HERITAGE TIMES

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What are we missing?

Cobblestones seen as part of our heritage

Since 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 gender, social status and even fashion played a huge role. Nowadays we rely on comfortable shoes and flexible soles that can carry us anywhere. Mobile phones, headphones, traffic, faces or buildings keep us from literally watching our step and see cobblestones, for instance.

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.

Before going into further details and review cobblestones in two medieval cities like Braşov and Weimar, let us remember what cobblestones are. These are stones used to pave large outdoor surfaces. Since this paving technique has been used since ancient times (Appian Way starting in Rome, or Pompeii) by the Romans who first became preoccupied by the importance of usable roads all year round one can think it has some advantages.

Well, this paved surface can be heavily used, plants do not grow in between setts because the cubes are typically set in sand, rain is rapidly absorbed for the same reason, and dirt cannot be retained due the smooth surface of the stone. In different times, horses got better traction on cobblestones. Originally, cobblestone meant "large, rounded beach pebble". This pebble evolved into a sandstone, quartzite, basalt or granite cube, known as a sett.

One does not just set cobblestones. There are different patterns to doing that. The "irregular" pattern is self explanatory and very old. The "course" pattern relies on a longitudinal frame and is very popular. Quite frequently used in continental Europe is the "European fan" pattern. This one is by far the most intricate since it requires smaller cubes and since the "fan" opens as much as a man's arm can reach from left to right. Another popular pattern in Continental Europe is the "Bogen" ("arch" in German). This comes as a radial pattern and is very sturdy since each cube relies on each other.

To further understand this subject, let's take a look at two beautiful cities – Braşov and Weimar – and make a connection between them and the importance of keeping cobblestones in place forever.

Braşov

In central Romania, Braşov (Kronstadt in German or Brasso in Hungarian) is surrounded by the Southern Carpathians and is part of the Transylvania region. There is rich history – with traces dating back to the Neolithic Age – characterised mainly by the presence of traders and craftsmen. The city has managed to preserve, especially in the centre, the features of a medieval town. In those times, the city was conveniently located at a crossroad of vital trade routes linking the Ottoman Empire and Western Europe. The local population (Romanians, Germans, Hungarians) accumulated wealth.

The history of paving in Braşov starts with gravel and wooden panels. Wooden panels survived even during the 20th century. After the Second World War, the cobblestone fashion was finally imported here. Western influence was obvious. There is proof that some parts of the city were cobblestoned before the Second World War.

During the 1970s, cobblestones were removed and replaced with asphalt. Fortunately, the cobbles were not discarded, but instead bevelled and moved to the historic centre. The pedestrian area of Braşov is now mostly cobblestoned.

The Council Square, for example, has a rectangular architecture. Pedestrians are reminded this at each step. Smaller squares are drawn out of black granite and white marble.

Authenticity is highly regarded in Braşov, so the Black Church, one of the main Gothic style monuments in the country, is surrounded by white gravel which also makes the black thick walls stand out.

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The awakening

of the Pizzardi flour mill

I 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. The aim of the Municipality of Bentivoglio, the small village in the plain north of Bologna which owns the mill, is to restore it over the next few years and to reopen it as a tourism attraction. Thanks to the association Amici delle vie d'acqua e dei sotterranei di Bologna, that takes care of the hydraulic and underground heritage of Bologna, the Pizzardi mill is slowly, but steadily recovering from a hibernation that started in 1977 after more than 600 years of activity.

Sieves in the Pizzardi Mill

The Pizzardi mill was founded in 1352 by the Lambertinis, an important noble family that would in the 17th century spawn pope Benedict XIV. It is located on the Navile, 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 Poledrano, 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 1390. 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 countryside 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

Poledrano. 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 refurbish 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-storey building was built to contain the brand-new production equipment made of turbines, sieves, filters, purifiers and other typical machines.

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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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Caretakers of Heritage

Spiders and dust are perhaps the most frequent guests at the Hotel Waldlust, but a very passionate group of citizens decided to rescue it and to breathe life back into the house. Now they are working to identify every 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?

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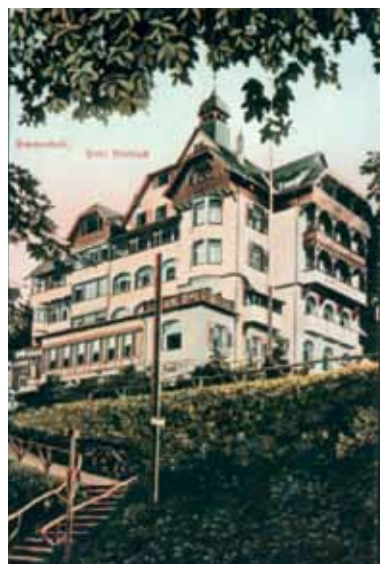

Herbs, hay and culture

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 mowing events.

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People change – and heritage does too!

Today, each of the city of Kaštela's former defensive towers is a historical landmark. They form part of the community and they share a common history. 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 2017 have for two formerly defensive buildings?

A group of international volunteers went there to find out!

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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, catechism and influences and pressure of all kinds were sweeping our rich territories. „That was development", they said. However, aside from the delicate issues that colonisation can address, today I want to bridge one of the most remarkable architectural and technological Portuguese legacies in Brazil: azulejos! These tiles, called *azulejos* in Portuguese spelling or *azzelij* in Arabic spelling, are ceramics placed on walls and are widely used in countries of Arabic culture. They were introduced to the Iberian Peninsula at one point, and today 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 Luis in honour of the homonymous French king. A strategic place next to Amazonia, the town was founded by the French in 1612 and were recolonised by the Portuguese years later. Today, São Luis 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 Luis' 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 Luis 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 azulejos tile work applied both as insulation and decoration."

In the heart of the historical centre of São Luis, the Creative Center Odylo Costa Filho's conservation and restoration laboratory can be found. Architect and conservator at this centre, Leticia 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 'pasta' — 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 or 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 Luis – 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 colonisers. As I said, my homeland preserves the characteristics of a Portuguese city and I felt like I returned to São Luis for a while! I feel at home in Portugal with its tiled facades, iron balconies, doors and windows with Venetian-style openings.

Touches of Arabic culture also can be amply illustrated. The extended Ottoman presence in the Iberian Peninsula influenced European civilisation's economy, society and culture. Many Arabic words and expressions enriched the Spanish and Portuguese vocabulary. In Spain and Portugal traces of their technology and design were everywhere: on buildings, seen through the tiles, and in urban spaces, such as the water systems.

The National Azulejo Museum of Portugal

One semester after my interview with Leticia Castro in Brazil, I visited the National Azulejo Museum of Portugal which is located in the former Convent of Madre de Deus in Lisbon.

According to the National Azulejo Museum itself, it is one of the most important Portuguese museums for two reasons. Firstly for its unique collection of Azulejos – „an artistic expression which differentiates the Portuguese culture", and secondly for the building where it is located – „the former Convent of Madre de Deus (Mother of God), founded in 1509 by Queen D. Leonor (1458 – 1525)."

In addition to a truly magnificent building that has been adapted to house such a collection, the National Azulejo Museum in Lisbon follows the history of Portuguese tiles from the 15th century through to contemporary production. The tiles, that make up large panels, tell stories of customs, daily life and religiosity in Portugal. Following the proposed museum route, the first panels represent the Arabic influence in Portugal. Later, with the creation of new styles of decoration, the panels represent these different dynamics. With the advent of modern times, the tiles gain new shapes, colours and meanings. Because of this, many of the contemporary architectural projects in Portugal incorporate tiles with these new patterns.

Clearly, azulejos are more than a decorative element. They present a rich history of building techniques, designs, art and technological solutions. Whether in Portugal or across the seas, Portuguese tiles continue to tell the story of a heritage that is stamped on tiles throughout the world, just waiting to be discovered by the next generations.

■ *By Anna Karla Almeida*

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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 cobblestoned 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.

Right before 1999, some of the cobblestones were changed to increase accessibility in the city. *European fan* and *Bogen* 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 setts allow for drainage towards larger flat stones, which also offer routes for walking.

I encountered three different types of setts 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*

More than golden treasures

The heritage layers in Erfurt Synagogue Museum

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 of it. It's quite surprising to witness its extended door entrance and bricked-up former windows. You probably even spot areas where bricks are so old that they have a deep, dark colour while others seem to have been put there not so long ago…

Stepping inside a building that proudly displays the name "museum," one might expect it to be noticeable from the street, but to find this one you need to have determination of steel. This type of "indirect visibility" is typical of medieval synagogues in quarters inhabited by Jews and Christians alike, in order to protect a religious centre against possible pogroms from ardent followers of Christ.

This exact building in Erfurt is unique not only by being a monument of Medieval Jewish religious culture, but also as a highly professional example of the work of restorers and conservators.

Thanks to their decision not to restore its original form, conservators present a series of historical uses for the synagogue in architectural layers. Therefore, we may gain a broader picture of what the building has endured from the eleventh century to the present day.

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 women's synagogue (traditionally separated from 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 rosette, is hidden from public view. This obscurity allows you to picture what was it like back then when this place use to be inseparable from the city's religious context.

Layer 2 – Warehouse

After the devastating pogrom of 1349 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 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.

Nevertheless, this third historical layer is easily perceived if you carefully study the facade or go inside. You may see a unified window or 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.

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 housing 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 has been 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 treasured. 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 Inna Starkova and Anna Karla Almeida*

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.

The Temple of Diana, which dates back to the 1st century BC, stood at the centre of a sacred space enclosed by a wall that served as a public tribune from which public authorities addressed the citizens.

Granite ashlars and stones were used for its construction. It has a rectangular plan: It is a peripteral temple – surrounded by a colonnade – and has a portico with six columns. These columns have fluted shafts and are 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 was flanked by two ponds.

Between the 8th and the 9th centuries an Islamic building was built on the place where the stairway used to be. This new building was part of an Islamic palace – perhaps the residence of a Muslim governor until the Alcazaba was built in 835 – along with the refurbished temple.

The Temple without its staircase acquired a defensive character given the height of the podium and its strategic location as a high and central point in the city. Towards the end of the 15th century, and in accordance with the taste of the times for vestiges of antiquity (a "vintage" fad), Don Alfonso Mexía, a knight of the Order of Saint James, built his palace over the remains of the Roman temple.

In 1972, the building was expropriated with the idea of recovering the old Roman temple, although it was later decided to maintain part of the Palacio de los Corbos because of the architectural value of some of its components, such as the entrance portico and the gothic-like window.

Moreover, the palace is part of the Temple's history – if it hadn't been reused, it might have disappeared altogether. At present, a visitor's centre to the temple and the forum is being finished.

The last restoration of the temple (1986 – 1992) was carried out by the architect Hernández Gil. This enabled the partial reconstruction of the building thanks to the remains gathered over successive archaeological campaigns. In seeing the pictures, it seems normal to ask how it is possible for something that was built 2000 years ago to be better preserved than something that was built a mere 30 years ago.

When restoring, we should pay more attention to historical materials rather than modern ones (in this case concrete) which we insist on introducing to our monuments but that often quickly presents weaknesses in the building structure.

In 2007, not without controversy, the space around the Temple of Diana was refurbished. Yet again, we can see just how difficult it is to find the middle ground between historic architecture and contemporary expression.

The new 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 surroundings 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!

■ *By Libe Fernández Torróntegui*

Brussels anderground: The former Coudenberg Palace

When you think of Brussels, the word "underground" usually is not the first thing that comes to mind. Indeed – chocolate, the Atomium, beer, The Grand Place, or Manneken Pis would all be appropriate things to associate Brussels with. What many people have yet to discover is that, apart from the subway, the city also has an underground palace…

Let me be honest with you from the beginning, the former Coudenberg Palace no longer looks like a palace. In order to recreate it, a bit of imagination is needed. So if you expect golden chandeliers, tapestries and parquet floors, this might not be your cup of tea. But, if you love all things old and have a healthy dollop of imagination, you will not be disappointed.

Let's begin at the beginning: What is Coudenberg? Coudenberg is a hill, a "Cold Mountain" to be precise. Because of the strong northern wind it was named Coudenberg and it was a very strategic location as it gave the site the advantage to dominate over Brussels.

From the Dukes of Brabant and the Dukes of Burgundy to Charles V

The history of the palace traces back to the 12th century, when there is just a castle on the Coudenberg. In the 13th century the Dukes of Brabant gave Brussels a central political role and the defensive castle became an important place for diplomats to come together. From then on the residents of the castle transformed the castle into a real palace. The first famous person to have lived here whose name might sound familiar is Philip the Good, Duke of Burgundy. It is in this era that the esteemed banqueting hall, the Aula Magna, was built. However, the most prominent resident of the palace was, without a doubt, Charles V whom is known as the ruler of a lot of European territories in the 16th century. During his time in the palace, he carried out many changes and the palace became one with imperial proportions under his rule.

Fire destroys everything

More thrilling than this history is, of course, knowing why we can't visit the palace anymore from the streets of Brussels, but rather need to go underground to visit its remains. As I said before, the palace is no more. On the night between 3rd and 4th February 1731 a fire destroyed almost the entire complex. The official statement was that the fire originated in the kitchen, but this is not what actually happened… Thanks to witness statements, we now know that the fire originated in one of the apartments of governess Maria Elisabeth of Austria, who forgot to blow out her candles. Of course, a governess could not be held responsible. Only the chapel and some cellars survived, but this has also since disappeared, because of the construction of the Koningsplein in the 18th century.

What's underneath? Archaeological excavations

After the 18th century and the construction of the Koningsplein, people eventually forgot about the palace at the Coudenberg. Then, from 1986 onwards and covering a period of 25 years, many different excavations were done and the remains of the former palace, Hoogstraeten House and the Rue Isabelle, were found. Besides the remains a lot of archaeological objects were found such as ceramics, clay pipes, armoury pieces, metals, … It was a challenging work for the archaeologists present, who had to make decisions regarding what to preserve and how to present it to the public. It was decided to maintain the original remains wherever possible to the original and to only make restorations where necessary to ensure visitor safety. In 2000, the archeaological site of the Coudenberg Palace was finally opened to the public.

Resting my case

Earlier, 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 background I just gave you – to discover this hidden treasure in Brussels, and while you are at it, eat some Belgian chocolate!

■ *By Bénedicte Helegeer*

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 (So)fia, used as an exclamation (!) of surprise. The themes are: "So Welcoming Sofia!", "So Innovative Sofia!", "So Creative Sofia!", "So Green Sofia!", "So United Sofia!" and "So Ancient Sofia!".

The last one puts emphases 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 ambassador for cultural heritage. Let me try to persuade you.

The oldest building in Sofia

To begin with, the Rotunda is very old. Ancient! It was built in the early 4th century AD by the Roman Emperor Constantine 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 residence for himself and his family. Constantine built a large complex of elaborated structures, including the Rotunda. The archaeologists call it Constantine district because it occupied a whole quarter of the defended area inside the fortress 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 complex. Just the opposite – it was a repetitive form. There were at least four other buildings with circular interior and three with octagonal. They were adjacent to spacious halls for emperor's 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 magnificent halls, fragments of columns, worn out stones of the street pavement. On the ground you can still see the arched tunnels of the hypocaust where once the hot steam had been pumped. In contrast, the Rotunda stands out as a complete building, miraculously untouched 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 Office – 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 believe 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 ornamented gates of the courtyard look like frames to me that outline the image of the Rotunda. The infinite rows of grey vaulted widows of the back facade serve as a neutral background and the Rotunda stands out with its warm brick colors. Approaching it is like entering a museum hall.

Note the exception: The Rotunda is not a museum exhibit! It is still in use, rather being a pile of preserved bricks. It is functioning as an Orthodox church with an excellent choir. And it is a very busy one. It is not uncommon to find a crowd gathered for a wedding or a baptism of a child. Or perhaps you would hear the elegant chants of a commemorative service. The Rotunda continues to benefit the city in an aura of tradition.

Witness of change

With a brief visit to this small round church you can follow centuries of transformation. Every big change that happened in Sofia has left its mark on it. This is best seen inside where the true charm of the Rotunda awaits you.

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 century when the Rotunda was inaugurated as a Christian temple and first painted. There are two layers from the Bulgarian medieval kingdoms of 9th and 14th centuries. Between them lays a Byzantine layer of 12th century. There is also a painted layer with flowers from the time the Rotunda had been converted into a mosque during the Ottoman rule of 16th century.

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 genuinely exclaimed: "So Ancient Sofia!".

I tend to believe it.

■ *By Petar Petrov*

The tragically fortunate sinking of the Vasa

On the 10th of August 1628 the Vasa warship, the newest addition to the Swedish King's fleet and whose sheer size and grandeur was unofficially meant to strike fear into the hearts of Sweden's enemies, sank on her maiden voyage after only 20 minutes on the water. On her way to pick up soldiers who would accompany her to Prussia where King Gustavus II Adolphus was waiting, a gust of wind entered her sails causing her to heel hard to the lee side. She managed to right herself but was then struck by a second, slightly stronger gust, again causing her to heel. Water seeped in through the open gun ports that fired the ceremonial salute just minutes before, and she capsized soon after. Less than thousand nautical meters from where she set sail, the Vasa sank before ever leaving the Stockholm archipelago.

Before continuing with her story, let us for a moment imagine what would have happened had the Vasa never sunk.

As a war ship, she was built for warfare – she was the most heavily armed 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 combat 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 water – 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 heaviest 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 fuel engineer and part-time amateur-archaeologist, Anders Franzén. After 333 years in murky water, the Vasa saw daylight once again.

Now the question is, if she was as majestic as everyone said, with a hull constructed from one thousand Swedish 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, her 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 necessary down in the hull to counterbalance the weight on the top would only be developed in the 18th century, she 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 Klas Fleming to call the test off – but he 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 perfect conditions for the wreck's and everything – as well as everyone – inside's preservation. About 30 people perished in the sinking, and the remains of 15 of those were so well preserved that some were found with their hair – and even their brains! – still intact. Tests done on these remains have been able to determine their diets, which grants significant insight into the daily life of early 17th century Stockholm. Second, along with these remains, many personal belongings such as clothes, combs and smoking pipes were found, along with eating utensils, medical equipment and even a board game. By studying these items, it is possible for archaeologists and anthropologists to piece together the lives of the people that surrounded them, which helps us to better understand the conditions of the time, and ultimately life as it is today.

Although the Vasa's sinking was a terrible disaster, and an even bigger embarrassment for King Gustavus Adolphus, the real tragedy if viewed from a modern perspective would have been had she not sunk. Today, even though extensive preservation methods have been put in place, the Vasa slowly deteriorates where she stands. Luckily, the day that she will no longer be here is far away, and for now people from all over the world get to marvel at her majesty. Who knows, perhaps some of them, when they think nobody is listening, might even whisper: Thank you, Vasa, for sinking.

■ *By Stenette van den Berg*

Today's work is tomorrow's heritage

The Theodor Aman Museum in Bucharest

Besides historical importance and relevance, uniqueness, aesthetic characteristics, some other criteria make yesterday's art, custom, object, building, site today's heritage. It is a huge gain to perceive heritage as an embodiment of memory. From where I stand, this is primarily how the process of passing on our cultural legacy works.

In Bucharest lie countless examples of tangible and intangible heritage. Some characters from the past worked a great deal to make sure they leave behind a consistent and meaningful legacy, or simply put – heritage. Let us account for their effort differently. Not enriched with the means of Social Media and its participatory empowerment, 18th and 19th centuries socialising meant more awareness and survival.

If you were an ambitious artist willing to promote your work and to improve the general reception of art, history and heritage, your duty was to become a socialite. Otherwise how to reach a larger audience and allow real-time communication? Balls, house parties or random gatherings did the trick and were wonderful "excuses".

Early career pathway

We can perceive Theodor Aman (20th March 1831 – 19th 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. Theodor 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 complete his training under the supervision of Martin Drolling 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 Istanbul and Rome contributed to his well-rounded personality. At a later time, Aman's work, mostly academic, became a synthesis of realism and a romantic touch. His style made an artistic revolution possible in Romania. He brought the modernist tendencies home and was one of the first Romanian painters to leave the studio, sketch en plein air, and study the light more, a legacy of the Barbizon 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 1868 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 interior. Construction ended in 1869 and no major changes were made since.

The exterior is carefully embellished. Da Vinci and Michelangelo cast in medallions are present at the entrance. As protector of the arts and crafts, the goddess Athena is also cast in terracotta. This Renaissance stylistic discourse is further developed inside the house in a harmonious manner through mural paintings, stained glass, stucco ceilings, furniture as well as wooden panelling in the workshop.

Eclectic taste means a strong personal touch

The house is medium sized. The workshop takes up almost a third of this space. This big bright room was meant from the beginning to attract the crowds, people interested in Aman's work and free history lessons. The wonderful wooden cabinet is also Aman's work and received a golden medal at a well-esteemed exhibition. This is where the artist used to keep costumes and other precious objects.

This particular place became somehow a focal point of the local artistic scene, like a private gallery. The house even partly functioned as a museum because Theodor Aman wanted to spread knowledge 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 credo were embodied in Aman's genre scenes. Many of them are captured in this workshop in bright vivid colours like most of the artist's feelings. We can use these genre scenes as spectacular mirrors into the past.

In these paintings the characters seem relaxed, almost comfortable. Any dynamism would have ruined this quiet stillness. The pleasant atmosphere serves as an invitation into their world. Having set a strong educational path, Aman made a huge donation. In 1908, 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 University of Arts Bucharest. Aman became Director and then held the position until 1891. Equally important, he supported and encouraged numerous students proving to be a very good teacher.

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

■ *By Sorina Neascu*

Reminiscing the past
at the Botanical Garden of Oslo

At the mention of botanic gardens, trees from the tropics, sweet scented flowers and greenhouses come to one's 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 natural 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 „Viking 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 Nordics. The Viking Garden features a 33-meter-long corten steel structure, shaped like a Viking Ship which displays plants, rocks and animals that were used in that era. Developed in coordination with the Museum of Cultural History the Viking Garden helps visitors to understand how the Vikings used natural resources and shaped the landscape around them through the intercultural exchange of plants, animals and other resources. The area features plants such as hemp, coriander and flax with information boards explaining their arrival to Norway and their use by the Vikings. The outdoor set-up allows for Viking Era reenactments to be conducted in the garden. Often there are special arrangements displaying Viking markets, food, the use of plants to dye clothes and the carving of soapstone to make cooking pots. One such arrangement in the summer of 2017 brought a Viking village back to life. Dressed as Vikings, the Botanical Garden staff served food from the era while explaining different aspects of the Vikings' life and their interaction with nature – an experience that transported young and old alike back to the Viking times.

Moving ahead through the garden we also move forward in history as we come to another important Norwegian cultural landscape. It is the garden's own hay meadow. For centuries, hay meadows have been an integral part of the Norwegian farming lifestyle. These biodiversity rich semi-natural grasslands result from years of traditional farming and land management techniques. Traditionally maintained hay meadows are characterized by low soil nutrient levels, manual mowing using scythes in late summer, and minimal grazing. With the advent of mechanized farming techniques, hay meadows have been rapidly replaced by intensively managed grass fields. As the hay meadows disappear, not only is the associated biodiversity threatened, but also the traditions and skills that have evolved with them face the threat of being lost. In 2014, the Botanical Garden of Oslo established its own hay meadow depicting a typical hay meadow from the Oslo region. The main purpose was the conservation of biodiversity, but following a traditional management routine also popularized mowing with scythes. Every year since 2016, the Botanical Garden hosts a meadow mowing event that is open to all and experts train the participants to mow using scythes. The events include explanation about the biodiversity of hay meadows and also traditional knowledge, such as deciding the best time to mow based on plant life stages and techniques for sharpening and maintaining the tools. The aim is to make the participants understand the importance of hay meadows and the benefits of traditional management techniques for the biodiversity. The participants are encouraged to convert their own grass lawns to flowering meadows, with emphasis on the fact that the remaining hay meadows need to be preserved. In line with the traditional practices, the events are accompanied by folk songs and participants are served the traditional sour cream porridge with red syrup. Participants mowing the garden's hay meadow with scythes recreate a scene that was common all over Norway just fifty years ago.

Adding a touch of culture to nature creates an experience that goes a long way in ensuring the conservation of heritage. The Viking Garden and the hay meadow at the Botanical Garden of Oslo depict how, with a little twist to its conventional botanical work, the garden is making significant contributions to the conservation and promotion of Norwegian cultural heritage.

■ *By Krupali Parekh*

Of trees and their keepers
Discovering the complex heritage of Belvedere Park

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 Foundation).

Interested in learning more about the history and heritage of the castle-complex's park and gardens, we took the fifteen-minute bus-ride from the centre of Weimar to spend a few hours picking Andreas Pahl's brain. He has served as the Head Gardener at Belvedere for the past ten years, and has agreed to show us around the park to discuss some of the lesser known elements of its heritage.

We meet at his office on the first floor of the former Head Gardener's house. Today, the ground floor of this building is used as an exhibition space for projects of European Heritage Volunteers.

Belvedere forms part of the "Parks and Gardens of Classical Weimar" project hosted by European Heritage Volunteers each year. During this project, volunteers work to uncover and restore the grounds' historical path system. Using historical maps, volunteers work for two weeks per year uncovering a path system which is hidden about 20 cm under the ground. "It is my favourite part of the year because every time the volunteers leave, 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 moved for protection against cold during the winter, we still use the original heating-system installed in 1820. Over the years, the system has had to be partlyrestored because the original clay cracks and breaks over time, but everything on the inside is original."

The heating system makes use of wood that comes from the roughly 150 ha of parks managed by the Klassik Stiftung Weimar, and only trees that need to be removed are used, making it a sustainable practice. The amount of wood necessary to heat the Orangery for the entire winter can be as much as 120 m^3, but this varies greatly. "It also depends on the types of plants. In the main room where the trees are stored, the temperature is kept between three and five degrees Celsius. The double northern wall also helps to keep the heat inside." Other rooms, where seedlings or flowers are grown, are kept warmer and have the most windows for the sun to heat it during the day. As it is no longer norm for gardeners to live on the premises, we wonder how they ensure that the fire does not burn out during the night. "We have systems in place for that," Pahl says. "The person in charge of the heating lives close enough to see the chimneys. If there is no smoke, there is no fire – and then you need to run before the cold infiltrates the building."

Outside in the bright sunlight, we pass through the New Holland Garden and notice some vegetables growing between colourful flowers. "When the Duke lived here, he had a Kitchen Garden. Come." We walk down into a wooded area of the park where we find a small cottage. As it turns out, there were not one, but two head gardeners during the Duke's time: one of them were solely in charge of the Kitchen Garden, and the other of the entire rest of the property. Today, the Kitchen Garden Keeper's house is inhabited by one of Pahl's colleagues. "I told you someone lives close enough to see the chimneys!" Pahl exclaims with a laugh, and we descend the few mossed-over 19th century stone steps into what used to be the Kitchen Garden.

"All of the vegetables used in the Duke's kitchen were grown here until he left in 1918. The territory was then divided between families and the vegetables needed for consumption were grown in greenhouses. During subsequent wars vegetables grown there were also used for public consumption." A line of apple trees marks the end of the garden, and beyond them lies the river Possenbach. On the other side of the river, the Belvedere forest starts. "Once there was no longer a Duke who needed vegetables for his table, nature took its course."

A semi-ruined wall on the other end of the garden shows the remains of a grape trellis. The wall used to be an arch-way entrance to the trellis, but heavy annual rains and a lack of maintenance eventually brought the arch down. "My goal is to restore this garden, not necessarily as it was in the 1850s, 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 sewn 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 makes 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 to heritage should never be underestimated.

■ *By Stenette van den Berg and Alma Kaurāte-Java*

Middle Rhine Valley – a colouring heritage

Do you know when you visit a place and the souvenir shop has all those beautiful and colourful postcards? Well, imagine a black and white postcard and colour your own! I tried to colour inside the lines and here it is my visual perception of the Upper Middle Rhine Valley! A breath-taking landscape, alive, full of history and where three colours stand out: blue, green and brown.

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 526 and 593 kilometres 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 and narrow valley, with an imposing challenge on the kilometre 555. Here and 125 meters above the river stands 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 Silcher.

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 Rhine Wine. And they are not easy to maintain, it requires a protective suit, gardening equipment, a mowing machine and strong muscles! And establishing a labyrinth among the vineyards, there are dry stone walls. The technique to build them is not easy: finding big and flat stones, creating a puzzle with small and fine ones, choosing the stone's pretty face and slightly incline them upwards to create a stable wall or stair. And this wall made only by natural materials is where the rare Green Lizard finds a warm and cosy home. Such landscape houses different species and is also naturally decorated by a special rose called "Zauber der Loreley" (The magic of the Loreley) and by around 80 regional cherry varieties.

Grey

However, such wonderful World Heritage title leaves some grey areas. Hanged in some balconies in the villages, posters protest against the noise caused by the railway. Also, the absence of a bridge is a problematic topic that puts in a stand easier transportation facilities versus the visual impact on the landscape. But, aren't these problems a test to see true colours of Upper Middle Rhine Valley? Such topics help to create discussion and awareness around heritage.

And whether it is by boat, cable car, train, bike, ferry or just walking, picture how colourful can these 67 kilometres get.

■ *By Mariana Martinho*

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 Rhenish. 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 aftertaste of soft fruit.

That's what these "seas of millenary olive tress" taste like. They have witnessed the passage of kingdoms and civilisations, they have endured frosts 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 oil 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 intensely 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 of the area, producing what is known as extra virgin olive oil from millenary olive trees.

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 Politécnica 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 Arión, 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, later, 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: Hispania Nostra in 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 Torróntegui*

denkmal fair in Leipzig

A European crossing 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 velour 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 concern, 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 alongside masons who stand alongside political experts who stand alongside craftsmen. As mentioned, denkmal is the major crossing point 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 restore 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 I had no other choice than to like the most important European fair for the maintenance, restoration, and renovation of old buildings. Its participants perpetuate techniques and create new ones, and through their passion and astonishing skills, they bring heritage to life.

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 crossing point 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 Pelzer*

Crossing the tracks: the journey of art discovering heritage

Few days back, a dear friend of mine told me that we should expel the word "art" from our dictionaries, that the word itself causes too many confusing and often way 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 İstanbul. This contemporary art exhibition took place for a single day in one of the buildings at the Haydarpaşa Train 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 out of 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 İstanbul, 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 Train Station is one of the essential parts of İstanbul's silhouette with its almost 120 years of past and its architectural heritage, the area has only been declared as a historical and urban site since 2004 by İstanbul 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 – 1908 by Mimar Kemaleddin, 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 crowd 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 and new to İstanbul. 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 to 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.

■ *By Özge Toktaş*

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 cost, 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 seafront 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 Kozjak 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 mountains, towards the sea. To protect the population and provide them with an escape, some noblemen from Trogir and Split built such fortifications. In this way, they could also ensure the agricultural production. Is it a win-win situation? Only a deeper study could tell, but the result of such episodes was 17 towers and 12 fortified settlements by the 17th century. History was not very friendly to all of them, but they left a clear evidence of their existence: the name of the city: Kaštela – meaning "castles".

This could be a very complete city with such rich history, ancient traditions without forgetting its great weather and black risotto. However, it is facing a depopulation problem and the proximity of the UNESCO neighbour cities doesn't help in bringing more life into Kaštela.

So, it was essential to valorise 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.

With 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.

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 historical 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 immersive knowledge on the field, two technical instructors providing us professional advices and field trips, which allowed us to have a deeper knowledge of this region. We also shared good examples of uses of places that each of us brought from our own country, which greatly contributed to open our minds.

Did I mention that we had no restriction of ideas? Well, let's see the results, step by step, I mean, tower by tower.

Glavica Tower, "Top" for the locals

Kaštel Sucurać was formed in 1392 and it was one of the only two settlements governed by an archbishop.

Located in the centre of Kaštel Sucurać, the Glavica Tower is part of the fortification of the old town, settled on a natural stone reef. The tower smoothly blends with the surrounding houses, except in one detail: the presence of a canon, 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.

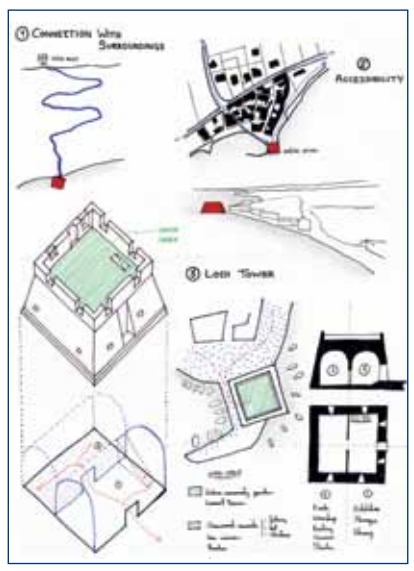
It could be expected that a renovated building among different buildings with different states of conservation and a canon in one of the walls would stand out. But here, it is so naturally blended that our main priority was to find ways to make it more visible and connected with the surroundings. The specific location in between houses raises the question of whether it is a private or a public space. So, one of the ideas was to create a garden, as being an invitation card for people to explore. It could even work as an extension of the Museum of the City of Kaštela, located on the other side of the fortification.

This desire to connect physically the tower also comes with a more emotional purpose: to create a community learning centre called "Top Centar". Inside, the building has two floors, with two respective rooms, one bathroom and one small kitchen. Here, some educational activities could take place, from pottery classes, language courses or even short-term professional courses such as advisory services for restoration of private historic buildings. It could also be used for conferences or more workshops like ours. Insider's tip? It has a beauticul workview. Althought it can make it harder to concentrate. This tower could also host small encounters for sharing knowledge and traditions, between elderly and young people, locals and visitors.

Lodi Tower "Nehaj" for the locals

While the previous tower was built, destroyed and renewed, the Lodi Tower remains unfinished since 1548. It inherited the name Lodi from the noble family from Trogir who built it. But it is more known as Nehaj, due to the Uskok refugees from Nehaj Fortress. If the tower was already isolated by its location as it is surrounded by water, the fact that the settlement of Kaštela Štafilić was created after lead the tower to an outsider position. 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 the local population uses it! So, the priority was the restoration of the tower and respective adaptation towards a positive use.



And what brings more positive energy than cultural heritage? So, we present Lodi Tower, the "Culture Cube"! Cube stands for its shape. It is a large space with a square shape. There are two rooms on the ground floor. The top floor was never finished but the terrace hosts a beautiful view. The idea for the outside is to use everything 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 of its new name is linked with a keyword: fishing. If the small port works as a shelter for the fishing boats, this cultural centre could be a second home for the fishermen. 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 Čiovo, Trogir and Split. Car is mostly used, but train and even 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 created a game, to highlight the unique factors that distinguish Kaštela. This would link vertically – sea with mountain, and horizontally – each Kaštela. For this, would be necessary to create hiking routs 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 Kaštel Štafilić 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.

By Mariana Martinho

Far from the madding crowd

As you see lonely bare white walls of the Orthodox church room, high up to the sky 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'd look at that with no thought in your head but with a light dizzness in it.

So massive, old, lost in time and not taken care of.

Spasskaya Church, 56 kilometers away from Kirov city (Russia) welcomes everyone standing gracefully just a bit aside of the main road connecting two big Russian cities – Kirov and Kazan. Built in 1692 the church itself used to be Oshet village centre – a place of enlightenment with Zemstvo schools nearby and Sunday preachings 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 sexton 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 Vasnetzov 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 tirelessly 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 Vasnetzov dynasty over two and a half centuries built two churches – one with wood and another built with brick, furthermore four schools and accommodations for peasants and church clerks were added to the complex. The Vasnetzovs were a part of life of every inhabitant: baptizing newborns, leading wedding ceremonies and burialling belated ones. Today this name is worldwide famous thanks to sibling artists – Viktor and Appolinarii Vasnetzov, whose ancestral nest is Oshet. Their dynasty sadly was forced to leave it in 1935 due to upcoming world changing events. And that was a crucial moment in history when the tight bound connection between the church and the dynasty was broken up. It would be years and years passed until one of this famous family sets a foot on this land again.

During dark years of Second World War when Russian leaders of that time turned back on the religion a great amount of old and unique churches were either destroyed or converted.

Spasskaya Church suffered beastly, the bells were thrown down from the bell towers so anxiously that you may still see the hole. Beautiful iconostas of rare icons were barbarically stolen leaving behind lonely wooden icon frames.

Though, the severe irretrievable damage was yet to come. It happened during the years when it was converted to a warehouse of mineral fertilizer. Frescoes and wall paintings were "eaten" by the chemical elements.

By 1975 the destruction of not only the church but the village itself reached its high peak. Masses of people left their homes and headed to the city leaving their land drained with no hope for better perspective. Everything was massively abandoned. Decades passed until step by step the reconstruction work had started. In spring 2001 local inhabitants and activists began the restoration of the church. With neither governmental help nor any sponsorship they cleaned the place out of massive piles of rubbish, built the door, made floor and fixed the roof.

Currently the situation is as follows: The church is not registered to any of the nearby big city eparchies; therefore it has neither outside financial income nor federal support. It is fully maintained by the local community which contains no more than thirty individuals mostly in their late fifties. However these people are active and driven by the passion to the place, which, as they believe, has a natural power to enchant and steal a part of heart so that people keep coming back to it.

That's exactly what happened with one family – once visiting it stayed for good. Svetlana Shilova, an activist, owner of local eco-farm and Oshet lover at her heart, curiously studied the history of the village and fearlessly began working with such abandoned legacy.

Nowadays with a smile on her face this lady dedicates all her energy to restore back the fame of the village. She promotes it by giving tours – introducing the history of Vasnetsov dynasty, the church and the village itself. Her project "Vasnetzov Paths" is highly successful and deeply valued. In 2012 it won a mayor grant and thanks to this financial help it was possible to restore and reconstruct some things in the church complex and beyond.

Though, the complete restoration work is needed an enormous sum of money, there is a strong hope among inhabitants that one day the church will work at its former strength. So far when it looks unreachable the main task for locals as they see it is to preserve as best as they can and as much as they can.

The story of this place is terrifying though it is a pretty typical scenario of religious monuments across the country. Russia has been through severe years of revolution, Soviet regime and unstable years after it collapsed.

The core of this story still is not the bitterness of the situation but people who have chosen to get over it.

And that's far more treasured.

■ *By Inna Starkova*

The empty streets of a visionary paradise

Stories of innovation and inspiration to revitalize heritage. Apolda – a 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 stranded here?" might be your first question. But, after crossing the oversized stairway and walking down the main street, something awakens your curiosity. A majestic 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 1870/71, 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 regulation, for a new cultural purpose. They opened it as an art exhibition centre in 1995 and received 800 visitors to the first exhibition – "Liebermann and Corinth". 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 emphasises. 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 Kunsthaus – the passion to preserve history and to use it to support regional development. With 132 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. On a sloping street, hidden in an Art Nouveau building, is one of the most innovative places that Thuringia has to offer – The Kulturfabrik ("art factory"). 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 Köcher, 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 enthrall 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 Deutschland – 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.

■ *By Carola Neydenbock and Krupali Parekh*

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 ever 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 strives 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 pathway, 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, its importance as an industrial infrastructure declined to such an end that it was in a ruinous 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 7.7 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 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 Gaitanejo – 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 geology lessons

The glass outlook. No 21st 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 brougth together all of the disciplines that architectural knowledge requires. In order to finance it, an environmental, an 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 visitor 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.

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

■ *By Libe Fernández Torróntegui*

Welcome to the glamorous Hotel Waldlust

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 famous spa destination in Freudenstadt.

The Luz family was the manager of this hotel and some others, namely in Austria. They invited Kings and Queens, poets 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.

Breathe 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?

Founded in 1599 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 sight is 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.

An important stop is the casino, to see the figures on the wall. Dancing, singing, playing instruments, taking a thermal bath, chatting, … They represent all the activities that characterize a happy lifestyle.

It is even possible to find here some ruins of buildings previously related with this thermal purpose. Among them, the Hotel Waldlust is a survivor that still stands. However, the Second World War, some financial struggles and a much more modern lifestyle lead the Hotel into oblivion. Consequently, the garden and historical park became abandonned and the Hotel suffered a loss of its own heritage due to negligence and careless.

The *Denkmalverein Freudenstadt* (Freudenstadt Association for Heritage) is determined to save this place. Founded in the 1990s, the association is very active in the field of cultural heritage conservation by engaging the local community. 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.

Restoring the historical park to enhance the hotel is one of the associations' strategies. This goal motivated the volunteering project "Restoration of a historical hotel park", in 2017 jointly organised by *Denkmalverein Freudenstadt* and European Heritage Volunteers. A similar project will take place in 2018 aiming to the documentation of the interior of the former Grand Hotel.

The hotel, the park, the city, all combines into a cosy space!

For now, I wish you a pleasant stay. Have a good night and – please, be aware of the ghosts!

■ *By Mariana Martinho*

Croatia's hidden treasures

Lacemaking

When I see lace I think about fashion. These two have been inseparable throughout the centuries. You could find lace on collars, cuffs, 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 rest 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. Lacemaking was even a part of female education in courts. The development of fashion, manufacturing and wholesaling raised awareness to the historical background of the fabrics. Many countries wanted to prove that lacemaking 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 needling-techniques and with less focus given to bobbins. 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 produced there was thicker, with organic patterns of different shapes. The centre 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 Hvar was influenced by trade relationships with the Canary Islands during 19th century. Here, lace is made by Benedictine nuns in the convent of the town Hvar on the island with the same name. Even though it is very durable because it is made from agave leaves; this kind of lace is not suitable to wear. Hvar lace is also characterised by a light structure and geometrical patterns.

Although the lace from Hvar Island never left the walls of the convent walls, lace from Pag and Lepoglava became an integral part of traditional Croatian culture. The best example of this is the edges of traditional head covers from Pag.

The most special part about lacemaking in Croatia is its tight link to traditional culture. It was not just a high-class status symbol, but was available to everybody. This is the main reason why lacemaking in Croatia was classified in 2009 by UNESCO as Intangible World Heritage.

In Croatia today, handmade lace is rarely used. It is produced mainly to maintain the skill and safeguard the craft. The reason for it not being used is also due to a lack of interest in such expensive handmade items. With the rise of industrialisation, traditional culture decreased and therefore interest in handmade lace decreased too.

The question now is, would the high value and uniqueness of lace be jeopardised if the situation were to be switched and lace became a highly rated product? Croatia can only export this luxurious fabric in small amounts without changing its quality.

The fact that lacemaking in Croatia is protected as Intangible World Heritage does not mean that we are protecting the product itself, and my question is: Can we as Croatia give the world something like the world famous tie? The answer: For sure we can, because a tie originally comes from Croatia. And not only that, but we also have a rich tradition of lacemaking!

■ *By Katarina Brkljacić Netopil*

Intangible Poland – Poznań's Rogale Świętomarcińskie

On November eleventh the people of Poznań, Poland celebrate the city's patron, Saint Martin. Residents and visitors alike eat around one hundred-twenty tons of decadent Rogale Świętomarcińskie, or Saint Martin's Croissants, during the festival. Meanwhile, local confectioners work overtime to keep up with the demand. Recognized by the European Union as a Protected Geographical Indicator, the sweet treats are inherently part of Poznań's history as well as its intangible cultural heritage. Strict requirements dictate the ingredients and preparation. Since the nineteenth century, the pastries have been an integral part of the city's local culinary tradition. But what makes these pastries so special?

Everywhere else in Poland, November 11th is only the nation's Independence Day. But in Poznań, there are dual celebrations. Festivities across the country commemorate the 1918 armistice which ended First World War and led to the formation of the Second Polish Republic. Following over a century of occupation, Poland was reunited in 1919 after being split between the German, Austro-Hungarian, and Russian Empires. During the communist period, Independence Day Celebrations were suppressed by the authorities for fear of an upsurge in nationalist fervor. However, in Poznań, the city's patron saint's day also happens to fall on November 11th. This little loophole allowed Poznanians to circumvent the ban and celebrate anyway.

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 Matins 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 Eve 1891, when the parish priest of St. Martin's Church, Jan Lewicki, urged his congregation to help feed the poor. Local confectioner Józef Melzer, unable to sleep after hearing Lewicki's sermon, miraculously found an ancient horseshoe – a symbol associated with St. Martin – in his bed. Inspired by the omen, Melzer baked a batch of pastries in the shape of horseshoes and named them for the saint. He then distributed them to the poor of the city the next day and every St. Martin's day from then on until his death. Following Melzer's example, other bakers embraced the tradition and have kept the recipe tightly controlled to this day.

Miraculous origins or not, the Institute of Culture for the Wielkopolska Province says Rogale have been available in Poznań since around the late nineteenth century, and Poznanians 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 pass strict 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 geopgraphical protection standards. Second, the dough must be rich, buttery puff pastry – a labor intensive process of folding and rolling, eventually forming eighty-one layers. Third, a Rogal's filling 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 Marcińskie." Baked with more liberties – such as pinches of cinnamon or nutmeg – the fakes ignite fierce debate here in Poznań. Many purists assert the originals are the best, while culinary progressives prefer the imposters. Feeling threatened by a perceived adulteration of the traditional recipe, a group of Poznań bakers successfully received special geographic designation for Rogale in 2008, protecting the process and name.

According to purist Piotr Garbowski, a long-time resident of Poznań, "I love Rogale Świętomarcińskie. They're about 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." Naysayers however, such as local man Jacek Miłaszewski maintains that "the certification only raises the price. [Rogale] are only interesting for tourists and journalists. I like the updated versions much better." Either way, the demand for genuine Rogale is skyrocketing Poznań's local government estimates that for this year's Saint Martin's Day, bakers produced four hundred tons to feed Poznań's voracious sweet tooth. Mayor Miłaszewski also sent boxes of Rogale Świętomarcińskie to city mayors 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 recently opened dedicated to Rogale Świętomarcińskie. Museum bakers demonstrate how to make Rogale while interpreting the history of the pastries. Located in a well-preserved Renaissance-era townhouse in the old town, bakers at the Rogalowe Muzeum Poznania highlight the pastries as well as the endangered German-influenced Wielkopolska dialect of Polish. While it's more of an interactive demonstration than a museum, the performance presents some aspects of Poznań's intangible heritage and unique regional identity.

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: Smacznego!

■ *By Jakob Dunn*

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 – not to get lost in the constant changing art world. Though, the position of craft in the European art world is determined and stands for its uniquness and independent, seperate art area, the situation of it in the Asian world is, on the contratry, 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 Chiang Mai, Northern Thailand, and explore the exhibition "Collective Art". Curator Piboon Amornjiraporn, director at Plural Designs, Bangkok Metropolitan 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 us to see beyond stereotypical images and shows some surprising items that controversially could be called "craft." Intrigued 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 now 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 betal 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 betal nuts, a mild psychoactive fruit that many Southeast Asians chew. But what strikes most about this artwork is intricate carved wood motifs. They were seen only 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 of Thailand. Craftsmen passed that special technique of creating such containers out of Burma clay down from generation to generation.

Experiment

Here we go next and moving forward to the second hall which is surprisingly full of shelves and different objects on them.

Wait, wait... What is that? I can recognize among a variety of objects a pair of sneakers, a figure of a strange wooden bunny, an absolutely strange lamp and a series of sharp knives not far from it. Why is all of this stuff here? A museum trainee, who passed by and saw my confusion, gladly gave me a quick tour. She clarified a lot – mystery solved.

These objects are the results of a cutorial experiment. People from different backgrounds and professions – from the same nationality, but not the same region – were asked to find any object in their house that may be called craft in their own interpretation of the term. No limitation, just their perception of it.

Let's have a look at some of the most surprising ones, shall we?

Mahout's knife is a vital thing to have for forest or jungle elephant riders. This particular one is handmade from solid iron by blacksmiths in Ban Kham Daeng, Lampang. It is believed that once elephants see this type of knife they sense the power of man and obey. In real life even nowadays the knife is largely used in jungle areas: for fencing, digging, cutting and even cooking.

A lamp. This object is nothing I would like to place on my bed table. But what others would call bad taste, Sebastien Tayao, art historian and university lecturer, describes with the following words: "It doesn't look complete, but it feels handmade and alive. When I see this piece, I know which store it came from. I remember where it was shown in the store. I think crafts relate to memory and time as well."

Hand loom. I would call it my favourite object in the room: beautiful machine which produces small samples of new design textile from tested materials, like water hyacinth fibre. It belongs to "Ayodhay" brand and highly appreciated there as it is used every single time to have a real picture of new designs.

I suppose you remember and still half puzzled that I mentioned a pair of sneakers right above, don't you?

So, as a matter of fact, after a chat with my guide I may surely share that it's one of the best objects for visitors as it stands for the idea that craft for a simple man can be in a simple ordinary thing.

What remains?

Fairly enough you wouldn't probably travel overseas to northern Thailand deliberately to enjoy the exhibition but I guess the main purpose of it is far more than impulse anyone to visit it – it is to make you ask a question to get to the core of this term "craftsmanship." However, as you see no matter in what part of the world you are born the universal definitions are still the core ones for art.

So here is a final question and food for thought: What is craft to you personally?

■ *By Inna Starkova*

Tesla – inventor for 21st century

An exhibition to Nikola Tesla opened in Zagreb titled Tesla "Mind of the Future". In it, curators partially illustrate the life of the extraordinary inventor and scientist. But why now? His one hundred fiftieth birthday was years ago. Two hundred is a long way off.

Before I went to the exhibition, I expected to see his inventions and what they looked like in reality. I didn't get quite what I was expecting, but I did learn a lot more about him and his life.

On the ground floor of the circular museum building stands a two-ton, twelve-meter statue of Tesla. Tesla's head reaches the upper floor. There, you can watch short films about artists and scientists explaining how Tesla inspired their work. Divided into ten sections illustrating Tesla's life, the museum's main floor displays sections on the inventor's life. The first is on his life in his country and how it shaped his hunger for science.

Among Tesla's first great achievements was the world's first modern hydroelectric power plant, opened in Niagara Falls in 1881. Following its success second power plant opened in 1895 in Tesla's country, near Šibenik. He proved that alternating current can transmit large quantities of electricity over great distances. That kind a power could also supply a whole city with public lights similar to our modern streetlights. Tesla's goal was to modernize Zagreb by introducing electric trams, and electric streetlamps. It happened but with a delay.

Later, the exhibition shows achievements in the time when Tesla started to work for Edison in Paris, and than in United States. When he arrived in New York, he was full of hope that his patents and visions will be accepted. Shortly after though, Edison and Tesla disagreed about electricity possibilities and Tesla quit feeling mistreated.

Once he starting working alone he became very famous and influential among fellow scientists, especially in the field of electricity. The inventor organized shows where he demonstrated his inventions. Most looked like some illusionist performance. One of his famous experiments was the "Columbus Egg" with which he wanted to prove how an egg can stand vertically. Colombo cooked an egg and put it vertically; Tesla put egg in a magnetic field. It then rotates around as magnets keep it vertical. The punchline of this shows was creative thinking and how inventions can migliorate our lives. The elite loved him and he entered in high society.

In 1897 – 1900, Tesla started to work on a secret project in Colorado Springs, for the government of the United States of America. There he discovered that with standing waves earth can be an electrical conductor on a certain frequency. It resulted in the first articulated signals from the universe using alternating current.

Later on, this project assured him professional success. In such an environment Tesla spread his ideas among influential people. Many very wealthy and powerful people finances Tesla's research. One of them was J.P. Morgan who financed the construction of Wardenclyffe Tower on Long Island in Shoreham, New York. In exchange for his patents, Tesla started to construct a tower for wireless power transmission which would assure free energy. However, the tower deconstructed in 1917 under the excuse that it could be used by German spies. But the truth was that it was unacceptable to assure something for free in the time when everything had a price. On wireless power transmition principles today functions radio, remote controller or cell phone. Closing the tower project was Tesla's biggest failure and beginning of downfall of his career. After that, he started to mainly work with turbines.

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 as a poor and forgotten inventor who managed to patent only ten percent of his inventions. Many of his ideas were stolen but on that he famously said: "I don't care that they stole my idea. I care that they don't have any of their own."

His life turned out to be so different from all that rich scenery in exhibition – a time of rising capitalism and its biggest symbols in the shape of skyscrapers, a time when illusionism took off, a time of rising entertainment and extroverted personalities who were often in his company.

I started to see things a bit differently, more melancholic. I felt I was watching some melodramatic story about greatness and failure – and posthumous catharsis. The guy died seventy five years ago and now we can still feel the echo of his inventions. Today in world where gadgets are taking over a larger part of everyday life, half of the population doesn't even have a clue that Tesla imagined these things more than a century ago!

■ *By Katarina Brkljacić Netopil*

From vision to marvel – the Bernina railway

The Bernina Railway is an international line connecting St. Moritz, in the Swiss canton of Grisons, with the Lombard town of Tirano, Italy. Completely opened in 1910, it's one of the most famous railways in the world due to the spectacular landscapes along its route and for its advanced level of engineering, 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, technical 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 cultural 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 produced exploiting the vast water resources of the area. The construction of the Bernina Railway saved the territory from a perpetual depression, stopping emigration and fostering the local development through tourism and trade, and with the building and maintenance of the railway and electric 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 erected 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 Mértola, Portugal. In 1854, Nicolau Biava and Juan Malbouisson rediscovered the mine which dates from ancient times. Around the site, they found remains of Roman and Islamic mining operations 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 Mértola.

An industrial town in Southern Portugal

São Domingos is a remarkable example of a industrial town. Its social-spatial organization made it the most developed mining area in southern Portugal during the 19th century. The town offered different facilities for the workers and guarantees great living conditions, even though the day-to-day work in the mines was hard. Small houses were constructed for miners and their families and big ones for the mine-owners. A sports club, hospital, market, church, cinema and school were also built in the typical Portuguese style. The cinema showed three films a week and all the proceeds from admission went to destitute miners. The sports centre had as many as five football, cricket and tennis teams.

Behind each door an entire family can be found

Beginning in 2004, a project to reconstruct the site began. The Serrão Martins project was launched in an effort to reconstruct some of the miners' homes. Pieces of the old miners' houses were picked from the trash or donated by local families, and made their way into the museum exhibition. Old photos, home utensils, furniture and mining equipment were also added to the scenography. Gasometers, or flashlights, that miners used in the mines hang on the walls. They work with a carbide stone which, upon contact with water, creates a gas and produces light.

Conditions in the houses were crowded. All members of the family slept in the same room. Sometimes parents and children had to sleep in the same bed. Most of the miners' houses also don't even have windows, only doors. Roofs were made of natural fibres, facilitating air circulation. Behind each door, an entire family lived and worked.

At the Miner's House – the central point of the exhibition – one gets to look back into the past to understand the life of a miner. The Serrão Martins Foundation collected oral histories from the last miners in an effort to preserve the memory of the town. They did workshops and interviews to record the testimonials of the community, motivating people to talk about themselves and relive their memories. An interesting finding was that rats, unbeknownst to them, helped miners as they helped then to prevent landslides or slipping into the mine. While many of the miners are no longer alive, some of their grandchildren still live in town. The Serrão Martins Foundation also inventoried the cinema where it is possible to see pieces of all the social circles in the mining city.

The technical environment in a mining landscape

To maintain the mine's structure, the mining company had an electrical power station. It initially burned coal and later switched to cheap gas and fuel. It was the first one in the Alentejo region. Beside the power station were the ore docks, where ore was unloaded and separated. Here, bundles of minerals were pulled by steel cables, loaded onto the trains and transported to Moitinha to be crushed.

The crushed ore was then taken to a smelter in Achada do Gamo, with special cooper tanks. There were still some railway facilities where railway equipment was kept until it was taken to the final station of the route at Pomarão. Furthermore, Tapada Grande was the old water reservoir that provided clean water to the complex. In the summer, tourists and locals come to enjoy the fascinating landscape from the shore of the Tapada Grande.

When seeing the São Domingos mines, one can also see how the landscape is affected by industrial exploitation. Mining operations caused the soil to get very acidic, but some plant species thrive in it. It is home to a particular

ecosystem that has been developed over centuries of labour and changes in the natural landscape. In Portugal, the project „Guide of the Portuguese Geological and Mines Sites" creates routes of mining sites to discover and valorise these landscapes. Rather than opting for the traditional touristic sites, I advise that you plan your next visit to discover some of these landscapes and their outstanding industrial heritage.

■ *By Anna Karla Almeida*

Continued from page 1

The mill was included into a bigger complex – the Pizzardi country residence. Its art-nouveau architecture was designed by Alfonso Rubbiani, the architect and urban planner who shaped the neo-medieval look of the historic Bologna, which is today much appreciated by locals and tourists. The inner rooms, including the so-called "Zodiac Room" which is a reproduction of a natural landscape stretching from under the water of the local swamps to the sky, were painted by Augusto Sezanne. The residential building, called "Palazzo Rosso", together with the Mulino Pizzardi, forms a single ensemble: a unique combination of industrial architecture and art-nouveau style.

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

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 technology, 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

Nevertheless, thanks to the effort of volunteers, the mill has been cleaned and got some minor repairs. Far from a complete 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 in a day, fully booked many days in advance.

This public interrest is a strong motivational 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.

The old stone mills in the ground floor

A new industrial tourism attraction has been created by the combined efforts of the Municipality of Bentivoglio and the volunteers of Amici delle Acque. It 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*

In the beginning,
there was Hirson...

At the start of my life, there was Hirson. Hirson is a city next to my hometown. I have passed by the old buildings there on my way to the train station more times than I can count, always wondering what they were built for. My father explained to me that there were once hundreds of trains serviced in Hirson and that these buildings are all that remain from these times. I never stopped on my commute until a cold morning last October, when I found myself walking through these buildings, trying to understand their story.

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. Hirson lies at the middle point between the east and the north of France, meaning between two regions of steel, coal and all sorts of industry. In the midst of the 19th century, a train station was built here. With the development of the railway network, trains stopped here for maintenance and repairs, as well as to load and unload cargo. This small town became the pulsating heart between the north and the east, the second-most rail marshalling yard in the country after Paris. Technical progress does not stop for anyone or anything, however, and after powering Hirson, it left. In the 1930s, railway companies decided to create a direct line between the north and the east. The quicker and more powerful electric trains no longer needed to stop over. The important role Hirson played started to lapse and by the 1960s, the railway depot finally closed down.

Today, three buildings remind us that Hirson was once a shining star in the railway industry. Coming from the countryside, the first that catches your eye is a tall, slender signalling tower. It was used to guide and regulate the trains. This tower was called "Florentine", a surprising name which perfectly reflects the elegance and the mystery of its shape but is not in any way to be confused with Italian architecture. Built in 1921 in an art deco style, it is nowadays classified as a National Monument, but its restoration is still pending due to lack of financial resources.

Walking further, you enter a former depot built in the 1920s. It rests among trees, tall grass and debris like a giant skeleton. Plants and the wind play together between its ribs. At places, graffiti appear on its walls. The concrete floor, that has been polluted by toxic oils and other fluids over decades, condemns the depot to fall apart with nothing being done to save it. The rotunda further away might have a brighter future. Like the Florentine, it is owned by the city council who is committed to its preservation. It was built after the Second World War and it is one of the last railway rotundas of its type in France. The rails have disappeared, but the structure still stands. On the roof, letters spelling "Hirson" were proudly painted in blue. In the late 1990s it was used for rock 'n roll and metal music festivals, but the project was discontinued in 2006 as concerts were too expensive to organise. The preservation of the building is the only priority for now. We are used to saying that more is impossible. The trains are gone and with them, the money.

This is the former rail marshalling yard of Hirson. It no longer shines, but it is the last vestige of a golden age, a significant part of a regional story.

■ *By Emeline Pelzer*

Apolda: On the road to resilience
through cultural heritage and Industry

Coming from two countries in the south of Europe, we were intrigued as soon as we heard about Apolda, a small German town that, despite its great industrial history, is nowadays faced with the effects of economic crisis. It was inevitable – we had to visit it and see it for ourselves: Would we face the dreadful sight of old abandoned buildings and empty streets? Were we about to embark on an adventure in a ghost town? Unfortunately, we were already familiar with similar cases of decaying towns with once blooming economies. After all, the revitalisation of (post-)industrial cities and towns is one of the toughest challenges for Europe. Especially for places like Apolda where the usual process of de-industrialisation met with the fall of a socialist state and the difficulty to survive in the global market.

Before we continue with our adventure, let's take a glimpse into Apolda's past and present. This old, small town in the green heart of Thuringia has for centuries been the centre of high-skilled manufacturing: bells, books, knitwear but also clocks and, for a few years, even cars. Here, industry has not only been an economic resource, but it has made up a part of the community's culture and identity. The consequence of losing it has meant a greater sense of loss: the loss of jobs, of hope for future and, of course, a loss of people. Thousands of people – the number of inhabitants has dropped from 37,000 in 1947 to only 22,000 today.

Industry and cultural heritage

With the above in mind, we set out to explore the connection between industry and culture in the context of today's challenges. To witness it, we needed only to walk down the town "Boulevard" (*Bahnhofstraße*) that brought us from the beautiful, neo-Renaissance train station to the historic town centre where a long series of gorgeous architecture unfolded in front of us, with factories and entrepreneurs' villas alternating each other. Today, the conditions of these old industrial buildings vary. Some of them are abandoned whereas others have been reused. All of them, however, represent what matters now in Apolda: besides being testimony to the collective memory of the past as one expects monuments to be, they show the transitional period of the town – a transition in which they should play a role, too.

The past in the present

Walking down the *Bahnhofstraße*, we could sense the strong presence of the past. On several occasions, we felt like we had just travelled with a time machine back to the era of the Industrial Revolution. We could easily imagine the stylish bourgeoisie out on the streets and the typical beating noise of the looms in the background. The many empty shops only add to the sense of time being frozen with their old signs although, unfortunately, this is rather due to the current financial crisis than to a preservation plan for the urban landscape. The reconstruction and preservation of the Persil Clock in front of the abandoned ROTA factory by a local association nevertheless indicates that the community cares about its heritage.

It was this indication of care for the preservation of heritage that we noticed as soon as we stepped onto the *Bahnhofstraße* and that inspired us to actively go out in search of the local industrial culture. We were in awe of the imposing yet lifeless industrial buildings, but needed to push forward and explore the places where new life has been breathed into these heritage monuments. So, where better to start than from the *Glocken- und Stadtmuseum* Apolda, or simply put, the Bell Museum? The building itself, which used to be an entrepreneur's villa, dates back from the mid-1800s and now exhibits Apolda's local history tracing the evolution of the bell and textile industries over past centuries.

Among the numerous villas in the town the Kunsthaus Apolda Avantgarde, an exhibition hall dedicated to contemporary art, is also worthy of a visit. This building is one of the best examples showing how the connection between industry and culture has already started taking hold in Apolda. Another equally pleasant surprise: some artists took the meaning of *Industriekultur* (the German word identifying "industrial heritage") very seriously. They used one of the abandoned textile factories to bring to life the *Kulturfabrik* – an inspiring place with ateliers for visiting artists and spaces for temporary exhibitions. Continuing our walk down the *Bahnhofstraße*, we couldn't possibly miss the *Zimmermann factory*. This huge complex hosted a major textile company in Apolda and today, after a restoration that mixed together old and new archi-tecture, it is the seat of the regional administration.

By this time, Apolda's industrial history had so intrigued us that we strayed from the *Bahnhofstraße* and ended up visiting all the old factories we could find. Even though there are many deserted industrial buildings in the town, industry is still alive and does not belong only to the past. For this reason, we were very interested in visiting *Vereinsbrauerei Apolda*, the local brewery founded in 1887 that produces beer to this day. The plant, which consists of several historic buildings, can be visited during the many events organised inside it.

Our final destination was the Eiermann Building (*Eiermannbau*), named in honour of its architect, Egon Eiermann, who designed it in 1938 and became later famous for the Kaiser Wilhelm Memorial Church in Berlin. It used to host a fire extinguisher factory but despite restoration and some efforts of reuse, it remained empty until recently. In 2018, it became the seat of IBA, the International Building Exhibition in Thuringia. As result of an intensive process, a concept for the building was developed entitled „Open Factory", a place where manufacturing, craftsmanship, art, as well as education and networking projects will play a key role for the relaunch of Apolda and whole Thuringia.

An ace up apolda's sleeve

Apolda undoubtedly has much to offer, and not only to industrial heritage lovers. It is a place worth-visiting for its authenticity mixed with the melancholic taste of bygone splendour. It takes you on a journey through the past, yet leaves you with the sense of unfulfilled potential. This is because, despite current adversities, Apolda can become even more exciting – if only it realises that there are some hidden cards up its sleeve; of which its industrial heritage might yet be an ace. Thus we left this quiet yet revealing town in green Thuringia with an answer to a question concerning all European countries:

Can cultural heritage contribute to the resilience and revitalisation of cities? Our answer? Yes – and not merely as a contributing factor, but as a necessary and deciding one, too.

■ *By Marita Oikonomidou and Jacopo Ibello*

Heritage Times, a joint initiative of Europa Nostra & European Heritage Volunteers, is a digital newspaper containing personal heritage stories.

Young writers from all over Europe, with various professional and cultural backgrounds, and mostly aged between 23 and 35 years, report on heritage-linked themes from their home countries and other European locations where they have encountered different aspects of heritage.

The range of topics vary greatly and aim to illustrate the richness and diversity of European heritage. Apart from 'standard' cultural heritage, Heritage Times explores natural heritage, industrial heritage and intangible heritage, too. Special focus is given to over-looked and endangered heritage sites, as well as to civil society's engagement in heritage at local and regional levels.

The stories are published on the Heritage Times website which is linked with various social media channels. For the occasion of the European Year of Cultural Heritage, this printed version of Heritage Times has been specially produced.

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

Each year a group of ten to fifteen new volunteers join the team. With their application they commit to actively participate in Heritage Times for at least one year. The selected volunteers are then invited to a one-week Training Seminar that is organised by European Heritage Volunteers and takes place near Weimar, Germany. Here, knowledge about different aspects of heritage, journalistic issues and Heritage Times itself is shared.

In addition to this, the Training Seminar provides a space where the volunteers can exchange with each other about their backgrounds and motivations, get to know each other, and establish personal and professional relationships which enable them to actively participate in spreading the message about European heritage upon returning home.

The next application deadline will be March, 15th, 2019.

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 lie 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.

Europa 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.

From vision to reality

How it all began...

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 it as 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 the influential German poet, writer and publicist Christoph Martin Wieland (1733 – 1813) between 1797 and 1803.

Contemporary of Johann Wolfgang Goethe, Friedrich Schiller and Johann Gottfried Herder, Wieland was a free and progressive thinker, open to different cultures with a philosophy rooted in the belief of human progress and perfectibility. Having come here to attend a meeting for the creation of a new platform that will see the coming together of cultures from all over Europe, I cannot imagine a more fitting venue. 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 come to attend. I am here as one of the first twelve volunteers to contribute to Heritage Times – a collaborative project between European Heritage Volunteers and Europa Nostra.

During his final years, Wieland's residence in Weimar became a place of 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 tranquillity of the country manor and its garden, with its large fountain and dancing 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.

The coming days will be demanding, but this is to be expected – creating something where before there was nothing has never been easy. Over the next few days we are confronted by different representations of German heritage and the unique challenges that they face. This includes visits to Weimar, Apolda and the Belvedere Castle complex. Weimar is known as the cultural heart of the Thuringia region and is the centre of the UNESCO World Heritage Ensemble Site "Classical Weimar". The town was of particular importance during the period of Enlightenment when it was home to Goethe and Schiller. Apolda is a small town five minutes by train from Oßmannstedt, that experienced its moment of 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 1918 following the First World War. Today, the castle serves as a museum.

Our nights were spent discussing the technical aspects of the platform as well as the meaning and importance of the various types of heritage that exist, including the best ways to represent them on the website and on social media platforms.

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*

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