

## **A CONCEPT FOR CREATING AN ENTREPRENEURIAL EXPERIENTIAL THEATHER TO DEVELOP THE CULTURAL TOURISM IN THE NORTHERN OLTENIA**

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***ABSTRACT:** THIS ARTICLE SUMMARIZES SOME CONCLUSIONS ABOUT **OTCULTOUR PROJECT** - " RESEARCHES REGARDING THE CONCEPTION AND BUILDING OF A GENERIC NETWORK PLATFORM AIMING TO ENABLE THE DEVELOPMENT OF THE CULTURAL TOURISM MARKET IN NORTHERN OLTENIA IN THE CONTEXT OF THE DEVELOPMENT OF THE KNOWLEDGE SOCIETY" - , DEVELOPED IN PARTNERSHIP BY THE UNIVERSITY CONSTANTIN BRANCUSI OF TARGU-JIU, PISC ASSOCIATION - SCIENCE KNOWLEDGE AND INNOVATION PERSPECTIVE - AND JAD CONSULTING IN THE PROGRAM 4 - PARTNERSHIPS IN PRIORITY AREAS, IMPLEMENTED BETWEEN 2008-2011.*

***KEY WORDS:** CULTURAL TOURISM, THE GENERATION OF THE CULTURAL TOURISM MARKET, NORTHERN OLTENIA, SUSTAINABLE KNOWLEDGE, EXPERIENTIAL CULTURAL TOURISM.*

**An illustration focused on the opportunities to develop an experiential scene offered by the Brancusi’s Monumental Ensemble, „the Heroes’ Way” to Targu-Jiu**

The project to create the opportunities for valuing some local worthy resources, practically not used in economic field, the cultural spiritual values, from the Northern Oltenia, starting from a research referring to the conception of a generic network platform, as an enabling support for the initiation and development of a specific market, the cultural tourism market. So, the cultural tourism become a dynamic and efficient vector for implementing into practice the results of the research aiming for transforming the local

activity into a long term viable economy. So the project contributed to the generation and development of the cultural tourism market from the Northern Oltenia with the support of a network generic platform, a managerial economic collaborative system, which to allow and facilitate the cooperation between all the stakeholders interested into the development of the cultural tourism in the Northern Oltenia and according to the objectives of the EU for a sustainable knowledge based development, for job creation and competitiveness.

From a practical point of view the project had a main target to contribute to the generation and development of the cultural tourism market in Northern Oltenia with the help of a generic network platform, a system of economic and managerial collaboration which should allow and enable co-working among all parts interested in developing cultural tourism in Northern Oltenia according to the aims of a sustainable knowledge based development of EU, competition and job creation.

After Olcultour, 4 projects have been identified as major projects of strategic value, possible and able to respond these strategic-entrepreneurial challenges. We are going to present them in short. Only one of them, that of entrepreneurial intervention for developing the experimental stage offered by the Monumental Complex Heroes' Way (Calea Eroilor) is presented in detail.

- A. Introducing a standard and a trade-mark of cultural tourism to certify the touristic locations offering a unique and authentic experience representing the Byzantine, traditional-local and Brancusi themes.
- B. Providing urbanist regulation from touristic standards point of view and building some locations as cultural halts along Transalpina route to introduce the tourists into the adventure of thematic exploration of the two cultural experiences (Brancusi and Byzantium) towards it goes.
- C. Building a museum of touristic-cultural routes of Byzantine tradition, history and religious life, representative for the entire Balkan-Byzantium area, an experimental twin and complementary scene of the Astra Complex in Sibiu. The Complex will be situated nearby Horezu and it aims at being a rich experimental scene functioning as a local pillar for the stages offered by the religious, cultural, rural and traditional patrimony in the area comprised between Novaci (40 km) and Olănești (38 km).
- D. Building an experimental stage associated with the Monumental Complex Calea Eroilor based on a visiting infrastructure enabling the increase of the capacity of receiving the visitors with a rich touristic-cultural offer dedicated to Brancusi works as a universal cultural landmark consisting of an alternative system of access to the elements of the complex through underground passages and an underground exhibition, museum and cultural area placed under the walkway of Victoria Street between Calea Eroilor and Calea Bucuresti.

### **Infrastructure Project for Developing the Cultural-Touristic Experimental Stage Offered by the Monumental Complex Calea Eroilor Created by Constantin Brancusi at Targu-Jiu**

#### ***a. Approach Principles***

Since it is about an intervention associated with a monument of major importance, when we started to engineer the infrastructure project meant to enable the developing of a touristic-cultural experimental stage offered by the Monumental Complex Calea Eroilor created by Constantin Brancusi at Targu-Jiu we began by establishing some limits for the

urbanist intervention in this special case. Such an intervention is imperative in the logics of touristic development which requires creating a competitive experimental stage, within which the cultural tourist may spend a substantial part of the touristic day, under the conditions that apart from the Monumental Complex, Targu-Jiu has a small patrimony offer to integrate the cultural experience. Yet no matter how important the economic interest, the newly created infrastructure should not damage speaking from the perspective of the logics of preserving the cultural patrimony, as an active cultural element in the sense of the definition given in the first section of this paper – the architecture of material creations ”abilities and practices that allow members of one generation to learn and change and to pass the results of that learning on to the next generation”.

- In our vision, the above mentioned requirement will be fulfilled providing that the infrastructure project adopts and then in achieving and developing the project applies two principles: first, preservation and second, innovation. Any creative intervention with an impact upon the Monumental Complex Calea Eroilor din Targu-Jiu has to comply with and preserve in the genuine sense of the two wills united into one unitary concept;
- The will of the National League of the Women in Gorj to build a commemorative monument dedicated to the Gorj heroes who died in World War I;
- Constantin Brancusi’s artistic will to whom the building of the monument was commissioned and who took upon building it.

Unfortunately, this vision has not been acknowledged as an imperative by the authorities and for a long time by the civil society either. What has been altered was exactly the future experimental meaning of the complex, that of catalyst of the birth and preservation of the tradition to commemorate the heroes.

Consequently, the future history of the complex is related to an interference problem with tradition. Meanwhile, in the recent history, the urbanist irreparable as well as cultural interpretations have interfered.

Nonetheless, the concept of tradition has to be understood in its full richness. As the noteworthy professor Corneliu Bucur<sup>1</sup> emphasizes, a mere etymologic observation can reveal the complexity of this concept. The word ‘tradition’ comes from the French ‘tradition’ and has its origins in the Latin ‘trado-tradere’ with a multiplicity of meanings covering an apparently paradoxical area: from ‘to confide’ to ‘to betray’. Preservation of tradition refers to ‘to hand in’, ‘to convey’, ‘to pass forward’, ‘to confide’, ‘to entrust’, ‘to tell’, ‘to betray’. How can this paradox be understood and overcome?

Constantin Noica defined tradition “spiritual preservation of what was good in the past”; and in order to be effective, spiritual preservation requires for that past good to be in harmony with what is valuable in the present and implicitly subject to innovation – a fact which can often be seen and accused of ‘betrayal of a tradition’. Therefore, the activity of retrieving the tradition cannot be separated from the entire process, that of rediscovery and re-evaluation of the conscience of cultural identity.

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<sup>1</sup> Professor Ph D Corneliu Bucur was the manager of Astra Museum and the author of the volume *Identitate etnoculturală. Conștiință națională și afirmare universală*, published by Astra Museum Publishing House in 2005.

Out of these ideas, we have found/ detached the second principle which we have adopted when we conceived the topic of this project and which we are going to bring into your attention.

- 1) Any project of innovating intervention related to the Complex Calea Eroilor in Targu-Jiu has to previously prove the capacity to capitalize, in the modern sense, the value of the rediscoveries and re-evaluations in the conscience of cultural identities in the history of valuable spiritual experiences which it brought about.

***b. Presentation of the project***

Besides the insufficient experimental offer, speaking of the time of the visit, the Monumental Complex presents the feature of its urban disposal on a route which, comprised by Table of Silence and Endless Column, measures 1, 7 km and it is intersected by walking, driving and railway urban routes which diminish and even impedes the cultural-touristic experience; it breaks and disturbs the tourist's attention. This situation has been amplified by the history of industrial development after the complex was built. Moreover the route Calea Eroilor intersects the walking area, entertainment and services areas built on Victoria Street between the County Administration and Calea Bucuresti and even on the experimental axis Calea Eroilor; the area of Gorj Hotel impedes visiting the most from the point of view of maintaining the attention on the Brancusi experiment for which the tourist is supposed to have paid for and for which he invested his time.

The project we propose as a possibility of gradual development of experimental touristic-cultural stage offered by the Monumental Complex Calea Eroilor created by Constantin Brancusi at Targu-Jiu does not interfere in the sense of a remedy for these dysfunctions created by the urban evolution incorrectly regulated; it provides building an alternative way, an underground way going from the pavement in front of The Gate of the Kiss on the route of Calea Eroilor to the park of The Endless Column without entering its perimeter; it will be an access way for the infrastructure part meant to enable the developing the experimental stage associated with the complex – exhibition, museum and cultural underground area, under the walking area of Victoria Street between Calea Eroilor and Calea Bucuresti. Both elements of the project system will be integrated with an access way, also underground going from the Square of the County Administration connecting the knot in the walking area. The system of underground work is presented in the poster 1 superposed over the current urbanist plan which is detailed in the posters 1a, 1b and 1c.

The illustrated project engineered by us can be developed in stages and in distinct sections and subsystems starting from the priorities to solve the issues/problems created by intervention in the urban area during the time comprised by conceiving and accomplishing it. The most important components of the ideal structure from this point of view are as it follows:

- A section going from The Gate of the Kiss to the intersection of Calea Eroilor with General Gheorghe Magheru Street or Geneva Street,
  - An underground passage under the railway,
  - A nucleus of the underground exhibition area connected with this section with vertical access (see the intention sketch in no. 5) accomplished in the manner to preserve the possibility for a future expansion underground and above ground, depending on the lessons learned from previous experience.
- Intervention above the ground in its final stage is minimal and consists of:
- Vertical accesses for visitors, built in the proximity of The Gate of the Kiss (see the intention sketch no. 2) in the proximity of the cathedral and the County Administration and

(in the case of developing in sections) in the eastern side of the intersection of Calea Eroilor with General Gheorghe Magheru Street or (if an initial longer section is chosen) with Geneva Street; (this access will be doubled by a technical operation access, supply with equipments and materials and quick intervention in case of emergency)

- Access for the visitors of the exhibition area (vertical and stairs) will be accomplished in the walking area (see intention sketches no. 4 and 5)
- Access from the proximity of the Endless Gratefulness Column park with stairs (intention sketch no. 8)
- Access with stairs from aside for the visitors in the proximity of Saints Apostles Peter and Paul (see intention sketch no 6)
- Ventilation sockets and other afferent technical elements.

An overview upon the entire project and all the connection elements above the ground can be integrated in the intention sketch no. 6 and in the posters 1, 1a, 1b, 1c.

The underground sections will be supplied with rolling pavements in both senses (see intention sketch no. 3) and provided with exposure niches. In our vision, in these niches, important/ significant sculptures for the history of this art should be exhibited through the holographic technique and/ or 3D, starting from pre-history and culminating with Brancusi moment.

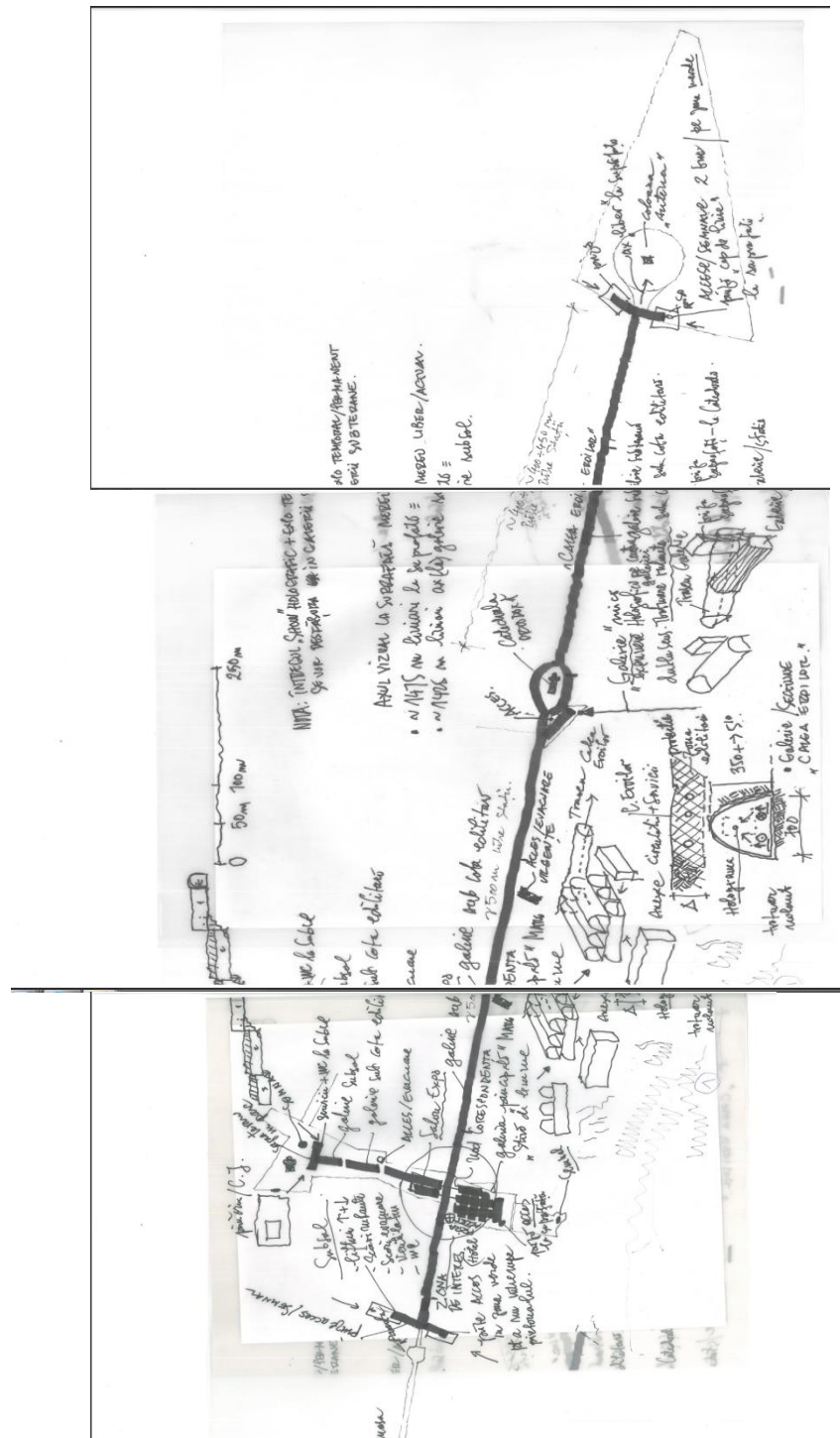
The exhibition area will have a permanent gallery dedicated to Brancusi’s work and life with holographic sculptures exposed and/ or other 3D visual techniques (being the nucleus of the exhibition infrastructure) to which other temporary exhibitions, commercial galleries of certified artefacts and bearing the certified mark and also locations will be added for different cultural and scientific events with small audience.

The experience of the route through the sections of the underground tunnel can be diversified and amplified by using enriched reality technologies. For instance, in the case of the route from west to east, through this kind of techniques, the story of the complex can be illustrated and presented from the perspective of commemorative monument, while in the case of the route from east to west the story of the elements of the complex can be presented from the perspective of the order they were engineered and accomplished by Brancusi. The concepts of experimental content presented here are also illustrative, the research and the creative exercises in this sense are carried on at present in the stage of post-financing the Oltcultour project.

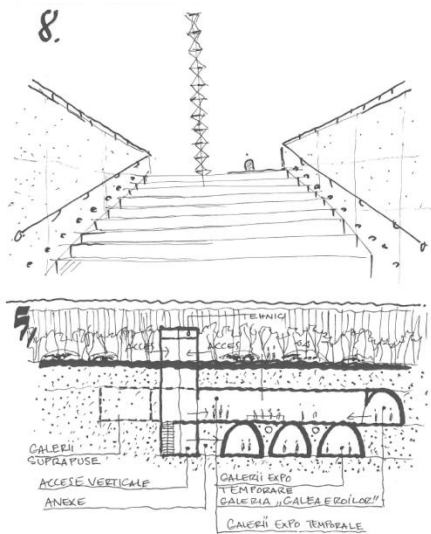
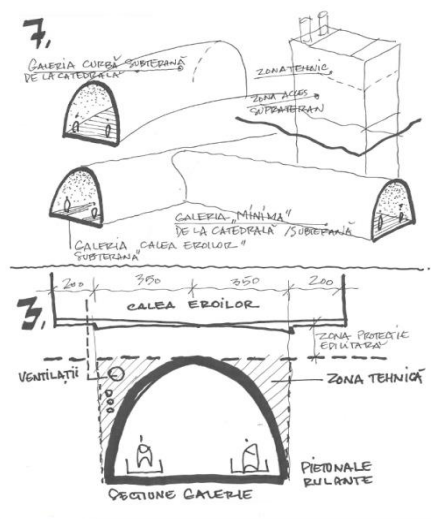
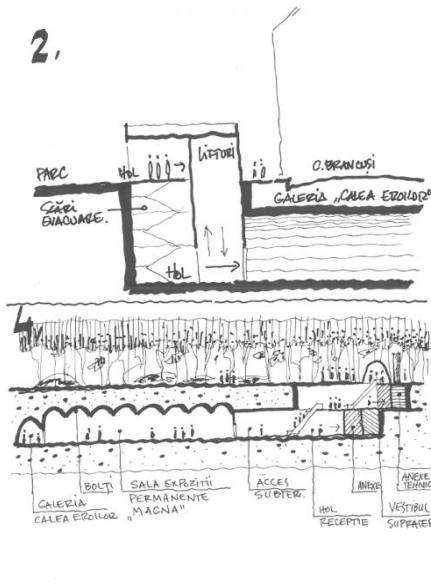
In our vision, the development strategy of the experimental content presented within the infrastructure proposed in this project should be accomplished through the logics and the ambition of transforming Targu-Jiu in an international meeting centre, transfer of practices, personal development within frameworks of experimental learning and cultural events based on creativity theme under all its aspects. The synergic association of classic cultural tourism fluxes with niche fluxes as those of educational, professional and scientific tourism through a coherent conception of content delivered in the experimental theatre based on the proposed infrastructure could lead to a significant quantitative and qualitative efficiency regarding the tourists and visitors fluxes in the Sub-Carpathian Oltenia area.

The intention sketches of the project<sup>2</sup>

Sketch no. 1



<sup>2</sup> Liviu Neaga, Associate Professor Ph.D. "Ion Mincu University of Architecture and Urbanism" Bucharesc



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