



USEFALL

Unesco Site
Experience For All





This is 21-months long project which is to be completed in September 2019. The project has been implemented together with our partners from Italy and Croatia, Comune di Ravenna, Fondazione Aquileia, Venetian cluster and the City of Poreč. The object of the project is to make UNESCO's heritage accessible to everyone. Leading project partner is Comune di Ravenna.

Overall project objective is to increase the prosperity of the coastal area and to develop the potential of "blue growth" through the promotion of partnership among cross-border organizations and institutions along the Adriatic coast. Furthermore, the objective is to launch the series of initiatives which can have a positive impact on economy and which can help in protecting the Adriatic basin. Adriatic Sea is an exceptional resource which deserves to be supported through the investments from the European Regional Development Fund. All the above shall be realized through the cooperation between Italian and Croatian partners who aim to improve the synergy in the activities between the two countries and to develop a new culture impacting 12.5 million inhabitants living in the project area.

It has to be emphasised that the Call for proposals "Standard +" implies project initiatives which capitalise the projects which had already been implemented within the previous Programme period 2007-2013 and IPA Adriatic Programme.



Ravenna,
a city to
discover,
a city
for all

Ravenna is a showcase of art, history and culture of rare beauty.

Its glorious past makes it a crucial stop for anyone who wants to discover some fundamental aspects of Italian history. Between the 5th and the 8th century, it was the capital of the Western Roman Empire, of the Gothic Kingdom of Theoderic and of the Byzantine Empire.

This magnificent period has left a visible mark. Eight Early Christian and Byzantine buildings compose the site that UNESCO added to the World Heritage List in 1996. They are authentic windows on the past that witness an important period of the history of European culture and that made Ravenna the Italian capital of mosaic. Each of these monuments - from the mosaic figures of Justinian and Theodora inside the Basilica of San Vitale to bishop Apollinare in the Basilica of Classe - preserves a treasure to be discovered.

The UNESCO World Heritage site with its eight extraordinary monuments is one of the reasons why your travel in Ravenna will be unforgettable: the lights, the bright colours in the countless tesserae of the mosaics, the golden sparkle of their inside and the grand history they tell, make their discovery a unique experience.

The Mausoleum of Galla Placidia was built by the empress during the first half of the 5th century. Conceived as a burial site, it never fulfilled its purpose. Inside the little Latin cross plan building hides a suggestive wonder where the warmth of sunlight seeps in through the alabaster windows: the mosaic decorations embrace the visitor who, looking at the ceiling, is struck by a sky full of with golden stars.

The Neonian Baptistery (also known as "Baptistery of the Orthodoxes") amazes for its inner decorations, clearly of Hellenistic-Roman influence. The dome was commissioned by Bishop Neon towards the end of the first half of the 5th century but the building had been built before. The central medallion of the dome features the rite of baptism with Jesus child and Baptist surrounded by the figures of the twelve Apostles.

The Arian Baptistery was built at the end of the 5th century during Theoderic's Kingdom. Inside this sober clay building, the cupola is richly decorated with a splendid mosaic decoration. This is the only building entirely preserved that witnesses the Arian worship of the Goths, based on the figure of Christ, represented both in his holiness and humanity.

The Basilica of Sant'Apollinare Nuovo, built by Theoderic at the beginning of the 6th century, was given its name during the 9th century to distinguish it from the one of Classe, where the remains of the Patron Saint of the city were moved from the former site to this new one. The inner mosaic decorations feature an astounding representation of the Ancient Port of Classe and of the procession of Saints celebrating their faith in Christ.

The Archiepiscopal Chapel of Sant'Andrea is the only perfectly preserved Early Christian chapel to the present day. It was initially dedicated to Christ but it was later named after Sant'Andrea, during the 6th century, when the remains of the saint were brought in Ravenna. The cross plan room is marked by a decorative element dedicated to the glorification of Christ's figure. At the entrance, a little vestibule is decorated with marble and mosaic art: the barrel dome depicts hundreds of colourful birds and white lilies.

The Mausoleum of Theoderic, unique for its architecture, was built by the Gothic King (4th



metal cramps show an outstanding artistry of construction. The Mausoleum consists of two polygonal overlapping rooms surmounted by the magnificent monolithic dome of over 230 tons. The building preserves inside the porphyry tub where the remains of Theoderic were presumably deposited.

The majestic Basilica of San Vitale, built in 547, is maybe the best example of Late Roman artistry. The mosaics decorating the apsis are of remarkable beauty: the image of Christ on the globe surrounded by Archangels Michael and Gabriel confirms San Vitale as the undisputed wonder of mosaics. At the sides of the apsis, the representations of the courts of Emperor Justinian and his wife Theodora are astounding: it is a still living part of Byzantium.

The Basilica of Sant'Apollinare in Classe, few km outside the city centre, was built over the burial place of the first Archbishop of the city Apollinare. It was consecrated by Bishop Massimiano in 549 a.D. and it is considered the highest example of Early Christian basilica. In the polychrome mosaic of the apsis, the saint is depicted at the centre of an idyllic wood animated by a sacred flock of sheep, birds and trees that grow until the golden sky where a jewelled cross with Christ's face at its centre stands out.

The first Christian monuments of Ravenna included in the UNESCO world heritage list ensure full accessibility and thanks to the Usefall project the city managed to increase awareness, offering numerous workshops and educational activities. Among them, Mar - Ravenna city Art Museum organized workshops for children and adults with disabilities, in order to make the mosaic technique known and appreciated to everyone.

Moreover, some informative material has been produced in collaboration with the educational institutions, such as postcards dedicated to the main cultural attractions of the city with relief drawings and Braille captions, videos in sign language and an audio guide to present the UNESCO site.



Once the ex-sugar factory of Classe, the old building became, thanks to an important restoration work of industrial archaeology, Classis Ravenna - Museum of the City and of the Territory. It will host a path for visually impaired, blind and people with cognitive disabilities that everyone can enjoy consisting of tactile mosaics and three-dimensional tactile and monochromatic reproductions of the thirteen subjects, animals and plants that decorate the apsis of the Basilica of St. Apollinare in Classe, in order to allow a richer and more interesting enjoyment of the ancient mosaic decorations.

The Usefall project allowed a series of analysis and investigations aimed at improving the accessibility of the cultural sites: Carlo Giacobini, managing director of HandyLex.org, of the Regulatory Documentation Centre of the Italian Union against Muscular Dystrophy and IURA (association for the rights of people with disabilities) held the speech-workshop "Reception techniques and solutions for accessibility", speaking about the UN Convention on the rights of people with disabilities and especially about the notion "Universal Design", which, taking into consideration the different abilities of the users, designs programmes, services and tools to be used in the widest possible way. Prof. Giacobini explained some guidelines for the accessibility, including the quality of services and the right of people with disabilities to participate in the cultural, social, and sporting life.

Prof. Giacobini also worked on creating shared guidelines for a new balanced management strategy for the accessibility to the UNESCO sites, thanks also to the collaboration of the local and national associations for people with disabilities.

The project also promoted the questionnaire "Cultural heritage, sites and museums. Survey on the needs of users with disabilities", sent to more than 500 organizations that deal with people with different disabilities in order to detect their needs based on the existence of barriers and/or lack of support during their visit to the cultural heritage sites.

quileia



Founded by the Romans in 181 B.C., one of the biggest cities of the Roman Empire, one of the liveliest communities of the early latin-Christianity, one of the most important ancient ports of the Adriatic, starting point of the main commercial, cultural and military roads towards north-east Europe.

Here, *Fondazione Aquileia* has the task of promoting the archaeological sites and museums of Aquileia, as well as highlighting the historical and cultural heritage of a city that once rated as one of the most important centers of the Roman Empire and later was the seat of a Patriarchate. The members of *Fondazione Aquileia* are the Ministry of the Cultural Heritage, the Autonomous Region Friuli Venezia Giulia, the Municipality of Aquileia and the Archdiocese of Gorizia.

USEFALL IN AQUILEIA: PROJECT CORE. The target area for the USEFALL project is the River Port of the ancient city of Aquileia, and the goal is to improve its accessibility to people with special needs, particularly motor and mental disabilities, sensory and intellectual.

An expert on accessibility was asked to carry out a study which, focusing on an analysis of the current state of the places and on identifying the actual needs of people with disabilities, takes actions and guidelines for improving the accessibility of the UNESCO site of Aquileia. The final objective of this study will be to launch a competition of ideas which, according to the profile of the studies, will allow us to identify the best solution to guarantee and improve the accessibility of the Aquileia River Port, which can be shared as a best practice with the other USEFALL project partners.

TRAININGS AND LABS. In June 2019 laboratories for disabled people and training courses for tour operators (local guides and exhibitors) and for representatives of disabled associations are activated in Aquileia.

The courses and labs are led by professionals with experience in terms of accessibility. The laboratories are addressed to 3 types of specific needs motor disability (scheduled on the 14th June), blindness (18th June) and mental disability and will focus on the heritage of Aquileia: what can be enjoyed and how, what is the state of the art, what will be improved and what is still not completely accessible.

The training courses instead intends to create awareness on the accessibility of the Aquileian heritage in the representatives of disabled associations and in local tourist operators. It also intends to lay down a system of best practices, aimed at operators, to enhance the offer and tourist accommodation for people with special needs.

NOT TO BE MISSED

Since the last two centuries Aquileia is giving back the treasures from its millenary history: the monuments of the imperial city, the wonderful floor mosaics of the Basilica and the sumptuous Domus, the everyday objects.

RIVER PORT The river port of Aquileia, one of the best preserved examples of port installations of the Roman times, was organized on the old course of rivers Natisone and Torre, which flew to the east of the ancient city and widened here up to nearly fifty metres. Here, all sorts of boats from the whole Mediterranean basin would land.

The port facilities, excavated in the 1930s, stretched for over 300 m along the right bank of the river, very close to the Republican walls. Risen above much older installations, the river port was entirely reorganized in the early 1st century AD, with the addition of new quays and a long building opening onto the river.

Three ramps would run transverse to the quays to ensure connections with the urban road



case of the walls and of the river bed, the port started to be progressively abandoned.

ROMAN FORUM The Forum, partially hidden by the modern road system, was the central place of meeting and trade in the Roman settlement: a huge square paved with limestone slabs, fenced-in with a continuous portico, giving access to shops; the monumental arrangement of the complex dates to the 1 century AD . The Forum was closed to the south by the civilian Basilica, a long columned building with two exedrae at the shorter sides; a temple faced the western side. Several inscriptions mention buildings and statues dedicated by and to famous citizens and authorities.

DOMUS AND BISHOP'S PALACE As part of the redevelopment plan of the northern side of the square in front of the Basilica of Aquileia, the new structure built by Fondazione Aquileia for the protection and enhancement of the archaeological site named "Domus and Bishop's Palace" offers an important insight in the life of Roman Aquileia and the rare opportunity for visitors to watch overlapped floors from different epochs, thanks to a skillful architectural project. The vestiges now visible belong to one of the neighbourhoods of Roman Aquileia that developed outside the city walls erected at the time of its foundation (181 BC), some two centuries before. The site encompasses structures and floors belonging to several construction steps, lying at different levels (down to 4 metres below the current ground level). Visitors will therefore be able to make an exciting journey back in time, deep down into the underground of the ancient city of Aquileia, and watch the house of the 1st and 2nd centuries, as well as a wide portion of the mosaic floor and masonry of the bishop's palace erected in the 5th century.

BASILICA The Basilica of Aquileia makes an extraordinary architectural complex. The church today is essentially the result of the architectural works promoted by bishop (patriarch) Poppo (1019- 1042), who consecrated it in 1031. However, its origins go back to the second decade of the 4th century.

In 1909 the floor of Poppo's times was excavated up to the sanctuary portion to bring to light a mosaic floor belonging to the church erected during the rule of emperor Constantine, which was lying about one metre below.

The mosaic floor of the basilica discovered in 1909 offers a most stunning evidence of the original place of worship built under the initiative of bishop Theodore immediately after the Edict of Toleration of 313 AD.

760 m² wide, the mosaic of Theodore's southern hall makes the largest mosaic floor of the Roman West. Divided in four sections and bearing an inscription with Theodore's dedication, the mosaic offers, with its allegories and images, an ideal itinerary towards Salvation. In particular, the eastern section is entirely covered with the representation of the biblical story of Jonah.

NATIONAL ARCHAEOLOGICAL MUSEUM The exhibition itinerary starts on the ground floor with a room where visitors will be able to understand the city layout and overall geography of the territory of Aquileia in the 2nd century BC.

The visit continues on the first floor, where objects are organized according to different themes: houses and private spaces; Aquileia, the gate to the Mediterranean Sea and meeting place for goods, peoples, civilizations and religions; the territory and economic activities. Outside the museum, along the Lapidary Galleries, hundreds of inscriptions and funerary monuments bear evidence of the social customs and religious beliefs of the citizens of the ancient Roman colony. A wonderful collection of mosaics stands out among the exhibits.



to invest in a working instrument more open to different disabilities and that fore-possibility of improving and increasing accessibility of contents through the choice of different languages and the visual contents.

has received good feedbacks since its first release and now it represents a good opportunity for the implementation of accessibility.

Improvements of the APP will add:

Italian Sign Language (LIS) contents and solutions to guarantee the enjoyment of visitors with hearing disability (wider dimension of text characters),

creation of the videos of Veasyt Tour,

"Soundscapes" to support the individual visit with a new sensory and inclusive experience.

the research (In-App research);

interaction with Google Maps;

localisation of contents.



SECOND PILOT SITE: ORIENTAL ARTS MUSEUM OF VENICE

The Museum of Oriental Arts in Venice was selected as second case study.

Venice and its lagoon is another important UNESCO site since the 1987 and the selection of the Museum of Oriental Arts of Venice brought a more complex and challenging site where the accessible solutions can be applied.



Museum contains a remarkable collection of oriental art works, with around 30,000 pieces, originally formed from the objects collected by Henri de Bourbon, Count of Bardi, during his travels in the Far East between 1887 and 1889. The collection includes among its pieces a sedan chair for the lady and a vast number of Japanese lacquer of the Edo period (1603-1868) and many weapons, including many Japanese swords wrapped in their original sheaths. The exhibition continues with the "floating world" painted panels, embroidered clothing and various Japanese traditional musical instruments. One room is dedicated to the artistic porcelains and jades, another room to the Indonesian theatre of shadows, the kris daggers and other weapons. The Venetian Cluster proposed its solutions to the Museum Director and together they decided to pursue the development of three ICT instruments for the virtual reality experience. The proposal was positively accepted because the Museum of Oriental Arts has already worked on the accessibility of the exhibition for people with disabilities, and it proposes a tactile path for the sighted and blind, audio guides, explanative panels available in different languages, so the three ICT instruments would be a different way to increase accessibility.

Three instruments selected are:

- Microsoft *HoloLens* glasses able to make the visitor feel within a story through augmented reality, to be used to bring to life again the exposed armours of ancient Samurais;
- Virtual reality with *Oculus go*, designed and implemented to allow visitors to see the interior decorations of a lady's sedan chair, not accessible inside by visitors;
- A network accessed through smartphones that, when headed towards some objects, provide an explanation of what is seen, to be used to make visitors listen to the original sound of exposed Japanese ancient traditional music instruments.

The solutions are interesting for the general public but are also inclusive for people with physical or cognitive disabilities, because the interactive and engaging methods will provide a better accessibility of the contents and a higher enjoyment.

The contents of the installations were defined with the Museum and revised by its staff, in order to guarantee the historical and scientific correctness of descriptions provided to users.



The City of Poreč



list of UNESCO World Heritage Sites in 1997. The early-Christian compound is the only complete landmark in the world preserved from that period.

Built during the time of Bishop Euphrasius in the 6th century it includes the atrium, baptistry, bishop's palace, many glittering mosaics and remains of sacral buildings dating from the 3rd to the 4th century. The mosaics which decorate the inside and facade of the church are considered a valuable bequest of Byzantine art, and thanks to the floor mosaics and preserved writings the periods of its construction and renovation can be read.

In the long history of the city of Poreč, one relatively short period of time was to change its destiny for ever. The small provincial town on the margins of the moribund Roman Empire went through a remarkable transformation in the 6th century. Attempting at this time to pull the disunited empire together, Emperor Justinian created for a short space the illusion of the one-time whole. But not only a territorial and political whole. He also attempted to bring back the brilliance of the art of the ancient world. During the full flowering of Justinian's Reconquista, Euphrasius, Bishop of Poreč, had a cathedral built on the site of the older city basilica, harmonising it with a series of accompanying buildings that were together to create one of the great architectural complexes of the time. Here, on the northern edge of a peninsula on which a few centuries earlier the model Roman city of Parentium had been built, the taste, the brilliance and the stylistic richness of the East were to develop into a new whole that would be a genuine mark of the time. The taste of Bishop Euphrasius, moulded on the luxury of the east, could never have been satisfied with the state of provincial lethargy that marked Poreč, Istria and most of the tottering Roman Empire. Undertaking his great architectural enterprises, he was only in part to assimilate his ambitious ideas with the ancient base that he found there, and to a major extent was to bring in architectural and artistic innovations the like of which the West was still unfamiliar with. These innovations relate to the organisation of space in the Basilica, especially in the eastern part of it, as well as the iconographic programme that the bishop, with the help of the superb artisans that he brought with him, was to show in the mosaics that cover the walls of the interior.

The great bishop of Poreč subordinated the church in its entirety to himself. He had his own initials inscribed in many of the prominent places, and in the mosaics of the apse, he found his way into the space meant exclusively for the saints and the martyrs, and the very Virgin and Christ, showing in a very unambivalent way the place he saw himself in. This gesture, more authoritative than narcissistic, conceals a number of messages, including that of the bishop's relationship with the Pope, who had anathematised and excommunicated him. Indeed, Euphrasius's time, which even today shines out so clearly and legibly from his Basilica and the complex to which it belongs, took the little Istrian town of Poreč out of its insipid if charming context of the commonplace, placing it in the grandly individual. Arriving in Poreč in the middle of the 6th century, Euphrasius found here a city with a long past. The visible layer corresponds completely in its characteristics to the typical provincial town of the later classical period, eroded by the distresses of time, literally meaning the hordes of barbarians, which had recently put an end to a rich tradition. It is true that the distance factor would, as far as Poreč, Istria and other peripheral zones were concerned, soften the blow of the barbarian incursions as felt in the mother country. Here, Rome died with a temporal lapse. Taking over the see of Poreč, Euphrasius arrived at the head of a well-organised Christian community that in its long tradition had given the church several martyred saints, among whom was Saint Eleutherius, and, particularly, the important Saint Maurus, a bishop who at the time of the great persecutions was executed in Poreč together with his clergy and num-



the laity. However, the gap between the last persecutions of the Christians at the end of the 4th century and the mid-6th century when Poreč and Bishop Euphrasius came to full flower was filled with a constant augmentation of the power of the church. The status of the church is corroborated by the numerous sacred buildings that sprang up all over Istria, the basilica of Poreč being particularly important. The second half of the 5th century was marked by the barbarian attacks on Rome itself and other key points of the empire. Alaric, the Huns under Attila, Odacer, who became king of Italy in 476, replaced Theodoric, all to some extent left Istria out of it in the violent transformations from the 5th to the 6th century. At the end of the 5th century, Istria was part of Theodoric's Ostrogothic state, but in 535, under the reign of Justinian, it became part of the Byzantine or Eastern part of the Roman Empire.

In the 6th century, Bishop Euphrasius started on his great (and great not only architectural) undertaking, he was not starting from nothing. In the area from which his majestic basilica was to arise, and a series of other buildings alongside it, there were already earlier buildings in existence, dating from the 4th century, probably from immediately after the fall of Rome. When Christianity was still not recognised, the first communities adapted some existing buildings for their services. Floor mosaics in which there are motifs of tendrils, meanders, and pictures of fish that point clearly to their symbolic significance belong to the 4th century, the remains of which are to be found alongside the Basilica of Euphrasius itself.

When a new large basilica was built in the 5th century, it developed into the existing sacred space. It is a three-apsed basilica with a rectangular ground plan without an apse; in the west part, it has a semicircular wall for the priests' stalls, and like other churches in Istria in the 5th century, it developed under the influence of the architecture of the eastern coast of the Adriatic and of the Near East. The local builders combined these influences with the



inheritance from the Early Christian age and from Roman profane architecture. The walls were built of naturally broken stones roughly dressed, which needed thick applications of stucco and were reinforced with lesenes.

Euphrasius's basilica was only the central part of a larger complex formed by a number of buildings constructed mostly at the same time. The building of the bishop's palace is a larger edifice and has only in parts retained its original appearance. The entrance into the basilica itself is constituted by the narthex, which was constructed on the site of an earlier street, and the space before the narthex belongs to a fine open atrium with a square basis. Opposite the entrance to the basilica, the baptistery is located. This octagonal building derives from the pre-Euphrasian time, and is dependent on the architecture of the late classical tradition. The structure of the walls and the wooden roof construction are the work of local builders. Thanks to the participation in the USEFALL project, the Town of Poreč-Parenzo has been able to perform a less invasive pilot infrastructural solution in the area of the nearby promenade that surrounds the Euphrasian basilica today. The objective of this pilot solution is to provide the public and persons with disabilities better access to the UNESCO site. Construction works imply "scratching" the cobbled street in the old town of Poreč in order to make it less slippery and safer particularly for disabled people. The project allowed for the renovation of the existing pavement for the safety of pedestrian traffic, the replacement of damaged ramps for disabled persons and the stabilization of the ground. From a technical point of view, the works consist of removing the existing damaged or cracked stone partition and setting up a new treated, rough anti-slip stone lining. The completion of works is scheduled for September 2019.

The City of Split



The City of Split is a UNESCO World Heritage site. It is a city of 1700 years old and under UNESCO's protection. Within the Palace, citizens of the City of Split live and work. What is more, there is an increasing number of tourists each year.

Considering it is 1700 years old Place, there are many sites which are not suitable for persons with disabilities or baby strollers. The City of Split coordinated the implementation of the Study on the Accessibility of the Old City Centre to People with Disability in 2010.

The aim of this project is to increase the awareness as regards to the importance of an equal access to all facilities for all people. Apart from the mentioned, infrastructural works are to be implemented in order to facilitate the access to the most frequent locations and most popular cultural institutions.

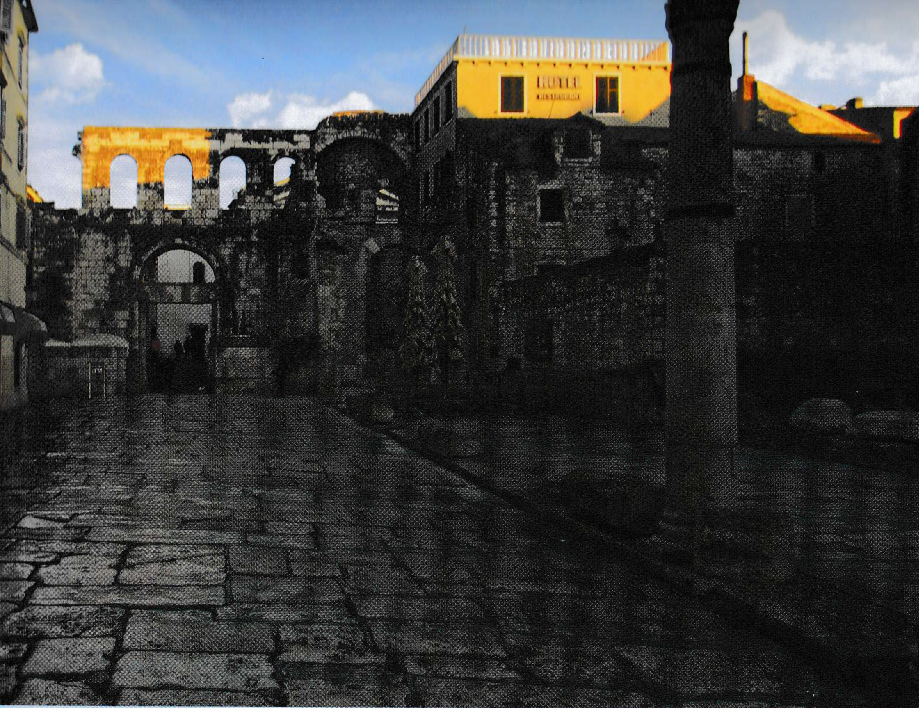
Through the EU "USEFALL" Project, the City of Split was provided with the funds in the amount of 270.000 €. These funds are intended for the improvement of the access to the most frequent locations within the Diocletian's Palace:

- Installation of an elevator in the Centre for Culture and Lifelong Learning Golden Gate (Centar za kulturu i cjeloživotno obrazovanje Zlatna vrata), elevator/platform at the east entrance into the historical city centre (nearby the Silver Gate/Porta argentea), and elevator and ramp at the west entrance into the historical city (within two passageways from Trg Republike (Prokurative) to the neighbouring streets)
- Development of a map with the information on the accessibility of cultural institutions to persons with disabilities
- Organisation of workshops for tourist guides, representatives of associations and cultural institutions in order to inform them about the existence of the above mentioned map
- Filming a video about the City of Split (area of project activities) which shall be an integral part of the joint film at the Project level
- Development of a model of mosaic for the blind and visually-impaired persons.

Diocletian's Palace is an impressive monument from the Late Antique Period. It is Emperor's residence built by the Roman Emperor Diocletian in the 3rd and 4th century. Its design has rectangular shape and dimensions of approximately 215 m x 180 m. However, due to the adjustments to the terrain, the form is not as regular as designed. The two main streets, *Cardo* and *Decumanus*, intersect in the middle, under 90°, and they lead to four different gates. Three gates at the land have two octagonal towers each. Between those towers and towers in the corners, there was one more rectangular tower. Sixteen towers in total surround the land entrances and walls. South façade included arcades and loggias. The above mentioned three land gates lead to the defence yards – so called *propugnaculi*. Open area called *Peristil* (with columns and arches at the east and west side) presents central meeting point facing Emperor's loggia located in the centre of the most representative part *Protiron*. Behind *Protiron*, there is *Vestibul* which is an entrance to the Emperor's apartment. At the east and west side of *Peristil*, there are sacral buildings surrounded by walls. Mausoleum is on the west side. Along with the well-preserved Jupiter's Temple, there were round temples on the west side. One was dedicated to Venus (north) and the other to Cybele (south).

Silver Gate (The Eastern Gate of Diocletian's Palace)

Nearby the Eastern Gate of the Diocletian's Palace, there was a church of St. Apollinaire, possibly within the area intended for the guards above the external or internal entrance. Similar situation can be found over the Northern and Western Gate of the Palace. This name refers to a martyr bishop from the first centuries of Christianity. His cult significantly expanded during early Christian period, most probably from Ravenna. At the cadastral map dating back to 1830, the name of *Anime del purgatorio* or saints-innocents was registered as this was the name of the church at that time. There is a Dominican monastery and church dating back to the 17th century opposite the Eastern Gate and nearby the city's main market. Later, they



expanded and re-built. There is an old suburb called Lučac on the east. Nowadays, it is completely connected to the historical city centre.

Mosaics in Buličeva and Arhiđakonova ulica (streets)

In accordance with the researches implemented within Diocletian's Palace east complex, there is a strong connection between the yard with the mosaics in Buličeva ulica (street) mosaics in Arhiđakonova ulica (street), caldarium with a pool and findings from the last archaeological excavation or architectural remainings in the east thermal complex. Floor mosaics in Buličeva and Arhiđakonova ulica are similar to the mosaics found in Salona. Crosses surrounded by octagonal and hexagonal fields present a basic motif for the northern mosaic floor. In the east part there are Salomon's knots with octagonal fields, and in the west part there are squares with a diamond on the white background. These mosaics are characterized by Christian motifs. Salomon's knot can also be found at mosaics from Marusinac. This means that there is a connection between Salonitian mosaic workshop and Sirian, late antique and antique mosaic tradition. Salomon's knot can also be seen at the 5th century basilica which preceded the Diocletian basilica in Poreč. There are similarities with numerous other basilicas from the late Roman Christian period. Due to its style and topic, the Diocletian's Palace mosaic resembles more to the samples dating back to the 5th century, Aquileia cultural circle and Salonitian period.

The Prokurative (Prokurative) is located west from the waterfront in Split. It has many similarities with the Venetian St. Mark's Square (Piazza San Marco). It is surrounded by three neo-Renaissance buildings with arches which it was named after. On the south it is facing the sea. The Mayor, Antonio Bajamonti, started building Prokurative in the middle of the 19th century when this act he wanted to show that Split relies on Italian tradition. Numerous events are often held on Prokurative over the course of years. However, the most famous one is the festival of popular music.



Centar za kulturu i cjeloživotno obrazovanje Zlatna vrata / Centre for Culture and Lifelong Learning Golden Gate

The Centre implements training programs as well as elementary and secondary adult education programs. Along with the verified programs, it provides other types of lifelong learning such as courses and creative workshops, public discussions, round tables, concerts and exhibitions.

There is a cinema within the Golden Gate Centre. The cinema has been functioning for over 50 years and it is a cultural centre of this institution and an important place for the cultural history of Split. This is a unique cinema since it is built nearby 1700 years old heritage and within a unique complex of late antique Emperor's Palace. It keeps the memories and spirit of days which are long gone. ¶

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