



**Interreg**  
**Italy - Croatia**  
**TEMPUS**



EUROPEAN UNION

TEMPorary USEs as start-up actions to enhance port (in)tangible heritage

## D4.1.2 – Reports on research carried out

## TABLE OF CONTENTS

RAVENNA.....	3
1. THE "FLOWS" AS A MIRROR OF RAVENNA.....	5
2. MOVEMENTS, ACQUISITIONS AND STAYING.....	8
2.1. FLOWS OF MATERIAL.....	9
2.2. STREAMS OF PEOPLE.....	13
2.3. STREAMS OF TECHNOLOGIES.....	15
2.4. STREAMS OF CULTURES.....	16
3. RAVENNA AS A PALIMPSEST OF MANY PEOPLE.....	17
SOLIN.....	19
INTRODUCTION.....	19
2. COOPERATION WITH THE PROJECT PARTNER PPMHP.....	20
3. DESCRIPTION OF THE PORT CITIES HISTORY, DIVIDED BY HISTORICAL EPOCH.....	22
3.1. Antiquity.....	22
3.2. Middle Ages.....	23
3.3. Modern Age and Contemporary History.....	25
RIJEKA.....	27
1.1. Stage one:.....	28
1.2. Stage two:.....	28
2. MARITIME HERITAGE RESEARCH ON THE TEMPUS PROJECT.....	30
3. COOPERATION WITH THE PARTNER CITY OF SOLIN.....	32

# RAVENNA

## INTRODUCTION

Reflecting on Ravenna and what it is possible to see walking through the streets of the city means first of all to come to terms with the past and with a thousand-year history. The purpose of this research, in addition to providing a historical synthesis on Ravenna and the Adriatic, is to highlight how some current trends can be traced from their genesis to their development over time, and therefore to propose an unprecedented image of the city, of which are known and often still observed the most recent results, but which have their roots in a very distant time. The prospect of investigating the origins of some of the assumptions of everyday reality, of reconstructing the appearance and shapes of an ancient landscape today no longer perceptible, the ways and habits of those who lived or frequented it, is an opportunity of undoubted charm.

Ravenna is, and has been, first of all a city of water with a strong propensity for maritime and river trade. Its connotation as a port city is described by historical sources, reported on cartographic documents and has always been immediate in the collective consciousness and imagination. Starting from the idea of a nerve center for meetings, exchanges and connections, and therefore of a lively reality made up of circulations, passages, traffic and transmissions, the research exhibited was founded, which recognizes in Ravenna, from ancient times to today, a role of bridge-city for the movement of people, materials, cultures, techniques and technologies.

The first steps taken to address the issue of ports have led to the identification of key places of the urban and suburban context, of the ancient topography and of the main infrastructures and structures connected to the port and, more generally, to coexistence with a maritime and coastal environment. lagoon in constant evolution, which required an important and careful water management. The places identified are of different nature, but also belonging to different eras: some are ancient monuments, others are now disused spaces that testify to a recent past, others still constitute intangible heritages or submerged structures. In any case, all the elements speak of Ravenna and its views over the water.

The research was therefore conducted starting from the survey of the representative sites identified, to finally focus on the general context. We then proceeded with a sort of *zoom out*: from the particular to the general. In order to better clarify the narrative potential of the elements and spaces chosen, inspections were necessary where it was possible to meet the people who live in those places today. Thanks to some experiences of meeting and exchange, of ideas and memories, it was decided to investigate the past more through testimonies, albeit direct. This is how even the immaterial component of Ravenna can find a certain translation, a way to get out of the memories of a few to be shared. Fortunately, we also have a large amount of evidence, historical, historiographical, documentary, for some time under the scrutiny of scholars and researchers, which allows us to go back to the most distant phases of our story, above all relying on the great material legacy that has come down to us. Therefore, also on the archaeological sources (material, epigraphic, iconographic).

Considering all the possible sources of information, mainly published, the research was therefore carried out starting from the ports, but always paying particular attention to the men who lived them, up to modern times, to today's port spaces and to the people of today. In fact, proceeding with the research between people and ideas, it will be noticed how the legacy of these communication systems has conditioned the reality of all the Ravenna cities, entering even the smallest realities: the houses, demonstrating how the port is in the first place the space of exchange, we will see, not only material. Therefore, the research will focus on some materials capable of testifying the vitality of the port, on goods and goods, but at the same time it will evaluate some people such as sailors, but also prominent personalities, at the top of the territorial command. We will also investigate the ways that made the survival of the port reality in Ravenna possible, trying to clarify the role that some structures or innovations had in their time and that we now consider ordinary. Finally, by analyzing the lifestyles, some traditions and common idioms, the research will lead to shedding new light on current Ravenna, the one experienced and shared by all. Therefore, historical research will be configured in a non-traditional way, told only by means of dates and events, rather with the intention of detecting legacies and permanencies of the time spent in order to interpret the places still today connected to the ports.

## 1. THE "FLOWS" AS A MIRROR OF RAVENNA

At the center of Ravenna it is clear as in all ages there was the reality port ual , or rather a series of structures related to it that sawed in several places at city space and collective life. The oldest port of Ravenna still arouses some perplexity for the exact location, and it is difficult to imagine its structures. In any case, as early as the 1st century BC the city had to be equipped with a port which, judging from what has been handed down from the sources, had to respond well to local needs<sup>1</sup>. Although the sources do not provide a precise location, the historic Old Procopio Deputy hyenas that the territory south of Ravenna, where he was the harbor, was named Classe<sup>2</sup>. In this place the Emperor Augustus sent his fleet and perhaps it was the same area that later, in late antiquity, was built a second port infrastructure - currently documented by archaeologists and can be visited in an exhibition. Some changes, mainly due to the difficult management of the marshy territories and the hydrographic network in which the port of Classe insisted, meant that between the 8th and 9th centuries AD the main port center of the city was located in the current Porto Fuori: a name that evokes still the function for which the place was intended. We also know, from the Ravenna historian Agnello, that other piers with the function of river landings served the city, namely the ports of Savio and Candiano<sup>3</sup>. Also for the latter it is to be imagined an abandonment, due to the alteration of the waters, therefore to the advancement of the coast line, for which various preparations followed one another that gradually followed the change in hydrographic conditions. In one of the last realizations, probably around 1612<sup>4</sup>, this port was equipped with a more monumental structure so that the remains of a watchtower remain, La T u r à z a , which currently dominates the countryside,

---

<sup>1</sup> Boschi 2011, p. 203, note 43: Cic. Fam . I, 9, 9; VII, 1, 5; Att. Vii, 1, 4; Svet. Iul. Caes. 30-32; App. Bell. Civ. I, 89; III, 42, 97; V, 33, 50, 78, 80.

<sup>2</sup> In particular Proc . Bell. Goth . XXIX , 6. For other mentions: Plin . Nat . Hist . XXXVI, 18; Svet . Aug . , 49; Veg . Ep . Rei Mil. IV, XXXI; Sid . Apoll . Epist . I, V; Iord . Get . MDXCVIII, XXIX.

<sup>3</sup> LPR, p. 370.

<sup>4</sup> From the map of G. Antonio Soratin (ASR, CRS, envelope 2615); Boschi 2011, p. 204, note 51.

but which once, like many elements in Ravenna, had to do with a port. Other landings and port structures in antiquity and in the modern era that variously marked the reality of Ravenna are to be imagined, but with the construction of the Candiano Canal, or Corsini, the large project of accommodation and exploitation of the water road network found an effective point stall. This is how in 1740 the long canal that connected the city, now far from the outlet to the sea, was built and the dock of Ravenna was formed. The infrastructure was designed in a place that was strategic from the point of view of receiving goods and also of transport by road or rail, thus creating a wide or complex communication system that made Ravenna a nerve center for commercial exchanges. In these first moments it was a large project of water regulation and connection between the city and the sea, to then become an important pole of industries that found in the port of Ravenna the ability to easily connect to the whole Adriatic and still beyond. The port understood as it is possible to observe it still today came into operation in 1957, with the breakwaters, and considerably expanding the possibilities of connection by water of the city: just think that it is still the only port in Emilia-Romagna and one of the largest in terms of capacity and intensity of use in the Adriatic Sea.

All the changes related to the port activities just mentioned are connected to the difficult relationship of the city with the waters, but above all to their exploitation and management. The connections by sea are all in all easy to imagine but groped to reconstruct the reality of the rivers and canals that affected Ravenna over the centuries is really complex. There are numerous data on waterways, but the definition of Ravenna as a city of water slowly transformed into a city of land well summarizes the changes that affected it. In ancient times the main river courses were certainly the current Ronco and Montone which flowed south of the city - according to different routes from the current ones - but also the Lamone which was to mark the modern urban center, similarly to the Padenna. This last river branch had to guarantee the connections towards the hinterland with the Po area and in Roman times, in the peri-urban stretch, it had to undergo major adaptation works to obtain the Augusta trench<sup>5</sup>: a large canal that allowed the populated areas of Ravenna to be kept healthy and drained, as well as supplying one of the many port basins of the ancient city. Also, the Bidente could have a

---

<sup>5</sup> Boschi 2011, pp. 199-200.

function of connection with the hinterland south of Ravenna and probably reached the sea near one of the ports mentioned in Porto Fuori. This course was also called flumen Aquaeductus by virtue of its proximity to the Roman aqueduct that supplied Ravenna probably starting from the Meldola area<sup>6</sup>. Equally complex is the history of Badareno, a branch of the Po, which in a nutshell reached Ravenna by flowing near the Mausoleum of Theodoric.

Now, these elements of ancient hydrography, together with others and their changes over time, may well give the idea of a city strongly marked by the waters, which has always attempted a relationship of coexistence with rivers, finding in the practices of regimentation a good possibility of maintaining large territories. It is necessary to imagine ancient Ravenna as a small Venice, equally marked by the lagoon, by strips of land that emerged and at times swamped, characterized by internal river routes but which also allowed connections with distant areas, but above all much closer to the sea than it is not possible to appreciate today. In this intricate and complex system of waters, mostly brackish, there was space for small and large ports, river docks, landings and stopovers. All the infrastructures on the waters and the regimentation works of the natural courses can be interpreted as the will of man to use nature to create connections. These exchanges, not only of a commercial nature, allowed the views over the water to be a nerve center of the city, therefore capable of welcoming elements from afar, but also of sending something of themselves, of their own reality. Men, not just things, were actively involved in this trading system. This is how flows were created in the space of every single port or river view, both outgoing and incoming. These flows must be understood as a continuous flow, conditioned by various factors, capable of connecting very distant areas and the bearer of a whole series of elements capable of interacting with the city that welcomes them. The process of accepting these flows can occur in a utilitarian way, as for the flows of goods, but it can mainly pass through the people who act in these places, as in the case of flows of ideas brought by the merchants themselves.

From this point of view, the role of the port takes shape as a set of activities that the TEMPUS project intends to narrate starting from the concept of flows: the common denominator of the activities that

---

<sup>6</sup> Prati 1988

characterize life in ports. The activities within belong to different types of flows, since the nature itself of ports identifies them as an important center territorial useful to respond to very high number of necessity. All the realities that act or insist in a port environment can experience, as always, how entrepreneurial innovation is mostly fueled by contaminations between different suggestions, knowledge and shared experiences.

## 2. MOVEMENTS, ACQUISITIONS AND STAYING

At the basis of the port reality there is clearly the ability to weave great connections and therefore the movement of boats. It is also well known the possibility of loading any kind of goods on ships, whether small or large, whether they are material objects or live animals, historically always accompanied by a crew to guarantee navigation. People therefore bring with them the materials to be traded, but also their own experiences and ways of life, often characterizing an intangible heritage capable of leaving some traces of its passage. Therefore, the elements that travel on water must be acquired from the reality for which they are intended, this translates, from the material point of view, with a series of infrastructures useful for unloading goods and storing them. From the point of view of immateriality, however, people still play a fundamental role. The first contact of the sailors who got off a ship coming from afar will necessarily be with other colleagues, but then those same foreign men will find themselves acting in the city that hosts them and interacting with the territory. Precisely this reality allowed and still allows, even in the globalized world, a network of mutual exchange, an interrelation capable of leaving traces of itself in the permanence of categories of origin extraneous to the context of acquisition. Therefore, these are the flows that we want to tell, therefore movements of any kind, acquisitions that from the ports of Ravenna have branched into the local reality, demonstrating, from distant times, a strong permanence that can still be found today.

In order to guide the story about the history of ports, it is proposed to analyze four major categories of flows capable of delineating the exchange network that gave rise to today's Ravenna. We will therefore talk about flows of material which, as we have said, are the primary reason for the movement, but also of flows of people who always accompany a load and carry technologies and cultures with them. For each category it is possible to identify sub-categories of flows that will be



specific for Ravenna and will allow to focus attention on specific and current characteristics of the territory.

## 2.1. FLOWS OF MATERIAL

At the basis of the very concept of port there are the flows of goods, therefore of material. These elements will be told through iconic subjects that represent them, they could therefore contain traded material as in the case of transport containers, or be buildings useful for the storage of goods such as warehouses: elements witnessing the great vitality of the port center exchange.

### Antiquity, modern and contemporary age

#### INFRASTRUCTURE:

- structures of the late antique port of Classe: warehouses. These are various structures of the late antique period, variously remodeled and restored several times in order to keep them in operation and useful for the purpose of storing the material acquired from the port. The warehouses had a large capacity in terms of the quantity of material stored, they had a long life and due to the silting up of the port of Classe they were transformed into private homes, therefore the spaces were divided in a functional way to the new nature of the structures, even as a demonstration the width of the buildings. PLACE OF BURIAL: CLASS AS A PLACE OF MEMORY.
- Modern and contemporary structures: the dock has become in the modern and contemporary age a center for receiving and sorting goods from all over the Mediterranean. The infrastructure includes a unitary project for the regulation and management of docks and waters, to which numerous buildings were added over the years that responded to the needs of individual industries and companies. Many structures, not only productive but also private apartments for the use of port personnel and company workers, underwent extensive renovations, while others remain abandoned as evidence of a moment of ample productive vitality in the area. These places become the site of an archeology with an industrial vocation, equally capable of transmitting the historical moment in which they were conceived. For example, the "ex Sir" warehouse is what remains of the great vitality of the

Ravenna Darsena area of the 1950s. It was built in order to store large quantities of chemical fertilizers for agriculture which, thanks to the structures of the port, could be traded over a very long range.

## PRODUCTS:

- Flows of transport amphorae: the African spatheion in Classe. It is one of the most attested ceramic forms in most of the ancient port realities, the spread took place between the 4th and the 7th century AD. The spatheion is an amphora, which was closed with caps of various kinds, useful for conserving liquid food or small in size. It was in fact frequently used for the transport and storage of oil and olives, fish sauce and wine. Its shape, together with the large number of findings on the seabed, show that it was particularly functional to be kept in the holds of ships, mostly fixed in perforated wooden boxes. This type of find represents a flow of Mediterranean material, capable of connecting numerous coastal realities, creating one of the largest commercial networks in ancient history.
- Wine flows: Ravenna wine is famous from Roman sources, which was sometimes served without water, alluding to the fact that drinking water was rarer and more expensive than the wine itself. In fact, Polybius says that the vitis spionia is a good variety of vine as it thrives in the mists and is very productive, therefore a large quantity of wine is produced in these places. And again, Martial claims that the vineyard in Ravenna is very popular, so much so that if there he was to live for a long time would prefer a tank instead of the wine, since it could sell the water at a much higher price. Martial still remembers that once a Ravenna innkeeper deceived him: he asked for watered down wine and the innkeeper gave it to him frankly. These are sources that mainly speak of the absence of drinking water in Ravenna, but which at the same time testify to a great production capacity of wine, so that surpluses could be traded and sent elsewhere.

There is no shortage of news of incoming flows relating to wine production. In fact, the Cagnina, vine and wine currently symbol of Romagna and Ravenna - still widely consumed when the wine is still young, therefore in autumn - was imported in the Byzantine era (VII-VIII AD) from the lands of the Karst and Istria. An exquisitely Adriatic "contamination" capable of recalling the wide connections of the Ravenna coast with the opposite shore.

Moreover, people also moved with wine and we are aware of a suggestive legend concerning Galla Placidia, daughter of Theodosius who ruled in Ravenna. It seems that the queen of the Visigoths was delighted by a wine of Romagna production and that large quantities were never lacking at the Ravenna court. In fact, it is said that she, to escape malaria, went in the summer of 435 AD. C. in a hill town, inhabited by very hospitable people who offered her the sweet local wine in a terracotta jug. The princess, delighted by the quality of that wine, exclaimed: «You are worthy of berti in gold», so from that moment the village took the usual name of Bertinoro. The story, widely known in Ravenna, testifies to an internal flow that with the usual seat of the princess in the city could outline a connection by water with the hilly locality, perhaps also through the Montone river, which in Ravenna receives the Ronco and gives rise to the Rivers. United.

- Streams of marble and stone: for the mosaics and for the decoration of the great Ravenna churches, but also for the Roman and late antique sarcophagi. An example that applies as a symbolic case can be identified in the Proconnesian or Proconnesian marble trade . The quarries were located on the island of Proconnese, located in the Sea of Marmara which takes its name from the same marble, in Greek " marmaros ". The first attestations of the export date back to the 1st century AD, but they continued without interruption until the Late Antiquity, when the diffusion became really widespread throughout the Mediterranean. The price edict of Diocletian, in fact, records it as one of the most widespread marbles by virtue of the greater ease of transport since the quarries were located directly on the sea. It was the marble with which Constantinople was mainly built, but also its derivative Ravenna. Therefore, in the late antique period the quarries were imperial property and rough prototypes of architectural elements and sarcophagi were produced in series on site. These artifacts were traded on lapidary ships and finished in the workshops of destination, to then be used in large monuments.
- Streams of prestige: raw ivory and worked in local production, but also all the imported elements useful for the display of power in the late ancient and medieval ecclesiastical and imperial ambit. It is also useful in this case to analyze a single highly qualifying element for a larger set of objects. The Bishop's Chair of Maximian is an episcopal throne built entirely of ivory, made in Constantinople for the first Archbishop of Ravenna Maximian (546-554). The richness of the

decoration and the fact that it is unique make it an exceptional early Christian production. This element clearly shows the flows of prestige coming from the Eastern capital and directed to Ravenna, but it also implies another series of flows, of a commercial nature, which are those through which the raw material reached Constantinople from very distant areas. where it was possible to find ivory starting from the hunting of large terrestrial mammals.

- Metals flows: In addition to the current companies that work near the port of Ravenna (such as Marcegaglia), the flows of prestigious materials, such as metals, are also widely witnessed during antiquity. Two sets of objects amply testify to the custom of exchanging, in a quality gift, objects considered elite: the set of spoons in silver with monogram teodericiano and a silver plate dor ato found in Cesena. This last element, from the 4th century AD, demonstrates how the gifts traveled throughout the Mediterranean to then be shown off at private banquets. In the same way, the set of spoons testifies to the use of precious elements that recalled the imperial reality, so they were hidden, due to the unstable geo-political situation of the seventh century AD. long and very long range. Even more ancient is the so-called Etruscan helmet, found in San Pietro in Campiano, and dated to the 6th century BC. This element demonstrates how the Ravenna area, already from the Archaic age, was at the center of the system of exchanges and relations between different populations. The find is an element that was part of the bronze armament of the Etruscan- Italic warriors and was perhaps donated, or found, to show off.
- Wood flows: the maritime pine from a natural element to a municipal emblem with golden fruits. It seems strange that a widespread tree such as Pinus Pinaster is not actually a native species of Romagna and the Adriatic. In fact, this kind of pine is native to the western Mediterranean and more properly to the Atlantic where it forms large woods and was imported into the coastal areas, probably by sea, therefore, in historical times. Ravenna, probably from its origins, was marked by the pine forest - just think of Dante and the Comedy. It is therefore clear that this kind of tree has become the symbol of the city, with golden fruits that allude to prosperity and wealth. This element has remained unchanged since the 16th century, when the municipal coat of arms is already fixed as it appears today. Also, in this case it is a maritime, Atlantic flow, which brings with it a botanical species capable of becoming the very symbol of the city that welcomed it.

## 2.2. STREAMS OF PEOPLE

Along with the goods, a movement of people must also always be admitted. In this category they want to bring back the life stories, often it's working bulls, ships or in the harbor and bear witness to a rich variety of services and products offered. The flows of people will recount the means of communication sites, interviews, sources and objects that testify to their work.

### Memories of travel

#### PLACES:

- Streams of *classiari*: Roman sailors from all over the empire who moved to Ravenna and were often buried there. The allocation, by the emperor Augustus, of an imperial fleet near Ravenna is remembered by many sources and although the artificial basin in which the Roman ships could be accommodated remains unknown, as well as its precise location, it is necessary to imagine it was of a large and expensive public work, both in economic and demographic terms. In fact, together with the fleet of soldiers who worked on the ships, they had to move and a large number of highly qualified craftsmen - who were only partially among the sailors - useful for the maintenance operations of the ships. These activities required continuous supplies of materials, such as large quantities of timber, pitch to waterproof the hulls, hemp for the rigging and canvas for the sails. The artisans, who left the ranks of the fleet, took root in the Ravenna area and the numerous epigraphic documents testify to this: they came from all over the Roman Empire and settled in Ravenna left traces of their life connected with the Augustan port. It is therefore a very large flow of people who left their lands of origin to settle in Ravenna and live and maintain one of the most important ancient port realities.
- Flows of kings: Theodoric, the future king of the Ostrogoths, was sent as a child as a hostage to Constantinople, in order to guarantee peace between the Ostrogoths and the Byzantines. He was then brought up at the court of Byzantium where he learned Latin and Greek and the art of war. He managed to conquer Italy, on several occasions, coming from the Alps and finally settled in Ravenna where he died. In his palace in Ravenna, he received embassies from all over the empire and even the arrivals of peoples who resided on the shores of the Baltic are witnessed. Here Ravenna and its port capacity were outlined, still in late antiquity, as the nerve center of connections in the known world,

in fact the presence of Theodoric demonstrates the great possibility of the city to manage the arrivals of people, as well as goods.

- Streams of saints: relics and icons from Constantinople by sea, as in the case of the icon of Santa Maria in Porto. The "Greek Madonna" is therefore an icon created according to a Byzantine iconography typology. We do not know how it got to Ravenna and if it was traded. However, it is interesting to reflect on the tradition that, since the Middle Ages (like Dante in the Comedy), handed down that the icon materialized on the shores of the sea, perhaps near Lido Adriano, in 1106 and was discovered there by a group of monks who tried to catch it without success. In fact, the icon moved and was able to take it only a monk with a pure heart, who considered himself a sinner and therefore not worthy to welcome it. It was then placed in different places, first in Porto Fuori, where it watched over the coasts and in 1570 it was moved to where it is still preserved today, or in the specially created basilica of Santa Maria in Porto. This icon still represents the patron saint of the city and the Vicariate of the Sea. The story therefore testifies to a flow of saints and religious elements so evocative as to take root in the history of Ravenna and become, once again, a qualifying symbol. Furthermore, the monks who welcomed the icon founded the order of the Canons Regular of Portuensi, in 1116 the "Portuense rule" was approved by Pope Pasquale II, the constitution of the monastic life of that order which spread very quickly and found much luck throughout the Italian territory. This time it is an outgoing flow, therefore something that born in Ravenna, in close contact with the port reality that characterized it, managed to branch out and take root fruitfully even outside the city.

#### TRADES:

- Flows of Jewish traders: around the 13th century, following the Venetian conquest of Ravenna, Jewish merchants were allowed to trade wine and hemp, although little remains of this flow of people, there are many places affected by the presence of the ancient community, definitively expelled in the 16th century. The Jewish traders then arrived in Ravenna and were active in the ports to receive and send material, but at the same time they testify to a flow of people constantly entering and leaving the city, even if not with boats, but who were operating in the local reality. It is not possible to reconstruct the internal flows of Ravenna Judaism with greater clarity because censorship and expulsions from the territories or have variously erased the traces of the settlement of this community,

however capable of attesting to the port vocation of Ravenna in the centuries of the modern age and often forgotten.

- Streams of sailors: modern and contemporary that gave life to the dock district, created to house the families of the port workers, even a comprehensive city institution is called "Darsena", demonstrating how the area still hosts many people.

## 2.3. STREAMS OF TECHNOLOGIES

Some of the technologies necessary for navigation and life in the port will be considered, considered evocative for the theme of flows. This category will describe boat types, but also the fuel needed - including wind - and more guidance systems and safety tools in ports.

### Innovation of the past, everyday reality

#### INFRASTRUCTURE:

- STRUCTURES the late ancient harbor of Classe: piers and docks. They represent a widespread method throughout the Mediterranean for docking and logistics connected to boats. They were certainly restored several times due to the silting up of the area, then various technical measures were introduced that also involved specialized workers stationed in the area.
- Structures of the Candiano port: the Torraccia as a defense built by the Venetians. The structure is currently immersed in the Ravenna countryside, but it is necessary to imagine how it stood on the banks of a river, the Candiano, and near its outlet to the sea. The building testifies to the defensive techniques implemented in the port realities in modern times. The tower probably had the purpose of sighting incoming ships and managing the moorings, as well as having the ability to control and organize a defense in case of unwanted approaches. The lookout tower represents a technology imported and implemented by the Venetians who, when they arrived in Ravenna, brought with them a technical heritage that can also be seen in the port infrastructures.
- BOATS: From late antiquity, in the area of the Mausoleum of Theodoric, come the remains of an ancient commercial boat called, by virtue of the place of discovery, the wreck of Theodoric. The



cargo of the ship, and the plating technology used to make the hull, testify to a widespread knowledge among carpenters and sailors and the ability to travel to distant places where, in addition to exchanging and buying goods, people could meet and acquire with obscurity matured in different contexts. Furthermore, the maritime vocation of Ravenna for the late ancient and medieval era is also testified by the reuse of one of the most famous and important monuments: the Mausoleum of Theodoric. During the Middle Ages this structure was adapted in order that has acted as a beacon, duly placed on the ancient coastline, therefore a warning for ships arriving in Ravenna. This element, in addition to demonstrating the receptive capacity of the Ravenna ports, is an important sign of where, in ancient times, the sea could reach. Knowing the sea and the land was also one of the salient reasons for drawing up maps. Thus, in the Classense Library there is an ancient globe, from the last decade of the 1600s, created by Vincenzo Maria Coronelli. This specimen, together with navigation instruments and celestial maps, made it possible to have a notion of geomorphology and testify to the interest in travel.

## 2.4. STREAMS OF CULTURES

The flows of cultures testify to the persistence of a series of strong relationships with distant places that, starting from the port, have taken root in the city and ended up being its distinctive features. In this category there will be a specific selection of objects able to testify these relationships where the current features are clearly visible, trying to clarify their distant cultural origin.

### **Always to always: what remains**

#### **ELEMENTS:**

- Flows of art: Constantinopolitan art as a characteristic feature of Ravenna's production, just think of San Vitale and all the late antique marble productions that expressly follow the Byzantine canons. The motivation for this flow and the relative acceptance by the high local Byzantine officials has well-documented historical reasons, but the fact can explain the contaminations that took place in Ravenna in late antiquity starting from exquisitely Mediterranean suggestions, derived precisely from the current Turkish coasts.



- Game flows: Mahjong a game of Chinese origin, probably born in the nineteenth century, arrived in Ravenna with some traders landed in the city. It is still a very popular game and Ravenna was the first place to host a local production of playing cards, directed by Michele Valvassori from Ravenna. The practice and production of the game "speak" of a flow of distant origin that has penetrated the community and maintained by luck rooted locally.
- Food flows: this is the case of the zuppa inglese, widespread throughout Romagna, but it could have landed thanks to commercial exchanges. Pellegrino Artusi traces the origin of the dessert to foreign countries, including England or France, with which Ravenna came into contact. Even the fact that the spread of the dessert equally concerns the city of Ancona, another great Italian port, suggests that the origin of the spread lies precisely in the port realities. The most recent analyzes on the genesis of the zuppa inglese explain how the origin of the name is to see the adjective "English" as a synonym for liqueur lover - the basic ingredient in the preparation of the recipe. In this case it is a flow of uncertain origin, but certainly inbound, so the wide diffusion and connection of the certificates with the Italian port centers suggests the importation of the original recipe.
- Flows of Venetians: many of the architectures visible in the city can be traced back to the Venetian dominion such as the Palazzo del Comune or the Rocca Brancaleone. The Republic of Venice extended its dominion over Ravenna from 1441 and in a short time was able to restore the economic and political fortunes of the city and built numerous buildings decorated and designed according to the traditional architecture of the lagoon center. These elements testify to an Adriatic flow that was undoubtedly able to bring the Venetian culture, by water, also to Romagna and especially to Ravenna, where it took root to the point of marking the pivotal place par excellence of the city: the Municipality. Even the Rocca is currently perceived and experienced as a symptomatic city space of the local reality, it is in fact home to well-known cultural initiatives capable of involving the community and identifying the place as an evocative city destination.

### 3. RAVENNA AS A PALIMPSEST OF MANY PEOPLE

Starting from the analysis of the flows, identified as a distinctive trait of ports in general, we can realize how the reality of Ravenna has also been strongly influenced by this phenomenon. The movement of

ships and people emerge as a factor closely related to the acquisition of foreign elements, variously received, but which in some cases became one of the distinctive features of the contemporary city. It is clear that Ravenna as it is observed today is the fruit of those relationships. The exchanges carried out at the port were able to withstand the passage of time, to take root in the daily life of the people who internalized them and made them their own. The "Adriatic" dimension of Ravenna, outlined by the large movements of antiquity, but increased and still sustained, is the characterizing figure for the local port, capable of expanding even further and receiving very distant flows, coming from the other side of the world. Conceiving this kind of interrelationships today, in full globalization, may seem easy, but in the past - often even just a few decades ago - the port has given the possibility to draw on a repertoire of ideas, techniques, lifestyles and human contacts that are difficult to implement otherwise. This is how the Ravenna that is known today can only be understood as the product of those relationships, of those incoming and outgoing flows, capable of penetrating everyday life and elevating itself to the symbol of the territorial reality that welcomed them. This is why Ravenna emerges as a city capable of recording the past, it bears traces and memory of it in all the elements recalled, ending up having a physiognomy built by the Ravenna people, but with a great help from all those people who brought their reality and exchanged them in the many ports, on the quays and at the ports that variously dotted the coast and rivers over time. This is a written story, but the port and its people live on.

# SOLIN

## Document control

<b>Deliverable</b>	D4.2.1 – Reports on researches carried out - Solin
<b>Due month</b>	M 14
<b>Delivery date</b>	21.04.2021.
<b>Document status</b>	Final
<b>Authors</b>	Ivana Tokić (Solin)
<b>Reviewers</b>	

## INTRODUCTION

The PP Solin team member Ivana Tokić has been actively working on the research into the Solin's heritage in cooperation with PPMHP team members, to prepare the material that will nourish the contents of the Stage 1 exhibition.

### 1. HERITAGE RESEARCH ON THE TEMPUS PROJECT

During the preparation for the first exhibition PP Solin started with the review of the material in its possession. After that, it needed to contact relevant stakeholders in order to collect the material for the exhibition.

The research of the works of heritage in the area of the city of Solin on the TEMPUS project began with the mapping of locations related to the pilot area itself. The mapping was performed from the end of the 2019 to June of 2020. Facilities related to the industry and buildings in direct connection

with the port and industrial area were mapped. Twenty points of port and industrial heritage in the city of Solin were selected, and the selection number was later reduced to 10 which were included in the processing of locations for the exhibition FLUXES/PROTOCI. The first step was to go on site, take photos, determine the condition and usability of these locations in mapping templates. After completing the template and providing important information, we started making short descriptions of individual sites using relevant literature and sources which talk about the past of Solin.

The emphasis in the field research was on rethinking and potential use of neglected parts of the port of Solin for commercial and entrepreneurial purposes, which is stated in the TEMPUS project. This research was the basis for the realization of the first FLUXES/PROTOCI exhibition of the TEMPUS project.

## 2. COOPERATION WITH THE PROJECT PARTNER PPMHP

The cooperation starts from the very beginning of the preparation of the exhibition related to the maritime heritage and history of the port of Salona. It started with the support of PPMHP for the creation of the exhibition itself and going through the stages of creating the exhibition according to the manual. Collaborators were prepared and tasks were assigned so that a meaningful and quality exhibition could be created. Cooperation with history students at the Faculty of Philosophy in Split was instigated. The representative of the work group of students, Luka Donadini, coordinated the cooperation of other team members and submitted reports on the work to the PP Solin, the professor mentor and the curator of the Rijeka Maritime and History Museum of the Croatian Littoral, Marko Badurina. Curator Marko Badurina worked with students to create texts for the production and study

of literature related to the history of Salona and its port. The curator researched the literature “Nova Splitska luka u Salonitanskoj-Vranjičkoj uvali” (New port of Split in the Salona-Vranjička Bay), Senjanović 1939., “Od bracerne do tankera” (From bracerne to the tankers), Tudor 2009, articles “Život od mora i rijeke” (Living from the sea and the river) and “Gospodarstvo u glavnom gradu provincije” (Economy in the province capital), Matijević, and other relevant literature on the history of Salona.

After acquiring more information on the topic and the completion of the students' texts, PPMHP with the help of PP Solin started editing and adapting the texts for the exhibition and fluxes. When the editing of the texts was almost completed, the selection of photo materials was initiated. Photo material was obtained from the Archaeological Museum of Split, Maritime Museum Split, Cemex, Conservation Department of the Ministry of Culture, Tourist Board and was collected by the city of Solin. Materials were selected in cooperation with the curators Badurina and Ivana Tokić from the city of Solin, by mapping the documents. The selection was made by the senior curator in cooperation with Ivana Tokić. After the selection, the city of Solin and the project manager Luka Strašek were able to send the materials for the creation of the exhibition. After web preparation, the curator also reviews the online exhibition in collaboration with Luka Strašek and Ivana Tokić and gives his corrections and comments.

### 3. DESCRIPTION OF THE PORT CITIES HISTORY, DIVIDED BY HISTORICAL EPOCH

#### 3.1. Antiquity

The sea level in the Bay of Kaštela has risen since the first inhabitants modelled the coast to use its potential (approx. 1 millennium = 1 meter). For that reason, the oldest inhabited coastal zone promises exciting exploration ventures still to come. The migration at the end of the Neolithic (around 3500 BC) was marked with the arrival of metal tools to the Bay. Uncertain times forced the population to thoroughly control the area and roads leading to the northeast of the bay. To achieve that, they built a series of drystone fortified points - hillforts. The hillforts form a unique fortification solution, located above the Solin basin to control the Field of Kaštela area, the slopes of the Kozjak Mountain and the mouth of the Jadro river. However, they did not provide protection from the sea. Right next to the river mouth, there was a settlement on the Vranjic peninsula, which gradually disappeared in the Iron Age, most likely due to its exposure to naval attacks.

Greek navigation on the Adriatic opened the eastern Adriatic area to the cultural and economic practices of the Greek poleis (city-states). With the arrival of Greek colonizers from Syracuse to the Dalmatian coast (4th c. BC), the colony of Issa (Vis) and its enclaves on the outskirts of Kaštela Bay were established: Tragurion (Trogir) and Epetion (Stobreč). This led to contacts and mutual influence between the Issa inhabitants and the local Illyrian population, whose hillforts bordered the area of the Solin basin, the Field of Kaštela and the mountain pass on Klis. It was one of the Illyrian tribes - the Delmatae, who held a fortified city and port in their hands (2nd c.), as reported by Roman writers who

also recorded the name of the settlement: Salona. It was precisely the usability and geographical position of the Salonitan area that encouraged the arrival of the Roman business elites (end of the 3rd c. BC).

The dominance of the Roman population came to the fore during the reign of Gaius Julius Caesar over Illyricum (1st c. BC), when the economic interests of Roman businessmen gained a powerful protector of trade between the Mediterranean maritime routes and the Dalmatian hinterland. As the population of Salona allied with Caesar during the civil war, the city was positioned as an administrative and economic centre and received the status of a colony - Colonia Martia Iulia Salona. In this way, Kaštela Bay came to have an ancient metropolis, a provincial centre headed by an administrator and the urban features of a Roman city: forum, capitol (central temple), thermal baths, etc. The population of the colony actively participated in the trade and production economy, built on a network of sea routes to Italy and land routes to the wider Balkan-Pannonian hinterland. Over the centuries, Salona developed into an ancient metropolis, and its development is evidenced by the abundant wealth of monuments. Its preservation meant for Rome a stable administration over the Adriatic Sea, which connected the two hemispheres of the Empire. The collapse of the city and its port was caused by the decadence of administrative power and economic and political insecurity, which culminated in the turbulent times of the 6th and 7th centuries AD.

### 3.2. Middle Ages

The beginning of the 7th century brought great changes for the Solin basin. The former centre of the province fell to its future inhabitants. Croatian settlers suppressed the Roman population to within the

walls of Diocletian's Palace and occupied the fertile fields of the former Salonitan ager. The value of the land was such that the Byzantine court itself took part in disputes between the future citizens of Split and the future citizens of Solin. Salona was not renovated, but still, the area developed into one of the centres of the new Croatian state. The newly arrived Croats changed the organization of living space. Their settlements occupied many parts of the Bay but did not form a city such as Salona. This was conditioned by the daily activities of the first Salona occupants, who relied on livestock keeping and farming, exploiting the rich natural resources in the area: the coast and the Jadro river, as well as pastures, fields and forests on the mainland. The rulers' estates covered most of the Solin basin, which is why classical serfdom developed on them. In the 12th century, the Croatian-Hungarian Kingdom was formed, changing the rulers of Solin, which passed into the colonate period, where peasants leased land from the new owners: cities of Split and Trogir, bishops, monasteries, nobles and citizens of nearby Split, or again the nobility of Klis.

During the 15th century, Split was ruled by Venice, and Klis by the Hungarian ruler. Due to its border position between the opposing forces, the Solin area was often forced to use military technology, most often in the form of fortified houses and mills. The culmination of such technological achievements is visible in the construction of a Venetian castle in the 16th century on the Jadro river, with a bridge that was also the state border between the Venetians and the Ottomans. Opposite the fortification, the Turks built their own fortress, known as Gradina (1531). Both fortresses had a pronounced strategic position by the river and were used to control the course of Jadro and the road to Klis as well as enemy possessions. The arrival of the Ottomans in the 16th century again brought unrest to the area of the Solin basin. Their soldiers plundered and ravaged the fields of Solin, and the



fortress of Klis fell with the death of Petar Kružić, commander of the defence, when Solin and the Jadro river became the border between the Ottomans and the Venetian Republic (1537). The new rulers of Solin became Princess Mihrimah, daughter of the most famous Turkish Sultan Suleiman the Magnificent, with her husband Rustem Pasha. The new ruler established the border with Split, most likely to the Split - Epetion (Stobreč) road, which significantly expanded the Solin area to the detriment of the Split peninsula. This deprived the citizens of the Dalmatian town of the opportunity to use the Solin area, extremely valuable due to its economic opportunities. The wars between the Venetian Republic and the Ottoman Empire meant the transfer of Solin into the hands of Venice.

### 3.3. Modern Age and Contemporary History

The Solin basin entered the 19th century as part of the Austro-Hungarian Monarchy. The population relied primarily on livestock keeping and farming. Immigrants from Zagora brought with them a long tradition of cattle breeding. Scattered houses leave a lot of space for fields where cattle can graze, especially on the slopes of Kozjak. The technological progress of Solin in the 20th century is largely due to its cement plants and marlpits. Production capacities have grown along with new technologies, such as those of the Adriatic Portland Cement Company. Poor road infrastructure was resolved in 1918 after an agreement with the Split municipality on financial assistance in connecting all local roads with state ones. In 1925, the Split-Zagreb railway passed through Solin and facilitated the transport of people and goods, especially cement. The exploitation of Solin's marlpits began after WWII. In June 1947, a five-year plan for the development of the Yugoslav national economy was adopted, which also included the cement industry. However, unsustainability of production led to environmental and

coastal pollution. Today, the sites associated with the cement industry are neglected but may have great potential in case of quality and professionally implemented space conversion.

# RIJEKA

## Document control

<b>Deliverable</b>	D4.2.1 – Reports on researches carried out
<b>Due month</b>	15
<b>Delivery date</b>	21.04.2021
<b>Document status</b>	FINAL
<b>Authors</b>	N. Mendeš (PPMHP), M. Badurina (PPMHP)
<b>Reviewers</b>	D. Sošić (RDA Porin)

## MANUAL ON THE RESEARCH INTO MARITIME HERITAGE

Since 1998, the museum advisor - curator Nikša Mendeš, who is a member of the Tempus project team, has been actively working on the research into the maritime heritage holdings of the Rijeka Maritime and History Museum of the Croatian Littoral.

The thorough research into maritime heritage began after the merging of the two museums of the Museum of the Croatian Littoral and the Rijeka History Museum, after 1949, into a single Museum of the Croatian Littoral, which was renamed into the National Museum in 1953, or currently as the Rijeka Maritime and History Museum of the Croatian Littoral. During the initial stage, many objects such as pictures of captains, sailing vessels, ethnographic objects, stone fragments and reliefs, drawings, maps, instruments, portolani books, which were related to maritime heritage, etc., were part of the unit which formed the previous permanent maritime exhibition. The inventory of the maritime department included many collections and objects that now, after the establishment of new collections, fall under: collections of textiles, objects made of wood and stone, art collection, technical collection, etc.

## 1. COURSE AND TOPICS OF THE RESEARCH:

### 1.1. Stage one:

While in the first decade of work in the Maritime and History Museum of the Croatian Littoral, up until 2010, heritage research was based mostly on in situ physical work, but in the period from 2015 until today, through using basic photographic technics, the possibilities of field research of maritime heritage, in situ and field research, have significantly increased using digital technologies, databases, digital images, and the production of special scan images of maritime heritage, both in the field and on the holdings of the Maritime and History Museum of the Croatian Littoral. In the first decade of the Rijeka Maritime and History Museum of the Croatian Littoral, or 1998-2008, its work was based on learning about maritime heritage of the northern Adriatic in general, i.e. the Kvarner archipelago or Primorje-Gorski Kotar County, while the city of Rijeka has always been considered a separate entity.

One of the reasons for the less focus on the space of the city in the first years of the heritage research was the relatively good treatment of the maritime heritage of Rijeka in relation to the maritime heritage of the coast and islands.

In preparation for the first exhibitions such as *Odjeci dalekih pučina* (Echoes of the Far Open Seas), *Stari jedrenjaci* (Old Sailing Vessels) and *Po svjetskim morima* (Across the World Seas) by Nikša Mendeš, a cross-section of the maritime region and the islands was provided using the largest part of the holdings of the art collection and the collection of ship diaries and documents, as well as the State Archives in Rijeka and the University Library of Rijeka.

### 1.2. Stage two:

A new impetus to the research of the maritime heritage of the Kvarner region and the Primorje-Gorski Kotar County in general began in the second decade of the museum's operation from 2009 till today.

The research of the maritime heritage in the area of the city of Rijeka and the Primorje-Gorski Kotar County has been intensified from 2010 onwards. In addition to the Rijeka Maritime and History Museum of the Croatian Littoral, there are other participating institutions on the city area, such as the

State Archives in Rijeka, Matica Hrvatska - Rijeka branch, Faculty of Maritime Studies of the University of Rijeka, and associations such as the established Coordination of Associations for the Preservation.

Revitalization of Maritime and Fishery Heritage of Kvarner and Istria. The Coordination was founded after the establishment of individual associations, such as "Our Lovran", Lovran, "The House of Batana", Rovinj, "Sailing Club 'Plav'", Krk, and others, and the goal was to revive interest and preserve traditional shipbuilding and restore existing small wooden boats on the area of Kvarner and Istria. Some of the first steps taken were the establishment of the Festival and regatta of traditional small wooden boats on sails and oars, in 2009 in Mošćenička Draga, the establishment of the Fiumare event in the city of Rijeka, which reflected the traditional construction of small wooden boats, fishing, traditional gastronomy, etc., and all the other things which are a fundamental part of that. One of the founders of the FIUMARE event in 2011, with the event "Let's revive the Dead Canal", was our very own Maritime and History Museum of the Croatian Littoral. The results of these field activities during the subsequent years, in particular from 2015 to 2018, was the establishment of several small interpretation centres of traditional maritime and fishing heritage, in Mošćenička Draga the House of the Sea, in Lovran the House of the Lovran's guc, in Jadranovo near Crikvenica the Fisherman's House, and in the town of Krk the Krk Island Maritime Heritage Interpretation Centre.

Another important accomplishment of the museum was definitely the celebration of the 150th anniversary of the firing of the first experimental torpedo in Rijeka, which was followed by the establishing of the first torpedo factory in the world in Rijeka in 1874. The permanent exhibition, Rijeka Torpedo – first in the world, was processed and realized in 2016, in front the Maritime and History Museum of the Croatian Littoral, by colleague Ivo Mileusnić, who is also the head of the museum's technical collection.

From 2010 and 2016, the Maritime and History Museum of the Croatian Littoral actively processed the maritime, shipbuilding and general industrial heritage of the city of Rijeka, which was presented in several significant exhibitions, such as Po svjetskim morima (Across the World Seas) from 2010, Titanic-Carpathia from 2012, Riječko brodarstvo 20. stoljeća (Rijeka Shipping Industry in the 20th Century) from 2014, and a monographic edition 120 godina-120 predmeta (120 Years - 120 Objects), 2013, which included the participation of all the curators and the entire professional staff of the museum and the museum collections on the maritime and industrial heritage of the city were emphasised. Naturally,

an exceptional step in restoring the maritime tradition of Rijeka as a port city was the opening of a permanent exhibition on maritime history of Rijeka and Kvarner, the Sails of Kvarner, after more than a decade completed in 2011 during the directorship of senior curator, colleague Margita Cvijetinović.

Over the last few years, museum representatives have often spent time in the field, exploring the city's existing port and industrial heritage. During 2015 and 2016, colleague Perinčić and colleague Mileusnić were in contact with the management of the shipyard 3. Maj for procedures to preserve and protect original machines in the shipyard and a possible inventory of materials and photo documentation, because the shipyard was repeatedly faced with uncertainty when it came to its survival and is currently in the production and construction stage until the end of 2021.

Since 2016, the research into traditional maritime heritage has increased in pace through the international projects Mala barka, Mala barka 2 and TEMPUS. The Mala barka and Mala barka 2 projects were aimed at restoring traditional small wooden boats, as well as field research into and mapping of old preserved small wooden boats that are still in use, at locations within the area such as the Dead Canal and other small ports in the city.

The last example of research into Rijeka's port and maritime past, as an introduction to the TEMPUS project, was an exhibition from 2019, the 300th anniversary of the port of Rijeka, where the museum and the city of Rijeka celebrated the 300th anniversary of the proclamation of the city of Rijeka as a free port with a proclamation by the emperor Charles VI from 1719. The exhibition was preceded by the research into the development of the port of Rijeka made on archival documents, as well as in the University Library of Rijeka. A detailed list of possible materials was also made, which, after selecting the most representative exhibits, was presented at the exhibition. Along with the exhibition, a small catalogue *Od malog porta do prekooceanske luke* (From a small port to an overseas port) was also created.

## 2. MARITIME HERITAGE RESEARCH ON THE TEMPUS PROJECT

Maritime heritage sites were explored during the TEMPUS project, in 2019 and part of 2020. In addition to the small ports and small shipyards that once existed in the city of Rijeka, the industrial heritage of the city was explored and mapped, and during 2019, we explored the remains of the old 18th-century port near the first city quarantine station by the emperor Charles VI from 1722, thanks to the

reconstruction of the main road in the city centre which has been implemented during the previous and this year.

The remains of the 18th-century port gave new insights in the research into the history of the city of Rijeka.

The research of the works of maritime heritage in the area of the city of Rijeka, i.e. the port of Rijeka, on the TEMPUS project began with the mapping of buildings related to the port area itself. The mapping was performed in two stages, October-November 2019 and February-March 2020. Facilities related to the industry, the function of the port, buildings in direct connection with the port area, and the small ports and docks themselves were mapped.

About twenty points of maritime and industrial heritage in the city of Rijeka were selected, and the selection number was later reduced to 10 which were included in the processing of locations for the exhibition FLUXES/PROTOCI.

The first step was to go on site, take photos, determine the condition and usability of these locations in mapping templates (Chapel of St. John of Nepomuk, Dead Canal, Launch Ramp, Torpedo factories, small port Kantrida, lighthouse on Mlaka, steamer Uragan, railway bridge over the river, the remains of the Matteo Skull factory, the former leather factory, the remains of the Rijeka paper factory, the palace of the sugar factory in Rijeka, the entrance to the former Charles VI quarantine station, the Metropolis port warehouses, the railway warehouses, the port docks, the Kantrida shipyard, the 3. Maj shipyard, the former ALGA laboratory area in Sušak, Hotel Continental, iron drawbridge at the entrance to Porto Baross, the port of Sušak, port warehouses and customs warehouses of the port of Sušak, the building of the Harbor Master's Office, the area for the reconstruction of small wooden boats on the Delta, etc.

After completing the template and providing important information, we started making short descriptions of individual sites using relevant literature and sources from the holdings of the Maritime and History Museum of the Croatian Littoral which talk about the past of the port of Rijeka, as well as based on previous research into the port of Rijeka conducted during the past decades.

The emphasis in the field research was on rethinking and potential use of neglected parts of the port of Rijeka for commercial and entrepreneurial purposes, which is stated in the TEMPUS project.

This research was the basis for the realization of the first FLUXES/PROTOCI exhibition of the TEMPUS project.

### 3. COOPERATION WITH THE PARTNER CITY OF SOLIN

The cooperation starts from the very beginning of the preparation of the exhibition related to the maritime heritage and history of the port of Salona, as well as the mapping of the site. It started with the support for the creation of the exhibition itself and going through the stages of creating the exhibition according to the manual. Collaborators were prepared and tasks were assigned so that a meaningful and quality exhibition could be created.

Cooperation with history students at the Faculty of Humanities and Social Sciences in Split was instigated. The representative of the work group of students, Luka Donadini, coordinated the cooperation of other team members and submitted reports on the work to the city of Solin and to the professor mentor and curator of the Rijeka Maritime and History Museum of the Croatian Littoral, Marko Badurina.

Curator Marko Badurina worked with students to create texts for the production and study of literature related to the history of Salona and its port. The curator researched the literature "Nova Splitska luka u Salonitanskoj-Vranjičkoj uvali" (New port of Split in the Salona-Vranjička Bay), Senjanović 1939., "Od bracere do tankera" (From bracera to the tankers), Tudor 2009, articles "Život od mora i rijeke" (Living from the sea and the river) and "Gospodarstvo u glavnom gradu provincije" (Economy in the province capital), Matijević, and other relevant literature on the history of Salona.

After acquiring more information on the topic and the completion of the students' texts, we started editing and adapting the texts for the exhibition and fluxes. When the editing of the texts was almost completed, the selection of photo materials was initiated.

Photo material was obtained from the Archaeological Museum of Split, the Maritime Museum Split, Cemex and other, and was collected by the city of Solin. Materials were selected in cooperation with the curators Badurina and Ivana Tokić from the city of Solin, by mapping the documents. The selection was made by the senior curator in cooperation with Ivana Tokić; after the selection, the city of Solin



and the project manager Luka Strašek were able to send the materials for the creation of the exhibition.

After web preparation, the curator also reviews the online exhibition in collaboration with Luka Strašek and Ivana Tokić and gives his corrections and comments.

Members of the Tempus team for the Maritime and History Museum of the Croatian Littoral

Nikša Mendeš - museum advisor/maritime heritage curator

Luka Strašek – documentarist

Marko Badurina - senior curator

Valentina Bičanić - project manager