

PROJECT

PARTNERS

GUIDELINES BY FRANCESCO PICCOLO

FINAL EVALUATION REPORT

ITINERARIES – ITALY

- LEUCA: GLIMMERS OF LIGHT IN HISTORY
- GALATONE: "THE TASTE OF MEMORIES"
- SOFIA, A WHITE LILY AMONG THE ROCKS

ITINERARIES – BULGARIA

- BREAD – A CULT OF THE SUN AND THE LIFE
- DOBRUDZHA CRAFTS
- THEATER IN DOBRICH

ITINERARIES – CYPRUS

- EXPERIENCING A HERO'S' SACRIFICE IN A PLACE OF HOLINESS
- FOLK ARTS IN CYPRUS
- THE "ART" OF WINE IN CYPRUS

ITINERARIES – SPAIN

- GRANADA AND THE WATER
- DOMESTIC ARCHITECTURE IN GRANADA
- ALHAMBRA AND ITS GATES

Co-funded by the
Erasmus+ Programme
of the European Union



EXPERIENCING ART

"Absorbed in the contemplation of sublime beauty,
I saw it up close, I touched it, so to speak" (Stendhal).

It is not all-encompassing as for Stendhal, but for us, too,
Art is an experience that modifies us inwardly.

in the framework of the
PROJECT ERASMUS "ANOTHER WAY" - Cooperation for innovation and the exchange of
good practices - KA205 - Strategic Partnerships for youth - funded by the European Commission

PARTNER



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Asociación
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del Tui
www.tuidelríos.net

1. PROJECT

“Another Way....a 3-year tale”

This handbook constitutes the last act of a project that began on 1 September 2019 and has now reached its end.

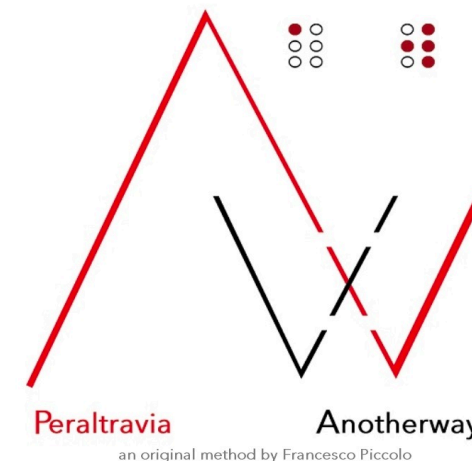
A project born from the meeting between the Mediterranea staff and the psychologist Francesco Piccolo, from an exchange of ideas on the theme of the enhancement of the territory and the usability of the same for people with visual disabilities.

An innovative idea, the "Peraltravia-Anotherway" method, transformed into a transnational cooperation project for youth, in accordance with the principles, priorities and guidelines of the Erasmus Plus programme.

The steps: the drafting of the project "Another Way", the identification of European partners able to manage the complex activities and implement the "Intellectual output" of which this volume is part, the funding by the National Youth Agency, the implementation.

During these months, the Italian, Bulgarian, Spanish and Cypriot staff - trainers, coaches and participants - have worked with commitment and passion, they have discussed with each other to choose the best solutions for the correct use of the territory, they have designed texts, defined sensory performances, selected useful tools to build the itineraries.

In spite of the critical points and delays caused by the various lockdowns, we all managed to complete the project together,



achieving the three planned intellectual outputs: 1) a training course on the "Peraltravia-Anotherway" method and transnational learning in Italy, 2) 12 itineraries built using the "Peraltravia-Anotherway" methodological approach, 3) validation of the method and handbook.

The implementation of the activities also allowed the activation and consolidation of further synergies with public bodies, associations active in the field of disability and social inclusion. Finally, the development of networks between institutions and people is the real added value of the project, which is fundamental to build a Europe of peoples in line with the principles of the programme, but above all needed to amplify the scope of the actions carried out and ensure their continuity.

This is not the end but a new beginning!

Enjoy your reading

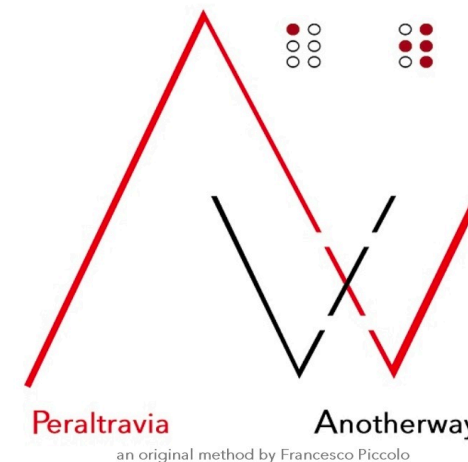
2. PARTNERS



MEDITERRANEA - ASSOCIAZIONE
PER LO SVILUPPO LOCALE

Mediterranea is not-for-profit organisation, whose mission is to promote EU policies addressing in particular youth, women and people with less opportunities. Since 1992 Mediterranea performs activities in the fields of social inclusion, culture, information and training, communication, social animation, job and carrier guidance, entrepreneurship. Through the "Informa" project, Mediterranea created and implemented a network of Youth Info-points in over 30 cities in the Apulia Region. This experience led to start up the "Informa" cooperative, leader in the region for job and training guidance. In the past years, Mediterranea has been also the main contractor for many national (PON) and regional/European grants (ERDF) such as the "OrientaLavoro" Front Office for job guidance and entrepreneurship, as well as the "InformaDonnna" infopoint addressing women. In 2001 Mediterranea managed a Master in Cultural Heritage at the Lecce University together with Federculture, the Italian federation of Institutions working in the culture field. Currently it manages 4 youth exchanges, 3 national projects (Textil Design Social Lab (TeDeSLab) WEAVE - funded by "Fondazione con il Sud" - G.O.A.L. funded by "Impresa sociale con i bambini" and 1 regional project NON CI STO funded by "Regione Puglia".

Mediterranea approach is based on active participation and involvement, non-formal and informal education and cross-sectoral multidisciplinary approach. Mediterranea cooperates with: public institutions especially at local and regional level; schools, universities, vocational and other educational institutions; public and private social inclusion organizations; other NGOs. by the European Social Fund. Mediterranea is at



CENTRO ITALIANO TIFLOTECNICO

The Social Cooperative "Centro Italiano Tiflotecnico" in Lecce was founded in 2011, after having been, in another legal form branch of the National "Centro Tiflotecnico", an emanation of the Italian Union of the Blind. The cooperative has always been involved in the research and distribution of materials and services for visually impaired people

In addition to retail and mail order sales of specific materials for this category of people, it has always been involved in the development of:

- implementation of training courses and projects for the blind and visually impaired. In collaboration with other bodies in the sector (Istituto per ciechi "Antonacci", Unione Italiana dei Ciechi e degli Ipovedenti Sezione Provinciale di Lecce);
- takes care of the organization in Salento of stays specifically designed for tourists with visual disabilities, using tourist guides and / or specially trained escorts in the field of tourism for all.



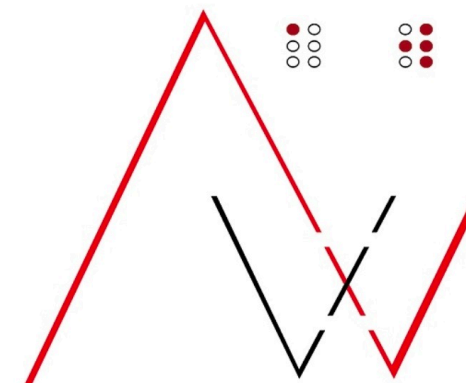
ACPELIA

ACPELIA ex Cultural Association 'Nostos' Pissouriou. The organization was founded in 2000, but in 2020 it has changed their name and continues to operate in Pissouri Community in Limassol district in Cyprus. Main Aim of the Association is to rescue, preservation and transmission of cultural heritage and national traditions of Cyprus, as expressed through dancing, singing, music and customs of the Island. Cultural activities promote social inclusion, human rights and help in the limitation of the discrimination among the generations. In an effort to promote the above mentioned important values, the association is organizing cultural, informative, educational and interactive activities for youth. Those activities include dancing, theater and other performances where young people can learn about humanity issues through Non Formal Education. The main values promoted are Cultures, Racism, Equality, Democracy and Discrimination.



ASOCIACION LAS NINAS DEL TUL

Las Niñas del Tul is a cultural association from the city of Granada, which aims at developing and carrying out cultural activities, promoting values like respect, empathy, diversity, inclusion, tolerance and equality, environmental awareness and protecting historical-artistic heritage. Furthermore, we are supporting and helping young people and groups to start creating projects and activities, providing them training and



Peraltravia

Anotherway

an original method by Francesco Piccolo

information about ways of active participation, with special focus on EU frameworks, and mechanisms regarding those issues, and facilitating contact between them. Las Niñas del Tul is a very open organization, willing to explore new aspects of youth work and related areas. We are open to collaborations and we are always searching for partners to implement projects with. We are also always ready to share our ideas and we always strive to improve our work!



РЕГИОНАЛЕН
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REGIONAL MUSEUM OF
HISTORY – DOBRICH

Regional Museum of History – Dobrich has a long-term cooperation with two organizations of people with no ability to see – they are from 16 to 70 years old people and are our friends. Here in our town there are three clubs of people with no ability to see or have diminished sight. We are trying to find out different museum educational programs and non formal methods for education for them - dactil images, sound pictures. Our staff numbers 28 members - experts in cultural and social anthropology, archaeologists, youth workers, designers of collections. They all have university education with bachelor and master degrees; good and proper attitude and approach to different kind of audience; foreign language skills; experience in identifying and scientific elaboration of cultural heritage; good knowledge ant national legislation concerning the movable and immovable heritage; more than ten successfully accomplished European projects.

3. GUIDELINES BY FRANCESCO PICCOLO

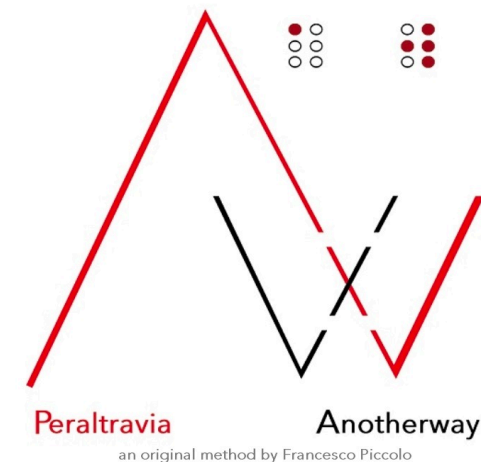


This guide is intended to introduce the reader to the Peraltravia-Anotherway (Pav-Aw) method. Before analyzing what it consists of, it is appropriate to define what this method is and what skills it requires to be applied.

Pav-Aw is a method aimed at conceiving and designing tourist itineraries *accessible* to visually impaired, blind people and blindfolded sighted people. The concept of accessibility indicates that the method is inclusive, not exclusive. There are already other methods and techniques that are more or less valid, but exclusive to the types of tourists indicated above. Pav-Aw, on the other hand, intends to offer a product that is designed to be used by more than one type of users.

Each itinerary is inspired by the criteria of *Universal Design*, and therefore designed to be used by people with different conditions and needs. Furthermore, the method follows the parameters of the *WTO Global Code of Ethics for Tourism*, which entails low environmental impact, the use of simple materials with the involvement of local artisans and artists, and economic benefits to the local area.

The Pav-Aw method proposes to introduce the tourist to the community that he/she is visiting through an itinerary among



the beauties of the area using hearing, taste, smell and touch. Not only monuments and art then, but everything that is part of the history of the area.


The skills required to apply the method are creativity and all those inherent to the analysis of the local area from the topographical point of view as well as from the anthropological, cultural and productive point of view. Knowledge of the safety and copyright regulations in force in the specific region/country is also necessary. Those skills do not need to be possessed by a single member of the team but can be distributed among its various members.

Once the itinerary creation phase is completed, its execution is entrusted to licensed tour guides qualified to accompany visually impaired tourists. The guides can be part of the team or outside of it. The execution of the itinerary is therefore outside the scope of what the Pav-Aw method intends to achieve.

The creation of the itinerary proceeds in phases, having its ultimate objective in providing tourists, even visually impaired ones, with an experience of our city/region. An experience that is emotionally connoted because emotions create and fix memories. The analysis of the local area in the manner described above precedes the itinerary creation phases.

The first thing to do when creating a Pav-Aw method is decide on a theme.

We have two good reasons to design according to a theme. The first and main reason is that, once the theme has been chosen, it will help us place the different stages of the tour and the activities in a coherent and recursive way having regard to the very identity of the place. In fact, if our final goal is to bring together the identity of the place and the one of the tourist, it is clear that all our activities must tell about that identity.



We also know that enclosing identity in a single term is difficult, so it is as if we choose a trait of that identity and develop it, we decline it according to shapes, sounds, tastes and scents.

The second reason is of a very practical order. Although the Peraltravia-Anotherway method was conceived to create routes in small contexts, this does not mean that it cannot be used in medium-sized or large cities. But the more the context is large or rich in monuments, works of art or history, the more difficult it is to deal with everything at the same time. We need to circumscribe the visit: the objective and the theme allow for this circumscription.

For example, if you want to realize a Pav-Aw tour in Rome it is impossible to include the enormous quantity of historical topics and pieces of art in a single tour. A theme has to be chosen.

Have you ever seen Rome? (...)

Would you like to spend a day in Rome? (...)

Do you like the Rome of the Colosseum period, the Capital of the Roman Empire or do you prefer the medieval Rome?

Perhaps you prefer to visit the Rome of the Popes, from St Peter to pope Francis, or the Renaissance Rome.

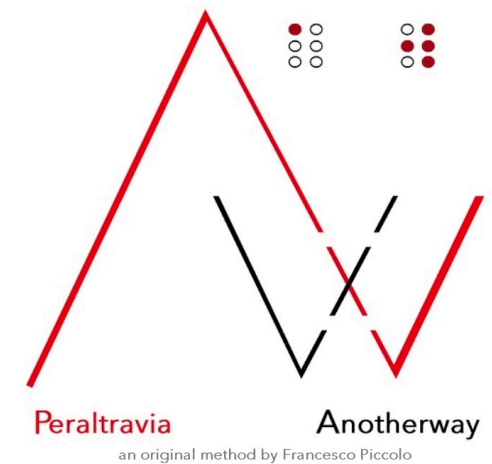
Do you like Futurism? Do you want to visit the places of the Second World War? This is the Rome of the Fascism.

I know, Rome is Rome, but I think we would have the same problem if we talked about Madrid, Paris, Prague or Istanbul.

How to find the theme? By discussing it. Everyone in the team must propose his/her vision of the city and the aspects that are the most interesting, peculiar and unique to him/her. The discussion does not aim at establishing who is right and who is wrong, but at reaching a shared and shareable vision of the city/region. The vision we hold is not the only one possible.

Let us return to Rome. As I already outlined, Rome offers a great variety of themes for the creation of itineraries, but it is essential to choose which aspects to focus on, what might interest our tourists, what materials we already have available, which tour would be easier to set up, less tiring or dangerous. Maybe there are too many tours that talk about gladiators or popes but a tour of Jewish Rome is not there, or if it exists it is infrequent. Then that tour is worthwhile. Jewish Rome becomes a theme. The rest of the tour develops from the theme.


The definition of the theme opens up to what is the most and



complex phase of planning a Peraltravia-Anotherway tour. If it were a book, it would be the moment when we must define the plot and the number of chapters in which we want the novel to be divided. What kind of "novel" do we want to write? A short novel to read on the subway or a 700-page tome? How do we want to proceed: writing as much as possible and then make the necessary cuts or writing in a targeted way by defining the chapters in broad lines? Those are two valid ways to proceed but, in a vision of resource optimization, it is useful to decide if you want to make a half-day tour, which lasts about 3 hours, or conversely a full-day tour that can last up to 6 hours and must also include a meal.

I opened Pandora's box.

Defining the duration and consequently the number of chapters, i.e. the stages of our tour, is not easy. On the one hand we would like our tourist to visit as many monuments as possible, we want to make him/her know as many things as possible and fall in love with our land. On the other hand, a too insistent courtship can be tiresome, so a very long tour may not be successful precisely because the tourists might not have much time. So what? If we are lucky the tour is commissioned by an agency or a tourist board, so we just have to follow the client's requests. If the creation of the tour is up to us, it is a bit more complex. Personally, I suggest developing two itineraries, a long one and a shorter one, starting from the same theme. I would like to underline that both will share the same area, the same theme, perhaps even a few stages, but they will be two different itineraries precisely because their duration and rhythm is determined by the amount of time available. For this reason, a half-day tour is not simply a full-day tour with half of the things to visit or with the performances of each stage halved in time.



I use a metaphor to explain myself better. Let us think of a rose. A rose is composed of a bud in the middle and a series of petals all around it. The greater the number of petals, the more it seems that it has blossomed, and yet if its pistils are visible, if it is too open, we sense that it will soon wither. The bud is our theme and the petals are our stages. We can therefore have a fully bloomed rose or a not fully bloomed one. They are both beautiful; the only difference between the two of them is that they have been picked at different times. Starting from the same theme/blossom, we can design a full-day or half-day itinerary. Both, however, will have a certain number of petals/stages. I say a certain number because this has to be decided according to the content of the tour, the amount of "chapters" that are needed to deal with the theme. Usually no less than 4 stages or 8 performances. I am talking about stages and performances because it is possible that a certain artistic site may require more performances to be done and therefore more time. If, for example, we include a cathedral in our tour, the elements that the itinerary will need to focus on are probably the following:

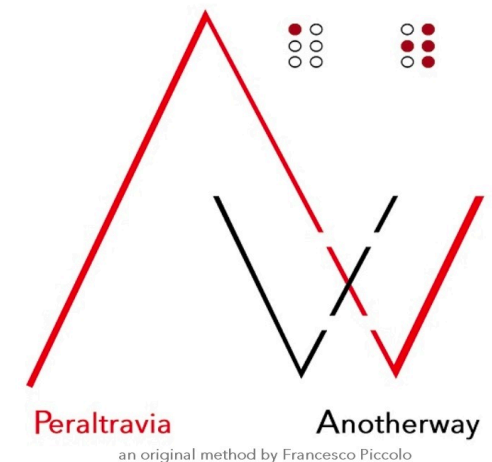
- 1) the square in front;
- 2) the facade;
- 3) the baptistery, if present and useful;
- 4) some altars and works of art inside.

The stage is always the same, but the performances, that is the activities related to the things to be experienced, are at least 4, as you read.

However, I repeat that those numbers are just a minimum threshold.

What is certain is that for each stage there has to be at least one performance. What does the word performance mean in the Peraltravia-Anotherway context? Exactly what is written in the Cambridge dictionary: the action of entertaining other people by dancing, singing, acting, or playing music.

Each of the actions contained in the definition can be part of a Peraltravia-Anotherway tour. As I have already said, it is not a descriptive method but an experiential one. In our tours nothing is left to chance, even the guide has a script that tourists can follow. It can even be a draft, but it has to be there. Why? If we want a perfume, a taste, a music, a tactile experience to act, we must prepare the context within which that particular stimulus



can act on the mind, can solicit an emotional response from our tourist because we know the role played by emotions in engraving memories and how they become part of the identity. If we want the tourist to remember our city, we must make sure that he or she feels emotions when visiting it. This does not mean getting lost in pathetic rivulets of tenderness but creating balanced and well-organized performances.


The evocative power of music is great. Precisely for this reason we will use it sparingly and when the other senses cannot experience what we want. So even the perfumes that most lead to memories must be dosed, or they might saturate the sense of smell. We handle a fragile material, that is the sensitivity of our tourists, we must take care of it. The risk is that if we exaggerate, the tourist may get bored or experience an emotional short-circuit. That is why performances must be tested individually and then as a whole.

This test also makes it possible to verify how long performances last.

How can you calculate if 8 performances are equivalent to a half-day tour?

Usually each performance lasts 15 minutes on average, $15 \times 8 = 120$ minutes (2 hours) and the remaining hour is used for initial instructions and to move from one stage to another. We always talk about average times, they are indicative values. For example, a performance might take 5 minutes and another one might take 16 minutes. The important thing is that everything is balanced.

The number of tourists, for example, affects the duration of the performance and therefore the tour. The number of tourists per tour cannot exceed 15 participants, especially if there are blindfolded people among them.



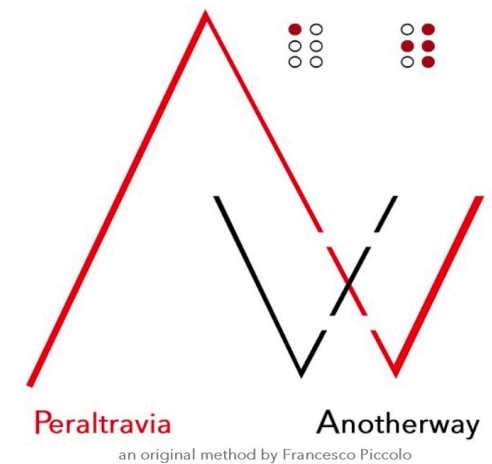
Being inclusive, Pav-Aw itineraries are, in fact, also accessible to sighted people that are blindfolded. The tour requires at least the presence of 2 guides or 1 guide and 1 assistant. In the exceptional case that the number of 15 participants is exceeded, it is necessary to include the third operator (a guide or an assistant) for safety reasons. The guide will obviously be trained according to our method and will have the instructions with him/her. I have specified the condition of blindfolded sighted people because they have more difficulties in orienting themselves and being guided, so they must be given time. From my experience the optimal number is 10 participants, whether they are blindfolded or blind, with the support of 2 operators (a guide or an assistant and a guide).

The definition of performance is wide enough to include all the experiences that we want the tourist to make: smelling, tasting, touching, listening, to which I add dramatization, i.e. to make the participants assume some positions with their bodies. Our performances do not involve an artist and a spectator, but they are built together with those who enjoy them. They are designed with the involvement of each participant in mind.

The creative work required by each performance is not replicable, it cannot be taught or learned. What can be useful instead are the parameters and aims with which to design each performance. We have already mentioned the involvement of the participants. The immediacy of execution is another parameter. The gestures and the activities must be simple so that no one finds it difficult to execute them.

The impact must be deep but not shocking, as I outlined when talking about music. The immediate meaning is that it can be traced back to the theme of the tour and the work of art, to the artefact to which it refers. It can involve several senses at the same time, considering that the guide's voice will almost always occupy the auditory canal. The starting point of each stage is the analysis of the piece of art.

We have chosen the works of art, the monuments, the statues, the squares and the gardens that, in our opinion, fit the chosen theme and can give the tourist an experience of the city/region being toured. We know where they are and we should make a first assessment of the accessibility of those places. That will be useful in the testing phase.



Extrapolating a story or message from a piece of art is always and, in any case, an interpretative work. We have to be aware of this.

A message always reflects the cultural codes contemporary to the artist himself/herself.

There is also an unconscious meaning that we can grasp - Arnheim teaches us this- as if the work of art were a dream of the artist and therefore, as it happens with dreams, this meaning is configured more as a hypothesis rather than as a certainty.

Finally, some general rules by which every artist is influenced, whether he/she respects them or breaks them.

So, how do I place myself in front of:

- a (painted or filmed) representation;
- a sculpture;
- a piece of architecture?

In front of a piece of art, after overcoming the initial emotion, which is in any case precious, I ask myself: What is depicted?

I have to find:

- the set of points and lines that make up geometrical forms that are known to me, accentuated or dampened by the use of colors;
- the force, as movement or vector, inside the work of art;
- the gesture of the characters and iconographic symbols -if present.

In addition, there are three different levels, not always present at the same time, which we must consider:

1. the "depicted story" inside the work of art;
2. the story that inspired the work of art, the one outside the work of art;
3. the story of the work of art.

For the last point, number 3, there is a whole set of questions to be answered to deepen the subject:

Who realized it?

In which period of his/her life?

In what historical-artistic period?

Was it commissioned or was it freely realized by the artist? If it was commissioned, who was the commissioner?

Has it always been here where we see it now (even frescoes are sometimes relocated)? If it was elsewhere before, why is it here now?

Those are the questions that link the work to the community to which it is entrusted as a portion of the universal artistic heritage that is made available to tourists. But our dialogue is not only "with" the work, but "on" the work of art, in the sense that we will obviously try to compare it with those that can give us useful elements to understand it, both by voice and in writing or, why not, with a movie or a video.

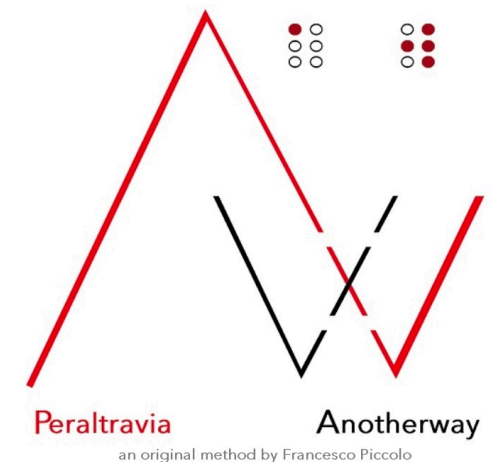
When we are sure we have all the necessary elements, then all we need is creativity. We have to find a performance that expresses what we know about this work and the link it has with the theme of our tour and with the deep identity of the place we want to visit. We have hearing, taste, smell, touch at our disposal, and we can use them all together or partially and separately; there is no formula for this. Creativity cannot be trapped in schemas.

Once the lines and vectors have been traced, once the analysis of the history in the work, of the history that inspired the work, and finally of the history of the work itself is concluded, we can condense that information and make it flow into a single performance that returns that information to the tourist, giving him/her the possibility to mentalize a work that he/she does not see, creating a mental image of that work.

I will try to give you an example.

I decided to do a tour in Venice. The theme is: like a fish out of water. With this theme, which is also the title of the tour, I refer to the amazement of those who visit Venice, overwhelmed by its uniqueness and beauty, but also to the shape that the city takes on the map. It will be done in a gondola, a typical boat of the city, so that:

- you will not have any problems about the movements, which would be very complicated to do on land;




- the impact with the peculiarity of the water city is guaranteed;
- the involvement of local artisans/workers is total.

Where to start from?

I would start from the iron (*ferro*) of the gondola, which is also called comb (*pettine*). I would ask everyone to touch this strange object placed on the bow of each gondola and then I would explain that besides protecting the bow from possible collisions and balancing the weight of the gondolier, it is a representation of the city, a sort of synthetic and simplified map. The six teeth represent the six *sestieri* (neighbourhoods) of Venice: Cannaregio, Castello, Dorsoduro, San Marco, San Polo and Santa Croce. The seventh tooth that extends backwards towards the centre of the gondola indicates the Giudecca and the "Doge's hat", the bow above the highest tooth of the comb, represents the Rialto Bridge. On the other hand, the three leaves placed between the first and the second teeth, the third one and the fourth one and finally between the fifth one and the sixth one represent the 3 most important islands of the Venetian lagoon: Murano, Burano and Torcello.

Let us analyze the performance: I requested the use of touch and hearing (the guide's commentary). The action is simple, centred on the theme (think of the amazement of knowing that an iron can represent so many things), evocative and descriptive of the identity of the place. Each gondola can accommodate up to 5 participants plus a guide. Each participant will have 3 minutes to explore the comb/iron: 15 minutes in total.

When designing a performance, we must also take into consideration its feasibility. We have to wonder what material support we need, or rather what material support the tour guide will need. The material supports and the objects must be small-sized, easy to handle, they must resist a little, but above all they must be light.



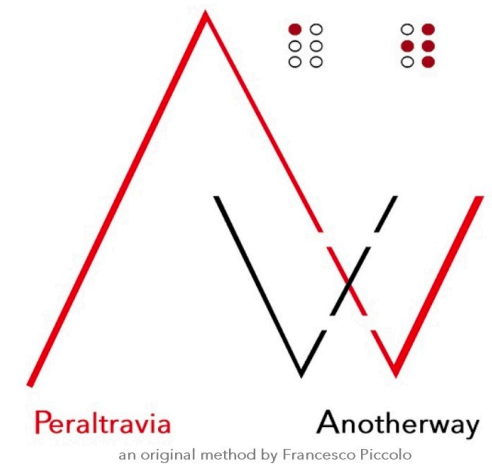
The guide will have to take them with him/her and will have to use them with ease so I suggest that everything you need has to fit in a shopping trolley bag.

It should also be borne in mind that the objects to be used should preferably be made by local artisans who have received instructions from us. It is clear that involving local artisans is important not only from an ethical point of view but also from an economic point of view, given that, as I have already outlined, their involvement provides economic benefits to the whole local area. Their work makes our work easier. Let us go back to the example of the gondola iron. Clearly, we need the gondolier's permission to make our participants touch it, or we should have a copy made just for the occasion, but certainly not on a 1:1 scale and not in metal, it would be too heavy. So, the two feasible options are talking and reaching an agreement with the gondolier or starting the tour from a *squero* (the construction site where gondolas are built). As you will notice, practical sense is our ally just like creativity. Once conceived, the performance has to be tested. A blindfolded and/or blind volunteer are our judges. They will tell us whether it worked or not, they will tell us what element helped them create an idea of the work of art that was presented to them and what made the process difficult. It is up to us to make the necessary corrections.

The texts that accompany the performances are the glue between the various stages and the lubricant of the gears of each performance. In fact, where the action fails, language helps make it better and make sense of it. Care must be taken in creating those texts. They have to be synthetic like instructions for use, but poetic like a theatrical script. Language has a connotative power, let us use it.

I would like to return to music, as a universal language of enormous evocative and connotative power.

How to choose the right music is a question that requires a lot of attention. Beyond copyright issues, which, as already said, are beyond my competence and require the knowledge of the legislation in your country, there are some aspects to which attention should be paid. The melody does not have to be very well known. This is because the tourist must receive the message that we want to convey through it, not the inherent and already known message of the melody itself.



Moreover, if the music is too recent or known, it is likely that the memories linked to it will interfere with our message and the tourist will not pay attention. Unless they are folk songs, which therefore the tourist will hardly understand, it is always preferable to use instrumental music. This is because again the song lyrics could interfere with music, so what would remain of our message? There is, however, one exception. If the song describes exactly what is depicted in the painting or is closely related to the work of art, you can try to use it waiting for the approval to include it.

Once we have identified the stages, conceived the performances, prepared the supporting materials, we must "sew" our itinerary, just as we do with a dress, and prepare ourselves for the final test.

First of all we explore the areas, the places included in our tour. Why do we have to do it? The tourists, our clients, are blind or seeing people but it is our responsibility to check the itinerary and to guarantee safety.

We have to know:

How wide is the road?

Is it a busy street?

Is it a road with holes?


Are there any gaps or steps in our itinerary?

Is there a tactile paving on the way and inside the buildings, the museums, the monuments or the churches?

And what about the opening hours?

Those questions should be answered during the design phase because in most cases the stages can remain the same, perhaps using tricks, but the route has to be changed.

For example, we have to go from A to B via C avenue but if C avenue is full of potholes or steps, we will pass through D street.



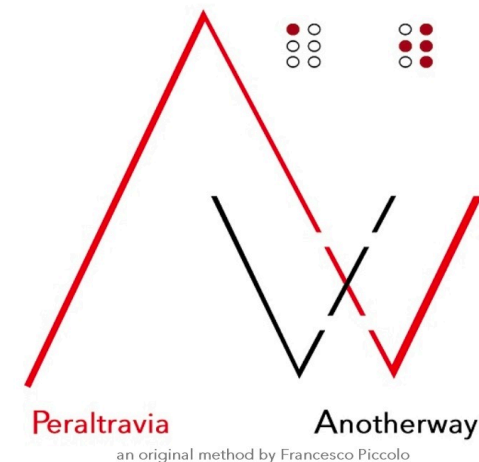
Maybe the route time is longer but it is safer.

Why do you think I chose a gondola trip in Venice? Do you think it is because I am romantic? Do you imagine a group of blind tourists up and down the countless bridges of Venice, lost in the *calli* (the busy narrow streets) of Venice? I am responsible of their life, so if I want to offer a tour in Venice I prefer the safer way: a gondola trip.

On monuments there is no tactile paving but there is usually plenty of space around them and there are no obstacles so I can visit them. In churches there is the tactile paving but there might be a very steep stair at the main entrance, so I might prefer to use a lateral entrance with a ramp. That means that I have to change my performance, but I have no choice: safety first.

After the exploration and the previous test of the performances we should proceed with dress rehearsal just like stylists and tailors or directors and actors. So, we proceed with a test tour. We test our tour with the aim of knowing how much time it takes and if there are some critical issues. For example, something works better when you are alone or in your mind but in the real world or in a group it does not work. If it happens you must return on that step/activity and correct the problem. In this phase it is essential to have the opinion of the guide and the people who tested our tour. As for people who test our tour, it is better not to know anything about them. They should not know the theme, the route and the stages. It does not matter whether they are local or not, because the question everyone has to answer is: did the performances planned for each stage give you an idea of the place you visited according to the theme we chose? We can then ask them which performance involved them more and why, which one less, which one they did not enjoy at all.

Once we have collected those data, we can reflect on them and make the necessary corrections. Reflecting on the answers is important because we have to identify what comes directly from the experience of the path and what does not. If, for example, on a stage you could smell the scent of strawberries and someone found it unpleasant because he/she is allergic to strawberries, it is not inherent to the tour but to the specific experience of that person. We can therefore keep the performance if, apart from that aspect, it works, but be careful to specify that it is not suitable for those who are allergic to strawberries.



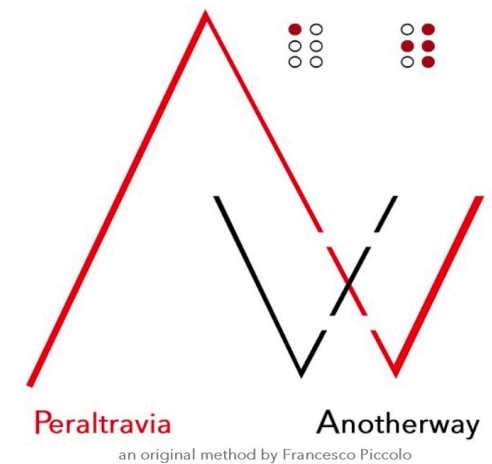
My example may seem simple, but this is exactly how we proceed, from the simplest solution that requires little attention to the most complex difficulties that require more drastic solutions. Before throwing everything in the bin, check what you can keep and why. If we have forcibly introduced an element of analysis in a painting and maybe a person who already knows that painting shows us that that element is not there is a different story. In that case we must rethink the performance and understand what led us to that result. A music that is too involving is never an appropriate choice, it risks provoking extreme reactions in one sense or another and making us lose the general sense of the discourse. By this I do not mean, for example, that for Picasso's *Guernica* we have to avoid a music that invites reflection, or an audio where there are references to the scene represented. It is the representation of the terrible bombardment of Guernica, there is no way to avoid the subject. We should not fall into denial (for example, using *Macarena* song for the comment), nor into the exasperation of an audio clip with the noise of bombers, the screams of people on the run, the cries of children: an alternative way has to be found. Our task is not to convey our aesthetic and moral judgment on the work of art, but to look for those elements of the work of art that can be conveyed without using sight. Personally, I would not match any music to *Guernica*; if the author had wanted to make his story vivid, intense, he would have used colours, do not you think? If Picasso protected the viewer from the horror that he represented by flattening the forms and dampening the contrasts between black and white, why should we at Peraltravia-Anotherway add those sensations through music with high emotional impact? The work invites us to reflect on the violence of war, it does not intend to ask for revenge by arousing outrage or, worse, to bring us to live again that horror.

We have to pay attention to what we convey, because it is true that a Peraltravia-Anotherway tour is something like a great performance and like in a play or in a movie everything must happen at the right time to elicit emotion.

And it is also true that we work with emotions not only perceptions, we offer an experience, a dream, if you prefer, and time can be our enemy or our strong point. But we are the keepers of time, the directors of the film so we must respect people's sensitivity. We can tell unpleasant things, but with the right detachment, as our grandparents do when talking about their past tragedies. They are true, we sense that suffering, but they are distant and they are told to explain the *hic et nunc*, the present, what we are living. In the same way, if something in our local area is linked to a tragic event, we can, I would say we must, tell it, because traumas shape life, indeed birth itself is a trauma. Anyway, the message must be presented, told, experienced without this disturbing the tourist more than necessary.

I want to conclude underlining the centrality of the human being in my method. Testing the tour with one or two people is enough to identify possible issues.

Whether those people are sighted or blind is of relative importance, they are all human people and our clients. That is all that matters.



4. FINAL EVALUATION REPORT



Scientific Responsible

Emanuela Ingusci- Associate Professor in Work and Organizational Psychology

Department of History, Society and Human Studies, University of Salento

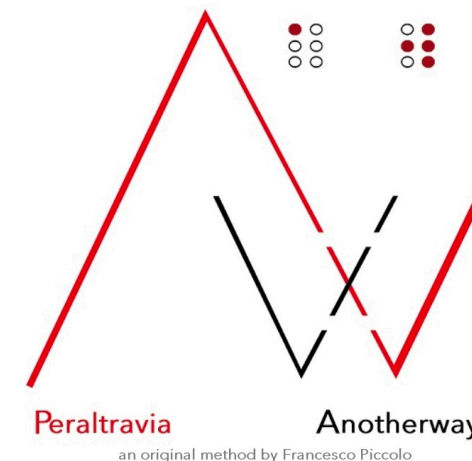
1. Introduction

1.1 General description of the project

The aim of the project is to start experimenting an innovative didactic methodology for visually impaired people in cultural activities related to tourism. The "Another Way" project has a social and cultural purpose that is sustainable over time, allowing people with low or reduced vision to enjoy the cultural and landscape beauties of the local territory through sensory paths, designed using the senses of touch, taste and hearing. Starting from an analysis of the traditional aids used by blind people, this methodology favors a global perception of the single product/service/manufacture and its surroundings. An element that is widely emphasized is the emotional aspect, which is considered essential for the exploratory experience and for the intensity of sharing the experience.

1.2 Innovative aspects

The project focuses on young blind people through a methodology that has a low economic impact but a high practical and social value, also about replicability and feasibility. The method can on several levels:




represent a new frontier for promoting the social inclusion of young disabled people, through the training of educators who can facilitate this process and through inclusion strategies, since the courses implemented are also open to able-bodied people.

Project activities were developed

1. Training of 40 youth workers/educators
 - a. Distance e-learning training with trainer support in each state;
 - b. Transnational Learning.
2. Design of the courses and testing of the method (32 visually disabled young people and 28 non-disabled young people are involved in the training courses).
3. Sharing of the method, drafting of the Handbook and validation.

The project aimed at realizing 3 products aimed at implementing the skills of youth workers and educators and intends to involve a variety of targets:

- 1) Young people with normal vision (youth leaders and educators) in a training course aimed at implementing their skills, but also at making them more sensitive and open to the issues related to visual impairment.
- 2) Young visually impaired people in the experimentation of the method within the individual partner states with the aim of achieving a first application of the method in other contexts and, at the same time, a moment of integration and social inclusion.
- 3) Families, organizations and stakeholders in a process of cultural and social growth with the aim of making them more aware of critical issues and of the need to interact in order to overcome obstacles to social inclusion by favoring integration processes.



4) Partner organizations are involved in a qualified network with the aim of sharing methods, approaches, opinions, and solutions to make European society inclusive, developed and innovative. The impact on the local - social level is developed along several lines:

- Improvement of skills (with appropriate development of a TL short training course).
- Improvement of services for the visually impaired.
- Improvement of social integration.
- Improvement of quality of life of disabled people and empowerment.

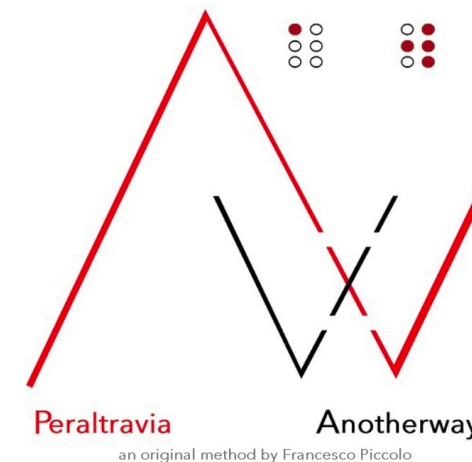
2. Evaluating the project effectiveness

The targets of the analysis were the participants in the training, the trainers and the young people involved in the experiment. The preparatory activity carried out in preparation for the project concerned interviews with the coach and the analysis of the method guidelines, the acquisition of project elements, the drafting of an executive plan, complete with definition of objectives, identification and definition of targets, time schedule, drafting of questionnaires and definition of tools. Afterwards, the meeting with the designers took place and the activities to be carried out in the framework of the first output were outlined: acquisition of the documentation of the training data (monitoring carried out by the organizations, reports, questionnaires, mid-term report), acquisition of the papers, evaluations carried out by the coach on the work done during the training and the intermediate project report.

Then, the activities to be carried out within the second output were presented: online or in-presence meetings with trainer-coach-project staff-participants; acquisition of data concerning the activities and of the periodic report drawn up by the organizations.

Finally, the activities to be carried out during the third output and directly related to the validation of the method: comparison and analysis of the ex-ante situation (prior to the experimentation) and the ex-post situation (after the experimentation) and the drafting of the final report.

Through the analytical contribution and monitoring of the method applied by the University, it is hoped to define and codify the method, standardize its application, make it usable and



transferable to other contexts.

2.1 Evaluating objectives and aims

The Department of History, Society and Human Studies, as External Institution provided to examine the project and has been involved in the person of the Scientific Responsible Prof. Emanuela Ingusci, with the aim to evaluate:

- the effectiveness of the method
- the impact on people's lives;
- the scientific value of the method.

2.2 Evaluating methodology

To achieve the objectives of the evaluation about the effectiveness of the method, the impact on people's lives and the scientific value, a qualitative-quantitative methodology was used in order to investigate these issues qualitatively and then extend the evaluation using a quantitative collection method.

2.3 Tools and procedure

As far as the qualitative method is concerned, a focus group was conducted in order to be able to identify discussion points to be further investigated through quantitative research.

Furthermore, a textual analysis was carried out on the transcription of the focus group discussion: the frequencies of the words that emerged were graphically represented through two word-clouds.

Subsequently, two ad hoc questionnaires were created: one for the operators, in Italian and English versions; one for the project users, also in both versions.

2.4 Focus group and guidelines for Focus Group Discussion

Definition. Focus group discussion is a qualitative data collection technique based on the information that emerges from a group discussion about a topic that is to be investigated in depth.

FGD is addressed to a group of people and is focused on some specific aspects *"with the aim of understanding and examining in depth, in the least directive way possible, opinions, attitudes and motivations that induce the assumption of certain behaviors"* (Corrao, 2000).

Participants. Participants are selected "by reasoned choice", i.e. they present similar characteristics and operate in similar contexts; they are gathered in a group (8 to 12) and are invited to discuss a specific topic under the guidance of a moderator.

Setting. Traditionally, the classroom is the preferred setting.

Moderators. The moderator must promote mutual interaction and ensure that the discussion remains focused on the topic under study.

Functions of the moderator:

- Introduce the topic (see beginning of document);
- Providing the group with rules for interaction (mutual respect of turns, tone of voice, use of chat to book one's intervention, etc.);
- Promoting a positive climate that guarantees freedom of expression;
- Ensuring that the discussion remains focused on the topic and produces useful information.

Production function (bringing out and discussing information related to the purpose of the research).

Facilitation function: (encouraging the organization of the discussion, maintaining focus on the topic, comparing the information that has emerged).

Accommodation function: (making the group function by overcoming the psychological barriers that may form within it).

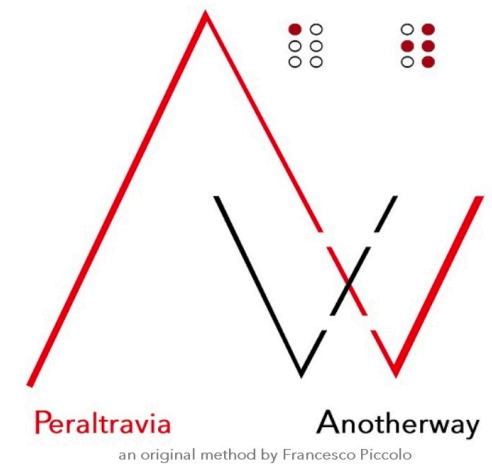
The observer(s). Alongside the moderator, there may be one or more observers who detect non-verbal behavior, roles and dynamics that are activated among the group members (emerging leader, creation of subgroups, etc.). In this case the figure of the observer is NOT necessary.

Time. 60 /90 minutes

Procedure:

- Audio recording of the discussion for qualitative analysis of content and discourse.

Discussion tracks.



- What are your opinions about the effectiveness of the proposed method?
- What were the advantages and criticalities that emerged during this period?
- What do you think has been the impact of the Another Way method on people's lives?

FG implementation phases

- 1. Arrival of the participants** (welcome the participants, introduce yourself, try to start on time);
- 2. Introductory phase** (presenting the project indicating procedures and times, explaining the methods of the FG and responding to any doubts and requests before the beginning);
- 3. Central discussion phase** (proposing the discussion tracks, one at a time and giving the floor to all present, not giving one's own opinion but just listening, avoiding rapid-fire questions and closed questions, i.e. "yes-no" answers);

At this stage, the moderator should ask himself:

- *What more can I ask to understand the meaning of this participant's words? Why do you have this idea?*
- *Am I listening to everything that is useful for me to understand the problem? Is there any question I should ask, even if it is not in the guide?*
- *How much time has passed? Am I making the best use of my time?*

Closing phase (when the time is up, the moderator tries to wrap up the discussion, answer any questions, thank the participants for their cooperation and close the FG).

Reflections after the FG

- What is the most important topic that emerged?

- What topics were not or only partially addressed?
- Which are the most discussed topics in which the participants were particularly interested?

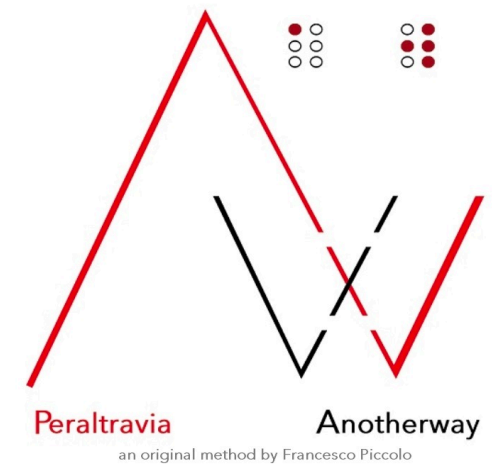
Following the focus group, the discussion, previously recorded, was transcribed and a frequency analysis was carried out with respect to the words used during the focus group. Moreover, in order to graphically summarize the points of reflection that emerged, a word-cloud was created, both in Italian and in English. The representation of the textual analysis shows the importance attributed to the Another Way



project method: an innovative method that made it possible to share, to explore, to build paths and positive feelings in the various groups.

2.5 Evaluation questionnaire for operators

To assess the overall level of satisfaction of the Another Way project's operators, an ad hoc questionnaire was constructed and implemented using Google Forms. At the beginning, the operators filled in a brief biography summarizing their organization of reference, the position held in the organization and their role in the project. Among the areas investigated in the questionnaire, the coherence between the set objectives and the



issues addressed was assessed with respect to the achievement of the objectives and with respect to the contents of the proposed activities. Furthermore, the level of satisfaction with the interpersonal relations between the operators of the working group within the organization and with the project leader was assessed. Regarding the methodology used in the project, the participating operators were asked to evaluate its effectiveness and to establish which elements could effectively guarantee the dissemination of the method.

The final part of the questionnaire was dedicated to the definition of the strengths and weaknesses of the project and to the possible observations, reflections, and suggestions of the participating operators.

The questionnaire was constructed using a 5-point Likert scale (1 = very unsatisfied, 2 = unsatisfied, 3 = neutral, 4 = satisfied, 5 = very satisfied) and a 4-point scale (1 = not at all, 2 = slightly, 3 = very 4 = extremely). In addition, for the closed questions, the motivation for the answer was asked for (optional).

The detailed questionnaire is given below.

Registry

- Name and Surname
- Organization
- Role in the organization
- Role in the project

1.a Taking stock overall of the consistency between the objectives and the activities, you are satisfied to the objectives achieved.

Do you want to explain your answer?

1.b Taking stock overall of the consistency between the

objectives and the activities, you are satisfied to the contents of the activities.

Do you want to explain your answer?

2. Bearing in mind the interpersonal and professional relationships developed during the project period, what is considered satisfied with:

- To the relationship with the project lead group
- To the relationship with the working group within the organization

Do you want to explain your answer?

3. In relation to the methodology used, how much do you consider appropriate? Do you want to explain your answer?

4. In your opinion, what elements can guarantee the dissemination of the method?

5. How do you rate the project organization? Please indicate two "strengths" and two "weaknesses".

6. Remarks, reflections, or suggestions.

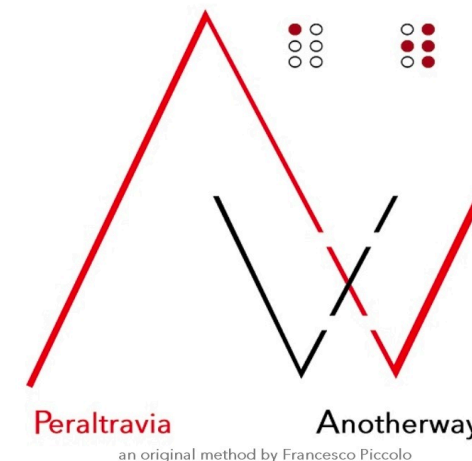
2.6 Evaluation questionnaire for users

A user questionnaire for the final evaluation of the Another Way project was created ad hoc and implemented. The questionnaire was created and proposed to the participants through Google Forms: the evaluation areas concerned the comprehension of the material used during the training and its usefulness with respect to the construction of the itineraries; furthermore, another area of the questionnaire referred to the suitability of the paths also for sighted users.

The questionnaire was constructed using two 5-point Likert scales (1 = very unsatisfying, 2 = unsatisfying, 3 = satisfying, 4 = sufficiently satisfying, 5 = completely satisfying/ 1 = none, 2 = little, 3 = discretely, 4 = enough, 5 = completely).

The detailed questionnaire is given below.

1. **How do you rate your understanding of the material used during the training?**
2. **Did the materials provided by the coach help in the construction of the itineraries?**
3. **Based on your experience during the experimentation, are the itineraries suitable for sighted users?**

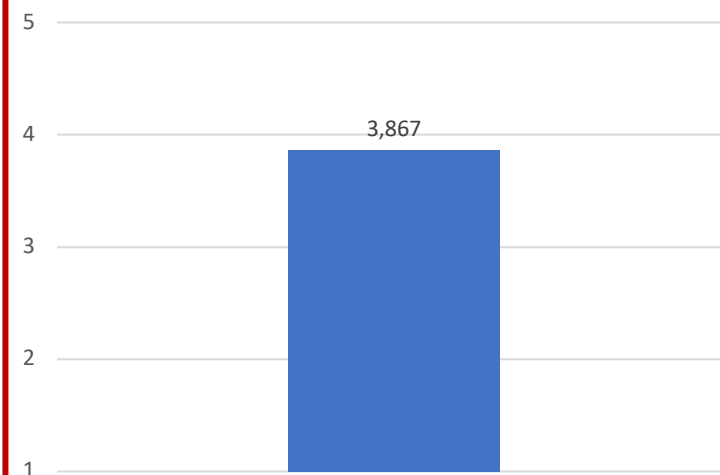


3. Analysis and discussion of results

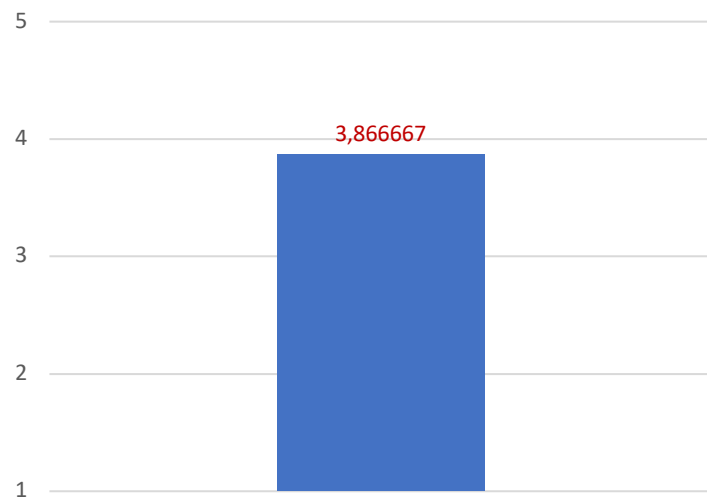
3.1 Discussion of results for project operators

As explained above, the various areas of the project that were investigated focused primarily on the coherence between the project's objectives, the content developed, and the activities carried out.

Taking stock overall of the consistency between the objectives and the activities, you are satisfied to the objectives achieved:



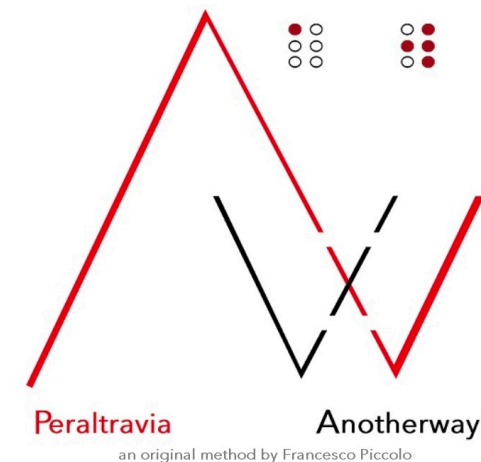
Taking stock overall of the consistency between the objectives and the activities, you are satisfied to the contents of the activities:



As can be seen from both graphs, the level of satisfaction with the content of the activities and the achievement of the set objectives among the project workers is quite high, with an average of 3.867.

Participants were asked if they wanted to give reasons for their answer. Below are some thoughts of the practitioners:

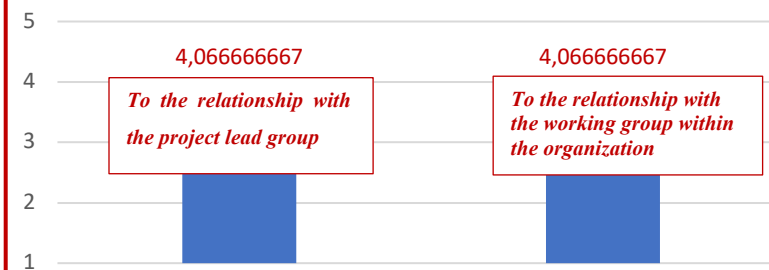
- "As a trainer I learned the Another Way method and, based on the feedback from our group of young workers and using the training material provided by the Coach, I was able to transfer my knowledge to our young workers. The routes we designed, tested, and implemented with the guidance of the Coach were successful. The participants in the routes have been thrilled with the results"
- "Despite the great difficulties caused by the pandemic, it was possible to work in the best possible way to achieve the project's objectives"



- "If it wasn't for the COVID 19 restrictions, my opinion is that we would all have carried out the activities in a better way. However, I think we did our best with the restrictions in mind"
- "Very satisfied with the content of the itineraries developed by the staff. I don't have elements to evaluate the completeness of the didactic material used since I don't have the specific competences. Based on the analysis of the documents sent by the partners, I was able to evaluate the correct implementation of the activities within the individual states"

Operators were asked to express their opinion about the interpersonal relationships deepened during the project: as the following graph shows, the relationship with the project leader and with the internal working group of the organization was quite satisfactory with an average of 4.067 for both cases.

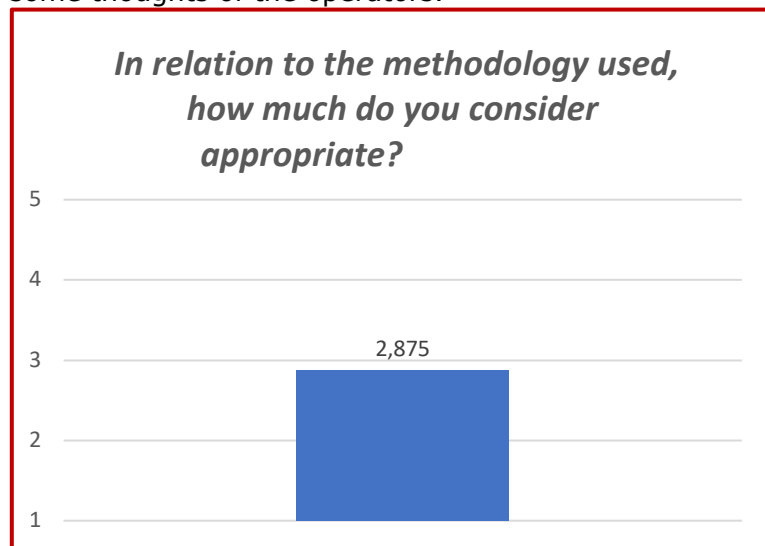
Bearing in mind the interpersonal and professional relationships developed during the project period, what is considered satisfied with:



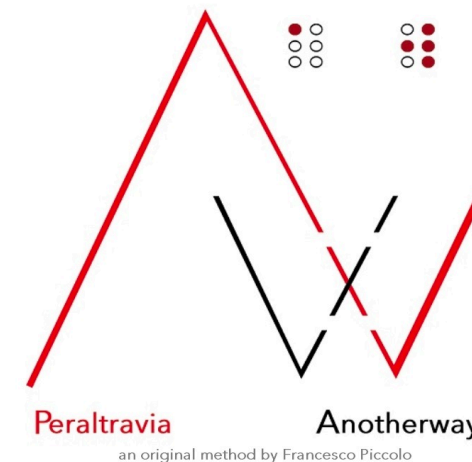
Below are some thoughts from the project operators:

- "The team responsible for the project was always helpful, answering all our questions and providing us with excellent guidance on both training courses and route design"
- "The discussion and exchange of ideas, both with the project team and within the working group, was smooth and respectful. Wherever difficulties arose, active listening by the participants was essential"
- "The relationship with the project leader was one of collaboration and cooperation to complete the various stages of the project in the best possible way and thus achieve its objectives. The same applies to the relationship with the working group within the organization"

Regarding the methodology used, the operators expressed an average level of satisfaction. Below is the graphic representation and some thoughts of the operators.



- "I think the methodology is appropriate and needs to be further developed and deepened. It helps to bring users closer to a different way of experiencing art; not only that, it also helps to make users feel an active part of the process"
- "I consider the method to be very valid because of the principles on which it is based, which aim to provide an inclusive experience, based on synesthesia that manages to generate the emotion capable of fixing in the mind the



memories of what has been experienced"

- "In the teaching part perhaps a closer relationship between the participants and the coach would have been more fruitful"

The practitioners were asked which elements could guarantee the dissemination of the method. Below are some thoughts:

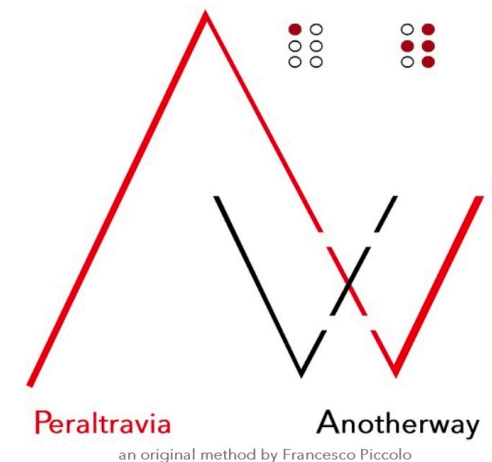
- - The visibility of the results and above all the awareness of the existence of the routes we have designed. As an organization, in ACPELIA we are trying to include an activity based on the Another Way method in every activity we do. This helps us to maintain our knowledge and improve our skills, as well as to raise awareness about visually impaired people and disabilities in general"
- -"The method involves the use of creativity, synesthesia and the five senses. All elements that stimulate the construction of sustainable and ingenious solutions, also with the collaboration of local craftsmen. It is definitely necessary to create a wide and solid network, supported by good publicity on social media"
- -"The personal motivation and initiative of the project participants. As a representative of a cultural institution offering different types of tourism products, I am sure that we will include guided tours with the Another Way method in the museum's services in response to the interest shown by our visitors"
- -"1) the competence acquired by the participants 2) the usability of the materials 3) the organization of other suitable events to make the method known 4) the collaboration with external bodies representing the target of visual impairment".

In addition, operators indicated two strengths and two weaknesses of the project:

- -"F1: Always helpful and helpful. F2: Strong teamwork. D1: The leader could initiate a conversation between the partners more often. Q2: Based on the feedback from the training mobility participants, the hospitality in Italy could be much better"
- "STRENGTHS: Within the framework of the project organization, participants of different ages and skills were confronted, approached accessible tourism, and took part in the construction of multi-sensory experiences and artefacts. This was valuable. Blind participants helped sighted participants to see in a different way. Weaknesses: The pandemic situation affected the loss of enthusiasm of some participants at one point in the project"
- -"The main strength was the willingness of the trainers to do things in the best possible way. But on the other hand, the communication was horrible, and the organization was also quite messy"
- -"Strengths - Hear how the blind person understands a route. Weaknesses - Not designed to be very useful for blind people"
- -"Strengths: Completeness of training materials and continuous exchange of materials and information between coaches, trainers and participants. Weaknesses: Lack of closer direct contact and need to postpone the TL until the end of the itinerary planning due to the pandemic"
- -"Strengths: thorough control and continuous interface with participants. Weaknesses: in this historical moment, difficulties in moving around and, for some participants, not perfect knowledge of English, the only way of contact"

Finally, the operators expressed considerations, observations, and food for thought regarding the project:

- -"I feel fortunate to have participated in this project and to have had the opportunity to learn the Another Way method, a method I will continue to use to raise awareness about visually impaired people. I look forward to further cooperation with the applicant organization. I believe that the problems we have had with hospitality in Italy can be easily solved if we have good communication and a willingness to satisfy our participants, while always keeping the budget in mind"



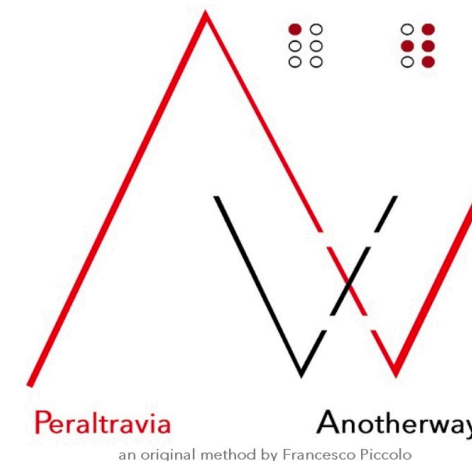
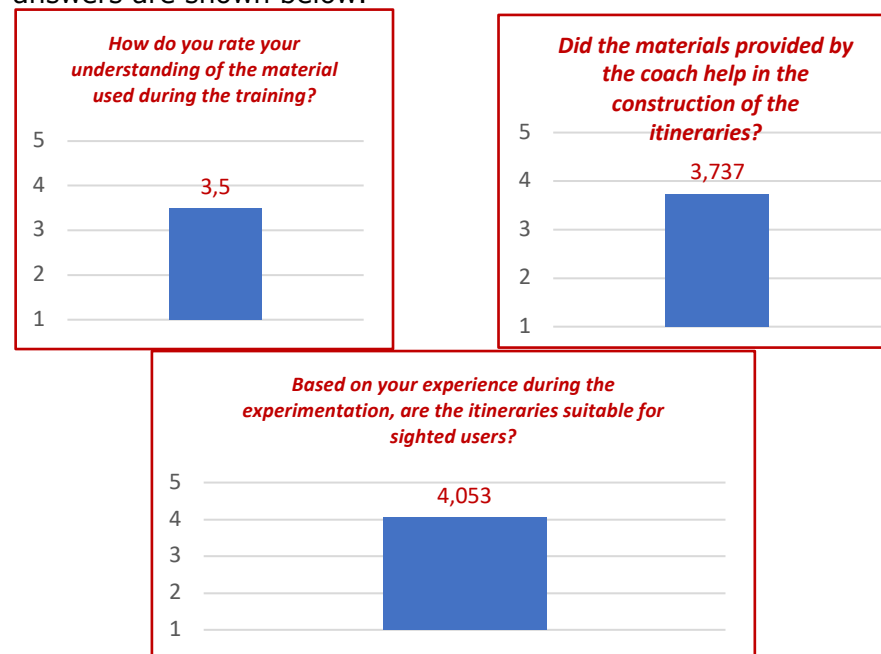
- -"For us, as a Youth Oriented organization, the activities we learned and created will always be useful in our future projects in Cyprus and other countries. We now have the knowledge and experience in these activities"
- -"Visual impairment is by no means identical. Its perception changes according to one's subjectivity, one's personal journey; the perception of experiences within an AW journey also changes, according to one's emotional experience"
- -"As far as I am concerned, working within this project has been an important personal and professional growth that has confronted me with the world of accessible tourism, offering me important and innovative tools, such as the method, with which to build and design activities suited to this reality. Commitment, dedication, cooperation, unity of purpose; all elements encountered during this important journey and work"
- -"The innovative method I think is very effective and should be applied and promoted as well as further developed"
- "Suggestions: future collaboration in the presentation of cultural heritage"
- -"A wonderful and different project, focused on a wonderful cause: providing experience and knowledge to people with visual impairments. The idea is great, as is much of the proposed method. The method itself needs to sculpt small details to empathize with the maximum product on offer - I am referring to a technical moment, namely walking in line with an outstretched hand. I believe that, with the future implementation of the path, the movement itself will show the right approach in the implementation of this technical process. Within it and at this early stage, the method is widely applicable, arousing interest and a desire to empathize with

something different. I am delighted to be part of a project aimed at blind people. It has fueled my enthusiasm for the promotion of cultural and historical heritage even more".

3.2 Discussion of results for project users

The questionnaire proposed to the users of the project focused mainly on 3 areas: the understanding of the material provided by the coach during the training and the usefulness of the material with respect to the construction of the project itineraries and, finally, the users were asked if the itineraries are also suitable for visually impaired users.

From the analysis of the data, it is evident that the level of satisfaction is average with regard to the comprehension of the material provided during the training, with an average of 3.5; on the other hand, a fairly high level of satisfaction emerges with regard to the usefulness of the material for outlining the itineraries (average 3.737). Similarly, in relation to the experience gained during the experimentation of the itineraries, it emerged that the itineraries are equally suitable for users of sighted people (average 4.053.) The graphs relating to the analysis of the users' answers are shown below.



4. Limits

The project, in its main aims, intended to experiment with an innovative didactic method, with the intention of proposing a model of tourism accessible to the visually impaired that would be sustainable over time. While maintaining the validity of the project's objectives and results achieved, it is necessary and proper to consider some critical issues that have emerged in the development of the project and that have constrained its functionality; it is also important to discuss the limits of some activities that will certainly be a stimulus to enhance future educational activities. There are three critical elements, which must be examined individually to start a proposal for generalization of the method and to evaluate its scientific value: first (a) the impact of the health emergency and the subsequent management of the project actions. In general, change management must be an aspect to be evaluated for theoretical and practical implications in the development of a project; it is clear that the pandemic in its early stages forced the population to adapt to the new context in times and in ways that were rapid and sometimes difficult to understand, but the scenario from 2020 to today is constantly changing and has also stimulated different management actions and approaches to the so-called "new normal". The effects generated by the health emergency were immediately evident in the reality of everyday life, transforming or adding to the health emergency the social emergency. The consequences of a desired or imposed change, as in the case of the covid-19 emergency, concern aspects of individual well-being and mental health, collective behaviors, and evaluation of long-term effects in different work and social sub-systems. Managing change resulting from an ongoing emergency does not only mean developing strategies aimed at

plugging the current situation, but it also means providing for modes of intervention that are able to have sustainability over time, in terms of costs and benefits and adaptation to the new normality. The second critical element concerns the need for greater coordination among partners (b). A common strategy shared among the partners does not emerge, nor is it clearly visible "the implementation of the transversal partnership in the social and tourism sectors, which was intended to involve entities with complementary competencies that touch on the areas of training, social, youth education and tourism", as indicated in the project. There is not the expected "mix of public and private capable of achieving transnational innovation and shared strategies to support the visually impaired in paths of usability of the territory". Third and last, but not least, an aspect to be strengthened, concerns the function of trainers (c). During the period of health and social emergencies, isolation and physical distancing were useful strategies for survival, since they made it possible to contain the damage to public health, reducing the transmission of the virus, but they had significant side effects on the psychological health of all individuals. Hence a growing and renewed focus on intersubjectivity as a principle of rebirth and personal and professional growth even among the trainers of the partners involved. This is evidently a partially achieved goal. Training in relational competence, the cruciality of emotional data, "an essential aspect of any exploratory experience" as recalled by the project itself, is an aspect to be valued and considered for future planning, bearing in mind the new normality resulting from the current scenario and normality understood as the level of accessibility of methods and tools for people with disabilities.

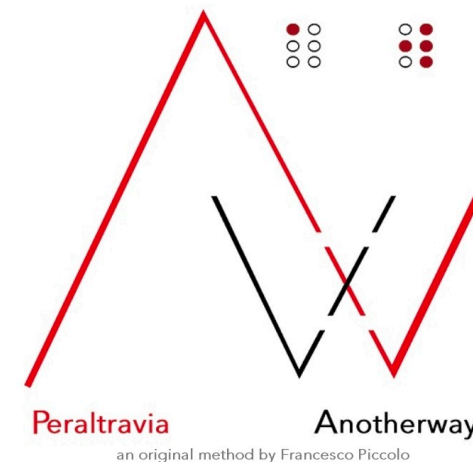
Although considered necessary and crucial for future planning, these limitations can be overcome and can be considered as a stimulus for the improvement of the project. The evaluation elements collected and analyzed allow, in conclusion, to validate the "Another Way" methodology as suitable to allow people with

5. ITINERARIES - ITALY

architectural and natural heritage through the paths developed in the project actions.

5. Conclusion and future implications.

In conclusion, in the light of what emerged from the qualitative and quantitative analysis of the data, it is hoped that the method



will be further developed and transferred to other contexts, since the pandemic situation had a strong impact on the implementation of the routes constructed. Although the impossibility of moving around affected the experimentation of the routes, the method proposed in the Another Way project proved to be largely innovative and applicable, suitable for users of the sighted and visually impaired; moreover, it made it possible to deepen the concept of accessible tourism and sensory experimentation.



LEUCA: GLIMMERS OF LIGHT IN HISTORY

AW INTRODUCTION

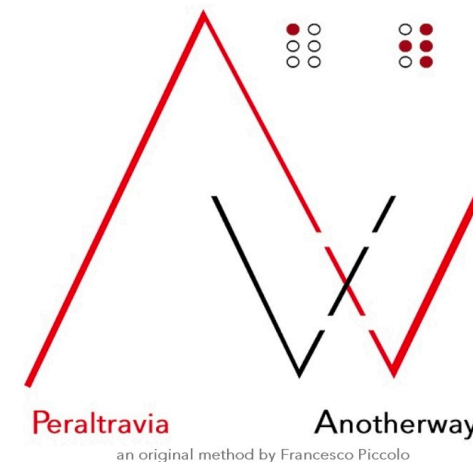
Welcome to everyone, let me introduce myself: I am ".....", a qualified tourist guide specialising in AW itineraries. The 'Peraltravia Anotherway' method, devised by psychologist Francesco Piccolo, was the winner of the Erasmus+ project of which you are now the experimenters. This method, combining various expressive techniques, in-depth knowledge of the area and the use of various aids, will enable us to experience a tourist route specifically designed for blind and visually impaired people, but open to anyone who agrees to be blindfolded to take part in this experience with us. An AW itinerary requires the preparatory work of a heterogeneous team: all together, we guides and our teams try to build unique routes with a high emotional impact, to arouse your emotions and give you unforgettable memories.

In order to do this, an AW itinerary uses sensory pathways other than sight, wanting to convey the description and message of the reality it wants to make known, not through traditional channels, but "by another route". The use of taste, smell and hearing, as well as touch, create that synesthesia that generates emotion and is fixed in the mind. We will also have bodily-imaginative experiences: so be ready to interact with us; we will try to amaze you, making you actively live the story we want to tell you.



The materials of which these pieces are made are varied in their essence and nature, often involving unusual and engaging activities. As I mentioned before, your amazement should be an integral part of the experience.

The itinerary you are about to take is based on a previously studied route, in which we have tried to avoid obstacles and



architectural barriers as much as possible. If these are unavoidable, I will be there, together with the other AW operator accompanying me, to show you how to overcome these difficulties. Today my colleague is with me.....

You will walk in single file on safe paths, following the specific directions we will give you.


Introduction

[In the square, map in hand to give all the coordinates of what will be the complete tour.](#)

Dear Anotherway participants, welcome to Santa Maria di Leuca! We are at the southernmost tip of the heel of Italy, on the promontory of Punta Mèliso, in the square in front of the sanctuary of Santa Maria di Leuca.

The theme that inspired us and that will guide us in our discovery of the places and works of art on this itinerary is hidden in the root of the name Leuca: Leukòs means white in Greek. White like the houses in this small seaside village; white like the cliffs these houses overlook; white like the sea foam that constantly refracts on the rocks. White is also the glow of the light that illuminates and warms this place, full of history and faith. An intense light, which has both a real and a figurative value, like the one emanating from the lighthouse lantern. The lighthouse is a safe guide for the sailor caught in the stormy sea, but also for the man disoriented by the inner turmoil of the soul.

A light that becomes a shimmering glow when it carries with it the power of faith, which radiates from the Virgin Mary, loving protector of the faithful who entrust themselves to her. During this visit you will discover that the history of this place is deeply linked to the veneration of pilgrims, who, since the dawn of Christianity, have chosen the Sanctuary of Santa Maria di Leuca as their privileged destination on their journey of faith.



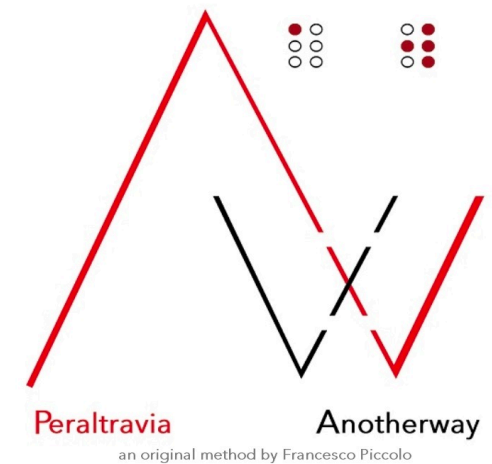
We now stand in the centre of the sanctuary's forecourt, next to us the 1694 carparo Marian column, above which is a praying Madonna. Behind you, on the western edge of the promontory, we find the monumental cross made of blocks of limestone (dating from the early 20th century) and the stairway connecting this square with the lower part of Leuca by means of two flights of stairs with 296 steps, inside of which is set the monumental waterfall, a work that marks the end of the Apulian aqueduct. To your left, a structure on two levels, once the pilgrims' lodgings, and in front of us the façade of the Basilica. To the right, closing off this side of the square, is a long portico, beyond which stands the majestic lighthouse.

THE LIGHTHOUSE

Participants head for the cliff overlooking the sea on which the lighthouse stands and position themselves frontally at its foot.

We are at the foot of the lighthouse of Santa Maria di Leuca, the first stop on our tour, in the place the Romans called the promontory "De Finibus Terrae", a calcarenite agglomeration overlooking the sea. Below us, we have Punta Mèliso, where, on certain days, the sea currents from the Ionian and Adriatic seas seem to come together to form a long embrace. Further west we have the other Punta, called Ristola, the southernmost point. The lighthouse is a representative work of Italian renewal between the 19th and 20th centuries. It was built on the remains of an ancient 16th-century defence tower when navigation and trade in the Mediterranean resumed after the opening of the Suez Canal. However, it also has a very high symbolic value: that of a silent and luminous guardian in a borderland, along the pilgrims' path of faith.

Its stem, tall and slender on the solid block of the building, relates the one who arrives in this extreme strip of land with the physical elements of the surrounding nature: the sea, the sky, the boundless space. Where the soul is lost, light comforts and shows the way. A first-class lighthouse, the second highest in Europe, it was commissioned from engineer Achille Rossi in 1863. It was lit for the first time on 6 September 1866 and was automated in 1984. It consists of an imposing building with a rectangular base made of local carparo, topped by a 47m high tower, off-centre towards the sea. Inside the tower, a spiral staircase with 254 steps leads to the lantern, surmounted by a hemispherical metal




dome. The lantern, active from dusk to dawn, emits three long, powerful beams of white light and one red beam every 15 seconds, visible up to 50 km away. All the elements of this structure have a strongly symbolic function, celebrating the uniqueness and sacredness of a highly evocative place: the solidity of the earth that ends in the verticality of the tower meeting the sky; the spiral staircase that is dynamism and integration between man and the environment; the hemispherical dome that is the symbol of Heaven open to the Earth.

The Santa Maria di Leuca lighthouse is currently managed by the Navy and is entrusted to the maintenance of two lighthouse keepers. Since we are not given the opportunity to physically climb to the top, we will try to live an experience that will give us the sensation of being suspended between heaven and earth.



We will do this, combining the basic principles of yoga with the



technique of imagination, with a performance entitled "Greeting the Sun".

GREETING THE SUN

KEY CONCEPT: participants are offered a psycho-physiological experience where the mind and body, guided by an imaginative technique, reproduce the torsion and elevation tensions of the lighthouse. It will thus be possible to explore, by analogy, the structure and function of the monument in question.

We are at the foot of our first travelling companion, the Santa Maria di Leuca lighthouse, on the cliff overlooking the sea, here in front of us.

Now we take a breath. Then another. The air comes in, the air goes out...effortlessly. Like the waves of the sea that come and go, so the air goes in, the air comes out".

The voice invites you to do this movement three times keeping time, inhaling and exhaling.

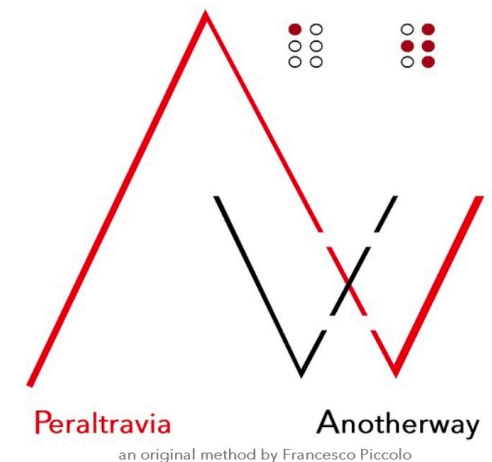
Our feet are firmly on the white calcarenite rock where the vegetation of the Mediterranean maquis grows spontaneously. With a deep breath we perceive the fragrances (the voice inhales). We feel the aroma of myrtle, wild fennel and thyme enter our nostrils and, moved by the wind, release their essences and activate our senses and our bodies: our head, neck, shoulders, arms, chest, back, buttocks, pelvis, legs and feet are now light and regenerated.

We are ready to climb the spiral staircase of the lighthouse.

The guide invites us to do this movement: We slowly lift first the right foot...and rest on the ground, then the left ...and rest. Again right - left, right - left...we are halfway there. Right - left, right - left...right - left, right - left...We are almost there...the last 11 steps separate us from the highest point of the lighthouse. Right - left, right - left...

We stop for a moment and take a deep breath. Only three more steps to the highest point of the lighthouse! Ready? Go! Right - left, right - left...the last one! Right - left... and here we are! The air is fresher and thinner here. Let's enjoy it with another breath and, when we let it out, let it resound: "ahhhhh!".

Now, we stretch our arms forward, making the palms of our hands touch, and raise them high as if we wanted to touch the cloudy, blue sky.



Slowly lower them, stopping them at shoulder height and keeping them wide open.

Keeping this position of the arms, we make a slight torsion of the torso, first to the right and then to the left, to feel the space around us, then we position ourselves in the middle and give ourselves a hug full of kindness and warmth.

Now I am the lighthouse, I am light projected towards the horizon that opens up without limits before me.

Suspended between Heaven and Earth, I breathe in the wind that caresses and envelops me, I listen to the distant murmur (or roar, depending on the day) of the sea and lose myself in the infinite shades of blue that reveal its variable depths.

I embrace infinity and I am part of it. I am a sentinel, a silent and luminous guide in a land of passage.


When the fear of my limitations as a man is extinguished, my spirit finds its way home and gradually my body awakens. I am relaxed, but present to myself, I am here and now.

I wait, giving my body all the time it needs to regain its presence, and slowly I awaken.

We head for the BASILICA.

The Basilica, in the course of its history, has been sacked and destroyed several times, so the building has been rebuilt several times, up to the present one, erected in the eighteenth century. This last reconstruction, for defensive purposes, gave the Basilica a rather civil and military appearance rather than a religious one; in fact, its façade looks like a solid, linear and rigorous fortress.

Let us approach the entrance. We now find ourselves in front of the main access portal to the church, the main one and placed in the centre of the façade. Together with the other two on either side of it, they are the work of sculptor Armando Marrocco and were made for the Jubilee of 2000.



This central door, called the 'Gate of Heaven', is dedicated to Our Lady 'Ianua Coeli'. In the centre the door has a swelling, almost as if to signify a mysterious force that expands the material from within, a symbol of the virginal and spiritual motherhood of the Madonna. Feel the swelling with your hands, it is Mary who welcomes her children as she welcomed her son Jesus. Feel the swelling...it is Mary who welcomes her children as she welcomed her son Jesus.

We are now in a space between the eighteenth-century façade facing the square and the original entrance dating back to the 1500s, now facing us. A sort of hinge between the two entrances, a further defence for the Basilica.

We will now cross the hall of the Basilica. The Sanctuary has a Latin cross plan, set on a single nave.

PAPIER-MÂCHÉ WORK

We walk through the whole space of the church and position ourselves in the transept on the left.

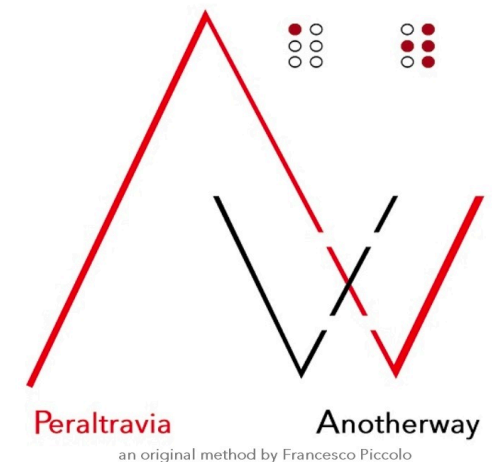
We arrive in front of a large altar.

In front of us, above the altar, stands a large, completely white altarpiece: it is a painting executed in low and high relief. The first impression is that of being in front of a work carved in Lecce stone or even marble. In reality, it is a work of fine workmanship, made of papier-mâché. The Salento area has had an intense artistic production of papier-mâché since the 17th century. This altarpiece was made in 1892 by one of the most important papier-mâché masters in Lecce at the time, Giuseppe Manzo, during the period when this particular type of manufacture was most widespread. Manzo was a master papier-mâché maker and sculptor and was nicknamed the Michelangelo of papier-mâché because of his talent. He was a great scholar of the Holy Scriptures, which he faithfully reproduced in his creations. A curiosity about Manzo: he worked with pure paper, not that of the newspapers used by his colleagues, because "newspapers were full of gossip and news, with which", he said, "you cannot make statues of saints".

[Cards are distributed.](#)

The scene that opens up in front of us takes place inside a house, in the privacy of a room. Two walls can be seen, a large one in front and a biased one to the left.

This makes the perspective very effective and gives depth to the work. You can appreciate this by looking at the cards in your hand, which we have folded to represent the walls of the room.



PAUSE

We seem to be inside it too, don't we? You can also smell a perfume... ([use the lilies](#)) can you recognise it? It is the scent of lilies, which are present in the scene. Let's start to reconstruct it with the help of the card. To the left of the work, there is a window through which natural light enters. In the centre of the room is a bench. Standing between it and the window is a young woman wearing large, sumptuous robes that fall in rich drapes. The girl's head is bowed, turned to the right and covered by a veil. Her hands are resting on her chest. High up on the right of the composition, hovering in the air with two large wings spread, is another whole figure, arranged transversely and facing the girl. This figure is also cloaked in rich robes.

His right arm is stretched up, with the palm of his hand facing the woman and his fingers pointing to the sky.

His left arm, on the other hand, is stretched across his body and is holding a bunch of white lilies.

On the ground, in the corner opposite this one, a potbellied vase contains others.

At the far right is a noble coat of arms on which the loving gaze of the gentle and regal maiden rests.

PAUSE

We find ourselves before the representation of the scene of the Annunciation, with the young Mary and the archangel Gabriel as protagonists. The Gospel reading from which Manzo drew inspiration is the passage from Luke (Lk I, 26-38).

The Sanctuary of Leuca was dedicated to the Blessed Virgin Annunciate in the year 43, at the behest of Peter's disciples.

The young woman depicted in the centre of the altarpiece is therefore the Virgin Mary, who has just received the news that she will soon be the Mother of the Son of God.

The Word, through the Holy Spirit, will become flesh.
"I greet you, O full of grace, the Lord is with you".
The woman's hands raised to her chest and her low, serene gaze indicate the Holy Virgin's complete acceptance of God's will. The fact that they are crossed is a prefiguration of Christ's sacrifice on the cross.

"Behold, I am the handmaid of the Lord; let it be done to me according to your word".

The two figures in the painting do not look at each other, but seem to enter into a mutual relationship of silence and respect.

The central bench is a precise reference to the Gospels and represents the intimate prayer corner where Mary used to read the Holy Scriptures.

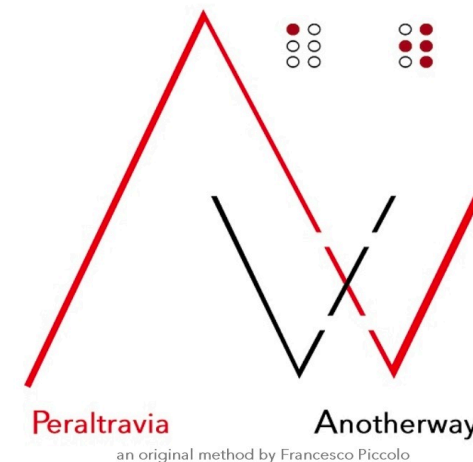
The vase on the ground, a metaphor for Mary's virginal womb, contains white lilies, the very symbol of chastity and purity.

We will now give you (in turn) an artefact: touch it, caress it, perceive the sensations it gives you.

What you have in your hands is a papier-mâché reproduction in the round of the vase depicted in the bottom left-hand corner of the composition.

You have been able to feel under your hands the sensation that this material gives us: it is a gift from our participant Anna Rita.

She is a visually impaired girl and cannot see the painting with her eyes, but the suggestions she received here in church and the stories she heard during the planning period gave her a precise idea of how this work is made, so much so that she wanted to reproduce one of its main elements.



Usually, papier-mâché works are finished in colour. Not here: the chalk and white colour give it a strong symbolic value.

The roundness of the vase is the virginal womb of Mary, who received the Son of God, salvation for humanity.

Remember the bulge you touched on the central portal of the Sanctuary? It too was a symbol of the Virgin's pure womb, Mary Ianua Coeli, the gateway to Heaven, as she is invoked in the litanies. This beautiful altarpiece was commissioned by two young married couples from the noble Colosso-Rovito family, as an ex voto for a grace received through the intercession of the Virgin Annunciate, to whom they had turned to fulfil their wish to become pregnant. It is their coat of arms that stands out in the composition.

MADONNA WITH CHILD

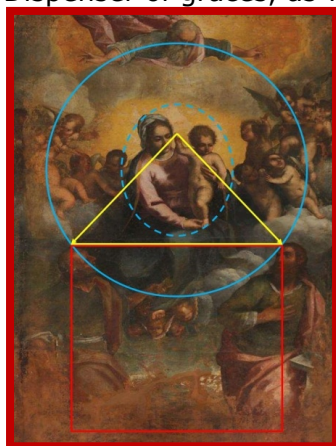
Let us now move to the most important place in the building, in front of the high altar, the true heart of the temple. Let us put on the clothes of the pilgrim who, with a soul overflowing with devotion, turns to the image of the Madonna and Child, which dominates the presbytery, setting itself on the top of the altarpiece. The small canvas is a sort of cameo: the two half-busts of the Mother and the Holy Child can be seen.

With a soft but firm grip, the Madonna holds the Child Jesus with her left arm, whose right hand is raised in an act of blessing towards an invisible crowd of believers and towards us who, centuries later, pay them our respects. The nobility of the painted faces finds expression in the use of gold, which makes up both the rich carved wooden frame and the embossed crowns that encircle the heads of the sacred figures. Everything in this image is reminiscent of royalty: the conspicuous pendant around the Virgin's neck and the golden hem of her dress do justice to the title "Regina Coeli".

On the crowns shine three stars arranged in a triangle, a reference both to the Trinity and to the Marian epithet "Stella Maris". This is a splendid painting by the Venetian painter Jacopo Palma il Giovane from the early 17th century. The action of the scene seems to continue beyond the painting itself, and that is indeed the case, because the small canvas is only what remains of a much larger painting irreparably damaged by a church fire in 1624. We can reconstruct the original image, as there is a faithful copy made by Andrea Cunavi in 1625 in the church.

Cardboard with the geometry of the painting?

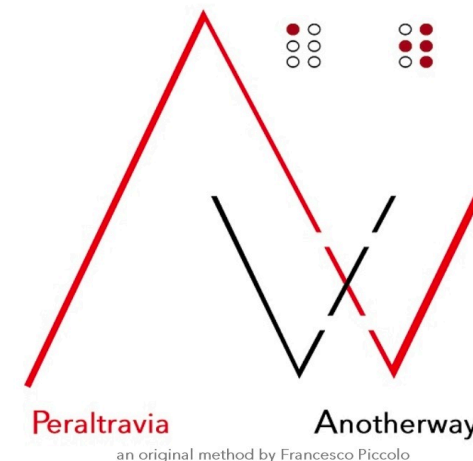
The icon is inspired by the cult of Mary Theotòkos, linked to the dogma of the Virgin's divine maternity, proclaimed in Ephesus in 431. "On the wave of history, mankind - in need of a medium to bring it closer to the mystery of faith and in search of comfort and protection - made Mary an Intermediatrix, a Protector and Dispenser of graces, as well as a spiritual Refuge.



Analysing the copy we see that it is arranged on two levels, an upper and a lower one. On the upper level, the Mother-Son group is the centre of a scene around which everything seems to be arranged: God the Father, at the top, with his arms outstretched, encloses the entire composition and outlines a large circle - the celestial sphere - completed by three groups of angels suspended in the clouds, two at the sides and one below the Mother-Son group.

Kneeling at their feet, on the right and left in the lower part of the work, are St. Peter and St. Paul who receive the Child's blessing: a triangle is thus delineated, whose vertex is in the blessing hand and whose base is the ideal line joining the heads of the two saints. The base of the triangle, descending along the line marked by the bodies of the saints, draws a square that closes at the base of the composition.

Metaphorically, the earthly sphere, represented by a view of Leuca, has been delimited. The gazes of the Virgin and the Child rest on Paul, the Apostle of the Gentiles (the Pagans), who puts



his hand on his chest as a sign of devotion. The presence of St Peter, on the other hand, could be read as a request from the local patrons, since, according to tradition, he landed in Leuca and began the evangelisation of Italy.

In the Salento, the cult of Mary has spread like never before. According to a local legend, the town of Leuca was the scene of a miracle performed by the Virgin Mary: on 13 April 365, some fishermen were saved from a sudden storm that had caught them unawares. From that moment on, she became the "Stella Maris": like a star in a stormy sea, Mary guides sailors - and, metaphorically speaking, the faithful - to a safe port.

A royal figure, then, who cares for her faithful with care and love.

Her cult has inspired poems, hymns and popular songs, which have come down to us and give colour to the local imagination.

As we step out of the church in an orderly line, we put on the clothes of those devout pilgrims and listen to the song that was composed as a tribute to Mary and recorded live on the occasion of Benedict XVI's visit on 14 June 2008, greeted by a joyful and festive crowd.

Performance music and poetry?

AVE, STELLA DEL MARE

T. S. Curia
M. I. Salerno

Andante

Voice: Fa Sib Fa Sib Fa La - Re - Sol Do

Rit.: Santa Ma - ri - o de fi - ni - bus ter - rae, a - ve, stel - la del ma - re;

8 Sol - La - Re - Sol - Sol - Do

brilla su di noi - i, il - lu - mina il cam - mi - no, o - rien - ta - ci a Ge - si.

14 Fa Re - Sib Re - Fa

/ Stel - la del - la Spe - ran - za..... sul fon - de del - la o - ri - zza a

27 Sol Fa Re - Sol Sol = 7 Do

no - Ti vo - gli al Fi - glio: "E - gli..... vi sal - ve - ra" Rit.

Rit.: Santa Maria de Finibus Terrae, ave, stella del mare, brilla su di noi, illumina il cammino, orientaci a Gesù!

1. Stella della Speranza sull'onda della storia,
a noi ti volgi e al Figlio: "Egli vi salverà" Rit.

2. Lui è il sole vivo, l'immagine del Padre:
è l'Uomo del Signore che in Te si rivole. Rit.

3. La sua radianza tende, aperta a tutti quanti,
è segno di Alleanza che mai tramenterà. Rit.

4. O Donna del silenzio, Anzella del Ristoro,
sei culla della Vita che ha il volto dell'Amor. Rit.

5. Il fido della Tua compassione forza della Croce,
coraggio di alla Chiesa al gregge e al Pastor. Rit.

6. Raccolti intorno al Papa, da Leuca, con gioia
s'innalza al Cielo un canto di lode e di unità. Rit.

19

GALATONE: "THE TASTE OF MEMORIES"

AW INTRODUCTION

Welcome to everyone, let me introduce myself: I am ".....", a qualified tourist guide specialising in AW itineraries. The 'Peraltravia Anotherway' method, devised by psychologist Francesco Piccolo, was the winner of the Erasmus+ project of which you are now the experimenters. This method, combining various expressive techniques, in-depth knowledge of the area and the use of various aids, will enable us to experience a tourist route specifically designed for blind and visually impaired people, but open to anyone who agrees to be blindfolded to take part in this experience with us. An AW itinerary requires the preparatory work of a heterogeneous team: all together, we guides and our teams try to build unique routes with a high emotional impact, to arouse your emotions and give you unforgettable memories.

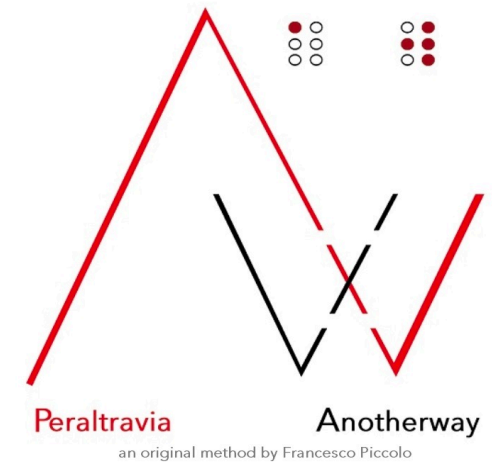
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The itinerary you are about to take is based on a previously studied route, in which we have tried to avoid obstacles and architectural barriers as much as possible. If these are unavoidable, I will be there, together with the other AW operator accompanying me, to show you how to overcome these difficulties.

Today my colleague is with me.....

You will walk in single file on safe paths, following the specific directions we will give you.


Now, wishing you a pleasant time with us, I welcome you to today's guided tour, entitled "The Taste of Memories".



ITINERARY INTRODUCTION

The itinerary that we are going to live, like a real journey through time, will open the doors of a space-time cross-section that is still very topical, taking us back to the Salento of seventy years ago, dominated by a purely peasant society and characterised by a life made of poverty, exploitation and continuous humiliation. The local landowners owned most of the arable land but, above all, they held power and the very existence of the people subjected to their will in their hands.

Telling the story of that period means reconstructing a picture of life as it was lived, inserted in the memories of ordinary people; an unofficial story, not documented in any history book, but authentic and true, so much so as to mark forever the soul and body of those labourers who, with strength and courage, came to protest in the squares of Salento. It was precisely those revolts, often marked by violent clashes, that led to a new phase of socio-anthropological reconstruction of great importance and to the affirmation of those civil rights that had long been longed for.



Today, we are going to recreate, albeit in a theatrical way, a working day; like the men and women of the past, we will find ourselves in the Salento countryside grappling with some of those typical tasks related to the olive harvest.

FIRST STAGE

Experience of activation and contact with the environment.

We will start our journey by crossing a long avenue. Its ground is made of small pebbles (participants will be given a small amount in their hands). Its sides are bordered by tall, centuries-old pine trees (participants will be brought closer to feel their size, roughness, etc.). For us, this path will now become the space-time bridge that will allow us to dive into the past, catapulted into a "living picture" of some 70 years ago. To prepare ourselves for this new adventure, we will live together an experience of activation and contact with the environment that surrounds us... Ready? Let's get started.

Let's take a breath. Then another one.

As we continue to breathe, we feel the oxygen in the air enter our whole body; first through our nostrils, then our neck, our shoulders, the oxygen reaches our arms, expands into our chest, our pelvis, crosses our legs, reaching our feet... and as we take another breath, we feel free to stretch a little, ready to begin our journey. Attention: as we cross our path, it is important to pay attention to our footing, to feel, step by step, how the ground welcomes us. It is important to walk slowly, so that we can take in the sounds, noises, smells, temperature and all the sensations of this walk...

Enjoy your trip!

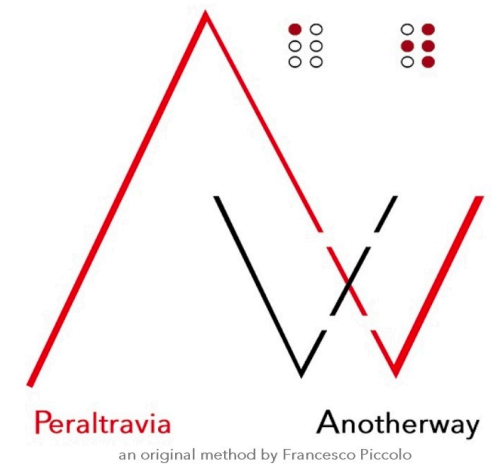
Participants will be guided along the way through a sort of "countdown" to the past...

"RURAL THEATRE" ACTIVITIES - LIVING SCENE

Music "fimmine fimmine"

Here we are. We are in 1950, in the countryside of Don Vincenzo, a landowner of the village, famous for the production of its excellent olive oil.

We are in the middle of a circular space, bordered by numerous centuries-old olive trees. This will be the place that will host the work for which we have been called today. In the distance we hear the songs of the women from the next plot of land. They are harvesting tobacco on Donna Sofia's land, and their singing helps to lighten their tiredness and hard work.



Amongst them, I recognise Cesario Malorgio. He is wearing the ever-present boots, woven from very thick canvas, made from the sicchette te fezza... in other words, the so-called jute sacks, used for filtering the wine when it is first decanted. Malorgio is a hard worker! He never misses a day of work...well, no!!! Because in the square, everyone knows him as "quiddu cu la zappa a manu" and they compete to see who has to hire him, not only for a day or two, but for groups of days! You know, he's one of the few 'lucky ones' ... the others, unfortunately, a little less strong or a little more lazy, have to make do with what's left to work with. Now, next to him, is his great friend, Giovanninu Brigatieri, husband of Maria Cardillana. He has a hoe in his left hand, but if instead of a hoe he had a weapon and a wide-brimmed hat, with his sun-scarred face, narrow dark eyes and black moustache, he would certainly not look out of place in a Sergio Leone western film!

Music of the bandits

I don't think I know the other two next door. They're talking and laughing amongst themselves... probably a way to get rid of the burden of hard work.

One of them is drinking from a bottle of wine, sitting precariously on the stick of his hoe, the blade of which is resting on the ground, while his friend next to him is trying to make him drop it and, in the meantime, is lighting a cigarette 'nturtijata with paper and tobacco.

A little further to the right is another farmer with a slightly grim look on his face. He is looking at us....perhaps because he is intrigued by our presence. He eats a slice of bread and fresh onion, rightly deserved, even if it is little compared to the effort spent hoeing the land.

But let him eat undisturbed and let's not get lost in chatter...now it's our turn!



COLLECTIVE EXPERIENCE

Ours today is a noble goal: we will try to rebuild the rhythm of work in the fields. Its beat will accompany and alternate with the precious testimony of Salvatore Malorgio, "a modest artist, a genuine Salentine and the son of honoured farmers". As he describes himself, has given us, with the enthusiasm of those who want to share their love for their land.

You will be given a nickname: you couldn't not have one if you have to work the land!

Three of you will have the task of hoeing, or rather, boxing. You will have to beat the earth in unison with the hoes given to you.

You will have to weld them to your muscles and to your souls, because without your souls, your hoes will not be enough to overcome the hardness of the earth. You will have to strike, strike hard, strike hard!

You will follow me, I will give you the rhythm of the work.

The other two will have to sort the olives, rotating the sieves between their arms and making sure not a single olive falls to the ground. This will be just as demanding a job that requires skill and concentration. Here, too, I will set the pace.

Ready? Let's get started!

After giving everyone their 'working tools' and a new identity, we will do some rhythmic rehearsals.

"*Sciamumè*" will be the signal to start, "Stop" to finish.

Characters:

N. 3 boxers:

- PAZIU (strong and powerful arms, he can dig the hard earth in depth);
- ENZU (back of steel, uses the heavy hoe with skill);
- ENZU (solid, tireless legs, can pound the earth for hours, without ever stopping);

N. 2 grazers:

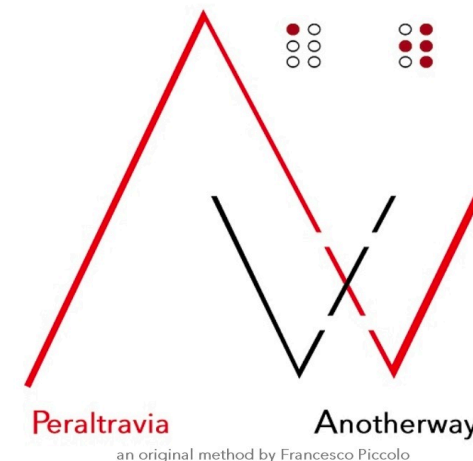
- CATUCCIA (hard, calloused hands, have acquired dexterity and quickness);
- ROSINA (thin, but strong arms and quick in using the sieve).

RHYTHMIC EXPERIENCE

The rhythm of the boxers and sifters begins, then stops because the story begins.

From "Contadini salentini":

- Grandfather's tale (slower rhythm);
- Tale of the father (faster rhythm).



FINAL RHYTHMIC EXPERIENCE:

[Music Einaudi, "Nanna nanna".](#)

"Salento!!! A thirsty land, where the sirocco brings warm air, which mixes with uncertainties and hopes, "Come Ole Diu", with the fatigue of an ancient, tenacious people, who have dug the earth, uncovered, to amend it of its poverty. Salento! Land of Messages, looking towards the East, where its fruits, its culture, its beliefs come from. An archaic land, with coastal towers guarding sunny, white, stony villages. A land bordered by dry stone walls that take you as far as the sea, amidst the golden yellow of the wheat, the red of the poppies and the multicoloured flowers, the green of the Negroamaro, Primitivo and olive trees....I, Salvatore Malorgio, a lost lover of my homeland!

[We proceed with the break "Frisa and dry stone walls".](#)

As for the farmers, in every typical working day in the fields, the moment comes for us to take a break, cheered by the tasting of one of the most characteristic foods, as well as a symbol of Salento's gastronomic tradition.

[A frisa is placed on each participant's hand without telling them what it is, but letting them discover it.](#)

In your hands we have placed a *frisa* or *frisella*, "friseddha" in dialect, a typical Salento product made from durum wheat or barley, considered a substitute for bread. The origin of the name derives from the Latin word 'frendere', meaning to grind, to reduce into pieces; this happens once the frisa is immersed in water to soften it.

There are several traditions and legends that tell how this food came to Apulia; from Aeneas, who arrived in these lands after fleeing from Troy, to the Crusaders, who, leaving from the Salento ports of Otranto and Brindisi, used it as a valid alternative to bread, so much so that it was called 'bread of the Crusaders'.

Another theory is that it originated in Greece, where the ancients used it as a biscuit, to the point of exporting its use at the table during their travels in Salento.

Let us now get to know our *frisa*, touching it in all its parts; let us feel its consistency, know its shape and perceive the contrast between the lower part, smooth, and the upper part, rough and irregular. This roughness and irregularity brings us back to the characteristics of limestone, which is present throughout the Salento area and which we can now feel with our hands, thus capturing the affinity between these two elements. The Salento countryside is rich in these stones, outcropping in the ground, which were exploited and used by farmers to create the rural structures characteristic of the area.

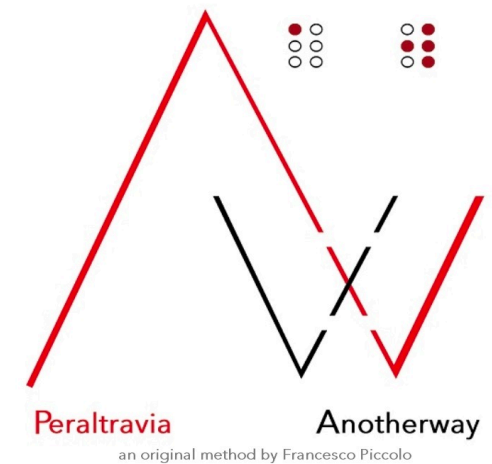
MESCIU

We continue to explore the *frisa*, touching its edge with our fingers and perceiving its circular shape, a shape that evokes one of the most typical constructions of the Salento countryside, the *furnieddhi*, ancient lodgings and shelters of the peasants, or used as storehouses.



NARRATOR

These are rural buildings in the shape of a truncated cone, generally circular in plan and built with stones taken from the surrounding land 'a secco', that is without the aid of any mortar or support. They can be found isolated in the countryside, or united in groups of 2 or 3 to form more complex buildings. The buildings usually have a single room with no windows to the outside and end with a round, flat terrace, called the lamia.




The walls are very thick to ensure a cool interior environment even in the hottest months.

The way *furnieddhi* are built is by dry stone walls, which you can now touch.

They were the first rural constructions erected in the Salento area, probably as early as around the year 1000, with the aim of delimiting the ownership of fields, preventing unauthorised grazing and terracing the steep ground, but also to contain the soil, as they allow water to flow without being held back, thanks to the gaps between one stone and another. To make them, the rock was broken and the haphazardly quarried stone was piled up at the edge of the fields. Thus, at first, simple stone embankments were built to mark the boundaries of each owner's property. Later, the walls took on an increasingly defined appearance in terms of shape and size; they became more slender and took on specific characteristics and functions depending on the purpose for which they were built. The construction technique involves first of all identifying a specific rock bank, then building the base consisting of two parallel rows of large stones, then erecting two rows of smaller stones converging towards the top and filling the gaps with finer material. At the desired height, the two rows of stones are linked by larger stone slabs placed in a cut. Finally, the cracks in the facades are closed by forcefully inserting stone chips and flakes. This age-old technique, which has taken on different forms depending on the uses and regions, was widespread because of the advantage of not costing anything thanks to the use of stones found locally, often only transported a few kilometres from where they were located and which suited the surrounding landscape.

MESCIU

At this point we can enjoy our *frisa* seasoned according to the common tradition, with oil and tomato.



To eat the *frisa* according to the traditional recipe, you have to soak it (ssuppare) in cold water and season it with olive oil, water, salt, tomato and oregano. After coming into contact with the water and ingredients, the frisella becomes softer (*spunzata*) - while remaining crispy - and above all begins to give off an irresistible aroma.

Second Stage

TRATTORIA NEW SANTINO - GALATONE

Outside the Trattoria.

Donato/Guide

Donato: "Good morning everyone, welcome".

Guida: "Hello Donato, I am here with a group of friends. We've spent the morning in the countryside and now we've come here to the trattoria to eat and find out what you have in store for us".

Donato: "Please take a seat and rest a while. I imagine you are very tired, having just come back from a day's work. Come in, we will prepare some food and drink some good wine together.

Interior of the trattoria.

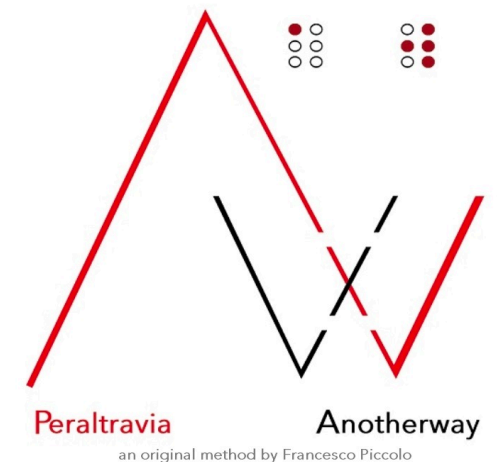
After freshening up, the guests are seated around the table where the fresh pasta workshop will take place. First, however, there is a brief description of the restaurant and its history.

Guide: 'As we said before, the second stop on our tour to discover rural life after the Second World War will take place in this trattoria, owned by Federica and Donato, two young people who love Salento traditions, and who will let us taste some of the typical dishes of our grandparents' tables.

The restaurant is small and cosy: it consists of a larger room at the entrance - which is where we are - and three smaller, private booths at the back on the right. Before entering the cabins, we find the kitchen overlooking the room. The dislocation of the spaces is not accidental: the entrance hall is a sort of extension of the street outside, and some of its elements have been repropose to revive that sense of neighbourliness which was fundamental in creating the social network of the decades of the middle of the last century. The kitchen, in turn, maintains direct contact with patrons to make them feel at home. As for the booths, they have a particular history, linked to the unique identity of the restaurant, but Federica will tell us the story.

[The story is accompanied by an exploration of the spaces by our guests.](#)

Federica: "Yes, it's true. Welcome friends. This is a place where




you can breathe in the most authentic identity of the Salento tradition. For 29 years the Trattoria 'Da Santino' has been a Galatian institution. Santino is the one who gave the name and the soul to this place, located in the heart of Galatone's old town since 1988. He always tells us that at the age of 17, like many young people from Salento, he moved to Germany where he stayed for about twenty years. During the day he worked in a factory, while in the evening he worked in a club for Italian immigrants. But he also tells us about his dark days: as much as he loved his work, he felt like a fish out of water in a strange environment, so much so that, in the end, he decided to return home.

Once back in Galatone, Santino bought this place, which had previously been a cantinetta. When he started this new family-run adventure, he never thought the trattoria would become what it is today.

Originally, in fact, the cellar was a place implicitly reserved for male patrons only. Between a game of cards and a glass of wine, the men spent their free time there, to distract themselves from the problems of everyday life and not think about the hard work in the fields.

After some time, however, Santino decided to create a separ  inside the restaurant to allow women and families to enjoy his traditional cuisine in a more private way, a cuisine that was much appreciated and well-known thanks to the skill of his wife Teresa. This change was an important step, also from a social point of view, a sort of small revolution in a small town in the Salento hinterland.

Four years ago, Donato and I were abroad. While surfing the Internet, we found out that Santino had decided to sell the place.



At the time, we were doing something else entirely, but a glance was enough for us to understand, without even saying a word, what direction our lives would take.

Back in Galatone, we met Santino: trust and a sense of complicity were immediately established between us, so much so that he was happy to give way to Donato.

Guide: 'What a fascinating story, Federica! But I think the time has come to get down to business. Dear guests, now is the time for you to become protagonists again'.

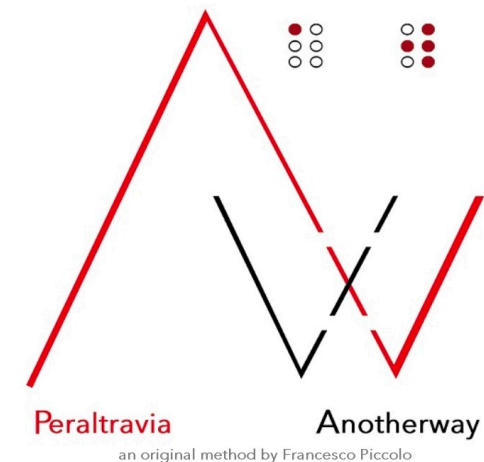
Federica: "Donato, ready? Now it's your turn, we will gladly pass the baton to you".

Start of the workshop:

Donato: "Dear friends, welcome to the workshop we are going to do together! Now it's my turn to make you feel the same emotions I feel every time I prepare homemade pasta. An important operation, dear to our Salento grandmothers; a truly sacred moment. On the table you have a bowl with the flour in it, beyond which, by slightly extending your hand, you can find the jug with the water, salt and utensils (rolling pin and knife). Now we will prepare the pasta for one of the oldest recipes of the local and Apulian gastronomic tradition, the *Ciceri e Tria*".

Guide: 'The word *tria* comes from the Arabic word *Alatriya* or *Itriyah*, which indicates elongated pieces of dried or fried pasta, like ribbons. It is also thought to derive from more ancient sources, for example from the Greek *Itrion*, or from a term used in the eastern part of the Roman Empire, *Itrium*, which indicated all doughs made from flour and water. The "*Ciceri e Tria*" dish is a perfect blend of *ciceri*, chickpeas, and *Itrya*, fried or dried pasta'.

Donato: 'In the bowl we have 400 g of durum wheat flour to which we will add, little by little, 100 ml of lukewarm water and salt. Now it's your turn. If you are ready, let's start our moment. To the semolina in the bowl, we immediately add the salt. The first step is to create the so-called fountain; with the hand closed, as if it were a beak, and starting from the centre, we begin with circular movements to create a void, where we will slowly pour the lukewarm water and oil, mixing everything until we obtain a fairly homogeneous dough. At this point, pour the dough onto the table and begin to knead it with firm movements, from the outside towards the centre, repeating this operation several times. Knead for about ten minutes. This is an important moment, relax and concentrate on the movement of your hands, push with your



palms and let the mixture mix with your heat, make it rotate on itself, repeat the movements with energy and put all the love you have inside.

Immerse yourself in this experience. Feel in your hands how the consistency changes as you add water and knead the dough. Feel how Nature moulds itself in our hands, how matter made of simple things, water, flour and air, takes the shape that is depicted in our minds. We slowly add water, until the result is a solid dough. The dough itself will tell us when it is ready, when it no longer sticks to the palm of the hand that is working it, and the dough will be elastic and velvety but not wet. Let's knead it, thinking of the serene smile of a grandmother, of her sweet face marked by time and life, of how existence could once have been for a woman, with the difficulties and fatigue of every day, with the fears and the strong love for the family. Now cover your dough with a damp cloth. Normally we would have to wait half an hour for the dough to rise, but we actually have a ready-made dough which Federica will now bring in so that we can continue with the process.

[Federica brings the dough](#)

"Here is our dough, it has rested for about half an hour, covered and wrapped in the warmth of a cloth. Feel the roughness. We start to create small pressures with the movement of our fingers and then proceed with our rolling pin until we obtain a not very thick sheet. Let's imagine in our minds some long strips and now, with the knife, cut the pastry until the dough is finished. It will be up to us to create that shape, we will have to obtain a series of noodles more or less 1 cm wide and 15 cm long, the measurement from the palm of the hand to the tip of the middle finger".

"We have come to the end of our experience with the workshop; you have done well, you have put a lot of effort into recreating the *tria* and it has been a real pleasure to work with you."

[Break time that will allow Federica and Donato \(and whoever](#)

wants to help) to set the table for lunch, in the shortest possible time. Free time 10-15 minutes, bath and then either in the cabins or outside for a breath of air. To be understood. Users are called back and told to sit at the table.

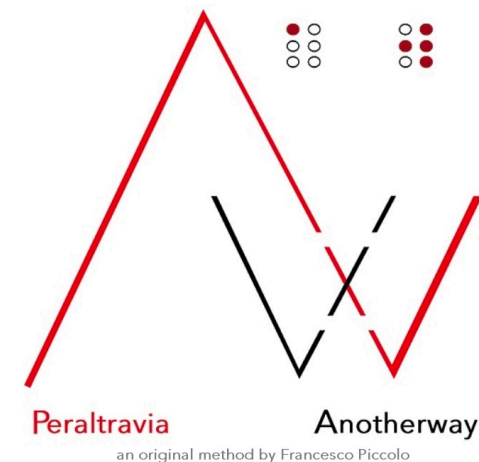
Finally at TABLE

Tables of St Joseph

Guide: 'The pasta format you worked on earlier, the tria, is one of the ingredients of the main dish of the feast of St Joseph, protector of the poor and humble, which is celebrated on 19 March. For this festival, it is customary in the houses of some towns in the Salento to prepare tables, called Tavole di San Giuseppe, in devotion to the saint or as a vow and request for grace, at the centre of which is always a painting or a statue of St Joseph with a flowered stick at the top. This tradition is linked to the legend, taken from the Apocryphal Gospels, according to which the elderly Joseph's staff is said to have blossomed with a majestic lily in proclaiming God's power and will for the pregnancy of the young Mary and to recognise him as her husband. The tables are adorned with lilies and flowers, usually white or yellow, and it is not unusual to find wild narcissus, with which the green fields of Salento are dotted during this spring festival period. They are white and yellow flowers with an intense fragrance, which our grandparents called 'cicirittria', pasta and chickpeas, and which they resemble in colour.

The table we have prepared today is partly reminiscent of one of St Joseph's tables.

The tablecloth we have used is snow-white and is embroidered by intaglio, a work that is carried out tone on tone, on white linen fabrics with white or ivory embroidery threads, used above all in the decoration of bed linen and table linen. When you touch it, you can feel the work of almost all Salento women of the last century, who had the custom and implicit obligation from childhood to sew and embroider by hand the personal and household trousseau to bring as dowry to their future husbands, together with any furniture or jewellery, as an income in the formation of the new family unit. On 19 March, at midday, the guests, in the form of the saints, arrange themselves around the table, recite the Rosary and prepare to start the meal. St Joseph, who sits at the head of the table and whose place is marked by a paper-lined stick with a bunch of fresh flowers on top, in memory of the miracle of the flowering stick, begins and ends the meal by



tapping his stick on the ground and "*tuzza lu piattu*", tapping his fork three times on the edge of the plate, to mark the alternation of the numerous and rich courses, the fruit of the laborious harvesting in the fields and fishing. At the end of the meal, after the recitation of prayers to St Joseph and the deceased, the saints take with them all that is left, since in the offerer's house nothing of the ritual food must remain, and in turn each saint is obliged by devotion to St Joseph to redistribute among his neighbours the food he has received as a gift.

Today we will taste some of the dishes of this tradition for "Anotherway", playing and experimenting together".

LAMPASCIONI

Dishes are brought in.

The participants are invited to pick up the lampascioni with a spoon and then smell them.

After asking what the smell reminds them of, we move on to the tasting, during which the texture is explored in the mouth and the characteristics of the bulb, including its cultivation, are explained.

After tasting the *lampascione*, we invite people to position their lips as if to produce the vowel "O", inhaling and closing their mouth immediately afterwards and exhaling through their nose. We then suggest moving the jaw up and down, with small movements. At this point, ask how they taste.

Lampascioni are bulbs that are particularly common in Puglia and Basilicata; in fact, these plants are almost unknown outside these regions, which is why many people often do not know about them. They are very similar to the onions we use in cooking, but are actually related to garlic, and their taste is different from these two ingredients. The lampascione bulbs, which are found between 10-20 cm deep, and which need to be extracted from the earth with delicacy and special hand techniques, are oval and small in size and have a pinkish-white colour.

They are easily identifiable by the plant's purple flowers, and their characteristic taste is bitter with a sweetish undertone.



Many years ago, this bulb was a real source of sustenance for the poorest families, so much so that it was an essential element in the simple but nutritious diet of farmers in the past. The beneficial properties of this plant, which was already known to the Greeks and Romans, are well known. In fact, the ancients attributed aphrodisiac and stimulating properties to *lampascioni*, as well as highlighting its diuretic and laxative properties. They also have remarkable properties and an emollient effect when applied externally in cases of acne, skin dryness and irritation.

Lampascioni, both for their taste

and their properties, are therefore one of the specialties that have always been a must on the Salento table.

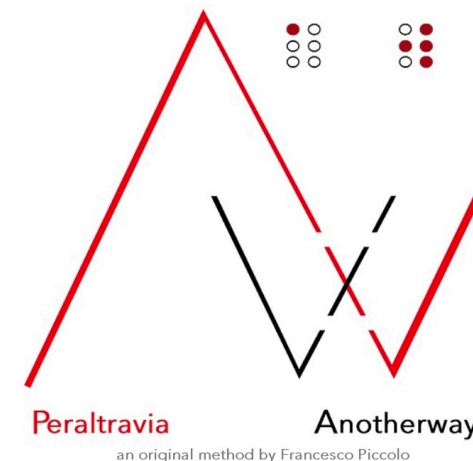
PITTULE

We suggest that participants take the pittula with two fingers, thumb and forefinger, and bring it to their ear. Pressing their fingers on it, they can hear the sound produced.

Images related to the experience:

- What image and eventual memory recalls the sound produced and the texture to the touch;
- Taste and subsequent sensation when sinking the teeth and chewing (if it corresponds to the image created earlier);
- Feedback;
- Reading the poem while tasting the pittule.

*"Le pittule ce suntu me sai dire?
Nu picca te farina a mienzu l'uegghiu,
ma lu Natale nu se po sentire
semancanu le pittule: lu megghiu!
Le pittule la sira te Natale
Le frisce mama, iou me le regettu
su belle caute e nu me fannu male*



*Le pittule a Natale su de casa
pe li signuri e pe li pezzentusi
le idi tutte ntaula intra la spasa
lemangianu li ecchi e li carusi.
La uei na pittulicchia Mamminieddrhu?
Auru nu tegnu Santu Frusculieddrhu".*

(Don Franco Lupo)


Federica: "Pittule are a typical dish from the Salento tradition and very easy to make. A round batter of water and flour, fried in plenty of olive oil, soft and spongy inside, crispy outside. Once upon a time, this dish was mostly eaten by the most humble families, due to its low cost. Here in Italy, they used to be made during the period of new wine, in November, then for the feast of the Immaculate Conception and finally at Christmas. They can be prepared according to taste: plain, or with the addition of local products, such as cauliflowers, olives, capers, anchovies, salted peppers, tomatoes, salt cod".

"CICERI AND TRIA"

Once the plates have been brought in, the guide invites the participants to take their forks and stir the contents of the food served to them. We then place a bag of chickpeas next to the plate, into which they place their hand. After asking what it is, we invite them to take one. At this point the story begins.

Guide: 'What you feel between your fingers is a micro-world that hides a lot of history and surprises inside; it contains the sun, the heat, the drought, the work of the farmers, both in central and southern Italy, as well as the dedication and care taken to transform it and make it what we will soon be eating. In the past, they were a precious resource for popular gastronomy as they have a high energy value and excellent satiating power'.

They are now invited to taste the dish.



Federica: 'This is the dish we mentioned earlier and which you tried to make pasta of, the so-called "Ciceri e Tria". It takes us back in time, to the homes of large families of the past. Imagine the home fireplace always burning with the pignata, the typical earthenware pot used for cooking food, including chickpeas. The chickpeas were harvested in the month of July by pulling up the whole plants. Once dried in the sun, the pods were shelled by beating the plants on the threshing floor.

In order to make the recipe for "*Ciciri e tria*", the chickpeas are cooked in an earthenware pot with salted water and a few bay leaves, after being left to soak overnight in water and rinsed well. Then drain them halfway through cooking and add more hot water with celery, carrot, onion and a few cherry tomatoes. In a frying pan, brown 2-3 cloves of garlic in extra virgin olive oil and fry some of the fresh pasta until brown, while the rest is cooked in plenty of salted water. Halfway through cooking, drain the pasta and add the chickpeas with all their broth, bring back to the boil and finally add the fried pasta with its oil, stirring well to flavour everything. Once cooked, serve with a sprinkling of black pepper and, at the last moment, with more fried pasta, which is also called "frizzuli", so that it remains crunchy.

The scent of this pasta, its soft, velvety texture and full-bodied flavour remind us of the softness and warmth of our grandmothers' hugs, and if we think about it, the crack of the 'frizzuli' under our teeth resembles the crackling of wood in the fireplace next to which we often remember them. The white of the pasta and the yellow of the chickpeas remind us of the winter that is ending and the spring that is coming with its explosion of scents and colours.

CRACKED CHERRY TOMATOES WITH EGG

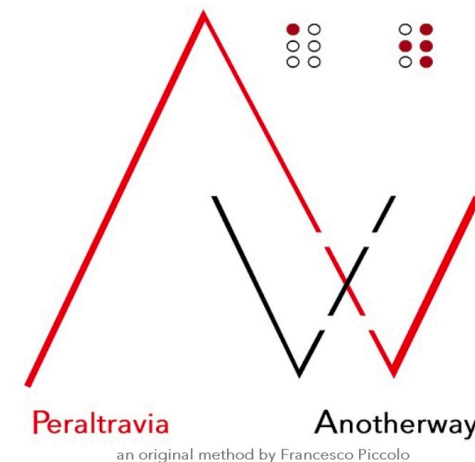
Guide/Donato

The covered terrines are brought to the table.

Guida: 'It's time to taste another typical dish of our land. The tradition is no longer linked to the feast of St Joseph, but we are proposing a very nutritious dish of the Salento cuisine.

This morning you were out working in the fields. Work in the countryside has always marked the days of families in the past: sowing, harvesting, preparing supplies for the winter. Each season had its own particular characteristics.

Imagine what could happen in summer. One of the main activities was (and still is) the harvesting of tomatoes to make sauce.



It was an activity in which the whole family was involved: men and women, young and old. Despite the hard work, the day often turned into an almost festive ritual.

Among other things, the women separated the best tomatoes from the slightly damaged ones. They put the latter aside to prepare lunch for everyone present. It was necessary to prepare in a short time a single dish that was tasty and nutritious, full of intensity and vigour. Can you confirm this, Donato?"

Donato: "Exactly. It is a very simple dish to prepare, but I don't want to tell you what it consists of. Rather, I invite you to play a sort of game with me.

In front of you you have an earthenware container, a small "pignata" with a lid.

Place your hands on the sides of the bowl, as if in an embrace, and feel the warmth of the earthenware enveloping and protecting the food and its aromas.

Now slowly remove the lid and place it on the table, and enjoy the aromas emanating from the food.

Can you recognise at least one of the ingredients?

If you are clever, the guide has revealed one of them to you... But I want you to discover the others as well.

The participants try to guess and, after interacting with them for a reasonably long time, the name of the recipe is revealed to them.

Donato: "Earlier we told you that what you are about to taste is a poor but nutritious dish, very tasty and delicious.

The secret to preparing the excellent pomodorini scattarisciati con l'uovo lies in the quality of the ingredients we use.

Naturally, fresh, local products are a must.

At our Trattoria, we allow ourselves a few variations in the preparation, but we remain closely linked to tradition. We need plenty of extra virgin olive oil, red onion, cherry tomatoes, fresh

or dried chilli pepper and, finally, the egg. To give it an innovative touch, we season it with black Cyprus salt.

The term '*scattarisciati*' is almost onomatopoeic: we use it to refer to the fact that the tomatoes '*scattarisciano*', sizzle, crackle during cooking and are then crushed to form a creamy texture.

The dish is rich in aromas and warm colours: the red of the cherry tomatoes, fire, the strength of our farmers; the yellow of the egg, the sun, the vital energy of our land.

Feel the creaminess of the cherry tomatoes, sink the bread into the yolk, savour it with all the calm necessary for discovery..."

COUNTRY VEGETABLES

Dishes are brought in

Federica: "We have just served you country vegetables; they are edible wild herbs, picked according to the season and what the earth offers. There are different types, and once upon a time, the most experienced gatherers often picked them for some artisan or embroiderer's mistress who was unfamiliar with the countryside. It was important to know how to balance the bitter and pungent taste of some with the sweetness of others in order to better enjoy the dish.

While eating the vegetables, a background music with the song "Fimmene Fimmene" (and others).

SALUTES

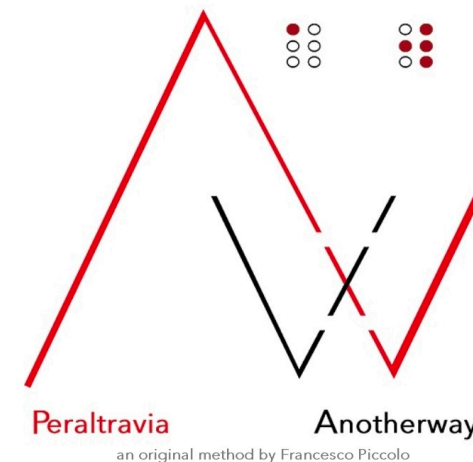
Federica/Donato/Guida

Guida: "Well, gentlemen, now that you have finished lunch it is time to leave our Trattoria, where we hope you have had a good time, feeling at home, among the memories of our people and the products of our land, which we hope you have enjoyed, a land that has welcomed you and will always welcome you with great pleasure.

Donato: "We were very happy to have you as our guests here in our little corner of Salento, and we hope to have passed on a little of us, our commitment, our work and our food, which we hope you enjoyed".

Federica: "Yes, we were delighted to have you with us but now it's time to continue your journey!".

Guida: "We embrace you and say goodbye with this traditional song of ours!"



Federica/Donato/Guida (singing, with a tambourine or holding the rhythm with their hands).

*"Ahi ahiahi lu core meu
meumeumeu lu cavaliere tou
Nella Nella Nella Ninà
beddha l'amore e ci la sape fa
Ahi ahiahi lu core meu
meumeumeu lu cavaliere tou
Nella Nella Nella Ninà
beddha l'amore e ci la sape fa".*



SOFIA, A WHITE LILY AMONG THE ROCKS

AW INTRODUCTION

Welcome everyone, let me introduce myself: I am, a licensed tourist guide specialising in AW itineraries. The "Peraltravia Anotherway" method, devised by psychologist Francesco Piccolo, was the winner of the Erasmus+ project, of which you are now the experimenters. As well as Italy, three other European countries are involved in the project: Bulgaria, Spain and Cyprus, which in turn are experimenting, like us, with their own itineraries in their respective countries.

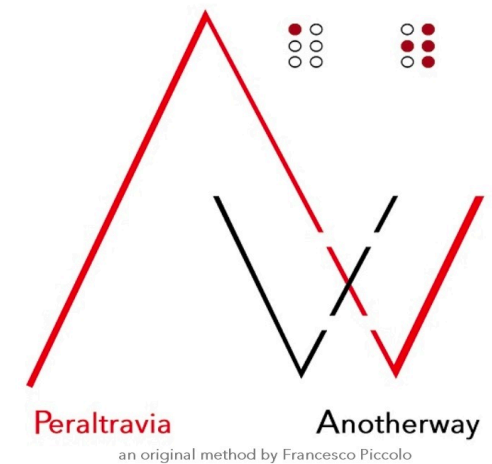
This method, combining various expressive techniques, a thorough knowledge of the territory and the use of various aids, will allow us to experience a tourist route specifically designed for blind and visually impaired people, but open to anyone who agrees to be blindfolded to take part in this experience with us.

An AW itinerary requires the preparatory work of a heterogeneous team: all together, we guides and our teams try to build unique routes with a high emotional impact, to arouse your emotions and give you unforgettable memories.

In order to do this, an AW itinerary uses sensory pathways other than sight, wanting to convey the description and message of the reality it wants to make known, not through traditional channels, but "by another route".



The use of taste, smell and hearing, as well as touch, create that synesthesia that generates emotion and is fixed in the mind. We will also have bodily-imaginative experiences: so be ready to interact with us; we will try to amaze you, making you actively



live the story we want to tell you.

We will give you the pieces of a puzzle and, at the end, you will have a complete and content-rich whole.

The materials from which these pieces are made are varied in their essence and nature; often they will be unusual and engaging activities.

As I mentioned before, your amazement should be an integral part of the experience.

The itinerary you are about to take is based on a pre-planned route, in which we have tried to avoid obstacles and architectural barriers as much as possible. If these are unavoidable, I will be there, together with the other AW operator accompanying me, to show you how to overcome these difficulties.

With me today is my colleague

Preparatory activities

You will walk in single file on safe paths, following the specific directions we will give you.

Now, wishing you a pleasant time with us, I welcome you to today's guided tour, entitled "...".

We will get to know Sofia Stevens, "the sweetest of the Gallipolian camenas", as the historian Federico Natali calls her.


Sofia, a girl of English origin, was born on 22nd December 1845. Intelligent, cultured, a daughter of this land where she was born and where she spent the happy years of her childhood and adolescence.

I don't want to say any more... Follow me and... have a good trip with Sofia!

- Stage 1: **Garibaldi Theatre**

(the group will be placed in the theatre's entrance pronaos)

The first stage of our itinerary takes place in front of the Garibaldi Theatre, which once belonged to the Balsamo family, who built it in place of their garden under the name Teatro del Giglio, in



honour of the Bourbons. In 1874, due to a debt issue, it was sold to the City, only to be rebuilt a few years later, decorating its interior with gilded stuccoes and frescoes, making it a small but enchanting venue simulating the San Carlo Theatre in Naples, of which it is in fact a miniature copy.

Now, however, let's begin our story...

Listening to the 'voices of spectators', before the start of a musical performance, as a prelude to the story.

It is the evening of 31 July 1856 and a performance of Giuseppe Verdi's "Ernani" is scheduled at the Teatro del Giglio. The gala evening was organised on the occasion of the birthday of Maria Theresa, wife of King Ferdinand II of Bourbon, and many Gallipolians from the upper classes attended; there was in fact a great deal of excitement and curiosity surrounding the event. The hall of the small theatre is so well lit that the wooden boxes and boxes shine as if they were made of gold. The quiet, cheerful chatter among the spectators in the stalls as they take their seats certainly does not foretell how this evening will turn out.

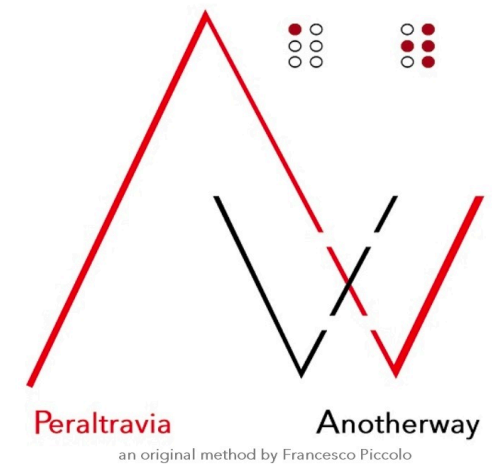
The background murmur continued, followed by applause and the start of music to be played for a minute, to lower the volume as a background on which to speak.

We are in the midst of the Risorgimento period and Gallipoli too is witnessing those tremors of passion and participation in the issue of independence and the unification of Italy. In Naples, at the moment, a trial is taking place in which the Gallipoli-born Antonietta De Pace and other Garibaldian patriots like her are accused of political crimes. In protest at what is happening in the Bourbon capital, 23 patriots desert the hall while singing the anthem composed for the evening at the theatre, and when it is cunningly repeated at the end of the second act, they leave the stalls, stopping, as we are doing at the moment, in front of the entrance to the theatre, only to return at the beginning of the third act. Another thing happens on this night, which has never happened before, the box of the vice-consuls of France and England remains empty.

The music continues as a closure.

But who are they and, above all, why are there vice-consuls in a small town like Gallipoli?


Their presence is linked to the flourishing trade in lampante oil, used for public and private lighting, of which the Ionian city became the main European export market and the pulsing



centre of the economy of the time as early as the 16th century. The richest and most prestigious merchants from Italy and various European countries came to Gallipoli to carry out their business, including England, to which more than half of the oil shipped was destined and whose interests were directly managed by vice-consuls from the mother country. The first of these was Richard Stevens, our Sofia's grandfather, who arrived in Gallipoli in 1829 with his family, after a period spent first in Malta and then in Naples. When he died, his son Henry succeeded him in the post, who, perhaps because he arrived in the city when he was still a young man, was able to integrate himself into Gallipoli society even better than his father, so much so that he took a broad and deep interest in the social, cultural and political problems of his time and, as far as possible, given his public role, became involved in the Risorgimento events of the period. In fact, he was the English vice-consul who deserted the evening at the theatre on 31 July 1856, the evening we mentioned earlier.

His political, social and, above all, cultural influence would be very important for his children, especially Sofia, whose studies and desire for knowledge he encouraged from an early age, despite the fact that in the 19th century her role was still purely ornamental for high society women.

"You encouraged me to docile
Studies, to true concepts,
To true images
Of noble thoughts,
Placing a friendly kiss
On my pure forehead,
In front of you safe.
Always with me to share
You wanted to share my intellect."



This is how Sofia recalls it in her poem "Diletta memoria del padre mio" (Beloved memory of my father).

Now we move on to stop in front of the former home of the Stevens family.

Yes, only a few steps separate the Teatro Garibaldi from the entrance to the palace; in fact, the two buildings are attached to each other.

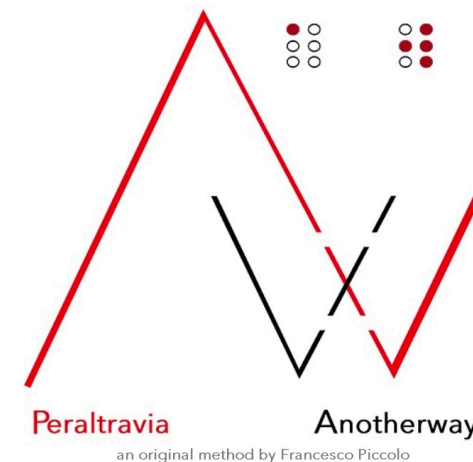
It was in this house, one of the many stately homes that embellished the city's historic centre, that Sofia, together with her family, lived the first years of her life and in which she received her first education, immediately showing intelligence and love for studying. Affectionate, smiling, lively, altruistic, with a delicate and emotional state of mind, this is how the portrait of her as a child comes to us, growing up in the carefree and warmth of her home, with her brothers, her parents and the maid Rosa, to whom she turns with tender affection in her verses, calling her "the favourite maid", who, as Sofia tells us, never fails to tell stories and tales, even if the children are up to mischief.

"To our cunning doing
No rancour stubbornly resisted,
Nor ever knew how to deny
Some tale to the suppliant ardur.

Old Rose, of tales of honour,
And with open mouth we heard the deeds
Of a thousand chimerical heroes, and pranksters."

As a child, Sofia grew up in a protected and stimulating environment, made up of both indoor and outdoor games, shared above all with her sister Elisa and her friend Maria, with whom she loved to go for long walks and explore the country paths in search of the most beautiful wild flowers, with which to compose their bouquets. He often remembers the times spent in the country house, owned by the Auverny family, between Alezio and Sannicola, where he spent the hot summer months. The area north of Gallipoli, better known today as Rivabella, was also a place of leisure and discovery for her, together with her dearest affections.

This freer nature and character of hers found a balance in the domestic warmth of her home. Significant for her, her room as a young girl, which, as she recalls in some of her verses, she experiences as her most intimate place, a treasure chest of thoughts and desires, the guardian of the secrets of her heart:



"Dear little pink room,
My thoughts have always been of you..."
"When my mind is absorbed
In a seductive dream
Her desire trusted you."
"To your discreet ear
Many times I spoke
Whispering to you the secret
For whom I yearned:
You saw my smile,
Little Paradise,
And heard my sigh."

Certainly a refuge, but at the same time a place from which she could unobtrusively catch a glimpse of the daily flow of life in the city and its inhabitants and participate in the incessant cyclical nature of the seasons.

Let's imagine, then, Sofia as a young girl peeking at the world outside the house through the cracks in the shutters of her little room.

The wind is blowing from the west,
And dense, rushing clouds,
Full of lightning.
The clouds burst,
And endless streams of rain
They pour out.

Sofia stayed in Gallipoli, in her father's house, until she was eight years old and then continued her studies, first in Galatina, in a girls' boarding school with the Sisters of Charity and then in Naples, where she attended the Cordella International Institute. During her stay in Naples, she was able to refine and broaden her knowledge thanks to the figure of Professor Federico Villani,

her favourite teacher, who immediately understood her great abilities and encouraged her learning and interests. The teacher, whom she called "her best friend", was to become a point of reference and confidante throughout her life; it was he, in fact, to whom she had her first poems read and who probably wrote the preface to the first posthumous collection of Sofia's songs, now lost.

(Closing of the first stage and movement of the group towards the Biblioteca Comunale, where the second stage will take place)

SECOND STAGE

Our second stop will take place in Gallipoli's municipal library, housed in what used to be the Oratorio dei Nobili. This structure was built from 1615 onwards, on top of the old small church of Sant'Angelo, and housed the Confraternity of the Immaculate Conception, to which only people of noble extraction were admitted. The elevated position of the new church represented the desire to elevate oneself spiritually, to feel closer to God. On the ground floor was the Brotherhood of Bottai, one of the few organisations to have its headquarters in the town rather than on the city walls. The ground floor is connected to the upper floor by a double staircase in carparo, built on top of a pre-existing one in 1789/90.

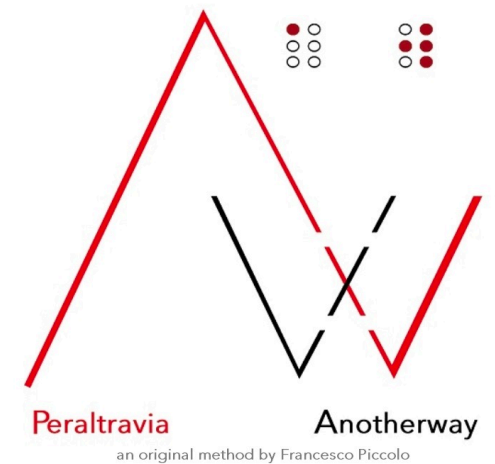
Today, as we shall see, its structure will also gradually reveal to us aspects of the life and personality of our poetess.

Indeed, the staircase is not only the symbol representing the link between heaven and earth, between the dead and the living, the communication between God and man, the possibility of ascending to heaven. It also represents the possibility of improving the human condition, the progressive ascent of self-building.


A process of growth, certainly difficult and tiring, where the risk of falling is always present!

According to St. Augustine, through the various moral virtues, one reaches the top of the ladder, the Supreme Good, which Sofia Stevens often speaks of and which underlies all her poetry.

The poet sings of love in all its nuances and facets: from love for loved ones, for her homeland, to love for art, nature and, in particular, for her Salento. He asks himself existential questions about humanity, eternally poised between heaven and earth, idealism and materialism, light and darkness. He seeks answers in the sublime, in beauty, in nature.



In this second stage we explore a Sofia who is now fifteen years old. Our poetess returned to Salento to her family, continuing her studies to perfect her knowledge of French and English, learn Spanish as well, and deepen her knowledge of many subjects such as Political Histories, Natural History, especially Philosophy and Botany in short, a "talking encyclopaedia", as her dear teacher Federico Villani called it. And it was during this same period that



he began to feel the need to write verses, 'to vent the needs of his soul and give free rein to his adolescent feelings'.

RECORDING HEARTBEATS

EXTRACTS FROM FANTASY.

Sofia is young, most likely inexperienced and at the same time intrigued by her body's desire to explore the intricate paths of love.

We understand this when she confides her thoughts to her diary, saying:

- Since I came to you, I have known how to appreciate that affection dwells on earth, and I am finally allowed, without any more fear, to happily confide in the happy whirlpools of love'.

She is courageous, she legitimises her passions, because she would like to get to know them and explore them. She is still, however, a young woman of her time, even though her father has always supported her intellectual emancipation ... but love is something else entirely! She cannot afford it and, therefore, in her verses, she repents and writes:

- "if I could attain this longed-for goal, the royal torments would soon disappear.... and without any fear enjoy heavenly moments in the delirium of love and fortune" (pg 39);

After various attempts, torments and anguish, influenced by her words, we imagine her "alone in a cell, which had a solid door..." as she herself writes in one of her poems. (pg 44).

GIVING DIRECTIONS

Dong bells

Let us accompany her on this climb, and feel, step by step, the advance of time, the flow of thoughts step by step ... time flows, thoughts flow ... step by step ... time flows, thoughts flow.

CLOSING OF THE FIRST CYCLE.

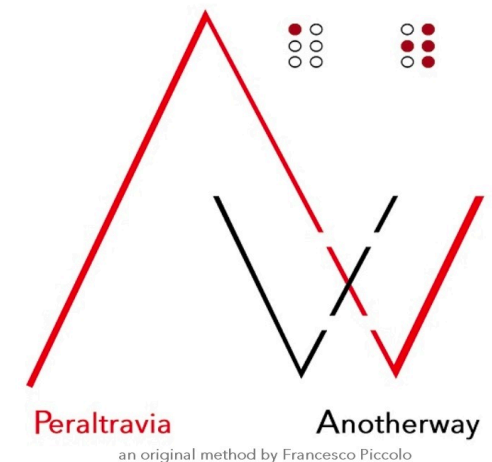
(arrival at the first landing)

Step by step, we feel the change of direction as we continue our journey up this hill... just as happens in everyday life.

When you graduate, when you change your house, when you change your job....

ARRIVING AT THE LAST STEP

This is a pivotal year for Sofia. It is 1863 and Sofia has turned 18. After a long period of reflection, she finally opens up to new possibilities, travelling with her maternal uncle John Auverny to the most important European capitals. She will stay longer in Vienna, which will fascinate her greatly.



As we know, travel can mean many things to each of us. It never begins with departure, but much earlier: with thinking about it and preparing for it. And so we like to imagine that the possibility of travelling has prompted Sofia to ask many questions. What would she have found on her way? Perhaps the desire for a novelty that could offer her a new way of life? The curiosity to discover that her roots could have unexpected ramifications? The desire to draw new lifeblood from an unknown environment?

Being on the move, leaving one's own world, a constant change of perspectives, horizons, panoramas, an inexhaustible wealth of new faces and landscapes, an alternation of thought between the known and certain place that she would have left and the unknown that she would have gone towards and from which, perhaps, she would have been able to glimpse a new and solid vision.


LISTENING TO "MOONLIGHT" BEETHOVEN

The composition that best clarifies what the journey means to her is ONE NIGHT ON THE DANUBE. We imagine her sitting on the windowsill, behind the window of her room, gazing at the moonlit landscape. Her words are full of nostalgia, of regret for what she has left behind, but also of expectation and fear for what lies ahead. The experience of being a 'stranger', surrounded by the landscape and unknown languages, but also a path towards another future. She writes thus:

"Beautiful, O Cynthia, shining in this evening, amidst the procession of clement stars, on the clear blue vault of the sky, and yet sad it seems to me your silent, candid ray, where you greet these strange lands to me, to which nature clothed the mountains of white birch, coniferous fir and larch! The waves of the Danube flowing calmly by, at the foot of barren lands".

Continuation of listening. imagine a gesture that is happy and gentle, delicate and welcoming.

And it is precisely the stillness of the moment that brings her



back to the memory of 'a loving night star by the wide windows of the native hostel', as she describes it in her composition. The same native landscape, however, brings back to her the roughness of her feelings. She thinks of her garden, which she has left behind 'and the fertile sod, only a mantle of wild thistles that she now has for a dress'.

A rough surface is distributed to each of the participants, who will be invited to imagine a gesture that the sensation of the roughness gives them. They will be invited to keep the feeling until the next stage.

While fascinated by other ways of discovering herself through other landscapes, Sofia retains in her soul the reflection of her native landscape. In her eyes is the infinite blue sea, the golden sands of the arenas, in her breath the scent of wild flowers, on her skin the wind of her Gallipoli. She recognises and identifies herself in the "roughness of the rocks that saw her grow up, in that great and wild existence", the only one that gives her peace and calm. And it is on this path of change that we continue to get to know Sofia, who is even more consciously a woman...

CLOSING OF THE SECOND CYCLE

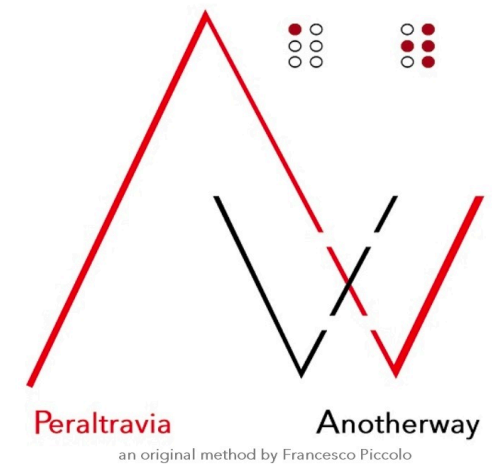
We move inside the library.

THIRD CYCLE: Self-identification

We are inside the municipal library, a place which houses XXXX BOOKS. A place of history, knowledge and understanding. All elements that accompany Sofia on her journey of personal growth, especially in this new phase of her life.

After returning to Gallipoli a few months later, she was appointed by the municipal administration as inspector of girls' schools, an honorary post that lasted from 23 October 1863 to the end of 1867 and which she carried out commendably.

Our poetess is sensitive, capable of loving everything around her: her family, the sea, flowers, the landscape... in short, everything she comes into contact with. She dreams in the infinity of sounds, colours and sensations and lets herself be carried away by this magical world, but, at the same time, she has a strong and decisive temperament like that great and wild existence that is sweetened by a few flowers sprouted without effort ", flowers similar to her hair " piled up adorning her sharp foreheads ", as she says in one of her poems. She is also the same woman who fights for the education of the female world, their emancipation, their redemption from minority.



INTRODUCTION TO THE EXPERIENCE:

Let's move slowly towards the centre(?) of the room. There is a table, chairs and clay ready to support our journey of exploration, knowledge and discovery.

The participants are seated and helped to orientate themselves in their space.

We feel comfortable and well supported. Let us feel our breathing calm and regular.

Slowly, when you feel ready, you can stretch your arms in front of you ... until you find your clay.

Take enough of it and begin to explore it, feel its texture, its weight, pass it from one hand to the other, feel its warmth. The clay is your friend, you can confide in it your sensations, your thoughts ... slowly get in touch with it, experiment with it. How many possibilities are there? Explore your gestures, as you touch it, caress it, press it, scratch it when you feel satisfied with your exploration, you can welcome the clay in your hands, like a cradle. One hand holds it, the other caresses it... slowly the two hands can now rotate... until you feel your clay as a sphere. This sphere contains sweetness (you have touched it, caressed it...) as well as roughness (you have scratched it, pressed it). Just like the gentleness and roughness of feeling that so much belongs to our Sofia.

As we hold the sphere in our hands, we come into contact with the words that we will shortly hear and through which Sofia describes herself.

Be free, while listening, to manipulate the clay according to your feelings.

MY PORTRAIT

"My face and pupils are brown,
Chestnut hair in thick rings,
Wide is her forehead, and her thoughts gather

Free and frank in the breadth of her.
 Her lips are disdainful, no matter how fortunate,
 And sovereign if it is adorned with laughter,
 As a ray of a modest moon
 my heart's speech is serene.
 My cheeks are fresh and my chin round,
 My nose is straight and my gaze often proud,
 Faithful, you have too much! He says what I feel.
 He never knew how to conceal a liar,
 I am neither ugly nor beautiful in my own way;
 But those for whom I sigh and burn like me.

These are the thoughts that Sofia bequeathed to us and through which we, today, have the opportunity to get to know her, to enter into contact with her inner world and, perhaps, discover that something of her is also part of us. Sensations that accompany and support our journey. Now give your work a title and an adjective to describe it.

Keep, from now on, the feeling perceived in this experience.

(End of the second stage and continuation towards La Purità beach)

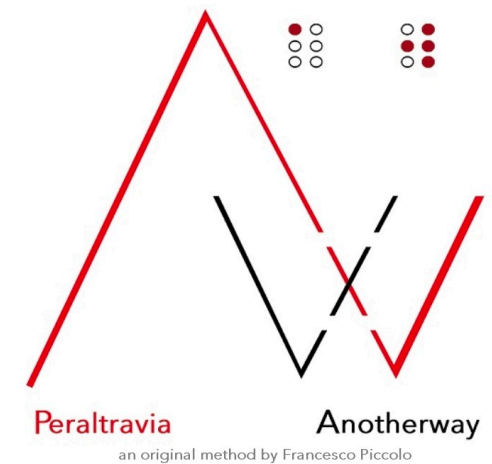
3rd stage

(Purità beach)

When participants arrive at the Purità beach, they are invited to leave their accessories on the plaids that we have laid out for them and to take off their shoes to remain barefoot. Immediately afterwards, they will be asked to stand next to each other to begin the experience. We are on the beach of La Purità, the only one within the old town. It extends under its ancient walls for about 300 m and takes its name from the confraternal church of the same name that overlooks it.

The choice of this place is not accidental; it is the setting that has welcomed our poetess since she was a child and has marked the rhythm of her life and emotions. What we are about to live is an experience of support, release of tensions and contact. The aim is to recreate the profound experience of Sofia's feelings, when she walked barefoot along the beach, letting herself be inspired by nature and that we find in her verses, which tell of her daily interaction with her native environment.

We begin by bringing our attention to our breath, the air goes in and out, effortlessly. The air enters, the air leaves; we follow our rhythm, the air enters, the air leaves. We feel the sea, its




rhythm, and we try to create a melody and a dialogue with it. The air enters, the air leaves, just like the sea, like its waves.

Today, beloved sea, you softly and calmly move with your blue waves, and lightly reach the shore, trusting the breeze with your whispers". The air enters, the air leaves. Our breathing is calm and regular, the breeze caresses our body, our head, our face, our shoulders, our torso, our legs, reaching down to our feet. We are calm and relaxed, we feel our feet resting on the sand, which is warm and grainy, as Sofia could feel it. We stay with this feeling. Now we try to put our weight on the front part of the foot, unbalancing ourselves slightly forwards. The sand welcomes us and supports our weight. We return to the centre and now try effortlessly to put our weight on the heel: small movements, small oscillations. We go back and forth, back and forth, back and forth, and then stop in the centre. The sand has welcomed our footprint, just as it has welcomed Sofia's in the past.

We now stay on this feeling and when we feel ready, we can stretch out and take our place on the plaid.

(once we are placed on the plaid, the story begins)





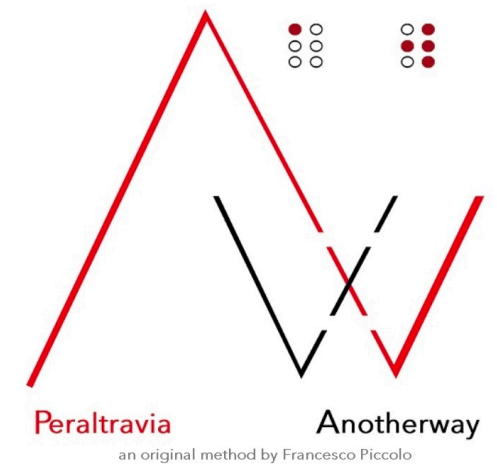
For this reason, we thought of proposing a literary-musical picnic where Sofia's compositions intertwine with the songs of the Salento musician Angela Cosi. From this synergy a fairy tale takes shape, inspired by the life of our poetess, who in many ways reminds us of the character of "Alice in Wonderland". We will discover, to our great surprise, how nature and its elements are an integral part of her inner self. The places in the fable that you will hear, however, are not invented but really existed, the scene of play and pastime for many children of the time.

"As the sky is reflected in the sea, so in the human soul at least a shadow of the native soil is reflected, and always in the life of the thought, or in the breast in some song its mirage is preserved".


In the verses, Sofia reveals a fundamental aspect of herself; her feelings take shape over time through the contact and exchange she has with the elements of her native place. In the course of the story, we can see how the sun, the wind, the sea, the wide and wild nature, the rough rocks and the wild flowers are symbolic and metaphorical elements of her life and of all those people who have contributed, in a relevant and different way, to her growth. Her father Henry will be the one to enlighten her on her path; Federico Villani, her teacher and confidant in Naples, will offer her help in the ascent of her growth path; her uncle Giovanni Auverny will lead her to new places, until she lands and discovers, through the various turmoils of her heart, the deep meaning of love, which Sofia will sing in all its facets and nuances, from her family to her native soil.

Enjoy listening.

Sofia was getting very tired of sitting on the seashore next to Rosa, the maid, and having nothing to do. She loved that woman so much that she told her many captivating stories, but she had heard this one so many times! So she wondered (as best she could, because the hot day made her feel sleepy and drowsy) if the pleasure of weaving a garland of wild flowers would be worth the effort of getting up and picking the little flowers... when, suddenly, she heard a voice calling her: "Little darling, it is thanks to me that for you the year is covered with the most beautiful flowers, the butterfly rejoices in my warmth, the lily spreads its lively smell for you. Now then, little Sophia, would you make a garland, out of my goodness?" The astonished girl looked up and marvelled to see that it was the sun talking to her. Turning shyly to him, she replied: "I greet you, O Sun, shining star dispenser



of life: the most secure image, shining with infinite goodness... thanks to you, the soil is more generous and therefore I am grateful to create a coloured garland for you". The sun, with a smile on its face, cheered by Sofia's reply, then cast its brightest ray towards the highest point of the cliff, the Sirens' rock, from which the girl would have had to dive to reach the Isle of Campo, where a luxuriant mantle of rare and precious flowers came to life and reflected light all around. Sofia, then, excited about the adventure that awaited her, plucked up courage and started to walk her uphill path, made up of cliffs and sharp-edged rocks. Walking and walking, or humming a happy tune, or greeting a cute little crab, she admired the waves of those dear and harmonious shores, tinged with the most brilliant reflections, from gold to cobalt. "I will create the most beautiful garland for my beautiful sun", she thought proudly within herself. The first drops of sweat, however, began to mark her face, her breathing became more laboured, not to mention an annoying itch in her legs, caused, no doubt, by those much-hated stockings that her parents forced her to wear, like every other child in good society. "E' fuoco il sol, son foco le pendici" ('The sun is on fire, the slopes are on fire'), Sofia used to say, and in an instant her legs were naked and free. The feeling of relief, alas, was short-lived; fatigue and discouragement were beginning to set in. There was still a long way to go and the Sirens' rock was still a long way away. "Everything is worse than ever," thought the poor child, in a fit of despondency. "I have never been so tired, never! I say that this is a real trouble, really! even more than that day when my sister Elisa and I remained under the tamarind tree crouching and silent ... hidden ..., there, however, a laugh bloomed on the lips, when animated we listened to voices ... fearing the wings we have explained in perilous site, with the childish courage of all bold." Desperate Sofia let herself fall to the ground in a sea of tears.

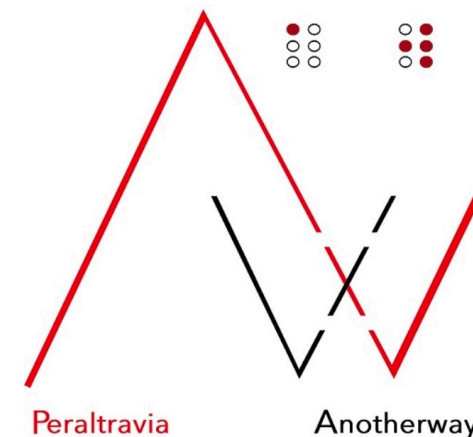


"Little dear, why are you crying? Are you tired of going on your way?" a frank voice suddenly came from the top of the cliff, but he could not understand where it came from, until he saw a honeysuckle spreading its branches, cheering up the surrounding land a little. "Where are you headed my sweet little girl?" Sofia wrinkled her eyes several times in disbelief and thought that never before in her life had she seen a tree speak. "She continued, turning to the tree: "I want to make a garland of the most beautiful flowers for my dear sun, but to do this I must reach the highest point of the Siren's rock, and then get to the island of Campo. "Now then, mount on my strongest branch," urged the tree, "I will carry you to the rock of fate." Reassured, she jumped at the honeysuckle's invitation, without wondering, even for a moment, how she could ever have got there. And in no time at all, she found herself on the peak above it all.

He did not even have time to say goodbye to his gentle friend when he began to plummet, slowly, slowly, into the deep gap between the steep cliffs of the sirens. At first, she tried to look down to see where she would end up, but the darkness was so thick that she could see nothing. Down, down, down...and down. It was only by the glow of numerous small fireflies that seemed to be sparking that she realised her body was changing. Her hands, arms, legs, everything was now bigger in her. Splash, a thunderous dive and she found herself in the middle of the sea.

"What's happening?", Sofia exclaimed in fright as she found herself in the open sea. "And what is happening to my body?". These questions were soon answered, as the girl began to swim as fast as she could and realised the change in her size. "But my legs are now as nimble as fins! And my arms propel me forward like oars! As agile as I am now, it won't cost me any effort to reach the island of Campo in a flash." Alas, however, the contentment of the moment was soon interrupted by a thunderous noise.

"The sky is covered with gloomy clouds, the sun is darkened, the lightning flashes, the thunder rumbles, the rain pours down... and all around is a dark noise. "And thou, beloved sea, who art the full image of life, why dost thou wander in raging anger, and lift thyself upon the shaggy rocks?" Oh God, have pity on me, do not punish me for your fury, but help me to reach the island in the blue of your light." Sofia, though at the mercy of the waves, hoped in her heart that everything would soon subside, and was moved by the idea.




an original method by Francesco Piccolo

Suddenly, like a voice in the wind, she heard herself say: "And what kind of fish would you be? Are you by any chance a tuna fish? Because if so, I wouldn't be interested in you at all! At these words, Sofia quickly realised that the voice she had heard was not of the wind at all, but of a proud storm bird (pause). On its head it circled playfully, creating curious choreographies all in circles.

"Oh my good friend, tuna I am not, but a maiden in need of help."

"Tuna!" cried the storm-bird. "I am not a tuna!" exclaimed Sofia indignantly again. "I just need to get to Camp Island." "Tuna, I repeat!" reiterated the bird, albeit in a tone of voice that was now quieter. Then he added, in a sort of sob: "You tuna are always stealing my food. I've tried all kinds of tricks, but nothing seems to be able to stop you. Sofia, more and more interdicted, thought that it would be useless to say anything else until the stormbird had finished speaking. She decided to keep her mouth shut for a minute or two. This gave the stormbird a chance to let off steam and feel understood, so much so that it began to look at Sofia with greater sympathy. "Good friend", she began to say, "could you offer your strength so that I may finally reach the longed-for shore? Moved by the kindness of the one he thought, in reality, to be a tuna fish, he approached her in the twinkling of his wings and, stretching out his paws, invited her to grasp them firmly.

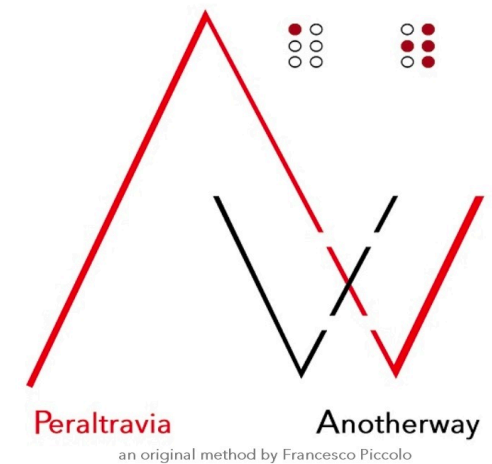
Mocking the still foaming waves, he led her to the island, where, once they had landed, she hastily bid her new friend farewell, because she was enraptured by the colourful fairytale scenery that now appeared before her. "Pink anemones and carinas near happy tulips; and corollas, now white, now cilestrine, invited her to open her hands". "How I love flowers, just to see them my soul becomes benign and mild in heart". "The lily of the valley is white, the hyacinth sad, the violet simple; the rhododendron rich and painted, the lysimachia on the shore. The begonia is sweet and straightforward, the jasmine's soft locks, the rosemary's labrador flower, the tulip's colour is varied".



"And you, little lily, how I would love to be like you, so pure and white. And how I envy you, wild carnation! You know, your petals are busy with tales of grace and gaiety. I am different from you, little plant, because I grew up among civilised chains that I try in vain to break. Shortly afterwards, on hearing those words, the flowers, all of them together, began to resound in the air and to shine with such an intense light that she understood that she no longer wanted to pluck them, tearing them away, but to enjoy so much beauty with them. "Pure souls, now, I understand, that the most beautiful garland is in my heart, reflected, in my native soil." And the flowers, in reply, emitted a beam of light that rose to the sky, expanding and illuminating all around. "O beloved homeland, I see thee laughing with superhuman beauty and the enchantment of all things most electable and of every boast. Oh, a kiss, a kiss, and a hundred more kisses, it pleases me to send you, my soil, ah! The implored dawn will soon come".

The story ends with the dawn of a new day, which Sofia has given to her city, Gallipoli, for which she feels an immense love that she transmits, through her compositions, to her heirs.

Among them, Harold Stevens, her grandson, who, during the Second World War, played an important role for the Italians, announcing his comments on the radio station Radio London. For many of us, his name evokes nothing but, during the war, it was crucial because people wanted to know what was really going on and the EIAR (Ente Italiano Audizioni Radiofoniche), fiercely controlled by the regime, could not express itself with the desired objectivity. In order to circumvent the controls, the underground militants did not buy the equipment but asked the dealer for a trial period. Thus, providing valuable support to Italy, they spread truthful news about the real course of the conflict and enigmatic coded messages from Harold Stevens, nicknamed 'Colonel Good Evening' for the way he began his comments. An unmistakable beep preceded his announcements: four deafening percussive strokes. Those four tones, short, short and long, in Morse alphabet (dot, dot, dash) represented the letter V for victory. That acronym had been chosen by the BBC's Head of Service for Belgium, as the opening of all British radio programmes, for the countries of Nazi-invaded Europe and for the enemy countries. The sound recalled victory; in this way Radio London and its colonel entered the homes of Italians. It has been said for several generations that its



influence and the encrypted messages of its transmissions prevented direct attacks on Gallipoli.

Although there are no official documents, witnesses recall that some bombs were dropped off the island of Sant'Andrea, without hitting the city and preserving its beauty and memories.

Listening to the audio.

Repetition of the sound with quotation to the verses "You, Sofia, a white lily among the rocks, a delicate and tender shadow on the background of a bright Gallipoli sunset".



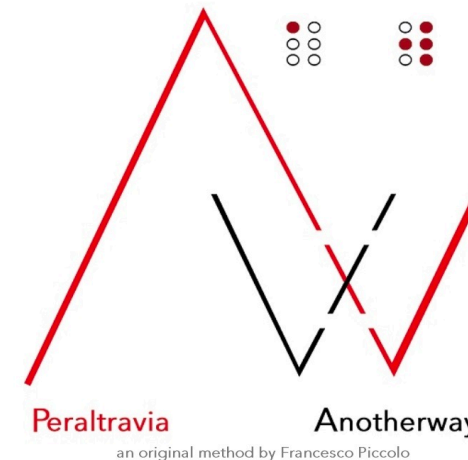
6. ITINERARIES - BULGARIA

BREAD – A CULT OF THE SUN AND THE LIFE




Bread is one of the symbols of our region – Northeastern Bulgaria, known also as Dobrudzha. The largest wheat fields are grown here, as in the past the production of bread provided a livelihood for many people. Bread occupies a very important place in the culture of Dobrudzha. From prehistoric times, bread has been the thing that gathers family and loved ones every day. Bread is present in the myths, in the legends, in the stories, in the fine arts, in the rituals and customs. Bread and the attitude towards it express the philosophy of local people here. This worldview has different manifestations that can be found in archeological finds, in exhibition halls, in museums and even in architecture. We would like our guests from other regions of the country or abroad to feel the typical Dobrudzha spirit, this closeness to nature, the respect and esteem for the bread.

For the people of Dobrudzha, bread is the center of their lives. According to an old Bulgarian custom, we will welcome our guests and participants in the route with a home-made round loaf, seasoned salt and honey as a gesture of hospitality and respect: "Welcome to the heart of Dobrudzha, the granary of Bulgaria!" The ritual will take place on the square in front of the Clock Tower in the "Old town" – a place for conversations, songs and dances. The Clock tower is one of the town's symbols. It is built similar to



the old clock towers from the Bulgarian Revival period and is one of 17 preserved to this day in Bulgaria. It is built of white limestone and is 21 m height. The clock mechanism is driven by two weights 250 kg each, made of river stones. The tower has square form crowned with a conical roof. The belfry is on the top and houses a 350 kg bell. Here starts the "time travel".

The group will go back in time and trace the bread making from prehistoric times, when people in these lands grew einkorn and barley and prepared the first sourdough bread on the Old Continent. In the small park-like outdoor space, called lapidarium, are exhibited pithoi – ancient Greece ceramic vessels used to store grain. Pithoi found in our lands are evidence of the existence of ancient human settlements where the main livelihood was the cultivation of wheat. Participants can touch and feel the shape, size and volume of the pithoi, a small model of a prehistoric oven and a clay copy of a figurine of the Goddess Mother Earth. Similar figurines have been found in the oldest and largest prehistoric necropolis (5th millennium BC) near the Big Island in Durankulak Lake and are known as "Venuses of the Lower Danube". The next stop on our route is the Art Gallery, where the group will learn more about wheat harvesting and the hard field work. The Art Gallery in Dobrich is an architectural monument of culture. It is one of the few preserved unique buildings and an accent in the architectural heritage of the town. It was built in 1932–1936 for a Court House by Italian, Romanian and Bulgarian architects. We will visit the exposition hall "Gold of Dobrudzha", where the visitors can track the fine art presenting Dobrudzha with its endless golden wheat fields and hear the sound of the wind through the crops. The colours of the wheat and sunflower predominate in the "Gold of Dobrudzha" hall. We could easily associate them with the warmth of the sun, which burns our skin golden, with the smell of warm earth and the gentle breeze.



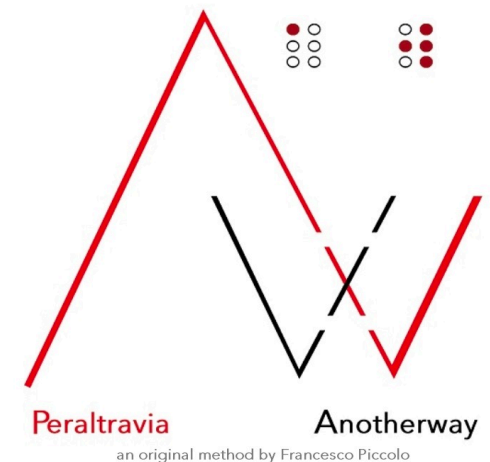
Standing in front of Nayden Petkov's painting we immerse ourselves in yellow – a summer field of sunflowers that merges horizontally with ploughed black soil, rough as an old man's hands. The colours range from yellow through dark brown to pale, almost pearly white sky in summer.

With a brush, paint and rich imagination Keazim Isinov presents a wheat harvesting day – with wheat piles resembling sea waves and rounded female forms, carelessness of the harvester's children and sweet tiredness from a job well done, represented by the image of an old man leaning on the sacks full of grain, with a satisfied smile because of the rich harvest. By touching a small sack that imitates a grain sack from the picture, participants can imagine the field – they can pull out few grains to feel their size, shape and aroma.

In Dobrudzha, life begins and ends with the land and its cultivation, related mostly to wheat and bread. A three-dimensional female figure placed on a pedestal shows the modern image of the Mother Goddess and symbolizes fertility. She is holding high above her head a wheat sheaf as reverence for heaven and earth. The relief of the woman's garment resembles a furrow. Visitors can grope the sculpture to feel the material, its size and shape.

Our next destination is a stone fountain. The curves of the rocker used for transporting coppers full of spring water remind of fluidity of the water and are incorporated in the fountain design decorated with Renaissance elements. By touch the participants will feel the curve in the upper part of the fountain. A few minutes later they will see rockers in the Ethnographic House and will make a comparison between these two forms. Groping down the facade of the fountain will reveal relief stone decorations including songbirds, stylized suns and a vase with flowers in the middle.

Water is the basis for kneading dough. For the festive breads "silent water" is used, which is related to ancient pagan beliefs. According to the Bulgarian folk tradition "silent" is the water not drunk, brought in full silence, without a drop splashed, and in which herbs and flowers are scattered. Water is one of the main creative elements, symbolizing infinity, purity, energy, purifying power and a way to the afterlife. Every guest will get a "barduche" – a small pitcher partially full of water – and could try to imitate the song of a nightingale, lark or other songbird



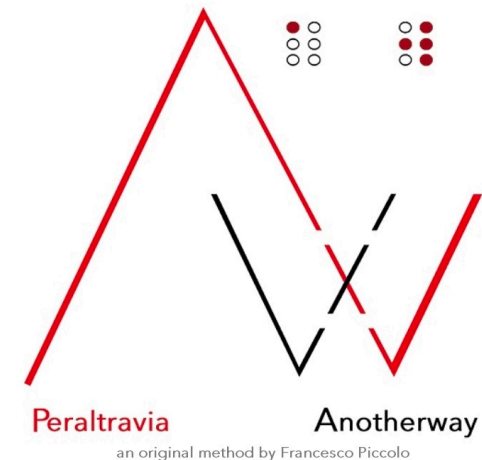
using it.

The last destination of the itinerary is Ethnographic House, which was built in 1860. The house belonged to Dimitar Drumev – a rich grain merchant – whose heirs donated it to the Regional Museum of History in Dobrich. Here visitors will be introduced to specific items called prosphorae stamps. These are wooden seals for ritual breads, which are sacred in the Christian religion. The bread sealed with it is called "prosphorion" (it comes from the ancient Greek language and means "offering"). Bread is extremely important element of the Bulgarian tradition. In Dobrudzha is produced every fifth bread on the table of Bulgarians. Prosphora seal is one of the objects related to the making, design and decoration of the bread in order to acquire the power of festive, ritual bread treated with utmost respect. The prosphora seal consecrates the bread to make it part of the Holy liturgy. Participants will touch the prosphora stamp to feel the material, relief and size and will make with it an imprint on clay.



Ritual breads associated with each holiday on the Bulgarian table are full of rich decorations of dough and depict the sun, cereals, birds, flowers. They are a symbol of fertility and carry strong energy, because the symbols of the Mother Goddess Earth, the God of the Sun and the eternal cycle of life are built into them. The touching of clay models of ritual breads is included, so that the participants can feel their relief symbolic decoration.

The route will end with gustation of boiled wheat on the Ethnographic house's porch. Boiled wheat is one of the seven (in some regions 9, 11 or 12 – as months of the year) vegetable dishes on Christmas Eve's table (24th December). Wheat symbolizes birth, new beginning, renewal.



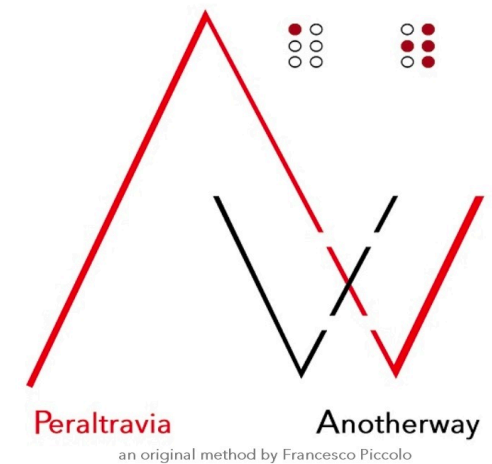
DOBRUDZHA CRAFTS

At the end of the 19th century, the town of Dobrich was a famous craft and important economic center. The bazaar and the fountain square were in the downtown area and there, between the narrow streets were located various workshops – potters, blacksmiths, furriers, woodcarvers and others. More than 40 years ago, a small complex was built on this place to treasure up the memory of our past and these crafts, as if forgotten over time. The complex “Old Dobrich” aims to preserve the way of life, culture and traditions of the Dobrudzha region, as well as to show and pass them on in an accessible way to future generations. There are more than 20 workshops here, which still use authentic objects and handicraft tools, carefully kept over time. And until today, the masters we will find here continue with talent and inspiration to recreate images of folk culture. Let us take a look at the various whitewashed shops to touch the magic of the old crafts. The bazaar is alive and work here is in full swing from early morning. At the very beginning of the complex is located the pottery workshop. As if on the doorstep we feel the gentle breath of fresh clay and how it “comes to life” in the hands of the master. Created with a lot of love by Uncle Jendo, today the pottery shop continues to “live” and create through his wife and children.

The potter's wheel continues to “sing” from morning till evening, and the vibrant voice of the painted vessels announces the bazaar. Here everyone can find colourful, richly decorated bowls, glazed pitchers and traditional for Dobrudzha granoses (vessels used in the past for fermenting milk). The technology that makes Dobrudzha pots unique includes decorating the vessel with a lamb's bone and concentric wavy lines. The masters are friendly and happy to talk about the craft and demonstrate ancient technology, as in those bygone times.

Walking forward along the narrow cobbled street, we approach the workshop, in which revives one of the oldest home crafts – embroidery. This art has accompanied the way of life of the Bulgarian woman for thousands of years. Hand embroidery is one of the traditional decorations in the clothing of our people, characterized by a variety of ornaments with different symbols – for health, success, prevention of disease, cheerful and happy life. This craft includes the imagination, skills and aesthetics of the Bulgarian woman. Combining shape, colours and contrast, they show the tradition of Dobrudzha. We can capture astral, geometric and floral motifs, as well as a wealth of colours and dyes. The woman from Dobrudzha loved the colourful and right here the green of life and the eternal, the blue of the sky and infinity, the yellow and the warmth of the sun intertwine. The constant connection of our region with the fertile fields is present through the brown.

Interesting is the presentation of the wedding in the embroidery – two opposite triangles, painted red.



For a family to be depicted, the skilled craftsman adds two smaller triangles, located next to the large ones. The beauty of this craft lies in these colourful geometric lines, in which the Bulgarian embroidery, plots and folk mythology are intertwined. Everyone who touches this art with their hands feels the warmth and love that are invested in it.

Stepping over the threshold of the next workshop – the woodcarving workshop, we remain as if enchanted by the suns, shining on the wood and made by the skilful and talented hands of the master. The tireless rhythm of the chisel that “creates” these masterpieces can be heard from the doorstep. It is said that if the woodcarver does not feel the wood with his heart, it cannot come to life and obtain this magical form. In the works of the master woodcarver Koycho Kolev there is a rich and opulent floral ornament. Wood of different type and structure is used, which gives additional beauty. Various animals also appear among the floral elements. Represented are deep relief and beautiful openwork carving. To achieve harmonious beauty on the wood, it takes a lot of love, endless patience and attention to get this ethereal, as if untouched by human hand tangles.

Leaving the woodcarving workshop, we somehow suddenly smell the freshly roasted sand coffee. As in the past, so now, the cafeteria remains a special place where people relax, discuss local and global problems over a cup of aromatic, freshly brewed coffee. A glass of water must be served with it, and for true connoisseurs white jam and various sweet temptations are offered. For the preparation of the refreshing drink you need a coffee pot or the so-called cezve, as well as hot sand. The pot is made of copper alloy, and the handle can also be wooden. Its size varies depending on the number of coffees that will be prepared. The recipe includes a different mixture of rye and the so-called “pure coffee”, sugar and water, and sometimes

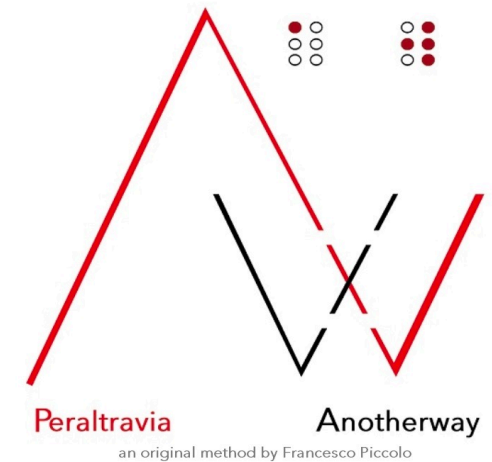
cardamom. When the coffee starts to boils, then it is ready. It is poured into a cup with a swirling motion, arranged on the tray and is ready to be served. After drinking it, guests can turn their cups and figure out the symbols written on the sediment and thus peek into their future.

The aroma of coffee intertwines with another – that of freshly baked bread and gevretsi. The oven is heated before dawn to bake these aromatic gevretsi (pretzels) from the special, hand-kneaded dough.



The latter must be cut into equal pieces. Great skill is required to stretch and shape it into the familiar round form. The gevrek should not be uneven, because when boiled, water enters and this may lead to cracks during baking. The interesting and different thing about the cooking technology is that the already formed gevretsi are boiled in water with glucose. It gives them smoothness and gloss. Then the gevretsi are put in the pre-lit oven and after 20 minutes we can enjoy them.

The circle is one of the four basic geometric symbols, the personification of the Earth and the Sun, of the life and fertility. From time immemorial, it has served to signify wholeness and completeness. In the center of the complex we find the Clock Tower which was originally built of white stone in the shape of a pentagon and ended with a covered wooden veranda and a conical roof.



After the Liberation of Bulgaria in 1878, the Town council took care of the Tower. Towards the end of the century, it was adapted as a fire station. In 1965 the Clock tower was demolished, and years later – rebuilt according to sketches, memories and photographs, which are stored in the funds of the Regional Museum of History – Dobrich.

Today's Clock tower is 21 m high. The clock mechanism has been restored from the schemes of the old Revival clocks from the towns of Elena, Dryanovo and Tryavna. The mechanism itself weighs 250 kg and is driven by two weights, which are river stones. The clock is still wound by hand. The Tower also has a bell that weighs 320 kg and was cast in the bell workshop at St. Synod in Sofia. Its first bell rang on June 28, 1985.

And even after more than 40 years the Ethnographic complex is not quite the same, not one or two masters work tirelessly here, who with love and inspiration continue the tradition bequeathed by our ancestors. Even today the "Old Dobrich" Outdoor Museum of Architecture and Ethnography continues to give a lot of beauty, colour and tranquillity to the citizens and guests of our city.



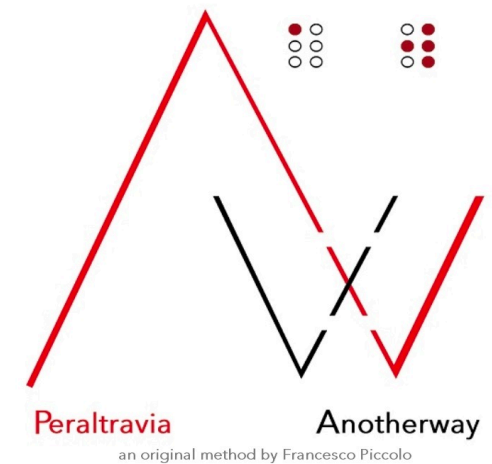
THEATER IN DOBRICH

The route focuses on the theater, its history and their manifestations in everyday life. It includes key locations in Dobrich associated with notable actresses and famous playwright, as well as several stage spaces with different parameters and origins, enabling participants to demonstrate their artistic abilities.

The itinerary starts from the native house of Adriana Budevskia – Bulgarian dramatic actress, whose activity is related to the establishment of professional theater. Born in the year of the Liberation of Bulgaria from Ottoman rule (1878), she studied in Moscow and after returning to Bulgaria participated in the founding of the National Theater. Because of her masterful incarnations on stage with over 100 roles in about 25 years, Budevskia has been called “Sarah Bernard of Bulgaria”.

In the yard of her father's house, little Adriana showed for the first time her artistic talent and rich imagination. She often gathered the children next door and gave them performances. “Droncheto” (Adriancheto), as her relatives call her, not only invented the scripts, but also played all the roles herself – the characters were many, the artist was only one. For some of these performances, Adriana made rag dolls and our participants will also make such. Making dolls involves tying a piece of colourful rag with thread to the handle of a wooden spoon. The curved part of the spoon plays the role of the doll's head, and the handle with the wrapped rag is the garment. If desired, each participant will keep the doll made by himself as a souvenir from the route. In order to immerse ourselves more closely in the atmosphere, we have prepared a fragrant and delicious delight – a pie according to a special recipe with one of actress' favorite fruits (apples).

Our second destination is the “Yordan Yovkov” Drama Theater. It was established in 1928, when Dobrich and the whole of South Dobrudzha were under Romanian rule. After the return of South Dobrudzha within the borders of Bulgaria in 1940, the Municipal National Theater was formed. For almost 100 years of its existence, the theater in Dobrich has created over 350 productions. Here we will briefly pay attention to the emergence and history of theatrical art. On the spot in front of the Drama Theater's building we will make a comparison between the original orchestra (stage) and the theatron (the spectators' benches

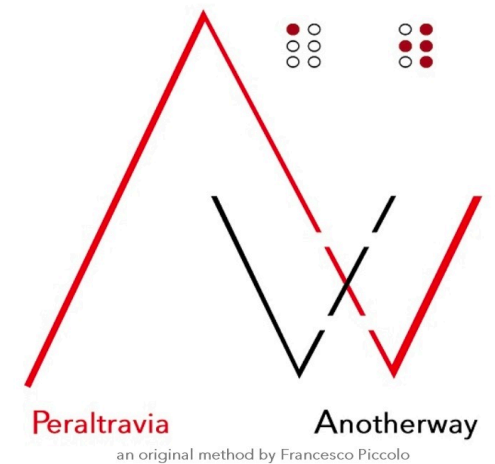


arranged in a semicircle) of the ancient Greek theaters with architectural elements from the building of the modern theater. Participants will grope a small model of a kind of theater – the so-called amphitheater, typical of ancient Rome. Although used for various purposes (competitions and gladiatorial fights), the amphitheater has the main features of the theater. In the center is a round or oval platform called orchestra at the theater or arena at the amphitheater. The choir and the Dionysian altar were located on it at the theater or the battles themselves are held there at the amphitheater. Around the orchestra like a horseshoe was situated the theatron – the area with the spectators' seats. The latter were curved rows of stone steps that rise up on levels. In theaters, the seats occupied half of the circle; in amphitheaters, they surrounded the arena on all sides, i.e. amphitheaters were a kind of double theaters. The amphitheater that the participants will touch is the world's most famous amphitheater – the Colosseum in Rome.

Although it has many similarities and common origins to ancient Greek theater, theatrical art did not reach high popularity in Rome. More popular entertainments were the circus performances that took place in the stadiums and gladiatorial fights organized in the amphitheaters. Roman actors, like Greeks, were exempt from military service, but in ancient Rome this was more of a disadvantage, because in Roman society it was not possible for a person to pursue a political career without possessing some form of military experience. Unlike Greek actors, who were only free men, in Rome they were often slaves and it was not uncommon for a performer to be beaten by his master as a punishment for unsatisfactory performance. In general, public opinion about actors in ancient Rome was very low – they had the same social status as criminals and prostitutes.

This significantly differs from the situation in ancient Greece, where actors were respected professionals and had almost divine status.

The next step in the route presents one of the museum lapidariums as an open art space where various performances can be conducted. Among the authentic atmosphere of the ancient testimonies of the past (statues, epigraphic monuments, various architectural elements), in Greece and more precisely in ancient Athens was held the religious festival Dionysia, dedicated to god Dionysus. The main part of the festival consisted of a competition between three playwrights. Each of them presented three tragedies and one comedy. The winner was chosen by a jury. All participants received awards, but actually only the first prize meant victory, and the third was tantamount to failure. It is known that the first such competition was won by the playwright Tespis in 534 BC, who was awarded a goat – an animal believed to be dedicated to Dionysus, patron of theatrical performances. Later, the winners received an ivy wreath.

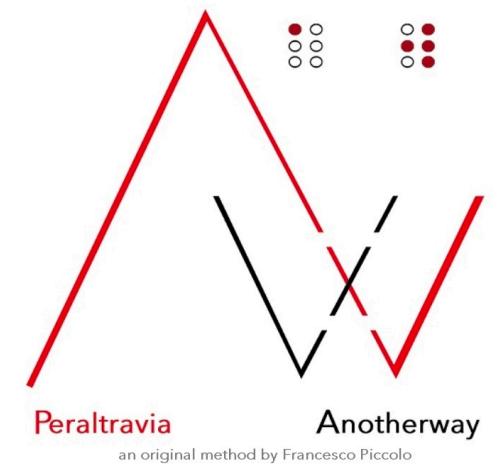


The performances were held by actors who were only free men. The reason why women were not allowed on stage is that performances were often dedicated to the gods and it was considered unacceptable to assign such a responsible task to women. There were no restrictions for the viewers. In addition to actors, a choir consisting of 12-15 people took part in ancient Greek plays. It helped to understand what is happening on stage. In its performance, the choir introduced new characters, sympathized with the victims, asked questions, commented.

The requirements for the actors were to have good diction, to be plastic and to be able to dance. They have also to be musical, because they do not recite, but sing. The clothes were bright and lavish and consisted of long and wide tunics. Male actors, playing female roles, wore a wooden frame on their chests to look more feminine and white body stockings under their costumes to make their skin look lighter. In tragedies, the protagonists were usually gods and heroes – they have to look impressive and to differ from ordinary people. That is why they wore wooden shoes with platforms up to 25 cm high. The latter made the gait slower, more dignified, more proud. Accordingly, actors with comedic roles wore shoes with thin soles, similar to sandals.



The faces of all the actors were covered with masks, often with grotesque expressions. The goal was to enhance the emotions that the characters express. In addition, the masks acted as a small megaphone that amplified the actor's words. Copper vessels built between the spectators' seats also helped for better acoustics. Masks were made of light, organic materials such as leather, wood or cork. They had a wig made of human hair or animal fur. After the performance, each mask was sacrificed to god Dionysus.



Initially, the performances were open to the public, but later a spectators' fee was introduced. The ticket was a small wooden or metal token called symbolon and by modern standards costs about EUR 5. Performances were held twice a year during the festival – they started immediately after breakfast and lasted until the evening. To applaud the actors, the ancient Greek audience tapped their feet instead clapping with their hands.

The participants in the route will take on the role of ancient Greek actors and will demonstrate their artistic abilities. Each of them will receive a paper mask that expresses a certain emotion and will have to recreate it through appropriate artistic performance – sound, anecdote, recitation, song, dance.

In the last step of the itinerary we will visit the Memorial Museum "Yordan Yovkov", where we will tell the participants about the playwright of the same name. The building is the largest museum dedicated to the writer and was built on the occasion of the 100th anniversary of his birth. To this day, this is the only center of its kind that researches and promotes the life and work of Yordan Yovkov. It preserves over 25 000 cultural values related not only to the life and work of the novelist, but also to a number of other personalities from Dobrudzha such as the actress Adriana Budevskia, the poetess Dora Gabe and others.

The participants will have the opportunity to immerse themselves in the world of Yovkov's characters and to touch the humanistic messages of the fiction writer; to see with their hands and through their hearts a three-dimensional figurine of Yovkov's most famous heroine – Albena, who, although sinful, was so beautiful that one of the most famous Bulgarian Black Sea resorts, located near Dobrich, was named after her.

7. ITINERARIES - CYPRUS

EXPERIENCING A HERO'S' SACRIFICE IN A PLACE OF HOLINESS

Duration: **Half Day**

Time: Maximum 3 hours

Theme: Holiness of Machairas Mountains

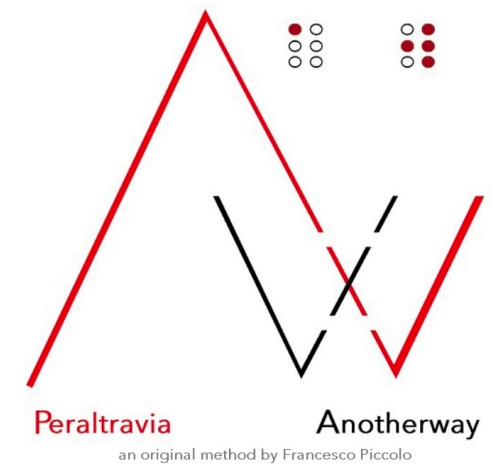
Link between the stages: holiness

Stage No: **3**



How much time to move: The transportation and settlement of the participants from the one stage to the other (where the activities will take place) will take maximum 10 minutes.

How much time each stage. 1st: max. 45 minutes, 2nd: 45 minutes, 3rd: 45 minutes



1st Stage: The nature of Machairas mountains.

In this stage we will try to feel the harmony and holiness of the environment of Machairas mountains. The goal is to understand how nature is made to find balance between all creatures though experiencing the flora and fauna of the place.

No of performances: 2

1: Taste of Machairas mountains plants (20')

We will first use the senses of **touch** and **smell** to recognize lavender and basil, herbs grown by monks of the monastery. We will also **taste** apples and peaches.

2: Sensory immersion in Machairas Mountains (25')

We will create a sensory immersion that is gradual, fluid, full: through the combination of the **smells** (plants, smelling the clear and holly atmosphere), the **sounds** (listen to recordings of the sounds of 3 birds and while listening we will describe how the birds look like and how they feed/live, hear the wind and the rustling of the trees), **the feeling of** the breeze of the wind, the warmth of the sun. We will accompany our whole activity by listening to "heavenly" music in the background. We will imagine the whole heavenly beauty that surrounds us, in our first contact with Machairas Mountains.

5 minutes walking between the locations each stage will take place


2nd Stage: The sacrifice of hero Gregory Afxentiou.

In this stage we will try to feel how hero Gregory Afxentiou was feeling during his fight with English army. How he felt when they throw gasoline on his hideout in order to burn him alive.

How he felt when he encouraged his ally to leave in order to save his life. Finally, how he felt when the fire started and how he found the courage to stay in the hideout and sacrifice himself instead of surrender to the enemy.

No of performances: **2**

1: Initially, we will describe the place where we actually are. We



stand near the Andriantas of Gregory Afxentiou and we see in front of us... left... right... (30')

Then we will explain what has happened right here and on the mountains that we see that is important enough to deserve a place of honour in this 'holiness' tour.

We will proceed to the description of the fight between Gregory and the British army, while walking to the hideout. In the hideout of Gregory Afxentiou we will pay much attention. The place where he sacrificed himself. Storytelling aiming to bring up emotions. Use of music and poems written for the hero.

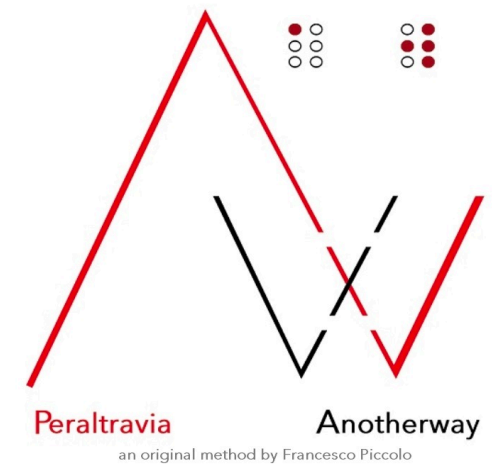
We will try to represent the scene of the fighting with the participants. We will divide the participants to two groups. One group will be representing the British army and the other Gregory Afxentiou and his team. With the use of sticks, by hitting their feet to the ground, clapping, making sounds with their voice and use of imagination, participants will try to feel the scene of the fighting.

2: Andriantas of Gregory Afxentiou. Then, we will prompt the participants the proudness of the hero who gave his life for the ideals of him and of the Nation. The performance of the statute celebrates him. (15')

Andriantas of Gregory Afxentiou. The creator of the piece of art, the material, physical characteristics of Andriantas. Geometry of the piece of art. Use of imagination. We will describe the geometry of the work, in order to make the visitors assume the same pose as Gregory, while listening to the music that brings the moments of struggle and sacrifice to life, and feel the pride of the hero (only listen to it and be sunk into the rhythm and the melody), not explain the lyrics at this moment). We will start with the most "wild" music, where we will listen shootings and feel the battle, then we will proceed to the funeral, and at the end we will play sanguineous music, to remember to our visitors that it is honor and pride for us to stand next to the hero named Gregory Afxentiou, who sacrificed his life to save the Greek Cypriots from the British troops. So, the choice of music will create a progression which will leave at the end the visitors to feel liberated and happy. 5 minutes walking between the locations each stage will take place

3rd Stage: Machairas Monastery

In this stage we will visit the monastery and describe how holiness is found outside in inside of it.



No of performances: 3-4

1: Outside the monastery. History of the monastery, when it was build, by whom and why. Harmony of the architectural design of the monastery. How the monastery helped Cypriot residents during the centuries. Storytelling and imagination of living in past centuries. (15')

2: The icon of Panayia the Machariotissa – Holy Mary of Machairas mountains. Story of the icon, who created it, the journey of the icon until its final destination in Machairas monastery. Description of the icon, how it is unique to other Orthodox icons of Holy Mary. (15')

3: Holy water source outside the monastery. Feel the holy water and description of its importance for Orthodox Christians. (15')

3 (depending of the time we will have – we need to do site visit first): A monk back in 19th century wrote a book with remedies. If there is time we will read and make a soft remedy with herbs grown in Machairas Mountains. This activity would perhaps be better done outside the monastery as the last activity of the third stage. We will have already created a link with the outside world, so when we will be in the monastery and the monks tell us about these remedies, we will create a smoother connection between the whole heavenly environments and we will make a circular synthesis (from the first stage –which focused on the nature- to the last stage with the monks who know remedies with the fruits of nature).

Through the above activities, the participants will have the opportunity to learn about the history, the holiness and the environment of Machairas, and general facets of our civilization, through the combination of strong feelings and through synaesthesia, by combining senses of touching, smelling, hearing, tasting to create unforgettable experiences.

FOLK ARTS IN CYPRUS

Duration: half day - Time: Maximum 3 hours

Theme: Experiencing traditional folk arts of Cyprus

Link between the stages: wheat

Stage No: 2

Duration. How long time to move, how long the laboratory.
Maximum 3 hours.

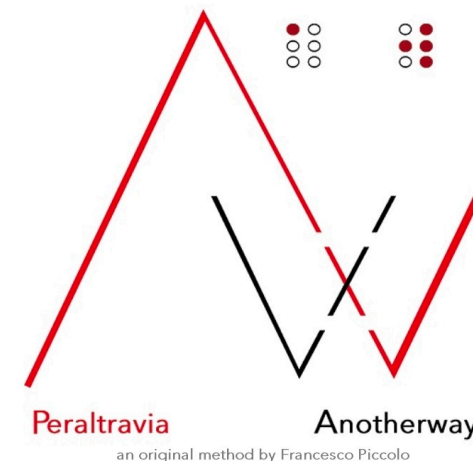
How much time to move: The transportation and settlement of the participants from the 1st stage to the 2nd will take maximum 30 minutes. How much time each stage. 1st: 1 hour, 2nd: 2 hours

1st stage: The activities of this stage will take place in the museum where the original painting is stored or in an event venue configured accordingly for the purposes of our activities in Pissouri village, where dancing will follow, with the difference that in the second scenario we will have a copy of the painting but with the same dimensions.

1. Painting of Michael Kashialos. Description of this work of art, which has already been prepared by the team in a previous assessment. As it will be represented, this is combined with the dance which follows. (20')



2. The dance of Tatsia. Tatsia is a spectacular Cypriot dance, which requires skill and is associated with sifting flour. The dance represents the work of sifting the flour. The dancer places in a fine sieve, the tatsia, one or more glasses of water or wine or zivania, and dances by rotating with his fingers right - left and up - down around his body the tatsia, trying not to spill a drop. This dance is very spectacular. We will try to teach the participants some basic steps of the dance, and in combination with the music, the sense of touch and the history behind the dance, we will have an explosion of the traditional arts. (40')



2nd stage (In this stage we will focus on the culinary art of Cyprus). These activities will take place in the same venue of the activities of the 1st stage.

1-Learning by experts how some traditional delicacies and foods are made, techniques and success secrets, for example mould zyme to make traditional pasts, pies with challoumi, ravioles, and other products with wheat. (20')

2-Tasting test with products made by wheat (traditional pasta, flaounes, ravioles, etc.) (20')

3-Baking test (applying what they have learnt to improvise and to prepare traditional Cypriot foods using wheat etc.) (1h and 20')

Through the above activities, the participants will have the opportunity to learn about the famous painting in combination with the traditional dance, and about the kitchen of Cyprus, to have fun through interacting, dancing, tasting, creating, interplaying and through synaesthesia, by combining senses of touching, smelling, hearing, tasting to create unforgettable experiences.



THE "ART" OF WINE IN CYPRUS

Duration: half day

Time: Maximum 6 hours

Theme: Experiencing the tradition of wine in Cyprus in combination with the tradition of ceramics.

Link between the stages: wine

Stage No: 2

How much time to move: The transportation and settlement of the participants from the village of Erimi to Pissouri, (where the activities will take place) will take maximum 30 minutes.

How much time each stage. 1st: 1 hour, 2nd: 2 hours

1st stage

The Cyprus Vineyard and the Cypriot Wine Tradition date back 6,000 years and is considered as one of the oldest and only in the world as the Philoxera epidemic that destroyed most of the world vineyard in the 18th century had left the Cyprus Vineyard intact. A total experience for the Cypriot vineyard, the history, the tradition and the evolution of the Cypriot wine through the centuries will take place at the Cyprus Wine Museum in the village of Erimi. The Museum presents the various stages of wine production and consumption and its various uses. Ancient jars and drinking vessels reveal the social, economic and symbolic aspects of wine production.

1. Museum tour (1 hour and 30')

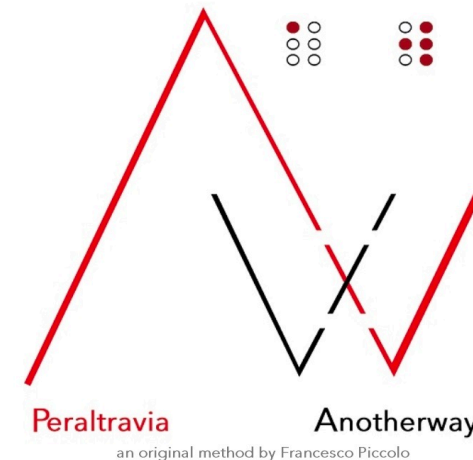
We will start with a visit to the museum where we will have a tour. Participants will learn about the history of wine in Cyprus, the traditional varieties of vinegars and wines produced as well as the whole process from collecting the grapes to producing wine.

2. Experiencing the roots of wine in Cyprus in a place where recent archaeological finds testify that Cyprus was the first wine-producing country in Europe. (40')

While learning about the above history, they will have the ability to smell some of the varieties of wine (3 odours max.) to experience it better, and at the same time listening at low volume background music connected to the tradition of wine of Cyprus. This will be a link with the last activity of the 2nd stage, as a circular synthesis.

3. Learning about Cyprus Wine History through poetry and music which connected to wine. (20')

Many poems and songs have been written to "praise" vines and



wines of Cyprus. The sweet wine, especially, was preferred and praised by many foreign travellers and kings who arrived on the island, calling it "treasure" and "sweet as a muse".



2nd stage. Ceramic arts for the need of storage of wine.

- 1- Learning the history behind the necessity and use of potteries **(in an event venue configured accordingly for the purposes of our activities in Pissouri village, to be near the village of Erimi) (30')**

Pottery is one of the most developed and representative branches of Cypriot art. This is evident from the abundance of vessels observed in the finds of prehistoric, classical and medieval times. This long tradition has been inherited in modern pottery which, in many cases, repeats shapes and techniques that have evolved from old types.



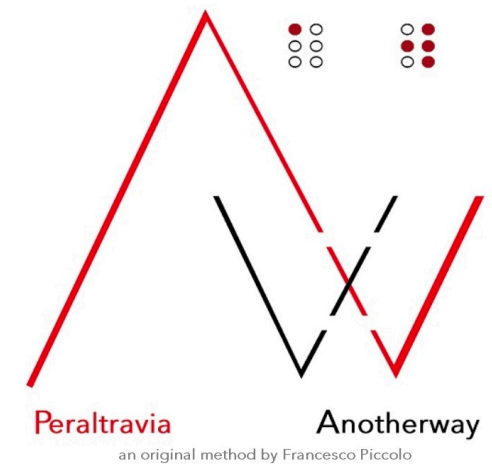
Traditional pottery flourished especially during the 18th, 19th and 20th centuries. From these years of its great prosperity, excellent specimens of clay vessels are preserved, mostly useful rather than decorative. It is a fact that the pottery that was made was used for the needs of the household, as well as for the storage of agricultural products. There are very few types of pottery that were used exclusively for decorative purposes.

As mentioned above, one need was the storage of wine. Every householder made sure to have the necessary clay utensils in their home, buying them, either from the festival, or through a special order to the craftsmen of clay (jars for the preparation and storage of wine, legumes, etc.).

In the first activity, while hearing the history of potteries in Cyprus, the participants will be able to touch different types of potteries and create in their mind the shape and the use of the.

2- Learning how to make potteries by skilled potters. Each participant will have the opportunity to create his own wine pot. (1h)

3- Serving famous Cypriot wines (bought by the Museum of the first stage) into the cups of potteries (in potteries which will be already baked and the craftsmen will bring them in our place) as happened in the old times, to create entertaining atmosphere for the last activity. (30')



4- Tasting some foods which are made by "light" wine for the purposes of our itinerary. (1h)

Participants will taste traditional sweets made from grape juice and traditional plates which include wine, as follows:

- Shoushoukos (sweet)
- Palouzes (sweet)
- Afelia (meat marinated in wine before cooking for at least 12 hours)
- Kolokasi kappamas (kolokasi, potatoes and marinated meat)

5- Explosion of entertainment by listening, singing Cypriot songs and teaching the participants some easy steps of a traditional dance of Cyprus, as is customary after drinking wine at feasts. (rest of the day)



8. ITINERARIES - SPAIN

GRANADA AND THE WATER (3 H)

Introduction at the Plaza del Carmen

Predominant smell and sound: flowers and footsteps.

Predominant colors: red, yellow, green, brown.

Position 1: In the square next to the entrance door of the town hall.

Our walk begins in the Plaza del Carmen, the political heart of the city. Here we find the Town Hall which, among other things, houses the tourist office.

The Plaza del Carmen in Granada is located in the heart of the old town. It is rectangular in shape and opens on the west side to Reyes Católicos street (one of the busiest streets in the center of Granada and is full of stores and houses) and on the east side to Escudo del Carmen street (a narrower street that connects the center of Granada with the Realejo neighborhood, the Jewish quarter when the Arabs arrived in the city).

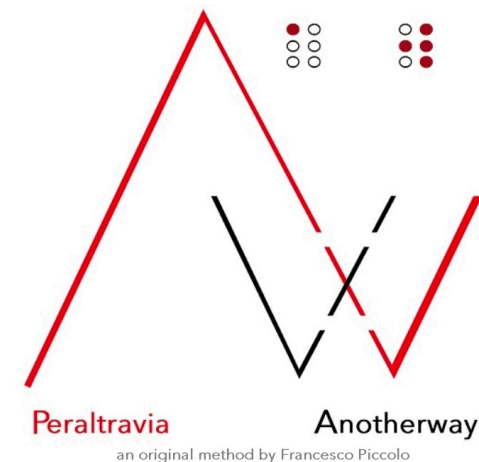
The present town hall building housed the old convent of El Carmen. This convent was organized into two separate cloisters, one known as the old convent and the other as the new convent. After the disentailment, the church and the old convent were demolished, and the square where we are now was born. Of the original construction only the cloister of the new convent remains, which houses, as we said, the Town Hall, which is three stories high.

In the central part of the structure, opens the entrance portal, crowned by an imposing balcony. Above, in the center of the attic, there is a large clock. Higher still, a curious equestrian sculpture dominates the entire facade.

1st Performance: Horse figure

Feel the coldness of the figure and relate it to the coldness of the floor and the stone walls. This statue, called "The Precise Moment", was commissioned for the fifth centenary of the constitution of the Granada City Hall.

It represents a horse, marching on three of its legs. The latter rests on three golden spheres, while its tail waves in the wind. Mounted on the rump, there is a naked and blindfolded knight, with.



his left hand holding the reins, while with his right hand he holds a fourth golden sphere

The work, in patinated and polished bronze, is the idea of the Tarragona artist Guillermo Pérez Villalta. According to its author, the sculpture, conceived as an emblem of happiness, symbolizes the achievement of a triumphant moment, of a perfect but fleeting balance.

Position 2: Inside the building.

The interior is arranged around a portico supported by semicircular arches. There is a central fountain and the stone floor forms a mosaic in black and white tones. Nowadays, a multitude of festivities and events are held here, such as the annual New Year's Eve party, and free performances are sporadically scheduled for all audiences.

The center of the structure is occupied by a fountain, with a basin in the form of an exedra, topped, at the apex, by a sphere. The stone floor forms a mosaic with concentric motifs in black and white tones.

2nd performance: Spheres and Poem by Federico Garcia Lorca
A sphere will be given to each participant, inviting him/her to manipulate it. After that we will ask what it is.

The water cycle is a continuous cycle, just like the cycle of life. Just as the horse in "The Precise Moment" reached equilibrium thanks to the use of four spheres, you have to imagine the four spheres placed in specific points of your body: The first one on your head, the second on your feet, the third on your right hand and the fourth on your left hand. Imagine how water flows in a continuous stream between the spheres.

Here begins our approach to water. Lorca, a poet from Granada, composed a poem dedicated to water:

Agua, ¿dónde vas?

Riyendo voy por el río
a las orillas del mar.

Mar, ¿adónde vas?

Río arriba voy buscando
fuente donde descansar

TRANSLATION

Water, where are you
going?

I'm going down the river
to the shores of the sea

Sea, where are you going?

Upstream I go looking for
a fountain where to rest

As water flows through the streets of Granada, it flows in our
body: it is life!

Now we head for our second destination.

Plaza del Carmen:

C hopo, y tú ¿qué harás?

No quiero decirte nada.
Yo..., itemblar!

¿ Qué deseo, qué no deseo,
por el río y por la mar?

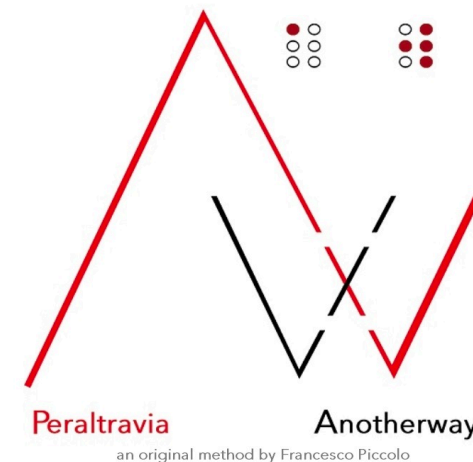
(Cuatro pájaros sin rumbo
E n el alto chopo están)

Poplar, what are you going
to do?

I don't want to tell you
anything. I.... tremble!

What do I want, what don't
I want for the river and for
the sea?

(Four aimless birds in the
tall poplar tree)



1st Performance: Horse statue and spheres



2. Corral del Carbon

Prepare:

Performance 3: Horseshoe

Performance 4: Grain, water, market sound and
paper figure representing the interior.

Performance 5: Bread

Predominant smell and sound: flowers and water.

Predominant colors: brown, gray, green

Position 1: At the door of Corral del Carbón

Welcome to our second stop and to one of the most emblematic
sites of our city.

The Corral del Carbon is the oldest monument left to us by the
Arabs and the best preserved alhóndiga (establishment where
grain was sold, bought and even stored, whose purpose was to
help neighbors and mainly farmers in times of scarcity) of the
peninsula. It was built in the XIV century by Yusuf I, in the
middle of the Nazarí period, and served as a warehouse of goods
to sell them there, in addition to housing the merchants who
passed through the city.

Declared a National Historic-Artistic Monument in 1918, it was in
danger of being demolished until 1933, when it was bought

by the State and restored. In 1992 it underwent a second restoration and, finally, a definitive renovation was completed in November 2006.

Later, in the 16th century, the Christians adapted it for theatrical performances.

The facade of the Corral del Carbon is monumental, featuring a large pointed horseshoe arch.

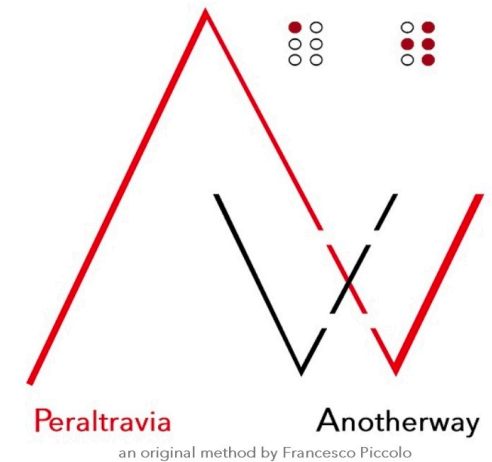
3rd Performance: Horseshoe

The horseshoe reminds us of the previous figure of the horse and we can also relate it to the structure of this place.

Position 2: Inside the coal corral.

The Coal Corral has a single monumental entrance, consisting of a beautiful portal with a large horseshoe arch, and decorated with an inscription in praise of Allah.

Beyond the door, we find ourselves in a beautiful courtyard, in the center of which there is a basin with two water fountains, through which the two rivers of Granada, the Darro and Genil, are channeled. As you approach the center of the building, you can notice how the noise of the main streets is attenuated and only the water can be heard. The vegetation inside and the sound of the water create a feeling of comfort and of being in contact with nature.



This 14th century monument is the only Nasrid mercantile alhóndiga that remains in Spain today. An alhóndiga is a place where grain was stored and traded, and was also used as lodging for merchants. Here the merchants arrived with their goods and their animals, who were hospitalized to refresh themselves in a trough. The Corral del Carbon had a privileged place in the commercial circuit: exchanges, in fact, took place in the intimacy of the structure.

The entire building had no windows to prevent theft of goods, and the alhondiguero (corn exchange master), who lived in the rooms above the door, was in charge of controlling entry and exit. The gate was hermetically closed at dusk and no one was allowed to leave until dawn.

With the arrival of the Christians, its function as an inn was transformed into a warehouse and so it took the name 'coal' (carbon), which was the product that was stored in the lower part of the building.

Subsequently, it was first used as a theater for the performance of plays and then as a residential area. It currently houses the administrative offices of the Granada City Orchestra and hosts the Granada International Festival of Music and Dance.

Occasionally, the courtyard hosts theatrical performances, flamenco concerts and conferences. In the courtyard there is a tourist office, a bookstore specializing in Andalusian studies and a pottery workshop. There are, therefore, 3 floors that can be visited free of charge.

4th Performance: Grain, water, market sound and paper figure representing the interior.

Market music will be played.

They will be given bags with different grains to play with and they will have to choose the best one. After that, they will put their hands in water to clean them.

The corral del Carbon was an obligatory stop on the trade routes. The market was set up around the fountain. The merchants would touch the grain to choose the best and once they finished, they would wash their hands in the fountain.

5th Performance : Bread

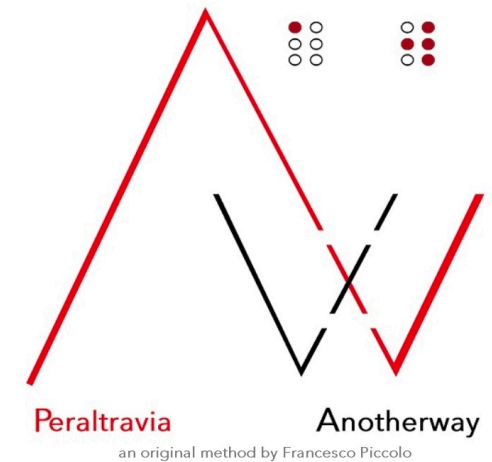
We will taste bread from Alfacar, typical of Granada.

What are cereals and water, if not the basis for the sustenance of life? What is obtained by mixing flour with water? Bread!

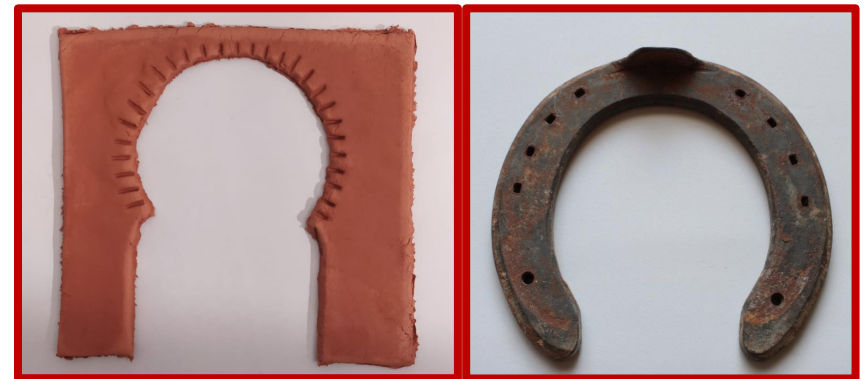
Bread is one of the foods richest in meanings, functions and cultural values. If we go beyond the idea that it is a simple food obtained by mixing water and flour, allowing it to rise more or less and then baking it in the oven, we will immediately discover that bread brings with it memories, symbolic values and traditions that go beyond simply nourishing the body: bread also nourishes the spirit. This is its peculiarity: to be both food and sign.

If we were to imagine a journey through time to discover bread, we would discover that it has always been fundamental to the symbolism and nourishment of Mediterranean cultures. In the peasant civilization, bread is the symbol par excellence of seasonal cycles, it is the symbol of living in community, of the need to divide it and offer it to others, to exchange it. The shape, thickness and size of the bread are always symbolic. Most of the time, the bread takes a circular shape. Here comes the circle, the sphere, the slow and continuous alternation of the seasons of man's life. If we think of the inner courtyard of the Corral del Carbon, we can compare it to a breadbasket: it was there that a small round sandwich was placed, offered to our guests before telling the extraordinary story of cereals meeting water.

Corral del Carbón



Performance: Horseshoe



4th Performance: Grain, water, market sound and paper figure representing the interior.

<https://www.youtube.com/watch?v=6R43Y38tC34>

5th Performance : Bread



3. Fuente de Isabel la Católica

Prepare: **Performance 5:** Old book (Capitulations)

Performance 6: Sound of the waves

Predominant smell and sound: garlic flowers, chlorine and music

Predominant colors: brown, gray, green

Position 1: Facing the fountain

We are right now in one of the central points of the city.

Christopher Columbus began sailing at a very young age in the service of Genoese merchants. In 1477 he settled in Portugal and here he began to develop the idea of reaching the East by sailing West. This idea occurred to him because the great geographer Paolo Toscanelli argued that, since the earth was spherical and not flat, there was a route that would allow him to reach the eastern coasts of Asia without circumnavigating Africa, but crossing in a straight line and heading west towards the Atlantic Ocean.

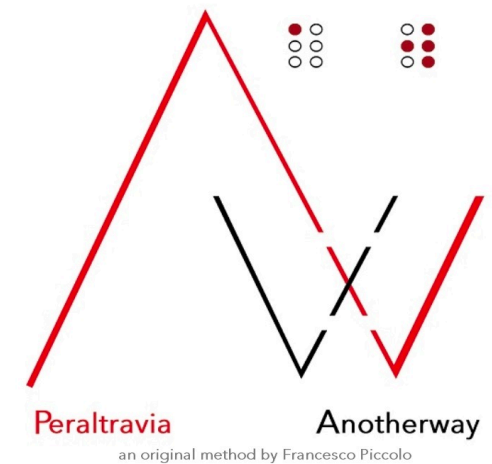
Columbus' project was rejected by the king of Portugal. Columbus then decided to move to Spain where, after years of exhausting attempts, he obtained the longed-for approval of Queen Isabella of Castile: it was on April 17, 1492, when the "Conventions of Santa Fe" were signed.

Queen Isabella of Castile authorized Columbus to build a fleet of three ships and granted him the title of admiral, viceroy and governor of all the territories he would discover and conquer during his lifetime.

He was also granted a tithe of all goods found, conquered or present in the places visited.

The first expedition, which was also financed by some Florentine bankers, included a carrack, the Santa Maria, of 200 tons, commanded by Colombo, and two caravels, the Pinta, of 140, and the Niña, of 100. The object of the enterprise was exclusively commercial and was aimed at the very rich eastern markets.

Departing on August 3 from the port of Palos, after many difficulties and after having repeatedly defied the discontent of the crew, exasperated by a much longer voyage than expected, Columbus finally sighted land on October 12, 1492. He had not reached the Indies, but the shores of the then unknown American continent. That voyage would change the course of history and lead to the murder and oppression of Native Americans that is still present to this day.



To commemorate the historical fact of the signing of the "Capitulaciones", four hundred years later, in the center of the Plaza Isabel la Católica, a commemorative monument was erected by Mariano Belliure, a well-known Valencian sculptor. It is a bronze sculpture representing Queen Isabella in the act of signing the Capitulations with Christopher Columbus. The attention to detail seems to emphasize the historical testimony of the act.

The base of this ensemble consists of a stone base with bronze plaques, the effigy of King Ferdinand and inscriptions. The monument is surrounded by a fountain on both sides and by two large vases with flowers and decorative plants.

5th Performance: antique book (Capitulations)

Feeling the rough touch of papyrus

The Capitulations of Santa Fe are a document written by the Catholic Monarchs on April 17, 1492 in the town of Santa Fe, on the outskirts of Granada, which contains the agreements reached with Christopher Columbus regarding the expedition that was planned from this sea to the West.

6th Performance: Sound of the waves

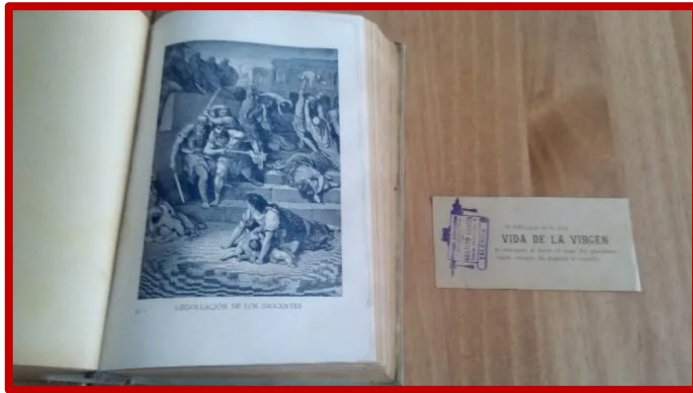
Show a miniature of Columbus' caravels.

When we talk about Columbus' voyages, we have to mention the three caravels he used for his first voyage. The Pinta, The Niña and The Santa Maria. Especially the smaller ships, they were sleek and modern, and the fastest means of transportation that money at the time could buy. In fact, they were so efficient that they didn't really have sleeping quarters for the sailors. Whoever was not actively working was trying to find a place to sleep on the deck, after weeks on the open sea, the food was rotten. Life was extremely hard on these ships and it was difficult to find sailors willing to make the voyage, so many of them were prisoners who had their sentences reduced if they traveled with Columbus.

Fuente de Isabel la Católica



5th Performance: antique book (Capitulaciones)



6th Performance: Sound of the waves:

<https://www.youtube.com/watch?v=BfkvBw2wrVE>

4. El Bañuelo

Prepare: **Performance 6:** Clay stars

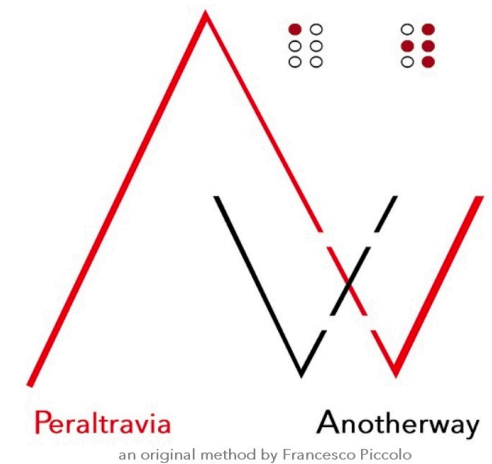
Performance 7: Oils, incense and henna

Predominant smell and sound: Humidity, echo

Predominant colors: Gray

Position 1: Inside the bath

The Arab baths or hammams, which the Muslims inherited from the Roman baths, spread rapidly throughout Al-Andalus. They



separated men and women, went regularly to wash, cut their hair, receive massages and simply relax. It was not only a hygienic and pleasant habit, but also a spiritual one: for Islam, water is a purifying element with which to wash away acts performed against the precepts of the Qur'an.

The testimony of the 21 baths that came to exist in the Muslim Granada is given by the oldest of them, known as El Bañuelo. It is located on the first floor of a private house, in Carrera del Darro n. 31, at the foot of the Alhambra. The name is diminutive, which tells us of its smaller size than the royal baths of the Alhambra. It is the best preserved of the four historic hammams guarded by the city. Also known as Baños del Nogal or Baños de los Axares (of health) in reference to the neighborhood of the same name that housed it, El Bañuelo was built in the 11th century. This makes it the oldest civilian building in Granada and one of the best preserved hammams of Al-Andalus.

After the conquest of the city, the decline of the Arab baths began, considered by the Christians as places of dubious morals, comparable to brothels. Many were destroyed or converted, which explains why so few have survived to this day. El Bañuelo is an exceptional case, because it was intended as a public washing place and, therefore, its ancient structure has remained intact.

In the 20th century, the great architect and restorer Leopoldo Torres Balbas initiated its expropriation, since at that time the baths belonged to a later Christian house and, among other reforms, the laundry room was removed from the main hall and marble floors were installed.

Currently, this Asset of Cultural Interest can be visited by accessing the old Christian house. The rectangular area is divided into several rooms that form the classic model of the Arab hammam.

Now we are in the lobby, a resting place where the clothes were

left, and which gives access to a room for refreshment, where the room temperature and water temperature always coincided in all seasons.

Position 2: Central or warm room.

Then, we enter the central or warm room, the largest of El Bañuelo and the one that usually appears in all the photos thanks to the spectacular dome topped by octagonal star-shaped skylights, which let the sun's rays through to create a magical environment. The room is surrounded by three arcades bordered by horseshoe arches supported by columns.

Performance 6: Clay stars and soothing music

Show the clay star to the participants.

It is not by chance that the openings are shaped like 8-pointed stars: it is a symbol of fertility, continuity of the life-death cycle, belonging of the human being to all of Nature.

It is often referred to as the "North Star" to evoke the idea of the pole, that is, the center of the world where everything converges. The 8-pointed star is the compass rose indicating directions.

In Islam, the 8-pointed star is called Rub'al-Hizb and is used to indicate the end of each chapter of the Qur'an.

Position 3: In the sauna

We moved on to the last room, where the sauna was located. A compartment in the wall indicates that the water boiler was located there, which helped to reach high temperatures.

The channels through which the water circulated under the floor made it necessary to wear wooden sandals so as not to burn your feet. Although the Bañuelo is not in operation and today it is not possible to bathe inside, we can walk through the different rooms while we tell its history, its function and remember its symbolism. We have said that the path inside the Bañuelo is a path of purification, not only for the body, but also for the spirit.

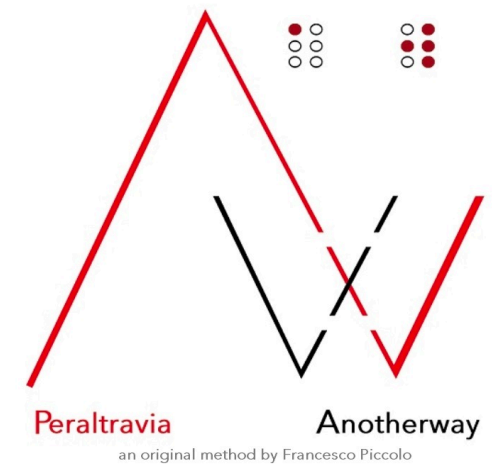
Performance 7: Oils, incense, henna and music.

Smell each of the objects and focus on the scent of jasmine and orange blossom.

The path inside a hammam is divided into three basic phases that can be symbolized with the different stages of life:

- https://www.youtube.com/watch?v=Ciai1aZ_odg&ab_channel=PinkFloyd-Topic

The first phase is a moment of body warming, which takes place by stopping in rooms with increasing temperature and



humidity. During this journey it is necessary to refresh oneself by pouring cool water on the head, usually with a ladle (ablutions). This can remind us of the stay in the womb: warmth, calm, silence, gentleness, tranquility....

- https://www.youtube.com/watch?v=DGHjHU_Z8d8&ab_channel=JanHammer

In the second phase, you lie down on a marble surface to receive an energetic massage covered with soap or mud. This can be the phase of birth: sudden change of temperature and life composed of ups and downs and compromises.

- https://www.youtube.com/watch?v=vSPYFTeSmDU&ab_channel=MrAlamuth

The third phase is the rinsing phase which is done by gently pouring the water with a container, touching the skin so as not to feel the stream, with a temperature a few degrees lower than the body temperature. This may symbolize the achievement of spiritual purity, the goal sought by man. Rebirth.



El Bañuelo

6th Performance: Stars and relaxing music

https://www.youtube.com/watch?v=5TEE0Ac5fT0&ab_channel=MeditationRelaxClub-SleepMusic%26Mindfulness



7th Performance: Oils, Incense, Henna, Music.

https://www.youtube.com/watch?v=Ciai1aZ_odg&ab_channel=PinkFloyd-Topic

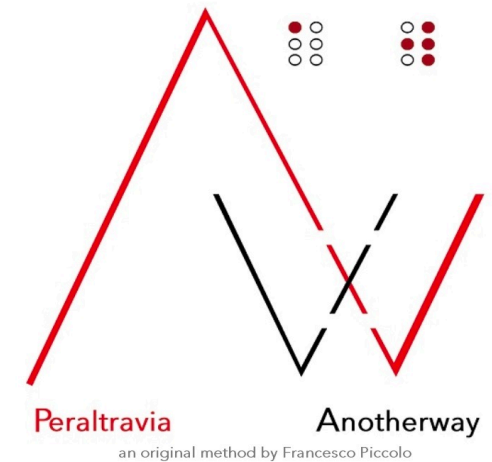
https://www.youtube.com/watch?v=DGHjHU_Z8d8&ab_channel=JanHammer

https://www.youtube.com/watch?v=vSPYFTeSmDU&ab_channel=MrAlamuth



Conclusions of the route

In Islam, water is considered a gift belonging to all equally, which must be managed and shared fairly among all living beings, human, animal and plant. In fact, this is the law of water law, called safa in Arabic. There is an obligation to distribute the surplus water free of charge. Numerous institutions were created for its balanced and fair distribution, some of which have survived to the present day.



Providing water to others is considered a sadaqa, a beneficial act. Some hadiths, or traditions attributed to the Prophet Muhammad, refer to the obligation to assist the thirsty, whether human or animal.

We are water and we live by water. Therefore, this precious and scarce good must be administered with respect and maximum responsibility, in an equitable manner, both from an individual and collective point of view, as our Andalusian ancestors taught us in an exemplary manner.

ACCESSIBILITY AND TIMING

Town Hall Square - Corral del Carbón: 5 minutes

Take into account the bollards and the entrance to the neighborhood association sagrario centro.

In the town hall square you have to be careful with the plates on the floor. There is enough space to move around.

Corral del Carbon - Plaza Isabel la Católica: 10 minutes

In the Placeta Poeta Luis Rosales you have to pass between a lamppost and a pivot: space of approximately one and a half meters.

In Placeta Tovar be careful parked motorcycles.

Approximate space of 1 meter at the entrance

The ground has a lot of texture which makes it very uneven, but nothing insurmountable.

When exiting, take a step to the left to avoid hitting the column.

Take into account the small unevenness of the door at the exit.

Plaza Isabel la Católica - Bañuelo: 15 minutes

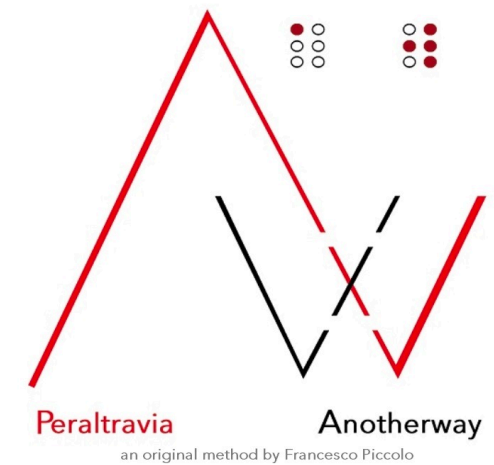
Several crosswalks

Take into consideration the ground

There are some chains and stone pivots

Use the crosswalk on the right: buses are coming up.

Introduction	5 min
Ayuntamiento de Granada	30 min
Ayuntamiento - Corral del Carbón	5 min
Corral del Carbón	30 min
Corral del Carbón - Isabel la Católica	10 min
Isabel la Católica	30 min
Isabel la Católica - Bañuelo	15 min
Bañuelo	30 min
Conclusion	5 min
Total time	2.4h



DOMESTIC ARCHITECTURE IN GRANADA (3 H)

1st position: We place ourselves in the street, at the door of Zafra's house where we can use the echo and silence to start the introduction:

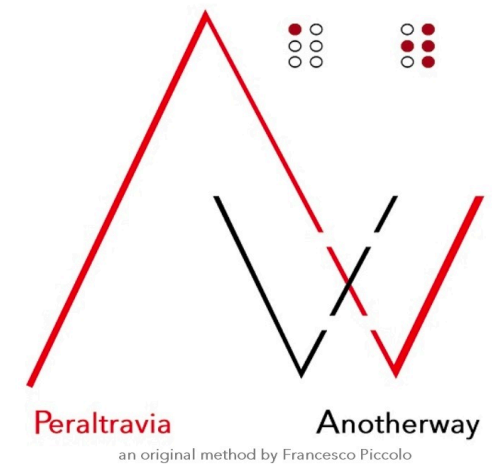
In this route we will discover how domestic life was in Granada through three of its most famous houses. Chronologically we will visit the House of Zafra, the House of Castril and the Palace of Cordova. The house of Zafra was a house of the Nasrid nobility and the house of Castril and the Palacio de los Cordova were quarters for the Christian nobility. Likewise, we will relate the most characteristic smells of each period and we will be able to understand the evolution of domestic spaces and the differences between cultures within their family and private lives.

Performance 1: Keys

Giving two keys (one ancient and one modern).

Each of these houses represents a very important historical moment for the city of Granada. Touching the first key we can imagine the roughness of the materials that were used at the time of the Nazarí empire, heavy, cold and with fewer resources. Nazarí art is the art developed by the Arabs during the Nazarí dynasty that ruled the Caliphate of Granada during the 13th, 14th and 15th centuries. It is also known as the last phase of Hispanic Muslim art. It has its apogee during the last period of Hispano-Muslim art and will have a strong influence on Islamic architecture from Morocco to India. It is a pictorial architecture where the light and open predominates over the solid and closed. In its decorative aspect, Nazarí art represents a return to the tradition of dense, flat and small ornamentation. It knew how to harmoniously combine architecture with the landscape, through gardens and especially with the use of water through fountains, irrigation ditches and canals. The Nazarí ornamental and decorative models are governed by constructive principles based on geometry. As we said, the gardens were a space where families rested. The most characteristic smell of this period is that of jasmine, which we will be able to discover at our first stop.

Medieval Muslim houses were small in size, centered on a tiny courtyard and without exterior windows. Access was always around a bend, to block the view of the courtyard from the outside. The courtyard gave light and ventilated all the rooms. The furniture was very scarce due to the custom of not having rooms with different functions.



The same room could serve as a bedroom, dining room, meeting room... depending on the time of day.

Touching the second key we can notice how the material has changed and how they begin to become smaller and more manageable. This touch transports us to a period very different from the previous one. The domestic architecture that was built in Granada after the arrival of the Christians at the end of the 15th century, reflects various influences from its multicultural context. They would readapt in various ways to what already existed. The Christians would keep the courtyards but the houses were already more decorated on their facades. They would introduce the elevated tower with raised walkways, facades with open windows facing wider streets, large entrance spaces, columns to support porticoes in the courtyards and greater height. In short, the decoration is increased, the appearance is enhanced and everything is elevated. We will see this in the interior of the house of Castril and in the palace of the Córdovas.

And now, we begin our adventure

Prepare: **Performance 2:** Music, buq and jasmine.

Predominant smell and sound: water, echo, jasmine.


Predominant colors: white, brown and green.

Position 1: In the courtyard of the pool.

1. Zafra House

The Casa de Zafra, located in the Albaicín neighborhood, was declared a World Heritage Site in 1994. It is one of the most relevant and best preserved examples of Andalusian residential architecture.

Originally, it was integrated in the urban space that formed the enclosure of the Andalusian Granada, specifically in the so-called Axares neighborhood, which must have been one of the most important noble neighborhoods of the Hispanomuslim Granada.



This building is an architectural example that has managed to maintain its eminently Nazarí character, despite the various transformations it has undergone over time. Little is known of its inhabitants in Islamic times, but it can be said that from the remains that have survived and the dimensions of the house, it must have belonged to a noble family of the Nazarí period.

However, we do have information about the inhabitants of the building in the Christian period. The House of Zafra belonged to Don Hernando de Zafra, Secretary of the Catholic Monarchs and his wife Doña Leonor de Torres, who donated it, along with other buildings, to form, after his death and that of his wife, the convent of Dominican nuns of Santa Catalina de Sena (Siena), better known as the Convent of Zafra.

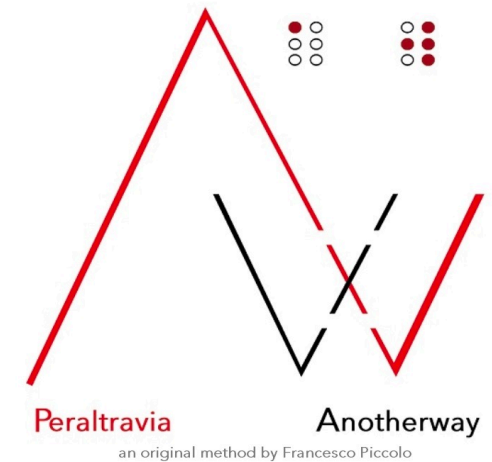
The house was preserved within the convent complex which, in 1931, was declared a historic-artistic monument. When its precarious state of preservation became known, in 1946 it was acquired by the City Hall of the city, and it still belongs to it today. During the 1950s and 1960s, several phases of consolidation and renovation were carried out. The architecture of the building, dating from the 14th century and enlarged in the 15th century, perfectly represents the typology of the Nazarí house organized around a rectangular courtyard, with a central pool of longitudinal axis, marked by the presence of porches facing each other on the smaller sides that precede the noble rooms of the house.

It emphasizes the presence of remains of Nazarí mural painting, which confers a singularity that other houses of Muslim character conserved in Granada do not have. They are located in the south wing of the house and correspond to the same typology as those exposed in some rooms of the Alhambra.

2nd performance: Music and jasmine.

Smell the jasmine

The fragrance of jasmine was a scent that permeated the entire courtyard. This space was dedicated to the enjoyment of the sultans, rooms adorned with tapestries, curtains and silk carpets, beds with cushions and the scent of jasmine and other flowers. Music was always present in the meetings. The gardens were small spaces that manifested sensitivity and mastery, they unified and summarized a whole culture in a mythical sense and mastery of sensory pleasures. The garden is a reflection of Paradise Lost, where nature is reconciled with the human arrangement of the nearby garden. In them there is a multidimensional perception:



colors, shapes, aromas, reflections, sounds, textures, volumes... Now we are going to ask you to take a deep breath and be aware of the atmosphere that surrounds you, of the peace of this courtyard and of the sounds you can hear: water, birds and echoes.

Listening to the music of the lute

Now we are going to use the current state of relaxation to listen to a short lute melody.

Introduce the melody at a low level to continue with our explanation:

Andalusian music is considered the heritage of Andalusia. The instruments most commonly used by musicians at that time were the oud (today's lute), the rabel (a pear-shaped instrument with one, two or three strings), the kitra (a derivation of the lute and origin of the guitar), the buq (a horn-shaped wind instrument which is the origin of the alboka), the castanets or the dulzaina. At the same time, by touching the leaves of the jasmine, we will be able to relate the fragility of its leaves with that of the music of the lute.

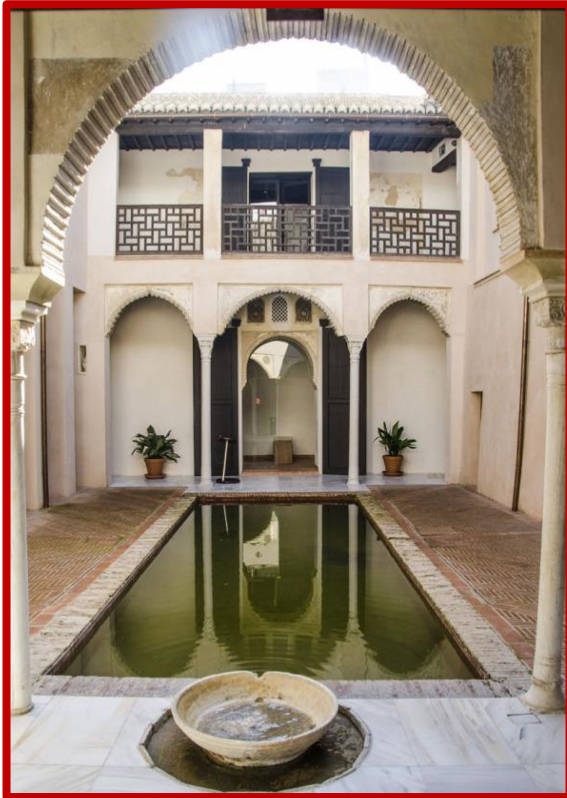
To end this experience, we would like to read a fragment that our Spanish poet Manuel Machado dedicated to these gardens:

"El sonido del agua es como un polvo viejo que cubre tus almenas, tus bosques, tus jardines, agua muerta que es sangre de tus torres heridas, agua que es toda el alma de mil nieblas fundidas que convierte a las piedras en lirios y jazmines..."

TRANSLATION

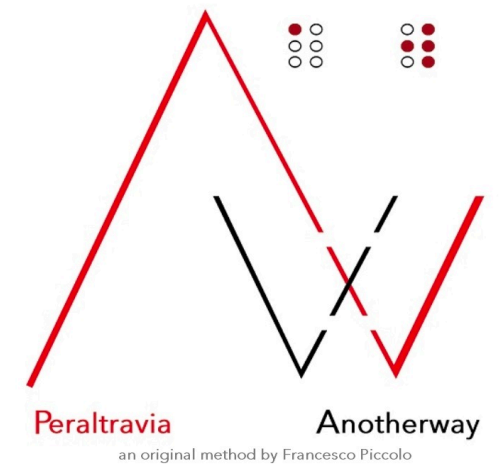
"The sound of water is like an old dust that covers your battlements, your forests, your gardens, dead water that is the blood of your wounded towers, water that is the whole soul of a thousand melted mists that turns stones into lilies and jasmines..."

Zafra House



2nd performance:

https://www.youtube.com/watch?v=LVdt2vxZ4-E&ab_channel=AlThi%27b



This construction dates from the 16th century. Owned by the family of Hernando de Zafra, secretary of the Catholic Monarchs, the palace is located in an old Arab quarter next to the Darro, where the houses of most of Granada's nobility were built since the 16th century. The building took the name of the lordship of Castil. The house was built by the grandson of the royal secretary, who went to the emperor to ask for authorization to found an estate with the town of Castil and other inheritances, as agreed by his grandfather in his will.

As for the date of construction of this nucleus, it would cover from the first years of the XVI century until 1539. This date is repeated in two inscriptions on the façade. In spite of this, it is not possible to specify the exact date of the beginning of the works because no concrete documents have been found in relation to it.

4th Performance: Legend

To continue with the bittersweet feeling we are going to tell you one of the most famous legends of this city that happened right here, in this very facade.

"One of the legends points to a curious story starring the grandson of the secretary of the Catholic Monarchs in which it is noted that Hernando de Zafra was a very bad-tempered man who quickly made enemies with all the people of Granada for his bad treatment of others.

Widower, he lived with his daughter Elvira, a young girl between 15 and 18 years old who had fallen in love with the son of an enemy family of the Zafra. One night when Elvira was in her room with her lover, Hernando arrived, a page boy ran to warn the couple. The lover, Alfonso de Quintanilla, managed to flee through the balcony when Hernando burst into the room, discovering his daughter half naked accompanied by the page boy; the girl fainted in surprise. Hernando de Zafra was filled with anger, believing that it was the page boy, named Luisillo, who had brought the

dishonor to his house.

The father called one of his servants and ordered him to execute the page boy by hanging him from the balcony of the house. Luisillo begged for his life, claiming that it was all a mistake. He asked for divine justice, receiving the answer of "You will hang, waiting for it from Heaven". That same phrase was the one he had carved on the same balcony from which Luisillo hung, to warn anyone who dared to court his daughter of what to expect if they dared to dishonor her. At the same time, he had the balcony through which he believed the dishonor had entered his house boarded up and confined his daughter Elvira in the same room, so that she could never see the light of day again. Faced with so much misfortune, the unfortunate Elvira could not bear the loneliness of her confinement and took her own life with poison in her room".

Position 2: Inside the museum

Because this route is dedicated to know the structure itself, we will not make a visit to the museum, but we will consider it for future routes.

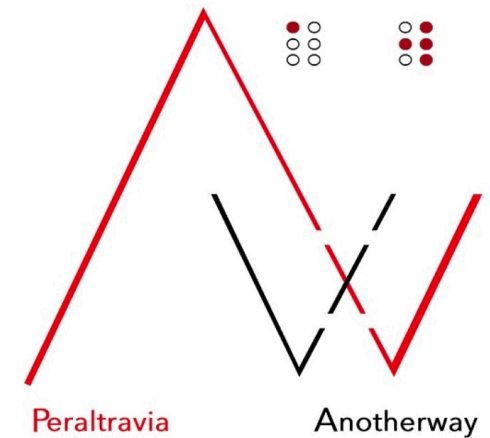
The beautiful Casa de Castril is developed around a quadrangular courtyard and a garden in the back with outbuildings for the servants. From the upper floor there are beautiful views of the Alhambra.

The structure of the House of Castril responds to the characteristics of the Christian houses of that time in Granada.

The Archaeological Museum of Granada is one of the oldest museums in Spain. Between the years 1842 and 1879 it did not exist as such a museum but it was a Cabinet of Antiquities dependent on the Commission of Monuments of Granada, in charge of the eminent painter Manuel Gomez-Moreno Gonzalez. In the year 1879 the Provincial Archaeological Museum of Granada was created, forming its first collection with the funds of the Commission of Monuments, with two sections: Archaeological and Fine Arts. Unfortunately, only the first floor is open with the exhibition of pieces that show the history of Granada from the human settlement until the Christian conquest. Due to structural problems of the building, the museum has been closed for several years and a partial renovation has been carried out that only allows access to this floor.

5th performance: Oranges and orange blossom.

Giving to smell an orange and the essence of Orange Blossom.



an original method by Francesco Piccolo

The second fragrance that we are going to smell today is that of the orange tree, introduced in our peninsula by the Arabs in the 10th century. This tree used to decorate courtyards and gardens, and due to its beauty and aroma, it has remained in many places in Andalusia. Its fruit, the orange, is widely used in its gastronomy.

The houses used to be full of orange trees, and the scent of orange blossom impregnated all the rooms and patios. Nowadays, this flower is used to make fragrances and, above all, to flood Granada with its scent in the flowering seasons.

Casa de Castril. Museo arqueológico



3rd performance: Mead



4th performance: Oranges and Orange blossom



3. Cordova Palace

Prepare: **Performance 6:** Fruits and samples of each plant.

Predominant smell and sound: Nature, tranquility.

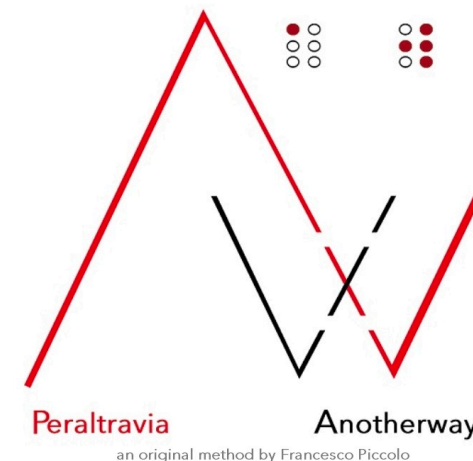
Predominant colors: Green on white

Position 1: At the entrance of the palace

The Palacio de los Cordova is located at the end of the Paseo de los Tristes, next to the Darro River and just at the beginning of the Cuesta del Chapiz, in what was once the Spanish-Muslim neighborhood of Rabad al Bayda. From the time the building was sold until the beginning of the 20th century, it had different uses: it was a factory, a warehouse and a municipal depot.

The Córdoba Palace was demolished in 1919 and bought by Ricardo Flores, and was used as a tenement house. The Gran Capitan Theater was built on the site left behind. The remains of the Palace that had some historical or artistic value were moved to a property in a nearby town. In the 1960s, the remains of the Palace were to be moved to Cordoba, but thanks to the mediation of the mayor, it was possible to recover the monument, rebuilding it in its current location between 1965 and 1967.

The Córdoba Palace consists of two floors and a tower. It is surrounded by gardens and orchards.



It has a fountain whose sound invites calm, as well as a pond and a small pillar attached to the wall of the guardians' house. As we have seen, the interior is accessed through a wide hallway to reach the courtyard where we are now.

We can feel the stones that make up the floor, touch the details of the fountain and the different arches that make up this spectacular palace. Currently its rooms and gardens are used for weddings and events. The exterior of the palace can be visited free of charge.

Performance 6: Fruits and samples of each floor

An essential aspect of the Cordova palace is the large garden with different fruit trees. This garden contains fruit trees from both the Nasrid and Christian periods. This is where we can see the fusion of architectural and decorative styles.

Give a persimmon to touch and taste :

This fruit is originally from Asia. It arrived in Spain at the end of the 19th century. At the beginning they were not dedicated to its cultivation, they used to be planted on the margins of the land or next to rural buildings, and they were for self-consumption. In the mid-twentieth century it began to take great importance and its fruit was revalued, giving rise to the first plantations of persimmons. In Spain, the fruit is also called "palosanto" due to the fact that the best season for harvesting this fruit coincides with All Saints' Day.

Give a pomegranate to touch and taste :

The tree is native to the region from Iran to the Himalayas, although since ancient times it has been cultivated by the Mediterranean area, where it took root very well.

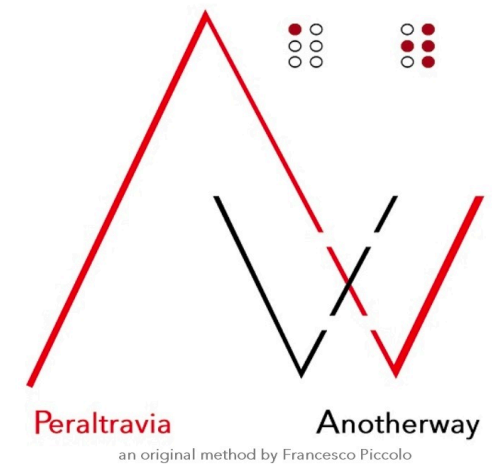
The fruit of these trees, the pomegranate, has always had a great value due to its characteristics and properties. It was considered the fruit of the pilgrims, since thanks to its thick skin it retained its juiciness, being able to transport it during long journeys

regardless of the weather. It also has numerous beneficial properties, which is why it is also used for medical purposes. Apparently, Hippocrates ordered to drink its juice to alleviate fever and as a fortifier against disease. It is said that the Berbers of Africa were the ones who introduced this fruit in Europe and that is why the city of Granada has this name, but even before the south of the peninsula already had the presence of these trees, as there are also sources where they say that the origin of the name of the city is Roman, who gave it this name because of the amount of pomegranate trees (garnatum in Latin) that were there. Even so, if we look further into the etymology of the word pomegranate, in Arabic it could come from the word gar-anat which means "hill of pilgrims". Returning to the subject of the pomegranate fruit, throughout history it has had great importance, due to its properties, as we have mentioned before. Apart from withstanding the climates well and having medicinal properties, it has numerous symbolisms depending on the culture. We will focus on the Christian culture, where its main symbolism is of fruitfulness and fertility, therefore we can find numerous pictures of the Virgin Mary where this fruit appears, or we can also find it embroidered on the vestments of priests for certain religious rites.



Touching the oaks:

In Andalusian times it was known by the name of ballut. Of slow growth and great longevity, it adapts to many types of soils and resists the summer drought very well. The Iberian peoples domesticated the oak groves until they obtained "dehesas" with large oaks with large, sweet acorns (e.g. Dehesa del Generalife). In Arab times the uses of its wood for construction are well



described, and that of its acorns to make an alternative flour to cereal; of limited use as it is astringent. The acorns were also used to heal internal ulcers, tan skins, and even to regulate menstruation. Its roots were used to dye hair black, and its wood shavings were used to preserve pomegranates and quinces.

This one you see is the only holm oak left inside the monument.

in spring. The fruit is an edible berry rounded 1 to

Touching the myrtle trees:

An evergreen and aromatic shrub up to 5 m.. White and very aromatic flowers 1 to 2 cm wide. The stamens are yellow. Flowers 1.5 cm in diameter, dark blue pruinose when ripe, accompanied by the calyx at the top. It has many seeds, which are dispersed by birds that feed on it.

When trimmed less frequently, it has numerous flowers in late summer. It requires a long, hot summer to produce its flowers, and protection from winter frosts.

The importance of the myrtle in the garden of the senses or Arabian pleasure garden is precisely that it is a plant that integrates perfectly with the idea of the emotional garden or garden of the senses. Human beings are emotional, we feel and the first thing we perceive through the senses is what remains engraved in our memory.

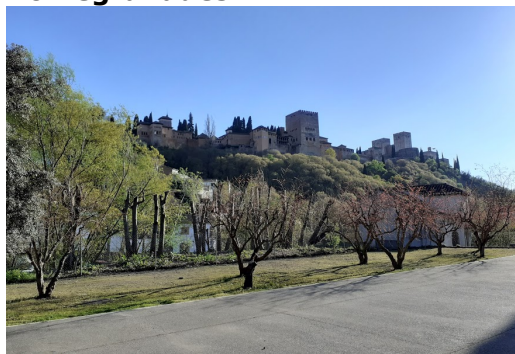


Palacio de los Córdoba

6th performance: Persimmon



Pomegranates



Oaks

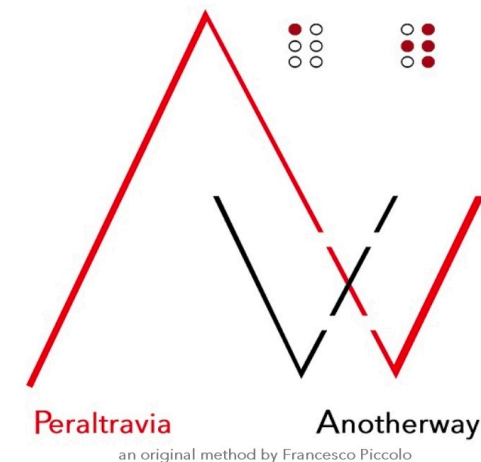


Myrtle



Conclusions

In this route we have been able to know different palaces with a great symbolic load for the city of Granada and we have been able to relate them with different smells that combine the two most important periods for this one. Likewise, we have been able to identify the different architectural styles that we can find in our city. All this shows us that today, Granada is a city full of influences. You can walk through its streets for hours and be aware of the great difference between them. This makes the city interesting not only for tourism, but also for the people who have lived here for centuries. That feeling of belonging to a place transcends language and we also express it through food, drinks, traditions, celebrations and festivals. And, of course, you don't have to be born in Granada to feel part of it.



ACCESSIBILITY AND TIMING

Casa de Zafra - Casa de Castril (Archaeological Museum): 5 minutes.

Take into account bus and cab traffic. Use the left lane. Two well-defined steps without difficulty.

Casa de Castril - Palacio de los Córdoba: 15 minutes

Take into account bus and cab traffic. Use the right side of the street taking care of two traffic signs. Once we arrive at Plaza Nueva, the road is wide, with cobbled ground and without difficulties. Once the square ends, the road narrows and we have to use the sidewalk on the right until we reach the palace. We have to take into account the two bollards and the 5 very subtle steps before reaching the door. There is a step at the entrance door.

Introducción	10 min
Casa de Zafra	45 min
Casa de Zafra - Casa de Castril	5 min
Casa de Castril	45 min
Casa de Castril - Palacio de los Córdoba	15 min
Palacio de los Córdoba	45 min
Conclusión	5 min
Total time	3h aprox

ALHAMBRA AND ITS GATES (3H)

Introduction:

We are going to make the route of the gates inside the fortified enclosure of the Alhambra, an enclosure full of history that already in itself needs several routes to understand all its parts. Through this model we can understand its magnitude:

Performance 0: Model of the Alhambra and song "Lamento morisco".

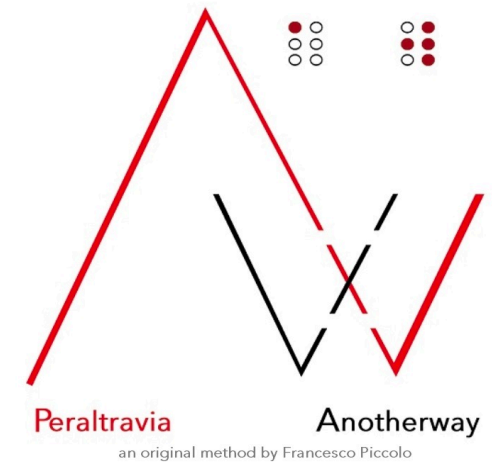


Have the model felt to understand the different parts of the Alhambra and its history. In the meantime listen to the song "Lamento Morisco" by Zambra Arabe:
<https://www.youtube.com/watch?v=qvpm5PtObzk>

- 1- Alcazaba: it is the first thing to be built, starting in the 10th century, in order to have a place from which to defend the recently inaugurated city of Madinat Garnata (which would be in the Albaicín). The military would live here.
- 2- Palaces: once the fortification was built to defend everything, palaces were built for the governors and their families. Until the 15th century different palaces and modifications are being made, as each dynasty wants to leave its mark. The most famous are the Nasrid palaces and the fountain of the lions.
- 3- Generalife: Finally we find this building, surrounded by large gardens and orchards, used as a place of recreation and vacation for the royal family.

With the conquest of Granada by the Catholic Monarchs, they also wanted to leave their mark on the Alhambra. Isabella ordered the construction of the church of Santa Maria de la Alhambra and later her grandson Charles V ordered the construction of the Palace of Charles V, right in the center of everything, destroying part of the palaces in its path and leaving his own. However, he never wanted to live in it because he said it was too cold after spending the night of his honeymoon here.

What we are going to discover today are some of its doors, to enter this fortress that was a city. Well, we are not only talking about palaces, because between the citadel and the palaces were the houses of the artisans, the market and everything necessary



Today we can cross the forest and feel this historical spirit through the remains that remain.

We begin our route.

1. Puerta de los Granadas

Prepare: **Performance 1:** closed and open pomegranates to eat.

Performance 2: touching the door and its reliefs.

Predominant smell and sound: birds and flowers.

Predominant colors: brown on green

Position 1: In front of the gate

Going up the Gómez slope we find this gate, the best known access to the woods of the Alhambra. It is known as such because of the large pomegranates that decorate its upper part. In the center is the coat of arms of Charles V and the figures of peace and abundance (both promised by Charles V for his kingdom). It was ordered to be built during the reign of Charles V, like so many other things in this enclosure, which we will discover during the visit. It consists of three semicircular arches, the central one being considerably larger. Crossing any of the three arches we can feel how the atmosphere changes completely. We leave behind the noise of the city and we enter the leafy and striking avenues of the Alhambra Forest.

This door is carved in stone masonry and highlights the whitish and gray tones. If we touch it, we can feel the changing temperature of the stone in relation to the atmospheric temperature.

1st Performance: pomegranates closed and open to eat: Touching and tasting the flavor of pomegranates. The pomegranate as a fruit is currently the symbol of the city, we can find it everywhere. Formerly the city was called Madinat Garnata, and hence the evolution of the name, which later would be related to this fruit although it is not its origin.

The Muslims will bring it to cultivate it in the tropical coast because of the climate. The pomegranate is characterized by being a rustic plant and, at the same time, quite long-lived. It has an excellent resistance, so it has always been considered a symbol of prosperity.

If we touch this fruit we can notice how it is composed of small grains grouped in different compartments, all different and unique. These grains symbolize the population of Granada and the compartments, the different cultures that have coexisted in the city at the same time. All of this is covered and protected by a thick skin that symbolizes the protection of these gates and walls. Then, we will continue our route to continue knowing all these gates that have protected our beautiful city.

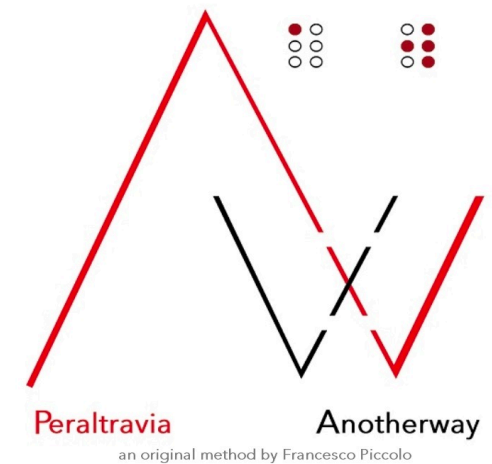
Puerta de las Granadas



Performance 1: closed and opened pomegranates to touch and taste



Bib-Rambla Gate



Prepare: **Performance 3:** Music of hustle and bustle. Flour and sand

Predominant smell and sound: sounds of woods (actual) sounds of bustle and people (past at bib rambla square)

Predominant colors: brown on green

Position 1: In front of the gate

This gate, because of its great importance, has been declared a National Historic-Artistic Monument and an Asset of Cultural Interest. Previously, it was located in the square with the same name, Bib-rambla, which means "the sandy area". It connected the square with the street Reyes Católicos, at that time it was only a river (it was not embanked until the 19th century), and all that area was full of sand from the river, hence it was called "el arenal" (the sandy area). They wanted to destroy the door but finally it was kept piece by piece in the Archaeological Museum, in the 19th century, until 1933, when Leopoldo Torres Balbas, an architect well known for his restoration works in the Alhambra, recovered it and built it in this forest. He was an architect who followed the romanticism of the time, being carried away by the poetics of the ruin, this door in the middle of the forest, gave it a mystical touch.

3rd performance: Weights and flours:

We will play this recording to simulate the sound of the market where this gate was located in its origin:

https://www.youtube.com/watch?v=I7EyDJU4P_g&ab_channel=RUBIOMIGUEL1

In this door there was a flour weight, used before entering the city: "The ordinances established that there was a penalty or punishment for millers who tried to defraud in the weight by pouring sand or wetting the flour to make it weigh more". Consequently, the "penalty of ears" was imposed where publicly, the one who had tried to defraud was punished by cutting off a piece of the ear, mutilating a fragment or the whole part.

It was a very common practice throughout the Iberian Peninsula in the Middle and Modern Ages. It was executed in Granada in that place, which was where the weight of the flour was, receiving the name of Arco de las Orejas (Arch of the Ears).

As for its legend, tradition has it that the door was called Arco de las Orejas because in 1624 a wooden structure that was built on the same door collapsed and "a very large number of people died, including many women". Legend has it that "thieves cut off the women's ears to remove their earrings" and that this is where the name comes from.

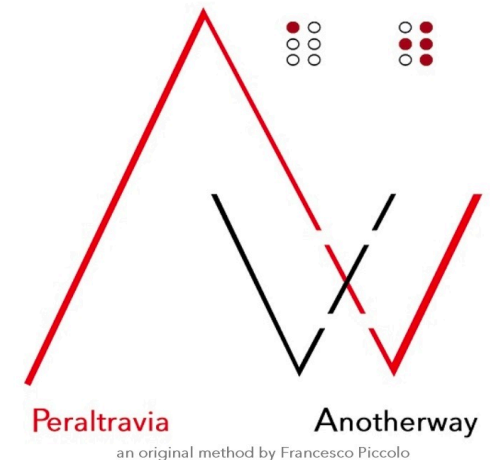
We will give the participants two bags: one of flour and one of sand.

Now we are going to give you these bags. You have to take each bag with a different hand, which one is heavier, which one is more voluminous, which one do you think is sand and which one is flour? The buyers had to be very attentive to possible deceptions... Have you guessed which one is the good one?

Puerta de Bib-Rambla



Performance 3: Sound of the market. Flour and Sand
https://www.youtube.com/watch?v=I7EyDJU4P_g&ab_channel=RUBIOMIGUEL1



2. Puerta del vino

Prepare: **Performance 4:** Red wine and horseshoe

Predominant smell and sound: Light bustle. Smell of orange blossom and pine.

Predominant colors: brown on green

Position 1: At the door

The Wine Gate began to be built during the rule of Muhammad III, in the early 14th century. However, the inner part of the gate was completed in the time of Muhammad V, in the middle of the 14th century. It is one of the oldest constructions of the Alhambra. The door is made of masonry, separated by courses of brick. The cover of the door has wooden eaves and a three-slope roof. The central area of the Wine Gate is built in sandstone. The arch of the door is of horseshoe, elaborated in brick, and rests on two stone pillars. It is decorated with tiles. At the top there is a window with a column in the center. Above it the coat of arms of Muhammad V can be seen. Surrounding the window is a decoration of plaster spandrels with inscriptions in Arabic.

4th performance: Red wine and horseshoe

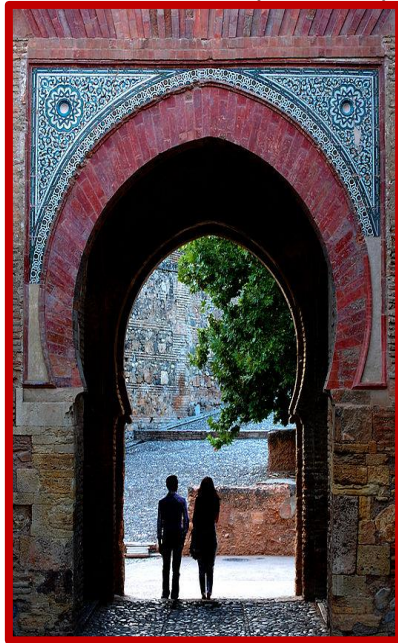
Showing the horseshoe.

This door is formed by a horseshoe arch, just like the one we show you. If we touch this piece we can notice its opening and its almost cylindrical shape. This door has practically the same structure. Likewise, it is necessary when touching this horseshoe to think about the unimaginable amount of horses that have crossed these doors.

The wine gate was built by Muhammad V in the 14th century. However, it has a name that was given to it in the Christian era. In fact, from 1554, merchants came to this gate to deliver the wine consumed by the inhabitants. As it was in royal territory, the wine was not taxed and the entire population of Granada came to stock up.

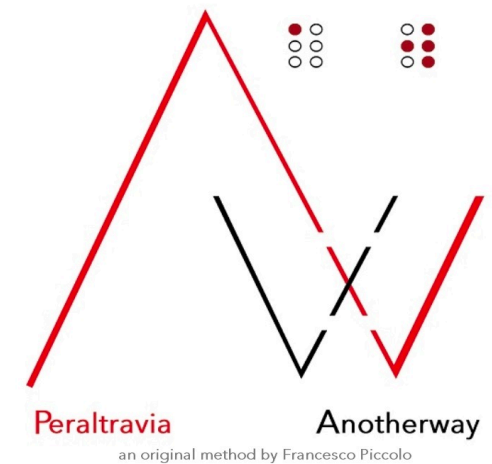
Giving the wine to taste.

What would this moment be if we could not taste the delicious wine that we have in our city. Spain's climate is ideal for growing grapes: there are Spanish wines known all over the world. The presence of wine in the area has been attested since ancient times. Likewise, we can relate the color of the door with the color of this wine. We find dark red tones that easily turn to purple.



Puerta del vino

Performance 4: Red wine and horseshoe



1. Puerta de la justicia

Prepare:

Performance 5: Legend of the hand and the key

Performance 6: Battle music and game

Predominant smell and sound: Light bustle.

Predominant colors: brown on green

Position 1: At the door

We have reached the last stop on our route. Of the four outer gates of the wall that protects the Alhambra, the Puerta de la Justicia is undoubtedly the most monumental, the one that was considered impregnable. It is also known as "Puerta de la Explanada" (Gate of the Esplanade), due to the large space that extends in front of it.

Once through the door we will realize that it has been complicated to do so. The sloping ground, the nooks and crannies. This was a matter of defensive strategy. Being one of the gates that gave direct access to the enclosure, with this position it was much more complicated for the enemy army to attack, since with horses or spears it was difficult to enter through here. In addition, the Muslim army, knowing the place, was prepared to attack from one side and the other.

5th performance: Legend of the hand and the key

This gate is part of a very important legend for the city of Granada.

At the top, there is a hand engraved in marble that would protect from the evil eye. A second hypothesis relates this hand to the five pillars of Islam. Each finger represents a fundamental principle of the Muslim religion: the Shahada (the profession of faith), the Zakât (the legal alms), the pilgrimage to Mecca, the fasting (of the month of Ramadan), the prayer (which must be made five times a day), and the prayer (which must be made five times a day).

According to legend, it was impossible for knights to reach this

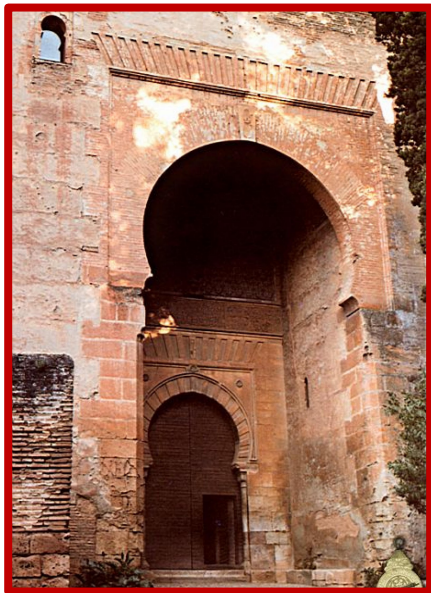
Hand with the tip of their spear. The one who achieved this feat became the king of the Alhambra.

In the second arch of the Puerta de la Justicia there is a key carved with an acorn that can mean several things: either the key to the entrance of the medina (city) or the symbol of the Nazarí sultans of Granada. This carved key is found in other rooms of the Alhambra, or the key to paradise, in connection with the observance of the five commandments of the Koran prescribed above.

The founders were so sure of its solidity that they were convinced that the day the hand reached the keys, the world would end.

6th performance: Battle sound and play

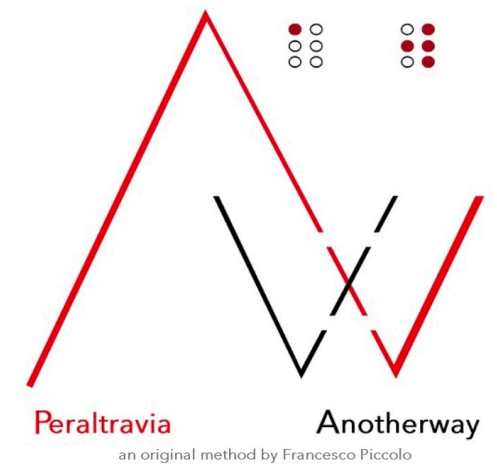
Play the battle sound and divide the participants into two teams. One should stand still with their hand open and the other should hold a key and feel for one of the hands to touch their key. If they succeed, we will tell them that from that moment they are the kings of the Alhambra.



5th performance: Legend of the key and hands

6th performance: Battle music and game

https://www.youtube.com/watch?v=cgJ-FT3DQg0&ab_channel=Sonorizante



CONCLUSIONS

To finish, we would like you to try a synthesis of the flavors that we have described in the previous doors: flour and wine. These cookies are typical in Granada and you can find them under the name of "roscos de vino".



As their name suggests, the roscos de vino are small doughnuts made with flour, oil, sugar... and a touch of wine. Andalusian wine donuts are one of the most outstanding and popular products of Andalusian confectionery. This product has become so popular that it can be tasted throughout the year, being one of the main attractions for visitors who want to try the local cuisine.

This route is one of the hundreds that can be done through the gates of Granada. We have left behind very important gates and arches such as the Elvira, Monaita or the Zirí wall, all of them with a great emotional and symbolic charge of the city of Granada.

Unfortunately we cannot know how many gates Granada had, as many of them were destroyed and many others are in need of major restoration. How many people and animals passed through them? How many things would they see? Only they know.

ACCESSIBILITY AND TIMING

Puerta de las Granadas - Puerta de la Bib-Rambla: 10 min.

All uphill without difficulties. Cobblestone floor but very even.

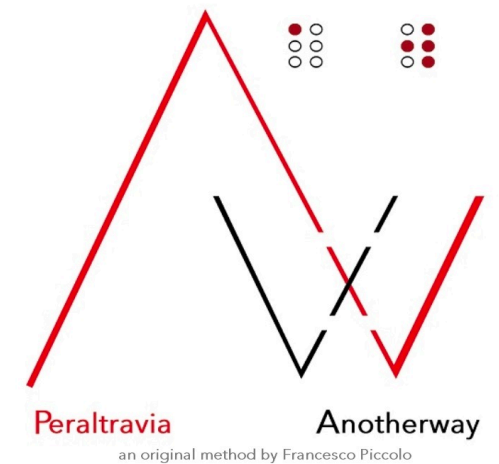
Puerta de la Bib-Rambla - Puerta del vino: 20 min.

All uphill without difficulties. Cobblestone ground but very even.

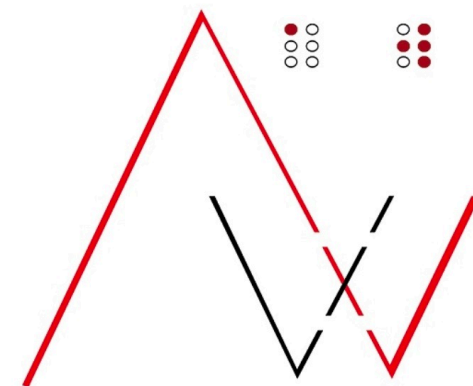
Wine Gate - Justice Gate: 5 min.

All downhill without difficulties. Cobblestone ground but very even.

Introducción	15 min
Puerta de las Granadas	30 min
Puerta de las Granadas - Puerta Bib-Rambla	10 min
Puerta Bib-Rambla	30 min
Puerta Bib-Rambla - Puerta del Vino	20 min
Puerta del Vino	30 min
Puerta del Vino- Puerta de la Justicia	5 min
Puerta de la Justicia	30 min
Conclusión	10 min
Total time	3h



TRANSNATIONAL LEARNING



Peraltravia

Anotherway

an original method by Francesco Piccolo

