

La proposta didattica Atrium Go! di Forlì si articola in due momenti distinti, nell'arco della stessa giornata:

- la visita a un'area della città interamente progettata e costruita dal regime, in compagnia di una guida esperta;
- un laboratorio focalizzato su un edificio specifico, in cui i ragazzi, lavorando attivamente, verranno aiutati a decodificarne criticamente i messaggi impliciti attraverso una riflessione partecipata.



CASA DELLO SPORT  
ADRIANO CASADEI  
EX GIL



### LA VISITA. Il viale del consenso

L'area tra il piazzale della Stazione e il piazzale della Vittoria, costituita da un insieme di edifici progettati durante il ventennio fascista, rappresenta un vero **catalogo degli stili architettonici del primo Novecento**: dall'Eclettismo al Razionalismo, fino all'architettura fascista vera e propria. È qui che si concentrerà la visita degli studenti. Punto di partenza la Stazione Ferroviaria, progettata come porta di accesso ideale alla provincia natale del Duce e, per questo, sovradimensionata rispetto alle reali esigenze dell'epoca. Di qui, procedendo lungo una serie di edifici residenziali per dipendenti pubblici, si raggiungono due istituti scolastici (una scuola elementare e l'Istituto Tecnico Industriale), quindi la ex Gil.

Nata come polo sportivo e di indottrinamento dei giovani inquadrati nell'Opera Nazionale Balilla e, successivamente, nella Gioventù Italiana del Littorio, la ex Gil si presta a narrare **la pressione ideologica di cui furono oggetto i giovani nell'intento di farne soldati pronti a morire per la causa fascista**. Le ultime due tappe del percorso sono il Collegio Aeronautico e il piazzale della Vittoria, l'uno pensato per stupire e arricchire di enfasi lo spazio pubblico, l'altro per celebrare i caduti per la patria e la "rivoluzione" fascista.

THE AVENUE  
OF CONSENSUS

WORKSHOP

The educational "ATRIUM GO!" offer of Forlì consists of two separate activities:

- the **guided tour of a specific area of the town**, which was completely designed and built during the regime;
- a **workshop** focusing on a specific building, which will allow the students to work together and decode its hidden messages through a participative reflection and thorough analysis.



### MEMOWALK. "The avenue of consensus"

In the area between **Piazzale della Vittoria** and the **Railway Station of Forlì** there are many buildings dating back to the fascist regime. They reflect the development of the **vast array of architectural styles of the early 1900s**: from Eclecticism and Rationalism to the actual fascist architecture. The students' tour will focus on this area starting from the Railway Station, which was the gateway to the home province of the *Duce*, intentionally oversized when compared to the needs of the population of that period. Then the students will visit a series of residential buildings that belonged to civil servants, rail workers and post office employees, before reaching two educational buildings (a primary school and the Industrial Technical Institute) and the *ex Gil*.

The *ex Gil* was created to educate the young fascist generations in the framework of the *Opera Nazionale Balilla* and, later, of the *Gioventù Italiana del Littorio (G.I.L.)*. This building shows the **ideological pressure that the regime exercised over kids and young adults in order to raise them to be soldiers, ready to die for the fascist cause**.

The *Collegio Aeronautico* (Air Force School) and *Piazzale della Vittoria* with its buildings are the last two stops of the tour. The former was created to emphasize the idea of public urban space, and the latter to celebrate the people who fell for their fatherland and the fascist revolution.

### IL LABORATORIO. I mosaici dell'ex Collegio aeronautico come strumento di potere del regime fascista

Uno degli elementi decorativi più significativi del **patrimonio dissonante ATRIUM di Forlì** è rappresentato dai **mosaici del pittore Angelo Canevari**, situati all'interno dell'ex Collegio aeronautico, costruito nel 1937. I mosaici, disposti lungo i corridoi della scuola, celebrano gli episodi più significativi della storia del volo umano e dell'aviazione italiana dalle origini agli anni '40, offrendo, nella loro estrema sintesi grafica, un'ottima base di discussione per un'analisi storica su vari livelli. **L'obiettivo principale del workshop è infatti far riflettere gli studenti, con un approccio consapevole e partecipativo, sul rapporto tra arte, architettura e potere**: una tematica centrale di tutti i regimi non democratici, non ultimo il regime fascista. Il laboratorio sarà condotto da esperti dell'Associazione di promozione sociale Deina ([www.deina.it](http://www.deina.it)) che da anni operano nel settore dei viaggi di istruzione in luoghi fondamentali della memoria del secolo scorso. Il laboratorio sarà articolato in 3 parti:

- introduzione storica: il Collegio Aeronautico e il rapporto tra arte, potere e propaganda nel regime fascista;
- analisi critica dei mosaici (attività in piccoli gruppi);
- condivisione generale dei risultati.

### WORKSHOP. The mosaics of the former Collegio Aeronautico as a tool to strengthen the power of the fascist regime

One of the most significant decorative elements of the **ATRIUM dissonant heritage in Forlì** is the **mosaics of the painter Angelo Canevari**, located inside the former *Collegio Aeronautico* (built in 1937). The mosaics are situated along the corridors of the school and celebrate the most significant events of the history of flight and of the Italian aviation from their origins to the 1940s. Thanks to their great graphic synthesis, they offer an excellent basis for discussion for a historical analysis on various levels. **The main goal of the workshop is indeed to make the students reflect, through a conscious and participatory approach, on the relationship between art, architecture, and power**: this is a central concept in all non-democratic systems, including the fascist regime. The workshop will be conducted by experts from the Deina cultural association ([www.deina.it](http://www.deina.it)), who have been working for years in the field of educational tours focusing on the key places of the 20th century history. The workshop will be divided into 3 parts:

- historical introduction (in particular the *Collegio Aeronautico* and the relationship between art, power, and propaganda during the fascist regime);
- critical analysis of the mosaics (in small working groups);
- discussion on the results.



## Zadar, povijesni kontinuum na otvorenom

Zadar je Liburnsko naselje, a kasnije i grad-utvrda sagrađen na vrlo povoljnoj lokaciji središnjeg dijela hrvatskog Jadrana. Tijekom duge i burne povijesti zbog svog izuzetnog materijalnog bogatstva i bogatog kulturnog nasljeđa, često je rušen, pljačkan, razaran, ali svaki put iz ruševina nicao je Zadar kao noviji, moderniji i uvijek zavodljivi grad. Zadarska povijest se i danas iščitava u njegovom izgledu, pravilnim mrežama ulica s izgrađenim glavnim trgom koji svoje korijene vuku iz doba 2. st. kada su Rimljani kreirali urbani identitet grada. Početkom 9. stoljeća Zadar se spominje kao sjedište biskupa Donata ibizantskog vođe Paulusa. U tom vremenu podiže se na rimskom forumu predromanička crkva Svetog Trojstva, danas Svetoga Donata, za koju se može reći da je amblem grada Zadra. Veće naseljavanje Hrvata zabilježeno je već krajem 9. stoljeća. Iz toga vremena sačuvani su temelji romaničke crkve Sv. Marije te crkve Sv. Krševana i katedrale Sv. Stošije. Godine 1202. grad spaljuju i osvajaju Križari na nagovor Mlečana. Nakon Venecije vlast nad Zadrom po prvi put preuzimaju Austrijanci (1797. g.), a potom Francuzi od 1806. do 1813. godine. Druga austrijska vlast potrajala je sve do 1918. godine, a Zadar i dalje zadržava status glavnog grada i crkvene metropolije za čitavu Dalmaciju. Rapalskim ugovorom Zadar je 1920. pripojen Italiji kao enklava na istočnoj obali Jadrana. U njenom sastavu Zadar je ostao sve do konca Drugog svjetskog rata u kojem je tijekom teških savezničkih bombardiranja razoren veći dio povijesne jezgre grada. Gotovo potpuno razoren i napušten konačno je pripojen Hrvatskoj. Nakon proglašenja neovisnosti Republike Hrvatske i srpske agresije na Hrvatsku, grad Zadar i njegovo zaleđe napadnuti su u listopadu 1991. Sam grad bio je u potpunom okruženju više puta granatiran i najbrutalnije razaran, pri čemu je oštećena i zadarska spomenička baština. Danas je grad Zadar sačuvani spomenik različitih povijesnih vremena i kultura, koje su postavile granice i vidljive konture njegova urbana izgleda.

## Zadar, historical continuum in the open

Zadar was a Liburnian settlement and then a city-fort built on a very advantageous location on the central part of the Croatian Adriatic coast. During its long and turbulent history due to its exceptional material wealth and rich cultural heritage, it was demolished, pillaged and devastated many times, but each time, Zadar grew out of the rubble as a newer, more modern and always seductive city. The history of Zadar is visible in its appearance even today. Its orderly street network with the main square dates back to the 2nd century when the Romans created the city's urban identity. At the beginning of the 9th century, Zadar was mentioned as the headquarters of bishop Donatus and the Byzantine leader Paulus. At that time, the Pre-Romanesque Church of the Holy Trinity was built on the Roman forum, or the Church of St. Donatus, as it is known today. We can say that today, it is the emblem of the City of Zadar. A larger influx of the Croatians was recorded at the end of the 9th century. What remains from that era are the foundations of the Romanesque Church of St. Mary, the Church of St. Chrysogonus and the Cathedral of St. Anastasia. In 1202 the city was burned to the ground and conquered during the Crusades as initiated by the Republic of Venice. Following Venice, the Austrians took over the rule of Zadar for the first time (1797), and then the French from 1806 to 1813. The second Austrian reign lasted until 1918, and Zadar retained its status of the capital city and the religion metropolis for the entire Dalmatia. Pursuant to the Treaty of Rapallo, in 1920 Zadar was annexed to Italy as an enclave on the eastern Adriatic coast. Zadar remained in its system until the end of World War II when a greater part of the historical city core was devastated during the heavy bombings by the allies. Nearly fully destroyed and abandoned, it was finally annexed to Croatia. Once the Republic of Croatia declared its independence and after the aggression by the Serbian forces, the City of Zadar and its hinterland was attacked in October of 1991. The city itself was completely surrounded, shelled heavily several times and devastated in the most brutal manner damaging Zadar's historical monuments as well. Today, the City of Zadar is a preserved monument of various eras and cultures that have set the boundaries and visible contours of its urban appearance.



**ATRIUM GO!** je brand školskih izleta za učenike srednjih škola, koji se financira iz Programa INTERREG CBC Italija – Hrvatska, a isti promovira obrazovne programe posvećene otkrivanju - putem inovativnih metodologija – povijesti 20. stoljeća nedemokratskih režima, od totalitarnih do diktatorskih i autoritarnih režima. Stoga je glavni cilj **ATRIUM GO!** povećati svijest učenika i učiniti ih odgovornim turistima i građanima.

U središtu projekta su smjernice **ATRIUM**-a, Europske kulturne rute Vijeća Europe, koje se temelje na **demokratskim načelima i vrijednostima**: promiču znanje o materijalnoj i nematerijalnoj kulturnoj baštini tih režima, kroz **kritički pristup na temelju pojma "disonantno"**.

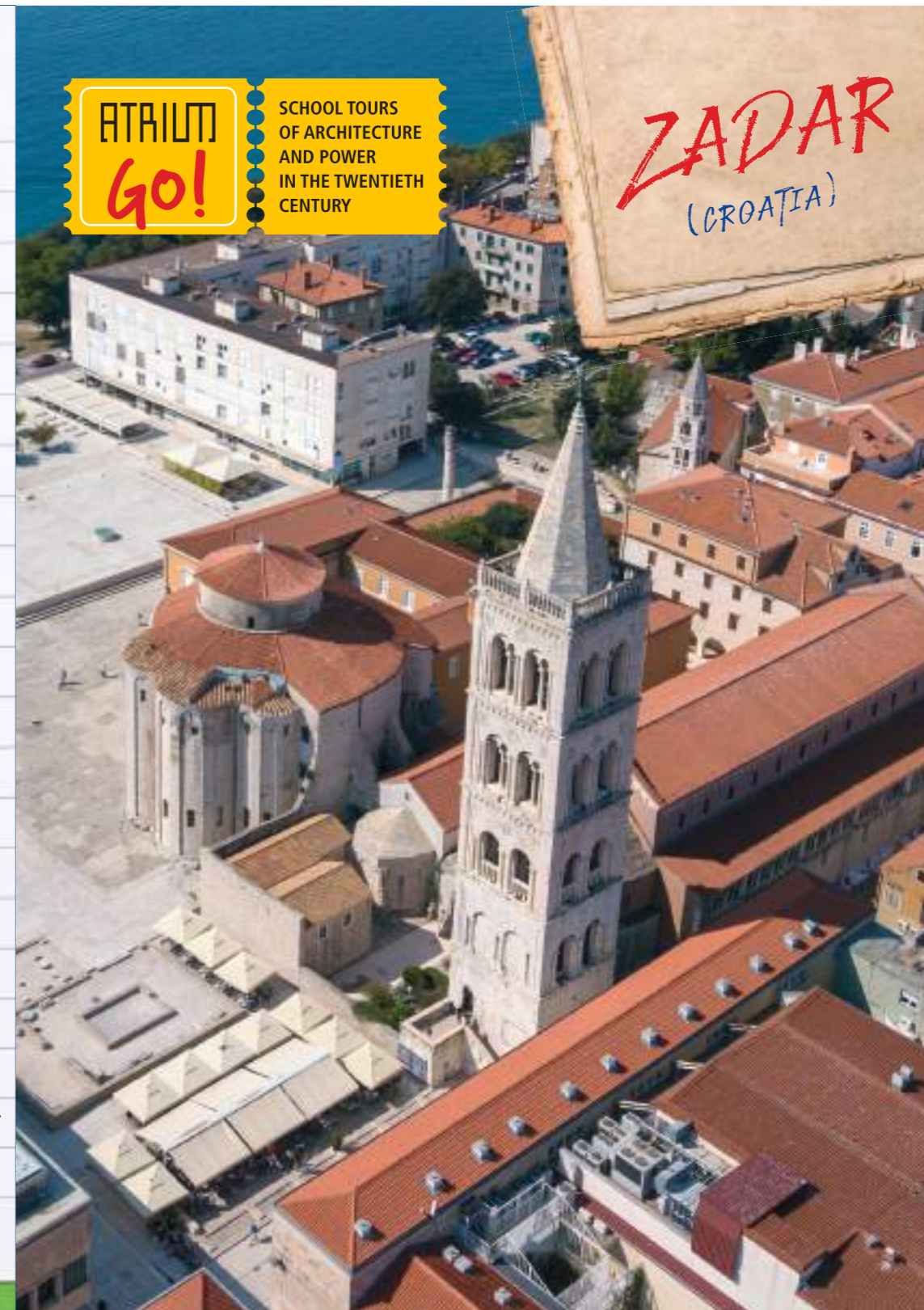
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At the core of the project are the guidelines of **ATRIUM**, the European Cultural Route of the Council of Europe, which are based on **democratic principles and values**: they promote the knowledge of the tangible and intangible cultural heritage of these regimes, through a **critical approach based on the concept of "dissonance"**.

Sveučilište u Zadru  
University of Zadar  
Ulica Mihovila Pavlinovića 1  
23 000 Zadar  
Croatia  
www.unizd.hr



AREAL VIEW  
OF ZADAR



*ATRIUM GO!* je vrsta studijskih posjeta za srednje škole koje promiču obrazovne programe za istraživanje - s inovativnim komunikacijskim metodologijama – interpretacijom baštine i storytellingom o prirodi nedemokratskih totalitarnih režima dvadesetog stoljeća (Fašizam i Socijalizam), s temeljnim ciljem edukacije studenata i srednjoškolaca te specifičnih grupa turista o potrebi čuvanja svijesti o opasnosti koje za humanost i cijeli ljudski rod predstavljaju totalitarne ideologije i autokratski politički i gospodarski sustavi.



CITY HALL

Posebne teme su one kojima se bavi Europska kulturna ruta Vijeća Europe *ATRIUM* - počevši od arhitekture koju su izgradili totalitarni režimi, a na temelju demokratskih načela i vrijednosti promiče se znanje i potiče analiza materijalne i nematerijalne baštine povezane s tim režimima s kritičkim pristupom i prema interpretativnom ključu "disonance". Jer disonantno, to u prvom redu znači neskladno. Disonanca bi bila nesuglasje, neslaganje. Ali s čime? Pa u ovom slučaju s onim dijelom ljudske prirode i ljudskih bića koji teže slobodama, uvažavanju, razumskom odnošenju s ljudima i okolinom, toleranciji i iskrenom humanom suživotu svih ljudi na zemlji.

No, kako baština može biti disonantna?

Najjednostavnije rečeno, disonantna je ona baština oko koje nisu usuglašena mišljenja većine, niti postoji suglasje oko njihove kulturološke, estetske ili funkcionalne prirode postojanja. Najčešće se radi o materijalnoj baštini nastaloj za vrijeme totalitarnih režima prve polovice dvadesetog stoljeća.

Obrazovna ponuda Zadarske edukativne rute *ATRIUM GO!* sastoji se od posjeta određenim znamenitostima u gradu koje je osmislio i izgradio fašistički režim, u pratnji profesionalnog turističkog vodiča koji je posebno educirani interpretator i koji ima specifična znanja o načinu kako kroz participativno promišljanje potaknuti učenike na aktivno sudjelovanje u programu i sagledavanje šireg povijesnog konteksta.



HOUSES  
PELLICETTI

*ATRIUM GO!* is a type of an educational excursion for students that promotes educational research programs – with innovative communication methodologies – interpretation of the heritage and storytelling about the nature of undemocratic totalitarian regimes of the twentieth century (Fascism and Socialism), with the fundamental goal of teaching university and high school students, as well as specific groups of tourists, about the need to preserve the awareness about the dangers that totalitarian ideologies and autocratic political and economy systems pose to humanity and the human kind.

The European cultural route of the *ATRIUM* Council of Europe deals with special topics – starting with the architecture built by totalitarian regimes. Knowledge is promoted based on democratic principles and values, and analysis of material and non-material heritage associated with those regimes is stimulated with a critical approach according to the interpretative dissonance key. Because dissonant primarily means disparate. Dissonance was disagreement, disaccord. But with what? Well, in this case, with that part of the human nature and human beings that longs for freedoms, respect, sensible relations with people and the environment, tolerance and honest human co-habitation of all people on earth. But, how can heritage be dissonant? The simplest way to put it, dissonance is the heritage where the opinions of the majority are not harmonized, and where there is no agreement regarding their cultural, aesthetic or functional nature of existence. In most cases, it is about the material heritage created during the era of totalitarian regimes of the first half of the twentieth century.

The educational offer of Zadar's *ATRIUM GO!* informational route consists of visits to certain landmarks in the city that were conceptualised and built by the fascist regime guided by a professional tour guide who is a specially trained interpreter with a specific knowledge of the method about how to stimulate students to actively participate in the program and to perceive the broader historical context.

U Zadru se u ponudi nalazi *ATRIUM Plus* ruta koja uključuje građevine nastale u doba fašističkog režima na području stare povijesne jezgre Zadra – Poluotoka. Prva ruta je pješačka ruta koja započinje na Liburnskoj obali u neposrednoj blizini stajališta turističkih autobusa gdje se nalazi stambeni kompleks za državne službenike (slučaj I.N.C.I.S.) iz 1937. i hotel Roma iz 1936. godine, kasnije hotel Beograd iz doba komunističke diktature. Prolaskom preko današnjih najvećih atrakcija u gradu Zadru Pozdravu Suncu i Morskih orgulja učenicima će se opisati srušeni spomenik palim Dalmatincima koji je bio na tom mjestu. Na Forumu će učenici u interaktivnoj igri morati pronaći dio crvenog antičkog stupa koji je poslan iz Rima 1927. godine kako bi postao pijedestal za spomenik Emanuelu V. Prolaskom kroz centralnu gradsku ulicu popularno nazvanu Kalelarga, učenicima će se interpretirati geneza jedne od najstarijih i najljepših gradskih kavana u Dalmaciji koja je sagrađena 1890. godine, kavane Central. Ta predivna historičistička građevina je u prizemlju pročelja imala prokurativu s balustradom i bila je raščlanjena neogotičkim arkadama čiji su stupovi bili ukrašeni neorenesansnim telamonima. Zgrada je preuređena za vrijeme fašističke uprave gradom te je postala poznata kao Hotel Zerauscheck (kavana Central), kojeg je 1938. redizajnirao talijanski projektant Umberto Nordia. Dolaskom do Narodnog trga učenicima će se kroz interaktivni dijalog objasniti važnost Gradske vijećnice i simbolika kiparskih dekoracija na njima, te proces stvaranja nove ulice u starom rimski urbaniziranom gradu koji vodi do nje. Na kraju rute vidjet će još dvije važne građevine iz tog doba Stambeni kompleks Pellicetti i kompleks osnovna škola Antonio Cipicco, danas osnovna škola Petar Preradović uz koju će se učenicima objasniti obrazloženje srušene vojne zgrade Caserma M.V.

Druga Zadarska *ATRIUM Plus* ruta je osmišljena kao biciklistička ruta u kojoj se pomakadamskom putu obilaze određeni bunker sagrađeni od strane talijanske vojske na rubnim dijelovima grada. Ova ruta je samo osmišljena i nije trenutno u funkciji ali ako nas posjetite za nekoliko godina moći ćete s obučanim vodičima obići cijeli niz bunkera različitih veličina i namjena. Svi ovi bunker i vojna skloništa izgrađeni su kamenjem, betonom i metalom. Kao posebna atrakcija svojom jedinstvenošću ističe se bunker koji se nalazi između dva groba (cijela utvrda nalazi se na groblju), a iznad dvije spavaonice i grobnice je zajednička grobnica njemačkih ratnih zarobljenika koji su umrli u razdoblju 1945-1947.



Zadar's offer features *ATRIUM Plus* route that includes structures built during the fascist regime in the area of the historical core of Zadar – Peninsula. The first route is a walking route that starts at Liburnska obala in the immediate vicinity of the tourist bus stop where the residential complex for government employees is located (the I.N.C.I.S. case) from 1937 and Hotel Roma from 1936, and then Hotel Belgrade from the communist dictatorship era. As they walk by the biggest attractions in the City of Zadar, the Monument to the Sun and the Sea Organ, the students listen to the description of a demolished monument to the fallen Dalmatian men that used to be on their location. At the Forum, as they participate in an interactive game, the students must find a part of a red antique pillar that was sent from Rome in 1927 in order to serve as a pedestal for a statue of Emanuel V. While they walk through the central city street known as Kalelagra, the students listen to the interpretation of genesis of one of the oldest and most beautiful city cafes in Dalmatia built in 1890, Cafe Central. On the ground floor level of its front section, that stunning historical building had a portico with a balustrade and was separated by telamonones. The building was redesigned during the time of fascist city administration and it became known as Hotel Zerauscheck (Cafe Central) that was redesigned in 1938 by Umberto Nordia, an Italian architect. As they arrive at Narodni trg, through an active dialogue, the students are taught about the importance of the City Hall and the symbolism of the statue decorations on it, as well as the process of creating a new street in the old Roman urbanised city that leads to it. At the end of the route, they get to see two more important structures from the era – the Pellicetti residential complex and the Antonio Cipicco Elementary School complex, known today as the Petar Preradović Elementary School, where the reason for demolishing the Caserma M.V. military building is explained to the students.

The second Zadar *ATRIUM Plus* route was conceptualised as a biking tour along a macadam pathway visiting certain bunkers built by the Italian army on the city outskirts. This route has only been conceptualised and is not currently in use. However, if you visit us in a few years, you will be able to visit an entire string of bunkers of various sizes and purposes with trained guides. All these bunkers and army shelters were built using stone, concrete and metal. A special attraction is a unique bunker located between two graves (the entire fort is located on a graveyard), and above two dormitories and a grave is a common grave of German war prisoners who died during the period from 1945 to 1947.

## Labin, Industrijski rudarski grad u transformaciji

Moderni dio Labina (*Pozzo Littorio*, današnji Podlabin) **rudarski je grad** izgrađen između 1938. i 1942. godine, u razdoblju **fašističke vladavine u Istri**, kada je talijanska vlada odlučila uspostaviti *città di fondazione* (**planirane gradove**) u stilu **talijanskog racionalizma**.

Grad se sastojao od tri zone: središnjeg trga (danas Trg labinskih rudara), stambene zone (naselja) i industrijske zone Pijacal, koje predstavljaju reprezentativne primjere ove arhitekture. Podlabin je najbolji primjer *città di fondazione* talijanskog fašističkog režima, a **time i simbol fašističke ideologije** i eksplicitne manifestacije moći stranke. Međutim, prvenstveno je izgrađen kako bi se zadovoljile potrebe za proširenjem **smještajnih kapaciteta rudnika**.

Danas, zahvaljujući raznim projektima, obnavlja se veliki dio Podlabinove neprikladne baštine, npr. stambene i industrijske zgrade. Obnova napuštenog industrijskog kompleksa uključuje proces pronalazjenja novih značenja i **novih načina** korištenja zgrada. Bivši rudarski grad pretvara se u "rudnik kulture", spreman predstaviti svoju baštinu. Nakon II. svjetskog rata, u komunističkom razdoblju, izgrađeni su vrlo zanimljivi primjeri moderne arhitekture u okolici Podlabina: novo naselje za rudare prvotno nazvano „Nove zgrade“ ili „Senari“, Dom zdravlja i Spomenik rudaru borcu.

SETTLEMENT  
ZONE VILETTE



## Labin, Industrial mining town in transformation

The modern part of Labin (*Pozzo Littorio*, today Podlabin) is a **mining town** built between 1938 and 1942, during the period of the **fascist rule in Istria**, when the Italian government decided to establish *città di fondazione* (**planned towns**) in the style of **Italian rationalism**.

The town consisted of three zones: a central square (today Square of the Miners of Labin), a residential zone (settlement houses) and an industrial zone Pijacal, all displaying representative examples of this architecture.

The town of Podlabin is a prime example of the *città di fondazione* of the Italian fascist regime, thus a **symbol of the fascist ideology** and an explicit manifestation of the party's power. However, it was primarily built in order to meet the expanding mine's **accommodation needs**. Today, thanks to various projects, much of Podlabin's dissonant heritage is being restored, e.g. the residential houses and industrial buildings. The restoration of the abandoned industrial complex involves a process of finding new meanings and **new uses** for the buildings. The former mining town is being transformed into a "mine of culture", ready to elaborate its heritage. After the World War II, in the communist period, some very interested examples of the modern architecture were built in the surrounding area of Podlabin's *città di fondazione*: a new settlement for miners originally named "New Buildings" or "Senari", the Community Healthcare Centre and the Monument to the Miner Fighter.



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**Grad Labin**, Titov trg 11, 52220 Labin, Hrvatska  
Upravni odjel za gospodarstvo i EU projekte  
Tel: +385 52 866 817  
Fax: +385 52 852 269  
Email: ured.grada@labin.hr

**Municipality of Labin**, Titov trg 11, 52220 Labin, Croatia  
Administrative Department for Economy and EU projects  
Tel: +385 52 866 817  
Fax: +385 52 852 269  
Email: ured.grada@labin.hr



MINING  
TOWER ŠOHT



Labinska edukativna ponuda *ATRIUM GO!* sastoji se od dvije odvojene aktivnosti tijekom dana: posjeta određenim dijelovima grada (lokalitetima iz fašističkog i komunističkog razdoblja) uz pratnju profesionalnog turističkog vodiča te posebno osmišljenih radionica.

### POSJET: putevima rudara

Lokalni itinerar *ATRIUM GO!* u Labinu sastoji se od sljedećih dviju skupina lokacija: lokaliteta iz fašističkog razdoblja i lokaliteta iz komunističkog razdoblja.

Lokaliteti iz fašističkog razdoblja nalaze se u sklopu grada koji se izvorno zvao *Pozzo Littorio*. Lokaliteti iz komunističkog razdoblja smješteni su na sjeveroistočnom dijelu grada i unutar stambenog naselja Kature.

#### Lokaliteti iz fašističkog razdoblja:

1. Naselje Kazakape (izvorni naziv *Case per i Capi*)
2. Naselje Kazarmone (izvorni naziv *Casermone*)



GUIDED TOUR  
IN LABIN

The educational *ATRIUM GO!* offer of Labin consists of two separate activities during the day: a guided tour of specific areas built in the fascist and in the communist periods and specially designed workshops.



ADMINISTRATIVE  
BUILDING  
OF PIJACAL

### RADIONICA „Fašistička propaganda u crtanim filmovima“

Prva radionica odnosi se na kolektivno gledanje starih Walt Disney crtanih filmova na temu fašističke i nacističke propagande. Radionica definira pojam propagande te procjenjuje posljedice nastanka totalitarnih režima na društveni, politički, gospodarski razvoj suvremenog društva. Sama radionica ima za cilj ocijeniti moć propagande u stvaranju nove vlasti, mijenjanju životnih stajališta, a sve to na temelju ponuđenih povijesnih izvora, te ujedno želi potaknuti raspravu o sadržaju crtanih filmova.

### RADIONICA „Rudarski meni“

Druga radionica ima za cilj prikazati lokalne prehrambene navike u prošlosti, vezane za rudarsku baštinu. Jelovnik se sastoji od crnog sladoleda, crnog kruha i domaćeg tradicionalnog jela „maneštra“.

### RADIONICA „Atrium ruta Podlabin iz ptičje perspektive“

Treća radionica ima za cilj pomoću moderne tehnologije testirati rutu iz perspektive koja je skrivena svakidašnjem pogledu. Učenici se upoznaju s načinima korištenja drona i mogućnostima koje pruža moderna tehnologija. Svi sudionici imaju priliku isprobati mogućnosti upravljanja drona koristeći naočale s ugrađenim žiroskopom za praćenja pokreta glave. Provodi se na području Industrijske zone Pijacal.

### WORKSHOP „Fascist propaganda in cartoons“

The first workshop is related to collective watching of old Walt Disney cartoons on the theme of fascist and nazist propaganda. The workshop defines the notion of propaganda, and estimates the consequences of totalitarian regimes on the social, political, economic development of contemporary society. The aim of the workshop itself is to evaluate the power of propaganda in the creation of a new government, changing life styles, all based on the available historical sources and to encourage discussion about the content of the cartoons.

### WORKSHOP „The mining Menu“

The second workshop is aimed at showing local nutritional habits of the past, related to the mining heritage. Menu consists of black ice cream, black bread and local traditional dish called „maneštra“.

### WORKSHOP „Atrium Route of the Podlabin from a Bird's perspective“

The third workshop is aimed at testing the route with modern technology from a perspective that is hidden from everyday view. Students are introduced to the way of the use of drones and the new possibilities provided by modern technology. All participants are given the opportunity to see the possibilities of drones by using glasses with built-in gyroscope to monitor the movement of the head. It is carried out in the area of the Industrial zone Pijacal.



FASCIST HOUSE  
(TORRE LITTORIA)

3. Trg labinskih rudara s najvažnijim zgradama i crkvom (Kula *Torre Littoria*, zgrada *Ceva*)
4. Industrijska zona Pijacal sa svim najvažnijim građevinama (Gradska knjižnica, rudarski toranj *Šoht* i druge industrijske zgrade),
5. Naselje Vilete (izvorni naziv *Vilette*)

#### Lokaliteti iz komunističkog razdoblja:

6. Naselje Nove zgrade ili Senari (izvorni naziv Radničko naselje Podlabin)
7. Spomenik rudaru borcu (izvorni naziv Spomenik rudaru – rudar borac)
8. Dom zdravlja „Dr. Lino Peršić“, Labin (izvorni naziv Dom zdravlja Labin)

### VISIT: along miners paths

Local *ATRIUM GO!* itinerary in Labin consists of the following two groups of sites: sites from the fascist period and sites from the communist period.

Sites from the fascist period are located within the foundation city of Labin originally named *Pozzo Littorio*. Sites from the communist period are located on the north-east part of the foundation city and within the housing settlement named Kature.

#### Sites from the fascist period:

1. Settlement zone Kazakape (original name *Case per i Capi*)
2. Settlement zone Kazarmone (original name *Casermone*)
3. Square of Miners with the most important Civic buildings and Church (*Torre Littoria*, House *Ceva*)
4. Industrial zone Pijacal with all the most important buildings (Civic library, mining tower *Šoht* and other industrial buildings),
5. Settlement zone Vilete (original name *Vilette*)

#### Sites from the communist period:

1. Settlement New buildings or Senari (original name Worker's settlement Podlabin)
2. Monument to the Miner Fighter (original name Monument to the Miner – Miner Fighter)
3. Community Healthcare Centre “Dr. Lino Peršić”, Labin (original name Community Healthcare Centre Labin)

## Una città che guarda ad Oriente

Bari, capoluogo di regione e città metropolitana, è la terza città più popolosa del Mezzogiorno, un luogo ricco di storie, legato indissolubilmente al suo mare, l'Adriatico. Gli abitanti di Bari sono circa 323.370 e il tessuto urbano si estende per 117,3 km<sup>2</sup>: **dal centro storico medievale della Città Vecchia**, con vicoli, palazzi e corti, la basilica di San Nicola, la Cattedrale e il Castello, si passa alla **città ottocentesca**, sorta con strade larghe e ortogonali per volontà di Gioacchino Murat, da sempre luogo privilegiato del commercio e della vita culturale dei Barese; fino a raggiungere i **quartieri più lontani, cresciuti attorno al centro** con particolare vivacità dalla seconda metà del Novecento. Durante il ventennio fascista la città, come molte altre in Italia, ha subito un vigoroso e diffuso processo di modernizzazione espresso con spiccata monumentalità nei **lungomare di levante e di ponente**, lungo i quali s'impongono le maestose facciate di uffici pubblici, palazzi di rappresentanza e caserme – espressioni dirette del potere centrale –, insieme a edifici a carattere ricettivo o ricreativo e ai palazzi di committenza privata. La retorica politica del regime attribuiva alla città di Bari il ruolo di **testa di ponte commerciale e industriale verso l'Oriente** e affidò la trasmissione di questo messaggio proprio ai due lungomare: una formidabile cortina di **edifici di notevole valore architettonico nei quali la città contemporanea riconosce la sua immagine** e che ancora oggi riesce a raccontare, al di là delle apparenze formali, i modi e il significato delle trasformazioni subite durante quel complesso periodo storico, la cui piena comprensione è fondamentale per poter interpretare la nostra epoca.

## A city looking East

Bari, metropolitan city and capital of Puglia region, is the third most populous city of southern Italy, a place rich in stories and inseparably linked to its sea, the Adriatic. The city itself has a population of 323.370 over 117,3 square kilometres: **from the medieval historical centre of the Old Town**, characterised by a dense network of roads, alleys, palaces and courtyards - with the Basilica of Saint Nicholas, the Cathedral of San Sabino and the Castle – passing through **the 19th-century town**, traditionally the major trade and cultural centre for Bari people with its wide and orthogonal roads erected by Joachim Murat; until reaching the most **distant districts, developed rapidly around the centre** starting from the second half of the last century. The town, as many others in Italy during the fascist period, underwent a widespread and vigorous modernization process, expressed in the monumentality of the **eastern and western seafronts**, characterised by majestic façades of public buildings, representative palaces and barracks – direct expressions of the central power – as well as hotels, leisure and private buildings. The political rhetoric of the fascist regime considered Bari as **the trade and industrial bridgehead towards the East** and aimed to transmit this message right through the two seafronts: a magnificent series of **buildings of notable architectural value, where the contemporary town recognises its image** and that, still today, is able to tell, beyond any formal appearances, the meaning of the city transformation during that complex historical period, whose total understanding is fundamental to interpret our age.



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**ATRIUM GO!** is a brand of **school tours for high school students**, funded by the INTERREG Italy-Croatia CBC Programme, that promotes educational programs dedicated to the discovery - through innovative methodologies – of the **history of the 20th-century non-democratic regimes, from totalitarian to dictatorial and authoritarian regimes**. Therefore, the main goal of ATRIUM GO! is to increase the students' awareness and to make them **responsible tourists and citizens**. At the core of the project are the guidelines of ATRIUM, the European Cultural Route of the Council of Europe, which are based on **democratic principles and values**: they promote the knowledge of the tangible and intangible cultural heritage of these regimes, through a **critical approach based on the concept of "dissonance"**.

*Per ulteriori informazioni contattare*

*For further information, contact:*

Comune di Bari - Ripartizione Culture, Religioni, Pari Opportunità, Comunicazione, Marketing Territoriale e Sport

Municipality of Bari - Department of Cultures, Religions, Equal Opportunities, Communication, Territorial Marketing and Sport

Via Venezia, 41 - 70122 Bari (Italy), Tel. +39 080 5773843/+39 080 5773848

rip.cultura@comune.bari.it - l.pietropaolo@comune.bari.it

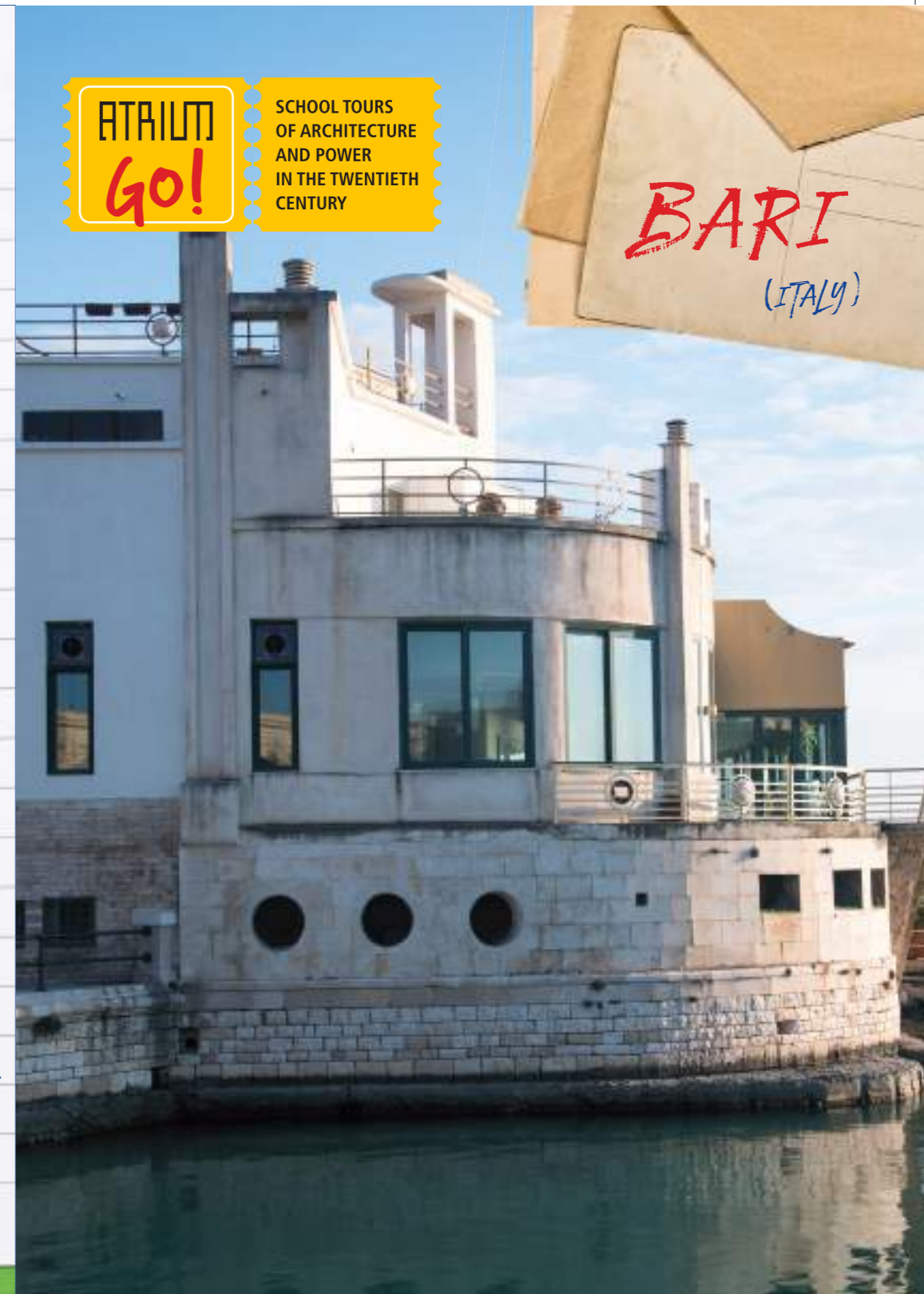
Museo Civico di Bari / Civic Museum of Bari

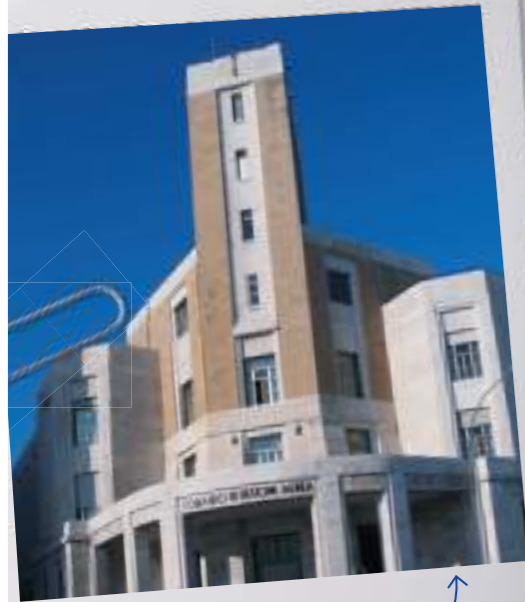
Strada Saggese, 13 - 70122 Bari (Italy), Tel. +39 080 5772362 - info@museocivicobari.it



Graphic design: www.tunabites.it - Photo: Nicola Amato

BARION ROWING CLUB





AIR FORCE SCHOOLS  
COMMAND - 3RD AIR REGION



PALACE  
OF THE APULIAN  
AQUEDUCT



EASTERN  
SEAFRONT



### LA VISITA. Il lungomare di Levante

Dal centro storico di Bari, percorrendo il lungomare a sud, si assiste a una vera e propria vetrina dell'architettura del ventennio fascista, rappresentativa dell'importanza che la città assunse in quel periodo storico. Un biglietto di benvenuto a chiunque passasse da Bari. Un

Lungomare imponente, quasi una linea del tempo che, senza soluzione di continuità, si sviluppa dai primi palazzi liberty ottocenteschi, passando attraverso l'Eclettismo e il Razionalismo, istituzionale e popolare, per giungere poi all'architettura fascista. Il messaggio che questi palazzi volevano trasmettere, e che tutt'oggi rappresentano, è ingentilito dalla presenza del mare, da sempre elemento simbolo della città. Scegliendo di partire da via Sparano il primo edificio del Ventennio è la chiesa di San Ferdinando modificata solo nella sua facciata esterna. Dirigendoci verso il mare si incontrano su corso Cavour l'imponente Banca d'Italia e, alle sue spalle, il Palazzo dell'Acquedotto Pugliese, esempio di eclettismo architettonico che rappresenta la più alta espressione delle "arti" del periodo. Finalmente giunti sul mare assistiamo alla cortina di edifici monumentali e all'unico edificio, il Circolo Canottieri Barion, situato in mezzo al mare. Superando una serie di costruzioni residenziali per dipendenti pubblici, come l'INCIS, si giunge al Grande Albergo delle Nazioni, costruito per far fronte ai nuovi ospiti arrivati in città con l'istituzione della Fiera del Levante. Subito di seguito troviamo le maestose facciate degli uffici pubblici, palazzi di rappresentanza e caserme come il Palazzo della Provincia, Palazzo della Regione, Comando Scuole AM III Regione Aerea, Caserma "C. Bergia" e Palazzo dell'Assessorato all'Agricoltura della Regione Puglia.

STATUE OF PALACE OF THE REGION



### THE VISIT. The eastern seafront

From Bari historical centre, walking the seafront south, a real showcase of the fascist period architecture can be admired, expression of the power taken by the town in that historical period - a "welcome card" to anybody who came to Bari. The imposing seafront, like a time line, without any continuity or interruption, goes from the first 19th-century Art Nouveau buildings, through institutional and popular Eclecticism and Rationalism, to the fascist architecture. The message these buildings used to transmit and transmit still today is softened by the presence of the sea, traditionally the symbol of the town.

Starting from Via Sparano, the first building of the fascist period is the Church of San Ferdinando, changed only in its external façade. Heading towards the sea, there are, on Corso Cavour, the majestic Bank of Italy and, behind, the Palace of the Apulian Aqueduct, both examples of architectural eclecticism, which represents the highest expression of the "arts" of this age. When at sea, a series of monumental buildings is displayed together with one building, the Circolo Canottieri Barion, located in the sea. After passing several residential buildings for public employees, such as the INCIS, the Grande Albergo delle Nazioni can be reached, built to host the new guests arrived in town with the institution of Fiera del Levante. Immediately after, the beautiful façades of public buildings, representative palace and barracks such as Palace of the Province, Palace of the Region, Command of the 3rd Air Region, Barrack "C. Bergia" and Palace of the Agricultural Department of Puglia Region can be found.

### I LABORATORI

La visita guidata è associata ad attività esperienziali perché solo vivendo in maniera attiva il patrimonio ATRIUM si può sperimentare più concretamente il concetto di dissonanza. Il percorso termina infatti nel Museo Civico di Bari con la realizzazione di alcuni laboratori:

#### Le cartoline del XX secolo, un viaggio nell'Italia di un secolo fa

Il Museo Civico di Bari conserva una ricca collezione di cartoline risalenti al secolo scorso, in particolare alle guerre mondiali. Dalle lettere dal fronte alle cartoline turistiche, dai messaggi di propaganda alla parodia di guerra, il laboratorio permette di approfondire la storia del popolo italiano, la vita in trincea e quella quotidiana, durante il ventennio. Inoltre si affronta anche l'importanza della grafica e dell'iconografia come strumento di comunicazione. Immaginando di inviare un proprio messaggio di pace ad un amico, il laboratorio si conclude con la realizzazione di una cartolina utilizzando le tecniche del disegno, del *découpage* e del *collage*, sperimentando anche la scrittura col pennino.

#### La propaganda, la grafica al servizio dell'ideologia

Durante le guerre mondiali sono stati prodotti molti manifesti e locandine per veicolare messaggi ideologici. Il laboratorio ha l'obiettivo di sensibilizzare gli studenti sull'importanza della comunicazione che ieri, come oggi, mira spesso a condizionare il pensiero collettivo. Partendo da un'osservazione concreta di materiali presenti nel Museo Civico, gli studenti potranno sia approfondire la storia di Bari nel XX secolo, sia confrontare la grafica usata al tempo con la pubblicità odierna. Il laboratorio si conclude con un lavoro di gruppo in cui elaborare la propaganda dei propri valori.

### THE WORKSHOPS

The guided tour is combined with several experiential activities. Only living in an active manner ATRIUM heritage, the concept of dissonance can be concretely experienced. As a matter of fact, the itinerary ends in the Civic Museum of Bari with the realisation of several workshops:

#### 20th-century postcards, a journey in the past-century Italy

The Civic Museum of Bari still retains a rich collection of postcards dating back to the last century, in particular to the world wars. From letters from the front to tourist postcards, from propaganda messages to war parody, the workshop lets to deepen the history of Italian people, their life in the trenches and their daily life during the fascist period. Furthermore, it addresses the importance of graphics and iconography as communication means. Pretending to send a peace message to a friend, the workshop ends with the realisation of a postcard through drawings, *découpage*, collage and experiencing the nib writing.

#### Propaganda, the graphics at the service of the ideology

During the world wars, many manifestos and posters were used as instruments to convey ideological messages. The workshop aims to raise awareness among students on the importance of communication that, yesterday as today, wishes to inform and often affects the collective thinking. Starting from the concrete observation of several materials present in the Civic Museum, students can deepen Bari history in the 20th century as well as analyse the graphics typology used comparing it with today advertising. The workshop ends with group works to elaborate their own propaganda of values.

HERE. AND ON THE COVER.  
STATE MUSIC CONSERVATORY  
"GIROLAMO FRESCOBALDI"

## Un dialogo tra Rinascimento e Razionalismo

Ferrara è un comune italiano di 132.000 abitanti, situato in Emilia-Romagna, 44 km a nord del capoluogo di regione, sulle sponde del fiume Po.

**Nel Rinascimento, la città fu una delle capitali europee della cultura, dell'arte, della politica e della gastronomia.**

**Durante il ventennio fascista, subì un'importante trasformazione urbanistica:** dalla metà degli anni Venti, fino alla fine degli anni Trenta del Novecento, **il volto di Ferrara fu arricchito e modellato secondo i criteri rispondenti all'estetica imperante.** Il regime attuò uno sviluppo artistico e architettonico, talvolta in stretta connessione con lo spirito del luogo, in altri casi dando luogo a interventi più dirompenti. La costruzione dei numerosi edifici del rinnovamento novecentista ferrarese rispose, oltre che alla propaganda di regime, anche alla **necessità di fornire occupazione al crescente numero di manovali,** e all'esigenza di urbanizzare e riqualificare intere aree cittadine.

La proposta educativa **ATRIUM GO!** della città di Ferrara **consiste in una visita guidata all'itinerario turistico dedicato al patrimonio dissonante, Ferrara città del Novecento.**



## A dialogue between Renaissance and Rationalism

Ferrara is an Italian municipality that counts 132.000 inhabitants in the Emilia-Romagna Region. It is situated on the Po River, 44 kilometers northwards from the regional administrative centre, Bologna.

**The city was one of the European capitals of culture, arts, politics and gastronomy during the Renaissance.**

During the fascist period the city underwent significant urban transformations: from the mid-Twenties until the late Thirties of the Twentieth century **Ferrara was enriched and modeled according to the fascist aesthetics.**

The regime carried out an artistic and architectural development grafting new elements, often maintaining a close connection to the local history and traditional architecture, sometimes creating a stronger contrast. The construction of a high number of buildings in Ferrara during its Twentieth century renovation responded to different needs: from the regime's propaganda and its aesthetics, to **the need to provide employment for the growing number of laborers,** until the urbanization and / or redevelopment of entire city areas.

The educational offer "ATRIUM GO!" of Ferrara **consists of a guided visit of a new touristic itinerary specifically dedicated to the contrasting buildings designed during the regime period, Ferrara City of the 20th century.**



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*Per ulteriori informazioni contattare*

*For further information, contact:*

Associazione ATRIUM  
c/o Servizio Manifestazioni Culturali e Turismo - Politiche per la Pace  
Comune di Ferrara  
ATRIUM Association  
at Municipality of Ferrara, Peace, Tourism and Cultural Events Department  
Via Alfonso D'Este 17- 44123 Ferrara - tel. 0532744652  
s.conforti@comune.fe.it  
www.atriumroute.eu/atriumgo



SCHOOL TOURS  
OF ARCHITECTURE  
AND POWER  
IN THE TWENTIETH  
CENTURY

FERRARA  
(ITALY)







AERONAUTICS BUILDING

**Ferrara città del Novecento**

Nell'area che si estende dall'Acquedotto monumentale a Largo Antonioni, molti edifici sono stati realizzati durante i vent'anni di regime fascista. Architettonicamente **essi segnano il passaggio dallo stile eclettico allo stile razionalista**. L'itinerario parte dal quadrivio novecentista di *largo Antonioni*, l'esempio più notevole dell'intervento del regime in città. Quattro importanti edifici, insieme alle vie Previati, De Pisis, Boldini e Mentessi, volute dal medesimo piano regolatore, ne definiscono il perimetro. Come d'uso nella concezione razionalista, quest'area è stata concepita per riunire i **principali ambiti di impegno del regime** fascista, resi tangibili attraverso gli edifici ad essi dedicati: **la musica** (*Conservatorio Girolamo Frescobaldi* e auditorium), **le scienze** (*Istituto di Storia Naturale*, ora *Museo di Storia Naturale*), **la scuola** (*Umberto I*, ora *Alda Costa*) e **il dopolavoro**, inteso come luogo aggregativo e culturale (*dopolavoro Provinciale Fascista*, oggi *Complesso Boldini*). La conclusione del percorso è invece presso la piazza dell'acquedotto originariamente chiamata Piazza XXVIII Ottobre, in onore della marcia su Roma organizzata dal partito fascista nel 1922.

FOUNTAIN-SCULPTURE "THE PO AND ITS TRIBUTARIES"



AERONAUTICS BUILDING INTERIOR



BOLDINI COMPLEX AND PUBLIC PRIMARY SCHOOL "ALDA COSTA"

**Ferrara City of the 20th century**

In the area between the Monumental aqueduct and Largo Antonioni there are many buildings that were constructed during the 20 years of the fascist regime, which represent the development of the architectural style from **Eclecticism to Rationalism**.

The itinerary starts from the 20th century Quadrilateral (*Largo Antonioni*), the main example of rationalist intervention. The four important buildings that overlook the square *Largo Antonioni*, together with Previati, De Pisis, Boldini and Mentessi streets which were part of the same urban planning project, contribute in defining its perimeter. As customary in the rationalist school of architecture, the area was conceived to bring together **the main socio-cultural focal points of the fascist regime**, for the benefit of Ferrara's citizens, through their respective buildings/centres: **music** (the *Girolamo Frescobaldi* conservatory and Auditorium), **the sciences** (the former *Institute of Natural History*, currently *Natural History Museum*), **the school** (the *Umberto I* School, renamed *Alda Costa*) and **the recreational building** designed as a meeting place and cultural space (formerly the *Dopolavoro Provinciale Fascista* – Fascist Provincial Recreational Association, and now *Boldini Complex*). The itinerary ends in the square on which the aqueduct stands, that was originally (in the 1920s) called *Square XXVIII October*, in reference to the march on Rome organized by the National Fascist Party, in 1922.



PUBLIC PRIMARY SCHOOL "ALDA COSTA"



POST AND TELEGRAPH OFFICES

