
Cultural Route of Stonemasons and Stones in the Adriatic: A Conceptual Proposal for the Interpretation and Promotion of Cultural Heritage in Limestone along the Adriatic coast

Neža Čebroň Lipovec and Katarina Šmid

Contemporary heritage interpretation trends, aims of alternative and creative tourism as well as recommendations by the European Council regarding the promotion of European values and the diverse European identity form the framework of the present paper which introduces the conceptual proposal for a new European Cultural Heritage Route of “Stonemasons and Stones in the Adriatic region”. Departing as a follow-up activity of passed EU IPA Adriatic projects, the proposal indicates a comprehensive strategy for capitalising the existing knowledge on stonemasons in the Adriatic and its specific role as transregional and transnational connector.

Key words: European Cultural Routes, stonemasons, stone, heritage interpretation, tourism

The following *Conceptual Proposal for the Interpretation and Promotion of Cultural Heritage and Limestone along the Adriatic* was based and elaborated not only as the continuation and the progress of the knowledge and results that were gained through the implemented activities within the Work Package 4 - *Platy Limestone as Cultural Heritage* of the RoofOfRock project (IPA Adriatic CBC Programme 2007-2013), but also on the experiences and good practices regarding the cultural heritage and especially its interpretation gained through the other international projects, which were carried through the University of Primorska (see Chapter VII).

The Proposal is in line with the principles and objectives of the European Agenda for Cul-

ture (issued by European Commission in 2007)¹ and with the modern heritage interpretation trends in Europe, as promoted by the European Association for Heritage Interpretation (Interpret Europe).²

The modern heritage interpretation encourages an approach to the non-formal education that passes the ideas, knowledge and stories about the historic site, buildings, museum exponents or other cultural heritage monument (of tangible and intangible heritage) to the general public and random visitors. The basic idea is that sightseers should perceive interpretation that would enhance their own interpretations of heritage, but they should not feel like being instructed like „in school“. The deeper meanings and in-

1 Official Journal of the European Union, 29. 11. 2007.

2 <http://www.interpret-europe.net/>.

sights should be revealed by first-hand, hands-on experience and by illustrative media rather than by old-fashioned factual information that will soon be forgotten. On the one hand, one of the main objectives of heritage interpretation is to motivate the audience, to raise and fulfil its expectations, on the other hand, in a long-term setting, contemporary trends in interpretation seek to promote awareness raising through a diversified and plural understanding of heritage and the continual evolution of its significances and values.

The need for new educational trends and modern approaches to heritage interpretation has developed hand in hand with new technology and reasonably priced travelling. Without the sufficient heritage presentation too many trippers just leave the site without a deeper experience. In this sense, heritage interpretation can have a major impact in contributing to the promotion of alternative tourist itineraries, offering at the same time a rich variety of hands-on activities as promoted by „creative tourism“.

To fulfil the gap in the professional training courses of the staff - managers and educators - in the cultural heritage, the project InHerit was started. Its fundamental goal is to educate the employees or volunteers to develop the good practices and full potentials in heritage interpretation that would result in enhanced learning through Europe's rich and diverse heritage and would make the heritage more accessible to tourists.³

To sum up, in the last decades has become clear that only with the proper presentation of the heritage the visitors would broaden their horizons and promote the tangible and intangible heritage through first-hand experience among their relatives, friends or acquaintances.

European Cultural routes

Following the “European cultural convention” (1954), in 1987 the Council of Europe launched the “Cultural Routes programme”⁴ with the

objective “to demonstrate, by means of a journey through space and time, how the heritage of the different countries and cultures of Europe contributes to a shared cultural heritage” (COE). The programme pursues, through an integrated common methodology, the putting into practice the fundamental principles of the Council of Europe, namely human rights, cultural democracy, cultural diversity and identity, dialogue, mutual exchange and enrichment across boundaries and centuries. Since 1988 the programme has been managed by an executive agency of the Council of Europe, assisted by the European Institute for Cultural Routes.

In order to acquire the certification of a Cultural Route, the submitted proposals for routes should meet a set of requirements, among which salient are:

- 1) The theme should be representative of European values and common to different European countries;
- 2) It should follow a historical route or a newly created route (in case of cultural tourism);
- 3) It should be the starting point of several future long-term and multilateral cooperation projects on different priority axes (scientific research; heritage conservation and enhancement; cultural and educational exchanges among young Europeans; contemporary cultural and artistic practices; cultural tourism and sustainable development);
- 4) It should be managed by an association or federation of associations, thus a network of independent organisations.

The first route to be awarded the title was the French pilgrimage road to Santiago de Compostela in Spain, or Way of St. James. The following other major routes also referred to the Medieval history of Europe: the French way between Rome and Canterbury, the routes of sites related to the Benedictine monastery of Cluny, the routes of St. Martin of Tours, the network between the Hanseatic cities on the Baltic sea, Transromanica – the Romanesque Routes of European Heritage, the Viking route. Progres-

³ <http://www.interpretingheritage.eu/en>.

⁴ <http://www.culture-routes.net>

sively, routes from other chronological contexts were proposed too (ie. Mozart route), finally also routes, not-limited to a specific timeframe, were submitted, such as Routes of the Olive tree, Pottery routes ... It is in this later context that the idea of a “Cultural route of stonemasons and stone” found its background and support.

In December 2010, the Committee of Ministers of the Council of Europe adopted the Resolution CM/Res(2010)53 that established an Enlarged Partial Agreement (EPA) which aimed at facilitating a tighter co-operation between states that could develop jointly the Cultural Routes. This agreement pursues similar objectives as the several European international calls for projects that address cultural heritage (various Interreg programmes, IPA Adriatic, Adrion, MED etc.), such as strengthening the potential of cultural heritage of the Cultural Routes for sustainable development, transnational co-operation and social cohesion. On a general level, the Cultural Routes programme places particular attention to topics concerning the symbolic meaning of European identity, unity, history, culture and shared values. On economic level, the programme has a major impact, or at least a potential for impact, on tourism. In this regard, it is foremost intended to develop lesser known destinations, also by pursuing the concept of alternative tourism and diversified and innovative tourist itineraries. Furthermore, the Cultural Routes can contribute to enhancement of “the democratic dimension of cultural exchange and tourism” by involving not only the local communities, grassroots networks and associations, but also the authorities on different levels (from local, regional to national). Finally, with its primary objective to contribute to the safeguarding and preservation of diverse heritage, it promotes the collaboration of academia and research institutions as well as heritage authorities with local authorities and communities in an interdisciplinary set-up.

Moreover, in 2010, the European Commission (EC) and the Council of Europe (CoE) jointly launched a study on European Cultur-

al Routes and their impact on SMEs, in terms of innovation, competitiveness and clustering, especially their potential for a more sustainable tourism that promotes alternative and diversified tourist products, especially by promoting less known destinations. At the same time, the study sought to identify the potential that SMEs, involved in ECR, can have in fostering intercultural dialogue as well as the richness of European values and identity.

In order to be granted the status of a European Cultural Routes a phased procedure (Capp needs to be followed, fulfilling a set of criteria and requirements. Here we only list them, while the analysis for the specific case follows in the next chapter. In first place, eligibility criteria need to be met for the theme of the route itself. Secondly, the CoE stressed the priority fields of actions to be planned within the route’s programme, namely : a) co-operation in research and development; b) enhancement of memory, history and European heritage; c) Cultural and educational exchanges of young Europeans; d) Contemporary cultural and artistic practice; e) Cultural tourism and sustainable cultural development. Finally, the networks that propose and take over the charge for the management of the Cultural Route’s activities need to meet a set of criteria, among which they must involve several member countries and the conceptual framework needs to be based on prior research and supported by the different network partners.

European Cultural Route of stonemasons and stones in the Adriatic

Considering the above framework, a “European Cultural Route of stonemasons and stones”, starting in the eastern Adriatic – but not necessarily limited to it – becomes a realistic challenge. Taking into account the already existing comprehensive databases from former projects (ie. RoofOfRock, Revitas, Living landscape, AS - Archaeology for all, MACC, Dragodid...), the key research material is already gathered and only needs to be eventually deepened

so to provide a thorough mapping of historical stone trading paths and masons. It would be a recognizable route that links geology and cultural heritage in its concrete historic links (historic paths and routes of stonemasons, trade, ...) as well as through contextual links (architectural influences etc.). In the first phase, it would involve countries and partner institutions that participated in the above-mentioned projects, these are: Slovenia, Croatia, Bosnia and Herzegovina, Montenegro, Italy, and potentially also Albania and Greece. In a second phase, other countries where the stone (primarily limestone) from the Adriatic basin was exported, would join.



Fig.1: Former Roman quarry on the Dalmatian island of Brač. Photo: Andrej Preložnik 2015.

The theme of the route relates to the historic exploitation and use of limestone which triggered a centuries-old craftsmanship that developed also through the exchange along the Eastern Adriatic coast as well as across the Adriatic sea to the Apennine Peninsula. Exploita-

tion of local stone leads back to prehistory and the similarities of its first built structures that form the basis of the subsequent development. A strong network of the stonemasons' craft in the Adriatic is known ever since the Roman times (from Istria down to Dalmatia) (FIGURE 1), in the Early Medieval period (with Istrian stone being used in Ravenna), but especially with the expansion of the Venetian Republic of Serenissima. It was since the early 14th century that the Serenissima sent its stonemasons in Istria and Dalmatia to exploit its natural stone resources, so the stonemasons' production developed strongly in the 15th century. To give a prominent example, we may look at the *oeuvre* of the renaissance stonemason *capomastro* Juraj Dalmatinac (or Giorgio Dalmata, Giorgio da Sebenico), one of the most prominent artists of the 15th century Venetian Republic, famous as the author of the marvellous cathedral of St. James in Šibenik (in central Dalmatia, Croatia), but also for a number of works in Venice itself. Juraj Dalmatinac was also in charge for the exploitation in the quarry on the island of St. Hieronymus (part of archipelago of Brijuni) and its transport to Ancona. Similarly, the 16th century master Jacopo Sansovino, among other author of the magnificent Libreria Marciana (in front of St. Mark's cathedral) in Venice also used the stone from Brijuni (FIGURE 2) and sites around Rovinj in Istria.



Fig.2: Former quarry at Brijuni, transformed into a park. Photo: Neža Čebrov Lipovec 2016

The outstanding transregional meaning of the stonemasons' productions on smaller scale of Slovenian and Italian Kras/Carso was well-

-appointed through the lifelong extensive work of Božidar Premrl, who published several professional books and booklets, articles and professionally made elaborates. Premrl has followed the tracks of the stonemasons' families and their workshops in Kras/Carso and has therefore clearly shown that the paths have developed disregarding the then territorial borders, but according to the natural assets and the well-off commissioners.

The route is thus constituted of show-case buildings, representing the architectural richness as well as the geological diversity along the Adriatic coast, but also of the links among the different sites. These can be related by their artistic and architectural heritage values, the practical use of stone, as well as geological specificities pointed out on selected show-case objects. Existing project's research results clearly highlight the common points (geological as well as architectonic stone elements) throughout the region and thus evidence its border-crossing role – so to argue why can we call it cultural route. The route has a comprehensive interdisciplinary character as it equally considers the cultural heritage in its tangible (buildings) and intangible (stone crafts) manifestations as well as the connected natural settings (all natural landscape, but especially quarries). The activity is distinctively of transregional and transnational characteristics, as the stone, of which were built several monuments of architectural, artistic and cultural values, is a common material that disregards the borders and could be exported following the commissions.

As the path would follow trading paths, paths of masons etc., it presents a ramified setup or hierarchy of connections (local, regional, trans-regional). A back-bone route leads in the direction north-south from the Alps towards the Ionian sea, along the Eastern Adriatic coast, while transversal "vertebra" is attached to it. This is the trans-regional level. On regional and local level, the route is structured around key-centres, or "knots", of application of stone crafts: the centres are in fact urban centres (major cities

or smaller-scale towns) with intense presence of representative show-case buildings, rich and diversified in the use of stone (building stone, cladding, ornaments). From here, visitors are directed in different directions: one continuation leads to nearby quarries or points of extraction, another continuation orients visitors towards other show-case sites or other local sites, meaningfully related to the quarry or its stonemasons. Among them, the "knots" are connected based on historic connections: following the routes that itinerant stonemasons and craftsmen took or the routes along which the stones were transported, also further away.

While the back-bone route can be the thread-line for a tourist package, the "secondary routes" represent a varied offer of daily itineraries. This way it meets the pursued and requested concept of alternative and diversified tourism. The main road and its ramification, as well as the show cases that lie by the road or other highlights of the architectural heritage, will be presented in the map that will be distributed to the tourist offices in the regions. (see Interpretation and presentation)

The definition of the main route in the Adriatic area and especially its broad ramification will highlight the common, well-beaten paths that were in the past chosen by the skilled stonemasons in order to commit the valuable commissions in the rich city centres or just to follow the stone trade in order to find some work.

To sum up, we may here just point out the key points where our conceptual proposal meets the official CoE's eligibility criteria for themes (Capp, 2006):

- The „Stonemasons' and stones' Cultural Route“ is representative of European values, primarily of peaceful cultural exchange, coexistence and respect of diversity, and is thus common to several countries in Europe, namely Southern and SE Europe.
- The theme has already been researched and developed by groups of multidisciplinary experts from different regions of Europe

- as show the different European project of which it was the topic.
- „Stonemasons and Stones“ do represent an illustrative case of European memory, history and heritage since the memory of the pathways of itinerant craftsmans as well as the several surviving architectural show-cases are the result of historical micro-scale migrations, but due to the tight links between craftsmen and rich commissioners are also evidence of broad currents of civilisation and cultural development.
 - The proposed programme along the route does lend itself to cultural and educational exchanges of young people, namely through the several possibilities offered by the hands-on workshops.
 - The proposal in itself already represents an initiative for an innovative project in the field of cultural tourism and sustainable cultural development.
 - The route's programme is conceived as a long-term multilateral co-operation project, involved in different field of action (equally in the co-operation in research and development as well as promoting cultural and creative tourism). Finally, it is to be set up by a multidisciplinary network located in different CoE states.

Management of the route

In first place, an adequate form for the management and cross-border collaboration should be defined. The best way for calibrated and fine-tuned activities, a network of delegated organisations should be set-up. In this concrete case, the already set-up network of the RoofOfRock show-case towns could be a starting structure, to which other organisations would join. In each region involved, one responsible organisation should be chosen, either from public organisations (universities, museums, heritage institutes etc.), associations or NGOs. The network organisations would then define its advisory board, the decision-making procedure, fields of

action, responsibilities, funding resources and finally a 5 or 10 year management plan, including a jointly defined agenda of actions and activities, funding, PR and graphic design, strategic links with related stakeholders (tourist operators, tourism offices, public and private transport providers, ...).

In order to achieve its key objective – contribution to the conservation and dissemination of heritage values, the major common task of the network, however, resides in the interpretation of the ECR topic – this is the historical use of stone and its related routes.

Interpretation and presentation

In order to efficiently achieve a long-term implementation of the route and as well as to adhere to the official requests for ECR methodology, a well-considered interpretation should be devised, along with its infrastructure. For these purposes, we follow the international standards, pre-set by the “Ename Charter” on Interpretation and presentation of cultural heritage sites, promoted by ICOMOS in 2008.

Being every act of heritage conservation, also a communicative act, an Interpretation plan for the whole Route should be prepared. The task of interpretation is to “enhance personal experience, increase public respect and understanding, and communicate the importance of the cultural heritage sites” (Ename charter 2008, Principle 1.1 in Grobovšek 2014, 48), in our case the historic stonemasonry of the Adriatic is a physical proof for the transnational values of respect of multi-culturality as well as intercultural exchange and learning.

Visual identity

In order to communicate the connecting values of the route – the presence and historic use of stone – an easily identifiable logo and a visual identity, which would greet the traveller all throughout the route, should be designed. Clearly, it will have to be a concise and modern, highly recognizable image – to be used in all related promotional material. Most likely the ima-

ge would refer to either stone as such, the stone-masons tools or built heritage in stone.

Interpretive programme

The interpretation programme is the top priority of the route thus it should be very carefully prepared with the participation of all the organisations involved, who, in turn, are responsible to collect updated data and material, based both on local and international scholarly research as well as through oral sources. The information provided in each marked point of the route should be clearly linked to those of other routes. The interpretive techniques would include both, traditional material technique – possibly used with the presence and use of stone – and advanced ICT technologies, the latter especially in places where interpretive infrastructure could obstruct the significance of the place.

In each selected location of the route, a key local itinerary, as a “branch” of the major route would be described, including the presentation of all related points of interest, buildings, open spaces, natural sites and quarries. All of them would be gathered in a map, which in turn again would be a part of the wholesome map of the route.

Interpretive and didactic tools

A map will help to tour operators to draw attention to the interesting objects in the vicinity, as well as to encourage the tourists (groups, individual visitors and hikers) to prolong their journey or to return to visit the more distant, but in some way related, heritage monuments, listed on the map.

As a complement to the map a booklet that will provide the short description of the objects and the links to the other stone products, made by the same stonemason or stonemasons’ workshop, will be produced. The booklet is conceived as one of the main interpretive tools and it works as a combination of a tourist guide of the whole route and of a diary. It would be composed also of a set of pre-defined empty pages where visitors would stick stickers or stamps from the different



Fig. 3: Stamp-diary and kit of the Slovenian mountain-route “Slovenska planinska pot - transverzala”. Photo: Neža Čebren Ljubec 2016.

sites of the route. The idea of collecting stamps or stickers derives from the traditional Slovenian mountain diary or »transverzala« (FIGURE 3) where hikers collect the stamps at the peaks achieved, adding by hand the date. The booklet could be further elaborated also as a discount

card where visitors showing this “ID” would get discounts either on merchandise or in cafes and restaurants. By having all the sites joint in one booklet, the transition among them would be enhanced, the visits increased and the connection between the heritage sites and their values highlighted.

Additionally, a specific cartoon-like book in national languages for kids (with drawings to be added etc.) would be designed as awareness-raising and educational material, again similar to the Slovenian mountain route, »transverzala« for kids.

To stimulate the participation of the local communities and storytelling, some points in the booklets could be formed as questions or enquiries for information that local inhabitants would provide. This way, different sources on heritage would be used, triggering “reflections on alternative historical hypothesis, local traditions and stories” (Ename Charter 2008, principle 2.2 in Grobovšek 2014, 49).

Promotional material

Linked to the cultural route, a whole set of promotional material or gadgets could be designed, reflecting the usual travelling aid (e. g. neckerchiefs, pins, bags, sleeping bags, ...) as well as the typical stonemasons’ equipment (boots, gloves, hats, bottle,...). All promotional gadgets should follow the principle of sustainability, meaning that they should be made locally with as much as possible ecological material yet following the general visual identity of the route. Recycled stone could be used for the production of promotional material of useful small-size (not too heavy) souvenirs (necklaces, etc...).

Interpretive infrastructure

Should also follow the jointly predefined visual identity of the route but also respect the local specificities. The bottom-line idea of interpretive infrastructure should follow the general aims: a) respect multi-faceted significance of the sites, b) respect for the natural environment and

geographical setting, c) sustainability and zero-waste economy.

The (im-)movable objects for the interpretation infrastructure of the cultural routes and selected show-case sites and quarries will be based on the “zero waste” concept.⁵ It aims at using those parts of stone as the building material that usually go wasted in the production process. Such material would be reused through innovative design solutions for new design products – in this case interpretation infrastructure, namely interpretive panel-like or similar supports. With the help of creative industries, a new, useful dimension would be given to the waste stone, moreover, this principle will also call the attention to the issues of stone extraction and design. Likewise, recycled stone could be used for the production of promotional material or for useful souvenirs (see above).

Workshops on sustainable use of natural stone

As a part of educational and awareness raising activities, a set of workshops could be organised in the different sites of project area with local partners and local craftsmen, so to produce the interpretation infrastructure. At these events professionals, namely craftsmen from other related sites of the route would be invited. Workshops would address both professional skilled-staff but also the general public and thus be a part of the wider tourist-offer of the along the route. As a hands-on experience for visitors and tourists, the proposal complies with the topical trends of developing “creative tourism”⁶.

Re-use of sites

A particular activity in this ECR proposal encompasses the promotion of abandoned quarry sites. Selected active quarries would be an integral part of the local itineraries, show-casing the contemporary stone extraction in quarries. Some of them have already included a presen-

⁵ This section of the pre-study was prepared on the idea of Tjaša Kranjec from the vocational school center of Sežana (Visokošolsko središče Sežana) who was supposed to be also a partner in the RoofOfRock follow-up project »House of Rock«.

⁶ See www.creativetourismnetwork.org

tation structure, showing quarrying and related techniques as technical heritage. There are, however, several closed and abandoned quarries which are still clearly visible in the landscape and have a great potential for re-use. Their potential consists of their natural setting, the good road-connection and the (most probable) existence of basic infrastructure (electricity & water-supply, minor built structure). Considering these characteristics, some could be occasionally re-used as performance areas for concerts, theatre performance, festivals etc. A good example is the site of the former Repnič-Rupinpiccolo quarry, in the area of the village Briščiki (Borgo Grotta), in the area of Trieste, where the quarry effects as an amazing natural amphitheatre (FIGURE 4). Activities in these re-used sites would be a part of the Interpretation plan and Management plan of the route. Here as well, each re-used site would promote the other similar sites on the route.



Fig.4: Quarry of Repnič-Rupinpiccolo (Briščiki/Borgo Grotta near Trieste), before a performance.
Photo: Neža Čebrov Lipovec, 2013

Reference best practices

In any case, this pre-study could only hardly be outlined without the experiences, gained through previously well-accomplished projects on the interdisciplinary field of cultural heritage, implemented by University of Primorska. Several (national, bilateral, but mainly international)

projects have set as one of the objectives the improved heritage interpretation, revitalisation of cultural heritage, promotion of heritage, ... etc. in order to increase the access to the heritage, to raise the awareness of the meaning of the cultural heritage as our common wealth, as our inheritance from previous generations and our legacy for those to come. Therefore the enrichment of tourism offer and consequently the increased number of visitors has been one of the regular indicators.

In this chapter we will point out two projects led by University of Primorska that have had as one of the results the setting up of the cultural heritage-oriented itineraries, which have been adjusted to various groups of visitors and are therefore understood as the examples of the good practice in the field. The long-term plan is (in accordance with priority areas of EU - promotion of culture as a vital element of the Union's international dimension) to maximise the potential of cultural heritage and to highlight its international and timeless meaning as the common wealth.

AS - Archaeology for all. Revival of the Archaeological park Simonov zaliv

During the project *AS - Archaeology for all. Revival of the Archaeological park Simonov zaliv* (EEA Grants, EGP Grants 2009-2014) three different archeo tours, meant for solo visitors, as well as for guided groups, were developed - two land routes (for hikers and cyclists) and one maritime. The land routes are based on the already developed tourist hiking and cycling maps of the surroundings of Izola, issued by Touristic Informative Centre of Izola that were modified and adjusted to the needs of the archeo tour. Both tours are available in long and short versions with the possible shortcuts.

Each monument, site or highlighted points of interest (esp. on maritime route) on the route has its own unit in the free version of the mobile application for the smart phones. The mobile application raises awareness when the sightseer is in the direct vicinity of the attraction and one

can peruse a general overview on the screen or can, if it has raised an interest, make profit of the more detailed description and more information with only one click. Some objects are also linked with other tourism offers nearby – like village's inns with traditional cuisine or breathtaking viewpoints.

Despite the title none of the routes is strictly only archaeological, as there is also some stress on the cultural, as well as natural heritage sights (like the pilgrimage church of St. Mary in Strunjan, traditional village Cetore or Natural Park Strunjan with the adjoining salt pans).

Living Landscape

The extremely rich intangible heritage of karstic area in Slovenia and Italy was (as in general overview counts for the intangible heritage as a whole) neglected until the last decades, as even UNESCO only in 2003 passed the Convention for the Safeguarding of the Intangible Cultural Heritage.⁷

Within the bilateral, Italian-Slovenian, project *Living Landscape* (SLO IT PP3 2013–2015) under the leadership of University of Primorska and in collaboration not only with the project partners and experts on the field, but what is of the special importance for the integration in the local environment, also with the students and local community, the mythological-folklore park Rodik has been designed. Although the park has (due to the lack of money) not been set yet, all the necessary steps towards the final implementation have already been made. The comprehensive elaborate includes the locations and the interpretation of the single sites with the short description. Additionally, the official permission for the creation of the park (taking into account the guidelines set in the elaborate) from the Institute for the Protection of Cultural Heritage of Slovenia has been already gained. Each mapped location would be equipped with the explanation that would be (under the consideration of the natural heritage sites protection) ecological-

ly and non-invasively put into the marking posts made of stone. The design for the posts was created in collaboration with the vocational school in Sežana, the only educational entity with the course of the stone processing in Slovenia.

Camino de Santiago or The Way of St. James

Needless to say, the most highly developed and numerously visited European routes ever since the Early Medieval Ages have been without a single doubt pilgrimage routes. The most famous route, Camino de Santiago or The Way of St. James, is each year undertaken by more than 100.000 people from the whole Europe, who have taken it not only to see *in vivo* the shrine of apostle St. James the Great in the Cathedral of Santiago de Compostela in Galicia in Spain, but also to spiritually clean themselves or to visit and stop by numerous churches and other sacral buildings built through centuries on the road.



Fig.5: A typical signpost, with Jacobs' scallop as symbol, along the pilgrims way. Photo: Janja Rižnar 2015.

Through constant and ceaseless pilgrimage from all over Europe a very ramified system of the paths that lead to the same target has

⁷ Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO 2003, www.unesco.org/culture/ich/en/convention.

been established - the most besieged has been The French Way with many medieval churches, cathedrals and abbeys that have served also as the rallying points for the pilgrims. The paths are marked by St. James' symbol, the scallop shell, that at every step welcomes visitors, and by several marking posts. As a tourist offer also „pilgrim's passports“ are provided, in which the modern pilgrim can collect the stamps, obtained in *refugio* (dormitories) or churches in the towns on the road. The owner of the passport can also profit from inexpensive – or even free – accommodation, provided only for the pilgrims. (FIGURE 5)

In any case, the well-visited pilgrimage routes are a the best and the most famous show case that clearly demonstrates not only the transregional, but also the underlined transnational characteristics of the beaten ramified paths that have been in use for more than millennium without a major caesura.

Conclusion

The proposed cultural route of stonemasons and stones in the Adriatic is set as a desirable complement to the already existing cultural routes recognized by the Council of Europe, as it fulfils all the major requirements for the cultural route (as proposed by the Council of Europe) – it is multidisciplinary based, contributes to the interpretation and promotion of the common European heritage, one of its objective is to educate the younger generation to respect the values of our common heritage, its functioning and maintenance are linked to the tourism and to the enhancement of the tourism offer.

Moreover, through previously completed projects on the field of cultural heritage and especially through already established system of the European cultural routes has to a great degree stood out not only the transregional, but also the transnational character of the cultural heritage, as the comparable heritage monuments are dispersed disregarding the borders, but with the look on the natural assets, commissions, historical background, etc.

The proposed Stonemasons' route will set out whether the stonemasons' paths strictly follow the stone trade path or whether there are some - smaller or larger - deviations, which have in all probability occurred because of the noble and well-off commissioners – not only the clergy but also the wealthy trading cities or nobility. Together with all the accompanying activities as well as the promotional material, gadgets and professional booklets, as also with the educational material for children and the recognisable logo, the route will encourage the random sightseers as well as the organised groups to deepen their knowledge on something as usual and as taken for granted as is stone as the building material. They will be encouraged to dig deeper and to follow the ramified curved paths of the stonemasons, as well as to the common types of the architectural heritage or the architectural decoration.

Summary

A pre-study that is generally based on the results of the well-accomplished international multidisciplinary project RoofOfRock, proposes a follow up of the project activities the concept of the cultural route that would draw attention to the ramified paths of the itinerant stonemasons and their workshops in the Adriatic. The elaborate is made in line with the concept of the already existing cultural routes, as was established by the Council of Europe.

The proposed cultural route would highlight the ramified system not only of the paths that were taken by the stonemasons in order to get the commission, as well as the stone trade. Along the route show-cases, buildings made of stone that stand out due to their artistic, architectural and cultural value are chosen and put on the map that is complemented by the booklet. However, the elaborate considers also intangible heritage (stone crafts) and also the natural assets that enabled the stone extraction and the stone trade. The concept proposes some ideas for the revitalisation - re-use of the sites like abandoned quarries.

The route and its branches would be accompanied by the recognisable logo, map, booklet, interpretive programme, didactic tools and by other promotional mate-

rial for different age groups (adults, children) in order to encourage the visitors to broaden their horizons about the stone, stone trade, stonemasons, etc. Its final objective is to promote the cultural, as well as natural heritage as our common European wealth that has to be maintained and respected as the route strictly points out the transnational and transregional character.

Povzetek

Študija v osnovi temelji na rezultatih zaključenega mednarodnega interdisciplinarnega projekta RoofOfRock in kot nadaljevanje projektne aktivnosti predlaga zasnovo kulturne poti, ki bi opozorila na razvejane poti potujočih kamnosekov in njihovih delavnic v jadranskem prostoru. Elaborat je pripravljen skladno s konceptom že zasnovanih kulturnih poti, kakršne so nastale pod okriljem Sveta Evrope.

Predlagana kulturna pot bo osvetlila razvejan sistem poti, in to ne samo tistih, ki so jih ubrali kamnoseki, da bi dobili naročilo, temveč tudi poti trgovine s kamnom. Na poti bodo predstavljeni izbrani „vzorčni primeri“ (show-cases), stavbe, narejene iz kamna, ki izstopajo po svoj umetniški, arhitekturni in kulturni vrednosti. Ti primeri bodo označen na zemljevidu, ki bo dopolnjen z brošuro. Elaborat obravnava tudi nesnovno dediščino (obrtni, povezane s kamnom) in naravne danosti, ki so omogočile izkoriščanje kamna in trgovino s kamnom. Koncept predlaga tudi nekaj idej za revitalizacijo - ponovno uporabo mest, kakor so na primer zapuščeni kamnolomi.

Pot in vse njene veje bodo opremljene s prepoznavnim logotipom, zemljevidom, brošuro, interpretativnim programom, didaktičnimi orodji in ostalim promocijskim materialom, namenjenih za različne starostne skupine (odrasli, otroci), vzpostavljenimi z namenom, da bi si obiskovalci razširili svoja obzorja o kamnu, trgovini s kamnom, kamnosekih, etc. Končni cilj je promocija tako kulturne kot tudi naravne dediščine kot našega skupnega evropskega bogastva, ki ga je potrebno vzdrževati in spoštovati, saj pot izrazito poudari mednarodni in medregionalni značaj.

Bibliography and Sources

Capp, Sorina. *The European Institute for Cultural Routes*. www.arcchip.cu/w02/w02_capp.pdf 2006.

Grobovšek, Jovo, ed. *Doktrina 2, Mednarodne listine in dokumenti ICOMOS*. Ljubljana: ICOMOS Slovenija, 2014.

Lopez, Lucrezia, and Rubén Camilo Lois Xosé Santos Solla. „Promoting or being Promoted? The Case of the Way of St. James.“ In *The European pilgrimage routes for promoting sustainable and quality tourism in rural areas*, ed. Gianluca Bambi, Matteo Barbari, 817–833. Firenze: Firenze University Press, 2015.

Official Journal of the European Union, 29. 11. 2007.

Pirkovič, Jelka. *Arheološko konservatorstvo in varstvo nepremične kulturne dediščine*. Ljubljana: Filozofska fakulteta, 2012.

Premrl, Božidar. *Podpisano s srcem: kraška kamnoseška rodovina Guštinov skozi stoletja: Repentabor - Sežana - Opčine - Griže na Vrheh*. Trst: Založništvo tržaškega tiska, 2014.

Premrl, Božidar. „Stavbarska delavnica družine Rojina v Brezovici v Brkinih v 17. stoletju in na začetku 18. stoletja.“ In *Barok na Goriskem – Il barocco nel Goriziano*, ed. Ferdinand Šerbelj, 251–270. Nova Gorica: Goriški muzej, 2006

Van Mesch, Peter, Meijer – van Mensch, Leontine, Rihter, Andreja. *New Trends in Museology*. Celje: Museum of Recent history, 2011.

www.creativetourismnetwork.org

www.culture-routes.net

www.interpret-europe.net

www.interpretingheritage.eu/en.

www.primorski.it

www.rooffofrock.eu

www.unesco.org/culture/ich/en/convention