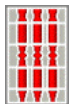


**Roman, ancient greek and amber routes, innovative Methodologies
and measures connecting Europe”
INTERREG III B CADSES**



ANCIENT ROMAN, GREEK AND AMBER ROADS NETWORK





MAIN PARTNERS

N° partner	Official Institution name (in English)	country code	financial € contribution
PP1-LP	Umbria Region	IT	420.000,00
PP 2	Marche Region	IT	250.000,00
PP 3	Puglia Region	IT	50.000,00
PP 4	Tecnopolis CSATA s.c.r.l.	IT	200.000,00
PP 6	Region of East Macedonia and Thracia - REMTH	GR	300.000,00
PP 7	Municipality of Patras	GR	140.000,00
PP 8	CTI- Computer Technology Institut (telematics center department)	GR	149.000,00
PP 9	FML - Austrian Federal Ministry for Economics and Labour	A	270.000,00
PP 10	ECO PLUS – Regional Development Agency of lower Austria GmbH	A	150.000,00
PP 11	NÖ Kulturwirtschaft GmbH	A	150.000,00

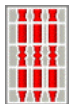


ASSOCIATE PARTNERS

N° partner	Official Institution name (in english)	country code	financial € contribution
PP 5	National Library of Albania	AL	0,00
PP 12	Office of the State Government of Burgenland	A	0,00
PP 13	Office of the State Government of Styria	A	0,00
PP 14	Municipality of Senica	SK	0,00
PP 15	City of Szombathely	HU	0,00

ASSOCIATED PARTNERS

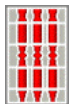
- They have actively collaborate :
- The Albania' partner at the text of the web site
- with its own resources
- The others associated partners
- have been involved in initiatives concerning
- the Amber Road valorization



R.O.M.E. Project

R.O.M.E. Project in its principle thematic of ancient routes enhancement, originated from projects related to precedent community programs developed in the mediterranean space and started up by the french region Languedoc-Rousillon with whom Umbria had a rule of national coordination.

When Umbria got in CadSES area (Central-Adriatic-Danubian-Sud Est Space) could conceive a project using the expertise worked out but modeling it on the specific features of the involved territories.

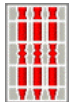


R.O.M.E. Project

The **Ancient Roman Roads** have represented an extraordinary connection between people located in different territories.

These strong signs are still visible. They have connected different civilisations and historical periods.

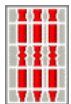
They delineate a special and temporal continuity between sites physically connected by this complex network of relationship they shaped up - layer after layer - all along centuries within the European space.



R.O.M.E. Project

The ancient Roads are the result of an expressive and cultural stratification of populations who lived there one after the other.

The Roads - the guiding thread between settlements – constitute therefore the historical memory of populations who lived there. They can represent the re-discovery of cultural and territorial values by the travellers who cross them.

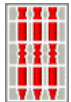


Distinctive aspects of the project

□ Real cooperation between partner

Some of the qualified elements of the project are the result of strong cooperation:

- **ROME LOGO** designed by the partner from Austria;
- **Graphic design** utilised by all the partners for the outputs of the project (brochures, depliants, publications, CD, DVD, video etc.)
- **Web site** as a result of a concerted collaboration among some partner, the technological one from Greece and Umbria Region, as well as a window representing the involved territories and their activities;
- **Final publication** that in its contents is the result of all the partner contributions and it was realized in its design and concept by the strong effort of the partner from Austria;

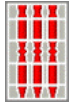


Distinctive aspects of the project

- ❑ **Cooperation agreement** among the partners, studied for the legal part by TecnoPolis and discussed by all the partner;
- ❑ **Integration with other similar projects.** The project realized ideas developed together with other projects belonging to the same Space CADSES (Archeosites) and used products expressed by other projects belonging to different cooperation Spaces (VREM-Medocc). ROME proposed all these themes and ideas in a different and more advanced context.
- ❑ **Effective involvement and participation of the observing partners** and partners non E.U.
Albania collaborated to the project with its own resources;
- ❑ **Innovative actions.**
- ❑ **Pilot projects.**

WEB SITE

- Realised by the RACTI (Research Acccademy Computer Technology Institut) of Patras
- with the support of the Lead partner
- In the web site are exposed and insered
- all the main activities and outputs
- of the project
- www.rome-interreg.net



WEB SITE

Apollona's Sanctuary
Samothrace, Greece

on the
Greek Route

R. O. M. E.
Roman, Ancient Greek and Amber Routes, Innovate Methodologies and Measures Connecting Europe

PROJECT PART-FINANCED BY THE EUROPEAN UNION

Home R.O.M.E. Project E-learning Contact Us

Sitemap Intranet

Project ROME

- Main Goal
- Objectives
- Target Group
- Duration
- Budget
- Activities
- Partners
- Useful Links
- News
- Events
- Future Cooperation
- Magazines and Publications

ROME Roman, ancient greek and amber routes, innovative methodologies and measures connecting Europe

Program: INTERREG III B CADSES
Project title: R. O. M. A. N. , a n c i e n t g r e e k a n d a m b e r r o u t e s , i n n o v a t i v e M e t h o d o l o g i e s a n d m e a s u r e s c o n n e c t i n g E u r o p e – R O M E
Priority 3: Promotion and management of landscape, natural and cultural heritage
Measure 3.1: Protecting and developing cultural heritage

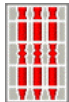
Origins
This project is conceived as an enlargement, graduated to the Cadces area, of the project "Voies Romaines en Méditerranée", that increases the value of the roman roads in the INTERREG Medocc Space. In this case the idea is to use these results and the needs of continuation to propose a project in the Eastern Europe on the oriental historical roman routes, strong and visible signs that connect several civilities and historical times. Consequently the project involves ancient routes in Greece and it is connected to the project "European Amber road" with preparatory conception and network in the central European Area. So at the origin of the project there is the need of improvement of the main cultural and trade roads in Eastern Europe as example of economic, commercial and cultural exchange between the people in an enlarging Europe.

Search
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15-16 June 2007 Final

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Statistics
Usage Statistics



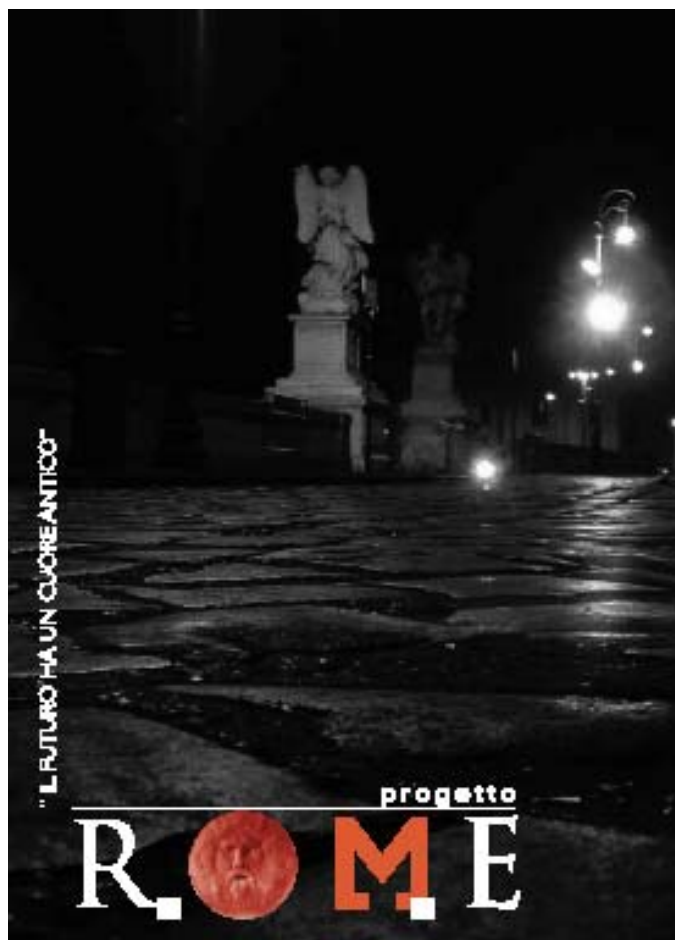
Unifying elements and products

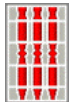
- A **Communication Plan** designed in accordance with the indications given at the Lead Partner Seminar on Project Communication organized by JTS in Prague on March 2006;
- Individuation of **Graphic guidelines** for all the project products: depliant, brochure, poster, etc.

Promotion and dissemination of the project results

in a transnational and local level :

- **Transnational level:** Cadses annual seminars and seminars related to other Cooperation Spaces;
- **Local level:** in each area, partners enhanced the involvement of local bodies, Universities, Organizations, Association. Partners organized public events where ROME project had exhibition areas and diffusion of promotional materials. The target intersted was wide: citizens, students, tourists, stakeholders.





WORKPACKAGES

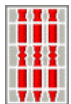
The project is organized in 6 Workpackages related to specific themes, actions and pilot project.

Each WP has a partner responsible.



WORK PACKAGES

N°	Title and description of the WP	Responsible
WP 1	Methodologies, processing of historical and specialized data Application and installation of light architecture	Umbria Region (IT)
WP 2	Interactive and multimedia activity and network creation	CTI (Computer Technology Institute (GR)
WP 3	Identification and animation of cultural and teaching programs (e-learning)	Marche Region (IT)
WP 4	Methodologies, practices for historical and thematic parks	Eastern Macedonia REMTH (GR)
WP 5	Methodologies of concerned areas for the enhancement of local heritage	Austrian Ministry (A)
WP 6	Project management, events, diffusion, setting-up of networking and dissemination of results	Umbria Region (IT)



PILOT PROJECTS

Partners realized several **pilot projects**:

- Action Training (Marche)
- Artistic performance (Umbria)
- E-learning modules (Tecnopolis)
- Didactic game – (Tecnopolis)
- Teaching programs – “Betty Bernstein”(Austria - Ecoplus)
- Qualification programs for cultural and teaching program staff (Umbria)



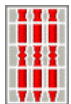
PILOT PROJECTS

Action Training (Marche)

From the 3rd of October to 3rd of November 2005 Marche Region organised a so-called Action Training in the city of Fano in Italy, in collaboration with SVIM - Sviluppo Marche SpA and DARDUS.

It was an international laboratory, attended by engineers, architects, web designers, historians from Greece, Austria and some Italian regions. It aimed at defining new tools of communication and promotion for archaeological sites located along the ancient path of roman Via Flaminia running throughout Marche Region territory.





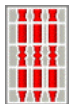
PILOT PROJECTS

Qualification programs for cultural and teaching program staff (Umbria)

When the artist Antonio Venti was asked to prepare an installation based on the theme of the consular roads, the first thing that came to his mind was, how difficult it was to deal with complicated issues, like archaeology. Finally, the artist found it interesting to choose artistic metaphors as a communication tool inside the museum.

This led to the “Post Houses” (“Stazioni di Posta”) project, based on a “spread museum” stretching along the consular Flaminian Way and on a communication system conceived for this purpose.

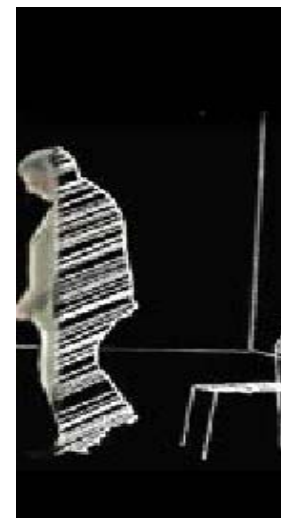




PILOT PROJECTS

Artistic performance (Umbria)

The presentation of this pilot project, was realised in Perugia, on the 15th of November 2006, in the Rocca Paolina exhibition area, with an artistic installation called “STAZIONI DI POSTA – TADINUM” by Antonio Venti, about Gualdo Tadino’s station. This amenity brought back memories of the ancient elements of a Roman village, using artistic metaphors such as water, as a mode of communication for the public.





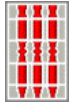
The artist explains that for the archaeology, with a complicated content difficult to handle, it is interesting to choose the artistic metaphor as a communication tool inside the museum.

The issue is related to special communication inside the scientific context of archaeology, a discipline between the riveting unknown and the rigorous science.

The need to dovetail the knowledge about complicated and distant topics with the charming of archaeology on the creation of a communication system based on the link between user/customer/viewer.

This led to the “Post houses” (“Stazioni di Posta”), a project based on a “spread museum” stretching through the consular Flaminia road and based on a communication system conceived for this purpose.

At the very inception, we had to deal with two major problems.



First of all, the need to:

Show the objects

either disappeared, or scattered throughout places that make them inaccessible or difficult to manipulate,

Show the excavations

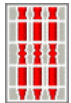
through film footage or images specially shot ,

Show reconstructions

Of buildings or maps,

Have a guide inside the museum,

A person whose task is to widespread information and principles about the place and the topic which have been chosen while providing with the media tools at her/his disposal.



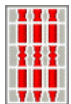
These aims are linked to different communication needs. Hence, we built the installation by taking into account these needs and by adapting the communication.

Besides, I have considered the idea to make the whole output, such as shots, documentaries in 3D and the final product, available in the installation as well as on DVD, that's why it had to become a real video.

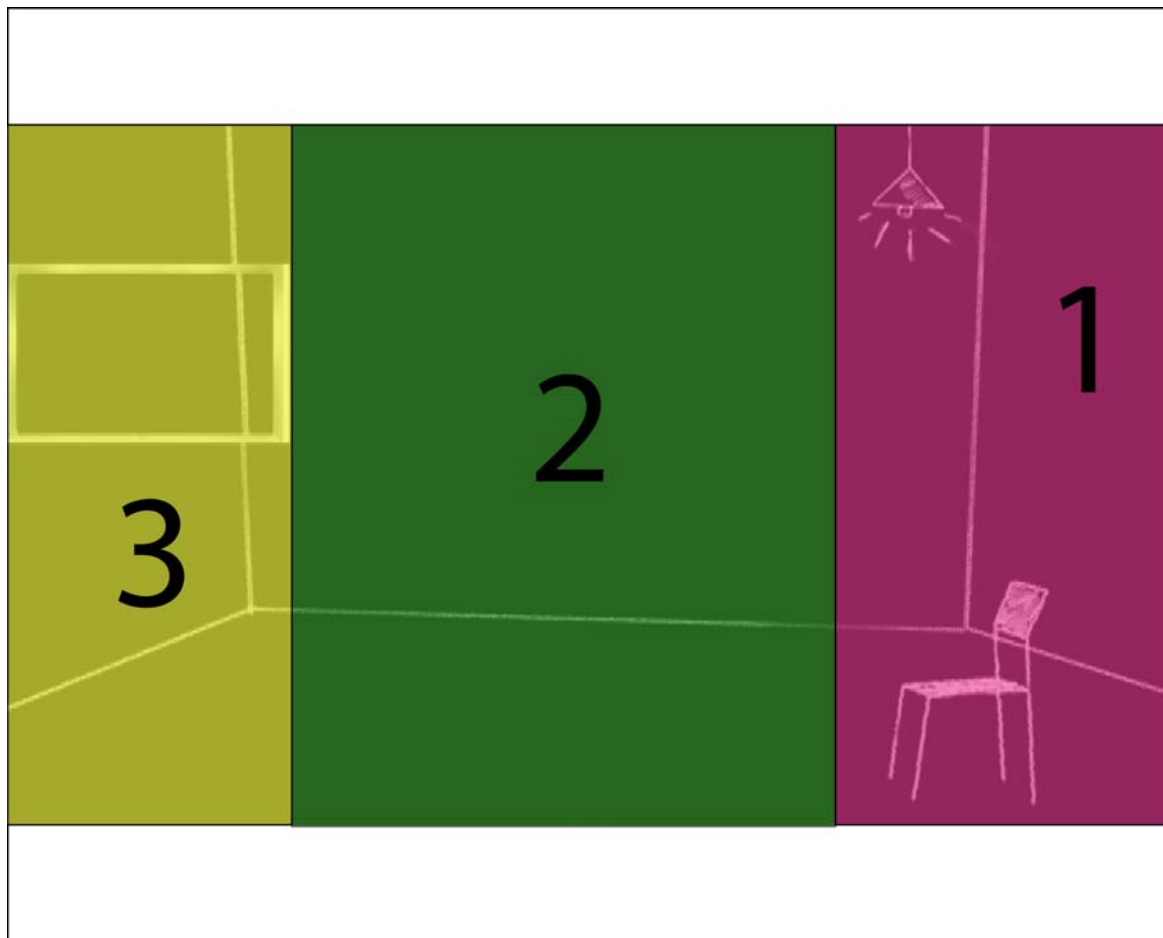
This entails a far more complicated organisation.

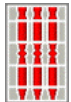
I built the installation as a stage of a theatre, which is drawn in a very simple way with a chair on the right, a lamp on the ceiling; in order to give the idea of depth, we have described only the spatial coordinates on a black backdrop.

It's as we have just few lines written on a blackboard.



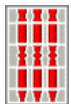
R. OME



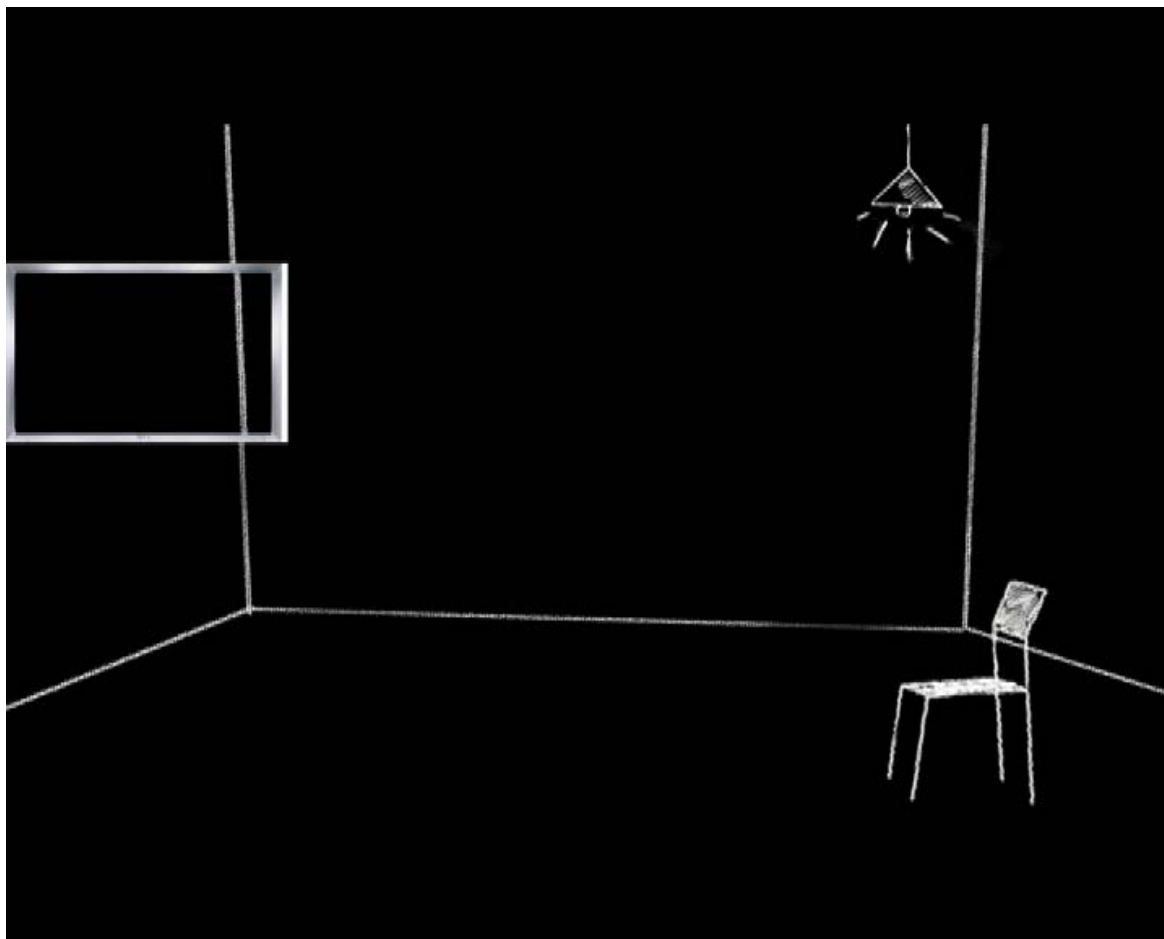


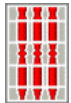
Actually, we are in front of a projection on a screen which is 4 metres long and 2,80 metres high.

The homogeneity of the style is only apparent since the space is divided into three zones or different areas.



R. OME





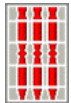
In the area 1 we find the warehouse of the objects in display. This area has been drawn and everything happening in this space belongs to graphics.

In other words, objects and people moving inside this area are drawn. This portion of the screen allows us to play with the objects and to make them appear as drawn images as well the characters. By doing that, we can keep a rigorous style and a similarity which is crucial to help the user/customer/spectator to find his way inside the communication space.



The Area 2 is related to the “holographic” reconstruction. Everything happening in this area is a reconstruction as faithful to reality as possible. Here we can find the representation of the 3d reconstructions of items or maps. As a consequence, human characters, our guide, appear in a very realistic manner through a 3D representation which is extremely effective.

The main idea is to create a game between Hyper\reality and fiction.

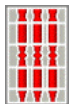


The Area 3 is related to what we might call the traditional video communication. In my view it had to go through television, which is the more natural way. In order to stress this principle and to create a self-evident multimedia installation, I decided to put the monitor screen in display. Hence, the TV screen, or the TV set, comes out of the installation and is perfectly visible with its chassis similar to (apart from its size) a regular TV.

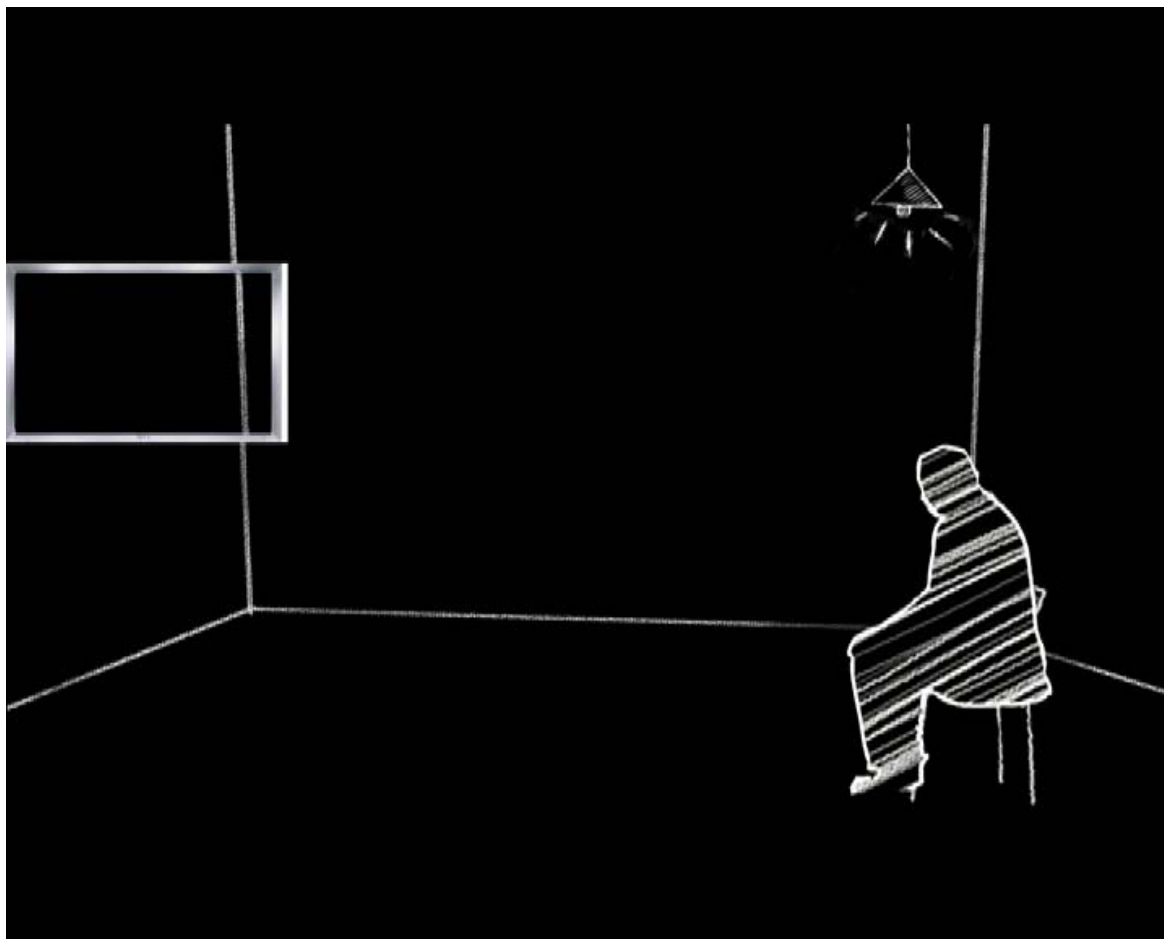
In this area we can watch documentaries showing the different steps of recovery, excavation and so on.

The projection starts from the right where the guide appears.

The guide appearing in this side of the screen is drawn against the light and moves towards the centre of the screen to begin the communication.

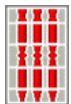


R. OME

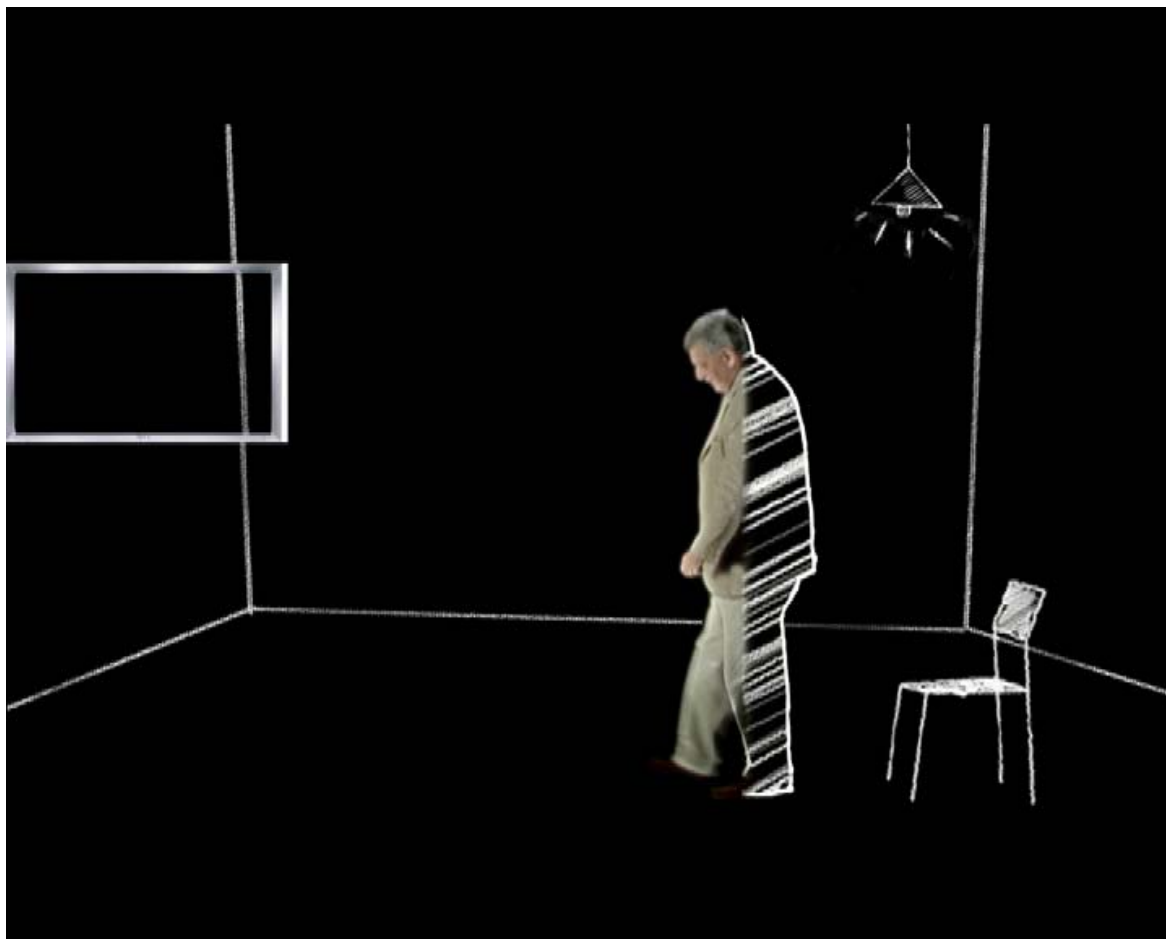




When the character goes towards the centre of the screen, to stress the difference between the areas, the passageways between them should be seen as a sort of diaphragm, a “stargate” that changes the physical condition of people and makes clear the different areas structured inside the installation



R. OME

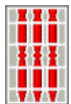




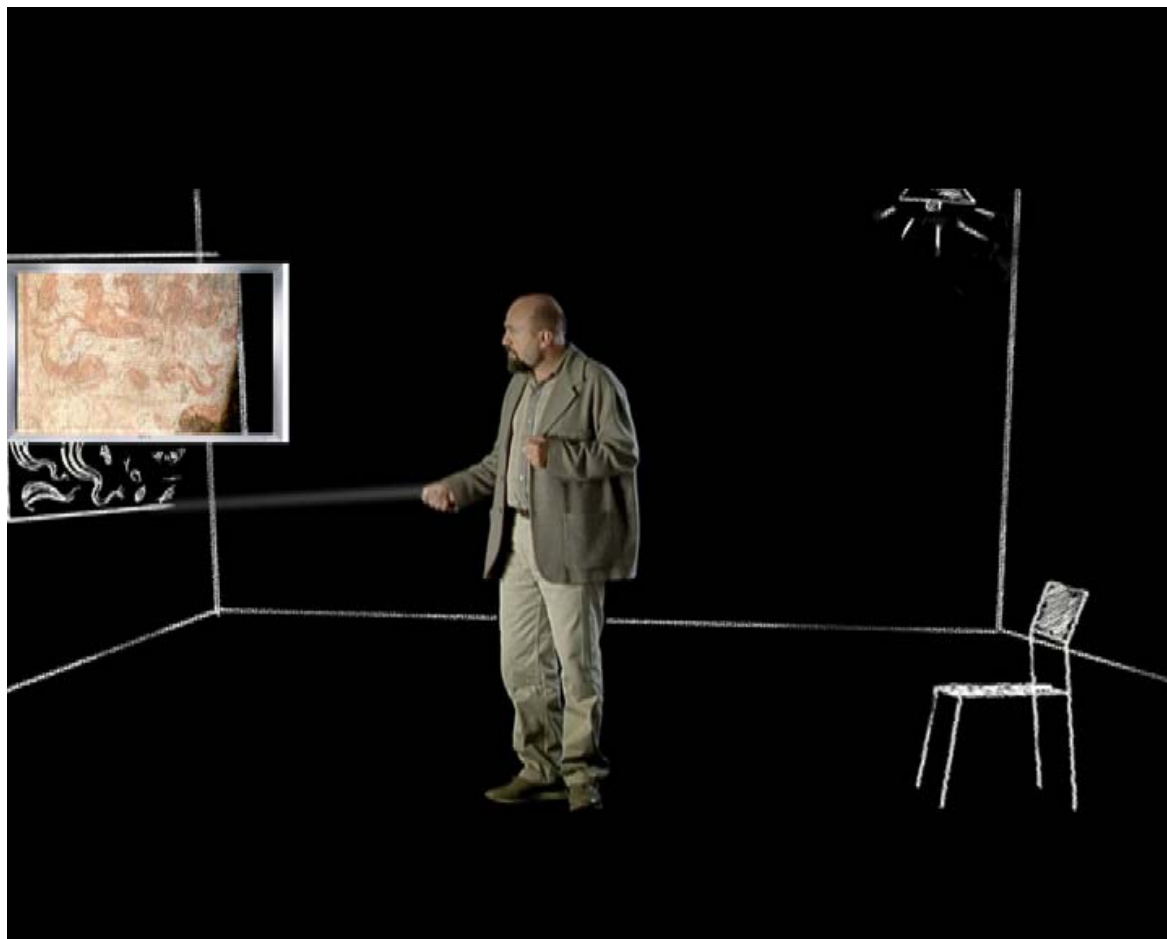
Once he reaches the centre of the screen and begins the first part of the communication, the guide moves inside the area 3 towards the upper portion of the TV set and become a cartoon in the lower part.

This happens not only because the TV set is not big enough to contain the entire image but also to continue the game between drawing and reality.

The position in this area leaves the central part clear and make visible 3D animation, reconstructions, etc.

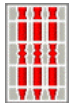


R. OME.





When the guide comes back to the central part, he will be able to comment images related to excavations or remains by moving them outside the TV screen, if it is necessary.



**In a nutshell, this is the description of the installation
Obviously, it was not enough, since the all structure had
to be incorporated into the route of the Flaminia road.**

**Hence, we had to design an intermingled structure as a
main body laid down the Flaminia road and composed of
devices inside each step.**

**In my opinion, the different steps had to be linked through
contents. In each step we have foreseen two types of
information, one is related to the place and the other is
more general.**

Intenderevela

The small theatre (intenderevela) is conceived for an audience of 15, 20 persons, arranged on three or four rows of seats. In front of them, a stage whose curtain consists of a white screen for projections.

On it, there will be screened some documentaries which synthesise the history of the archeological site, show the excavations, the maps, the reconstructions and everything that helps describing and understanding the place in which we find ourselves.

By the end of the screening, the curtain is lifted automatically and we discover the small theatre.

Intenderevela

- Like any other theatre, it will have a backstage, a stage, a scenography consisting of statues or vases arrayed on the floor and even a small *golfo mistico* (better known as orchestra pit). As soon as the eyes will get used to the dark scene, there will miraculously appear, on stage, suddenly, the witness, him who will be, in a few words, our guide and will explain the contents of the museum and of the archeological site.

Intenderevela

By the end of the screening, the curtain is lifted automatically and we discover the small theatre.

Like any other theatre, it will have a backstage, a stage, a scenography consisting of statues or vases arrayed on the floor and even a small *golfo mistico* (better known as orchestra pit). As soon as the eyes will get used to the dark scene, there will miraculously appear, on stage, suddenly, the witness, him who will be, in a few words, our guide and will explain the contents of the museum and of the archeological site.

Intenderevela

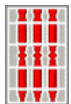
- The word 'miraculously' was not chosen by chance. In this part of the show, in fact, I will use a projection system defined “**holovideo**”, which allows a 3-D reproduction of a moving image previously filmed on video. This system produces in the viewer the crystal clear sensation of finding oneself in front of a person made of flesh and blood.

Intenderevela

- The 3-D simulation is totally realistic, so much that it requires the use of special effects to show that the witness is not really there on stage, being just a virtual representation. Besides, there are 3-D simulations of objects which allow, through their manipulation, dismantling, and reconstruction, to convey informations very effectively and without ever getting boring.

Intenderevela

- The communication of the witness will end with an invitation to go carry on with the journey in the other stations, providing general informations about what will be found along the following steps. Then, eventually, he will invite the audience to visit the second part of the installation, that of the so called *ufficio oggetti smarriti* (lost and found).



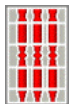
PILOT PROJECTS

E-learning modules (Tecnopolis)

The goal of the e-learning modules about the Roman Routes, addressed to European high school students (14 - 18 years old), is to deepen the knowledge of the Roman history and civilization, to favour the interpretation ability of historical remains and handworks, in order to acquire the awareness of the common European identity and of its cultural heritage richness.

The e-learning modules about the Roman Routes are carried out both in English and Italian language. By using the "travel" metaphor, the students will be interested in understanding the importance of the roads, as media not only for the circulation of men and goods, but also of different ideas and cultures.





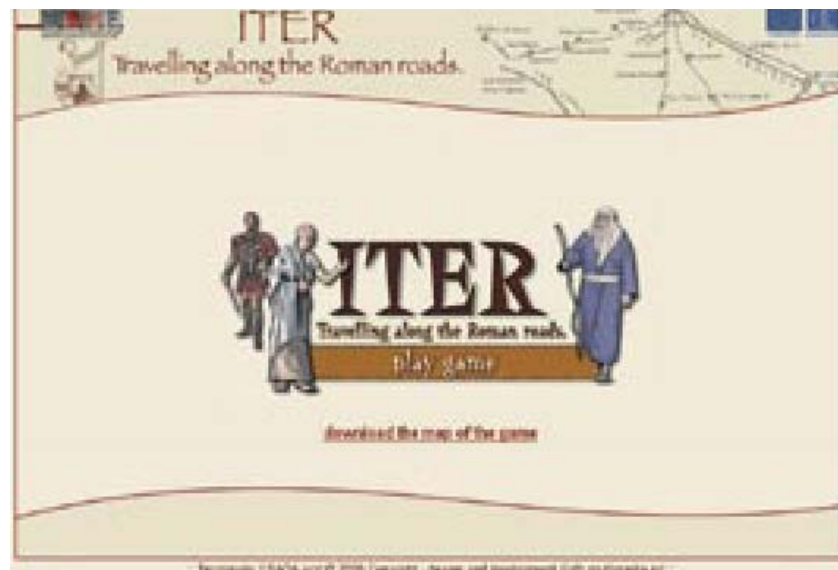
PILOT PROJECTS

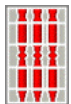
Didactic game (Tecnopolis)

ITER is an on line didactic game about the travel at the Roman times. Its goal is to do know to the European students / players (14 -18 old) the importance of the Roman Routes, by using the "game" metaphor.

The game panel is a section of the Roman Empire Map at the Costantino emperor age, with the network of nodes (cities or localities) and routes connecting them.

The game consists in the realisation of a mission to complete: three characters, beginning from the ROME town, must arrive in three different localities to carry out a mission, by travelling along the Roman routes.

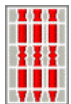




PILOT PROJECTS

Teaching programs – “Betty Bernstein (Austria – Ecoplus)”

The project’s objective is to promote the cultural heritage in the partner regions and to make it more attractive for visitors, by taking into special consideration educational elements concerning children and pupils. In this regard, *Eco Plus* is involved in the further development and consolidation of a children and family-orientated product along the Austrian Amber Road under the trademark of “Betty Bernstein”. The key activities are the establishment of training curricula for staff, the development of new programmes and educational material for schools, the expansion of cooperation with other tourism stakeholders like restaurants, as well as the implementation of pilot activities in the field of marketing.



Promotion with individuation of thematic characters

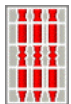
VIA FLAMINIA – CAESAR’S WATERS

Romans conquering new territories, defined towns, country, productive areas through specific elements:
in primis **roads**, but also **acqueducts**, **springs**.

Caesar’s waters represent an important aspect of the roman culture, the hydrologic one, that made this civilization different from the others.

Rome project suggests three itineraries along the Via Flaminia and the main east-west roads, touching its entire most re-nowned surface and the underground water springs.





Promotion with individuation of thematic characters

VIA FLAMINIA – CAESAR’S WATERS

Event held on 15th of December 2006 at the Università dei Sapori of Perugia, concerned the presentation of the publications:

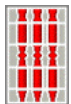
“Le sorgenti della via Flaminia”,

“La lezione dell’acqua” and

“Le radici italiche dei Cesari”,

followed by tasting mineral waters and snacks prepared according to a traditional recipe of Ancient Rome, and was attended by the regional councillor responsible for the environment, scholars, and representatives from mineral water manufacturers, institutions, and the media.





Promotion with individuation of thematic characters

The Trajan way in Apulia – On line Touristic guide

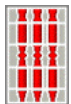
The Trajan way in Apulia is an online tourist guide aimed at promoting the value of the cultural and environmental heritage along the ancient Roman routes in Europe.

The guide enables the user to virtually travel along the ancient Trajan way, get to know aspects, sites and areas by accessing the multimedia information contents.

It is addressed to European tourists with different traditions, languages and culture, who are interested in the Apulia cultural heritage, and can be used in the English or Italian language.

The Trajan way in Apulia is available via the R.O.M.E. web portal, by accessing the Puglia Region sub portal, and to the Via Traiana section.





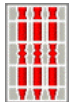
Promotion with individuation of thematic characters

Roman Festivals at Carnuntum

Carnuntum, the capital of the Roman province Upper Pannonia, extended over the present-day towns of Petronell-Carnuntum and Bad Deutsch-Altenburg. The impressive witnesses of the former civilian city and military camp can be seen today in the Archaeological Park Carnuntum.

The festivals bring Roman civilization back to life and thus contribute to an awareness-building campaign as regards the importance of the cultural heritage of Carnuntum. Several re-enactments, legionaries, gladiators and craftsmen give an authentic and lively insight into the life of the Romans.





THANK YOU FOR YOUR ATTENTION!