Behind the surface of archaeological excavations

When visiting a heritage site, museum, or exhibition, one usually does not reflect that what one sees is the result of countless specialists working in various fields. They are at work a long time before a site can be presented to the public – at the site itself, but also at other sites, in archives and laboratories. Excavations provide essential knowledge about heritage sites as well as about our history in general. But what does the daily life of an archaeologist look like? Read more on page 3.

Exploring heritage during the pandemic

With the onset of the Covid-19 pandemic in 2020, museums, galleries, and heritage sites across the world had to close their doors for the safety of all. Yet art and culture were still available online, and sometimes presented in surprising ways. Accessing heritage digitally led to earnest reflections about our relationship with material heritage in the modern age. Can we still feel close to heritage when separated from it by a computer screen? Read more on page 5.

Today’s mood: Volunteering for heritage

I travelled to Finland for the first time in the summer of 2019. I flew over this very intricate puzzle of deep blue sea and lush green islands to reach the region of Proper Finland. I was part of a exciting volunteering project. “Traditional wooden techniques at a farm museum” was organized by the Regional Museum of Finland Proper – the name Finland was in medieval times applied only to the south-west part of Finland – and the City of Laitila, in partnership with European Heritage Volunteers. Twelve volunteers from all around the world participated in the project.

The Kauppila Farm Museum was our work site for two weeks. Supervised by three work instructors, we were divided into two groups to complete a shingle- roofed windmill, part of traditional spruce-wood fences and restore the dark red colour on the façade of the Kauppila Farm Museum.

The ghost of the Thurmhof Schacht

E ven though silence seemed so normal in the mining town of Freiberg, on one wintry night in 1910, it was especially deathly quiet. The residents of the two-story house in Thurmhof Schacht could hear every sound from their surroundings. Then, late at night, sudden noises started coming from the ground. The basement had been sealed by the previous owners and never then reopened. The area had previously been a working mining site and thus the residents refrained from exploring it further. However, this sound continued throughout the winters. After months of speculation and ghost stories, the entrance to the basement was unsealed, and there it was: A water wheel!

Not only a water wheel, but a “functioning” water wheel from the water system of the Freiberg mining area, from a former shift called Thurmhof Schacht. The news spread and various authorities came about to determine the condition of the wheel. Given the consciousness among the residents of their mining heritage, this find was extremely precious.

The mining history of Freiberg goes back to the Middle Ages. Mining operations, which had begun in 1168, ceased in 1985 after 800 years. During those years, the town had been destroyed and then reborn despite the two great fires that destroyed it. It now stands as a witness to the grit and perseverance of its residents to preserve their heritage, driven by the local phrase “Everything comes from the mine.” Since the wheel is the last surviving, functional and accessible windmill in the Freiberg mining area, it could be said that the discovery of the wheel was of extreme importance to the community.

Home to the oldest university of mining and metallurgy in the world – the Freiberg University of Mining and Technology – the town has been inclined to towards the protection and preservation of its mining heritage. The mining association Saxonia Freiberg Foundation, whose aim is to “research, maintain and preserve the mining and metallurgical customs and the mining and metallurgical tradition of piety in the Freiberg region,” was established in 1993. Since its inception the association has been a means to keep the miners’ traditions alive. The basic working of the association is based on community self-engagement. After the discovery of Thurmhof Schacht water wheel in the 1950s, the work to repair and clean the wheel started in 1985 and a new set of stairs were constructed to make it easily accessible. Thereafter, the structure remained abandoned until the year 2009 when it was only accessed for educational purposes. A new set of management plans were made in the 2010s to repair and clean the wheel to make it accessible to the public. Saxonia Freiberg Foundation then took up the charge by providing funds of 15,000 Euros and maintaining the site following the conservation. However, it was established that the visitations to the Thurmhof Schacht will be restricted to 300 people per year due to the fragile condition of the shaft. The task of conservation of the wheel was carried out by oldest-family-run mill-wheel constructors in Germany, who replaced the axis of the wheel.

Of the original members involved in the shaft’s conservation process six elderly gentlemen still volunteer to show the tourists around on occasion. In spite of all the difficulties faced to save this small but irreplaceable part of heritage, the mysterious ghost of the Thurmhof Schacht has endured.

Vibhuti Yadav & Zeinab Zahran

Iconoclast: Now and then

In June 2020, protesters in Bristol toppled a statue of merchant Edward Colston in the city and dumped it into the harbour. The protesters felt the statue should fall, as Edward Colston was involved in the slave trade and should not be recognised in such a public and adulatory manner. Others deplored the act as vandalism and an erasure of history. Yet iconoclasm itself is a historical act that can be traced back to the Romans. Popular opinion and political motivations have always shaped our public monuments. Read more on page 7.

Special focus: Ore Mountains

In 2019, the Erzgebirge/Krušnohori Mining Region was inscribed in the UNESCO World Heritage List. The region is an outstanding cultural landscape covering an area of almost seventy square kilometres in Germany and Czechia. The region has a history of over 800 years of mining, contains countless heritage sites, and has been a key influence in the development of mining technology all over Europe and beyond. Despite the termination of mining operations, its rich intangible heritage is alive till today. Read more on pages 9 to 11.
Stone Age 101

Life in the Stone Age is a mystery. But luckily, there is a place where we can learn and experience this period of human history both in a scientific and in a fun way.

On the outskirts of the sleepy village of Albersdorf, in northern Germany, an open-air museum is located which aims to reconstruct life from the Stone Age period. It consists of true-to-scale outdoor reconstructions of huts, gardens, and open spaces. The site is set on a pond with water plants. Half of the museum is a grassy field, for play and work, and the other half is a forest, for hunting and gathering. There are alleys and wooden pathways that connect different locations, creating an exciting walk for the visitors. Once you enter the museum you are allowed to stay as long as you’d like. You can even sleep there, which some people indeed do. Despite the playfulness as described above, everything is based on solid archaeological sources and has genuine scientific value! The open-air museum is a field for experimental archology. Every year, new elements are added making it worth revisiting. And these experiments don’t end with architecture or landscape design, they also stretch into the realm of intangible heritage. The members of a local association, rigorous in spirit and warm at heart, regularly dress in Stone Age outfits and act the part of their prehistoric ancestors.

In this article we compiled three interviews that will give you a 101 lesson about the Stone Age. You will soon agree that this is a secondary world meant for your attic-to-dwelling there and be happy.

* * *

Dr. Rüdiger Kelim, Managing Director of the Open-Air Museum

What is an open-air museum?

Open-air museum means it’s primarily outdoor-based, rather than a “class” indoor museum with collections and exhibitions, such as the Museum of Archaeology and Ecology of the Coun-

try of Dithmarschen in Albersdorf. Both institutions, which are under the same management, interact educationally and provide visitors the chance to see the original findings and other scientific information upon which the reconstructions in the Stone Age Park are based. The reconstructions and models in the Stone Age Park give a living experience of the circumstances of life in prehistoric times. What are the challenges and advantages of maintaining such a specific museum?

One challenge is the development and realism of educational programmes which are both interesting for schools and tourists, while maintaining scientific accuracy. It is a privilege to develop such an interesting institution, in such a beautiful landscape. It is also a privilege for our staff, especially for our educators, to get such direct and emotional reactions to our programmes and to our Stone Age Park as a whole. What will the Stone Age Park look like in ten years?

In ten years, we will have built the so-called “Stone Age House” which will be a new museum building at the entrance of the Stone Age Park. In our Park area, we will develop more infrastructure for the PAleolithic, Mesolithic and Neolithic surroundings. We will also install permanent museum educators for the different time periods. The whole Stone Age Park will be better structured to offer a living experience about the oldest times of human history.

* * *

Volkert Horsch, Head of the working group

Are the clothes made out of animal skins comfortable for daily use?

Stone Age clothing look great! The visitors are very thrilled when you wear Stone Age clothing, especially if you allow them to touch a piece of it. Moreover, leather clothes are much different from clothes made out of cotton or wool fibers. They are heavier, but stronger. Wet leather needs a lot of time to dry and during the drying process it becomes hard and you have to walk in it to keep it soft. But you don’t need to walk in it, and you can wear it for many years without getting worn. How do children react to Stone Age activities?

Most children are very surprised about education in the Stone Age. They knew that there was no school and the Stone Age children didn’t study reading or writing. But when we tell them that a ten-year-old child could shoot and skin a rabbit by himself, make a fire with a pair of sticks and cook the rabbit over the fire – as well as build a small hut and live over the summer alone in the woods – the children are very astonished.

* * *

Erika Dewes, Chairwoman of the Stone Age Park Friends’ Association

What was your main motivation to create this community at the Stone Age Park?

I like to do pottery, spinning, and weaving, and it was possible to practice these on the Stone Age Park. For the past four years, I have been the chairwoman of the Stone Age Park Friends’ Association, a local group of 730 members. Every year, we have a community of 40 to 50 participants living in the Hunter and Gatherer part of the Stone Age Park doing experimental archeology. What can we apply from the Stone Age to live more sustainable today?

People in the Stone Age had very good knowledge about nature, for example about edible plants. Also, there was no need to transport fruits or vegetables around the world. They used nearly every part of an animal, not only the meat, but also the bones, fur, skins, horns. So there was very little waste.

* * *

The Stone Age Park is a great place for all of us to wonder if we could have lived like our ancestors did 3,000 years ago. If you are living a zero-waste lifestyle, you will rediscover old environmentally-friendly tricks. If you are a lover of museums and being outdoors, this is the perfect mixture of history and fresh air.

Mariana Martinovo & Petar Petrov

City explorers

Sundays in Sofia, the Bulgarian capital, are orderly calm, if not a bit gloomy. The usual city atmosphere was disturbed! Sofia was rocked by a tribe of raucous children shouting, jumping, and pointing excitedly at the historic buildings. Each child wielded a sharp yellow pencil and a big map. Small groups of kids stood incessantly in discussion while others tried to orient the map impatiently. Their parents were also there – either resting or order gathering at the buildings themselves.

This happens every time architect Magdalina Rajeva organises the “City Explorer” tour. It is an extra-ordinary event that encourages children and their families to learn about Bulgaria’s rich architectural heritage with fresh eyes.

Rajeva is one of the founders of the non-profit association “Architectural Workshops for Children”. She and her colleagues, as well as architecture students, develop practical classes for primary school-aged kids. A series of lessons introduce basic architectural concepts in a fun way. The children usually cut cardboard, build models with sticks and clay, or collect samples of unique textures, sounds, and colors. They often ponder what it would be like to live in a village versus the city, or if they lived in the future. In one lesson, after watching Star Wars, they tried to build a fantastical city, or if they lived in the future. In one lesson, after watching Star Wars, they tried to build a fantastical city or if they lived in the future. In one lesson, after watching Star Wars, they tried to build a fantastical city or if they lived in the future. In one lesson, after watching Star Wars, they tried to build a fantastical city.

With these tours, Rajeva promotes the idea that the city is like an open book and architecture can be an educational tool. The historic buildings in particular are among the best for this purpose – they can yield a wealth of information. She argues that the children can practice all their school subjects – not only history and the arts, but also math, music, geography, and even gymnastics.

“Can you play the notes of this building for me?” Rajeva asked the children. “For each window clap your hands, and for each column stamp your feet.” The first attempts are always clumsy, but quickly the children get the idea, perfect the rhythm, and soon they are making a lot of noise. “Historic buildings often follow rules of symmetry and repetition,” she explained. “They form an order. We are searching for it from left to right and back from right to left.”

After this short music lesson it is time for architectural gymnastics. If you stand straight and hold your hands to the body you are a column. If you lift them up to 90 degrees – you are a cantilever. Two children can form an arch easily by holding hands. This is just the warm-up. The real exercise is to “build” with these elements the nearby heritage site. Some of the kids play the role of the arched entrance while the others knock on an imaginative door and ask if they can come in. During the tour, the little explorers have to look around very carefully because there is an extra mystery task. They have to find some particular architectural details and put them in the correct order. Suddenly an amazing world emerges: eagles, lions, and exotic plants appear on the walls of historic buildings.

One of the tasks that Rajeva spends a lot of energy on is the illustration of the city’s changes. She compares archival photos with the current streetscape. The children immediately spot a missing sculpture or a window filled with bricks. But Rajeva insists on noticing all the additional elements from our time that are attached to the historic facades and which often block their unique character. Some that make the list are hanging cables, air-conditioning machines, or flushing adds.

At the end of the tour, Rajeva concludes that her goal is not to prepare future architects. Instead, she wants to encourage teamwork, discovery, critical thinking, and above all, for the children to think of new, creative solutions. But one thing is for sure. From the next day on, heritage will never look boring.

Petar Petrov

* * *
When visiting a museum or an archaeological site, people usually don’t think about who brought the artefacts to those rooms. Archaeologists aren’t usually well-known figures, but their work is really important to bring heritage back to life and uncover history. Then, why is their daily life on the field so unknown, even for those people who enjoy the sites, the artefacts and the history?

Archaeological excavations usually imply that the people working on the field live together for the time the digging takes place. This means that for the first few days on a site, you are sharing your time and space with strangers.

“The first couple of days are always a bit like moving to a new school, you don’t know anyone and the work is new, different, exciting.” Joëlyn Byrne, Irish archaeologist

The housing is, in many cases, not in houses per se. Schools, youth hostels and campsites are some of the most common places that archaeologists take over during their campaigns. This means that there is usually one space for relaxing and eating, which may also double as a lounging space for the daily tasks.

“Fieldwork is a whole different lifestyle. It’s a unique way to experience the world.” Juditza Olczewski, Polish Canadian PhD candidate

The first day at the excavation demands an explanation of the site itself as well as of the forthcoming work by the person in charge. In many cases, the first days also imply some gardening, weeding or hard digging of the first soil layers, using pickaxes and shovels.

“Fieldwork is the way I feel more connected with the past population and it is a liberating feeling.” Óscar Pienén-Aranz, Spanish PhD candidate

Once that modern topsoil layer has been removed, the full archaeological work can start, with careful digging. The spaces that are being excavated, the different structures that are found and even the different soil layers are all carefully registered. Every excavation site has its own map of the different soil layers or stratigraphic units that have been excavated.

“I am moved to think that I am following the clues of the lives of other people who were in that same place a long time ago.” María Camps Graupera, Spanish archaeologist

Registering means that every artefact, structure or soil layer has to be written up, photographed or drawn and its coordinates and heights are taken. Labels are created for the bags of artefacts collected. Depending on the research, some soil samples are taken for further investigation. The pictures, coordinates and heights are combined to create photogrammetric models of the site to have as much information available at the time of the interpretation.

“Every time I am in a site working I feel I get the Nirvana: everything is happiness, well-being, coexistence and peace.” Daniel Pérez Legido, Spanish freelance archaeologist

Living together means that free time is also shared. Most teams use their free day to go investigating their surroundings. This usually involves visiting other archaeological areas!

“You feel like you’re in a bubble, it’s like you’re isolated from the world.” José María Port Lezao, Spanish archaeologist

Restorers are working side by side with the archaeologists. Their specific tasks vary depending on the excavation’s organisation, but mainly they are in charge of extracting delicate artefacts and reconstructing fallen walls.

“My favourite would be probably looking after individuals’ features myself or processing the finds.” Graham Nevin, Irish archaeologist in a commercial company

Some excavations complete their field work with talks for the team and the people of the surrounding locations. Mostly, these talks are related to the work that is being done in the site and as a way to bring the local population closer to the archaeological work, and raise awareness for the need to take care of their heritage. Visits are also common, from local people, schools and journalists that want to get a glimpse of what the archaeologists are doing. Often, the team will appear – covered in dirt – in the local newspapers, radio or TV station while the director explains what they are doing and what is the goal for the campaign.

“Fieldwork is both going on an adventure and arriving home.” Mat Vergara Martin, Spanish archaeologist

The last day is always bitter sweet, it means finishing all the open tasks, leaving everything ready for visits or to cover the site to avoid damage to the remains. But it also means to partly and celebrate with the team, those strangers who have become your family for some weeks.

“An excavation is an accommodation of feelings all together. It is a really hard, physical work, but it gives you a lot of emotion and expectation.” Sonia Sequeira Ponde, Spanish archaeologist in a commercial company

In the fieldwork, you go deep into archaeology, but also into heritage and history. You get to discover the past – one of the best feelings an archaeologist feels. We do a lot of different tasks while on fieldwork and all of them are important. All of those tasks bring history back to life and allows everyone to enjoy those heritage sites.

Next time you visit an archaeological site, or you walk into a museum, think of all those archaeologists that dig up in weird positions, ending up covered in dust and exhausted after the whole day under the sun or in a cave, but who enjoy their work as much as they can.

By: Ada Ley Madrid

The shingle placement was respectful of the natural for fibre which can avoid unnecessary water leaks inside the shed. This farm needed separate space for living and working. A wooden fence is used for this since the 13th century. Maybe even the Vikings had something similar. The fence was made completely out of wood. First, juniper was used, but in order to protect this rare substance, spruce became preferable. In terms of elasticity and durability, the two wood types are comparable. This traditional fence is called riukuaita. We travelled to the nearby forest to gather the raw

Continued from page 1

In the future maintenance. Besides the friends and family, the work on the farm museum. Perhaps Arne and Marta Kaugpila wanted to build a sense of community when they donated their property to Latvian Municipality in 1971, in order to become a farm museum.

This reminded us of the values of local heritage and investment towards its future maintenance. Besides the friends and pretty landscape which we will always remember, traditional wooden architecture techniques have been passed to us to keep and employ when needed.

By: Sarina Naciu
The Norwegian landscape is filled with stories of mythical creatures and fairy tales. The stories have served an important function in giving people an explanation for natural phenomena and how the wild and enchanting, but also dangerous, Norwegian landscape was created. Exploring the natural world and Norwegian intangible cultural heritage is therefore closely linked and should be enjoyed as a journey through the landscape. This is now possible with the new storytelling app Hidden which seeks to bring the myths to life through augmented reality technology.

Myths and nature

In Norwegian folklore the landscape is filled with “hidden people”, such as elves and Haugadøll who were invisible to most humans. Also known as people of the underground, they interacted with humans and animals alike and could become visible only if they wanted to show themselves to humans or if a person was in possession of a special hat. The stories of these mythical figures are often local and connected to unexplained anomalies in the landscape around the farm or the animals’ behaviour. People could locate where these invisible helpers or tormentors resided because they were believed to live in mounds, often very visible in the flat farming landscape.

The most famous and characteristic creature from Norwegian folklore is the Troll, a monstrous ugly being with a large nose, messy hair and sometimes three heads. Living in caves in the mountains, the trolls are not friendly to humans, and in several stories they seek to kidnap beautiful princesses or eat humans when they smell “a Christian man’s blood.” The main obstacle for trolls is that they are not very smart and they freeze to stone when the sun rises. In terms of the myths connection to the landscape this is where the trolls are most visible. Norway is a country known for its fords and mountains, and the people believed that many of these mountains were fossilised trolls who were captured for eternity as they tried to hide from the sun.

The trolls also served a purpose in explaining many large rocks, “trollstiones”, situated on strange places that could not possibly have been moved by humans. It was believed that the trolls had thrown these stones when they were fighting each other. In addition to shaping the landscape the trolls also played a role in disciplining people, making them stay inside during the night and not working on holidays – if humans made too much noise the trolls would become angry and cook them for dinner.

Another myth deeply connected to the landscape and natural phenomena that has a similar disciplinary aspect is the story of the Northern Lights. It was believed that the magical light on the winter sky could capture you if you were outside in the dark. These stories were told to children so they would not venture outside in the cold and dark night.

The many streams and waterfalls of the Norwegian landscape were believed to be inhabited by the Neck, a shape-shifting creature lurking in the waters. There are many different stories about the Neck, including one where he turns into a horror and tricks young children to sit on his back and kidnap them. In Norway he is famous for being the master of playing the violin and if someone wanted to learn the art, they had to befriend him. The Neck was feared because he was perceived as a terrible and dangerous creature, but he can also be helpful to those who know how to approach him. He is believed to be related to the equal dual nature of the element water and landscape with which he is linked. The many streams and violent waterfalls of the Norwegian landscape are both enchantingly beautiful, like his music, and very dangerous if you act carelessly.

The legends come to life

The trolls and other mythical creatures may indeed have served an important function in giving people an explanation for the natural world. What is interesting is that this function has been forgotten over time and the stories that were once so important are being lost. The most famous and characteristic tales have been preserved in the oral tradition by the older generation, but the majority of the stories are lost with the younger generation. The same technology is also used to visually “reconstruct” historical buildings, sites, and ruins so the users may explore it in an accessible way.

The most innovative aspect of the project is to bring the creatures from the myths and legends to life with the use of augmented reality technology (AR). This technology makes it possible to see the mythical creatures as a part of the reality through the smartphone. Professional artists, programmers and graphic designers worked for months to bring to life these mythical creatures from Norwegian folklore so that humans finally may see them as they shape and interact with the landscape around them. Through visualising storytelling the app seeks to capture the attention of younger users as well as highlighting the importance of the stories in the landscape they are a part of. The same technology is also used to visually “reconstruct” historical buildings, sites, and ruins so the users may explore it in an accessible way.

Lianne Oonwalla

Assassin’s Creed and cultural learning: Separating fact from fiction

My favourite thing about playing while Assassin’s Creed: Origins wasn’t the ability to leap off of rooftops or defending my avatar against packs of ra- vious wolves. Thrilling, but what I admired about the game was the freedom of the Animus for me now, onward to the next. Therefore, many stories, especially the more local ones connected to a specific farm or village, and the rich intangible heritage in an area is also being dis- appearing.

The founders of the new Hidden app wanted to do something about this by engaging young people with their cul- tural heritage by telling the stories in a new way through mobile technology. In the app there are hundreds of stories availa- ble for the user – but they have to walk to the actual location of the selected story to get full access. A map shows the user where to go and gives basic information on whether it is a story about a troll, or a hulder – a beautiful mythical woman who likes to eat cows, or information about a historical site. By linking the stories to the place of origin it seeks to preserve the heritage in the environment in which it was created.

The most important aspect of the project is to bring the creatures from the myths and legends to life with the use of augmented reality technology (AR). This technology makes it possible to see the mythical creatures as a part of the reality through the smartphone. Professional artists, programmers and graphic designers worked for months to bring to life these mythical creatures from Norwegian folklore so that humans finally may see them as they shape and interact with the landscape around them. Through visualising storytelling the app seeks to capture the attention of younger users as well as high- lighting the importance of the stories in the landscape they are a part of. The same technology is also used to visually “reconstruct” historical buildings, sites, and ruins so the users may explore it in an accessible way.

Lianne Oonwalla

Lianne Oonwalla

Assassin’s Creed and cultural learning: Separating fact from fiction

Assassin’s Creed is an open-world, action-adventure video game released by Ubisoft studios in 2017. Set within different historical epochs it revolves around the eternal struggle between the Assassins, representatives of peace and free will, and the Templars, a sect represent- ing order and control, drawing inspira- tion from Ubisoft’s Prince of Persia. The Sands of Time and Alamut, a novel by Vladimir Bartol (1938). Assassin’s Creed’s gameplay is addictive; its open- world format allows endless exploration of landscapes in hi-res detail. Assassin’s Creed: Origins, a historical and real World Designer Layla Hassan, researcher for the fictional establishment Greek presence.

The devil is in the detail and the game is partly the animation or compromised for the sake of storytelling. The most innovative aspect of the project is to bring the creatures from the myths and legends to life with the use of augmented reality technology (AR). This technology makes it possible to see the mythical creatures as a part of the reality through the smartphone. Professional artists, programmers and graphic designers worked for months to bring to life these mythical creatures from Norwegian folklore so that humans finally may see them as they shape and interact with the landscape around them. Through visualising storytelling the app seeks to capture the attention of younger users as well as high-lighting the importance of the stories in the landscape they are a part of. The same technology is also used to visually “reconstruct” historical buildings, sites, and ruins so the users may explore it in an accessible way.

Lianne Oonwalla

Lianne Oonwalla

Assassin’s Creed and cultural learning: Separating fact from fiction

Assassin’s Creed is an open-world, action-adventure video game released by Ubisoft studios in 2017. Set within different historical epochs it revolves around the eternal struggle between the Assassins, representatives of peace and free will, and the Templars, a sect representing order and control, drawing inspiration from Ubisoft’s Prince of Persia. The Sands of Time and Alamut, a novel by Vladimir Bartol (1938). Assassin’s Creed’s gameplay is addictive; its open-world format allows endless exploration of landscapes in hi-res detail. Assassin’s Creed: Origins, a historical and real World Designer Layla Hassan, researcher for the fictional establishment Greek presence.

The devil is in the detail and the game is partly the animation or compromised for the sake of storytelling. The most innovative aspect of the project is to bring the creatures from the myths and legends to life with the use of augmented reality technology (AR). This technology makes it possible to see the mythical creatures as a part of the reality through the smartphone. Professional artists, programmers and graphic designers worked for months to bring to life these mythical creatures from Norwegian folklore so that humans finally may see them as they shape and interact with the landscape around them. Through visualising storytelling the app seeks to capture the attention of younger users as well as high-lighting the importance of the stories in the landscape they are a part of. The same technology is also used to visually “reconstruct” historical buildings, sites, and ruins so the users may explore it in an accessible way.

Lianne Oonwalla

Lianne Oonwalla

Assassin’s Creed and cultural learning: Separating fact from fiction

Assassin’s Creed is an open-world, action-adventure video game released by Ubisoft studios in 2017. Set within different historical epochs it revolves around the eternal struggle between the Assassins, representatives of peace and free will, and the Templars, a sect representing order and control, drawing inspiration from Ubisoft’s Prince of Persia. The Sands of Time and Alamut, a novel by Vladimir Bartol (1938). Assassin’s Creed’s gameplay is addictive; its open-world format allows endless exploration of landscapes in hi-res detail. Assassin’s Creed: Origins, a historical and real World Designer Layla Hassan, researcher for the fictional establishment Greek presence.

The devil is in the detail and the game is partly the animation or compromised for the sake of storytelling. The most innovative aspect of the project is to bring the creatures from the myths and legends to life with the use of augmented reality technology (AR). This technology makes it possible to see the mythical creatures as a part of the reality through the smartphone. Professional artists, programmers and graphic designers worked for months to bring to life these mythical creatures from Norwegian folklore so that humans finally may see them as they shape and interact with the landscape around them. Through visualising storytelling the app seeks to capture the attention of younger users as well as high-lighting the importance of the stories in the landscape they are a part of. The same technology is also used to visually “reconstruct” historical buildings, sites, and ruins so the users may explore it in an accessible way.
Virtual heritage: Responding to Covid-19

Just after breakfast at the start of a beautiful spring day, I’m gazing at the ancient walls of the Colosseum. It’s crowded of course, but I’m not bothered. In fact, I’m relaxing on my couch, still in my pyjamas. It’s April 2020, and the closest anyone is getting to Rome’s most iconic building is through a virtual tour. The Covid-19 pandemic forced many lives to a standstill; and heritage sites, museums and landmarks along with it. Like many businesses, the heritage sector promptly adapted by going online – at least, as much as possible.

The virtual Colosseum tour features stunning 360-degree panoramic photos and even offers birds-eye perspectives that a normal visitor would never see. But it can’t capture the heat of a Roman afternoon, the feeling of dust caught in your throat, the sensation of awe when standing among ancient bricks. Of course, reducing a three-dimensional reality to two dimensions, no matter the resolution, can never quite compare. But what about paintings? Surely, classical museums can make the transition online easier?

For most of us, interacting with heritage is a physical experience. Often, heritage is tied to travel; it’s part of a process of cultural immersion that amounts to a temporary change in our daily lives, extending not only to what we see, but what we eat, where we go, and what we do. Without this element, we are not experiencing heritage out of its setting, but taking ourselves out of the setting in which we are most prepared to appreciate it. But there are positives to online heritage as well. In addition to the advantages of closer and more careful examination, the internet provides a step towards more egalitarian cultural heritage. Sites that are potentially cost prohibitive or inaccessible to less able-bodied or older people can be edited and enhanced to an incredible degree — how can we tell if the northern lights are really so vibrant, or van Eyck’s detail so fine? Besides, without the comparison to our physical selves, everything becomes standard disdised, limited to the dimensions of our laptop screens.

There’s also a sense of psychological disassociation. Looking at the Mona Lisa online puts it on the same plane as looking at your friends’ cat pictures on Instagram. Without the frame of the museum, a consumer cultural loses the psychological pressures to help them to appreciate the artfacts on display. But what about paintings? Surely, classical museums can make the transition online easier?

Despite their high resolution, these paintings fail to evoke the same feeling of awe. Perhaps this is because of the modern scepticism of the digital image, and how we’ve become desensitised to online images, no matter how high their quality. Photos and videos can be edited and enhanced to an incredible degree — how can we tell if the northern lights are really so vibrant, or van Eyck’s detail so fine? Besides, without the comparison to our physical selves, everything becomes standard disdised, limited to the dimensions of our laptop screens.

There’s also a sense of psychological disassociation. Looking at the Mona Lisa online puts it on the same plane as looking at your friends’ cat pictures on Instagram. Without the frame of the museum, a consumer cultural loses the psychological pressures to help them to appreciate the artfacts on display. But what about paintings? Surely, classical museums can make the transition online easier?

Yet it’s not always the case. The quality of virtual museums varies widely from site to site. The most unimpressive are those that simply allow a “visitor” to jump in a stylised fashion from gallery to gallery, while looking at pictures of the artfacts they could have found in any Google search. As with the Colosseum, the quality of these digital reproductions is often incredible — if one “visits” the Louvre online, one can get a far closer look at the finer details of the Mona Lisa than even possible in life. Not to mention the luxury of examining at your leisure, which could never be managed in Paris, where the painting is permanently swarmed by a crowd of frantic tourists snapping photos.

Despite their high resolution, these paintings fail to evoke the same feeling of awe. Perhaps this is because of the modern scepticism of the digital image, and how we’ve become desensitised to online images, no matter how high their quality. Photos and videos can be edited and enhanced to an incredible degree — how can we tell if the northern lights are really so vibrant, or van Eyck’s detail so fine? Besides, without the comparison to our physical selves, everything becomes standard disdised, limited to the dimensions of our laptop screens.

There’s also a sense of psychological disassociation. Looking at the Mona Lisa online puts it on the same plane as looking at your friends’ cat pictures on Instagram. Without the frame of the museum, a consumer cultural loses the psychological pressures to help them to appreciate the artfacts on display. But what about paintings? Surely, classical museums can make the transition online easier?

Traditions are the building blocks of culture and heritage. When most people attempt to explain their cultural heritage, they often talk about the various traditions that are practiced in their community or their family. But where do these traditions come from? Who decides when a certain practice becomes an unquestionable tradition? Why does society accept most traditions without question? Perhaps we should be questioning our traditions more. Some customs today are modern incarnations of ancient practices, yet others are much more recent. Either way, the people who developed them, did not live in today’s contemporary world. Our world faces many challenges that our ancestors could not have dreamt of. An exponentially growing population is placing considerable strains on our natural resources, which will only worsen as time progresses. This issue is further exacerbated by the effects of climate change. We depend heavily on what the earth has to offer, yet some of our traditions require us to be quite wasteful of these precious resources.

Sometimes these unsustainable traditions take the form of massive festivals that are centered around the mass-usage of a particular resource. At the Carnival of Ivrea in Italy, revellers participate in the Battle of the Oranges. According to Lara Statham of Turin Italy Guide, this tradition that began in 1808 wastes over 700 tonnes of oranges each year. Spain’s annual food fight festival, La Tomatina, began as an accident in 1945 according to La Tomatina Tours. Over the years, this fluke has evolved into a full-blown tradition where attendees pelt each other with 120 tonnes of tomatoes. The ancient celebration of Holi in India is celebrated across the country and across the world in countries with Indian migrant communities, including several European countries, with multiple large festivals that take the form of massive festivals where participants spray each other with water- and coloured powders. While originally made from more sustainable materials for a smaller population, these powders are currently mass-produced from 95% cornstarch. It is also estimated that 300,000 litres of water per person is used at these festivals. Even if you only count the 2.2 million Indians living in Europe according to the Non Resident Indians Online database, that is still at least 66 million litres of water wasted on this tradition annually what does not even take into account the fact that all these people also have to take a shower after the festivities or that this festival is also celebrated by many other non-Indians living in Europe. These traditions are fun and have cultural meaning, but can we continue to celebrate this excessive waste of food and water in good conscience when these are precious, scarce resources?

Though these localised practices can be problematic, widespread customs pose a larger threat to maintaining a sustainable future. One such tradition is the Christmas tree. Though its initial usage dates back to pre-Christian Europe, it did not become widespread in the modern era until Queen Victoria of Great Britain began using one in her home in 1840, and it is still alive and well in today’s day states. Now, it just would not feel like Christmas without a Christmas tree in the billions of people who celebrate the holiday in 160 countries around the world. There are a few different options available of acquiring these trees. Many people prefer to get a real tree that authentic’s Christmas feeling. Every year millions of trees are chopped down to decorate homes for only a few weeks before being tossed in the rubbish pile. Many of these trees come from tree farms where the owners not only grow them for this one purpose, but also replant more trees to replace the ones lost. This sounds like it could be sustainable, until you take into account the water used to grow the trees and the emissions generated from transporting them from the farms to the stores where they are sold. The other popular choice is to purchase a plastic tree. Plastic is not great for the environment, but at least it can last for many years if cared for properly. Another less common option is for a family to reuse the same living tree for many years by replanting it during the year. Not everyone has access to this more sustainable option though.

However, sustainability becomes more mainstream, perhaps local governments can make public land available for this purpose. Traditions are important, and they have the power to help us define ourselves. However, it is vital that we begin to scrutinise these practices instead of accepting them without question in perpetuity. Allowing these traditions to evolve into more sustainable practices can help us achieve a more viable future. After all, heritage is dynamic and constantly evolving because the people who practice cultural disassociation instead of scrutinising these practices can help us achieve a more viable future. After all, heritage is dynamic and constantly evolving because the people who practice cultural disassociation instead of scrutinising these practices can help us achieve a more viable future.
The Boboli Obelisk

Modern setting and Ancient Egyptian origin

The Boboli Obelisk exhibits an extraordinary mobile biography: ancient Egyptian Heliopolis – Imperial Rome – Renaissance Villa Medici – 18th century Florence. The ancient Egyptian obelisk was torn out its initial setting and reinserted repeatedly in different spatial and cultural contexts which ascribed new meanings to the monument. Meanwhile, the acting persons show a common fascination with ancient Egyptian culture, a phenomenon lasting over many centuries. The movement of the Boboli Obelisk through space and time, not least, illustrates the new spatial constellations and the creative engagement – by fascination with the old, or other and/or via absorption into already existing symbol systems – with other cultures.

Wanda Marcussen

Symbols

Physical and symbolic mobility

The Boboli Obelisk

Roman adventures

In the late 19th century AD under the Roman emperor Domitian, the obelisk was removed to Rome where it decorated the temple complex of the Egyptian goddess Isis on the Campus Martius, the so-called Isaeum Campense. Though legal acquisition did sometimes occur, the violent removal of works of art to Rome was already a well-established practice in the Late Roman period (133–27 BC), when Roman generals extracted sculptural and other valuable objects from sanctuaries all over Greece. In the case of the Heliopolitan obelisk, the monument was removed from its original context and experienced a change of function in its new setting, although it was fittingly integrated into a sanctuary of an Egyptian goddess. Meanwhile, it can be assumed that most Romans could not read hieroglyphic inscription – which, however, did not really matter because it was the obelisk’s materiality and specific otherness, in this case “Egyptian” appearance, which attracted the Romans. Not least, the monument in the Iseum Campense was only one of several ancient Egyptian obelisks in Rome. In the 16th century, the cardinal Ferdinando I de’ Medici (1549–1609), an offspring of the famous Renaissance banking family, acquired the obelisk and re-erected it in his Roman villa’s garden complex on the Pincian Hill. In this context, the obelisk served yet another function: the solar symbolism of the gilded orb on top of the monolith as well as the four bronze, winged tori painted into the Medici family’s astrological and political representation. Moreover, the fact that the obelisk was found on the Campus Martius, which was said to be of legendary origin – had once been in possession of Rome’s last Etruscan king Tarquinius Superbus, was used to propagate the Medici’s ambitions to establish a Tuscan kingship in the region referred to as Etruria in antiquity. Soon, the monument was turned into a fountain, following the fate of other obelisks in Rome.

Adorning Florence and symbolic transformations

Finally, the Grand Duke of Tuscany Leopold (1747–1792) decided to transport the obelisk to Florence in the late 18th century. The monument left Rome in June 1784 and was probably brought from Rome to Tivoli where it continued its journey by land. One can easily imagine the troubles surrounding the transportation of the heavy monolith – which only bears witness to the high amount of symbolic importance, or, in other words, cultural prestige, ascribed to the Heliopolitan obelisk. Eventually in 1790, the obelisk was set up in the amphitheater of the Boboli Gardens, taking the place it still occupies today. Fifty years later, the larger one of two ancient granite basins, which had also been set up in the Villa Medici’s garden complex in Rome, was transported to Florence and positioned immediately north of the obelisk forming a monumental ensemble. The Florentine architect Piacquati Pecconie (1774–1858) planned to elevate both monuments on a stepped, oval foundation assembling them, together with two female bronze figures, into a splendid fountain complex oriented towards the palace’s back façade. However, the project was never completed and modern visitors to the Boboli Gardens are greeted by the provisional arrangement dating back to the middle of the 19th century.

The Boboli Obelisk exhibits an extraneous symbolic function. In its broadest sense – is mostly regarded as dy existing symbol systems – with other cultures.

Samuel de Os Almeida

Culture rooted in nature

Trees as cultural heritage

Trees are part of the non-human natural world, but looking at the cultural heritage from all over the European continent and beyond it is obvious that the celebration and mythical importance of trees, as well as the trees’ functions for construction and food production, are also a crucial part of our cultural foundation.

The World Tree

The World Tree, also referred to as the Tree of Knowledge or Tree of Life, is a classical image in many religions and philosophies from around the world, which often depicts the tree as a central pillar that connects the underworld, the known world and the heavens. In Norse religion and mythical tradition this tree is known as Yggdrasil and played a crucial part in the cosmology of ancient people in most northern parts of Europe. It is widely accepted that the cosmic tree was believed to be an ash tree. An important story concerning Yggdrasil is the myth of when Odin hanged himself in order to gain knowledge of the runes, the alphabet and sacred symbols used for divination in the north. This is also connected with the ash tree’s association with wisdom, knowledge and divination in folk belief, which made the ash a sacred tree for the Vikings, sometimes referred to as Asengling meaning “Men of Ash”.

In addition, the tree’s significance was visible in the everyday life of people and in traditional Norse sacrifice rituals. It would have been normal for every farm to have a turf tree, a fir-tree, which was important to uphold order on the farm and protect people and animals from dangers. It was a local reparation of the Yggdrasil tree and people sacrificed to the tree so that it would hold control over the “cosmos” of the farm in the same way the Yggdrasil uphold order in the entire universe. In addition to sacred trees belonging to every farm and the private sphere, there were also some more important trees of public religious value.

In Scandinavia the most famous was the Sacred Tree of Upplausa, which is believed to have stood next to the temple of Uppsal.

The Sacred Oak

Symbols and functions are associated with the mysterious druids, who today are associated with the ancient people of the British Isles. The ancient Romans described the druids as powerful and wise priests of the Celts, but their exact identity and function is hard to pinpoint, as the source material is incomplete. However, their links to sacred oaks and groves in general has fascinated researchers and new religious communities for centuries. It is believed that the oak tree played an especially important part in the religious practice of druids and a widely accepted theory is also that the name druid means, “knowing or finding” the oak tree” in Celtic. In Pliny the Elder’s descriptions of the druids, he describes the Ritual of Oak and Mistletoe. In the ritual the druids are said to be climbing a sacred oak and collecting mistletoe berries, which they used for medicinal purposes and possibly to access spiritual rooms. The oak might have been one of the widest celebrated trees in Europe in ancient and pre-Christian times and considered sacred amongst many different cultures across the continent. For example the Greeks considered the oak to be of special importance, where they consulted with the oracle Dodona, second only to Delphi, which was located in a sacred oak grove. Also in Gaul and among the Germanic tribes some of the most well-known sacred trees, often known as Imbolc, were oak trees, including the Donar’s Oak, dedicated to Thor. An Imbolc is believed to have been cut down by Caif the Great during his crusade against the Saxons in the 8th century AD.

The Goddess and the Olive Tree

Further south in Europe, another tree is widely celebrated and considered sacred since ancient times the olive tree. Crucial for cultural and economic development both in terms of agriculture, the olive tree also possesses a sacred and mythological dimension. This is possibly most visible in Greece. Athens, the center of the ancient Greek world, was the city of the goddess Athena and mythology tells us that it was the olive tree that made the Athenians choose the goddess of war, fertility and wisdom as their protector. Athens competed with Poseidon over the favour of the people of the new rising city and they each presented the people with the gift. Poseidon created a spring of saltwater at the Acropolis, while Athena created the olive tree and gifted it to the people. The people chose the olive tree, which thereafter became a fundamental ingredient in their culture and civilization, both in terms of cooking, construction and celebration of kings and athletes, and the city celebrated the goddess by taking her name. The olive tree is an extremely important and sacred olive tree, stands on top of the Acropolis. A descendant of the original tree gifted by Athena, the tree symbolized the link between the god and the people and the goddess and the importance of the tree in Greek culture through time. On Crete, it is also possible to visit the extraordinary olive trees and learn about another myth connected to sacred trees. One of the oldest olive trees in the world is believed to be located at the island, the Olive Tree of Vouves. The exact age of the tree is not determined, but it is believed to be several thousand years old – yet it still produces new olives every year.

Wanda Marcussen
**The mystery of the beheaded sculpture of the Queen of Pannonia**

Have you ever dreamed about finding a piece of historical sculpture and getting a reward, you may find inspiration in this article. Proudly shining at the Great Bačka Canal, the statue was a symbol of the new branch of the canal. The original canal, built between 1793 and 1802 by brothers Józef and Gabriel Kiliński, connects the Danube to the Tisa. The construction of the canal was initiated by the Austrian Emperor Franz I and was an important event in the history of Bačka region because the canal was vital for regulating water levels in the urban area, especially in arable land, pastures and meadows. The excavation of the original canal was carried out by around 4,000 workers, including prisoners from the Austrian wars with France. In the first decades after its excavation, between 70,000 and 80,000 tons of goods per year were transported through the canal, including cereals, salt, wine, tobacco, wood, coal, sand, construction materials, metals, and more. Basically, the canal represented the most economical route to transport large quantities of agricultural products and construction materials.

In the second half of the 19th century, General Ilitván Tír, a naturalized British of Hungarian descent and builder of the Corinth Canal in Greece, accepted the proposal from the Habsburg monarchy to extend the canal adding a branch leading to Novi Sad. Tir convinced Emperor Franz Joseph I that the project would be a great asset for Serbia. The construction of the canal, which cost 1 million pounds to complete, began in 1872. General Ilitván Tír managed to ensure the presence of the Austrian Emperor and Hungarian King Franz Joseph I at the ceremony on this occasion. Franz Joseph I, accompanied by a steamship, was met on the banks of the river and boarded the steamship to inspect the Grand Canal. The sculptor of the monument is unknown. It is believed that the statue was made of stone and built-in classical Roman style and it was a symbol of a remarkable event in the history of the country's communist dictatorship. On the other hand, the pieces themselves do not have any descriptions apart from the name of the square or street they originally stood. This allows visitors to imagine the original interaction with monuments, which lacked "context" combined with the physical sensation of the tall, powerful monuments towering over the visitors. Iconoclasm and the re-contextualisation of existing monuments and other heritage have been an important way of questioning dominant historical narratives. But what do we have to consider when creating our present "monuments" and narratives? What can we do in the present to create and represent European heritage and institutions that include more diverse voices and that are able to cast a critical eye on the past?

Karen Kiss & Lindsay Taylor

**Damnatio memoriae**

The last few years have brought increased debates around the cultural significance of toppling monuments. It is enough to remember the heated discourse around the fate of the statue of slave trader Edward Colston, which was torn down from its pedestal during the 2020 Black Lives Matter protests in Bristol. However, iconoclasm is nothing new. Though to some it seems like a radical re-assertion, it’s actually a long-standing tradition that stretches back to ancient Rome, where defacement of statues was a way to express public disapproval. In response to extreme misdeeds, Romans would erase all traces of someone’s image and name, a practice called “damnatio memoriae.” To be excised from the collective memory of the city was a punishment worse than death in a city where public image and legacy were paramount. In the 16th century, Roman citizens would use an old statue’s base to post signs for venting their frustrations about politics and public life in general. These “talking statues” became a voice for the ordinary people of the city, almost like an early bulletin board. Throughout the centuries, cases of “vandalism” continued whenever collective values needed realignment. History is most often decided in the public eye. It’s natural for a society’s perspective to change, and the cultural landscape will reflect this. But the question remains on how to dispose of unwanted memorials. An act of destruction can become a memorial of its own. Whether memorialised through photography, video, or another art form, a toppling statue serves as iconic imagery. No less powerful is an empty pedestal, which makes the removed object all the more conspicuous for its absence. Removing a statue from its plinth does not mean it should be destroyed forever. Statues still serve a purpose as historical artifacts. Much debate has surrounded the educational value of statues. Many who argue that statues should remain claim that they have the power to teach about history, while those who want their removal dismiss this as a naive interpretation of how the public interacts with art. There are better ways to learn complex history than through a public monument, and the fact remains that a statue is an inherent glorification of its subject — simply adding an explanatory plaque does little to change this. But that doesn’t mean that these monuments lack historical value. To historians, statues can provide crucial evidence, not necessarily about the time-period of the person they represent, but about the time-period in which they were erected. If not destined for a long-term storage space, these statues should have a new life in a museum, where the context of their dark history can be fully appreciated by the public at leisure. In this way, statues can continue to “talk to us, sharing with us not the idealisati- on of an individual, but insight into the growing values of a society.” An example of this is the Memento Park in Budapest. The park was set up as a way to store the city’s Soviet statu- es, creating a space where the country’s difficult past is commemorated through the monuments, without them staying in Budapest’s public spaces. The park works almost like a massive “idolised” Soviet square, with the many monu- ments placed in symmetrical orientation with the flower bed shaped as a red star in the middle. The site embodies that importance of context. By playing all the monuments in the same space, their narratives are re-contextualised from official, unquestionable “storytellers” to “ossils” of history. This is further height- ened by the small exhibition space op- ened outside the park, which outlines the history of the country’s communist dic- tatorship. On the other hand, the pieces themselves do not have any descriptions apart from the name of the square or street they originally stood. This allows visitors to imagine the original interaction with monuments, which lacked “context” combined with the physical sensation of the tall, powerful monuments towering over the visitors. Iconoclasm and the re-contextualisation of existing monuments and other heritage have been an important way of questioning dominant historical narratives. But what do we have to consider when creating our present “monuments” and narratives? What can we do in the present to create and represent European heritage and institutions that include more diverse voices and that are able to cast a critical eye on the past? Rea Terzin

Karen Kiss & Lindsay Taylor

Rea Terzin
The year 2021 was declared as the European Year of Rail, and the cele-
boration emphasised the attributes of sus-
tainability, safety, and innovation for this important mode of transport, which was often the flagship of continental develop-
ment throughout history.

These keywords promoting the bene-
fits of rail in the European future encour-
egage our reflection on the importance of the
railway, and make us think of how the spatial
heritage of the railway perman-
ently shaped the landscape.

Travelling through the mountain trail called Via Maria Theresa, it seems only natural to transpose this idea to a larger scale and create a route that benefits all of
Romania.

The trail begins in northeastern Ro-
mania, in the town of Putna, the final
destination, as well as maintain the fi-
scal population and are even revitalised
through railway routes and buildings.

This is the case of Parenzana, a former
narrow-gauge railway that once connec-
ted Trieste, Italy with Poreç in Istria, Croatia. Today it’s a cycling route, which winds through the green hills, over the stone bridges and tunnels, connecting picturesque villages and small towns like Buje, Crikvenica, Mot-
vun, Oprtalj, Zvjet, Vilinada, and other
places in northwest Croatian peninsula,
Istria, which is rich in natural and cultural
heritage and gastronomic specialties.

Although neither the train nor the
rails have been preserved, while walk-
ing along the Parenzana one can almost
hear the whistling of a locomotive or see
the merchants and peasants with wicker
baskets rushing to the wagons with their
products to sell them at the markets in
Trieste or Poreç. It is not hard to imagine
wagons full of satisfied customers coming
back home, chatting and showing newly-
Lower rail taxes for this type in the mon-
archy. Along the trail many objects were
built, like 9 tunnels, 6 viaducts, 13 bridges,
numerous stops and railway stations, the
biggest ones in Trieste, Buje and Poreç. Di-
vided freight, luggage and passenger wa-
gons were driven by a steam locomotive.

The Parenzana employed many resi-
dents and encouraged the development
of railway villages and towns through the
export of goods from Istria to Trieste like
dried fish, olive oil, wine, hay, fruits, vegeta-
bles, salt. Station buildings were inhabited
by railway employees coming from abroad
with their whole families.

After the fall of the monarchy, Parenza-
na was ruled by the Italian State Railways
to 1935. It was then, after 33 years of
operation, that the wagons stopped trans-
porting passengers, tobacco and olives
because road transport became more cost-effective. Through the fol-
lowing years the railway assets, including
rails, were sold to other companies.

There was a story, although its authen-
ticity has never been confirmed, that Itali-
an authorities dismantled the railway and
sent the building material to Africa, then
Italian Ethiopia. But it never arrived there,
with the ship of allitered and wood from
Parenzana sank in the Mediterranean Sea.

Some old Istrians refer to Parenzana as
the Istrian Titanic due to this story.

After 1935, Parenzana – with its nu-
merous bridges, viaducts, tunnels, railway
stations and facilities – was abandoned.

New life to the old route
Parenzana route remained largely pre-
erved with its bridges, tunnels and stops,
except from parts intersected by new high-
ways. The biggest part of it has convert-
ed into a bike and walking route through revitalisation projects funded by the Euro-
pean Union as a joint project of Croatian
and Slovenian municipalities. In the name
of health and friendship, it started on the
50th anniversary of the railway and lasted
until 2014. In this period, the bicycle and
walking path was arranged, safety fences
on viaducts and bridges were installed,
the Museum of Parenzana in Luvod was
established, an original locomotive model
set on the trail, milestones replicates, infor-
mation and signalling boards and resting
steps were placed along the trail, and even
a former school building in Buje was re-
novated as a hostel. Also, training grounds
have been arranged in cities Piran, Izola,
Motovun and Poreç, with many Bike &
Bed offers, bike renting steps and services.

Along Parenzana, small towns offer a
variety of culture, like a film festival in
Motovun and traffic festivals in Luvod,
Oprtalj or Motovun. Today, it is a route of
the importance of Istria, according to the
country spatial plan.

So, years before the European Year of
the Rail, in Croatian Istria, Slovenia and
a small part of Italy, innovation and susta-
ibility were justified through revitalisa-
tion of the railway route. Once a flagship
development of northwest Istria, it is
today one of the most visited biking and
hiking paths of the region. Even with only
its route preserved, reusing the railway route from the past once again filled the
path with life, connecting past and future,
people, goods and towns.

Traversing Transylvania: Romania’s new pilgrimage route
"Do not go where the path may lead, go instead where there is no path and leave a trail.” (Ralph Waldo Emerson)

This quote has served as inspirati-
on for countless individuals since
Emerson penned it in the mid-19th cen-
tury, but for the Tasuleasa Social As-
sociation in Romania, it also served as
a blueprint. The organisation has set
an ambitious goal for themselves: to show-
case the natural beauty of their country
from one end to the other. For their trail,
Via Transilvana, the association drew
inspiration from the Camino de Santiago,
the beloved pilgrimage route that leads
to Santiago de Compostela in Spain. Ha-
ving already arranged an annual foot
race that runs through a mountain trail
called Via Maria Theresa, it seemed only
natural to transpose this idea to a larger
scale and create a route that benefits all of
Romania.

The decision regarding which land-
marks to include on the route involved
multiple actors. From the outset, it was
clear that the focus would be on natural
rather than cultural heritage, showca-
sing the unspoiled Romanian lands-
cape. But Tasuleasa Social Association
recognised that the decision couldn’t be
theirs alone, so they involved local
communities and governing bodies and
accounted for their ideas and wishes
while constructing the path. “We always
looked for people who were eager to help
us with choosing the right trail, because
locals know their land better than anyone
else,” Ana Serecky explains. As a re-

sult, their trail includes a rich tapestry
of various cultural, ethnic, historical, and
geographical landmarks, each showca-
sing the individualities of the region.

Of course, not everyone could be included,
and some communities felt excluded if
the trail passed through them. But Ana sees
this as a positive sign. The enthusiasm
and interest from the locals suggest that
perhaps the trail can be expanded some-
day and encourage those already invol-
ved to take an active role in their section
of the trail. “A project like this belongs to
everyone,” Ana Serecky says, “this is one
way in which this road could unite us.”

With such an ambitious undertaking
before them, Tasuleasa Social Associ-
ation predicted it would take ten years
to complete the project when they be-
gan. Yet, just two years in, they’re al-
ready completed 900 kilometers of the
path. Despite this unprecedented speed,
there’s still miles to go before they sleep.
Beyond the physical completion of the
trail, Tasuleasa Social Association will
need to market the trail as a potential
destination, as well as maintain the fi-

Mina Plančić

Lindsay Taylor
When a stranger arrives in the region of Schneeberg, they will observe the picturesque surrounding and see some unexpected things in the landscape. What seems to be a natural part of the scenery is not always the case! One can see tranquil small lakes, substantial mounds, and hills with nicely formed forest areas on top of them. All these supposedly natural features of Schneeberg's countryside are in fact shaped by specific human activity over the past 800 years. Everything came from the mining

The lasting impact of the mining activity in the region is visible nowadays both nearby and inside towns and villages. Remarkable steep mounds appear to be historical depositions of mining material, and they hide thousands of meters of mining tunnels beneath the surface. They also pinpoint the locations of former minefields with shafts, tunnels, and safe exit doors at the end of the hill. Most of the woods in the area were cultivated with fast-growing trees, and used in the past for constructing the mine tunnels. There are plenty of artificial lakes, formed to retain the valuable source of energy for processing mining materials in various locations. Those were parts of the cultivated water management system with channels, today only used by locals for fishing and relaxing. Also, the view of mild natural forms is sometimes interrupted by unexpected phenomena in natural vistas that rise abruptly from the greenery in its sites, such as chimney structures, processing plants, mining shafts, constructions, or stump mills in the meadows.

Understanding the evolution of the mining cultural landscape is difficult without knowing the long rich history of mining, dating from the 12th century until the 1990s, which defined the landmarks and influenced today's characteristics of the townhouses.

Imposing landmarks
If we time-travel through the past, we will see how landmarks bear witness to the change of focus in human activity in the area. As the most visible thing in the landscape, landmarks provide a unique look to the area of Schneeberg. The construction of the high bell tower of St. Wolfgang church in Schneeberg has been a focal point for the community ever since it was constructed in the 16th century and still dominates the town skyline. With the industrialization of the region came the shift in perspective. New landmarks emerged because of the post-mining production and city development. The cobalt-blue factory emerged because of the extraction of cobalt ores and the production of blue dyes, and it is still active today. Among the manor and stores houses is a high rising chimney that symbolizes the strike for production. The extraction of uranium during the 20th century was defined by its own ostentatious monuments such as the uranium factory and the miners' hospital in Erlabrunn.

Unique houses decorations
Mining has not shaped only the landscape, but also influenced art, architecture, and culture. Black stone slate roofs are characteristic of both old new houses of Schneeberg, and that perfectly evokes the view of the city from the church towers. Cobalt-blue is long lasting and suitable for steep and rounded roofs and even façade decorations – were one of the products of the region, a local material significantly exported in history.

Locals have a special way to tell the story of mining history with special features they embed on the façades of their houses and in gardens. Some symbols, some urban ornament or furniture, or models of children's toys, made of metal or more often wood, because handcrafts were additional incomes in the region, arose as a result of working with wooden remains from mining. Hammer and chisel, basic tools for the most common method of mining, when laid across each other make an international symbol of mining, and can be seen on almost every house or building. So-called Schnibbögen – carved light holders are a reminder of the value of the light in mining – as well as wooden figures of the miners and income burning figurines on houses are very common, too. They are also an integral part of the Christmas mountains models or of the pyramids, the front garden models and decorations in the stylized form of the mining hill showing the story of the mining process. Also, little black wagons in the backyards decorated with flowers marked with the well-known mining greeting "Glick auf!" – a Good luck – are an addition to the storytelling of the mining.

The connection with the ancestral miners is still alive! All these living testimonies of mining heritage visible in the landscape and on homes convey the strong relationship with the past and build an unbreakable bond within the local community in and around Schneeberg.

The secret behind the blue colour
The fascinating history of the blue pigment in the Ore Mountains is quite mysterious. We all remember how we felt when we first saw the flashing blue colour hidden in the blue factory's storage! We loved the moment we opened the box, and the blue colour was the very thing to which our desire clung. We discovered how the cobalt-blue was extracted from the mineral through traditional processes. And who would have imagined that this shiny and brilliant blue pigment derived from the purple raw material becomes blue after being fired in a certain way? Yet this precious cobalt-blue pigment has been exported in many countries causing the creation of various artistic traditions all over the world. We dive into the world of blue!

From purplish to the blue pigment
The mining town of Schneeberg was founded in response to silver mining, but the Baroque aesthetic which the town has today is the result of cobalt ore mining. The Schneeberg mining landscape played an essential role in cobalt mining and blue dye production. From the 17th to the 19th century and was the leading producer of blue pigments in Europe. Colours of cobalt-blue were almost used on porcelain, tiles, and even laundry – to turn yellowish laundry white again. Essentially, cobalt-blue pigment was shipped from Saxony worldwide. The story started with this slavish appearing mixture, containing cobalt. The blue pigment was known at least since the Middle Ages, during the smelting process of the silver and called the “silver robber”. It was discovered in the Ore Mountains that cobalt could be used to produce the blue pigment. However, the milestone was accrued in the first half of the 18th century when the former miners took advantage of the cobalt mineral. The word “cobalt” was most probably derived from the German word “Kobold” which means gnome or unscrupulous rascal. The cobalt mineral has a silvery appearance but when it interacts with the weather, it shows purple colour. It is a mysterious thing that men could have known how to produce blue pigments from this slavish and later purplish material back in history. Schneeberg and its surroundings became an important industrial place for cobalt-blue pigments through five active blue colour factories, and the production process has been constantly developed so that the cobalt-blue produced in the 19th century was significantly improved from the one previously used.

Processing of the cobalt-blue and transition to the ultramarine-blue
The production process of the cobalt-blue had three steps. The first phase was to distinguish the elements and minerals from the raw material to proceed. For example, arsenic – a very poisonous substance – was one of them! Then, the workers had to combine cobalt ore with other raw materials, and finally to heat it up, melt it, and pour it into the water. The oldest of the blue dye factories was the “Schindlers Werk” smalt works which Erasmus Schindler founded in Zschopau in 1635. The manor house and the warehouse which exist today are two of Saxony’s oldest and most characteristic blue dye factory buildings. This factory is still operating and had been producing blue dye till recent times even though cobalt-blue production stopped in 1860. In the same year, the cobalt-blue production was replaced by the production of ultramarine-blue since ultramarine was less expensive to produce and provided better results. Ultramarine-blue is a special blue pigment obtainable from copper and iron oxide. Additionally, the ultramarine-blue required less amount of colour than cobalt-blue, which took up a great deal of raw materials.

There is something special about the ultramarine process. The workers had to be trained for up to ten years to produce a quality ultramarine-blue colour. All the mixed materials needed to be heated up for three days to 900 degrees. Workers controlled the temperature with a metal tool, but also with their eyes as optical measurement tools for this heating process. In other words, workers had to go through ten years of training to control the process by using their eyes as an optical device to calculate when to stop and when to lower the temperature? The ultramarine colour was used mainly for internal and exterior wall paints. However, ultramarine production stopped in 1996 because of environmental regulations.

Blue colour as representation of richness and wealth
Who would have imagined that this famous cobalt-blue would become a representation of the wealth, richness, and pride of the Ore Mountains region? Interestingly, did you know that the blue pigments produced in Schneeberg were used to colour Venetian glasses, Portuguese tiles, Meissen and Chinese porcelains and ceramics, and Holland’s wares as well as applied by artists from many countries!

Blue exists in every piece in Schneeberg, and it represents the symbol of richness, wealth, and being superior as well as pride. For example, when you check the traditional miners’ costumes during their Christmas celebrations, the miners with blue pants were superior to the others hierarchically. Yet, they wanted to incorporate white colour into their costumes to demonstrate the “whitest appearance” possible because the blue pigment was tough to remove from clothes. Their goal was to convey a clear message that the blue pigment was processed flawlessly by the workers. For people living in the region, blue was something more, a sense of pride and rich history for us too – the cobalt-blue is not just a colour. It is a witnessing story of the technological mining advancement, living and working environment, as well as the culture and traditions of the Ore Mountains. In short, the blue dye production in Schneeberg is a symbol of remarkable events in the mining history, and perhaps, in us, someone very old wears the mechanical sound of the process of heating the living pigment of the blue...
The symbolism of the arched lighting

The local residents know the stories quite well and were more than happy to explain the tradition and the symbolism of lighting. In the “Centre for Folk Art of the Ore Mountains” in Schneeberg a variety of local crafts are displayed. The wooden miniatures of the arched lighting that we have seen are all around to celebrate the onset of spring.

The variety of items related to light everywhere has caught our attention. When cruising through the streets of the villages and small towns one cannot overlook the lamps and candles that are often accompanied by figures of miners, on the houses’ façades, in the craft shops, on the signage at road junctions. The surroundings give us hints about the importance of lights in daily life and traditions of the Ore Mountains.

The most commonly seen arched lighting in the region has a specific motif, generally composed by four figures and lamps or candles above the arch. What do these figures represent? Why do they become symbols? How is the craft connected to the mining history of the region? And how the light was brought into the deep underground tunnels?

From candles to electricity

But miners did not just use candles underground. What kind of lamps were in use? To find out about the development of lamp technology we visited the Fundgrube Wolfgangsmann – the former Wolfgangsmann Mine – and had the opportunity to interview the members of the related mining association. Together with Karsten Georgi we went deeper into the history starting from candle use to electricity. Karsten Georgi led us to a room where many old objects were stored and it seemed that time would have stopped there.

From Karsten Georgi we heard that the miners used a variety of different light sources: the wood resin at first, then animals’ fat for the hand lamp. The oil lamp, known as “Scheuerberger Blinde”, was popular from the 17th century until 1927. After that, the carbide lamp was used, and then the electric lamp. The story told by the locals added so much fun to our journey of finding the hidden stories of lighting. Karsten Georgi, like all the other people we met here, is really enthusiastic about the tradition and fully satisfied our curiosity.

Heritage is lighting our future

Although all the mining activities have stopped in the Ore Mountains since some time, the interconnected stories and legends continue to be vibrant in local life. Every year near Christmas, the light festival called “Lichtfeste” which links mining traditions and modern customs attracts many tourists.

The stories of the miners are still alive in the mountains, in the lighting decorations, and in the memories of the people. The light that shines on the miners represents a hope for them, as well as the mining industry was a hope for the local development. As the arched lighting indicates, the mining activities became a driven engine for the prosperity of the Ore Mountains. The legend will continue to shine on the people, since the abundant intangible and tangible heritage is bringing beautiful memories and values to every one arriving at the Ore Mountains.

Anna Gregor & Jaspian Jiang

Dressing up for the last shift

It is nothing new that the tangible legacy of mining is visibly present even in the remotest parts of the Ore Mountains. However, this UNESCO World Heritage site also draws heavily on the intangibility of traditions and commemorations associated with the physical spaces and the memory of the mining boom period. And when it comes to the inherent connection between tangible and intangible heritage, objects can be a very useful source. This is the case of the famous uniform worn by miners’ associations in the so-called Bergparade – the miners’ parades – or the Mettenröschli – the last shift before Christmas, which happen annually in most towns of the region. Once you visit the Ore Mountains, you will notice the relevance of these textile fragments of the past for the local communities due to the constant visual references to these uniforms in various museum, associations, and events.

If you are lucky enough to visit the locality in the weeks that precede Christmas – the period when the whole region turns into a magical place –, you will probably be able to experience one of the parades that happen in different towns of the Ore Mountains. The famous “Bergparade”, a celebration of the miners who are interested in preserving the local heritage, the legacy of the mining system, and honoring the shared past of the region and its connections.

However, historically speaking, the miners’ parades have changed over the centuries and back and forth due the purpose was a bit different than in these days. In the past, this type of collective ceremony was linked to the visit of important people to the mining region – such as the King or other powerful authorities. Also, the Mettenröschli represents the final miners’ uniform from before Christmas, which was historically celebrated by the miners with a meal, songs and a sermon. The miners’ uniforms – and the miners’ parades – usually held in December –, represent the torches and lamps that were used by miners underground. We noticed that the number of candles varies from seven to ten or twelve. Based on a tour guide, the number seven could represent seven days of creation in the Bible. However, through multiple conversations with residents we later realised that the number of candles might not hold a specific common meaning.

The shining light from the past

Light has not only a functional purpose for the miners, but carries a symbolic meaning. The life of a miner was not blessed with sunlight as most of the day was spent underground digging the ore for the processing. The winter months were especially difficult as the work started before the sunrise and ended after sunset. The miners were under a tight schedule. They hardly saw the sun, and the lamp they had would be the only light they saw in their world of mining. It guarded and ensured a happy exit. Imagine going down in a cold and dark mine when the lamp that is hanging around your neck is the only way to bring vision in an otherwise hostile environment. Without the lamp a miner would have to use the memory and tactile senses to find the way back or would be lost in the labyrinths of tunnels.

Therefore, lighting became a symbolic representation of life in mines and was used as a way to celebrate and support the horrific efforts that workers were putting into it. The miner figures holding a lamp mostly carved from wood were placed on the windows to guide the exhausted workers back home. After the 1980s, the motif changed to the aforementioned arched lighting.

But do not worry if you are not able to visit the region during Christmas time! In Schneeberg, for example, you can also come across a big miners’ parade during summer. How amazing is it to witness a historical tradition while having an ice cream? If the idea sounds good to you, start planning your visit to the lovely town for the 22nd of July, the annual celebratory date for the local miners of the region – and be prepared to immerse in the over 700 years old mining tradition of the Ore Mountains!

Blanca Calvo Alonso & Angelica Vedana

Shining a light on the past of the Ore Mountains

A journey through the meanings and symbolic values of light in the Ore Mountains opens a window to the close relationship of lighting tools and mining traditions in the region, a history that has lasted more than 700 years. Mining impacted the development of connected traditions, handicrafts and the life of the local residents.

Arriving to the Ore Mountains in an early spring, our eyes are full of difference in the landscape, the woods, the colors of April, and the locals welcomed us with a bonfire ceremony. As taught by the locals, the burning of bonfires comes from an ancient tradition when inhabitants gathered around the bonfire to celebrate the onset of spring.

The variety of items related to light everywhere has caught our attention. When cruising through the streets of the villages and small towns one cannot overlook the lamps and candles that are often accompanied by figures of miners, on the houses’ façades, in the craft shops, on the signage at road junctions. The surroundings give us hints about the importance of lights in daily life and traditions of the Ore Mountains.

The most commonly seen arched lighting in the region has a specific motif, generally composed by four figures and lamps or candles above the arch. What do these figures represent? Why do they become symbols? How is the craft connected to the mining history of the region? And how the light was brought into the deep underground tunnels?
Life seen through magnificent mining folk art

Every living person on this planet at some point of their life feel the need to tell and retell stories, especially when those stories are personal ones. Some prefer to tell the tales of other people. Some people write, paint, photograph, sing and the common man creates folk art. Through his creations he expresses himself, his thoughts, feelings, actions, his way of living and captures the times in which he lived. Often one can see all of his way of living and captures the times himself, his thoughts, feelings, actions, his way of living and captures the times in which he lived. Often one can see all of his thought worlds reflected in his creations. Traditional art is a man’s way of leaving his mark on this world.

In the Ore Mountains, the High Middle Ages everything revolves around mining. The Ore Mountains pulsate in the rhythm of the Knappes arvis, as the miners are called. As a result, the folk art in this area reflects the lives of the miners and the lives of their families. In fact, the miners themselves are the creators of this type of art through their handiworks, be it woodwork, metal, or ivory, in the form of small decorative figurines, ornaments, religious motifs, to everyday items.

At first glance the artworks may seem to have been a pastime. These finely made creations are far from that: the miners made them in order to sell them as another source of income in times of financial crisis or unemployment. The small handicrafts in most cases are not only a source of income but also a way of telling and retelling stories, especially when looking deeper one can also detect that these handicrafts tell stories not only of the miners, but also of the “forgotten” people of the Ore Mountains. People in the background who are not historically “on the map” when speaking about this region, for as we know everything comes down to miners – the ones who were the support system of the miners and also accompanied the mining activities with their “small” contributions as housewives, farmers and craftsmen. The people who lived their whole lives in the shadows of the miners and their calling but who apparently deserved to be represented on their creations. This stunning mining folk art, these handicraft creations are the true story tellers of a miner’s life, and of the world he has lived in, a time long since passed. They are a tangible witness of his thoughts, feelings, desires, devotion, and aspirations. In the end, he can only conclude that indeed everything in the Ore Mountains revolved around the miners, but not everything of value lay in the mines.

Digging deeper: The women of the Ore Mountains

All that glitters isn’t gold. It could be silver, copper, tin, zinc or any other metals found in the Ore Mountains. The sloping streets and narrow corners of Ansbach paint a medieval picture of miners on their way to work. For centuries mining was a male-dominated industry, but what about the women of the Ore Mountains? What was their legacy and how did they contribute to society?

In 2009, the transboundary German-Czech Mining Cultural Landscape Erzgebirge/Krušněhorsko was inscribed on UNESCO’s World Heritage List, attracting international attention and local pride. Banners hung in all corners of the Saxony mining towns, proclaiming “Wir sind Weltherrn” (“We are World Heri-
tage”). Mining has stimulated economic and cultural growth in the region since 1168, when the first silver was found near Freiberg.

The ensemble interestingly highlights the divided domains of men and women; the “above-ground” and the “below-ground” activities. The miners as a central motif are represented on their creations. An exploration of Annaberg clearly reveals the position held by women in old mining societies. Bound to temporary “above-ground” jobs, they worked equally hard, polishing stones, counting freshly minted coins, or in the case of entrepreneurs like Barbara Uthmann, quietly contributing to the town’s economic and cultural growth. However, the output of the mines slowly declined in the 1800s and the mining society became an even more exclusive “elite brotherhood” of miners. Women were pushed towards “safety” jobs like tanning and textiles. Despite the gradual exclusion from mining jobs, women like Barbara Uthmann created their own paths, improving the situation for themselves and the women that came after them.

The Ore Mountains lace making culture is still a very important part of the region’s heritage, and classes are offered to children and adults interested in learning the craft. In the village of Frohnau, one can simultaneously explore the mining and lace making heritage. Here, an 18th century manor house once inhabited by the owners of the Frohnauer Hammer, a hammer mill across the street, which was crucial for them in order to provide for their families and for the economic development of the region, was converted into a museum. Tours are available and guides demonstrate traditional lace making techniques passed down through almost 500 years. The ensemble interestingly highlights the divided domains of men and women; on one side of the street is a museum, where women’s lace making is demonstrated by professionals, and on the other side you can visit the beautifully preserved mill, where men smelted extracted metals in the old days.

Times are changing

Eventually, after a prosperous history, the mines closed down permanently in 1968, though some are now used for research purposes. In 2018, approximately 800 years after the first mines were opened in the region, the German government finally passed a law allowing women to enter the mines for work, study and research. Eleven years later the first women were deployed into the mines by Bergakademie Freiberg, marking one of the biggest changes in the mining history of Saxony.

An exploration of Annaberg clearly reveals the position held by women in old mining societies. Bound to temporary “above-ground” jobs, they worked equally hard, polishing stones, counting freshly minted coins, or in the case of entrepreneurs like Barbara Uthmann, quietly contributing to the town’s economic and cultural growth. However, the output of the mines slowly declined in the 1800s and the mining society became an even more exclusive “elite brotherhood” of miners. Women were pushed towards “safety” jobs like tanning and textiles. Despite the gradual exclusion from mining jobs, women like Barbara Uthmann created their own paths, improving the situation for themselves and the women that came after them.

The Ore Mountains lace making culture is still a very important part of the region’s heritage, and classes are offered to children and adults interested in learning the craft. In the village of Frohnau, one can simultaneously explore the mining and lace making heritage. Here, an 18th century manor house once inhabited by the owners of the Frohnauer Hammer, a hammer mill across the street, which was crucial for them in order to provide for their families and for the economic development of the region, was converted into a museum. Tours are available and guides demonstrate traditional lace making techniques passed down through almost 500 years. The ensemble interestingly highlights the divided domains of men and women; on one side of the street is a museum, where women’s lace making is demonstrated by professionals, and on the other side you can visit the beautifully preserved mill, where men smelted extracted metals in the old days.

Times are changing

Eventually, after a prosperous history, the mines closed down permanently in 1968, though some are now used for research purposes. In 2018, approximately 800 years after the first mines were opened in the region, the German government finally passed a law allowing women to enter the mines for work, study and research. Eleven years later the first women were deployed into the mines by Bergakademie Freiberg, marking one of the biggest changes in the mining history of Saxony.

An exploration of Annaberg clearly reveals the position held by women in old mining societies. Bound to temporary “above-ground” jobs, they worked equally hard, polishing stones, counting freshly minted coins, or in the case of entrepreneurs like Barbara Uthmann, quietly contributing to the town’s economic and cultural growth. However, the output of the mines slowly declined in the 1800s and the mining society became an even more exclusive “elite brotherhood” of miners. Women were pushed towards “safety” jobs like tanning and textiles. Despite the gradual exclusion from mining jobs, women like Barbara Uthmann created their own paths, improving the situation for themselves and the women that came after them.

A painting on its rear by artist Hans Hes- se. Illustrating the daily life of the regi-
on, the painting shows men doing hard labour: separating ore and extracting minerals, transporting heavy carriages and barrels, cleaning ore. Another element of the church are the stucco statues of the saints, whereas the men’s ages logically compared to birds and are defined with feathers, whereas the females appear more con-generic and indiscreet. The ages of the women are whimsically compared to birds and are defined through relationships to the men, home or children, whereas the men’s ages are linked to rising ranks, bravery and wealth, and are represented as proud animals.

The business that boomed

Not all the women of the Ore Moun-
tains kept quiet in a society where their voices were minimised to those of “housewives”.

One woman took matters into her own hands. Barbara Uthmann (1534-1575) was the wife of a rich businessman in Annaberg, who took on responsibility for his business after he passed. Barbara Uthmann is known for establishing the bobbin lace making industry in the region. A true entrepreneur, she provided steady income for women in the region, which was crucial for them in order to provide for their families and for the economic development of the region. Barbara Uthmann met resistance from the men, who were uncomfortable with women taking this role in society, but her business and lace making heritage. Here, an 18th century manor house once inhabited by the owners of the Frohnauer Hammer, a hammer mill across the street, which was crucial for them in order to provide for their families and for the economic development of the region, was converted into a museum. Tours are available and guides demonstrate traditional lace making techniques passed down through almost 500 years. The ensemble interestingly highlights the divided domains of men and women; on one side of the street is a museum, where women’s lace making is demonstrated by professionals, and on the other side you can visit the beautifully preserved mill, where men smelted extracted metals in the old days.

Times are changing

Eventually, after a prosperous history, the mines closed down permanently in 1968, though some are now used for research purposes. In 2018, approximately 800 years after the first mines were opened in the region, the German government finally passed a law allowing women to enter the mines for work, study and research. Eleven years later the first women were deployed into the mines by Bergakademie Freiberg, marking one of the biggest changes in the mining history of Saxony.

An exploration of Annaberg clearly reveals the position held by women in old mining societies. Bound to temporary “above-ground” jobs, they worked equally hard, polishing stones, counting freshly minted coins, or in the case of entrepreneurs like Barbara Uthmann, quietly contributing to the town’s economic and cultural growth. However, the output of the mines slowly declined in the 1800s and the mining society became an even more exclusive “elite brotherhood” of miners. Women were pushed towards “safety” jobs like tanning and textiles. Despite the gradual exclusion from mining jobs, women like Barbara Uthmann created their own paths, improving the situation for themselves and the women that came after them.

Wanda Marcussen & Lianne Oonwalla

Efrosinija Parevska

Ijevnnije Porevska

Efrosinija Parevska

Ijevnnije Porevska
A stroll in Brittany’s hidden gem

Visiting the beautiful region of Brittany, in the furthest west corner of northern France, most tourists limit themselves to the better-known sights, such as Rennes, St. Malo and Dinan. But leaving these crowded cities behind, you may be surprised by the smaller but beautiful places you will come across in the Breton countryside.

Just outside Dinan, in the north-east of the region, a short walk on the green banks of the river Rance will lead you to the little village of Léhon. The water stream will take you beyond a wide bight, and the buildings will appear in between the banks of the river Rance will lead you to the old town are nowadays on the UNESCO World Heritage List. Yet the period that came after the Knights is less known. Do you happen to know who succeeded them as overlords of this small Mediterranean island? In 1522, the Ottoman Sultan Suleiman the Magnificent defeated the Knights and led his forces into the town of Rhodes. There started a new era that was to last nearly 400 years. The Ottomans dotted Rhodes with beautiful mosques and hamams that one can still see while taking a stroll in the old town today. This article will take us outside the city walls in an adjacent area that once upon a time was full of gardens and orchards and a few Ottoman tower-houses.

The village of Léhon is a small enclavement of stone houses with their doors and shutters colourfully painted in red, blue and green, with flower pots at each window. If you happen to get to Léhon on a sleepy autumn afternoon, the quietness of the place that pervades the place will accompany you in its discovery.

The village was once protected by a fortress built in the 12th century on a rocky hilltop with a strategic view on the Rance’s valley, and its ruins are restored and open to the public. Abandoned in the 15th century and converted in a stone quarry, the conservation works started in 2004 focused on the preservation of the ruins in their contemporary configuration, freeing them from the overgrown vegetation and permitting citizens and visitors to rediscover the feudal castle.

The visiting tour brings you up the hill through walkways and stairs to the open courtyard of the castle and the remains of the watchtowers, from which on a clear day you can enjoy the sight of Dinan’s castle.

The stone streets will lead you to a flowery square where is situated St. Magloire Abbey with its small church. Founded in the middle of the 9th century, this former Benedictine monastery was established as a high spiritual place, and site of pilgrimage on the banks of the Rance. Returning from Paris at the beginning of the 12th century, after they had fled the Scandinavian invasion two centuries earlier, the monks regained possession of the abbey’s ruins and started its reconstruction. All the spaces relating to the monastery’s life were arranged around the cloister and underwent a heavy refurbishment in the 13th century, from which only the refectory remains nowadays in its original medieval appearance.

It was the monks and their patrons who shaped the development of the village that remained for a long time as a commercial base in that part of the region. St. Magloire Abbey is nowadays abandoned by the monks but all its spaces, the cloister, the refectory and the small church are open to visitors. The gardens on the two sides of the building extend the abbey’s ground to the river, banks, where a crown of trees partially hides the sight from the river. It is not a surprise that the monks settled here in this place where recollection and peace take all their meaning.

Today, Léhon has been able to combine its ancient architecture with modernity. The spaces of the abbey, including its cloister, host every year many exhibitions of painters and photographers.

The village of Léhon is a small enclavement of stone houses with their doors and shutters colourfully painted in red, blue and green, with flower pots at each window. If you happen to get to Léhon on a sleepy autumn afternoon, the quietness of the place that pervades the place will accompany you in its discovery.

The village was once protected by a fortress built in the 12th century on a rocky hilltop with a strategic view on the Rance’s valley, and its ruins are restored and open to the public. Abandoned in the 15th century and converted in a stone quarry, the conservation works started in 2004 focused on the preservation of the ruins in their contemporary configuration, freeing them from the overgrown vegetation and permitting citizens and visitors to rediscover the feudal castle.

The village of Léhon is a small enclavement of stone houses with their doors and shutters colourfully painted in red, blue and green, with flower pots at each window. If you happen to get to Léhon on a sleepy autumn afternoon, the quietness of the place that pervades the place will accompany you in its discovery.

The village was once protected by a fortress built in the 12th century on a rocky hilltop with a strategic view on the Rance’s valley, and its ruins are restored and open to the public. Abandoned in the 15th century and converted in a stone quarry, the conservation works started in 2004 focused on the preservation of the ruins in their contemporary configuration, freeing them from the overgrown vegetation and permitting citizens and visitors to rediscover the feudal castle.

Visiting the beautiful region of Brittany, in the furthest west corner of northern France, most tourists limit themselves to the better-known sights, such as Rennes, St. Malo and Dinan. But leaving these crowded cities behind, you may be surprised by the smaller but beautiful places you will come across in the Breton countryside.

Just outside Dinan, in the north-east of the region, a short walk on the green banks of the river Rance will lead you to the little village of Léhon. The water stream will take you beyond a wide bight, and the buildings will appear in between the banks of the river Rance will lead you to the old town are nowadays on the UNESCO World Heritage List. Yet the period that came after the Knights is less known. Do you happen to know who succeeded them as overlords of this small Mediterranean island? In 1522, the Ottoman Sultan Suleiman the Magnificent defeated the Knights and led his forces into the town of Rhodes. There started a new era that was to last nearly 400 years. The Ottomans dotted Rhodes with beautiful mosques and hamams that one can still see while taking a stroll in the old town today. This article will take us outside the city walls in an adjacent area that once upon a time was full of gardens and orchards and a few Ottoman tower-houses.

The village of Léhon is a small enclavement of stone houses with their doors and shutters colourfully painted in red, blue and green, with flower pots at each window. If you happen to get to Léhon on a sleepy autumn afternoon, the quietness of the place that pervades the place will accompany you in its discovery.

The village was once protected by a fortress built in the 12th century on a rocky hilltop with a strategic view on the Rance’s valley, and its ruins are restored and open to the public. Abandoned in the 15th century and converted in a stone quarry, the conservation works started in 2004 focused on the preservation of the ruins in their contemporary configuration, freeing them from the overgrown vegetation and permitting citizens and visitors to rediscover the feudal castle.

The village of Léhon is a small enclavement of stone houses with their doors and shutters colourfully painted in red, blue and green, with flower pots at each window. If you happen to get to Léhon on a sleepy autumn afternoon, the quietness of the place that pervades the place will accompany you in its discovery.

The village was once protected by a fortress built in the 12th century on a rocky hilltop with a strategic view on the Rance’s valley, and its ruins are restored and open to the public. Abandoned in the 15th century and converted in a stone quarry, the conservation works started in 2004 focused on the preservation of the ruins in their contemporary configuration, freeing them from the overgrown vegetation and permitting citizens and visitors to rediscover the feudal castle.

The village of Léhon is a small enclavement of stone houses with their doors and shutters colourfully painted in red, blue and green, with flower pots at each window. If you happen to get to Léhon on a sleepy autumn afternoon, the quietness of the place that pervades the place will accompany you in its discovery.

The village was once protected by a fortress built in the 12th century on a rocky hilltop with a strategic view on the Rance’s valley, and its ruins are restored and open to the public. Abandoned in the 15th century and converted in a stone quarry, the conservation works started in 2004 focused on the preservation of the ruins in their contemporary configuration, freeing them from the overgrown vegetation and permitting citizens and visitors to rediscover the feudal castle.

The village of Léhon is a small enclavement of stone houses with their doors and shutters colourfully painted in red, blue and green, with flower pots at each window. If you happen to get to Léhon on a sleepy autumn afternoon, the quietness of the place that pervades the place will accompany you in its discovery.

The village was once protected by a fortress built in the 12th century on a rocky hilltop with a strategic view on the Rance’s valley, and its ruins are restored and open to the public. Abandoned in the 15th century and converted in a stone quarry, the conservation works started in 2004 focused on the preservation of the ruins in their contemporary configuration, freeing them from the overgrown vegetation and permitting citizens and visitors to rediscover the feudal castle.

The village of Léhon is a small enclavement of stone houses with their doors and shutters colourfully painted in red, blue and green, with flower pots at each window. If you happen to get to Léhon on a sleepy autumn afternoon, the quietness of the place that pervades the place will accompany you in its discovery.

The village was once protected by a fortress built in the 12th century on a rocky hilltop with a strategic view on the Rance’s valley, and its ruins are restored and open to the public. Abandoned in the 15th century and converted in a stone quarry, the conservation works started in 2004 focused on the preservation of the ruins in their contemporary configuration, freeing them from the overgrown vegetation and permitting citizens and visitors to rediscover the feudal castle.
From just granaries to heritage: The hórreos

Granaries are a common storage space for communities since the development of agriculture. These buildings are necessary to keep the grain dry and away from animals during the whole year. But in the region of Asturias, in the north of Spain, there is a special kind of granary that outlines the landscape and represents more than storage space for the communities. To know more about them and what is happening with them in the region, we talked with Fernando Mora Rodríguez, archaeologist and specialist in hórreo.

These granaries, called hórreo (hór-Ree in Asturian) and panera are raised granaries supported by four pillars made in stone or wood. The granaries are made from local wood, mostly chestnut or oak, by carpentry, without any metal joints. To access them they have a stone stair. The hórreo has a square floor plan with a top decoration on its roof, while the panera has a rectangular floor plan and two top decorations on the roof.

The oldest documented hórreos are dated to the 16th century but seemed to be the last representation of an even older tradition as these constructions are documented in books from the 13th century. These buildings are not only present in Asturias, but it is in this region where they became an important part of the landscape and the symbols of the region. Fernando Mora Rodríguez points out that these buildings have become a symbol of the region as they are not only granaries, but they show us the way of life in the Asturian countryside, they are part of its landscape. These buildings are now present even out of the countryside as decorations, sold in souvenir shops. But this is not new, the hórreo has been a symbol already for a couple of centuries.

The hórreo represents not only an important heritage construction and part of the landscape but also preserves important immaterial heritage related to it like its construction techniques. These techniques and the work related to them have been identified and dated back to the 18th century and for that time it is possible to join the building with the constructor.

The situation with this heritage is controversial right now. On one hand, the use of the hórreos as granaries is decaying as the Asturian countryside is getting depopulated. With this situation, the caring and restoration of the buildings is also disappearing. This leaves these wounded buildings more vulnerable to the elements. But, several specialists, like Fernando Mora Rodríguez, and associations like the “Asociación de Amigos del Hórreo Asturiano” he belongs to, in cooperation with the regional government are creating a series of measures and plans to avoid the fall of all of these buildings. These new measures are based on three main ideas: to select specimens, give prestige again and change their use.

There is not a total number of hórreos and paneras in Asturias but the estimation is around 25,000. With this amount, it is obvious that not all of them can be saved. For this reason, the specialists work on a document to try and save as many as they can based on their importance, history, decorations, and construction techniques.

Giving prestige again means to make people realise how important these buildings are for the regional landscape and heritage, and ultimately making sure that hórreos and paneras are included in the heritage list and the heritage regulations. Changing the uses the specialists are trying to find new uses for these granaries, out of the farming ones, that are respectful with their structural elements but that makes people interested in them and their conservation.

From granaries standing next to farms to pieces that can teach us about heritage. The Asturian hórreo and panera are the pride of the region and its inhabitants. Now, they are trying to get the fame and respect they deserve in Spanish national heritage. They are landmarks that teach us the importance of the rural landscape and how important it is to not let history slide through our fingers just because it is set in a small, rural village.

The former summer camps
Forgotten monuments of Italian Rationalism

While traveling along the Italian coast, it is possible to find huge abandoned buildings shaped in bizarre ways: the edifices of the former summer camps. Few know that some of these buildings could be considered one of the highest expressions of Italian rationalism in the panorama of the European architectural experimentation of the twenties and thirties.

From the end of the 19th century the colonies phenomenon arose along the coasts – but also in the mountains. It was founded in order to host young boys and girls in a wholesome context where they could sunbathe and enjoy sports surrounded by nature, far from unhealthy cities. Over the decades, the colonies developed both from the point of view of their social role and of their architectural shapes as places dedicated to children’s education and health in Italy. At the beginning of the 20th century, according to regional construction traditions, these places were organised in large pavilions, which progressively developed into masterpieces of Rationalist architecture during the Fascist regime. They gradually became anonymous buildings without any architectural quality and, by the sixties, they were completely overwhelmed by the advent of mass tourism.

It was in the period between the two World Wars, under the fascist dictatorship, that the summer camps and the whole Italian Rationalism movement found their maximum expression. In 1938, in Italy there were more than 4,800 colonies, all aiming to draw children to the Fascist doctrine. They were like small barracks in which the architecture played the key role of translating the ideals of the regime into spaces and indelible forms in children’s memory. In this respect the spatiality of buildings assumed a major position in which different shapes must correspond to different functions. A monumental entrance represents the physical act of entering a community and the large ramps, facing the sea, show the little soldiers’ parades. It was the young architects who took advantage of the opportunity to work on buildings that have not been strongly typed, with a new freedom of expression and experimentation, trying to insert Italian architecture into the rationalist movement that was imposing itself in the rest of Europe. The intention was to purify the architecture of the aesthetic components, freeing the forms from the decorative apparatus, but this research would not reach a unitary architectural style and their desire for a new monumentalitity, the austere dream of a renewed human civilisation, would not be realised. However, this experimentation left almost forgotten the jewels of pure Rationalism. Worth of particular note among these are the so-called “Talking Architectures” big monobloc buildings whose plenitude recalls the mobility, machines as images of modernity with a strong and symbolic value in the Fascist pantheon. Some “Talking Architectures” represent planes or ships and others a seaplane nestled on the beach.

The colonies’ buildings were designed to be seen from above, from an airplane, to reaffirm their relationship with Modernism and the Fascist will to enhance the grandeur of architecture, symbolic and expressive of the regime, compared to the smallness of individual men. Children lived in huge spaces which were shaped in excessive and metaphysical forms and where even daily activities took on emblematic rhythms. Starting from the post-Second World War period the phenomenon of summer camps slowed.
There are many places that often come to our mind, because they have left us great impressions or beautiful memories. The reason for this can be many, but there is always a uniqueness which we keep as a vivid memory for a long time.

As for me – if I had to choose some of the most beautiful places in Albania, undoubtedly one of them would be the city of Berat. And for this choice, “the city of one thousand and one windows” has many reasons to give…

Located in central Albania, Berat remains today the most iconic historic town in the country and the most visited by tourists. This city is a living testimony of the coexistence of various cultural and religious communities, most of which was built in the 13th century, although its origins date back to antiquity the 4th century BC. The citadel area contains many Byzantine churches, mainly from the 13th century, as well as several mosques built under the Ottoman era from 15th to 19th century. Since 2005, the old town has been recognised by UNESCO as a World Heritage site.

Two wonderful elements of Albanian cultural heritage are preserved in Berat: Ottoman architecture and Byzantine art.

The neighborhoods of the old town are Mangalem and Gorica, which are separated by the river Osum, and Kala – the castle, each on the hill. Berat has been listed as one of the most beautiful towns in Europe, widely known as a great example of the architectural and artistic heritage of Eastern and Western cultures, between Christian and Islamic heritage.

Walking through the ancient stone alleys of the citadel we will see a real oasis of Byzantine culture. Buildings from Roman times, and medieval churches decorated with outstanding mosaics, frescoes and Byzantine iconography are numerous. The most well-known site of Byzantine art inside the castle walls are the Church of St. Mary of Vlachernae that lies in a perfect harmony with the hill, the Church of the Holy Trinity with its imposing great architectural style and the Iconographic Museum. Onufri, the most famous Albanian painter.

Although later in time, the Ottoman Empire has left visible traces throughout the architecture of the town, in typical houses and public buildings. The Mangalem quarter has perfectly preserved this treasure, and is visible to this day. Near the street running down from the fortress the mosque is located, built in 1277 in Ottoman style. It has a handsome portal and an interesting external decoration of flowers, plants and pointed on the surface. The panoramic Ottoman architecture is in perfect harmony with the older part of the city.

"It is a landmark, a shining white cliff like a vault of heaven, upon which are situated numerous towers, churches, bell-towers and pavilions. A city surrounded by vineyards, and houses with beautiful rose gardens.” (Iqraa Golebi – Ottoman chronicler from 17th century)

The special and unique architectural city of this experience major influences from several civilizations that amazingly, have managed to coexist together for centuries.

This is what makes Berat so unique among other historic towns. If we add here the establishment of a small Jewish community in the city in the 16th century, then with no doubt we can consider Berat a small jewel on the great mosaic of cultures and civilizations.

Many wonder how the nickname “the city of one thousand and one windows” came to be.

What is certain is that no one has claimed to have counted all the windows. However, in Albanian language this epithet is almost identical with the other phrase: "one above another windows”, it looks more like a game of le fe lir. The reason behind the nickname is probably due to the skylie landscape formed by the white houses of Berat and their windows, which look like they are climbing" on the city’s hills. When visiting the city for the first time, one can instantly notice its panorama of "never ending windows". And this breathtaking landscape has remained so for centuries, to be transport, and make us feel as if we were standing in the middle of the Roman city.

The main Jewish community located in Berat is located in the Kala quarter, hiding in an oasis of Byzantine culture.

In this oasis still, there is a mikveh, an ancient center for ritual baths, and the oldest mikveh visible in Albania, which is from the Ottoman era.

At the keep of the Hanza Mound in the state of Saxony-Anhalt in Germany, Halberstadt is a town full of religious architecture and timber construction. A medieval town with impressive structures, Halberstadt has much to offer to anyone who visits it. However, one of the lesser known aspects of the town is its Jewish heritage.

Jewish history in Halberstadt

The first presence of Jews in Halberstadt dates back to 1266. The bishops protected the Jews and they could live in the town after paying an annual fee. The Jewish quarter was located next to the bishop’s residence and the Christians and Jews lived together. After the Thirty Years’ War, Halberstadt became part of Brandenburg-Prussia and the Elector then allowed Jews to enter trade, “but according to their ways” and have a synagogue. Later, the community developed into the most important Jewish settlement in Central Germany. Halberstadt also functioned as the seat of the chief rabbi overseeing the area up to Minden and Hanover. In conjunction with the ideas of the Jewish Enlightenment and a process of Jewish acculturation into the non-Jewish society took place, and Halberstadt became a place linking tradition and modernity.

At the end of the 17th century, Halberstadt was home to a Jewish population which seemed as if it would remain indefinitely. The Jewish community showed their attachment to the town by building new facilities for a Jewish school and an old people’s home. The most important activity was purchasing of a large patch of ground for a third cemetery “for eternity”.

But, with the Nazi’s power on the rise, the situation changed dramatically. On April 15, 1942, around 400 Jews of Halberstadt were deported and murdered.

Jewish cemeteries

Cemeteries come across as a heritage of memory and can sometimes also be uncomfortable, pertaining to their condition and history. The Jews in Halberstadt were welcomed by the town and its people to an extent where leaving the town wasn’t a question even with the rise of the Nazi’s power. The three cemeteries tell this story of hope and faith.

“As Pierre Nora said, cemeteries are great leaus de memoire, they are places of memory and it doesn’t matter if they are Jewish, Christian or non-religious we should care about them because at the end they are the most explicit example of the evolution of the cities.” Paula O’Donohue Villeta, Coordinator at European Heritage Volunteers.

Each of the three cemeteries in Halberstadt has its own feature which distinguishes it from the others. With elements from the then prevalent architecture, the gravestones clearly depict the overall change in ornamentation and material used in the Jewish Enlightenment. The Academy preserves the Jewish heritage in the town and imparts this knowledge to the visitors by organising city tours, seminars and educational trips. One of its most interesting projects to visit is the Berend Lehmann Museum. The street view doesn’t disclose that behind a house looking as a simple residential building the former synagogue was located. Some of the synagogues are preserved, and the building houses an exhibition on the history of Jews in Halberstadt and Judaism in Germany as well as an original mikveh, a Jewish ritual bath. With traces of what used to be, the structure has been adapted to the needs of today, yet giving the visitor a peek into history.

Conclusion

The town of Halberstadt, its connection to Jewish heritage and traces of built heritage, leaves behind many questions. This town’s history is incomplete without mentioning the town’s Jewish population. The subject though remains uncomfortable. With respect to preservation and identity, one of the central questions is “Should a heritage such as a cemetery, which is reused and not maintained and which invokes uncomfortable feelings, be preserved?” Some may say yes, while others might deny but a visit to Halberstadt may give a clearer picture.
Giacomo Tonelli designed by architect Antonelli in the 1850s and its original façade’s colour was yellowish and blue hues. In Piemonte, we find homes planted since 1978 prescribed as emblematic colours to be used in various colours and tones for those historical trajectories of the city of Turin, as well as other cities in Italy and France. It was most probably derived from the land-mark building of Turin that is Casa Antonelli designed by architect Antonelli in the 1850s and its original façade’s colour using in a polychromatic manner yellow, reddish and blue hues. In Piemonte, we might see many cities and villages in the se colours because the historic building façades are hushed in these three main colours Giaveno, located at the Salgone Valley on the western border of the Metropolitan City of Turin, was one of those villages in Piemonte designated by Prof. Giovanni Brino in 1987 in the means of colour uniformity based on his previous described approach. The dominance of the yellowish hues used in the city feels looking at something through a yellow filter, reminding of a resort. For example, a holiday home that is mainly used for seasonal purposes, in which whole furniture or objects are usually covered by white sheets to prevent them from becoming dusty. When someone comes to spend a certain period, some of those white sheets are removed from the objects which brings a place to life for those periods. The concept of “transience” might be interesting to describe these places, they are not stable, but rather they are yellow in transience as their uses are in motion. It is interesting to define a city or a place by using Benjamin Walter’s description of Naples as a “porous city” that was later over-used for capturing the contemporaneity of Italian cities for understanding the city’s temporariness as if someone has come back to home for a while and has removed the covered sheets from some objects and furniture to live temporarily. There are some angles in the city which seem like livelier parts due to different colour compositional of the façades, on the other hand, there are also streets that are still defined by this yellowish colour due to the building’s historical character, which gives impressions of those covered, non-used objects. Accordingly, the city represents one of the significant examples of chromatic transformation, exemplified through the use of colour as a tool for place-making and image-creation in the present, or as sense-defining to provide continuity between the past and contemporaneity.

One of the most important artistic movements which left their traces in Barcelona was modernism, also known as Art Nouveau. It was developed at the end of the 19th century and the beginning of the 20th century and played an important role in all artistic disciplines — in architecture, literature, and music. Modernism wanted to recover traditional and artisanal techniques linked to glass, ceramics, mosaic and other materials without renouncing paper where rapid changes happen due to the neighbourhood’s high level of multiculturality.

If you walk through this neighbour- hood, you will see many current premises with commercial signs more than hundred years old. For example, in Car- men Street we can find signs of “Phar- macy Carmen” or “Bar Muy Buenas”. They are of different materials, styles, and shapes — for example the pharmacy uses mosaics and the bar glass and wood. The shop signs give to the urban landscape a unique significance related to how they belong to the community that lives there. Currently there are regulations to protect this special heritage, but they are not sufficient enough what is why changes of the businesses have caused destruction of countless shop signs; nu- merous others are in poor condition.

But there are also projects to recover these elements and to preserve them as part of the historical memory of the city and the people they belong to. Since mod- ernism recovered crafts, some of these commercial signs are protected since they stand out due to their artistic quality, showing Catalan and natural symbols. Throughout the neighbourhood one can find various artistic techniques applied at commercial signs. For example, the sign of “Bar muy buena” was destroyed by the old owner, but the new owner decided to restore it. We live in a society of constant change and adaptation, but we can learn from the errors of the past and the present. The commercial signs in Raval neighbour- hood are true examples of the impact of the traditional skills and the artistic ex- pressions of the past, they are part of the urban landscape and of the identity of the community that lives there. This ur- ban landscape is part of our daily life, and we embrace it along with our memories and experiences.

In Barcelona, the shop signs are overshadowed by more iconic heritage sites of the city, such as Sagrada Familia, Park Güell or La Pedrera. I encourage everyone to observe the small architectonic details that are part of our daily life. We should be aware that without these elements urban landscapes would not have been unique nor represent the community that lives there.

D o you know what happens every time a foreign friend comes to visit me in Barcelona? Instead of vi- siting the Sagrada Familia, we go to visit the Raval neighbourhood. It is one of the most multicultural neighbourhoods in Europe and hides a lot of heritage within itself.

One of the most important artistic mo- ments which left their traces in Barce- lona was modernism, also known as Art Nouveau. It was developed at the end of the 19th century and the beginning of the 20th century and played an important role in all artistic disciplines — in architecture, literature, and music. Modernism wanted to recover traditional and artisanal tech- niques linked to glass, ceramics, mosaic and other materials without renouncing paper where rapid changes happen due to the neighbourhood’s high level of multiculturality.

If you walk through this neighbour- hood, you will see many current premises with commercial signs more than hundred years old. For example, in Car- men Street we can find signs of “Phar- macy Carmen” or “Bar Muy Buenas”. They are of different materials, styles, and shapes — for example the pharmacy uses mosaics and the bar glass and wood. The shop signs give to the urban landscape a unique significance related to how they belong to the community that lives there. Currently there are regulations to protect this special heritage, but they are not sufficient enough what is why changes of the businesses have caused destruction of countless shop signs; nu- merous others are in poor condition.

But there are also projects to recover these elements and to preserve them as part of the historical memory of the city and the people they belong to. Since mo- dernism recovered crafts, some of these commercial signs are protected since they stand out due to their artistic quality, showing Catalan and natural symbols. Throughout the neighbourhood one can find various artistic techniques applied at commercial signs. For example, the sign of “Bar muy buena” was destroyed by the old owner, but the new owner decided to restore it. We live in a society of constant change and adaptation, but we can learn from the errors of the past and the present. The commercial signs in Raval neighbour- hood are true examples of the impact of the traditional skills and the artistic ex- pressions of the past, they are part of the urban landscape and of the identity of the community that lives there. This ur- ban landscape is part of our daily life, and we embrace it along with our memories and experiences.

In Barcelona, the shop signs are overshadowed by more iconic heritage sites of the city, such as Sagrada Familia, Park Güell or La Pedrera. I encourage everyone to observe the small architectonic details that are part of our daily life. We should be aware that without these elements urban landscapes would not have been unique nor represent the community that lives there.

I Raquel Castillo Sagredo

### Shop signs: Overseen traces of the past

**Giacomo Tonelli**

**Gözde Yıldız**
European Heritage Times is a digital newspaper containing stories about European heritage written from a personal point of view. In 2015, it started as a joint initiative of European Heritage Volunteers and Europa Nostra under the name Heritage Times, and since 2019, it is continued by European Heritage Volunteers as European Heritage Times. 

Young authors from all over Europe with diverse cultural, educational, and social backgrounds, and mostly aged between 22 and 35 years, report on heritage-linked themes from their home countries and other locations in Europe where they have encountered different aspects of heritage.

The range of topics varies greatly and aims to illustrate the richness and diversity of European heritage. Apart from “standard” cultural heritage, European Heritage Times explores cultural landscapes, industrial heritage, and intangible heritage too.

Special focus is given to overlooked and endangered heritage sites, as well as to civil society’s engagement with heritage at local and regional levels. All in all, European Heritage Times focuses on awareness-raising and boosting young voices dedicated to heritage.

The authors contribute to European Heritage Times writing on a voluntary basis as well as handling photo uploads, proofreading, managing social media channels, and various other background tasks. The management of European Heritage Times itself is also carried out on a voluntary basis.

The stories are published on the European Heritage Times website, which is linked with various social media channels. A printed edition of European Heritage Times is also published on an irregular basis.

We hope you enjoy reading the 2022 printed edition of European Heritage Times!

Authors of the edition 2022


Photograph credits

Page 1 – top: F. Faber; page 1 – bottom: A. Rüth; page 2 – bottom: M. Reiter; page 4 – half-top: L. Alonso; page 4 – right-top: E. Byrne; page 5 – right-bottom: N. Basset; page 5 – middle: “Balkan” by T. Kretschmer; page 6 – A. Buisson – Artistic interpretation “Rustic Consequences” by F. Faber; page 7 – left-bottom: “Tanah Lot Indonesia” by F. Faber; page 7 – right-bottom: F. Faber; page 8 – middle: “Teqeltall, the Mandane tree” by G. Bichler; page 8 – top-right: http://www.travelsinfo.com/; page 9 – bottom: M. Y. Tang; page 12; bottom: F. Faber; page 15; bottom left-right: F. M. Crisis; page 15; middle-right: “Allemande” by F. Faber; page 16; bottom: F. Faber; page 19; bottom: F. Faber; page 20; middle-right: F. Faber; page 20; left-bottom: F. Faber; page 21; middle-right: “Allemande” by F. Faber; page 21; bottom-right: F. Faber

The topics addressed on each course or project reflect the needs of the particular heritage site and the local partners as well as the diversity of cultural expressions in European heritage. They may focus on urgent intervention, the revitalisation of abandoned heritage sites, on traditional handicrafts or on archeology. Courses and projects taking place in historic parks or in the context of cultural landscapes are integrating topics related to climate adaptability and resilience strategies, providing an ideal platform to raise awareness on these topics of current urgency. Besides these main fields of interventions, there are plenty of others – research, documentation, interpretation, archival work, and the very wide field of intangible heritage.

European Heritage Volunteers is based on a wide network of European partners that connects the expertise of heritage professionals with the engagement of civil society activists. It provides training- setting educational experiences that allow a better look at the heritage in terms of its history, present use and future development, while bringing multiple benefits and new motivation to communities involved and local empowerment.

European Heritage Volunteers has organised over the past two decades more than 200 training courses and volunteering projects in almost 30 European countries that has seen participation from more than 2,800 young heritage professionals and students from heritage-related fields coming from more than 50 countries worldwide.

Imprint

European Heritage Times e.V. European Heritage Volunteers Goetheplatz 9 B 99423 Weimar · Germany Mail: info@eurlohnkunstzeitungen.de Web: www.eurlohnkunstzeitungen.de Facebook: @eurlohnkunstzeitungen Instagram: @eurokunstzeitungeth Times Editor: European Heritage Volunteers Bernhard Richter Design & Layout: Bernhard Schwartz Selection of articles for edition 2022: European Heritage Times Steering Group Editorial support: Meetali Gupta English proofreading: Lindsay Taylor Logo: Liso Ferdinand Treitinger

Disclaimer: The views, thoughts and opinions expressed in this newspaper are those of the respective authors, and are not necessarily of European Heritage Volunteers.

Printed in 4,008 examples (© Concept & Design: 2022 European Heritage Volunteers)

Printed edition 2022

The printed edition 2022 is financed by the World Heritage Association for the Ore Mountain Mining Region.

Support for European Heritage Times

The 2022 edition of the printed European Heritage Times is the result of the voluntary work of the authors and the editorial team and is distributed for free.

Further editions of the printed European Heritage Times are planned to be produced in a business rhythm. You can support the printing costs of one of the next editions of the printed European Heritage Times with a financial donation. Donations are tax-deductible under German tax regulations. If you wish to receive a confirmation of your donation, please also add your postal address in the reference.

Donations should be made to the following account:

IBAN: DE 58 1203 0000 10 500 20 500

BIC: BYLADEM 1001

Bank: Deutsche Kreditbank AG

For the 2022 printed edition of European Heritage Times the authors are invited to a training seminar, which is surrounded by a sprawling ex- tate, was home to Christoph Martin Wieland, one of the leading figures of the Enlightenment and an early advoca- te for promoting pan-European cultural connections.

For the third cycle in 2018, the semi- nars started at Wieland Estate before the authors joined the European Cultural Heritage Summit, which was held in Berlin for the occasion of the European Year of Cultural Heritage 2018.

In 2019, the seminar was held in the city of Freiberg as it coincided with the inscription of the Erzgebir- ger/Krusnähofer Mining Region in the UNESCO World Heritage List.

After a two-year break caused by the Covid-19 pandemic, in 2022, the Intro- duction and Training Seminar for the fifth cycle was held once more in the Ore Mountains – in the city of Schneberg. As a result, several pages of the 2022 printed edition of European Heritage Times are dedicated to this region and its rich tangible and intangible heritage.

The next seminar is planned for Janu- ary or February 2023. If you wish to become an author of the 6th cycle of Eu- ropean Heritage Times will be accepted until the end of October 2022.

European Heritage Volunteers

European Heritage Volunteers has been active in the field of heritage related education and volunteering for heritage for over 25 years. Its main objec- tive has been to provide a platform that reaches out to heritage sites which are in need of support or visibility, while at the same time addressing the gap in opportu- nities for young heritage professionals wishing to contribute to ongoing efforts in heritage conservation and to gain practical skills to complement their aca- demic education.

The European Heritage Volunteers Programme consists of training courses and volunteering projects which take place at various sites across the wider European cultural space each year. It is aimed at young heritage professionals, students of heritage-related fields and heritage enthusiasts who wish to obtain a comprehensive understanding about conservation and restoration practices, traditional techniques, handicrafts and heritage appreciation. The training courses and volunteering projects are led by technical instructors specialised in their respective fields, and are facilitated by a team of trained group coordinators.