S S once humans first stood and walked on two feet, walking has been a very reliable means of transportation, maybe the most reliable. It is true – walking was more difficult in the past and the most reliable. It is true – walking has been a very reliable means of transportation, maybe the most reliable. Today, we can use headphones, traffic, faces or buildings to keep us from walking. But, it has much to offer. It still stories of a country that endured many years of bloody revolution, a Soviet Regime, and post-Soviet collapse. Now it is finally entering a new period of hope and it has a right to share its story.

Read more on page 10

Caretakers of Heritage

Spiders and dust are perhaps the most frequent guests at the Hotel Waldhaf, but a very passionate group of citizens decided to rescue it and breathe life back into the house. Now they are working to identify very detail of this beautiful place from the inside-out, ensuring that it remains safe and open for visitors. Their dedication to preserving the past history of the hotel is leading it towards a brighter future. Shall we visit it?

Read more on page 11

People change – and heritage does too!

Today, each of the city of Kalte’s former defensive towers is a historical landmark. They form part of the community and they share a common heritage. However, times change and so these buildings have lost their original purpose, too. New generations with different needs shape heritage according to their lifestyles. Therefore, what ideals does the population of Oslo, created to demonstrate the link between nature and culture, are contributing to the promotion of Norwegian cultural heritage. A stroll through the garden during summer allows visitors to learn about the interaction between people and nature throughout different eras. In addition, cultural enthusiasts have the opportunity to experience even more by participating in different cultural activities ranging from reenactments to moving events.

Read more on page 6

Herbs, hay and culture

Arrangements at the Botanical Garden of Oslo, created to demonstrate the link between nature and culture, are contributing to the promotion of Norwegian cultural heritage. A stroll through the garden during summer allows visitors to learn about the interaction between people and nature throughout different eras. In addition, cultural enthusiasts have the opportunity to experience even more by participating in different cultural activities ranging from reenactments to moving events.

Read more on page 6

What are we missing? Cobblestones seen as part of our heritage

We can miss beautiful patterns and perfectly harmonised city centres if we forget to look down. Built heritage is held together by these carefully paved roads like skin holds our flesh. Numerous European cities are characterised by stone pavements. Great historical value and authentic appearance come along in each step you take, connecting us all.

But steadily recovering from a hibernation is one of Bologna’s most famous landmarks – the Pizzardi mill, located on the Benna river. The Pizzardi flour mill was first exposed to the Mulino Pizzardi, the Pizzardi flour mill, three years ago on the occasion of its first “opening” after having been closed for 40 years. It was not an occasion for the public, but rather for volunteers who came to clean the building. The aim of the Municipality of Bertinoro, the small village in the plain north of Bologna, that owns the mill, is to restore it over the next few years and to reopen it as a tourist attraction.

Authenticity is highly regarded in Bologna which owns the mill, is to restore it over the next few years and to reopen it as a tourist attraction. Thanks to the association Amici delle vie d’acqua e dei sotterranei di Bologna, that takes care of the hydric and underground heritage of Bologna, the Pizzardi mill is slowly, but steadily recovering from a hibernation that started in 1977 after more than 60 years of activity.

Sieves in the Pizzardi Mill

The Pizzardi mill was founded in 1532 by the Lambertinis, an important noble family that would in the 17th century spawn pope Benedict XIV. It is located on the Navele, an artificial canal that used to link the harbour of Bologna with the Reno and Po rivers. The canal was a key transport route during the 14th century, and a bridge that allowed crossing over the canal, Ponte Poldedrano, was located near the mill. To better control this strategic point, located at the border with the Duchy of Ferrara, the government of Bologna erected a defense fortress in 1590. The mill’s ownership changed to the Bentivoglios, the ruling family of Renaissance Bologna, in 1441.

The Bentivoglios took over the mill and the nearby castle fortress after defeating the previous owner, the rival family of Canetoli who owned it after the Lambertinis. Giovanni II Bentivoglio, who ruled Bologna between 1463 and 1506, transformed the fortress into a luxurious residence, a proper country-side castle for a Renaissance signoria. During this time, the mill enjoyed its first period of splendor, feeding the appetites of the noble guests at the Castle of Ponte Poldedrano. It also played a political role, as Bentivoglio produced inexpensive bread here in order to calm down the protests in the city during periods of famine. In 1506, Giovanni II and his family were forced to leave Bologna after pope Julius II besieged the city and put it back under the rule of the Church State.

The roller mills

From here, we jump directly into the industrial revolution of the late 19th century. The mill came under the new ownership of the Pizzardi family in 1817. In the late 1880s, Carlo Alberto Pizzardi decided to refresh the old mill, mostly unchanged since the Middle Ages. He commissioned a famous equipment company of the time, Calzoni, to transform it from a classic stone grinder mill into a vertical modern roller mill. A new three-storied building was built to contain the brand-new production equipment made of turbines, sieves, filters, purifiers and other typical machines.

The awakening of the Pizzardi flour mill

I t was first exposed to the Mulino Pizzardi, the Pizzardi flour mill, three years ago on the occasion of its first “official” opening after having been closed for 40 years. It was not an occasion for the public, but rather for volunteers who came to clean the building.

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Continues on page 14

Forgotten, but alive

There is a church deep in the European part of Russia that stands as a monument to the power of peoples’ choices. Its story has not always been happy, as can be seen by the empty wooden frames or “footprints” that are stoned into the walls. It may only be a church, but it has much to offer. It tells stories of a country that endured years of bloody revolution, a Soviet Regime, and post-Soviet collapse. Now it is finally entering a new period of hope and it has a right to share its story.

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Portuguese Azulejos
A heritage that spans the seas

Imagine the year 1500: Brazil was colonised by the Portuguese. In the first urban settlements, canals and inns are used extensively, and influences and pressure of all kinds were sweeping across our rich territories. "That was development", they said. However, aside from the delicate issues that colonisation can address, today we want to bridge one of the most remarkable architectural and technological Portuguese regions in Brazil - azulejos! These tiles, called azulejos in Portuguese or azizel in Arabic, are ceramic pieces that are placed on walls and are widely used in countries of Arabic culture. They were introduced to the Iberian Peninsula at one point and are a prominent symbol of Portugal.

However, it was in crossing the sea that I found the main inspiration for this article. I'm proudly Brazilian, coming from an island in the Northeast of Brazil named São Luís in honour of the homonymous French king. A strategic place next to Amazonia, the town was founded by the French in 1612 and was reclaimed by the Portuguese years later. Today, São Luís is known as "The City of Azulejos".

It has some typical urban and architectural Portuguese characteristics that, in 1997, lead to the city being nominated as UNESCO World Heritage. The UNESCO classification describes São Luís' historic centre as having "harmoniously expanded through the 18th, 19th and 20th centuries [making it] an outstanding example of a Portuguese colonial town adapted to the climatic conditions of Equatorial America, with traditional Portuguese architecture adapted to incorporate raised piers and shuttered, wooden verandas".

São Luís holds the largest set of Portuguese architecture in Latin America. There are approximately 3500 buildings, most of which were covered by Portuguese tiles. This is because the city is close to the Equator, which means that it has very high temperatures, a humid tropical climate and sea air. The buildings constructed with mud therefore needed a coating that would withstand the demanding climatic conditions. According to UNESCO, "the singularity of the construction techniques employed is expressed in the elegance of the traditional Portuguese azulejo tile work applied both as insolation and decoration."

In the heart of the historical centre of São Luís, the Creative Center Oihby – Costa Filho's conservation and restoration laboratory can be found. Architect and conservator at this centre, Letícia Castro, explained the manufacturing process of azulejos to me step by step. "Usually they have to be modelled, cooked and decorated. For a great recipe, we need a great 'paste' — quality clay is essential for a good final product. After cutting the piece of clay, it is weighed and compressed until the ideal height is achieved."

With a roll, Ms. Castro finishes the preparation of the clay and uses a mould to cut the shape of a tile. The most common measurements for tiles between the 17th and the 19th century usually ranged between 13 to 14.5 cm, but this was never accurate. The tiles measuring 20 cm date from the 20th century. Once dried, white enamel is mixed in an industrial blender and carefully applied. The tiles then rest until the coating is completely dry. After passing a quality inspection, the tiles are then ready for the creative phase of the process – the decoration. The main techniques to decorate azulejos are using stamps, majolica and decalcomania.

For the stamp technique, decorations are handmade by applying different coloured paints on cast moulds that are then stamped onto the tiles. The colours come from powdered pigments that are diluted and applied delicately. For the majolica technique, we paint the enamel over the already glazed tile, but before doing so we make a sketch – a drawing made from charcoal – which is transferred from the stress – the paper containing the drawing – onto the tile by rubbing the back of it with butter or vegetable oil. Once the sketch has been transferred, we paint it with enamel. For the decalcomania technique, decals are used to transfer images on the tiles. Finally, we are ready to finish the piece! The tiles are placed in a high-temperature oven and cooked at 980°C until they are ready. Once finished cooked, you have to wait overnight in the industrial furnace to cool down before you can finally open it and check the quality of the pieces produced.

The São Luís – Lisbon connection
I lived in Évora, Portugal during the mobility portion of the Erasmus Mundus Master that I hold in Heritage Studies. The first time I visited Lisbon was thrilling. I kept thinking that here I am, from the other side of the sea, in the lands of our colonists. As I said, my homeland preserves the characteristics of a Portuguese city and I felt like I returned to São Luís for a while! I feel at home in Portugal with its tiled facades, iron balconies, doors and windows with Venetian-style openings.

Portuguese Azulejos
A heritage that spans the seas

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Weimar
Moving towards the western part of Europe, let’s take a look into Weimar's cobblestoned pavements and roads. There is hardly any asphalt in the whole city. Weimar was cobbled during the 19th century. Weimar was designated European Capital of Culture in 1999. Keep in mind that even before this date, Weimar was considered a cultural destination. Before 1899, some of the cobblestones were changed to increase accessibility in the city. European fan and Ioge patterns were used to replace original cobblestones. The municipality chose the same paving technique to preserve the sense of authenticity. However, places in Weimar were also left intact. Internal courtyards are one example. Here the sets allow for drainage towards larger flat stones, which also offer routes for walking.

I encountered three different types of sets at Weimar Castle. There is rectangular paving made of wooden blocks right after the draw bridge entrance, delicate fan and course patterns in the internal courtyard of the palace. Try to imagine the examples above or any other historical site in plain asphalt…

We can safely say that cobblestones play a significant role in preserving our cultural heritage and allow us to make numerous connections between past and present. Even if in some cases only a few years or decades old, cobblestones in pavements, bridges and roads give us a sense of belonging. So please mind your step!

By Sorina Neascu

continued from page 1

By Anu Karla Almeida

By Sorina Neascu
More than golden treasures
The heritage layers in Erfurt Synagogue Museum

Layer 1—Synagogue
Originally constructed around the late eleventh century, the building served as the religious centre of the Jewish community. This first and core historical layer still dominates through time. You can recognize it by looking at the twelfth century extended storey, which may have housed either a woman’s prayer room (the main prayer room) or a school for Hebrew lessons. It’s important to note that, as this was during the Middle Ages, the synagogue was hidden away from the street. Today, the surrounding land is privately owned and the view of the western façade, with its five lancet windows and a large tracery rose, is hidden from public view. This obscurity allows you to picture what was it like back then, when this place used to be inseparable from the city’s religious context.

Layer 2—Warehouse
After the devastating pogrom of 1249, the city officials seized, and later sold the building to a local merchant who converted it into a warehouse. You can notice this part of the history in the extended door entrance, vaulted cellar — where part of the museum collection is on display nowadays — and two storeys which were added at the same time that the main prayer room was split up. The appearance of a roof truss is another representative element of this historical layer.

Layer 3—Dance Hall
In the late nineteenth century, the former synagogue was once again transformed, this time from warehouse to local restaurant. It remained a popular local restaurant until the late twentieth century. We are still surprised by the possibility that a former sacred place could be converted into a place where people come to eat and unwind. Due to the structural changes made to add dining rooms, a kitchen, and a ballroom — as well as a shell of adjacent buildings — the medieval core was unrecognizable as a synagogue. Ironically, the additional layers spared the building from destruction during the National Socialist era.

Layer 4—Museum
Overwhelmed with the process of revealing the presence of all the historical layers that one building can have, your eye would definitely want to carefully study each piece of the rich collection preserved within its walls. By visiting the museum on the Erfurt Jewish community’s history during the Middle Ages, the synagogue has finally found an appropriate new use, adding a recent layer on top of those mentioned above. Starting in the late 1980s the synagogue building began gaining public awareness. In 1998 Erfurt purchased it and over the course of following years the building was extensively researched and renovated. We had the pleasure of having a conversation with Dr. Maria Stürzebecher, Commissioner for the UNESCO World Heritage and Culture Directorate in the City of Erfurt. She broadened our view of the site and gave us a professional inside look at the museum itself and its history. She believes in the importance of embracing all layers that one building has by preserving them as best as possible.

A visit to this place is very inspiring and this experience of peeling away layers within the context of one building is truly marvellous. With the help of a highly professional team, today this place embraces the energy of all its historical layers, giving us — the visitors — a brighter picture of the history of this particular site, the city itself, and the Jewish community in it.

By Ina Starkova and Anna Karle Almasi

The Temple (not) of Diana

The Temple of Diana (Málaga, UNESCO World Heritage site in Spain), is known as such since the 17th century although we now know that it had actually been dedicated to the goddess Roma and the Emperor Augustus. Imagine: you are in Erfurt, a well-known historical city in central Germany, famous for its well-preserved Medieval monuments and the religious centre of a once-thriving eleventh-century Jewish community.

You are about to enter the Synagogue Museum. As you walk through the museum’s contemporary entrance hall, you find yourself in a small courtyard. Frozen for a moment in front of this unique eleventh century monument you can’t help but carefully study the facade or go inside. You may see a unified building even catch a visible reminder of a kitchen chimney. On the top floor of the museum you will find yourself in the well-preserved twentieth-century dance hall, and some intact pieces of wallpaper give you a full impression of the building’s complex story.

The Temple of Diana sits on top of a three-meter high podium and was topped by Corinthian capitals which were stuccoed and painted red at one point. The Temple of Diana sits on top of a three-meter high podium and was reached by a stairway that no longer exists. It is during Holy Week, at which time numerous processions parade by it together. At present, a visitor’s centre study the facade or go inside. You may see a unified building even catch a visible reminder of a kitchen chimney. On the top floor of the museum you will find yourself in the well-preserved twentieth-century dance hall, and some intact pieces of wallpaper give you a full impression of the building’s complex story. The last restoration of the temple finished. Yet again, we can see just how difficult it is to find the middle ground between historic architecture and contemporary expression.

This structure, designed by José María Sánchez García, serves as a backdrop to the Temple. The main objective was to recover the central space of the forum, the Sacred Enclosure, recreating the original square around which the space was constructed. In the words of the architect himself: “The concrete structure (white cement with local sand and gravel), with its L-shape, is attached to the irregular, perimeter of the buildings that shape the open space. Hence, a second level is established for the observation of the archaeological remains and to put the square to use.” However, if there is ever a time when the Temple of Diana and its surrounding buildings acquire a magical atmosphere it is during Holy Week, at which time numerous processions parade by it during both the day and at night. Keep this secret: Try entering the square from the right-hand side of the Temple’s back façade — it is amazing!
So Ancient Sofia!

While crossing the streets of Sofia, waiting for the underground trains or simply buying a coffee it is hard to miss the bright posters. The “So Sofia” campaign is everywhere.

This is a campaign to promote the capital city of Bulgaria as a welcoming and vibrant tourist destination. The local authorities have developed six themes with a unique set of cultural highlights. They follow the same “So Sofia” formula, which is a word game. It comes from the first two letters in (Sofia), used as an exclamation (!) of surprise. The themes are: “So Wellingoming Sofia!”, “So Inno-vative Sofia!”, “So Creativre Sofia!”, “So Giren Sofia!”, “So United Sofia!” and “So Ancient Sofia!”

The last one puts emphasis on the archaeological heritage and ancient roots of the city. The poster shows an image of the Rotunda of St. George – a small round church, built with deep-red bricks. Looking at it, absorbed in the orange-red glow that surrounds it and matches the color of the bricks I started to think that the Rotunda is an excellent choice to represent this theme well.

There are numerous age-old stones and artefacts in the city that could look good on the poster too, but none could convey the same sense of historical depth and endurance better than this humble building. I can come up at least with three reasons that support the Rotunda’s claim for being an ambassa-dor for cultural heritage. Let me try to persuade you.

Witness of change

To begin with, the Rotunda is very old. It was built in the early 4th cen-tury AD by the Roman Emperor Con-stantine the Great. He undertook a major reconstruction in Serdica – the Roman name of Sofia – because he had begun to spend extended periods of time in the city and needed a suitable resi-
dence for himself and his family. Con-stantine built a large complex of elabo-rated structures, including the Rotunda. The archaeologists call it Constantine district because it occupied a whole quarter of the defended area inside the Antonin walls.

The Rotunda was used at first as a ceremonial hall, but later had been converted into a Christian temple. Its round shape was not an exception in the com-plex. Just the opposite – it was a repet-itive form. There were at least four other buildings with circular interior and three with octagonal. They were adjacent to spacious halls for emperors’ guests and all of them were equipped with the Roman floor heating system, known as hypocaust.

For your disappointment, today most of the Constantine district lays hidden under nowadays streets and buildings. All that has been discovered is some sort of a ruin: collapsed walls of former ma-nificent halls, fragments of columns, worn out stones of the street pavement. On the ground you can still see the ar-ched roofs of the hypocaust where once the hot steam had been pumped. In contrast, the Rotunda stands out as a complete building, miraculously un-touched through the ages, and the only survived piece from the once splendid Constantine district.

Still in use

Today the Rotunda looks lonely. If you want to visit it you have to enter the inner courtyard of the Presidential Of- fice – the former headquarter complex of the Bulgarian Communist Party. This is a massive, monumental building that surrounds the Rotunda at four sides. The reason was to protect it but some belie-ve that this was a pretense to hide it. An ancient church has no place in the center of a communist capital. But I prefer to reveal its location in a different light. The ornamental gates of the courtyard look like frames to me that outline the image of the Rotunda. The infinite rows of grey vaulted widows that outline the image of the Rotunda. The infinite rows of grey vaulted widows on the walls you can see a mixed composition of five wall painted layers, representing different periods of ownership and mastery of the craft. They are going one on top of the other, hiding and revealing flying angels, biblical scene and Old Testament prophets. The earliest layer is from 6th cen-tury when the Rotunda was inaugurated as a Christian temple and first painted. There are two layers from the Bulgarian medieval kingdoms of 8th and 9th cen-turies. Between them lies a Byzantine layer of 12th century. There is also a paint-ed layer with flowers from the time the Rotunda had been converted into a mosque during the Ottoman rule of 16th cen-tury. The local authorities claim that the idea for the “So Sofia” formula is a result of interviews with foreign tourists. It is reported that many of them have gen-uinely exclaimed: “So Ancient Sofia!” I tend to believe it.

By Petar Petrov

European Year of Cultural Heritage 2018

Resting my case

Earsly, I had a disclaimer warning that the palace doesn’t look like a palace anymore. Of course, I want you to go to this unique location in Brussels, but apart from the photos in the article, I didn’t tell you much about what exactly you can see of the former palace today. This was my intention, it is for you – with the back-ground I just gave you – to discover this hidden treasure in Brussels, while you are at it, eat some Belgian chocolate!

By Bénédicte Helegeer
O

the ship was found in 1956 – since its
while unfastening the guns below in
a bell upside down in the water and
ter – were removed but no attempts
a fortunate tragedy.

and as such her sinking can be seen as
the Vasa did modern times a favour,
been here today and we would have
bat that she would have met a watery
decades after which she would have
happened. Either she would have had
warship in the Baltic and perhaps of
archipelago.

Less than thousand nautical meters
the ceremonial salute just minutes
causing her to heel. Water seeped in
minutes on the water. On her way to pick
her maiden voyage after only 20 mi-
officially meant to strike fear into the
sheer size and grandeur was unof-
the Swedish King's fleet and whose

Anders Franzén. After 333 years in
murky water, the Vasa saw daylight
once again.

Now the question is, if she was as maj-
estic as everyone said, with a hull construction from one thousand Swe-
dish oaks and more than a hundred
gilded sculptures all around, why did
she sink? The reason is quite simple.
For a warship she was massive and, as
already mentioned, perhaps the most
heavily-armed ship in existence at the
time. A total of 69 metres in length,
his stern alone was 19.3 metres high.

With her masts in place, she reached
a staggering 52.5 metres. For her size,
she was however very top-heavy, and
since the mathematical equations
needed to determine the weight ne-
cessary down in the hull to counter-
balance the weight on the top
only be developed in the 18th century,
was unstable too. So unstable, in
fact, that during her stability test –
during which 30 men ran back and
forth over the deck Pirates of the
Caribbean-style – she nearly capsized
after only three runs, prompting Navy
Admiral Klasing Fleming to call the test
off – but she still allowed her to set sail.

As a war ship, she was built for war-
fare – she was the most heavilyarmed
warship in the Baltic and perhaps of
the day. Had she managed to leave the
harbour, arrive in Prussia and go off
to war, one of two things would have
happened. Either she would have had
a successful career spanning a few
decades after which she would have
been dismantled, or she would have
been so heavily damaged during com-
bat that she would have met a watery
grave, lost to the world forever.
In either case, the Vasa would not have
been here today and we would have
been all the poorer for it. By sinking,
the Vasa did modern times a favour,
and as such her sinking can be seen as
a fortunate tragedy.

After she sank her masts – the only
parts of the ship still visible above wa-
ter were removed but no attempts
were made to bring her to the surface
as technology was not yet far enough
advanced. Attempts were made to
bring the guns to the surface around
the 1660s, and about 50 of her 64 guns
were successfully brought up using the
diving bell method – think placing
a bell upside down in the water and
using the inside air-pocket to breathe
while unfastening the guns below in
complete darkness. The heartiest ones
remained secured to their posts until
the ship was found in 1956 – since its
exact location was forgotten over the years – by Swedish navy engineer
and part-time amateur-archaeologist,
Anders Franzén. After 333 years in
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Admiral Klasing Fleming to call the test
off – but she still allowed her to set sail.

Despite these problems, she was still
extremely well-constructed, and after
spending more than three centuries
under water she managed to float by
herself when brought to the surface.

Now that we know the story of one
of the most important warships that
never was, we may ask. What does this
mean in terms of cultural heritage?
First, the brackish water in the
Stockholm archipelago provided per-
fected conditions for the wreck's and
everything – as well as everyone – inside's
preservation. About 30 people peris-
nything – as well as everyone – inside's

Early career pathway

We can perceive Theodor Aman (20th
March 1833 – 13th August 1891) as such
a character. Intentionally or partly so, he
built a strong bridge between his present –
our past and his future – our present.
Then Aman was practically and born as an
artist. He showed very early on a natural
inclination towards painting. His first
teachers encouraged him to cultivate this
skill. He travelled to Paris in 1850 to com-
plete his training under the supervision
of Martin Dolling and François Picot.
He also held Eugène Delacroix's work in
high regard and drew inspiration from it.
Three years later, he had his first exhibition
at the salon.

Travels to Le Havre and Rome contri-
buted to his well-rounded personality.
At a later time, Aman's work, mostly aca-
demic, became a synthesis of realism and a
romantic touch. His style made an art-
istic revolution possible in Romania. He
brought the most modern tendencies home
and was one of the first Romanian pain-
ters to leave the studio, sketch en plein air,
and study the light more, a legacy of the
Barthou School.

Build a house to live, work and entertain.
Aman wasn’t only a painter. He became
interested in engraving, sculpture and
stained glass. Besides being an artist,
Aman turned out a good manager as well.
His managing skills allowed him to design
in 1888 his own house. This house would
meet two functions: home and workshop.
His personal touch and eclectic taste were
visible both at the exterior and at the inte-
rior. Construction ended in 1889 and no
major changes were made since.

The exterior is carefully embellished.
Da Vinci and Michelangelo cast in me-
dallions are present at the entrance.
As protector of the arts and crafts, the god-
ness Athena is also cast in terracotta.
This Renaissance stylistic discourse is fur-
ther developed inside the house in a harmo-
nious manner through mural paintings,
stained glass, stucco ceilings, furniture
as well as wooden paneling in the work-
shop.

Eclectic taste means
a strong personal touch

The house is medium sized. The work-
shop takes up almost a third of this space.
This bright room was meant from the
beginning to attract the crowds, people
interested in Aman's work and free his-
ledge and ideas using his art and other
artistic objects in his personal collection.
Meetings, house parties and balls were
hosted here. These were more than social
and entertaining events. This is where
and how Aman best exercised his role as
promoter of the arts, thus heritage.

Genre scenes

These important aspects of everyday
life and personal creeds were embodied in
Aman’s genre scenes. Many of them are
captivated in this workshop in bright vivid
colours like most of the artist’s feelings.
We can see these genre scenes as specta-
cular mirrors into the past.

In these paintings the characters seem
relaxed, almost comfortable. Any dyna-
mism would have ruined this quiet still-
ness. The pleasant atmosphere serves as
an invitation into their world. Having set
a strong educational path, Aman made a
huge donation. In 1898, Aman’s home &
workshop officially became a museum
“Theodor Aman Museum”.

Advocate for education

His educational role went beyond his
workshop. The diffusion was much
greater. In 1864, accompanied by another
local figure, Theodor Aman convinced
Romanian ruler, Alexandru Ioan Cuza,
to establish the “National School of Fine
Arts”, nowadays known as National Uni-
versity of Arts Bucharest. Aman became
Director and then held the position until
1891. Equally important, he supported
and encouraged numerous students pro-
ting to be a very good teacher.

This character's personal touch and
involvement are visible over time. His
courage and dedication greatly enriched
our heritage: Would Theodor Aman have
enjoyed being an owner for Heritage
Times? Yes, definitely!

By Sorina Neascu
At the mention of botanic gardens, trees from the tropics, sweet scented flowers and greenhouses come to one mind. Throughout history, botanic gardens have been popular among people and have served different purposes, from growing medicinal plants to displaying exotic plants. The Botanical Garden of Oslo offers visitors varied experiences ranging from exotic to endemic plants, and from greenhouses to a national history museum.

On one of my visits to the garden, on a bright and sunny day, I looked at the old buildings on the premises and a strange question crossed my mind: Does the garden, with all its botanical wealth, contribute in some way to Norwegian cultural heritage? The answer I got was fascinating. Have you already guessed that this discussion is about the beautiful buildings in the garden? Let us take a walk through the garden to see what it has to offer.

A hitherto less frequented area at the far end of the garden takes you back to an important period of Scandinavian cultural heritage – the Viking Era. Named the ‘Vikinger Garden’, this section has been specially designed to display the natural resources used during the Viking times. The Viking era is one of the most popular topics among tourists visiting the Nordic nations. The Vikinger Garden features a 33-meter-long cobbled structure, shaped like a Viking ship which displays plants, rocks and stones with a different and sharper story demanding and requiring time. The aim is to make the participants understand the importance of hay meadows and their use by the Vikings. The outdoor set-up, with all its botanical wealth, contributes in some way to Norwegian cultural heritage – the Viking Era. Named the ‘Vikinger Garden’, this section has been specially designed to display the natural resources used during the Viking times. The Vikinger Garden features a 33-meter-long cobbled structure, shaped like a Viking ship which displays plants, rocks and stones with a different and sharper story demanding and requiring time. The aim is to make the participants understand the importance of hay meadows and their use by the Vikings. The outdoor set-up, with all its botanical wealth, contributes in some way to Norwegian cultural heritage – the Viking Era. Named the ‘Vikinger Garden’, this section has been specially designed to display the natural resources used during the Viking times. The Vikinger Garden features a 33-meter-long cobbled structure, shaped like a Viking ship which displays plants, rocks and stones with a different and sharper story demanding and requiring time. The aim is to make the participants understand the importance of hay meadows and their use by the Vikings.

Belvedere Castle, the Baroque French-style summer residence of Duke Ernst August of Saxe-Weimar and his successors, was built over a period of twenty years in the early to mid-18th century. Today the Castle-complex, its parks and gardens form part of the UNESCO World Heritage site “Classical Weimar” and is managed by the Klassik Stiftung Weimar (Weimar Classical Foundations). Of trees and their keepers

Of trees and their keepers

Discovering the complex heritage of Belvedere Park

In line with the traditional practices, the events are accompanied by folk songs and a new part of the park – and therefore the heritage of Belvedere – is accessible to the public," Pahl tells us.

Are any other traditional practices being used to maintain the castle-complex’s heritage away from the public eye? In the Orangery, where about 600 plants are grown, are kept cool and nutrient-stove to restore his garden, not necessarily as it was in the 1810s, but to become a real garden again. With a team of only 20 people working on the grounds as a whole, it is impossible to spare someone – and it is evidently not a job for only one person. In the shade of the apple trees, Pahl continues: “I hope that, once the path system is restored, European Heritage Volunteers can start here. It might take years but that does not matter – it is working for the sake of the heritage that is important.”

Later, as we reflect on our afternoon spent with Andreas Pahl, we agree that one thing is clear: as human beings we know that we need heritage – it is woven into the very fabric of our human identity but we sometimes forget that heritage needs people, too. If we do not make a constant effort to maintain, revitalise or restore heritage we run the risk of losing it. The Belvedere Park is a fitting example of this, where the physical effects that time has made for complex displays of heritage – just because heritage is hidden or inaccessible does not mean it does not have a purpose (as in the case of the Orangery’s heating system); sometimes all heritage needs to become accessible is some effort (as in the case of the historical paths’ restoration); and (as we saw in the Old Kitchen Garden) the efforts of the people committed to creating access on heritage should never be underestimated.

By Stenette van den Berg and Alina Kasiutė-Java

By Kristpali Paredži

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Middle Rhine Valley – a colouring heritage

Blue
When talking about a river landscape, it makes it easier to guess the first colour: Blue sky and blue river. The absence of clouds and the low levels of rainfall allow a warm temperature in this region, perfect for any sightseeing hike along the Rhine. As one of the biggest rivers in Europe, it starts in Switzerland, passing through Liechtenstein, Austria, Germany, France, finally reaching the Netherlands and the North Sea. But it is between the 528 and 591 kilometers that the river falls into an outstanding valley, being reason enough to be considered World Heritage. Beautiful, but dangerous and the legend of the Loreley testifies it. Where 400 million years ago was an ocean, the geological history left a deep trace, and you can see it. The Loreley Rock, which setting even allowed a seven-fold echo. The low level of water and presence of rocks required a major knowledge in sailing. But a more romantic version tells the story of a maiden sited on the top of the rock, brushing her golden hair, singing and enchanting the adventurous sailors, distracting and leading them to a fatal destination – a poem written by Heinrich Heine and musically arranged by Friedrich Schütz.

Green
And where there is water, there is also life. The steep slopes around the river didn’t scare the green nature away. Quite the opposite, the vineyards grow in such steep land and produce the famous Riesling. To stroll along this land is to be in the company of live sculptures that require to be seen slowly and calmly. They are a gift to artists who have been inspired to carry out creative endeavors such as the movie “El Olivo” by Icíar Bollaín, which tells the story of Alma, a young woman and her blueberry tree. The movie tells the story of Alma, a young woman and her blueberry tree, which is supported by a special rose called “Zauber der Loreley” (The magic of the Loreley) and around 80 regional cherry varieties.

Brown
While looking to both sides of the river, you can imagine some brown spots identifying the cultural heritage of the region. Firstly, numerous castles on the top of the valley represent the medieval times. Then, small cities are living communities that embody the romantic and mysterious soul of the Rhine Valley. It is not a surprise why famous writers and painters mainly from the 19th century found here some inspiration – like Robert Schuman and his Symphony no. 3, also known as Rheinisch. The Rhine was the stage of exchange of ideas, commercial trade and search for gold and historical moments that defined the history of Europe. Here culture flows, literally.

A sea of olive trees made up of millenary specimens and dry stone walls

Breathe. Breathe again.

What’s that smell? It’s the scent of millenary olive trees. Behold a cultural landscape carefully cared for by generation after generation of farmers in order for everybody to continue enjoying their exquisite oils, to our day. An olive oil the color of gold, with a soft scent balanced by the aroma of leaves, leaving an after-taste of soft fruit.

That’s what these “seas of millenary olive trees” taste like. They have witnessed the passage of kingdoms and civilizations, they have endured floods and draughts, and, more recently, they have escaped from being pulled out and transplanted to urban gardens thanks to the protection they have been granted by some institutions and by Sénia Territory, an organisation that strives for their preservation through their study, the selling of their oil and the promotion of olive tourism in the area.

But why are these olive trees millenary?

Territory Sénia, to the east of the Iberian Peninsula, is composed of 27 municipalities. This territory covers an area of 2,070 sq km and its population reaches 113,000 inhabitants. It has been an area intensively cultivated with olive trees since ancient times, so much so that the river Sénia itself, a modest sized water course that flows directly into the Mediterranean Sea, was known to the Romans as the Oleum Flumen, the river of oil. Millenary olive trees are those that have, at the very least, a trunk with a contour that measures 3.5 meters at a height of 1.3 meters from the ground. Their olives are picked manually from the tree itself and transported to one of the eight oil mills that measures 3.5 meters at a height of 1.3 meters from the ground. Their olives are picked manually from the tree itself and transported to one of the eight oil mills.

Nowadays, there is a census of almost 4,800 millenary olive trees, 966 of which lie within the municipality of La Jana, which makes this the area with the largest concentration of millenary olive trees in the world. According to studies carried out by researchers of the Universidad Autónoma de Madrid the oldest olive tree – with a 20 % margin of error – is 1,701 years old, that means, that it was planted during the reign of the Constantine I, the Great.

Two natural museums

There are two natural museums to be visited with the help of information panels that detail the size, characteristics and coordinates of the most relevant trees: Museum Farga del Arsíon, with 35 specimens distributed on 1.3 hectares, and Museum La Jana, with 21 millenary olive trees distributed on a little less than one hectare of land.

To stroll along this land is to be in the company of live sculptures that require to be seen slowly and calmly. They are a gift to artists who have been inspired to carry out creative endeavors such as the movie “El Olivo” by Icíar Bollaín, which tells the story of Alma, a young woman who sets off to Germany to find and recover the millenary olive tree that her family once sold and is the only thing that will give her grandfather a reason to live on, since he was against the tree leaving their land from the start.

A recognized cultural landscape

Walking across these fields we think that we have never been anywhere in the world with such a large concentration of olive trees, in a place with such energy and such care taken by farmers so generously involved in preserving these traditions above their economic benefit. One feels the place to be so natural, but at the same time, so greatly transformed by mankind. And one thinks that places like these set an example. When, late, one discovers how many times this effort has been awarded, everything makes sense.

This great endeavor is carried out thanks to the laudable coordination between different administrations and regions, recovering traditions with respect towards the land and returning the economic benefit of it all to its inhabitants. Hence, it has been worthy of various awards: Hispalis Nostra 2013, European Prize for Cultural Heritage in 2014 and, more recently, a special mention in Landscape Award of the Council of Europe.

By Libe Fernández Torrónsgei
denkmal fair in Leipzig
A European cross-point for heritage

I attended “Europe’s Leading Trade Fair for Conservation Restoration and Old Building Renovation”, the denkmal fair in Leipzig, Germany in November 2016 for the first time. This fair, which has taken place every two years in Leipzig since its creation in 1994, is the most important meeting point for experts of heritage preservation in Europe. Naturally, I liked it.

Entering the denkmal fair of Leipzig is a unique experience. A mixture of sounds, voices and movements guide you through the enormous hall. The gestures of a mason building a brick wall catches your eye here and a company demonstrating how to operate their new water repellent product there. In the one corner a solo organ concert fills the air as an advertisement for an organ-restoration company. Further away, the music stops, and another rhythm plays: the clapping of a hammer against stone. In front of you, artisans are reconstructing a slate roof. Like every carpenter and Slater in Germany, they are easily recognisable with their specific outfits: a hat, white shirt, black short jacket and black pants. The different stands at the fair are like time machines, allowing you to travel between the traditions and techniques of old times and the cutting-edge technologies of today.

The preservation of old buildings and heritage concerns, de facto, a wide range of crafts and skills: textile is mixed with stone and brick, bronze and wood with concrete and plastic. Just as the materials, people of all types mix. Financial experts stand alongsideasons who stand alongside political experts who stand alongside craftmen. As mentioned, denkmal is the major cross-pointing for all European specialists such as artisans, restorers, architects, curators, archaeologists and historians coming from public institutions, associations, committees, universities and schools, as well as everyone else with an interest in historic monuments. On every level, the ultimate goal is to preserve heritage and with this in mind, professional programmes cover a large variety of subjects and issues. The conferences, congresses, seminars, workshops and information centres held at the denkmal fair cover the technical and scientific aspects of restoration as well as the current political issues of endangered heritage sites.

In Europe, denkmal is the only fair where these subjects are discussed thoroughly and in so much depth. Hence, participants, visitors and exhibitors come from all corners of the world to attend it. Walking along the numerous stands, different voices, accents, and languages can be heard. “Sprechen Sie Deutsch? Do you speak English? Español? A large number of nationalities are represented – Russian, French, Hungarian, Slovakian, Chinese, Japanese, Iraqi, Syrian and others – both in terms of visitors and exhibitors. It is the perfect venue to see and to be seen, a strategic tool to meet and network, as well as a laboratory for new projects and partnerships. International networks, national umbrella organisations and local associations – all promote good practices and innovation and ask the same questions: How to renew works of art, how to be more efficient in preservation, how to narrate stories about it?

The denkmal fair is the kind of place where people can discuss issues like how to vitrify a stone for hours, which admittedly might not be everyone’s idea of an exciting time, but had no other choice than to like it. The most important European fair for the maintenance, restoration, and renovation of old buildings. In participants promote techniques and create new ones, and through their passion and astonishing skills, they bring heritage to life.

Several years back, a dear friend of mine told me that we should explore the word “art” from our dictionaries, that the word itself causes too many confusing and often too powerful suggestions. Regardless of whether naming itself as the one that causes trouble, here I am, embracing its immense power on the occasion of an exhibition “Oxytocin: Experiments on Trust”, in Istanbul. This contemporary art exhibition took place for a single day in one of the buildings at the Haydarpaşa Station Complex. It is nothing new to use abandoned buildings for art shows and exhibitions. There are many such examples that can be named from the past ten years. Although the European and American trends of using old or abandoned buildings as exhibition spaces or artist studios first appeared in a need for affordable or even free space, it was soon realized that these experiences were quite beneficial to both parties: the abandoned buildings and the artists themselves. These buildings, with their vast space, often belong to the Industrial Age. Factories and warehouses that used to host a crowd of both machines and people later on completing their function, left alone abandoned until these creative initiatives came along.

We all know how crucial the proper reuse of this heritage is, because buildings like us, too, aren’t fit to live alone. Back to the exhibition in Istanbul, what strikes me the most is that in one day more than 500 people – who came to know about the exhibition through social media – came to visit a building that they never even knew existed.

Although Haydarpaşa Station is one of the essential parts of Istanbul’s silhouette with its almost 200 years of past and its architectural heritage, the area has only been declared as a historical and urban site since 2004 by Istanbul No. 5 Board of Protection for Cultural and Natural Assets.

Most of the inhabitants, myself included, didn’t know that Haydarpaşa indeed harbours several other historical buildings. One of them, the exhibition’s space was built between circa 1903 – 1910 by Mimar Kemałeddin, a prominent architect of the early 20th century Turkey. First thought to be a guest house for immigrants and then to have been used by the veterinary students, the building finally became the place where railway workers’ uniforms began to be manufactured in 1956.

So, I hit the road without knowing any of this beforehand, merely excited by the idea that I could wander around and inside an abandoned historical building. I reached the place by crossing the railway tracks as Haydarpaşa Train Station was closed three years ago.

Approaching the building, I notice that the city’s sounds seem quite far away here. A minute later, I met the exhibition crew and then Hüseyin Tekin, Haydarpaşa Complex’s security chief of staff. He tells me that he put on this uniform for the very first time there in 1983, on the 18th of March. I grow even more excited having met an “insider.”

We continued talking and I learned that until the second half of the 1990s, the building kept functioning as it was and later for two years or so, it housed about 70 to 80 railway workers who were single or married and new to Istanbul. It began to deteriorate after around 2000 only as there was nobody left to take care of it and therefore no life in it. I left the exhibition with two things on my mind: firstly, how an exhibition can make a heritage site visible and secondly, how vital the proper reuse of our tangible heritage is – the kind that won’t weary its structure and at the same time be sensitive to its original function. A few days later, I saw my professor only discover that this building is actually one of the buildings she wrote her doctoral thesis on. Once again, I was struck quite good by the power of art and how it made discernible the things around us and especially how much it belongs to the public nowadays. The latter is obviously very open to discussion but we should give credit at least on this kind of occasions. There lies the gap between “the academy” and its knowledge and the varied ways in which that knowledge spread out there. As in this case, sometimes we just need to fill that gap to reach out more. From November, 8th to November 10th, 2018, the denkmal fair takes place again in Leipzig. As it occurs during the European Year for Cultural Heritage, it promises to be a very special cross-pointing for the heritage experts and enthusiasts – probably even more than the past years and with a specific focus on the current European cultural challenges and highlights. I highly recommend it.

By Emeline Polzier

Crossing the tracks: the journey of art discovering heritage

By Özge Tokunay

European Year of Cultural Heritage 2018

By Özge Tokunay

European Year of Cultural Heritage 2018

By Emeline Polzier

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European Year of Cultural Heritage 2018
Brainstorming for heritage

Imagine you live in a beautiful boulevard, nice weather and with view to the sea. But you have two VIP neighbours always surrounded by paparazzi and making harder for you to reach your home. Real version! This beautiful boulevard is the Dalmatian coast, your neighbours are Split ad Trogir surrounded by tourists and your humble house is Kaštela. Kaštela is a city located along eighteen kilometres of the Dalmatian coast, in Croatia. It is composed by seven fortified settlements, each one with a rich historical centre. And you might think that such settlements on the seaside would be for defence, permission to navigate or taxes related with trade, or just the idea of outsiders coming from the sea to the land, right? But no! Quite the opposite! The slopes of the mountain Rtanjak were the shelter of the population. However, at the end of the 15th century, when the Turkish invaded this region, the locals had to run from the sea. But here, it is so naturally blended with the surrounding houses, except in one detail: the presence of a cannon, in one of the walls. This also called Canon Tower leads to the victory against the Turks in 1572. After being restored and with a lot of history in between, it was our working place during the summer of 2017.

Due to a very well thought methodology, we were able to make an analysis through studies of documents and to understand the broader and narrow context for both towers. We even learnt a few words in Croatian, while interviewing local residents! And to make this approach even more complete, we had the help of several teachers with immersion through studies of documents and language courses or even short-term ties could take place, from pottery classes, cooking workshops or thematic markets. It could be expected that a renovated building among different buildings with different states of conservation is also being jeopardized. The history has not been kind with Lodi, which has been neglected over time. Recently, it was used as disco bar and restaurant. Nowadays, the inside is used for sport activities, while the outside is linked with the fishing area, due to the small harbour next to it. While the tower does not have the right conditions for any sport activity, its state of conservation is also being jeopardized.

But, how could we understand the needs of the local population, without speaking Croatian? How could we comprehend the identity of two different places in just ten days? Due to a very well though methodology, we were able to make an analysis through studies of documents and to understand the broader and narrow context for both towers. We even learnt a few words in Croatian, while interviewing local residents! And to make this approach even more complete, we had the help of several teachers with immersion through studies of documents and language courses or even short-term ties could take place, from pottery classes, cooking workshops or thematic markets. It could be expected that a renovated building among different buildings with different states of conservation is also being jeopardized. The history has not been kind with Lodi, which has been neglected over time. Recently, it was used as disco bar and restaurant. Nowadays, the inside is used for sport activities, while the outside is linked with the fishing area, due to the small harbour next to it. While the tower does not have the right conditions for any sport activity, its state of conservation is also being jeopardized.

And what brings more positive energy of the UNESCO neighbour cities doesn’t help in bringing more life into Kaštela. So, it was essential to valorize the city and what better way to get new ideas but to organize an international workshop? The organisation team composed by Culture Hub Croatia, European Heritage Volunteers and the City of Kaštela, invited a group of nine young people to do some brainstorming. I was fortunate to be part of this amazing group, together with other volunteers with different backgrounds – from Croatia, England, Italy, Germany, Spain, Colombia and Syria. The title ‘Revitalisation of the towers of Kaštela’, the main goal was to analyse and imagine new purposes for two historical buildings, while thinking on solutions that could improve the accessibility and cultural offer of the city.

While we were there, they showed us old photographs and fishing objects which could be turned into a permanent exhibition inside the tower. Having a place to share their stories would help to raise a sense of ownership of the tower. Whether it is to play cards, to learn how to make fishing nets or to attend a small theatre – the two rooms inside should be ready for multiple purposes. An annual program involving the community would also be complementary to this cultural centre. And if each tower and respective settlement has its unique character, the set of seven makes Kaštela a city full of potential. In order to enhance such status, the group suggested two main recommendations.

The first idea was to improve the physical connection between each Kaštela and the surrounding cities, such as Trogir, Trogir and Split. Car is mostly used, but train and boat could become an alternative transportation.

As a group of international people, we were already adding Croatia to our travelling list. Could we also add Kaštela to our passport? Maybe not to the official one, but what if there was a passport just to explore this region? So, we recreated a game, to highlight the unique factors that distinguish Kaštela. This would look vertically – sea with mountain, and horizontally – each Kaštela. For this, would be necessary to create linking routes and checkpoints. In the mountain part, there would be panoramic viewpoints, thematically and physically linked with the historical centre of the respective Kaštela. Each Kaštela would have a check point, preferably located next to local monument – so for example in Kaštela Stadilic the check point could be in the Lodi Tower. Both locals – especially families – and tourists could play and learn more about this region. They just need to follow Martin, the mascot, and stamp their own passports.

The idea for the outside is to use every thing of the surroundings, from the sea to the sky! How? From the sea, could take place a boat cinema or a festival of lights. On the terrace, could be installed a telescope together with deck chairs to enjoy the unlimited view. There could also be an urban garden with aromatic plants, which could later be used for events, such as cooking workshops or thematic markets.

On the other hand, the cultural side has its unique character, the set of seven makes Kaštela a city full of potential. In order to enhance such status, the group suggested two main recommendations. The first idea was to improve the physical connection between each Kaštela and the surrounding cities, such as Trogir, Trogir and Split. Car is mostly used, but train and boat could become an alternative transportation.

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A stone lonely bare white walls of the Orthodox Church room, high up to the ceiling and left wooden footprints of icon frames you may easily build up in imagination a picture of this holy place former glory. I bet you do look at that with no thought in your head but with a light dimness in it. So massive, old, lost in time and not taken care of.

Spaskaya Church, 36 kilometers away from Kirov city (Russia) welcomes everybody. Built in 1692, the church itself used to be the Oshet village centre – a place of enlightenment with Zemtsovo schools nearby and Sunday preaching that gathered and united people of that far land.

Obviously back when it was just built – at the end of the 17th century – it was a wooden church with only bricked altar base. Built out of love to God with sweat, money and true faith of sixt Dmitriy Vasnetsov, a man who was sent to the Oshet land to bring Enlightenment and spread faith among people. It was he who dedicated his life to build a strong connection between the people and the church. Since then the Vasnetsov dynasty – old and famous in Russia and beyond – is tightly connected to the history of the church in particular and Russian history at large. Four generations of Dmitriy’s descendants worked hard and tried to make the village wealthier and its people more enlightened.

However it was only in 1742 when the church was rich enough to afford expensive reconstruction work – it was decided to replace it with a brick one and extend it by building a “warm temple” so it could be heated during severe Russian winter. The Vasnetsov dynasty over two and a half centuries built two churches – one with wood and another built with brick, furthermore four schools and accommodations for priests and church clerks were added to the complex. The Vasnetzovs were a part of life of every inhabitant: baptizing newborns, leading wedding ceremonies and burling beloved ones. Today this name is worldwide famous thanks to sibling artists – Viktor and Appollinarii Vasnetzov.

The empty streets of a visionary paradise

Stories of innovation and inspiration to revitalize heritage. Apolda – little forgotten town in Thuringia, Germany, awaits its visitors.

When you arrive in Apolda, a derelict train station welcomes you to the empty streets and the abandoned buildings. “Why am I standing here?” might be your first question. But, after crossing the oversized stairway and walking down the main street, something awakens your curiosity. A majority white Italian-style villa meets your eyes, and you find yourself eager to discover more.

“Kunsthaus Apolda Avantgarde” is the sign outside. This old house was constructed between 1877-78, by a wealthy person from the knitting industry, the primary flourishing industry of Apolda in those days. After long being used as an administrative building, it got a new face in the year 1994. “Apolda Avantgarde”, an Arts Organisation, decided to revitalize this building, which is protected under heritage regulations, for a new cultural purpose. They opened it as an art exhibition centre in 1995 and received 800 visitors to the first exhibition – “Leibermann and Corinith”. Since then, there has been no looking back and “[we] now have 14,000 – 20,000 visitors each year”, says Ms. Singer from the management of the Kunsthaus (“art house”), as she proudly shows the preserved original banister from the 19th century. The old wooden doors on the first floor, featuring the intricate original paintings, showcase the wealth of the original owners. Today, these doors lead to a modern art exhibition. “We exhibit diverse art styles, but once every year we try to support a regional artist”, she emphasizes. Ask her about the link to the knitting industry and she quickly points to the Design Prize they received for a knitting workshop in 2005. Her motivation behind the Kunsthau – the passion to preserve history and to use the space for regional development. With 113 members, the modern-day Kunsthaus run by Apolda Avantgarde echoes the story of the wealthy families of this once rich town.

As you walk further down the empty streets, little do you know that many more inspiring stories await you behind the grey facades. In a droping street, hidden in an Art Nouveau building, is one of the most innovative places that Thuringia has to offer – “The Kulturfabrik Gartenshupp”. Started in the year 2012 by Professor Achim Preiß of Bauhaus University Weimar and his former assistant Sibylle Müller, the Kulturfabrik offers ten studios to artists from various genres. “The aim was to start low cost studios for students who lost their art studios in Weimar due to price increases”, says Sibylle. This empty knitting factory, founded in 1920 by Karl Kirchen, immediately appealed to them and the renovation work began. “It was full of garbage”, laughs Sibylle. She explains how motivated people from Apolda volunteered to clean and renovate the building. The four floors of the building enthral visitors with exhibitions from the contemporary art scene of the region. To this day, the wooden floors bear traces of the building’s former use. Marks of wear show how the female workers laboured, walking around metal tables cutting patterns for clothes. “It’s a pity that we cannot save it all”, Sybille says with tinge of regret in her voice. In 2015, just one year after the gallery opened, the concept was one of the 100 winners of the prestigious Deutsche Land der Ideen Innovation Award.

“The Kunsthaus and the Kulturfabrik are perfect examples of how innovative ideas and collective volunteer work have breathed life back into the forgotten buildings of Apolda.”

Based on different concepts, both preserve the traces of the town’s rich history in their own innovative ways. At the same time, they also foster development of the regional cultural scene. Yet they wait for their visitors.
Is anyone afraid of heights?
The King’s Little Pathway in Málaga  

There is a place in the south of Spain that is different from any that I have even visited before. I am referring here to the recently recovered the King’s Little Pathway (Caminito del Rey) located in Málaga.

In this article I will tell you the story of how one of the most dangerous trails in the world has not only managed to turn into a source of immense wealth, but has also become an example of heritage recovery that both drives for innovation and maintains the utmost respect towards its history and the environment. Is anyone afraid of heights?

The King’s visit
The King’s Little Pathway is the narrow-gauge service railroad that was built for workers to get from the Count of Guadalhorce Dam to the El Chorro hydro-electric plant. Being a service path, you may be wondering where its name as the King’s path came from. This is because King Alfonso XIII, attending the opening of the dam in 1921, crossed the path that was previously built. From this moment on it came to be known as the King’s Little Pathway.

In the 1920s, this path was built with cement mortar and was constructed following the beams of the railroad. Gradually, the King’s Little Pathway became part of the everyday life of the local population.

Eventually, it importance as an industrial infrastructure declined to such an extent that it was in a ruined state by the end of the 20th century – nature, time and vandalism had all taken their toll. However, the King’s Little Pathway never lost its appeal, and hikers continued to visit it until a series of fatal accidents led authorities to close it down.

300 metres of vertigo
The Gaitanes pass is a canyon carved out of rock by the Guadalhorce river. It is a more than 10 metres wide at some points, and up to 300 metres deep at others.

For over a century, the King’s Little Pathway has run along its walls. At present, the path is 57 km long, divided into 4.8 km of dirt trails and access ways, and 1.9 km of walkways anchored into the vertical walls of the gorge – the most well-known stretch of the itinerary.

A place full of surprises
The Ignacio Mena suspended bridge. This work of engineering spans a distance of a little over 30 metres and is built over a 105 metres straight drop down. It is only one of the highest points along the path. Being a suspension bridge, it constantly sways and its grilled surface allows one to see the water of the Gaitanes pass down below.

The valley. The two areas with walkways – Gaitanes and Gaitejano – are separated by a beautiful trail that crosses the valley next to the waters of the El Chorro Reservoir.

Fossils, walls of history. Millions of years ago, the walls of the gorge actually formed part of a sea basin. Seeing this, I had flashbacks to my first-year of high school geography lessons

The outlook. No 20th century pass of importance can go without this attraction. And yes, it is as scary as it seems.

The intervention
During the last years the pathway has been successfully restored and revitalised. The intervention brought together all of the disciplines that architectural knowledge requires. In order to finance it, an environmental, urban design and a territorial planning project have had to be put together along with a construction design document to build the walkways, control booths and visit centres. The restoration of the path was important not only as a tourism asset, it was also a way of recognising the history and heritage of the Gaitanes.

Welcome to the glorious Hotel Waldlust

Founded in 1959 by Duke Frederick of Württemberg, this poor city had a difficult history with epidemics, fires and destruction. In 1914, when the First World War started, six hospitals were established here. But even the title of Heilklimatischer Kurort (Climatic Health Resort) was not resistant enough to prevent its devastation in 1945. The French Army destroyed the water supply, making it impossible to extinguish the fire that was consuming the city. Some years later, Freudenstadt was completely reconstructed following its original plan.

Nowadays, Freudenstadt is an attractive and open city. The main sights are the market place with a square shape, surrounded by galleries with shops of historic importance. The city's church occupies one of the angles of the square. Yes, the church has the shape of a right angle! It also keeps some rare objects that deserve your special attention.

As the hotel is part of Freudenstadt's historical legacy, the association tries to preserve this hotel and opens regularly the space for guided tours and special events like concerts and photo shoots.

The hotel, the park, the city, all come together in a cosy space! For now, I wish you a pleasant stay. Have a good night and – please, be aware of the ghosts!

By Libe Fernández Torróntegui

The preservation of the ancient infrastructure and the construction system used for the new walkways, which was acting very respectfully with the environment and has a minimal visual impact, both lent dignity to the place and turned it into an exceptional setting.

By Mariana Martinho

Long trip! Please come in and take a seat. Would you like to have a drink? You are now guests of the Hotel Waldlust, in Freudenstadt!

Before showing your room, let me introduce you to this glamorous place. Taking a step back in time, this hotel was founded in 1899. With an elegant architecture, in perfect harmony with the surrounding nature, the hotel was a spa destination in Freudenstadt.

The Luz family was the manager of the hotel and some others, namely in Austria. They invited Kings and Queens, stars, scientists and artists, so many famous people. Soon, this place became a landmark of the golden era.

From dancing to playing cards while having a couple of drinks, there are numerous activities to please even the most refined taste! And the beautiful furniture and decoration is so precious that will make you feel as if you were living in a palace.

But the magic is on the outside!
Based on a special concept created in Freudenstadt during the first decade of the 20th century, this Parkwald (park forest) allows you to live the ideal of healthy mind, healthy body.

Breath in, breathe out. Good air quality and a wonderful scenario are the main features of this place.

Now, take off your shoes and follow the paths. Do not go straight to a destination and let the nature connect with you. Forest bathing is the name of this immersive experience.

While taking this walk, please notice that the benches are made out of wood, the water system was constructed with stone and how the dry stone walls are in perfect harmony with the nature.

While millions of years ago this was sea and desert, nowadays it is the heart of the Black Forest. And did you know that the secret capital of the Black Forest was Freudenstadt?

engagement
When I see lace I think about fashion. These two have been inseparable throughout the centuries. You would find lace on clothing, socks, hats, and accessories. It was a major part of dresses. Today in Croatia, lace is almost completely disconnected from fashion. Especially handmade lace, which is rarely used and has difficulty in achieving commercial success.

In the root of the world, the situation is slightly different. Designers of haute couture often choose handmade lace. It is seen as a luxury, as fashion has always been.

During historical times, lace manufacturing was supported in the countries where there were numerous high class societies. Lace making was even a part of female education in courts. The development of fashion, manufacturing and wholesale raised awareness to the historical background of the fabrics. Many countries wanted to prove that lace making originated from them. Despite this, the first book of patterns was published in Venice during the 15th century, containing patterns that were made mainly with needle techniques and with less focus given to bobbin lace. Needle and bobbin techniques were the two essential techniques used for what we call lacemaking.

In Croatia, workshops of lacemaking came through Western European influence. It is supposed that the earliest influences came from countries that today make up Austria and Germany. Lace production there was thicker, with organic patterns of different shapes. The center of this kind of lacemaking was the little city Lepoglava in the north of Croatia. The school of lacemaking, which organised numerous workshops, is located here and exists to this day. Another wave of influence that came from Venice created a stronghold on the Island of Pag where the tradition is still alive. Here, lace is still made with needles, characterised by light structures and geometrical patterns. These features have remained unchanged since the Renaissance.

Lacemaking on the Island of Pag was influenced by trade relationships with the Canary Islands during 15th-century. Fibre, lace, and wool were the main exports. In the 19th century, the use of the word “lace” began to be more common. During the Middle Ages, lace making was considered a form of art. The lace makers were highly skilled and their work was highly valued. The lace making tradition continued until today, and it is still a popular craft in Croatia.

In the 19th century, the industry of lacemaking in Croatia was highly developed. The lace making industry was supported by the government and the nobility. The lace making trade was highly competitive, and the lace makers were often involved in political and social affairs. The lace making industry continued to flourish until the World War II, when it was destroyed. After the war, the lace making industry was revived, and it continues to be a popular craft in Croatia today.

Lace is still made by hand, and it is a traditional craft in Croatia. The lace makers use a variety of techniques, including bobbin lace and needle lace. The lace is made from a variety of materials, including silk, cotton, and wool. The lace is often used to decorate clothing, such as dresses and hats, and it is also used for decorative purposes, such as tablecloths and curtains. The lace making tradition is still alive in Croatia, and it is a popular craft that is passed down from generation to generation.

Intangible Poland – Poznań’s Rogale Świętomarcińskie

O n November eleventh the people of Poznań, Poland celebrate the city’s patron, Saint Martin. Residents and visitors alike eat around one hundred thousand of the pastries every year on November eleventh, the people’s favorite day. The pastries have been an integral part of the city’s history. The importance of the festival is emphasised by the fact that it was this, the first book of patterns was published in Venice during the 15th century, containing patterns that were made mainly with needle techniques and with less focus given to bobbin lace. Needle and bobbin techniques were the two essential techniques used for what we call lacemaking.

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Unlike now, when anyone can go into several bakeries to buy a Rogal, in the communist period, necessary ingredients such as sugar and almonds were scarce. Poznań native, Wiesław Kostyrko remembers Saint Martin day celebrations before the transformation in 1989. “I remember rogale were very special then – more than now even. We didn’t have sweets everywhere. Saint Martin’s day was a great treat. I don’t eat them now – they’re too rich, but back then if you got one, it was extra special,” he recalled smiling.

According to local lore, the inspiration for the sweet delicacy began on St. Martin’s Day. In the 19th century, the people of Poznań would eat special pastries made of almonds, powdered sugar, cream, and nutmeg – the fakes ignite fierce debate here in Poznań. Many purists assert the original Rogale have been available in Poznań since around the late nineteenth century, and Poznań natives now happily shell out around the equivalent of ten euros – a good hourly wage – per kilo for the treats. In order to call one of the decadent sweets a Rogal Świętomarciński, it must make a direct recipe and weight specifications.

To be a true Rogal Świętomarciński, one must meet strict criteria. First, a baker must obtain a certificate from the city in order to bake and sell the Rogale in accordance with the European Union geographical protection standards. Second, the dough must be rich, buttery puff pastry – a labor intensive process of folding and rolling, eventually forming eight-to eleven-layers. Third, a Rogal Świętomarciński must contain at least thirty-five percent white poppy seed. The other sixty-five percent should contain a mix of almonds, powdered sugar, cream, and citrus peel. Nothing else. Finally, certified Rogale Świętomarcińskie must weigh between one hundred fifty and two hundred grams. The final test separates the certified, genuine pastries from many of the lighter, sweeter imposters. A few enterprising (some might argue unscrupulous) bakeries in Poznań hope to capitalize on the feeding frenzy by selling cheaper imitations. Some sell “Rogale Mączynskie.” Baked with more liberties – such as pinches of cinnamon or nutmeg – the fakes ignite fierce debate here in Poznań. Many purists assert the originales are the best, while culinary progressives prefer the imposters. Feeding threatened by a perceived adulteration of the traditional recipe, a group of Poznań bakers successfully received special geographical designation for Rogale in 2006, protecting the process and name. According to purity Pietr Gierowski, a long-time resident of Poznań, “I love Rogale Świętomarcińskie. They’re done as expensive as salmon, or steak,” he said. “But once a year you have to eat one. They’re only sold here, and they’re part of the city’s history.” Nayayers however, such as local man Jacki Milażyński maintains that “the certifi cation only raises the price [Rogale] are more interesting for tourists and journalists. I like the updated versions much better.” Either way, the demand for genuine Rogale is skyrocketing Poznań’s voracious sweet tooth. Mayor Miłażyński also set bakes of Rogale Świętomarcińskie to city councilors across Poland as a Independence Day gesture.

City officials are starting to promote Rogale heavily as a local delicacy. A new museum, popular with tourists and residents alike, has been dedicated to Rogale Świętomarcińskie. Museum bakers demonstrate how to bake Rogale while interpreting the history of the pastries. Located in a well-preserved Renaissance-era townhouse in the old town, bakers at the Rogale Museum in Poznań highlight the pastries as well as the endangered Ger-

If you’re in Poznań and want to taste a bit of the city’s history, find a bakery – with a certificate – and enjoy! Or as they say in Poland: Smaczno! [By Jakob Dunn]
European Year of Cultural Heritage 2018

exhibitions 13

Craft or art? Beyond being ordinary objects

European art historian textbooks are full of dates and bold names, intriguing facts and certain definitions of this and that art style, genre - as if they were trying to sort things out and classify them in order to understand clearly and profoundly. It helps us - viewers, museums and gallery visitors - to not get lost in the constant changing art world. Though, the position of craft in the European art world is determined and stands for its uniqueness and independent, separate art area, the situation of it in the Asian world is, on the contrary, still at the beginning of finding its clarification.

At the beginning of finding its clarification, the situation of it in the art world is determined and stands for its uniqueness and independent, separate art area, the situation of it in the Asian world is, on the contrary, still at the beginning of finding its clarification. To observe it could help to build "a bridge of understanding" between Asian and European art. Craftsmanship. One word with so much hidden inside. It requires an amount of concentration, patience, and devotion to the creative process. It takes time, energy, and demands high-level skills. That's what you could have in mind when this word pops into your head, don't you? Well, not surprising indeed as each one of us has more or less the same associations and images of this word. But what it is really? Maybe it allows us to have mistakes and it's all about the idea of making imperfections that later on could help the craft become great and important! For seeking the answer I suggest we move for a while to Chang Mai, Northern Thailand, and explore the exhibition "Collective Art". Curator Piboon Amornjiraporn, director at Faral Designs, Bangkok Metropolis, Area, Thailand, took the challenge of showing a variety of craft objects to examine the term itself. The concept is to stay focused on the core link between old craft objects and newly made ones. It invites it as we see beyond stereotypical images and shows some surprising items that controversy could be called "craft." Enough then feel free to follow me.

Past

It wouldn't be fair enough speaking of craftsmanship not to look back on traditional heritage and not to take into account what ancestors left behind. That would be definitely all objects that are called "craft folk art" and not even question the craft part in them. Those objects were highly useful but still remained unique in the way craftsmen made them. So the first hall of the exhibition welcomes you with Thai traditional craft objects. Among them you may see and enjoy:

A wooden betel nut box. Doesn't it look like a perfect treasure box? It is divided into two parts. As you can see in the photo the inner part has different partitions to keep betel nuts, a mild psychoactive fruit that many southeast Asians chew. But what strikes most about this artwork is intricate carved wood motifs. They were highly used in Ayutthaya province and were a rare sign of wealth.

Or another object - a shining Burmese water container. It keeps water cold under the burning sun for thought: What is craft to you? Southeast Asians chew. But what strikes most about this artwork is intricate carved wood motifs. They were highly used in Ayutthaya province and were a rare sign of wealth.

The saddest fact about his life is actually the most divine. Back in the days, in a time when capitalism was in full speed, nobody could imagine that such a mastermind wanted to give away a powerful service as a gift for all mankind. Tesla died alone in a New York hotel room for thought: What is craft to you?

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The Bernina Railway is an international line connecting St. Moritz, in the Swiss canton of Grisons, with the Lombard town of Tirano, Italy. Comple- tely opened in 1910, it’s one of the most famous railways in the world due to its spectacular landscapes along its route and for its advanced level of engineer- ing, especially in the time when it was built. Together with the Albula Railway, it is part of the UNESCO World Heritage Site “Rhaetian Railway in the Albula/ Bernina Landscapes” since 2008.

The most distinguishing feature of the Bernina Railway is that it follows the landscape adapting to it, rather than modifying it with great and complex works. This has several reasons, tech- nical and historical. The first one is that the designers had to renounce to a rack railway because the line should be suited to passenger and freight service, and the rack system cannot stand too heavy trains. The second one is that the Bernina railway should serve valleys – Engadin and Valtelline through the Valposchiavo – that keep strong cul- tural and commercial relations since a long time, but had become of secondary importance in the late 19th century after the opening of railways through other Alpine passes like the Gotthard or Brenner. So speed and efficiency were not a primary need and the line was designed also for touristic purpose. The line is almost a “local product” with bridges, tunnels and other works made with local materials, and the trains are powered by electricity, exploiting the vast water resources in the area. The construction of the Bernina Railway solved the territory from a perpe- tual depression, stopping emigration and fostering the local development through tourism and trade, and with the building and maintenance of the railway and elec- tric infrastructure, of course.

Taking the train from Tirano to St. Moritz I could myself discover the marvellous views and the impressive constructions the workers and engineers projected along its way. Travelling this route at least once is a must for all who love trains, who are always searching for great panoramas and, of course, for all those who would like to find out how heritage of the industrial time is used today.

By Jacopo Ibello

Discovering the Mining Village of São Domingos in Portugal

A visit to the São Domingos mines in the south of Portugal promises a mix of interesting elements: this former mining town celebrates the work of miners of old, and showcases how the incredible landscape has been shaped through human action and industrial exploitation.

Situated in the Iberian pyrite belt, the São Domingos mines are found in Mêda, Portugal. In 1854, Nicolau Biura and Juan Malboisiou rediscovered the mine which dates from ancient times. Around the site, they found remains of Roman and Islamic mining opera- tions such as shafts and galleries. Then, together with other shareholders, they created a company called La Sabina, with the purpose of exploring the Portuguese mines. After a concession from the Portuguese government in 1858, the company granted an exploration permit for the mine to the British company Mason & Barron. The company built the town and all other necessities for miners to live and work in Mêda.

An industrial town in Southern Portugal

São Domingos is a remarkable example of an industrial town. Its social-spatial organization made it the most developed mining area in southern Portugal during the 19th and 20th centuries. This is an absolute rarity as abandoned factories, mills and other industrial heritage sites are usually deprived of their equipment, which is either sold to make money or, even worse, stolen. Luckily, this is not the case of Mulino Pizzardi and it still stands to bear testimony to antique milling technol- ogy, although a lot of work still needs to be done before it can be called a proper museum.

The art nouveau iron bridge, once the main entrance of Palazzo Rossio

Besides its history and architecture, what makes this monument special is that it preserves all of the machinery from the 19th and 20th centuries. This is an absolute rarity as abandoned factories, mills and other industrial heritage sites are usually deprived of their equipment, which is either sold to make money or, even worse, stolen. Luckily, this is not the case of Mulino Pizzardi and it still stands to bear testimony to antique milling technol- ogy, although a lot of work still needs to be done before it can be called a proper museum.

Pulleys and transmissions under the roller mills’ bank

Nonetheless, thanks to the effort of volunteers, the mill has been cleaned and got some minor repairs. Far from a com- plete restoration, this allows the structure to host guided tours organized by the aforementioned Amici delle Acque. These tours have proved very successful, with several groups of up to twenty visitors a day, fully booked many days in advance.

This public interest is a strong moti- vational factor to pursue the restoration work at Mulino Pizzardi, and it also serves those engaged in promoting industrial heritage to see how much interest the mill arouses.

By Anna Karla Almeida

The old stone mills in the ground floor

A new industrial tourism attraction has been created by the combined efforts of the Municipality of Brentiglio and the volunteers of Amici delle Acque. This is a project that is still a work-in-progress, but the good will of the local government and the contribution of civil society are a guarantee for success.

If you are wandering around Bologna and looking for something different, enjoy a visit inside this gem of industrial heritage. Just be sure to book your tour in advance!

By Jacopo Ibello

From vision to marvel – the Bernina railway

The Bernina Railway is an inter- national line connecting St. Moritz, in the Swiss canton of Grisons, with the Lombard town of Tirano, Italy. Comple- tely opened in 1910, it’s one of the most famous railways in the world due to its spectacular landscapes along its route and for its advanced level of engineer- ing, especially in the time when it was built. Together with the Albula Railway, it is part of the UNESCO World Heritage Site “Rhaetian Railway in the Albula/ Bernina Landscapes” since 2008.

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By Jacopo Ibello

Continued from page 1
A century ago, Hirson was a city of steam, where the rhythm of life was orchestrated by the arrival and departure of trains. Trains, coming from the north, carrying their merchandise through the entire country and the rest of Europe, of trains. Trains, coming from the north, never stopped on my commute until a station called Hirson and that these buildings were to be, they show the transitional period when things were to be, they show the transitional period when things...
A refreshing rain started falling the moment I stepped off the train in Oßmannstedt, interrupting the heat of summer's last days for a moment. I took a good sign, and felt excited as I started making my way to the Wieland Estate, a baroque manor house complex surrounded by a park that was home to Goethe and Schiller. Apolda was a small town five minutes by train from Oßmannstedt, that experienced much of its glory during the Industrial Period, but today struggles with an ever-declining population. Belvedere Castle was the summer residence to the Duke Ernst August of Saxe-Weimar-Eisenach until 1748, and was passed down to his successors with the last Duke leaving in 1945. Our nights were spent discussing the value, diversity and fragility of cultural heritage.

The platform is to be called Heritage Times and over the next four days its every detail will be decided upon at this first Training Seminar that I have to attend. I am here as one of the first volunteers to contribute to Heritage Times – a collaborative project in spreading the message about European heritage upon returning home.

Pilgrimage for some of Germany's most promising writers. Although the Wieland Estate was not his final place of residence as he was forced to sell it due to financial difficulties, my mission in coming here, which is to become part of this initiative that promotes cross-cultural communication, feels important enough to be labelled “pilgrimage-worthy.” The tranquility of the country manor and its garden, with its large fountain and dashing flowerbeds, begs a kind of serenity, and I instantly understand why Wieland chose it as his sanctuary.

A few hours later, seventeen people are seated in a circle in the garden room of the manor. By now we have broken bread together and the atmosphere is light and pleasant. Apart from the volunteers, we are joined by several representatives of European Heritage Volunteers and Europa Nostra.

By the end of the week we all had a better idea of the direction we wanted this initiative to take, as well as the necessary steps we needed to take to achieve this. As each of us left to return to our daily lives, enriched by the experiences we shared and excited for what is to come, I remember reflecting back, thinking that it is now that the real work starts. Now, and I cannot wait.

By Stenette van den Berg

European Heritage Volunteers has been active in heritage-related volunteering for more than twenty years. European Heritage Volunteers initiates, organises and supports various forms of voluntary engagement of the young generation – young adults, students and young professionals – for the promotion of European cultural heritage.

At the core of the programme is practical, experience-oriented projects and educational activities all over Europe with a strong hands-on approach, instructing volunteers in traditional handicrafts as well as in conservation practices, with the intent to actively contribute to the protection and preservation of particular heritage sites, and to raise awareness about the value, diversity and fragility of cultural heritage.

Europe Nostra – founded in 1963 – is the leading citizens’ movement to protect and celebrate Europe’s cultural and natural heritage. They are the voice of all who believe that cultural heritage is vital for our economy, our society, our culture, our environment, our well-being and for the future of Europe. Their mission is to put culture and cultural heritage at the very core of the European project on behalf of their members as the largest representative civil society movement in Europe to the advantage of all Europeans.