷ Charles Ricq, *Op. cit.*, pp. 45-46

The social capital resulting from the realization of *the privileged and sustained network of relations between different actors* is the foundation on which cross-border relations will be built, including those of a cultural nature. Such a network encompasses:¹¹⁸

a) socio-economic actors

The types of actions undertaken by the socio-economic actors meant to amplify the cross-border phenomenon are:

- pursuing the objective of cross-border economic and social cohesion;
- Establishing appropriate policies for correcting regional imbalances;
- identifying common socio-economic interests;
- the cross-border opening of economic, and even socio-economic, life in the field of training and employment;
- the creation of cross-border economic and social councils or a cross-border Union of Chambers of Commerce, Chambers of Agriculture, Chambers of Crafts, trade unions, frontier groups;
- adopting framework conditions for regional economic promotion;
- cross - border control of land speculation, etc.

b) cultural actors

The actions taken by cultural actors belonging to institutions, administrations or associations also contribute to the dynamism of the cross-border spirit. This is one of the areas where progress is beginning to be visible. A significant number of cultural actions and measures can enhance the feeling of belonging to the same cross-border area. In order to further enhance the range of cross-border relations, it is particularly important to insist on the following measures in the field of cross-border cultural cooperation and the initiation of cross-border reflexes in favour of the development of cross-border regional consciousness through:

- facilitating any form of school exchanges and recognition of diplomas;
- generalization of programs for learning and improving the language of the neighbouring population;
- the circulation of cross-border regional information (e.g. through cross-border IT organizations);
- facilitating any form of creation, broadcasting and cross-border reception of cultural works (musical, painting, literary, folklore, theatrical, etc.)
- whatever form of media used or in-depth art.

c) administrative actors, for their part, they are given the task of overcoming the reservations and pitching in state administrations, of increasing the capacity and means of managing cross-border cooperation and of exchanging or cross-border traineeships of officials.

¹¹⁸ *Ibid*

- e) institutional actors, have the task of advancing regionalization and decentralization, including to a certain point the "cross-border relationship" that can no longer be assimilated to a "classical international relationship" or "competence in cross-border relations". For this, specific structures must be created for common frontier colleges that have a real legal value, models or spaces of dialogue should be defined, including all public and especially private actors, stable bridges between the border territorial communities.

Principles of regeneration

Starting from the low economic level of the two regions that are part of this study and the need to join a trail of traceability of advanced societies, the effort to develop a joint regeneration plan for declining communities after 1989 can be a measure that contributes to the common desideratum of regional development.

International experiences have shown that urban regeneration plans have effects in contemporary societies only if the integrated planning of such a project is taken into consideration.

The stages of integrated urban planning are as follows:¹¹⁹

- ✓ Strategic approach - ensuring of the vision, structuring it in short / medium / long-term objectives / programs / projects, orientation towards implementation, participation of local actors, ensuring the flexible framework and defining the expected concrete results;
- ✓ Sustainable approach - focuses on participation, care for environmental quality, sustainable development;
- ✓ Comprehensive approach - integration of spatial, economic, social, environmental components;
- ✓ Participatory planning - in which emphasis is placed on the involvement of all relevant stakeholders in terms of responsibilities, resources held, decision-making and implementation capacity, exposure to the impact of those plans;
- ✓ Planning of public financial resources according to the undertaken development plans (multiannual planning of the budget and implicitly of public investments, elaboration of the fiscal policy in support of the urban development plan, ensures the monitoring, control, indicators and performance indicators);
- ✓ Operational Planning - Action Plan that is to organize in the form of a timetable the efforts, responsibilities and allocation of the resources related to the implementation, ensures the monitoring / evaluation / control system, ensures the institutionalized form in which the actors cooperate in the implementation of the urban development plan.

This suite of experiences has resulted in new ways of thinking on urban development planning and action on implementation modalities engaged in flexible and creative partnerships;

¹¹⁹ Ipati, Oana Gabriela (Editor), *A Chance for Your Town- A Guide to Urban Regeneration. European Principles and Practices*, Government of Romania, MDLPL, 2007, p.5

- ✓ Integrated planning, which structures the above-mentioned components and concepts in an institutionalized system, highlights and prioritizes urban integrated projects in the form of a short / medium / long general calendar;
- ✓ corporate planning, which provides for the breakdown of the integrated urban development plan into detailed plans corresponding to the institutional actors involved, structure the responsibilities and the timetable of the related implementation activities, the modalities of coordination with the other actors in the process of approaching and implementing, monitoring and controlling the development plan urban areas through specific urban projects

The integrated urban development plan has as result:

- a strategy that expresses the community's development aspirations and programs in the short, medium and long term the projects through which they are reached;
- a plan for allocation and reservation of land and planning of urban functions through integrated projects according to local strategy and potential;
- a plan for the programming and allocation of financial resources through public programs and investments that support the implementation of the strategy on the territory of the city.

The settlements in the two regions (Dolj county and Vidin province) are affected by the economic downturn installed after the communism. The inability to adapt to the requirements of the market economy reveals the need to modify the paradigm related to community and regional development, to identify complementarities and to create joint development projects, among which the cultural and tourism cooperation is constituted in the basic infrastructure by extending the hinterland metropolitan centres. In order to do this, we need to identify the necessary urban functions, of which the cultural function is most likely to be realized in the short term.

5. Research on codification of urban symbolism

(Creation of a Pilot Model for Research, Conservation, Socialization and Integrated Management of the Common Cultural Heritage and Development of Sustainable Tourism through Modern Information Technologies, Promotion of Cultural Heritage in General)

The most common research on cities has been circumscribed to demographic, economic, socio-cultural, administrative and planning dimensions. The cultural approach of the city as a whole, including symbols and rituals, has been rarely used.¹²⁰ Cognitive pragmatism resulting from the need for immediate solutions has limited the use of this approach, although the holistic interpretation of the city has always been attempted.

¹²⁰ Nas Peter J.M., Marlies De Groot, Michelle Schut, „Variety of Symbols”, in Nas J.M. Peter (ed.), (2011) *Cities Full of Symbols. A teory of Urban Space and Culture*, Leiden University Press, pp. 7-9

Culture, in this approach, may have the quality of an "intangible principle" with the integrating role of the parties.

At present, one of the contemporary trends in research and analysis in urban anthropology is the *urban symbolic ecology*, which aims at studying the cultural dimension of the city, oriented towards establishing the distribution and significance of symbols and rituals in relation to the environment.¹²¹ This approach is central to the social process of producing and consuming symbols and rituals, which are standardized recurrent facts in building of a meaning. A symbol is more than just a sign, as it refers to extrinsic values.

Urban ecology is a connection of human ecology. This approach is due to the research of Chicago School specialists focusing on describing and analysing the distribution of social phenomena on urban space. For example, following the Burgess study in Chicago, where he designed a series of concentric circles to specify differences in status, ethnicity, and population urbanization characteristics. This approach is also applied in urban symbolic ecology in terms of symbols and rituals. Several urban case studies have identified several case studies.

Urban anthropological studies are influenced by Kevin Lynch's study, presented in *The Image of the City* (1960). In the first perspective, Lynch identified and presented three analytical concepts: identity (distinguishing urban elements from each other), structure (showing the pattern of identified elements), and the significance of urban elements. Although Lynch did not pay too much attention to the meanings associated with the urban environment, considering them to be too heterogeneous, personal and difficult to systematize, however, his research technique aimed at the creation of *mental maps* allows the identification of communion and differences of opinions among the inhabitants of a specific city, community, or area.

Another approach refers to the distinction between *real city* and *hypercity* based on semiotic analyses and meanings in different urban areas. The real city as a whole and its constituent elements are significant, and the signifiers, i.e. the configuration of the signifiers, form a layer of signifiers that sometimes can become stronger than reality and constitute hyperreality in its own right. The production, consumption, and space distribution of signifiers may result in a positive (hypercity) or a negative (*shadow city*). Identifying this layer of hyper-signifiers is the core of the research devoted to these hypercities.¹²²

¹²¹ Nas, Peter J.M. (ed.) (1998) 'Special issue: Urban Rituals and Symbolism.' In: *International Journal of Urban and Regional Research*, vol. 22, no. 4, pp. 545-622.

¹²² Nas Peter J.M., Marlies De Groot, Michelle Schut, *Op. cit.*, p. 8

Hypercity theory implies that the symbolic part of a city can be viewed as detached from reality.¹²³ The symbolic dimension contributes to the formation of a hyperreality or hypercity that has its own life and allows the transgression of the space defined by the component parts. This involves the marketing and branding of cities because they want to be differentiated from each other.

Urban symbolism is expressed by different phenomena, such as appearance of a city, architecture, statues, street names, poems, as well as rituals, culture (music, poetry, local literature) websites, all of which are considered to be symbols. Many cities have multiple symbol bearers, one of which is usually the most dominant. There are four types of symbol bearers: material, discourse, iconic, and behavioural.¹²⁴

Each of the four symbol bearers requires an integrated planning so that the symbols become defining for a city and, at the same time, creating emotions and memories for visitors. Tourism will grow on the basis of community marketing and branding driven by local decision makers, and the hyperreality created by the quality of signifiers will be the one that will bring the success of tourism.

The case studies on the four types of symbol bearers are based on the managerial experience of the mayors of the major cities of the world.

5.1. Material Symbolism (Jakarta and Cape Town)¹²⁵

The symbolic structure of the cities of Jakarta (Indonesia) and Cape Town (South Africa) indicates a considerable division between the ever-changing architecture, correlated with history and that which can be seen in height, against nature and with a more permanent structure.

Nas¹²⁶ advances the idea of the existence of four symbolic areas schematically distributed. The purpose of the administration is to present Jakarta as a modern city, connected to the phenomena of the modern world. However, the much polluted Ciliwung River, where thousands of people wash and which is overflowing periodically, contradicts the image of monumentality desired by the administration. Contradiction is brought to the attention of specialists who call the Indonesian state a "theatre state". In short, there is a visible discrepancy between architecture and nature.

At the opposite end is Cape Town. Nature is part of the city's image and symbolizes continuity. The most important symbolic carriers are *Table Mountain*, *Devil's*

¹²³ Nas, P.J.M., R. Jaffe and A. Samuels (2006) 'Urban Symbolic Ecology and the Hypercity: State of the Art and Challenges for the Future in: P.J.M. Nas and A. Samuels (eds.), *Hypercity: The Symbolic Side of Symbolism*, pp. 1-19. London: Kegan Paul.

¹²⁴ *Ibidem*

¹²⁵ This text is made after Nas J.M. Peter (ed.), (2011) *Cities Full of Symbols. A teory of Urban Space and Culture*, Leiden University Press

¹²⁶ Nas, P.J.M. (1990) „Jakarta, Stad Vol Symbolen met Leiden als Contrast". in: *Antropologische Verkenningen*, vol. 9, no. 3, pp. 65-82, *apud*. Nas (2011) *Op. cit.*

Peak and Lion's Head. These features are also included in the city logo. Nature is neutrality and support. The Dutch architecture symbolizes authority over primitive people, suggesting ethnic divisions due to the apartheid regime. Segregation is represented by the spatial distribution of buildings and residential areas.

After the elimination of apartheid, architecture has evolved very little. The Dutch and English cities are characterized by a certain architectural style, but this concern is no longer a priority for the current government focused on poverty eradication and crime reduction. Nature, symbolized by the three heights, becomes a symbolic refuge to the symbols of a political regime based on segregation and exploitation.

This perspective, determined by material symbolism, highlights two cases: the first refers to the monumentality disagreeing with nature, while the second refers to the agreement between nature and architecture, but in which the harmony of nature offers the neutrality, safety and harmony which architecture of the city does not offer. Thus, we find that the predominance of material symbols does not convey more than local characteristics of the communities in question.

5.2. Discursive Symbolism ¹²⁷

This approach is related to the modern means of communication that become symbolic bearers. The Internet proves to be the most effective symbol bearer. It acts in two dimensions: providing information to citizens, complemented by creating a community spirit and informing potential tourists about local opportunities. The site contributes significantly to the city's image.

In a research conducted by Marvin Stijweg¹²⁸ and published in 2007, websites from two Belgian localities: Tournai (Doornik) and Kortrijk were analysed. The two cities are similar in terms of origin, number of inhabitants, medieval specific architecture. The only differences are those related to language: Tournai is a French-speaking city, and Kortrijk is a Flemish town.

The analysis draws attention to the way in which the leaders of the two cities promote the image: in the case of Tournai, it has relied on traditions and history, while in the city of Kortrijk modernization has been chosen by overlapping modern architecture with traditional architecture.

Policy development and urban branding differences are visible on presentation sites, both in terms of content and appearance. Tournai's website is clear, impressive, with a focus on the history and activities of the local government. By contrast, Kortrijk's

¹²⁷ This text is made after Nas J.M. Peter (ed.), (2011) *Cities Full of Symbols. A teory of Urban Space and Culture*, Leiden University Press

¹²⁸ Stijweg, Marvin (2007) *Transitional or Traditional: Cities Reflected by their Websites: A Comparative Study on City Identity and Image*. MA thesis, Leiden University

presentation site is characterized by a steady flow of actual and present news, an abstract design and enhanced dynamics.

5.3. Iconic Symbolism ¹²⁹

The two cities used as an example to illustrate the iconic symbolic features are Kevelaer, a city from Germany and Memphis, a city in the United States of America.

Cities can get reputation from a person or group of people. Iconic symbolism can be sacred or profane. The city of Kevelaer is an example of a city characterized by iconic sacredness. It is a Catholic pilgrimage centre visited by over 800,000 pilgrims annually in Germany and Benelux. The legends of miraculous healings that had occurred during the medieval period increased his prestige among believers. The organization and local infrastructure have been structured in forms that attract as many pilgrims as possible. We remember that the main element is the mystery generated by miracles of healing.

The city of Memphis in Tennessee, USA, is also a city characterized by iconic symbolism, but unlike Kevelaer, its symbolism is not sacred but profane. Graceland Mansion is the former home of Elvis Presley, the surname of the Rock and Roll King. The transformation of his residence into a museum and his artistic success have become milestones that attract thousands of visitors each year.

The thematic pilgrimage to these buildings, either of a sacred or profane nature, is also associated with modern tourism that generates added value in those localities.

5.4. Behavioural Symbolism ¹³⁰

The two cities best illustrating the features of behavioural symbolism are Haarlem and Leiden, both in the Netherlands. This type of symbolism is formed by frequent rituals, mass festivities, repetitive or structured behaviour. At present, the symbolic power characteristic of Haarlem has declined.

The legend of Haarlem is due to the monk of the Carmelite monk John of Lyeden, who spoke about the bravery of the city's inhabitants during the fifth crusade, where they demonstrated their navigational skills. Activities related to this historic moment imply the existence of opinion agents that maintain the interest of the population. These were sailors and the sailors' guild. Further development of the city has reduced the importance of this historical event due to the reduction of the influence of the seafarers' guild in the city.

Leiden's Relief's annual celebrations on October 3rd are more homogeneous and more focused and can be seen as a "total ritual event". This represents the extraordinary

¹²⁹ This text is made after Nas J.M. Peter (ed.), (2011) *Cities Full of Symbols. A teory of Urban Space and Culture*, Leiden University Press

¹³⁰ This text is made after Nas J.M. Peter (ed.), (2011) *Cities Full of Symbols. A teory of Urban Space and Culture*, Leiden University Press

creation of the temporal, geographical and social space that allows the reconstruction of the urban individual and the community. It is a celebration that involves various elements of continuity, such as a parade, a fun fair, food distribution (white bread and hering, as well as hotchpotch) and gatherings. The feast is due to events related to the siege of the Spanish people in 1574. The events that ensured the survival of the city are placed in the centre of the celebration with a tripartite structure: city, state and God. The force of the annual ritual consists in involving citizens in the events that take place on this occasion, without the public administration being able to get involved in the activities.

In both cases, the rituals practiced in the two communities influenced the identity of the communities in question.

5.5. Conclusions: cities and symbols¹³¹

The symbolic structure of a city is of great importance for its identity and image. Urban symbolic ecology is a feature that has not been evaluated at its true value. Therefore, this relatively new field of cultural anthropology requires more scientific and practical attention.

Urban symbolism forms an extension and many parts of urban life, as well as the foundation of the city's attractiveness. In previous analyses four types of symbol bearers have been distinguished: material, discursive, iconic and behavioural symbols. Architecture plays an important role as one of the carriers of meaningful symbols, but the urban symbol is a lot more extensive.

The nature of Jakarta and Cape Town, the sites of Tournai and Kortrijk, and various other dimensions are part of urban symbolism. The history of a city can be used to strengthen the economic side by expanding the tourist attraction, as is the case with Tournai and Kortrijk. It can also be related to events such as Leiden's celebrations and Damietta's legend in Haarlem, or periods such as Cape Town's apartheid and the colonial era in Jakarta.

Overall, history in multiple layers plays a significant role in urban symbolism, predominantly because of juxtaposition with modernity. The symbolic part of the city is not only historically punctuated but can also be identified at different political levels: local, national and international. Different groups can have very divergent views on the city, because each one looks at it from a different perspective; In this sense, urban symbolism must be regarded as a political form and often nested.

Symbol carriers, whether material, discursive, iconic or behavioural and manipulated, are perceived in different ways. They are related to emotions, sometimes of extreme relevance, as shown in Colombo. They can dominate the city's image. Counter-

¹³¹ This text is made after Nas J.M. Peter (ed.), (2011) *Cities Full of Symbols. A teory of Urban Space and Culture*, Leiden University Press

symbolism can help counteract the production of official images, and the opposition between official and counter-symbolism is often very significant. Knowing the whole symbolic spectrum of a city allows the initiation of programs aimed at achieving objectives such as building a nation in Jakarta or improving tourism in Kortrijk and Tournai. Urban symbolism is also useful in community branding.

By being aware of urban symbolism and city branding, the possibility of creating a positive image for the public is to a certain extent feasible. Urban symbolism consumes urban identity; gives the urban manager, urban planner, architect and common persons the tools to transform the city into a piece of art.

Symbolism and urban rituals are more than just a reflection of society. They reveal the fabric of society and the relationships between constituent groups of all kinds: class, ethnicity, gender and age. Urban symbolism means much more than any simple reflection, because it is a part of society and is used to shape and change social relations. It can even be used strategically for the purposes desired by the entire society or by constituent groups or even by individuals. It focuses on a cultured and consumed cultural layer in society that, due to its prolonged persistence, reflects and shapes the history of the urban community. Urban symbols and rituals comment on everyday life in the city, and vice versa, society observes and interprets them. These are related both to urban identity and urban image. In our opinion, the study of urban symbolism has created a new approach to urban environment research. Current studies of cities focusing on infrastructure and social and administrative life need to be complemented by the cultural symbolic aspect in order to present a balanced image of urban society. So, in our opinion, urban anthropologists, sociologists, historians, architects, planners, and geographers must incorporate this cultural approach to describe and analyse the urban community in its essence to the fullest.

Cities are "melting pots" for various influences, nations, and interests. Their populations are often extremely heterogeneous, and given that each group of people has its own values, norms, perceptions and religious ideas, it is obvious that urban symbolism does not always includes the city (the whole city). Many authors emphasize the relationship between urban symbolism and ritual and social cohesion in the city, which indicates that feelings of solidarity, trust and attachment can be encouraged by the city.

The concept of social cohesion was formulated for the first time in the late XIXth century when the founding fathers of modern sociology expressed their concern about the disruptive consequences of the Industrial Revolution¹³². Currently, social cohesion is often based on a similar perception of the crisis: a decline in solidarity, community disintegration

¹³² Hart, J. de (ed.) (2002) *Zekere Banden: Sociale Cohesie, Leefbaarheid en Veiligheid*. Den Haag: Sociaal en Cultureel Planbureau *apud*. Nas J.M. Peter (ed.), (2011), *Op. cit.*, p. 284

and social exclusion. The concept is quite complex because it can cover several dimensions: from individual to collective and from attitudes to behaviour. It also plays a role at different levels, such as family, neighbourhood, city and nation. This complexity contributes to its ambiguity: urban symbols can influence the cohesion of a positive and negative social system. The same urban symbols, which increase the social obligation of a certain group, on the one hand, can also lead to the social exclusion or the disintegration of certain communities, on the other hand.

In theoretical texts, the concept of "social cohesion" is often elaborated in view of the role of the individual. Schnabel¹³³, defines social cohesion as "the extent to which people express in their behaviour and perception their attachment to social connections in their personal lives, as a social citizen and as a member of society." The collective element is stated in this definition, but the starting point is clearly in the individual. Looking at the city as a complex group of differentiated people, it seems very appropriate to start from social mechanisms instead of individuals as cohesive carriers¹³⁴. It seems that symbolism and ritual, which are generally neglected in the theoretical essays on cohesion, are very important for the formation of local identity and social attachment. Therefore, urban symbols and rituals are suitable for promoting mental ties with the city and contributing to the feeling of home. Symbols and rituals have a collective and normative character which, through socialization and in more fluctuating groups through participation, achieves their effect. The urban symbol also has a behavioural dimension, by creating a bond due to participation in festivities and rituals. Symbolism and rituals are important mechanisms that create "pressure for uniformity"¹³⁵ and lead to social identification and cohesion. The definition of social cohesion by Festinger¹³⁶ is very appropriate for this analysis because it regards social cohesion as the "field of forces" of conditions and their direct and indirect effect on "belonging, attitudes and behaviours". The urban symbol and ritual are two of these collective mechanisms in this "force field" that can play a crucial role in promoting social cohesion. City dwellers, in all their heterogeneity in everyday life, are subject to the influence of urban symbols and rituals and their effects, but they shape them at the same time.

The role of symbolism and ritual as mechanisms to stimulate social cohesion is formed in different ways. The social cohesion is a concept that is gradually formed and is related to the limitation of the existing contradictions. When contradictions are strong, social cohesion is reduced proportionally. In addition to these different configurations, it is possible to find a negative relationship between symbolism and coherence in a city,

¹³³ Hart J. de (ed.) (2002), *Op. cit.*, p. 12

¹³⁴ Friedkin, N.E. (2004) „Social Cohesion“, in: *Annual Review of Sociology*, vol. 30, pp. 409-425.

¹³⁵ *Ibid*

¹³⁶ *Idem*, p. 411

resulting in more or less "injured cities"¹³⁷. In these cases, one can speak of conflicting coherences that dominate the various urban areas. The difference between "topdown" and ascending mechanisms in terms of social cohesion is also important and can be found in a series of case studies.

Thus, urban symbolism and ritual are major social mechanisms that express and favour social cohesion. Their content can vary and exemplify different levels of social cohesion.

Besides content, their context should not be neglected. Social harmony and social conflicts, planned urban changes and disasters are informative examples of such contexts. In addition to addressing "urban symbolic ecology" and "overpopulations", the study of urban symbols and rituals as social mechanisms for social cohesion and the feeling of "home in the city" is postulated as the third approach to the research of urban symbolism.

We propose a codification of the research in the field of urban symbolism to excavate this jungle of symbols. Such coding can be a valid device for researchers, field workers and, last but not least, novices. Our attempt is not at all an attempt to manipulate the researcher in his search of the spirit of a particular urban setting. However, it is a substantial contribution to making sense of previous studies and, at the same time, a direction indicated for the future of field work and research on the symbolic city.

Diversity of urban settlements around the world and internal stratification is a clear challenge for field work, but it should not to be considered a disadvantage for the research itself. The field of urban research could change from capitals to provincial cities or from megalopolis to small towns or "big villages" but internal heterogeneity and polarity remain its main essence. The city as a research area is the Babel tower where the anthropologist encounters different symbols and rituals. The idea is to understand that a unique symbol can be interpreted in different ways by different people or even may be completely ignored. The researcher is in the position to interact with different people who speak different languages but who share same urban space.

For exploring urban symbols and rituals, five key questions are required, which can be the five pillars on which coding can be based.¹³⁸

1. What are the main symbol bearers in town?

Being familiar with a city implies understanding of its overall configuration and of the main symbols and rituals in his space. Due to the development of this theoretical framework, there are

¹³⁷ Nas J.M. Peter (ed.), (2011), *Op. cit.*, p. 285

¹³⁸ This text is made after Nas J.M. Peter (ed.), (2011) *Cities Full of Symbols. A teory of Urban Space and Culture*, Leiden University Press

not only material carriers, such as various landmarks and architecture, as they have been in previous explorations of urban space production and consumption, but there are also other carriers of urban symbols, iconic, behavioural, and discursive signifiers now revealing their symbolic role. The construction and deconstruction of the material space in cities directly generates a meaning-producing process that gives significance to specific symbols. In this context, urban symbolism has provided a valuable and systematic method of identifying significant differences and observing how they shape the image of the city. Therefore, the urban symbolic approach crucially helps to answer a relevant sub-question: "What kind of urban symbol bearers?"

The carriers of urban symbols of a city are at the same time the guards of the city spirit and the custodians of its significance. This means that sudden changes in bearers or uncorrelated intervention lead to dilution of the community spirit, together with the loss of meanings. Under such conditions, the uninspired intervention in the symbol bearers' structure creates conditions for manifestation of the phenomenon of *social amnesia*, noted by the Romanian sociologist H.H. Stahl, which consists *in the perpetuation of the contentless forms of rituals or customs that have lost their meanings*.

The objective of urban symbolism offers a revitalized centrality to the symbolic domain of cities and leads with enthusiasm to discover the significance dimension; a dimension that has been ignored for years but is fascinatingly relevant to cultural anthropology applied in an urban environment. These bearers of urban symbols and their configuration can be considered totems representing the urban community that shapes and supports a sense of identity within the city. Different types and configurations could be revealed by examining existing concepts, such as *referential symbolism*, *nested symbolism*, *imposing symbolism*, *partitioned symbolism*, and so on.

2. How does the historic city change?

This second question is directly related to the first because it is the attempt to contextualize the city in space and time. If the exploration of urban symbol bearers is the initial result of a synchronous analysis, a more accurate understanding of a city is also derived from a diachronic perspective. By this second step, the scholar adopts the perspective of historical understanding. Cities are not static entities and change the way the seasons vary. Any change in the urban environment may be very obvious, and the familiarity with a particular city is a *sine qua non* constructive condition for identifying its historical pattern. Even the fitting of new material symbolic elements or the modification of previous physical entities can be observed with the passage of time.

An emphasis on "the life" of urban settlements clarifies directions and development of a particular city. If, as mentioned earlier, urban symbols carriers are significant elements for the observation and analysis of the "city life", an investigation from a historical perspective is a necessary step in order to know the "city life" of the past.

Such an approach helps to identify and obtain answers to questions such as "how?" And "why?", based on which the present is explained and which are the prospects for the future taking into consideration the strong underlying pace of the social, economic and cultural changes from the

modern world. It is time for the researcher to focus on historical documentation and literary sources as a branch of urban symbolism. Museums, old images, local histories or urban myths, historical event reports, old maps, and statistics are all essential analytical elements.

3. Is there any conflict in the symbolism of the city?

By exploring urban symbols and rituals, the researcher has the opportunity to observe how social cohesion manifests itself and how it works in the everyday life of communities with a high degree of internal diversity. The question of how conflict, tension and contradiction are manifested in the production and consumption of urban space, urban symbols and rituals helps the researcher answer a crucial question: "Which is the degree of social cohesion of the city?" The dynamics of social cohesion in cities could reveal a multitude of phenomena related to creating their own images and identities. The interaction between formal and informal top-down and bottom-up, social solidarity, conflict and competition, city branding and urban marketing are important elements for understanding urban social cohesion, which is the focus of attention.

4. Which is the image of the city?

Exploring urban symbols and rituals, followed by the interpretation of their meanings and the understanding of the roles they play in people's lives, will lead to the enigmatic feeling that the city communicates to its own inhabitants, newcomers and visiting persons from foreign countries.

City branding and urban marketing now have a crucial importance for the survival of a local economy and tourism due to the new challenges of international competition in a globalized arena. Therefore, all municipal institutions are necessarily absorbed by brand management and promotion, but their efforts do not always produce successful results. Institutional actors often have to share power with other actors and interests, and cooperation with urban residents is necessary.

The image of a city is also the long-term result of the activity and behaviour of its residents and inhabitants; it is the mirror image of how people live in urban space, where they also behave in the basic activities.

5. How do the researcher set the stages of research?

The research methodology proposed in these pages is the result of the studies and the cumulative experiences from the perspective of cultural anthropology. In order to obtain relevant results through this scientific approach, the researcher must establish a succession of steps to enable the conclusions to be generalized.

a. The first step is about familiarity. If the researcher is not a native, he / she needs to get acquainted with the new urban settlement that will provide field data. During this period, as an explorer, the researcher must discover the city, the new world of the original investigation. Only by familiarizing it is possible to understand the local life, the urban spatial configuration and to feel at ease. It is time for observation, paying attention to both visual outlines and urban language. The

more the researcher is more familiar with the urban environment, the more he will be aware of the main urban symbols and rituals.

b. The relevant familiarization involves the complementary activity of studying secondary literary sources, such as historical reports, municipal documents, urban mythologies and, if any, previous studies of the specificity of the city in which the research is conducted. Local press (newspapers, websites, television and radio) are sources of documentation on the dynamics of the city. Such analyses require a critical approach, given the power of representing the interests of the powerful persons by the media. However, this documentation should only be complementary and not the main form, given that mass media messages present in certain cases only certain aspects of the community.

c. The collection of local (and historical) maps, municipal statistics and pictures of the urban environment and its inhabitants are valuable support for research, as well as a cultural contribution to local heritage. Last but not least, souvenirs, local products and other items may be implicitly meaningful as regards the messages captured in them.

d. The main purpose of field work is reached when the researcher begins to meet with people. Interviewing can be carried out at different levels, ranging from senior municipal authority to the most powerless actors in the city; of course, the choice of informants is related to specific topics. A special source of frustration in urban symbolic studies can be the very different and accelerated rhythm that influences the lives of urban residents, due to the increased dynamics of the rural environment and the higher degree of individualism. But it is only a relative limitation, because it can help researchers become accustomed to the *modus vivendi* of urban residents, perhaps sharing their common anxiety. Collecting mental maps with interviews is also relevant to understanding urban space and the way people live. Informative maps, imaginative city visits, and the sequencing of urban symbol pictures reveal their potential to tell how urban space is built, deconstructed, produced, consumed and perceived with urban symbols and rituals.

e. The last step is based on hermeneutical exercise, interpretation and reflection on collected data and observed phenomena. Through the interpretation, the researcher is absorbed in a decoding and deconstruction of the explicit and implicit meanings communicated by the observed urban symbols and rituals and their configuration.

Particular attention should be paid to the views of people living in urban areas and to their own interpretations of symbols and rituals. Investigating how people shape, produce and consume unconsciously urban space, urban symbols and rituals is considerable. The search for meaning and cohesion in cities is the objective of urban symbolism research.

5.6. Research programs

Using the method outlined above, we sketch a variant of a research program designed on the basis of the four main types of symbolism, complemented by their recapture in what can become emotional symbolism, with significant influences on tourism based on historical potential.

SYMBOLIC RESEARCH OF CULTURAL SPACES

The research model involves identifying the specific features of the two regions. By reference to the data collected in the previous chapters we will phase the cognitive approach in stages that will allow the knowledge of the specifics of the two areas but also of the common values. From the data analysed, based on the analysis of the local architecture, the general historical course and the present situation, we note that the main research questions, which underlie a research of anthropic symbolism, are the result of the elements of communion:

1. **Orthodoxy.** Both countries belong to Orthodox religion, and religious rituals are practiced in majestic settlements, some of which are of considerable length. The most numerous heritage buildings in both regions come from the places of worship. The search for the elements that led to the preservation of Orthodox religion, in conditions of maximum hostility due to foreign domination materialized by the influence of the Ottoman Empire for almost the entire medieval period.
2. **European vocation.** Both countries have retained their European vocation and have shown a political line of rapprochement with the great Western powers. Due to historical conditions, Romania benefits from an architectural and cultural heritage that claims to be part of European culture, especially French.

The identification of symbol bearers that created social cohesion in the two regions and the identification of similarities between them will underpin an effective policy of tuning to account of the common culture. Knowing the meaning of symbols in each region allows for a policy that goes beyond differences in language, culture, and historical context.

The research program assumes:

1. **Analysis of material symbolism** in each community in the two regions. What are the main features of the spatial distribution of material symbols in the two regions or localities that may be part of any case studies? In the analysis on the previous

pages we find that there is a network of cults spread on both sides of the Danube, no matter whether they are cities or villages. The only differences are given by their size, being more generous in cities and much smaller in villages and townships. If in the Romanian area we are dealing with a considerable age of churches, starting with the XIXth century, we are dealing with the appearance of buildings that have become an architectural material of French inspiration. The independence gained in the second half of the XIXth century inspired the desire of originality of the Romanian architects who developed also a neo-Romanian architectural trend, based on traditional architecture. In many cases the eclectic character of architectural heritage buildings is the result of attempting to create original works by using elements specific to different architectural styles. The emergence and multiplication of civilian heritage buildings means the formation of local elite, performing in various fields of economic, scientific and commercial activity, benefiting from a quality education, often carried out at the most important educational institutions in the West, in particular from France. Bulgaria's material patrimony is reduced to places of worship with inconspicuous cultural value and the predominance of edifices that have, to a large extent, performed military functions (fortresses, buildings, etc.), while dwellings with a heritage value are less numerous. Material symbolic communion and ritual-generating is the result of both Orthodox religions belonging to both populations.

2. *Analysis of discursive symbolism.* Modern means of communication favour a space that can carry the symbols of the two communities globally. The extent to which the two regions are known is dependent on the quality of Community branding and marketing. The link between the two activities and tourism is incontestable and proven by the examples of good practice at the international level. The use and creation of a discursive symbolism in the promotion of the image of this geographical area are the essential premises of a successful common promotion policy. The Danube is the symbol of communion between the two regions. The existence of the Vidin-Calafat Bridge has the symbolic value of the unit at the expense of the border image.

3. *Analysis of iconic symbolism.* It has a significant impact on tourism due to the existence of a large number of churches that are of considerable length and have certainly associated legends that can turn them into places of pilgrimage. The association of legends and secondary tourism services can bring benefits by intensifying the relations between the two regions.

4. ***Analysis of Behavioural Symbolism.*** An anthropological collection of all rituals and customs that accompany various holidays, especially religious, can increase the degree of cohesion of the population. Moreover, in the context of a history that has unfolded over time, new public events can be initiated, with the involvement of as many citizens as possible so as to create common rituals bearing common symbolism. The works of the traveling wartime writers of Crimea can generate new ideas for developing common rituals for the inhabitants of the two banks of the Danube.

5. ***Analysis of emotional symbolism.*** Making mental maps of the two regions will retain a number of constituent elements for analysis and the development of cohesion policies. Exceeding borders can also result from identifying the need for people's excitement, which may determine the identification of measures and actions that can influence the degree of cohesion between the two communities.

The level of development of the communities in the two regions is not attractive enough for the significant increase in the number of tourists or the development of large cultural activities. Thus, the development of a common branding and marketing by combining cultural, tourist and recreational activities that can be translated into activities on both sides of the Danube can bring a novelty among potential tourists. Combining rituals with these activities, such as celebrations, festivals and other cultural events, creates the emotion the region needs for the development of cultural tourism.

In a first step, the correlation of the frames of analysis of the types of symbolism with the defining elements for the region, identified by the present approach, refers to the following characteristics: Christianity, Orthodoxy and European vocation.

The three analysis frames that imply the adoption of each type of symbolism are probably the starting point for more extensive research based on the common symbols and characteristics of emotional maps.

Also, one of the conditions of research relevant to local decision-makers involves identifying solutions that make the cultural heritage a natural form, and the tourist offer is a combination of culture and nature. Overlapping measures to support tourism of all kinds, including culture, over the lack of environmental protection policies will reduce the quality of tourism services and will affect the size of the flow of tourists.

6. Sustainable development of tourism through the use of cultural and historical resources

The tourism potential of a country or region is favoured by the combination of natural and man-made resources, which can be highlighted by a business plan calculated at national or regional level.

The components of the natural environment or of the anthropic environment, by their qualitative or quantitative, aesthetic or cognitive value can become tourist attractions, being tourism resources.¹³⁹

The potential of tourism as an economic activity is proven by the companies in which it has invested in the necessary infrastructure and where it has become the most important source of income from economic activities.¹⁴⁰ According to the same bibliographic source, tourism has the following components:¹⁴¹

- ✓ **geographical**, which implies the location and characteristics of the resources and tourism infrastructure, the presence and interconnection of the natural, socio-economic and ecological factors of tourism development in the generating and receiving areas of tourists;
- ✓ **social**, refers to population size and demographic structure of the population, depending on distribution by age group, style, way of life as well as to the demographic and social characteristics of tourists.
- ✓ **economical**, the tourism is a complex and heterogeneous economic activity, which can have integrative functions of other economic activities: transports, medical services, insurances, industry, communications, public catering etc.

Taking into consideration the tourist components and the community functions described in the previous pages, we also mention the main functions of tourism that complement them:

- ✓ **The economic function** is the main source of income for many regions and communities. In many cases, tourism is the main source of income and job-creating industry. Investing in tourism can be a solution for the economic development of resource-free regions to resolve immediate economic problems;
- ✓ **The social function** consists in the occupation and regeneration of the local labour force, the interaction and the intercourse of people coming from different cultural areas. The social function also has an integrative role, given that the job offer is complete from the point of view of labour training: from those with a lower level of education to those with a higher level of education. Intercultural exchanges and relationships with alterity will also generate positive changes in their respective communities;

¹³⁹ This text is made after Elena Bogdan (2016) *General touristic potential*, http://old.unibuc.ro/prof/ene_m/docs/2016/oct/29_12_12_5714_Potential_Turistic_General_Anul_II.pdf

¹⁴⁰ Bacal Petru, Cocos̃ Iacob, *Geography of tourism*, ASEM Publishing House, Chişinău, 2012, p. 5

¹⁴¹ *Idem*, p. 7

- ✓ **cultural and educational function**, facilitating information and cultural exchanges, combining the authenticity with the modern activities, valorising the historical and cultural heritage.

The design of efficient tourism activities involves the development of tourist products depending on the local tourist potential. In the specialty literature, the sum of the touristic fund and the related technical and material base is proposed as calculation formula¹⁴²:

$$P=F+Bm$$

Where "P" represents the tourist potential, "F" - the tourist fund, and "B" - represents the technical and material basis.

The quantitative estimate of the tourism fund is based on the use of value indices based on the following criteria:

- ✓ the way in which the tourism objective is uniquely at local, regional, national or international level;
- ✓ tourist valences incorporated in the tourism objective;
- ✓ the way in which the time satisfies in the same way as the tourist demand;
- ✓ the conditions of favourability or restrictiveness of the value.¹⁴³

Any tourist resource, natural or anthropic, presents for the tourist and the touristic activity as a whole a certain value: landscape, aesthetic, recreational, cognitive or instructive-educational. The tourist potential, depending on a number of factors, such as those listed above, requires classification according to the following criteria:¹⁴⁴

- **The genetic criterion** reveals two major categories of tourism potential: natural (relief, climate, water, vegetation, fauna) and another anthropic - which in turn brings together the material anthropic tourism resources (historical, religious, cultural, sports, ethnographic objectives etc.) and the anthropic activities and manifestations with a touristic function;
- **The functional criteria** divide the tourist potential into: functional or active tourism potential, entering the touristic circuit of a latent or available tourist territory and potential - brings together those natural or anthropogenic components of a region (areas) that for some reason have not become elements of tourist polarization;
- **The criterion of capacity** (volume) differentiates the total tourist (absolute) potential - which concerns, on the one hand, the entry into the tourist circuit of all components in a territory, and on the other hand the exploitation at the maximum possible parameters of the components, as well as a relative tourism potential - is only a part of the tourist potential in a given territory, which can function as an element of tourist attractiveness;

¹⁴² Cocean, P. (1996) *Geography of tourism*, Caro Publishing House, Bucharest

¹⁴³ Elena Bogdan (2016), *Op. cit.*, p. 3

¹⁴⁴ *Ibid*

- **The criterion of the consumption limit** highlights an inexhaustible tourism potential - consisting of those tourist resources whose touristic exploitation capacity cannot be exhausted (theoretically): climatic conditions, relief, waters, etc.), together with an exhausting tourist potential - which includes the components exhaustible over time (faunistic, floristic elements, historical monuments, archaeological objectives etc.).

Currently, the tourism is operated with the natural tourism potential and anthropic tourism potential, each type having its own criteria of identification, its own structure and specific forms of expression and capitalization in the territory.

From the point of view of the anthropic tourism potential we retain the characteristics of the anthropic patrimony of the two regions on the Danube.

- ✓ **Age.** On both banks of the Danube there is evidence of dwelling from ancient times. The preserved vestiges are poorly conserved, and their tourist potential is slightly exploited. The places of worship in the two regions are slightly exploited as they are not known and promoted to the general public. Tourist attractions with impact on the number of tourists date from the medieval period. Moreover, the oldest churches are in the religious service and little known to the general public in terms of historical value.
- ✓ **Uniqueness.** From the point of view of uniqueness, all objectives can be considered as unique. What distinguishes them from other tourist attractions and gives them the character of uniqueness are the descriptions, legends and stories and rituals of the community that these goals generate. From the architectural point of view, the value of heritage buildings acquires uniqueness by associating with European architecture and opposition to the dominant power of the medieval period: the Ottoman Empire. Cula from Oltenia are a unique form of resistance against the robbery invasions. To this is added the underground tunnel network, designed to ensure the withdrawal and avoid direct contact with the invaders. In our opinion, cula have this uniqueness character, being little known in terms of architecture and social utility.
- ✓ **Novelty.** Certain achievements of human communities are out of the ordinary. In the case of the two regions, the places of worship where there is a special painting are retained, and the uniqueness of the buildings and their specific architecture can induce the original image of creation.
- ✓ **Dimensions.** The only edifices in the two regions that can impress are churches in both regions. Existing cathedrals and churches that already have more than one hundred years of experience impress both in dimensions and heights that exceed the height regime of the communities in the two counties.
- ✓ **Functions fulfilled.** The residences of the personalities of Craiova are more important than the simple residences. The specific architecture, transformation into institutions or museum headquarters, illustrates the architectural and functional quality of these buildings. Moreover, by comparing the Craiova architecture with the national achievements, we find that the city has successfully integrated into the line followed by the whole country. Thus, the city architecture at

that time fulfilled also a psychological function, due to the feeling of belonging to an integrated community in the current of modernization and Westernization of Romania.

6.1. Sustainable development-tourism-culture relationship

The development of cultural tourism is conditioned by the fulfilment of some cultural functions at present. In particular, the translation from one original function to another and the actual presence in the cultural life of the respective communities is a generator of development. From this point of view, we can see that cultural tourism can be the ecological alternative to other forms of tourism, which are more unfriendly to the environment and more pollutant.

The need to comply with European standards and the principles of sustainable development implies that in all cases where tourism becomes an alternative or a factor of economic development, the impact it has on the environment must be analysed. Several undesirable effects on the environment can be found in the specialty literature:¹⁴⁵

1. Influence on periurban and urban areas. The lack of systematization of urban and rural communities, together with an insufficient sanitation infrastructure, leads to the degradation and pollution of the environment around and at the periphery of the localities. The presence of a tourist attraction of any kind, which leads to an increase in the number of people in the locality using a non-modernized or incomplete infrastructure, plus the inexistence or inadequate tourism infrastructure, will adversely affect the environment, contributing to the degradation of the localities without influencing the benefits of increasing tourist flows.

The most common forms of degradation are:

- ✓ Reduction of recreational and ecological value
 - ✓ Degradation of relief forms through compaction, erosion and landslides
 - ✓ Pollution of air, water and soil in the area
 - ✓ Sound pollution of urban localities, animal populations
 - ✓ Destruction of the habitat of many species of animals and plants.
2. Negative influence on shore areas with influences on water and air pollution. In all cases there will be losses of the medium and long-term tourism potential.
 3. Pollution degradation of cultural and heritage edifices. Degradation of paintings, buildings and adjacent areas. Over time, the tourist interest in these areas will decrease.

However, compared to other areas of activity, such as industry, tourism has a much lower impact on the environment. Taking into account the economic benefits it is preferable to invest in tourism with priority over other investments.

¹⁴⁵ Bacal Petru, Cocos̃ Iacob (2012), *Op. cit.*, pp. 167-168

For the success of these investments, it is necessary to integrate elements related to the sustainable development of the region in order to ensure sustainable investments.

Given that tourism is becoming one of the favourite activities of modern times, it is necessary to invest in developing tourist capacities, preserving and protecting the environment. The necessary conditions for sustainable tourism are contained in a series of definitions that restrict the one used by the *World Tourism Organization*: "tourism whose management is conducive to economic, social and aesthetic needs, while preserving cultural integrity, biological diversity and the welfare of local communities."

Tourism has one of the greatest contributions to sustainable development, primarily due to the dynamism and growth of this sector with direct implications for economic growth in tourist regions and destinations, and secondly because tourism is based on a direct link between consumers (tourists), industry, environment and local communities.¹⁴⁶ This direct relationship between tourism and sustainable development is also due to the fact that in tourism, unlike other industries, the consumer (the tourist) moves towards the producer and the product, and when this is properly planned and managed, it can be a means of maintenance for rural and urban communities.

For these reasons, we can distinguish three essential aspects of the sustainable tourism-development relationship:¹⁴⁷

- *Interaction*. The nature of tourism, as a component of the service industry, implies a direct and indirect interaction between tourists, host communities and the local environment;
- *Awareness*. Through tourism activities, tourists become aware of environmental issues and cultural differences, paying more attention to the sustainable aspect;
- *Motivation*. Most tourist activities are based on tourists' desire to visit regions with an intact, attractive natural environment and to get in touch with local communities.

In terms of this relationship, tourism can have a positive impact on local sustainable development, but it can also cause environmental degradation.

- *The positive impact* can result from:
 - creating opportunities for local economic development and increasing the number of jobs;
 - stimulation of investments;
 - creation and development of local infrastructure;
 - establishment of intercultural links;
 - obtaining income from capitalizing on natural and cultural resources that can be used for conservation and environmental protection activities.

In terms of *negative impact*, it can be manifested by:

¹⁴⁶ Ioana Patrichi (2012) *Sustainable tourism-a new perspective*, Prouniversitaria Publishing House, https://www.academia.edu/10382561/DEZVOLTAREA_DURABIL%C4%82_A_TURISMULUI

¹⁴⁷ *Ibid*

- exerting direct pressure on fragile ecosystems;
- exerting considerable pressure on the host communities, which could lead to the loss of authenticity;
- increase of the local pollution level;

In order to minimize the negative impact of tourism on the environment and human communities and to highlight its contribution to sustainable development, with the occasion of “*Earth Summit + 5, the Special Session of the United Nations General Assembly*”, held in New York in June 1997, the Commission on Sustainable Development (CSD) was asked *to develop an international action plan oriented toward the sustainable tourism*.

Sustainable tourism is only applicable when it contributes to:

- international collaboration and understanding;
- protecting the environment;
- preserving the cultural identity of host communities;
- economic development of local communities.

At the 7th Session of the Commission for Sustainable Development (UN-1999), governments were urged to pay special attention to issues related to the sustainable development of tourism by developing policies, strategies and master plans to be put in place the provision of all public and private sector organizations in the tourism industry as well as local communities directly involved.

In 2001, the World Tourism Organization develops and publishes the ***Global Code of Ethics for Tourism***, a reference guide for sustainable and responsible tourism development. This guide is structured in nine chapters, setting out the directions to be followed by governments, tour operators, travel agencies, tourism workers, host communities and even tourists to pursue sustainable tourism.

The dimensions of sustainable tourism are as follows:¹⁴⁸

Sustainable economic development both in the short and long term through:

- establishing partnerships between small and medium enterprises and multinational organizations in the field of tourism;
- organizing training courses for tourism workers;
- obtaining international certification;
- diversifying the tourist offer;
- Allocation of resources for the promotion and diversification of tourism products and services;

Ecological sustainable development through:

- promotion of ethical codes and codes of conduct among the tourists;

¹⁴⁸ *Ibid*

- continuous monitoring of the impact of tourism on the environment;
 - formulating development policies and strategies in line with the principles of sustainable development;
 - application of sustainable management in protected natural areas visited by tourists;
- Sustainable cultural development through:*
- preservation of cultural integrity;
 - conservation of local cultural diversity;
 - guaranteeing the protection of the natural environment and traditions;
 - encouraging local people to preserve traditional customs;
 - observance of the right of property of the locals;
 - educating tourists in order to adopt appropriate behaviour;
- Sustainable development of local communities*, which seeks to obtain economic benefits.
- the community must maintain control over the development of tourism;
 - by tourism, jobs need to be created for residents;
 - encouraging small local entrepreneurs by providing subsidies;
 - raising the living standard as a result of tourism activities.

In the case of the two regions, the development of cultural tourism involves focusing on the use of existing, insufficiently promoted and known resources. Moreover, there are no known rituals associated with the symbolism of the existing edifices. Completing the simple visitation of historical vestiges and heritage buildings is not enough to ensure the success of tourism investments. Moreover, "*Cultural tourism*" is another component of sustainable tourism that focuses on traditional local communities that have different customs, rare forms of art and distinct social traditions that differ from other forms of culture. It is a form of tourism that can be deployed both in urban and rural areas, attracting diverse categories of tourists.

We can include cultural tourism in the sustainable tourism category because it has a positive economic and social impact; it contributes to preserving heritage and the heritage of a destination, contributes to the cultural needs of tourists and offers authentic experiences, supports culture and helps the tourism development of regions that do not have other objectives.¹⁴⁹

6.2. Methods of tourism development of the tourism product based on cultural heritage

The economic and social situation of the two countries and regions implies the development of a comprehensive policy of sustainable tourism development based on

¹⁴⁹ *Ibid*

cultural and historical heritage. Drawing from the experiences described in the above pages and from the different approaches, we believe that the involvement of local communities in the development of cultural tourism benefits from somewhat reduced support. One of the main factors behind the slowdown in the sustainable development of tourism potential and the development of its management capacity by its communities is due to a lack of capital and insufficient funding. It is noted that in the case of heritage buildings there are two forms that block their potential: the first results from property rights disputes, while the second concerns the lack of funds needed to renovate and preserve them.

Another blocking factor stems from the period of almost 50 years of communism in which public policies were continuously implemented to modify historical symbols, accompanying rituals, and create social cohesion that gives a community the qualities it needs. The exit from communism has found both countries and, implicitly, both regions unprepared to use the resources and potential for self-administration.

Thus, the main methods of cultural tourism development should be based on identifying the sources of funding needed to conserve and exploit the tourism potential by delivering attractive programs for the population and for tourists.

The main solution is that of public-private partnerships and the development of the skills to create public and private institutional systems in order to provide the necessary financing for the development of cultural cooperation.

The European Parliament, through the Directorate-General for Research, which in 2003 drew up an informative note on sponsorship in culture, provided a classification of sources of funding. According to this classification, the funds of cultural organizations are structured in¹⁵⁰:

- ✓ Subsidies obtained from those institutions that have the operational status of the obligation to support culture. This support is most often achieved through tax-based funds
- ✓ Grants are discrete forms of cultural funding by the public, both national and international; from sources: the Council of Europe, the European Commission, Unesco, the World Bank
- ✓ Donations, obtained in the form of gifts, without any contractual condition; they can come from a company, foundation, or persons
- ✓ Sponsorship "any form of support offered by a company to an activity that is independent or not directly associated with other activities of the company ... in order to obtain certain advantages or something in return"

¹⁵⁰ Cultural Research and Consultancy Center, *Sponsorship in Culture - A Comparative Perspective*, http://www.culturadata.ro/wp-content/uploads/2014/05/1_Sponsorizarea_in_Domeniul_Culturii_2006.pdf

- ✓ Patronage "financial, material or moral support provided by an organization or individual to carry out action in the cultural, social or scientific sector"; patronage does not provide direct benefits to the organization, but it increases its reputation and prestige
- ✓ Foundations and Associations, functioning to fund projects that fit their objectives

Perhaps the simplest classification is that which divides funds into public funds - from all organizations that belong to the public and administrative powers, regardless of their nature - and private - organizations, foundations, associations and individuals.

Following a 2006 study titled "Financing the Arts and Culture in the EU", there are identified several actors involved in financing the cultural sector in the E.U.:

1. State, through direct funding. In order to qualify for government financial support, individual institutions and artists have to meet the qualitative and quantitative standards outlined by the funding institutions. In the European Union, states focus on a number of different dimensions in granting government subsidies for culture. Some countries focus their cultural policies on protecting the cultural heritage, while others emphasize the dimension of cultural diversity and social inclusion. Supporting creative industries is a transversal theme that emerges as a development priority in most European countries. Supporting the creative freedom of artists is a top priority in the Scandinavian countries, Austria, the Netherlands and Luxembourg, while the promotion of artistic education as a social cohesion mechanism is underlined in Sweden, Denmark, Finland, the United Kingdom and the Netherlands. Supporting and developing cultural heritage remains a priority on the agenda of Italy, Greece, Cyprus and Malta. Finally, an emerging theme in the last decade in the definition of cultural funding priorities is the economic potential of the cultural sector, especially in the United Kingdom, Denmark, Austria, Germany and the Netherlands. In Central and Eastern Europe, the economic dimension is beginning to gain importance and be integrated into cultural policies.
2. The State through indirect funding forms. An indirect form of government funding for culture is the creation of favourable fiscal environments for involving the private sector in funding culture, for example, encouraging tax exemptions / deductions for companies that sponsor (in one form or another) cultural institutions. Tax deductions are indirect subsidies and appear as a form of budget spending to support companies and individuals in funding their culture. Tax support can take several forms:
 - Tax exemptions, tax deductions or lower fees for art and cultural institutions.
 - Tax and tax credits deductions for companies and individuals who donate or invest in art.

- Differentiated VAT for cultural products.
- 3. According to the definitions offered, patronage is the material, financial or moral support offered by a company to a social interest organization, without waiting for anything in return. At the same time, sponsorship is defined as the material support given to a project, person, product or organization pending a direct benefit. Sponsoring as a contractual relationship between a private company and a cultural organization through which the company provides pecuniary or other resources to support a cultural event. Instead, the company is entitled to a number of promotional benefits associated with the sponsored event.

From an organizational point of view, corporate sponsorship can take many forms. Sponsorship, which can take direct forms or be mediated through the establishment of foundations by companies or their executives, is a frequent method of channelling funds to different social sectors.

Starting from the forms of financing the culture and the precariousness of the business environment in the area, we consider that the alternative of collaboration between state institutions and the business environment through facilities offered to investors and the development of public-private partnerships for the purpose of carrying out cultural tourism activities will contribute to attract investors from the region or outside the region and even the country.

We believe that any tourism development strategy, including the cultural one, is dependent on initial identification of sources of funding, calculation of costs and initiating and launching such a program in the public domain when all the interested factors of potential factors are involved in different degrees and forms in these activities. Developing programs that do not include all the characteristic dimensions will impose at some point on the program's progress or block it from the start.

The basic tourism potential of the region is generated by the following categories of cultural objectives that can become cultural tourism objectives.¹⁵¹

1. Museums. Through their function these institutions, which deal with the collection, preservation and exhibition of objects representing historical, scientific, artistic interest etc. museums are among the cultural objectives with the greatest attraction to tourists. Within these cultural edifices there are preserved and conserved the cultural and historical vestiges of a country, society, or region. In Romania and Bulgaria, the touristic function which these cultural centres have in common is partially enhanced, but there are no consistent programs through which the museums will also fulfil an obvious educational function, which will also stimulate a new form of movement: the participation of young

¹⁵¹ Elena Bogdan (2016), *Op. cit.*, p. 19

people and students in lessons in museums. Among the listed heritage buildings there are the Museum of Art (Jean Mihail Palace), Oltenia Museum (Bania House), Art Museum in Calafat (Marincu Palace), Otetelisanu Mansion in Benesti village in Romania. Baba Vida Fortress in Vidin, Vidin Crossing Boats, Regional History Museum (Koluka Convent), Old Turkish Post Office (hosts an archeological museum), Belogradchik Fortress (Kaleto).

2. Memorial houses. They can store references on artistic, cultural and political characters. Visitor flows are formed by the promotion of the personalities who lived or held them, the events related to them and the significant occurrences. For this fact, it is necessary to preserve and introduce them into the tourist circuit. Performing applied history courses by teaching lessons in memorial houses related to certain historical events, either through their personalities or by the events they have hosted.
3. Religious tourist destinations. The religious value of the buildings is given by the architecture of the universal religious cults (cathedrals, churches, mosques or synagogues) and the constructive styles: Roman, Gothic, Baroque, Rococo, Classical, Neo-Gothic, Byzantine. The cathedrals are the most impressive religious buildings in the Christian world. At European level, there is the Cathedral of San Pietro in Rome and Saint Sophia in Istanbul, which later became the mosque. In Dolj County there is the cathedral of St. Dumitru, the largest edifice of its kind in the county and Craiova, and in Bulgaria there is the cathedral of St. Dimiter, the second largest in Bulgaria. Along with the two cathedrals that have deeper meanings for their communities than the simple places of prayer. In Craiova, St. Dumitru is the protector of the city, and this Christian feast has the potential to create a ritual that produces social cohesion. Next to the two cathedrals are: Sf Treime Church, Sf. Mare Mucenic Gheorghe Church, Sf. Gheorghe Church from Bechet and the Cosuna Monastery from Bucovăț in Dolj county, and in the Vidin province we find Sf. Panteleimon Church, Sf. George Church in the village Oreshets, Monastery of St. Trinity in the village of Rakovitsa. There is also a Synagogue in Vidin that is a historical monument that reveals the importance of this community in the life of the fortress. Also, in both regions, we are dealing with strong links between the Church and the preservation of national identity. Moreover, a significant personality of Bulgarian orthodoxy and culture has lived in Vidin: Antim I, whose name is related to important moments in the history of Bulgaria.

Assessing the cultural potential of the two regions, we find that the common cultural heritage is divided into three main categories: museums, memorial houses and religious objectives.

Each of these vestiges can be a factor of social cohesion, bearer of symbols and cooperation in the tourism field.

Of the three categories, we consider that religious tourism, combined with cultural tourism, has the greatest common tourist potential. ***Thus, the development of***

pilgrimage routes between religious edifices, followed by the completion of various cultural objectives, can boost the growth of tourism in the region. These tourism development projects are conditioned by their correlation with community functions, among which the one regarding the physical spaces available to tourists. The calculation of the accommodation capacity and the content of the tourist packages is possible with the involvement of the investors in their realization and their possibilities to develop their tourist business by multiplying the services.

Another recommendation to develop a tourism product based on cultural heritage is substantiated on the multiplication of cultural events in cities, which must follow the measures presented in the previous pages dedicated to cross-border cooperation. The turning to account of the immaterial cultural heritage of the Danube as a boundary between Christianity and Islam, and identifying symbol bearers, or creating them, is an element that allows the development of composite tourism forms, where the unique experiences and emotions generated by the tumultuous history of places are combined with leisure activities such as fishing, water sports and other relaxation opportunities. Also, the history of the Danube and its landscapes may be the source of the development of educational programs devoted to young people and students throughout the year. This involves the construction of museums, simulators and educational spaces on both sides of the Danube, where historical events related to these places can be shared.

We note that the success of tourism is conditioned by the creation of an appropriate infrastructure that is probably insufficient at this time. Assessing the possible connections between the two countries, we can talk about the foundation of the values of cultural collaborations and the tourism industry by creating material connections, which are at the basis of the development of the population relations on both sides of the Danube according to economic interests: the Danube localities in Bulgaria and Craiova Airport closest to the Vidin province, the development of medical services and possibly their specialization for the population on both sides of the Danube, the development of educational modules in both countries, involving the learning of the languages of other countries , the joint management of environmental boundaries, disaster prevention or mitigation of natural disasters, the development of integrated economic activities with the participation of residents in both regions and so on. This type of activity has the merit of establishing lasting ties between the citizens of the two countries and facilitating common preferences and emotions.

In developing a tourism development plan based on the exploitation of cultural and historical heritage in the cross-border region delineated by Dolj County and the Vidin province, it may contain a number of characteristics that need to be carefully analysed before initiation. These characteristics may be based on an analysis of the feasibility of a

proposal at the same time as the possibility of success by involving as many factors as possible.

In the first phase we can propose two examples of tourist routes, in addition to those associated with religious tourism.

THE SYMBOLISM OF THE OBTAINING OF ROMANIA'S INDEPENDENCE.

Symbol carriers: cannons, historical vestiges, cemeteries, churches dedicated to independence, monuments.

Rituals: commemorating the victims, celebrating independence.

Tourist trails: Craiova-Vidin and Calafat-Vidin.

Specific elements of a common cultural and historical heritage are centered on historical events that have affected both populations. Wars waged on the territories of the two countries by foreign powers, for example the battles between Russia and the Ottoman Empire of the Crimean War, the battles carried out by the Romanian army for the War of Independence on the territory of Bulgaria and the inclusion of the Vidin siege in the tourist historiography.

The common cultural heritage is a history of the survival of the two nations under the domination of various foreign powers, especially the Ottoman Empire. Relief of the lost development potential due to the Danube understood as a dividing element and not as an element of communion can be a successful strategy in the development of a historical and cultural tourism based on historical vestiges. Also, elements of the Romanian-Bulgarian reconciliation would be useful as an example of European influence on a culture of historical events based on mistrust and domination.

Exchanges between art museums.

2. Calafat-Vidin, Craiova-Calafat

The revival of the craft and the development of traditional crafts around this centre, based on which to produce products that search in the commercial markets: carpentry, metalwork, production of shoes, clothing and any textile, handcrafted and stylized with the help of artists who can benefit from creative camps alternately deployed on both banks of the Danube, such as Calafat, Vidin or Craiova, in renovated and publicly-owned patrimony buildings.

A. Intrinsic dimension

It refers to a set of minimum conditions that must be met in order for the locality or area concerned to be involved in sustainable cultural activities.

1. Investing in cultural activities according to certain topics relevant to the community or region:

- ✓ Exhibition
- ✓ Shows
- ✓ Symposia
- ✓ Discussion Forums

The success of these investments is conditioned by the existence of the material and human resources necessary to organize these activities. They can be identified in the community or insured from external, regional, national or international sources.

2. Identifying for the future cultural-historical landmarks generating symbols influencing the social cohesion of the community through research, analysis, studies, population consultation. A systematic approach is needed in this direction to identify the real and sustainable elements that correlate with the public mind and avoid unsustainable, artificial and non-supportive approaches.

Possible research questions for obtaining relevant information may be:

- *What are the main symbols of the locality, city, or region?*
- *What are the main symbols of the city?*
- *How does the historic city change?*
- *Is there any conflict in the symbolism of the city?*
- *What is the image of the city / locality?*
- *To what extent does a citizen identify himself with the image of the locality?*
- *What are the cultural patterns that a citizen wants to relate to in the future?*

3. Creating community socialization opportunities by:

- ✓ Organization of clubs
- ✓ Investments in local cultural activities, such as cultural homes
- ✓ Developing the sports capabilities of community members
- ✓ Creation camps
- ✓ Regional Cultural Centres

4. Locations where community members can interact and get support:

- ✓ Innovations in such an infrastructure
- ✓ Use of heritage buildings to perform interactive activities

- ✓ Renovation, repair and conservation of heritage buildings
- ✓ Provision of an optimal transport infrastructure to ensure that the usefulness of existing sites outweighs the interest of the local community and includes activities for members from several communities, either on the basis of the complementarity of cultural services or on the basis of reciprocity.

5. The existence of political will and the integration of historical culture and heritage into the local development strategy.

B. Extreme size

It refers to the external conditions that influence cultural and historical tourism. This includes efforts to build strategies and capacity to assess opportunities and elaborate future development plans.

I. Evaluating the level of cultural collaboration relationships. These may be non-existent, low or optimal.

1. identifying inter-community affinities
2. the development of mental maps, both at the community level and at the regional level, correlated with the social and cultural specifics. The main research questions in these cases are:
 3. identifying the potential for cross-border collaboration
 4. establishing the objectives of the collaboration, the sources of funding, the necessary human resources, as well as the correction periods according to the degree of accomplishment of the objectives
 5. staging of activities, starting with the knowledge of the two regions from the point of view of the community functions, detailing the need for *socialization, understood as a model of learning a value system through formal and informal education and the creation of places* where community members can interact and support each other, such as clubs, volunteer organizations, public gatherings.

II. Building relationships and collaborative potential

It contains some recommendations on how to build cooperative relations between the two regions:

1. Mutual language learning
2. School changes and recognition of diplomas
3. Development of Internet mediated relationships
4. Facilitating any form of creation, diffusion and cross-border reception of current works (music, painting, literature, folklore, theatre, and so on)
5. Creation of joint institutions of LPA, businessmen and civil society
6. Reciprocal opening of language lectures at school inspector levels
7. Construction of a common cultural infrastructure
8. Elaboration of a program or strategy starting from the source of financing

6.3. Promoting historic heritage to attract tourists

Consistent with modern times and the need for permanence to promote the image of a social space globally. Examples of discursive symbolism explain broadly the experiences in using the Internet by local authorities. A brief monitoring of the online presence of the two regions reveals that this area is underutilized. Moreover, the internet has the power to promote the image of the two regions, which can be presented together, and the historical stories about the places that can be visited.

Of course means to promote the city or region are multiple and result from many existing communication channels: press, television, radio, adding that the Internet is the most important and easy resource to contribute to regional branding. In the monitoring carried out for this study, it was found that many of the mentioned items do not have their own websites or portals, or at least one website with the most relevant information. Centralizing and promoting data will increase the awareness of potential tourists.

The cultural objectives of the two regions also imply the attempt to quicken the iconic tourism. In the southern part of Dolj county is Maglavit, where at the beginning of the XXth century there was a religious event that generated at that time a constant flow of pilgrims. The installation of communism interrupted the pilgrimage of Romanians to holy places. But the revival of history related to religious events has the role of attracting a significant number of tourists.

The symbolism of the Calafat-Vidin Bridge is probably one of the elements of the force of public communication. It is the material symbol of unity between the two banks of the Danube and intentions to develop social relations facilitated by a road and rail connection.

The pillars supporting the development of a branding strategy are, in our opinion, the following: the bridge across the Danube, the Orthodox religion, national identity and membership of the European Union.

NOTICE: *In this paper, multiple sources of information were used to meet the objectives of the study. Limiting the number of pages has led to the use of information from other works or projects with similar themes in the complex research approach, the results of which are sufficient to be enhanced and valued. In order to respect the writing discipline and to recognize the work of other specialists, the parts that are based on other works are marked by bold writing of smaller dimensions, preceded by mentioning the sources.*

Bibliography

Antonescu Petre (1963), *Buildings, constructions, projects and studies*, Technical Publishing House, Bucharest

Augustin Radu, Pârlac Victor, Radu-București Simina (2001), *"Cornetti" Art School*, Ars Docendi Publishing House of the Bucharest University, Bucharest, 2001

Baboș Anca-Felicia, (2012) *Urban Regeneration through Culture*, Transylvanian Journal of Administrative Sciences, 1 (30)

Bacal Petru, Cocoș Iacob, *Geography of Tourism*, ASEM Publishing House, Chișinău, 2012

Berger, Allan S. (1978), *The City- urban communities and their problems*, in C. Brown Company Publishers, Dubuque, Iowa

Borer, M.I., (2006) „The Location of Culture: The Urban Culturalist Perspective”, *City & Community*, vol. 5, no. 2

Botez-Crainic, Adriana (2000) *Modern and Contemporary Romanian Art*, Sigma Publishing House, Bucharest

Braloștițeanu Doina, *"Anton Pann" town library Filiași. 80 Years of activity in Libraries Life*, April 2015

Buce Magda Răduț (2017), *The Past in Craiova of today*, Aius Publishing House

Coccean, P. (1996) *Geography of Tourism*, Caro Publishing House, Bucharest

Criticos Mihaela, Zahariade Ana-Maria, *The French Model in Romanian Architecture in Old Dilemma*, no.157, February 9th, 2007

Deaconu Luchian (2001), *Craiova 1898-1916. Jump to Modern Urbanism*, Sitech Publishing House, Craiova

Dumitrescu Laura Carmen (1971), *Painting from Bucovăț in the Historical Monuments Bulletin*, XL Publishing House, Bucharest

Friedkin, N.E. (2004) „Social Cohesion”, in: *Annual Review of Sociology*, vol. 30

Ipati, Oana Gabriela (ed.), (2007) *A Chance for Your City- Information Guide on Urban Regeneration*. European Principles and Practices, Government of Romania, MDLPL

Johnson, L.C., (2009), *Cultural Capitals-Revaluating the Arts. Remaking Urban Spaces*, Burlington, VT: Ashgate Publishing Limited

Lascu Cristian, *The Great Earthquake in National Geographic Romania*, august 2005

Marinescu Mirela, *The Treasure of Craiova's Art Works in Southern Gazette*, Craiova, November 16th, 2013

Marinescu Mirela, *Personalities from the Past: The Engineer who enriched the Craiova Architecture in Southern Gazette*, Craiova, January 24th, 2015

Marinescu Mirela, *Houses in the Old Town of Craiova - Short History Stories in Southern Gazette*, Craiova, October 3rd, 2015

Marin Aldezir, *Battle for the Barbu Druga House did not end in South Gazette*, Craiova, August 10th, 2015

Marcu Duiliu (1960), *Architecture*, Technical Publishing House, Bucharest

Nas, P.J.M. (1990) „Jakarta, Stad Vol Symbolen met Leiden als Contrast”. în *Antropologische Verkenningen*, vol. 9, no. 3

Nas, P.J.M. (ed.) (1993) *Urban Symbolism*. Leiden: E.J. Brill

Nas, Peter J.M. (ed.) (1998) 'Special issue: Urban Rituals and Symbolism.' in: *International Journal of Urban and Regional Research*, vol. 22, no. 4

Nas, P.J.M., R. Jaffe and A. Samuels (2006) 'Urban Symbolic Ecology and the Hypercity: State of the Art and Challenges for the Future in: P.J.M. Nas and A. Samuels (eds.), *Hypercity: The Symbolic Side of Symbolism*, pp. 1-19. London: Kegan Paul.

Nas J.M. Peter (ed.), (2011) *Cities Full of Symbols. A teory of Urban Space and Culture*, Leiden University Press

Nas, P.J.M. and R. Sluis (2002) „In Search of Meaning: Urban Orientation Principles in Indonesia”. In: P.J.M. Nas (ed.), *The Indonesian Town Revisited*

Noyes James (2016) *Romania, a landmark between Christians and Turks*, Humanitas Publishing House

Patrichi Ioana (2012) *Sustainable tourism-a new perspective*, Prouniversitaria Publishing House

Popescu Cristina Gabriela, *Albert Galleron- Architect of Athenaeum in the Financial Newspaper*, Bucharest, January 28th, 2006

Popescu Teiușan Ilie, *The History of the School in: The Yearbook of "Stefan Velovan" Normal School of Teachers*, Craiova, 1870-1932

Ragab, T.S., (2011) „The Crisis of Cultural Identify în Rehabilitating Historic Beirut- Downtown”, *Cities*, vol. 28, nr. 1

Ricq Charles (2000, *Cross-Border Cooperation Handbook for the Use of Local and Regional Communities in Europe*, 3rd Edition, Bucharest 2000

Stevenson, Deborah, (2003), *Cities and Urban Cultures*, Maidenhead: Open University Press

Stijweg, Marvin (2007) *Transitional or Traditional: Cities Reflected by their Websites: A Comparative Study on City Identity and Image*. MA thesis, Leiden University

Teodorescu Sidonia (2014), *Great Bucharest Architects. Ion D. Berindey*, Vremea Publishing House, Bucharest

Warren, Roland (1972), *The Community in America*, 2d, Chicago: Rand and McNally&Company

*** *Database of Old Architectural Buildings from Vidin province*, Association for Tourism Promotion, Vidin, 2018

*** *The Great Book of Craiova*, Sitech Publishing House, Craiova, 2007

*** *The Romanian publisher*, Bucharest, no. 73, 287-288

A.N.R., Ministry of Interior Fund - Communal Division, file 17/1853, sheet 5

Online sources

http://adevarul.ro/locale/craiova/craiova-muzeul-arta-pierdut-21-opere-1_50bd3ed37c42d5a663c8fc2a/index.html

<http://en.vidin.government.bg/094/60-16-16/index.html>

https://archilandia.files.wordpress.com/2013/11/analiz-dejnost-1_en_final.pdf

<http://www.metropolacraiova.ro/continut/uploads/2016/11/Studiu-de-Istorie-Urbana.pdf>

http://bulgariatravel.org/en/object/21/Krepost_Baba_Vida

<https://craiovadeieri.wordpress.com/2017/12/07/vila-lucilla/>

<https://www.case-frumoase.ro/muzeul-regional-al-olteniei/>

<http://ro.scribd.com/doc/210078337/8/FUNC%C5%A2IILE-URBANE>

<http://www.descopera.ro/istorie/15040425-istoria-frumoasei-fortarete-belogradchik-din-bulgaria-in-secolul-xix-a-fost-locul-decapitarii-revolutionarilor-capturati-foto>

https://www.academia.edu/10382561/DEZVOLTAREA_DURABIL%C4%82_A_TURISMULUI

<http://docplayer.net/45651965-Transnational-strategy-for-the-sustainable-territorial-development-of-the-danube-area-with-special-regard-to-tourism-datourway-wp-5-pilot-projects.html>

<http://www.madr.ro/docs/dezvoltare-rurala/programare-2014-2020/studiu-potential-socio-economic-de-dezvoltare-zone-rurale-ver-10.04.2015.pdf>

<http://www.madr.ro/docs/dezvoltare-rurala/programare-2014-2020/studiu-potential-socio-economic-de-dezvoltare-zone-rurale-ver-10.04.2015.pdf>

<http://www.monumenteoltenia.ro/palatul-jean-mihail-craiova/>

<http://vladimirrosulescu-istorie.blogspot.ro/2010/12/craiova-liceul-fratii-buzesti.html>

<http://www.editie.ro/articole/special/istoria-universitatii-din-craiova-fosta-biserica-fost-palat-de-justitie.html>

*** A heritage-friendly cross-border economy in Romania and Bulgaria, p. 13, <http://www.spatial.mdrap.ro/>

Sustainable Tourism as Driving Force for Cultural Heritage Sites Development, Planning, Managing and Monitoring Cultural Heritage Sites in South East Europe, Editors and main authors: Engelbert Ruoss, Loredana Alfarè, within the project CHERPLAN www.cherplan.eu, financed through South East Europe Programme

Madalina Berindei, <http://www.dezvoltatorimobiliar.ro/blog/arhitectura/stilul-brancovenesc-primul-stil-romanesc-de-arhitectura>

Rezolution No. 1 on the cultural heritage as a factor in building Europe, Fourth European Conference of Ministers responsible for the Cultural Heritage (Helsinki, 30-31 May 1996)

<http://www.judetuldolj.ro/dolj/servlet/portal?action=ContentAction&actEvent=showRubric&id=monografie>, accomplished based on the work *Dolj County - Monographic Album*, 1999

<http://www.regionalprofiles.bg/var/docs/Profiles-2016-EN/26-Vidin-District-ENG.pdf>
http://old.vidin.bg/?page_id=687&lang=en
https://ro.wikipedia.org/wiki/R%C4%83zboiul_de_Independen%C8%9B%C4%83_al_Rom%C3%A2niei
<http://ro.scribd.com/doc/210078337/8/FUNC%C5%A2IILE-URBANE>
<http://zigzagprinromania.com/blog/casa-memoriala-amza-pellea/>
<https://www.agerpres.ro/cultura/2014/09/11/destinatie-romania-palatul-marincu-din-calafat-trista-poveste-a-unei-mari-familii-11-37-49>
<http://ziaruldecalfat.ro/cladirile-vechi-din-orasul-rozelor/>
<http://www.gds.ro/Local/2005-11-19/Scurt+istoric+-+Dabuleni+-+500+de+ani+de+atestare+documentara/>
<https://www.igloo.ro/conacul-otetelisanu/>