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

D4.2.2. Two-stage exhibitions description

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CONTENT

1. INTRODUCTION	4
2. TWO STAGE EXHIBITION DESCRIPTION	4
3. FIRST STAGE EXHIBITION – myportheritage.eu	5
3.1. Pilot Ravenna	5
3.2. Pilot Rijeka	9
3.3. Pilot Solin	13
4. SECOND STAGE EXHIBITION	18
4.1. Pilot Ravenna	17
4.2. Pilot Rijeka	17
4.3. Pilot Solin	20
5. CONCLUSION	21

1. INTRODUCTION

The objective of the TEMPUS project is to foster economic development on the basis of the valorisation and economic activation of pilot cities' cultural heritage. In particular, its Work Package 4, titled "Port cities storytelling for heritage-driven entrepreneurial innovation", aims at implementing two-stage exhibitions in each of the pilot cities participating in the project: Ravenna, Solin and Rijeka.

Under the Activity 4.2. Creation of interactive exhibitions on port cultural evolution, pilot cities organized two-stage exhibitions to allow visitors to gain knowledge about commercial, productive and leisure activities characterizing port history and port life in different epochs, as well as evolution of relationships among the shores of Adriatic Sea. This deliverable is to produce storytelling as a synthesis of the overall experience of organized two-stage exhibitions.

2. TWO-STAGE EXHIBITION DESCRIPTION

Based on Operative manual to plan and realize TEMPUS exhibitions (D4.1.4) that provides the structure to realise a comparable storytelling of port cities history and to built a clear bridge between past and present, members of Task Force 1 (FTF1), lead by partner PPMHP, set up needed activities and coordination to designed two-stage exhibitions.

The first exhibition gave an overview of the commercial, manufacturing and leisure activities of each of the pilot cities with the purpose of encouraging and inspiring local entrepreneurs to offer new services and goods.

The second exhibition gave the contemporary interpretations of the past conceived by entrepreneurs and innovators, gathered through a dedicated Open Call for Heritage-Driven Ideas utilizing the cities' port heritage from an entrepreneurial point of view, thus strengthening the link between past and present of the city.

3. FIRST STAGE EXHIBITION - myportheritage.eu

The goal of the first exhibition was to build a clear bridge between past, present and future of the ports, by turning the past into an effective source of new heritage-driven entrepreneurial ideas by means of a proper storytelling approach of ports heritage, and then to show how such an interaction proved to be fertile to the extent of generating an actual and substantial entrepreneurial innovation. The first exhibition provided a historical overview of the commercial, manufacturing and leisure activities of each of the pilot port cities participating in the project, with the aim of giving an account of the evolution of port ecosystems during a time span ranging from Roman times to modern ages. The target group of the exhibition were mostly local entrepreneurs whom the exhibition will motivate to come up with new ideas, reinterpreting the examples of successful business ventures from the histories of the pilot cities. This target group understood in the frame of the very spirit of the exhibition, which is to nurture new heritage-driven entrepreneurial ideas were collected by means of the TEMPUS Call for Ideas, with the aim of settling new entrepreneurial activities within the Temporary Uses launched in each pilot area.

3.1. Pilot RAVENNA

This exhibition aimed to tell how the port city of Ravenna has evolved over time through a path declined according to four different types of fluxes, to underline the very nature of the ports as territorial hubs. The theme of fluxes was also determined according to the developments that were given to this exhibition, involving cultural and creative companies through the proposal of business ideas that will animate the area of the former agricultural consortium of the Ravenna

dock. Urban and entrepreneurial innovation were nourished by the contamination between different suggestions, knowledge and experiences.

3.1.1. Flux of Technologies

Ravenna, city of water, looks like a large fish opening its mouth into the sea, at the mouth of the canal that opens between Marina and Porto Corsini, on whose bone, the Candiano, the many productive activities, fruit of intelligence and technologies, attest. The port history of Ravenna begins at least in the early Roman imperial age with the construction of the Augustan port of Classe as the seat of the Praetorian fleet and intended to control piracy in the Adriatic. Written sources describe it's a basin so large that it can accommodate up to 240 ships. Ports of Ravenna became the crossroads of goods and people who would not have had the opportunity to meet otherwise and the ports were also the scene of exchanges and enrichment for the naval industry. The warehouses go hand in hand with ports and are key element of any port, ancient and present. The Darsena of the city of the port of Ravenna still boasts the presence of the first warehouses of the eighteenth century, the late antique commercial and artisan district of Classe. The copious quantity of ceramics, containers for food and transport and other materials found during excavations still within the warehouses, attests to the construction of the first plant at the beginning of the 5th century and a flourishing activity between the 5th and 7th centuries, when massive volumes of trade mainly with Africa and the East. When it comes to mapping, Ravenna preserves the memory of numerous representations of the ancient, medieval and modern world. The best example is the globe that was built by Vincenzo Maria Coronelli, currently kept at the Classense Library in Ravenna. The globe was built in the last decade of the 1600s and represents the zodiac signs and constellations known until then.

3.1.2. Flux of Materials

Today the society thinks that natural environments are something to be preserved and conserved. It seems essential to us in order to ensure its sustainability over time, to ensure that subsequent generations can still enjoy it. The catastrophic events linked to climate change that are taking place underline how fundamental it is to respect the natural balance to also guarantee the safety of the territories in which we live. Naturalistic assests are often associated with a type

of tourism to be developed, even Ravenna one certainly lends itself to an enhancement of its pine forests, planes and animal species that live there. A natural material that has always crossed times and places is wine. Famous from Roman sources, Ravenna wine was sometimes served without water, alluding to the fact that drinking water was rarer and more expensive than the wine itself. Polybius tells us that 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. Sources mainly speak of the absence of drinking water in Ravenna, but which at the same time testifies to a great production capacity of wine, so that surpluses could be traded and sent elsewhere. 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, 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 being drunk in gold.", from that moment the village took the name of Bertinoro. The ceramic finds from all over the Mediterranean testify to the great commercial capacity of Ravenna and its ports. In addition to locally produced ceramics, or luxury containers reserved for a small portion of ancient society, archaeological excavations in Ravenna have brought to light a huge amount of transport ceramics, as often happens in contexts with continuity of life from antiquity to our days. The transport containers are generally large ceramic forms in which the traded goods were kept, such as edible oil, oil for lamps, wine, grains or even garum, the famous fish sauce so dear to the Romans and much more. Ceramics have a very long life, often bears the traces of time, and was a material capable of being used in numerous productions, even once the original task failed. This is shown for example, fragments of ceramic containers used in floor preparations or in the layers below the mosaics are found in order to prevent, among other things, problems related to humidity.

3.1.3. Flux of Cultures

Ravenna is a real living organism, which has taken shape over time thanks to countless cultural flows and influences, the same ones that today make us decide whether to live or just visit a city; because it stimulates our tastes, responds to our needs, improves our lifestyle. The cultures that have settled over time tell us about Ravenna, just like any other city. We often take it for

granted when we promote a territory, yet the little big stories that draw cities are there to remind us where we come from and perhaps, where we would like to go. Ravenna was chosen as the seat of the port and the Augustan military fleet by virtue of its strategic position, geographically determined by the view of the Adriatic and the confluence of rivers and streams of varying capacity that found an outlet here to the sea. The large port basin of the *classis ravennatis* was also connected with the hinterland through endolagunar routes, canals and infrastructures. Minor streams flowed into the Padenna, which also ran through the interior of the town and must have been part of the ancient urban landscape at least until the Middle Ages. Today traces of it remain in the urban form and in the sewer system. Furthermore, in Ravenna, architecture as a reception of different cultures in the city is often visible, especially during the Late Antiquity. At that time, the architectures of power and prestige, therefore the imperial and ecclesiastical structures, were in the image of refined and cultured models that were visible in the capital of the Empire: Constantinople. Here the arts, customs, the most refined and communicative expressions of imperial self-representation, as well as the divine image flourished. The Republic of Venice extended its dominion over Ravenna from 1441 and in short time was able to restore the economic and political fortunes of the city, creating numerous buildings which were decorated and designed according to the traditional architecture of the lagoon centre. These elements testify to an Adriatic flow that was undoubtedly able to bring Venetian culture, via 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.

3.1.4. Flux of People

In modern day, if we think of the fluxes of people, especially in the cities of art and tourism, we cannot help but to visualise in our heads rivers of people intent on walking among monuments and promenades, crowding places of catering and shopping streets, during the day as in the evening as well. Ravenna is fortunate to be a tourist destination not only for the 8 important UNESCO sites, but also for the 9 beaches that outline its 35 km of coastline, a coast that knows how to tell us, even after centuries, about landings and people who have arrived in Ravenna and from which they have left. Like tourists in the contemporary age, several people in the past have crossed the Ravenna territories. The establishment of an imperial fleet near Ravenna, by

the emperor Augustus 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. They had to move 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 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. It is therefore a very large flow of people who left their homelands to land in Ravenna to live and maintain one of the most important ancient ports. For the works related to the ancient port, Ravenna preserves numerous documentary sources that testify to the wide need to involve specialised craftsmen for the creation and maintenance of ships. Sometimes these people have left the memory of their work especially at the moment of death, when they chose to be represented by images linked to their daily work, as the archaeologist G. Montevicchi tells us about the funerary steles currently kept at the National Museum of Ravenna.

3.2. Pilot RIJEKA

The history and development of the Port of Rijeka can be observed through four flows, i.e. fluxes. That is how we can perceive the size and importance of the development of the port centre, its origin and progress. The four basic concepts give a clear picture of development of the port, the industry and the city. The flow of goods is important for every port, including one in Rijeka, because without it the port itself would not have any purpose. Technology-wise, it encompasses the modernisation of the city port, the shipbuilding and the industry, because the size and importance of the Port of Rijeka derives precisely from the fact that it developed its full potential at a time of great modernisation of shipping, maritime affairs and industry. Also, technology and trade cannot be discussed without mentioning the people who immigrate or emigrate in search of work, with a large number also settling in the city. Observing these four fluxes we ultimately reach culture as a kind of quintessence of people's lives, the city, technology and trade.

3.2.1. Flux of Technologies

When it comes to the technological development of ports, the traditional way of building piers and manual construction of ships prevailed for centuries. Until the first industrial revolution and the invention of the steam engine in the second half of the 18th century, the main bearers of technology were craftsmen and their guilds. The main changes followed the invention of the steam engine and consequently the development of all other industries. The emergence of the railway then inspired a new moment in all major ports on the Adriatic, including the Port of Rijeka, as manual technology was directed towards the industrial one. In 1867 the city authorities made a decision to start the construction of a new Port of Rijeka in the next decade which also stimulated changes in the technological economy within the basin of the Port of Rijeka. During 1970s, the first steamers Liburno and Hrvat were created and built in the Rijeka Stabilimento tecnico Fiumano factory. What followed was founding of the world's first torpedo factory, owned by Robert Whitehead. By the end of 19th century, technological development was based around installing new cranes and replacing old ones. Technological development continued even after the collapse of the Austro-Hungarian monarchy, though much faster in the Port of Sušak which was a part of the Kingdom of Serbs, Croats and Slovenes, than in the Port of Rijeka which was annexed by Italy in 1924. After the second World War, Port of Rijeka went under thorough reconstruction and in the 1960s and 1970s, thanks to constant economic growth, the Port of Rijeka experienced the greatest economic peak in its long history.

3.2.2. Flux of Materials

As a medieval port, Rijeka was confined to a narrow area in front of the city walls and the Rječina river delta, which was located in the area of today's Mrtvi kanal (Dead canal) up until 1855, it handled the import of salt, wheat, wine, fish and the export of timber, leather, wool, etc. In the second half of the 18th century, Rijeka became one of the leading Habsburg ports, while at the beginning of the 19th century, the outstanding businessman Andrija Ljudevit Adamić traded with Great Britain and tried to introduce a steamship transportation line to Kotor. For centuries, timber was the principle material in Rijeka due to the proximity of Gorski Kotar and its forests. Unlike the Dalmatian ports, for example, including perhaps even Solin, which were directed towards foreign craftsmen due to the lack of timber in their relative vicinity, as they are

surrounded by the bare mountain massifs of Velebit and Biokovo. Rijeka was in a more favourable position, shipyards were built all across the city, producing wooden sailing ships up until 1883. Numerous trabaccolo and bragozzo sailing ships transported timber from Rijeka to the islands and back to Rijeka for various purposes. As time went on and technology progressed, timber lost its importance as steamships started to prevail, and steam drive and metal started dominating. Rijeka did not yet have the conditions necessary for the construction of steamships, though it had port capacities for docking long-distance steamships, so timber gradually lost its importance, while iron, steel and subsequently, concrete dominated in the infrastructure construction. After industrialization, Rijeka exported a number of domestic industry products such as sugar, cigarettes paper, flour and tobacco, and imported coal, phosphates and rice.

3.2.3. Flux of Cultures

The culture of Rijeka is the fruit of an unusual combination of Mediterranean and Central European culture. Its position at the crossroads of the influential spheres of the great powers of the Venetian Republic and the Habsburg and Austro-Hungarian monarchies, however, made its political history unstable and its culture dynamic. We can view the change in the identity and culture of the city through migration, the change in the composition of the population, and the change in the city's vista. With the rapid development of the port in the 19th century, the population came to the city from different parts of the Monarchy for employment or trade. Each government left its mark on the city's horizon, so under Hungarian rule, buildings were created that are still important symbols of the city such as the Governor's Palace, the Adria Palace or the Theatre. While in the time of the Kingdom of Italy, Rijeka got its first skyscrapers. Many Rijeka and foreign artists who study all over Europe come or return to Rijeka to live and create here and each of them brings something from other cultures. As the city of Rijeka gradually developed as a port city, the arrival of ever-growing numbers of new inhabitants also meant the arrival of various cultures, which alongside the overall historical background, also left their mark on Rijeka and the Kvarner Gulf. Alongside Croatian and the Chakavian dialect of the local population, Hungarian, German and Italian were also in active use, their phrases and words would be partly preserved in the local dialect later on. Although aforesaid languages were used as the languages of municipal authorities, in maritime activities, the toponyms existing in and

around Rijeka confirm that since the Middle Ages, the brunt of the local population was consistently of Croatian origin.

3.2.4. Flux of People

People were and still are at the core of the port economy, whether they are authorities in the administration and management, shipbuilders or just “regular” workers. The expansion of the Port of Rijeka at the end of the 19th century entailed the construction of infrastructural facilities that were connected to the port. During the last 200 years, famous shipbuilders, such as the Schiavon family, the Jakovčić family, the Katalinić family, the Brazzoduro family, the Zanon family, etc., have been active in Rijeka. In addition to the shipbuilding activities and port facilities, the Port of Rijeka also witnessed the work of many notable figures, such as Robert Whitehead, the founder of the first torpedo factory, Ivan Blaž Luppis, the inventor of salvacosta, Milutin Barač, the designer of the first Rijeka refinery, the builders of the new port administration buildings and Adria, Gabor Baross, the Hungarian minister after whom a part of the Porto Baross port area was named, and the builders of the Emigranti Hotel which was built in the first decade of the 20th century and was crucial for low-income travellers who had to stay in Rijeka while awaiting ships to America. Hillarion Pascal, the builder of the Port of Marseilles, certainly deserves a lot of credit for the infrastructural expansion of the new Port of Rijeka. He accepted the invitation by the Rijeka city authorities and in the early 1970s began the construction of the new Port of Rijeka. In addition to being famous for its historic long-distance ships, the Bay of Rijeka and the Bay of Bakar is also famous for the diligence and commitment of the ordinary sailors who worked on wooden sailing ships. The oldest port in Rijeka, at the former mouth of Rječina River has endured in the memories of the city’s inhabitants, who remember it precisely for the fishing, commerce and the loading and unloading of products arriving to this city upon the Rječina River from the sea and the surrounding islands. Unlike wealthy ship owners, the smaller-scale merchants and fishermen did not have the means to hire a large number of workers, so ordinary sailors would often also perform all the other tasks necessary upon entry into a port. This is especially true for tuna fishing and the tasks related to it, which Rijeka and the Croatian Littoral were famous for. Through the hard work of the sailors and crew members, the conditions were met for large long-distance ship companies to rise precisely in the area

around Rijeka, and for the whole industry related to fishery, sailing and commerce to enrich the economy of our region in years long past as in recent years.

3.3. Pilot SOLIN

The river Jadro in Dalmatia, Croatia, flows through the city of Solin down to the Adriatic Sea and provides water also to the cities of Split, Kaštela and Trogir. In ancient times, this river played a relevant role, since its headwaters were the original water supply for the Diocletian's Palace, which is now an area within the present day of Split. Salona, the capital of the ancient Roman province of Dalmatia and the predecessor of modern city of Solin is now one of the most important archaeological sites in Croatia. Nowadays, though, citizens have lost their connection with the historic port, mostly due to the industrial and transport infrastructure that created physical barriers in the 20th century. As a result, the city of Solin is hardly perceived as a city with a sea coast. Through the TEMPUS project, the Municipality of Solin wants to make a move towards the reconnection of the city to its port as a space to be lived.

3.3.1. Flux of Technologies

The ancient sailors, depending on the circumstances, could reload materials in several ways. A shallow boat could be stranded on the shore and then loaded directly on cargo wagons. Where the shore was inconvenient for landing, the cargo could be moved to smaller ships and then unloaded on land. However, the scope of Salona and its economy required a firm dock, especially for transport of materials such as stone. The port probably occupied the coastal zone on the stretch from the amphitheatre to Our Lady's Islet, which formed the Salonitan portus in the narrower sense, where the landing space for ships was incorporated into the urban unit under the walls. It is possible that it also occupied the area up to Vranjičko blato located outside the narrow city port. This would mean that the Salonitan port exceeded the scale of the port centres of the usual coastal settlements, which opened up space for various industrial, caulking and shipbuilding shops. The importance of the sea for the inhabitants of Solin was still unquestionable, although the fall of Salona and the pressure of Split led to decadence of the port of Solin, where the mud of the Jadro River was constantly deposited. Old Croatian ships

were smaller in size, and a single type was used for a variety of purposes, from trade to robbery. From the 12th century, larger sailing ships intended for long voyages began to appear, three-masted and later in the 14th century, two-masted merchant sailing ships. With the arrival of the Venetian administration in central Dalmatia, shipbuilding was limited, but even then the documents often mention domestic ships such as barcusium, fregadun, fregata, galleons, argosies, caravels, barques etc. One of the main technological elements of the area and a significant factor in the economy of Solin in the early Middle Ages were mills. In the area of the Solin basin, they appeared already in the Antiquity, and due to their importance, they were mentioned in many documents issued by the Croatian rulers. With the development of mills, more recently there was also a trout farm on the island of Jakažinec, and oil storage development, due to the favourable position in the Solin basin.

3.3.2. Flux of Materials

In its commercial beginnings, the port of Salona was only an emporium. The sea opened the Solin basin to the world of the ancient Mediterranean economy. New intermediaries, Roman merchants, connected Salona with the market of the Apennine Peninsula workshops. The trade of goods was greatly facilitated by the construction of a port complex with numerous docks and warehouses. Also, the development of trade links with other cities in the Mediterranean and the distribution of goods along local routes in the hinterland encouraged the formation of local workshops and the local consumption. These elements made Salona an import-export “magnate” that diverted and processed a variety of goods from all parts of the Empire. In the production of luxury items, the processing and dyeing of textiles stands out, with rather expensive purple colour, which also ensured the demand of wool. The province of Dalmatia also gained wealth by extracting and processing metals such as gold, silver and iron, as evidenced by the ancient contemporaries, and it was in Salona that the imperial governor of provincial mines sat. After the fall of Salona, its urban centre never experienced its revitalization. The new inhabitants knew the value of the Salonitan stone. A document from 950 AD brings us a picture of Salona as an old city, with an agrarian landscape within its walls. Walls, ramparts, and sarcophagi protruded from the field, which were used as watering cans for the cattle and stone vessels for oil. In the 15th century, cape Glavice in Solin was used as a place for loading the stone

from Salonitan ruins aboard ships. During the wars with the Ottomans, in 1647, the Venetian provveditore Foscolo demolished much of the Salonitan ruins to prevent the Ottomans from using it as the area for defence. In those operations, the completely preserved amphitheater was destroyed. In this way, the Salonitan ruins became a kind of Venetian quarry, who used the local stone to restore the fortress of Klis after its final return to Christian hands. The main agricultural product in the Middle Ages and even in the New Age was wine that was intended for the market. Revenues from olive oil were also high, although the susceptibility of olive trees to harsh winters reduced their popularity. In addition to wine and oil, other agricultural products were grains, dried figs and local maraska cherry. During the late Middle Ages, the trade of barrels with water from Jadro River with Split was also developed. The development of the industry appeared with the establishment of the Adriaportland cement plant in St. Kajo and cement plant in Majdan. Exploitation of marl, which was exported to Italy, also developed. Asbestos cement and concrete were used in the construction and extension of the homes of the Solin inhabitants, while stone, once the most important building material, became a feature only of the homes of wealthier ones. Energy from the plants was used for mills, lightning and later for parts of the plant. In 1993, a limited liability company Trout Farm was established, which set up a modern trout hatchery in Jakažinac, in twelve pounds.

3.3.3. Flux of Cultures

The Illyrian tribes, living in hillforts, and organised according to the principle of clans and tribes, gradually accepted the cultural influences of the newly arrived Greeks, who opened the area of Salonitan Bay to the wider Mediterranean through trade and communication links. The Greek influence among the Illyrians can be traced, for example, in the manner of building the walls; which began to be built with huge, megalithic blocks. This was only the beginning for Greek art and customs reached the indigenous population in various forms; from the way of decorating ceramic dishes, to military equipment. Even the deities of the Illyrian population were depicted with Greek contents. However, the most important novelty in the Bay in the 4th and 3rd centuries was the development of trade and production, as the Greeks and Illyrians laid the foundations for the development of the port. The arrival of the Roman population, in addition to taking over the business, also brought the Roman urbanism and architecture, with the

appearance of recognizable elements of a Roman city in Salona. In the Roman colony of Salona there were spas, both private and public, a forum with a capitol temple, as well as two places of entertainment, a theatre and an amphitheatre, depicting the diversity of the ancient culture. The building in which the Cultural Centre Zvonimir has been located since its founding in 1991, was erected by the Falcon Society in Solin 1931 in the very centre of the town along the Jadro River, then calling it the Falcon Society Centre. At that time, social life took place in the Centre, and today, in that building that has retained its original form, the Public Institution of Culture Zvonimir Solin operates. It is the central place of cultural activities in the city. One of the important events organised by PI Zvonimir is the Solin Cultural Summer. Through more than twenty-five festival summers in which countless music, drama, dance, art and literary programs have been produced. The festival itself has become a recognizable cultural tradition of the city of Solin, a place of creation and encounter of new ideas and concepts.

3.3.4. Flux of People

Greek and Dalmatian merchants developed businesses and customs. While the Issa inhabitants were farmers and merchants, the Delmatae were cattle breeders. Roman citizens on the Dalmatian coast earned their living by trade, maritime skills and providing maritime transport services. New citizens also arrived, who were involved in financial professions. The first wave of Roman settlers can be summed up in two words: merchants and customs officers. Greek merchants had already established a developed and organised economy, especially in the area of Kaštela Bay, which is why the Romans took over already existing and well-established commercial business. In the very beginnings of the Roman Empire, Salona developed as a community of Roman citizens, who were granted the status of a colony – Colonia Martia Iulia Salona. This profiled the city as the administrative and economic centre of the province of Dalmatia. The squares and warehouses of Salona were connected to the Dalmatian hinterland by roads, especially lower Pannonia and the Balkans, and connected to the Mediterranean by sea. This laid the foundation for the economic development of the city. The beginning of the 7th century brought changes in the population of Salona and its surroundings, but agricultural and livestock activities survived. The Mediterranean climate and the variety of terrains enabled

medieval farmers to cultivate agricultural species such as fruit, trees, olives, vines and grains. They most often cultivated the land on behalf of their rulers, of who stand out Trpimir, Muncimir, Mihajlo Krešimir and Zvonimir. The rolay estates covered most of the Solin basin, which is why classical serfdom developed there. During the 15th century, when Split was ruled by Venice and Klis by the Hungarian ruler, the development of the Solin basin diminished, and such cold relations are testified by the decision of the Venetian Doge Foscarini, who did not allow Petar Talovac, Croatian ruler and Klis prince, to arrange a port in Solin to supply the fort. However, this does not mean that the port of Solin lost its importance, as evidenced by the description of Frane Božić Natalis. Until 20th century industrialisation, the people of Solin lived on farming, including wheat, corn, barley, oats and potatoes, as well as viticulture and olive growing, livestock including cows, bulls, sheep or chickens among others. The growth of Salona continued until the 7th century and the invasion of the Avars and Slavs, which lead to a change in the composition of the population, which means that the ancient Salona as such ceased to exist and will never be restored to its original extent. The indigenous population left the city and fled to the islands and Diocletian's Palace, while Croats settled along the eastern walls. After the 9th century and the baptism in the area of the former Salona, the most important centre of the medieval Croatian state emerged, as evidenced by the remains of sacral buildings.

4. SECOND STAGE EXHIBITION

The second exhibition was dedicated to the display of ideas gathered through a dedicated Open Call for Heritage-Driven Ideas utilizing the cities' port heritage from an entrepreneurial point of view, thus strengthening the link between past and present of the city. "Open call" gave the opportunity to entrepreneurs from the field of cultural and creative industries to locate their headquarters in TUA, in order to start the creation of a joint entrepreneurial ecosystem. The open call was addressed to the cultural and creative industries (CCI) and is closely related to the first TEMPUS exhibition, called «Fluxes», i.e. the materials, technologies, cultures and people described in the virtual exhibition <http://myportheritage.eu>

The historical information provided through the four flows were the starting point for the Call participants in describing their activities and/or their new product or service concept. In fact, they emphasized how the applications in question were related to the content of the exhibition. The second phase of the exhibition was held in the premises of TUA in pilot cities after the placement of the selected companies. It was still organized into flows, but a new chapter was added to the story: ours, made from the content collected thanks to the Open Call.

4.1. Pilot Ravenna

4.2. Pilot Rijeka

In the open deadline, 10 applicants submitted proposals for 11 ideas related to the heritage of the port of Rijeka, that is, ideas related to flows of technology, culture and people. RDA PORIN d.o.o. checked the documentation of the received ideas and made a Checklist of the requested documentation. An Excel table was prepared with the name of the idea, the name of the applicant and the name of the flow to which the idea refers, as well as the criteria for assigning a point value to the evaluation of ideas so that all members of the Evaluation Jury could give individual evaluations.

For the Rijeka pilot, a Jury of three members, representatives of the partners, was appointed. It was also planned to invite other representatives of various sectors if necessary considering the submitted ideas. At the partnership meeting of Rijeka partners, it was decided to appoint representatives of each project partner, namely: for PP7 – Luka Stršek, for PP8 Suzana Belošević Romac and for PP4 Doris Sošič. Based on the review of the received ideas, it was judged that it is not necessary to invite more members of the jury.

Thus, at the meeting of October 27, 2021, the Evaluation Jury analyzed and evaluated the conceptual proposals for TUA RIJEKA. In accordance with the available spaces and the needs to launch the first entrepreneurial core of the ecosystem to support Cultural and Creative

Enterprises, there was no need for the offered spaces. The submitted proposals that met the conditions of the call were evaluated by the Jury according to the criteria.

On the basis of the Call to Action, local stakeholders with ideas related to the heritage of the port of Rijeka and flows from the first virtual exhibition myportheritage were selected. Most of the ideas relate to the flow of technologies, culture and people. The best rated ideas are:

1. The man at the centre of the way of life and work in Rijeka of the applicant LAG Terra Liburna from Opatija,
2. Cultural time machine through the past of the city of Rijeka, submitted by the Dante Institution for Adult Education from Rijeka,
3. Memorial room MARINA applicant Arhipelag d.o.o. from Mali Lošinj.

All 11 submitted ideas, in terms of quality and content, will be presented at the second exhibition, which will be organized on stands in Korzo Street in the centre of Rijeka, in order to enable all citizens to view the exhibition and submit ideas for TUA Rijeka.

Selected participants will follow ad hoc capacity building events for entrepreneurship development and become members of the TEMPUS community with limited access to the TEMPUS platform area that will include a virtual meeting room that provides the Community of Practice with specific interactive tools to exploit the results, to preserve, valorise and promote port heritage and entrepreneurial ecosystem. They will also receive an invitation to Hack-Days and Mix&Match events to encourage the creation of a port entrepreneurial area. The Hack-Days event will be set to develop innovative tools aimed at providing an immersive experience offering, using, among others, virtual, augmented and mixed reality, while the Mix&Match event will focus on the development of a draft of a possible strategy for the valorisation of cross-border cooperation of port heritage.

4.3. Pilot Solin

The second exhibition in Solin was dedicated to the display of ideas utilizing the cities' port heritage from an entrepreneurial point of view. The ideas were closely related to the first TEMPUS exhibition, called «Fluxes», i.e. the materials, technologies, cultures and people described in the virtual exhibition <http://myportheritage.eu>.

The historical information provided through the four flows were the starting point for the ideas, therefore, the introductory panels of the exhibition presented inspiring facts related to the cultural heritage of the city of Solin, as well as the fact that it is an important generator of jobs and an incentive for economic activities, as it contributes to the quality of life, and provides an incentive for education and lifelong learning. The ideas that were presented are: People at the centre of life and work in Solin, Cultural time travel through the past of Solin, Digitisation of Solin's heritage, Museum of Solin's industrial heritage, Making souvenirs of the endemic species of soft-mouthed trout. This exhibition was the first of its kind in Solin, as the visitors could see how the cultural heritage can be reinterpreted and used as an inspiration to develop new services and products.

5. CONCLUSION

Two-stage exhibition were organized in pilot cities of Rijeka, Ravenna and Solin. The first-stage exhibition was organized as virtual one with fluxes of material, culture, people and technologies. This virtual exhibition can be viewed at the link: myportheritge.eu and it made a great contribution on history and development of the pilot ports in the past. The second-stage exhibition is about TUAs of pilot cities. The basis of this exhibitions are the received ideas of the Call of HD ideas that was implemented by pilots Rijeka and Ravenna but pilot Solin organised the exhibition on fluxes of cultural heritage of the city of Solin.

All exhibitions give a important contribution to the TEMPUS project to made storytelling as a synthesis of the overall experience of partners to the public of CBC area of Adriatic sea ports.