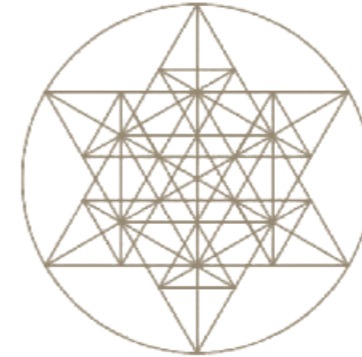


**INTERCULTURAL
DIALOGUE PROJECT
FOR STONEMASONS**

KIRCHHEIMBOLANDEN – LVIV
2011 – 2021



**INTERCULTURAL DIALOGUE PROJECT
FOR STONEMASONS
KIRCHHEIMBOLANDEN – LVIV
2011– 2021**

Lydia Thorn Wickert

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Title: Limestone block from the Ternobil region for the professional training of stonemasons Ivan Trush College (above);
window ramparts, Renaissance, workpiece Pauline Reimers, Lviv 2015 (centre); work sample Meisterschule für Handwerker
(vocational college) Kaiserslautern (bottom)

PREFACE	05
PARTICIPATION – IN THE PAST	15
Civilisation – Baukultur and writing	20
The project partners in Germany	23
The project partners in Ukraine	26
PARTICIPATION – IN THE PRESENT	29
Kirchheimbolanden and Lviv	30
The Baroque terraced garden of Kirchheimbolanden – Tatjana Fuchs	32
Statements of stonemasons from Ukraine	48
Lviv	51
Restoration projects in Lviv – Christoph Junghans	55
New perspectives for sculptors	64
Statements of stonemasons from Germany	67
PARTICIPATION – IN THE FUTURE	73
Paths – works – networks	75
Kubach-Wilmsen Stone Sculpture Museum	79
Sculptor symposium at the Picard quarry 2015	80
Restoration project at the Museum im Stadtpalais Kirchheimbolanden 2012	82
Masons' Lodges	83
Day of the Open Monument Kirchheimbolanden 2018 and 2019	84
Opera and concert visits in Kaiserslautern	86
Places of democratic history and political participation	87
Opera and concert visits in Lviv	89
LvivMozArt – Oksana Lyniv	89
Music at Schloss Kirchheimbolanden	92
Susanne Krell	94
Imprint	97



Dear Reader,

this year we are celebrating the tenth anniversary of the Intercultural Dialogue Project for Stonemasons from Lviv and the Palatinate. The exchange of learners and teachers from Eastern Europe and Germany is an important contribution to intercultural understanding. It is an opportunity to dispel prejudices and ungrounded fears of the “other” and to create new friendships. In Kirchheimbolanden and Lviv, Ukrainians and Germans work together wonderfully to preserve the common European cultural heritage. We believe in these valuable bridges of knowledge between cultures and peoples.

In the Palatinate, the Meisterschule für Handwerker (vocational college) in Kaiserslautern played a central role in our dialogue project by opening its workshop to the Ukrainian stonemasons and imparting to them a wealth of knowledge and support. In cooperation with the City of Lviv and the Ivan Trush College, our expert Dirk Brüggemann-Bulgakov gave German and Ukrainian stonemasons the great opportunity to work together on historical monuments in Lviv’s old city centre.

An intensive bond between participants, sponsors and supporters emerged. Every year, with great pleasure I come to Kirchheimbolanden every year to meet the stonemasons, discover new historical sites and learn a lot of new things. I feel greatly enriched by the exchange with the dedicated people who accompany this project as well as the exchange with the students of both nationalities as they learn and practice artistic sculpting and the stonemason profession.

Therefore I would like to thank Dr Thorn Wickert, the initiator of this project, which combines cultural and social aspects in an exemplary manner, and congratulate all those involved on the anniversary.

The Intercultural Dialogue Project is an excellent example of the successful exchange between young craftspeople and artists. It is our intention to continue to do our utmost to promote and support personal and professional cross-border exchanges in the future as well.

Sim. Schöck

SIMONE SCHÖCK

Chair of the Board of Directors of the Eberhard Schöck Foundation, Baden-Baden,
in the photo with her father Eberhard Schöck, founder of the foundation



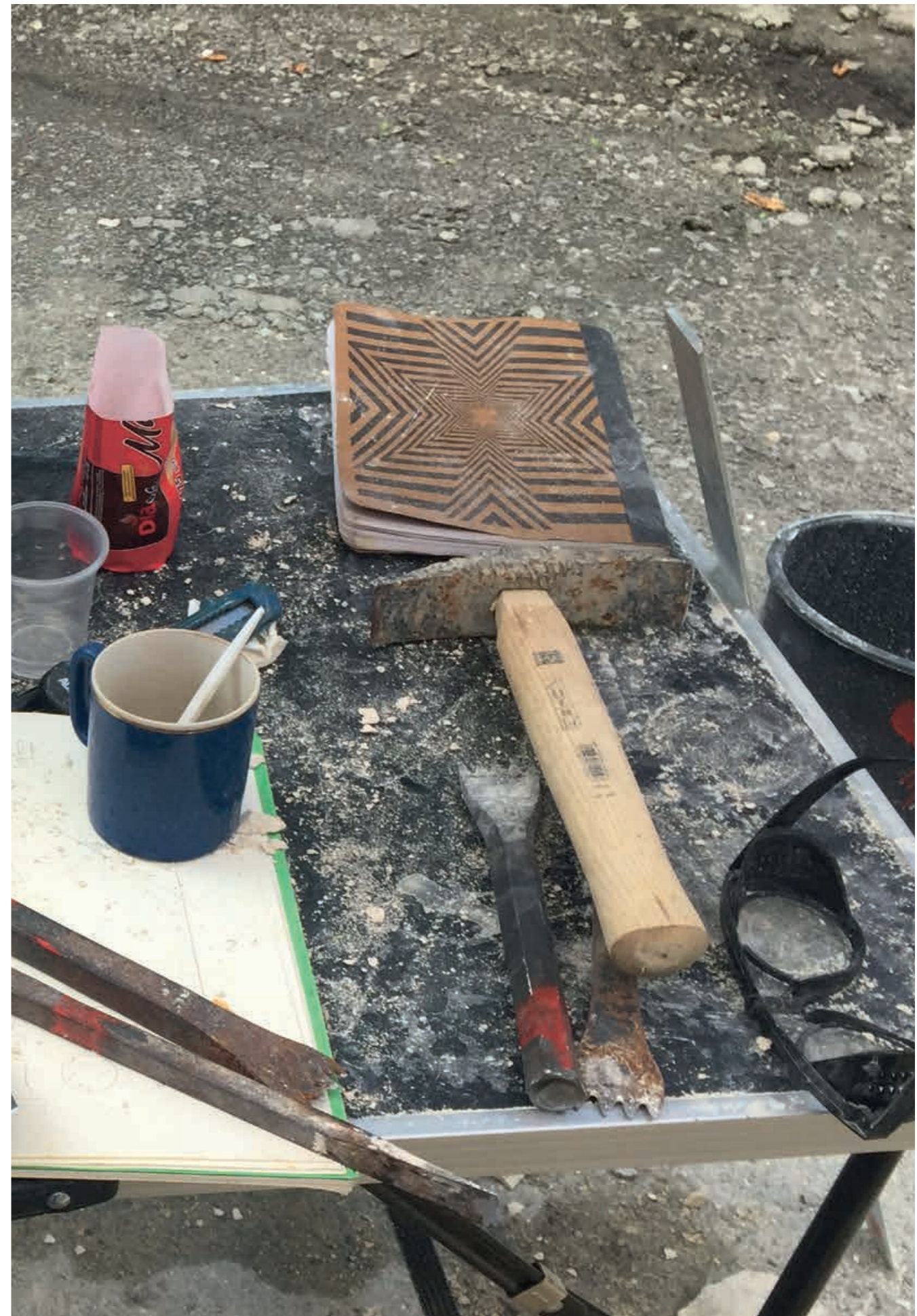
For ten years, the Intercultural Dialogue Project for students of the stonemason profession from the Palatinate and Ukraine has made a great contribution to the restoration of our Baroque terraced garden and thus to the revival of a unique monument of courtly garden culture of supra-regional importance.

The main sponsor of the dialogue project is the non-profit Eberhard Schöck Foundation in Baden-Baden, whose objectives include the modernisation of vocational training in various construction industry trades in Central and Eastern Europe as well as pilot and exchange projects in and with these countries. We owe a great debt of gratitude to the Eberhard Schöck Foundation for the valuable commitment in Kirchheimbolanden as well as for the unique offer to students of stonemasonry in the Palatinate to participate in annual summer courses in restoration projects in the historic old city centre of Lviv with its many landmarks.

We would also like to thank the Meisterschule für Handwerker in Kaiserslautern, and in particular the teachers of the stonemasonry qualification course, who provide technical support for the Ukrainian stonemasonry students at spacious workplaces equipped to the highest technical standards.

With great skill, around fifty young Ukrainians have so far profiled more than a hundred running metres of cover plates for the retaining walls and hewn postaments, steps and round bollards for the signposting of the “Lindenallee” of the Baroque garden. I would like to express my sincere thanks on behalf of all the citizens of our city! Besides the sandstone workpieces a lasting, intangible value has grown out of the project, which is the awareness of the common features and tasks in the preservation of the cultural heritage in a globalised world. The fact that Mozart’s youngest son, Franz Xaver, spent most of his life in Lviv creates a special connection between the town of Kirchheimbolanden and the western Ukrainian metropolis. This connection, in turn, engenders a wide range of new possibilities for cooperation that I am looking forward to very much.

DR MARC MUCHOW
Mayor of Kirchheimbolanden





I extend my warm congratulations on the tenth anniversary of the Intercultural Dialogue Project for Stonemasons from the Palatinate and Ukraine. This international project under the auspice of the Ministry of Science, Education and Culture of the State of Rhineland-Palatinate has dedicated itself to a wonderful place, the Baroque terraced garden in Kirchheimbolanden. The fact that the town of Kirchheimbolanden in 2008 decided to restore this garden was and is a stroke of luck, because it is an outstanding testimony of horticultural art with unbroken tradition from the 18th to the late 19th century. Under the layers of horticultural changes and reshaping and conversion to agricultural use, the Baroque garden structures have survived unusually intact. The way in which the garden has changed throughout its history shows the fundamentally different design possibilities and preferences of the different periods. Since the project began, numerous new discoveries have come to light about the garden or information hitherto overlooked has come back into the spotlight.

I would like to thank the many people involved in this monument preservation project unique in Rhineland-Palatinate for their great dedication. Special thanks go especially to the town, the Pfälzischer Verein für soziale Rechtspflege, the participants from Ukraine and the Palatinate in the stonemasonry work of the Meisterschule für Handwerker in Kaiserslautern, the Eberhard Schöck Foundation, thornconcept. and the colleagues from the GDKE Directorates of State Monument Preservation and State Archaeology Rhineland-Palatinate.

I wish you an entertaining read and hope you will find it as interesting as I do!

Sincerely,

DR HEIKE OTTO

Director-General for Cultural Heritage Rhineland-Palatinate



Craftsmanship and real professionalism are important for our lives, our society. That is why we in Germany are always very proud about the thorough, solid vocational training still offered in the crafts. This is particularly true for the stonemason trade. This profession also uses modern machines to make the hard work of the craftsmen a bit easier, but more than in other trades, the traditional techniques of working with chisels and mallet is still practiced, especially in restoration work. Vocational training of stonemasons in Germany of include repairing or replacing natural stone elements, both in whole or in part. Historic and economic development have eroded certified vocational training in the hand-crafts to the point that it is mostly lost in many parts of Europe, so that it must be completely rebuilt from the ground up. The Intercultural Dialogue Project for Stonemasons from the Palatinate and Ukraine launched in 2011 is a very successful example of how to inject new life into craftsmanship and re-establish structures. Already in the Middle Ages, stonemasons were the group of craftsmen who moved furthest through Europe and passed on their knowledge from construction site to construction site. This dialogue project for stonemasons from Lviv and the Palatinate takes up this old tradition. Even those travelling craftsmen of the Middle Ages communicated across language boundaries. The fact that around fifty young stonemasons from Lviv have been able to come to Germany and about as many German colleagues have worked in their home town is a good sign for contact across national borders. Intercultural understanding usually works much better on this level than on the political stage. Since the Old town of Lviv is home to many culturally and historically important landmarks, it is a city that urgently needs highly qualified stonemasons.

This important project for the promotion of the professional exchange would not be possible without the support of the Eberhard Schöck Foundation, whose namesake founder was himself a craftsman and therefore could recognise the importance of such an exchange of knowledge. One can only wish for this sort of dialogue to continue well and hope that many stonemasons will travel and work between Lviv and the Palatinate.

PROF BARBARA SCHOCK-WERNER

Architect, art historian, Dombaumeisterin of Cologne Cathedral, retired,
coordinator of German aid for the reconstruction of Notre Dame



For ten years now, the Intercultural Dialogue Project has made Kirchheimbolanden an important location for students learning the stonemasonry profession. Thanks to the civic engagement of the Eberhard Schöck Foundation and the proactive cooperation of the Meisterschule für Handwerker in Kaiserslautern, craftsmanship and monument preservation provide the platform for intercultural exchange between young people from Germany and Ukraine. The Deutsche Stiftung Denkmalschutz as a private foundation would also like to celebrate this success!

The highly-quality of vocational training for stonemasons in the dual system ensures the availability of new generations of young stonemasons for the German job market and is considered exemplary in many European countries. Whether at large cathedrals, magnificent palaces, in parks or representative council and civic houses – the possibilities for stonemasons in monument preservation are endless. The international exchange that the stonemasonry students in Kirchheimbolanden and Lviv enjoy is an excellent way of broadening their horizons and finding their own place in the international history of architecture. The participants learn that culture has no borders. The idea of the European Year of Cultural Heritage 2018 was already anticipated by the stonemasonry project in Kirchheimbolanden!

Experienced craftsmen are indispensable for the preservation of historical monuments. Support for the promotion of young talent is therefore urgently needed. With its Jugendbauhütten (youth masons' guilds) the Deutsche Stiftung Denkmalschutz enables young people to get to know the different professional fields of monument preservation, and its scholarship program for further training to become a "Restaurator im Handwerk" (restoration specialist in a specific trade) supports journeymen and master craftsmen in becoming the best in their guild. The basic willingness to engage in continuous further and advanced training is instilled in youngsters already in their vocational training – certainly for the stonemason students of the Intercultural Dialogue Project.

Only if we succeed in inspiring the next generation the permanent preservation of our cultural monuments will succeed. We wish all those involved in the Intercultural Dialogue Project for stonemasonry students in Lviv-Kirchheimbolanden continued success!

DR STEFFEN SKUDELNY

Chair of the Board of Directors of the Deutsche Stiftung Denkmalschutz



Lviv has inherited great buildings from our long and fascinating history. Some of them were built more than five hundred years ago. Having them professionally restored is many times more expensive and time-consuming than replacing them with new buildings. But who can build something this beautiful today? Hardly anyone.

It is our duty to leave Lviv to future generations in a better architectural state than what we received from our antecedents. That is why renovations and modernisations which affect all areas of urban life are so important.

Every day we are called upon to find a balance between new and old. For this reason, we are very grateful to the Eberhard Schöck Foundation and its Intercultural Dialogue Project for young stonemasons and sculptors from Ukraine and Germany; on the one hand for the possibilities offered by the Foundation to the trainees to hone and perfect their professional skills and abilities, and on the other hand for the professional application in our city. In this way, they contribute to the preservation of their own cultural heritage.

We would like to thank the Eberhard Schöck Foundation for the benefits of the exchange, for the opportunities of the dialogue and for the new experiences.

I sincerely congratulate you on your ten-year anniversary and wish you continued creative inspiration and strength to continue the project in order to enrich our cultures and renew the both religious and secular architectural treasures.

It is with great pleasure that we invite you to Lviv in the future.

ANDRII SADOVYI
Mayor of the City of Lviv



As the director of the Ivan Trush College of Decorative and Applied Arts Lviv, I am particularly pleased that ten years ago we decided to take part in the Intercultural Dialogue Project for young stonemasons and sculptors from Ukraine and the Palatinate initiated by the Eberhard Schöck Foundation and the agency thornconcept.

We strive to be truly intercultural, preserve our own cultural heritage as part of the pan-European culture and promote understanding of it among the young generation. We need to do everything we can to help young people understand, through exchange with each other, that they are the ones who will decide what tomorrow's world will look like.

Among the variety of professions which are taught at Ivan Trush College, the field of restoration is most important. We had already been planning to introduce a basic study course in stone restoration before 2011. The internships in the dialogue project with Kirchheimbolanden, in which our students have participated since 2013, fitted perfectly into this study course. We already had the pleasure of hosting young stonemasons from the Palatinate and some from Bavaria at our college. Working together with their German peers at the Meisterschule für Handwerker in Kaiserslautern, where our students have produced parts for the Baroque terraced garden of the town of Kirchheimbolanden, has contributed to a better understanding and European intercultural harmony and has developed awareness for the importance of preservation of the cultural heritage.

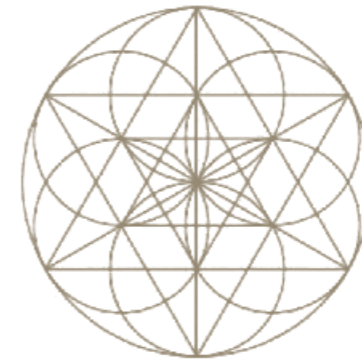
The historic centre of the city of Lviv is a UNESCO World Heritage Site and urgently needs professional restoration. Thanks to the Intercultural Dialogue Project, we were able to initiate a "German-Ukrainian pilot project for the introduction of artisan stonemason training into the study of sculpting" as part of the further cooperation with the Eberhard Schöck Foundation. This is also a sign of sustainability.

We would like to express our sincere thanks to the Eberhard Schöck Foundation, the agency thornconcept, as well as the town of Kirchheimbolanden and the Meisterschule für Handwerker Kaiserslautern for this excellent cooperation!

OLHA KOTSOVSKA
Director, Ivan Trush College of Decorative and Applied Arts Lviv



PARTICIPATION
—
**IN THE
PAST**



In order to preserve in the present day the significant social position that stonemasonry held in antiquity and in the Middle Ages, there is a greater need for higher intellectual and cultural education.

This includes the immaterial foundations of our society as well as the cultural treasures of the past, the ingenious achievements as well as the failures of humanity. Cultural education is more than just a transfer of knowledge; it also includes an emotional component, a connection to people as well as to culture, which is practised and nurtured from birth in a lifelong process. Although access to cultural education is highly dependent on the socio-cultural position of the reference persons within society, the range of cultural offerings is immense and reliably enables social participation.

Those who get to work on a prominent restoration project are afforded access to extraordinary experiences in other areas as well. But each individual must become active and cross boundaries. The young stonemasons need to explore literature, opera, drama and political issues in order to take the role as an ambassador of their profession. In this sense, the Intercultural Dialogue Project is an initiative of excellence for stonemasons, an intellectual and emotional door-opener for young people and at the same time a self-reflective look into the mirror.

Famous works of art, architectural monuments from different periods, Mozart's violin played in concert in Lviv, Hambach Castle, the destroyed synagogue of Brody, the Jewish old town of Worms, the Gedächtniskirche in Speyer, the

Opera House in Lviv, meetings with important figures in politics, culture and business, the sculptor symposium in the Picard Quarry with the Skulpturenweg (Sculpture Trail) Rhineland-Palatinate and the Deutschhaus in Mainz have been important experiences offered on our excursions which helped to create beautiful memories and inspired our thinking. Both sides of this exchange benefit greatly from the intercultural approach of looking at one's own country through the eyes of the guests.

What was said by way of example for the stonemasonry profession applies to all other professions and all areas of society. Cultural education provides the tool to understand both history and the present and to appreciate the creative. However, as with any craft, sporting or scientific discipline, patience, humility and practice are vital for success and satisfaction. It requires the interpersonal aspect, the master-apprentice relationship. Natural talent is cultivated and nurtured on the fertile soil of care and attention, not virtually and not via algorithms. It is only the human relationship, which creates trust in the future and passion for the work.

THE INTERCULTURAL DIALOGUE PROJECT

The post-modern globalised society, with its dependence on economic pressure and the increasing speed of all activities, has created a virtual reality that develops an inexorable momentum of its own.

Only when faced with a catastrophe, it seems, do we find ourselves forced to pause and reflect. To rebuild monuments such as for example, Palmyra or the Notre Dame Cathedral in Paris and to preserve culture, we will always need capable and highly motivated stonemasons.

In September 2011, Serhij Bulhakov, Stepan Fedoryn, Mykola Hurmak, Ihor Volianiuk and Vasyl Zalyasko from Lviv arrived in Kirchheimbolanden for the first three-week stonemason internship.

For the reconstruction of the town's Baroque terrace garden, the existence of which could only be vaguely guessed at the time, the young sculptors were to hew cover slabs for retaining walls that did not yet exist.

Behind the ambitious undertaking was the desire to bring together the past and the future, skills and culture, old and young, tradition and innovation, masters and apprentices, the self and the other, supported by the conviction that the work for the preservation of cultural heritage carries its radiance into society.

This project was made possible in Germany thanks to a public-private partnership between the town of Kirchheimbolanden, the Eberhard Schöck Foundation from Baden-Baden, as main supporter of the project, and the Meisterschule für Handwerker in Kaiserslautern, which provided its teachers and generously equipped workplaces in the stonemasonry workshop.



Project start in September 2011:
Visit to the Baroque terrace garden and delving deeper into the historical garden plans

THE STONEMASONS

But the real protagonists of this story are the stonemasons and sculptors. They are disciples of an old profession and revitalise culture by preserving the old.

WERKLEUTE SIND WIR

WERKLEUTE SIND WIR: KNAPPEN, JÜNGER, MEISTER,
UND BAUEN DICH, DU HOHES MITTELSCHIFF.
UND MANCHMAL KOMMT EIN ERNSTER HERGEREISTER,
GEHT WIE EIN GLANZ DURCH UNSRE HUNDERT GEISTER
UND ZEIGT UNS ZITTERND EINEN NEUEN GRIFF.

WIR STEIGEN IN DIE WIEGENDEN GERÜSTE,

IN UNSERN HÄNDEN HÄNGT DER HAMMER SCHWER,
BIS EINE STUNDE UNS DIE STIRNEN KÜSSTE,
DIE STRAHLEND UND ALS OB SIE ALLES WÜSSTE
VON DIR KOMMT, WIE DER WIND VOM MEER.

DANN IST EIN HALLEN VON DEM VIELEN HÄMMERN
UND DURCH DIE BERGE GEHT ES STOSS UM STOSS.
ERST WENN ES DUNKELT LASSEN WIR DICH LOS:
UND DEINE KOMMENDEN KONTUREN DÄMMERN.

GOTT, DU BIST GROSS.

Rainer Maria Rilke (1899)



CIVILISATION — BAUKULTUR AND WRITING

The contribution of stonemasonry to the development of civilisation and culture is unparalleled by any other skill or craft in the course of human civilisation. Its supporting pillars are Baukultur (culture of building) and writing. The hewn stone creates a protective habitat and space for culture. The utilitarian is followed by the aesthetic. The stonemason materialises visions. Religious monuments from ancient times and the Middle Ages are a visible, tangible example of this. The contribution of the individual seems less spectacular, the huge building is the work of communal faith. In his personal unmistakable mark the stonemason lives on.

In the community of brotherhoods, values and virtues are learned and passed on from generation to generation.



Abbey church of Otterberg, interior view of the apse



Fountain stone by Richard Menges (1976), south view, "Entry of the Walloons", in the background, west facade with large rosette (1241).

The stonemason stands at the transition from the spoken language to writing. Stone is one of the oldest materials used to inscribe on. **Written** in stone – a familiar phrase –, that is how the ancient Mesopotamian wrote their oldest texts from the 2nd and 1st millennia. Only writing allows the reliable transmission of knowledge, traditions and

cultural constructs of thought across generations. The ancient Egyptians considered the hieroglyphs to be sacred icons sent by the gods. The stonemason who chisels sacred signs into stone stands himself on the threshold of the ethereal.



A selection of stonemason's marks in Otterberg Abbey Church, cfr. Michael Werling, 1986, p. 21

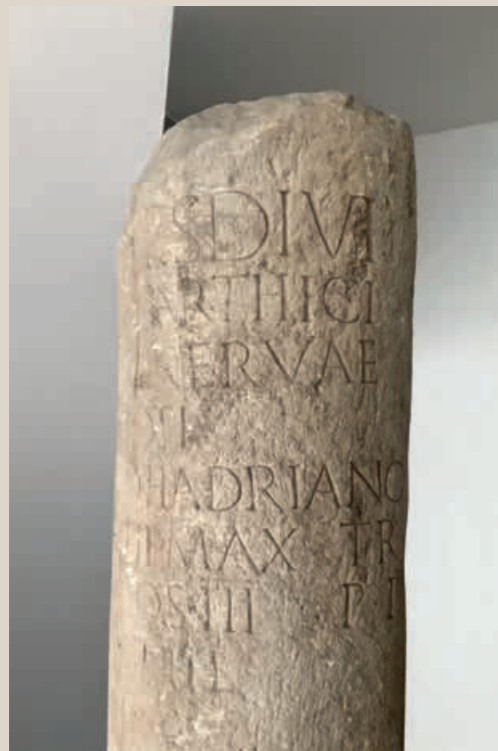
MILESTONES ON HADRIAN'S WAY

A current project in Trier shows that the art of stonemasonry is indispensable for the preservation of ancient monuments and works of art.

In 121 AD, Roman Emperor Hadrian travelled from Spain to Scotland via the Rhone Valley, Trier, and Cologne. In his honour, one pillar with an engraved dedication was erected per leue (approx. 2.20 km). The Rheinisches Landesmuseum Trier is in possession of two of these milestones. Within the stonemason's organisation Trier Eifel-Mosel,

the idea was born to have new milestones made by stonemason apprentices on the occasion of the 1900th anniversary, made of sandstone from the region, 175 cm high, with a diameter of 46 cm, with a round shank and a square plinth. Following their completion in spring 2021, the milestones find their place on the museum site of the Roman villa Otrang near Trier.

The project was funded by the Eberhard Schöck Foundation.



The inscriptions usually follow a more or less complete form in which the emperor is addressed, the ancestors are named, his offices are listed and finally the distance is indicated. Here it is Emperor Caesar Traianus Hadrianus (1st + 5th line), (adopted) son of the deified Parthian victor Trajan and grandson of Nerva, both also at the same time the immediate predecessors of Hadrian as emperor. By means of the office information with number, the setting of the milestone can be dated precisely to the year 121 AD. It is also the year in which Hadrian stayed in the north-western provinces. These milestones served as a guide for travellers, and at the same time they convey a political message, as they are usually set during the reign of the respective emperors.

Dr Karl-Uwe Mahler, Trier

Milestone under Hadrian, 121 AD
Nattenheim, sandstone, Inv. Reg. C 234

THE PROJECT PARTNERS IN GERMANY

THE EBERHARD SCHÖCK FOUNDATION

Founded by contractor Eberhard Schöck, the private non-profit Eberhard Schöck Foundation based in Baden-Baden, has been committed to international understanding with the countries of Central and Eastern Europe since 1992. The Eberhard Schöck Foundation's focus is on modernization of vocational training in various construction industry trades in order to strengthen the trade sector as a whole and enhance education programs. Comprehensive projects are being carried out at several partner vocational schools to fundamentally renew the curricula, and offer training programs for the teachers.

Exchange programs for vocational students, scholarships, prizes and awards as well as the promotion of the German language are among the other focal points of the Foundation's activities.

The Intercultural Dialogue Project for Stonemasons from Lviv and the Palatinate forms an ideal combination of personal encounter, cultural exchange and professional qualification and has received extensive funding by the foundation for the last ten years.

The project also showed the need to support craft training for stonemasons and sculptors in Ukraine beyond the project. Therefore, in 2017, the Eberhard Schöck Foundation, together with the Lviv Ivan Trush College of Decorative and Applied Arts, introduced a corresponding training course. Sculptor Dirk Brüggemann-Bulgakov is the project's technical director for the Eberhard Schöck Foundation.

The focus is on basic craft training and building on this, on the restoration of stone products. For the first time, students in the field of preservation of monuments in Ukraine are trained on site.

Peter Möller,
Executive Board

THE MEISTERSCHULE FÜR HANDWERKER KAISERSLAUTERN

The Meisterschule für Handwerker Kaiserslautern was founded in 1874 as a district arts and crafts school, following the example of the Royal Construction School Munich. Originally housed on the ground floor of today's Museum Pfalzgalerie, the school has been constantly growing. Today it comprises twelve buildings.

The Meisterschule für Handwerker Kaiserslautern currently combines three school types under its roof. In a three-year vocational school, a full-time elective school, it offers initial vocational training with a qualification equivalent to a craftsman's journeyman's examination. In addition, the master's certificate, which applies in Germany to 41 craft occupations, can be acquired in numerous occupations in a one-year full time program or in a part-time course for two years. The technical college prepares students for further qualifications in numerous courses, from systems electronics technician to information technician. Committed to tradition as well as innovation, the use of CAD software and modern control technology goes hand in hand with the cultivation of time-honoured craft traditions, such as the Zimmermannsklatsch, a popular demonstration at the annual closing event or on Open House Day.

In 2015 the stonemasonry department moved into a spacious new building with spacious workplaces equipped to the highest technical standards, a sawing hall with a "five-axis stone circular saw" as well as theory and social rooms.

In the three-year stonemasonry training course, basic skills in stone working are practised in the local Palatinate red sandstone as well as in various limestones, marbles and other hard stones. For the master's exam, modelling and impression technology, planning, calculating and designing one's own designs, the production and offset of tombstones, door frames, staircases, floors, facades, exterior installations, the use of CAD and stone-working machines as well as working techniques in restoration are added to the traditional stone-working techniques.

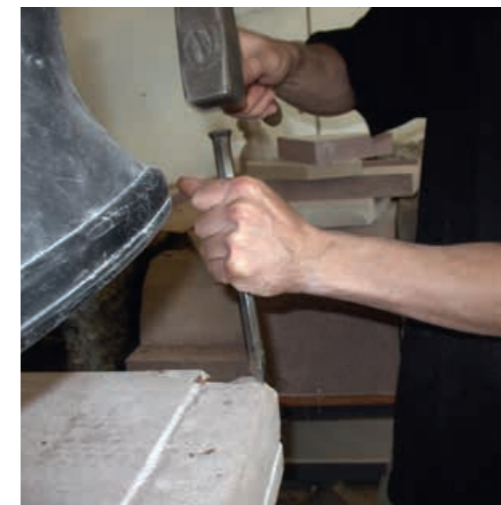
The stonemasonry department of the Meisterschule für Handwerker Kaiserslautern looks back on a long-standing international partnership with France and was involved in the reconstruction of the Frauenkirche in Dresden with the production of workpieces. Since 2011, the annual Intercultural Dialogue Project of Ukrainian and Palatine stonemasons has taken place in the stonemasonry workshop of the Master School for Craftsmen in Kaiserslautern under the professional supervision of master stonemasons and specialist teachers Tobias Wilzer and Christian Gabriel.

In 2013, Tobias Wilzer accompanied the German stonemason apprentices to Lviv for the first dialogue project.

OStR Bernd Decker



Stonemasonry department
in the Meisterschule



Christian Gabriel (left) and Tobias Wilzer (right),
master stonemasons and sculpting workshop
teachers at the Meisterschule

THE PROJECT PARTNERS IN UKRAINE



Ivan Trush College, covered outdoor area for the stonemasonry department

GESELLSCHAFT FÜR INTERNATIONALE ZUSAMMENARBEIT (GIZ)

The Gesellschaft für Internationale Zusammenarbeit (GIZ) has been involved in municipal development in Ukraine for many years and supported the rehabilitation of Lviv's old town with large-scale restoration projects. This included training seminars for stone restoration under the direction of Dirk Brüggemann-Bulgakov.

From 2013 to 2016, GIZ was a partner in the Intercultural Dialogue Project.

IVAN TRUSH COLLEGE

— COLLEGE OF DECORATIVE AND APPLIED ARTS, LVIV

The Ukrainian participants in the dialogue project are students of the stone sculpture department stone sculpture at the Ivan Trush College.

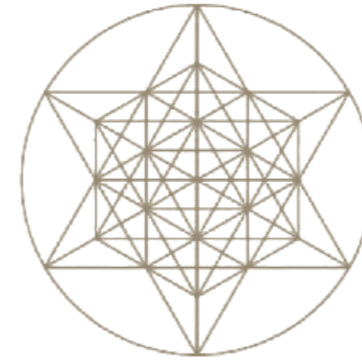
The Ivan Trush College was founded in 1876 in Lviv as a school of arts and crafts, named after the renowned Ukrainian painter and literary critic Ivan Trush (1869–1941). In the 140-year history of the college, many generations of students have been trained in arts and crafts, including industrial design, painting restoration, sculpture, artistic woodworking, artistic locksmithing, mural painting, textile art and ceramics.

At the Ivan Trush College, which offers a six-year degree program in sculpture, training in stonemasonry and restoration was established in mid-2017 as a German-Ukrainian model project, carried out in cooperation with the Eberhard Schöck Foundation. Dirk Brüggemann-Bulgakov, sculptor, restorer and stonemason from Leipzig, who also has supervised the annual Intercultural Dialogue Projects in Lviv, is responsible for the content and technical management.





PARTICIPATION
—
**IN THE
PRESENT**



KIRCHHEIMBOLANDEN AND LVIV

Both towns could not be more different. Here the small town with eight thousand inhabitants at the foothills of the North Palatine Uplands, 1400 kilometres further east a vibrant metropolis with 720 000 inhabitants.

Here a baroque residence from the 18th century, there an international trading centre characterised by a diversity of cultures since the end of the Middle Ages. Here a Baroque Lustgarten that lies dormant underground, there an urban centre visible for centuries which needs to be saved from decay. On closer examination, however, the differences become less important, as similar framework conditions prevail and comparable challenges in the restoration tasks have to be overcome.

In both locations, there is a need for a great deal of historical, cultural and artisan expertise, especially that of stonemasons, and considerable financial resources. The true motor for the successful preservation of cultural heritage, however, does not lie in material things, but in the intangible. The vision is the motor, the belief in the meaningfulness of culture, education, virtues and responsibility as well as the confidence that access to the monuments of the past enables greater social participation in the present for all. This universal thought stood at the beginning of our Intercultural Dialogue Project.



In the Middle Ages and early modern times, the Via Regia or High Street was an important west-east trade and military road in the Holy Roman Empire as well as an important pilgrimage route.

Since 2005, the Via Regia has been recognised as a cultural route of the Council of Europe, a network in which the towns of Kirchheimbolanden and Lviv are members

THE BAROQUE TERRACED GARDEN OF KIRCHHEIMBOLANDEN

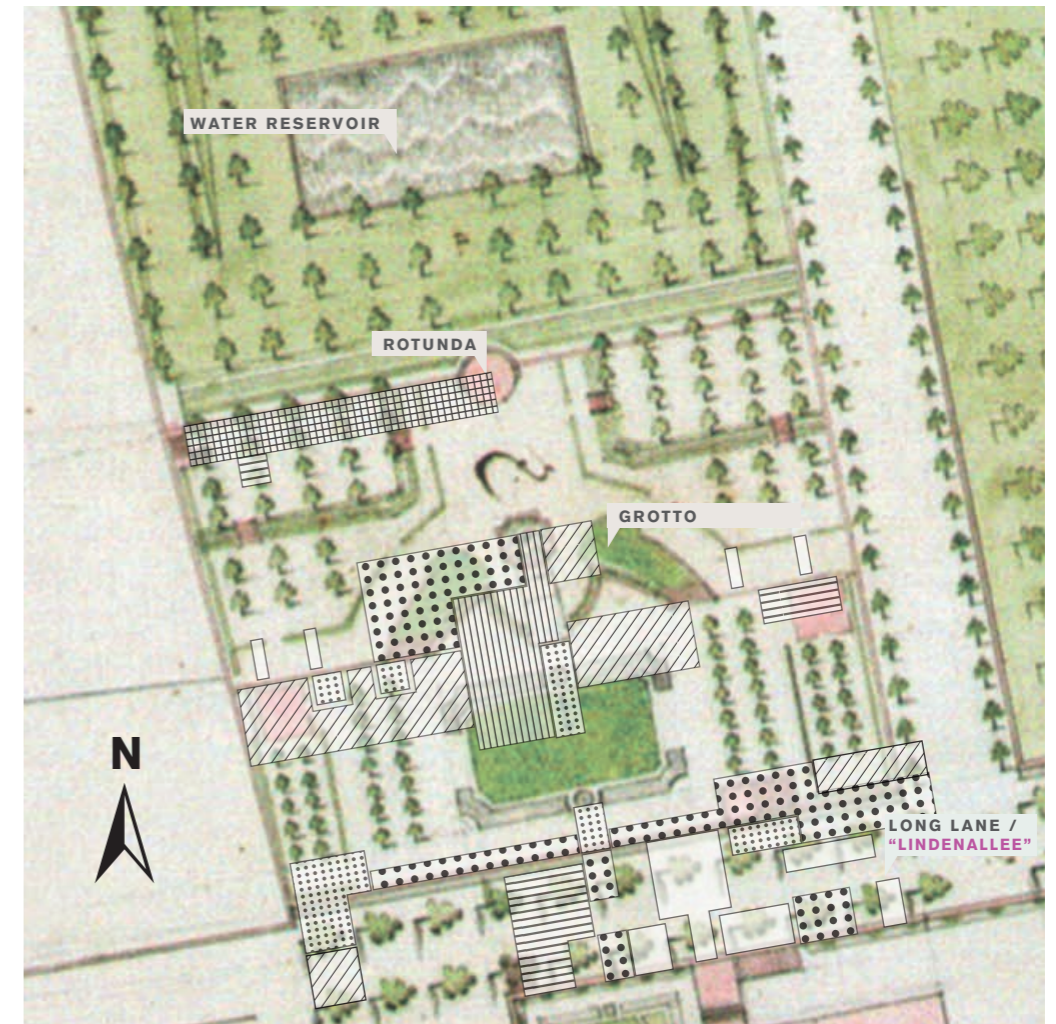
Situated at the foot of Donnersberg, the present-day town of Kirchheimbolanden developed in the 12th century under the rule of the lords of Bolanden. In 1368 Kirchheim, as it was called at the time, was granted town rights. At the end of the 14th century the town fell to the House of Nassau.

Adolf zu Nassau-Saarbrücken made Kirchheimbolanden his residence as early as 1544. The baroque extension of the town took place in the 18th century under Prince Carl-August (1685–1753), which reached a first peak with the construction of the new residence castle (1738). Carl-August employed renowned builders and court gardeners, including Lieutenant-Colonel Johann Julius Rottweil, who initiated the terraced formation of the site in the area of the terraced garden, and Ludwig Wilhelm Köllner (1720–1779), who worked in Kirchheimbolanden from 1746 to 1757. He belonged to an important gardener dynasty and had previously worked in Nassau service in Saarbrücken. In 1757 he took up a position with the elector of the Palatinate in Schwetzingen, where he played a decisive role in the design of the castle grounds there. His brother-in-law Georg Ludwig Gasqué took over his position in Kirchheimbolanden, from whom a detailed town map (1759) is preserved.








Repeatedly reshaped over two centuries, little more of the former Baroque terraced garden remains visible on the surface than the basic structure with the remains of the retaining walls. The garden was forgotten.



Georg Ludwig Gasqué, map of the town and Baroque garden of Kirchheimbolanden, 1759
Source: Hessisches Hauptstaatsarchiv, Wiesbaden



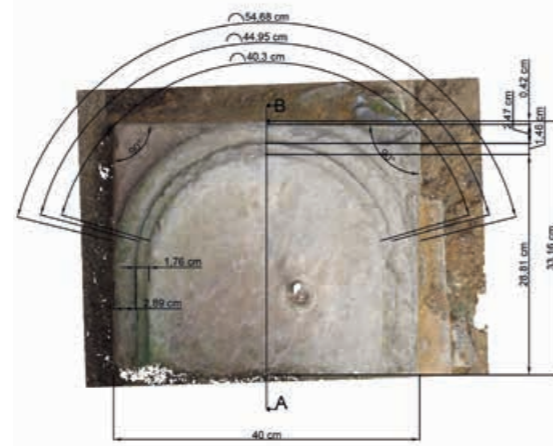
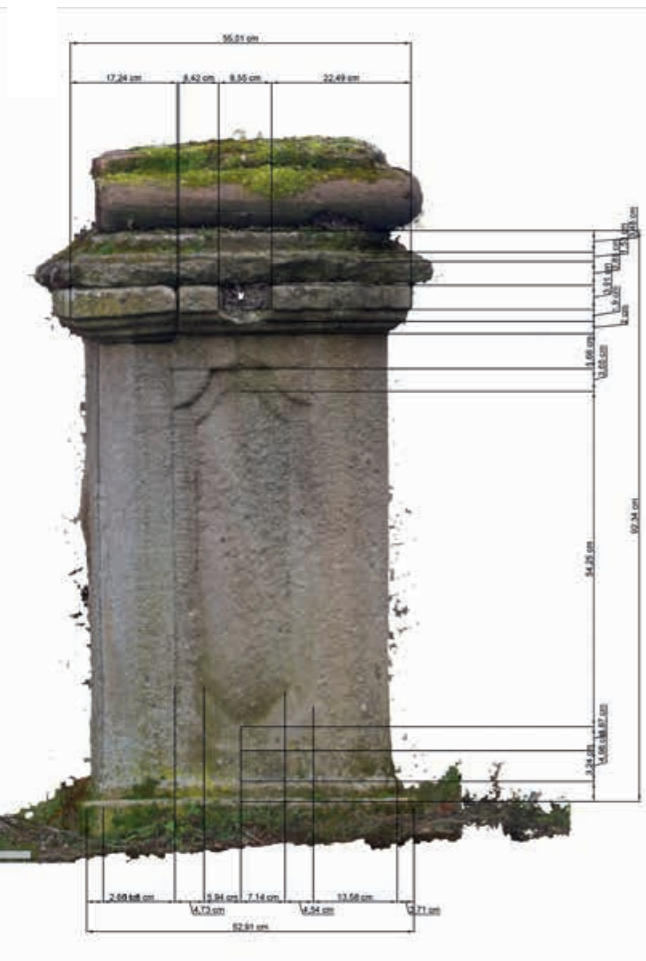
Gasqué Plan, partial section with entry of borders and bosquet structures

-  **EXCAVATION 2009** Examination of the lower wall and individual sections of the terrain to determine the heights
-  **EXCAVATION 2010** Exposure of stairway, determination of original level of "Lindenallee", start of exposure of ramp at second garden level
-  **EXCAVATION 2011** Exposure of the western part of the former grotto and fountain above the grotto
-  **EXCAVATION 2012** Further work on the former grotto, search for tree locations on the middle garden level
-  **EXCAVATION 2013** Exposure of rotunda and search for tree locations upper terrace level
-  **EXCAVATION 2014** Exposure of ramp and staircase "Lindenallee"
-  **EXCAVATION 2015** Determination of height level and tree positions "Lindenallee"

It was only in connection with the acquisition of the park that the town of Kirchheimbolanden initiated an investigation in 2006, which confirmed the existence of the Baroque garden under the vineyard. The political leaders were interested in rebuilding the garden, but the expected costs exceeded the scope of the municipal financial resources.

Recognising the potential of the garden, however, the idea was not completely abandoned and a limited annual budget was agreed, with which the necessary excavations were carried out in small steps in order to explore the site. Employees of the local life support institution “Die Brücke” were temporarily hired as digging assistants. With the results of the archeological research, the awareness of the significance of the historic garden grew and made possible the development of supra-regional funding. A conference with interdisciplinary experts was held in Kirchheimbolanden in 2014 and confirmed the high value of the finds and agreed upon the restoration concept based on the Baroque epoch.

Objects found: Postament (left) and column base, 3D laser scan, Christoph Schaufert Archäologieservice



right: Aerial view of the Baroque terraced garden with foundations of the lower retaining wall; the remains of the access staircase to the first terrace, the cascade system with ramps to the second terrace, the rotunda above and the overgrown water basin on the top level are visible.



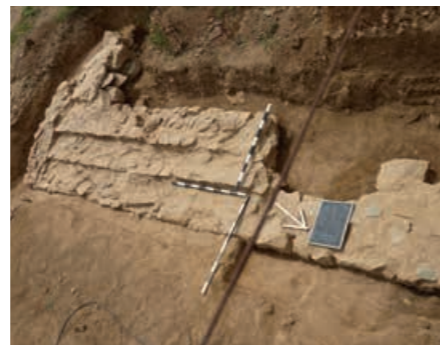
SCHLOSSGARTEN WORKING GROUP

The town of Kirchheimbolanden set up an interdisciplinary working group with representatives from archeology, architectural history, garden architecture, monument conservation and urban redevelopment. Achim Wendt from Heidelberg, who had been in charge of the excavations since 2009, was recruited for the project in the long term. Further experts for historical buildings, art history and archive research as well as rock research were added.

FOUNDATIONS OF THE LOWER RETAINING WALL AND ACCESS STAIRCASE

At first the basic structure of the garden had to be examined. The foundation remains of the lowest retaining wall were uncovered. They provided information about the location and exact height of the terrace wall. The foundation of the access staircase to the second level was another important finding, which confirmed the information from Gasqué's town map of 1759 and supported the initially unsubstantiated assumption that the plan did not represent a design drawing but a reliable representation of the layout of the town and the park.

- 1 Excavation of the lowest retaining wall
- 2 Exposed staircase foundation in the former "Lindenallee"

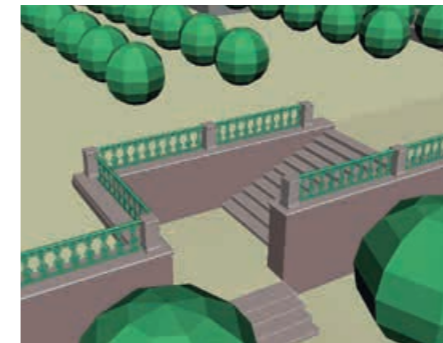


COVER PLATES ARE MOVED

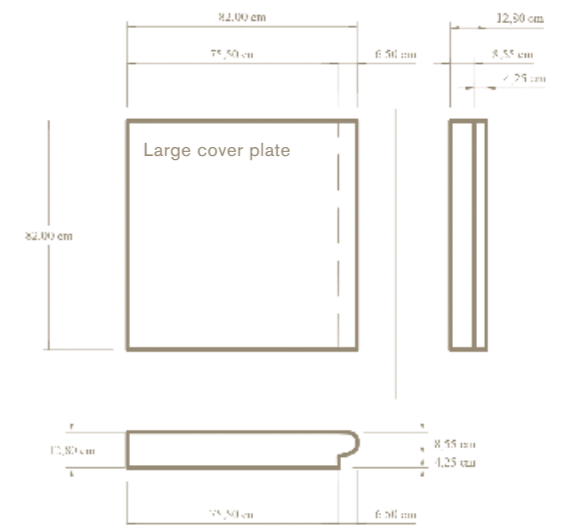
In October 2015, the lowermost retaining wall was completed and provided with cover plates in a length of around 60 metres, which were profiled by the stonemasons in the annual dialogue project at Meisterschule für Handwerker Kaiserslautern.



The masonry team completing the wall with the cover plates



View of the staircase leading up from the "Lindenallee", seen from the castle side, Reinhard Munzel, Archimedix

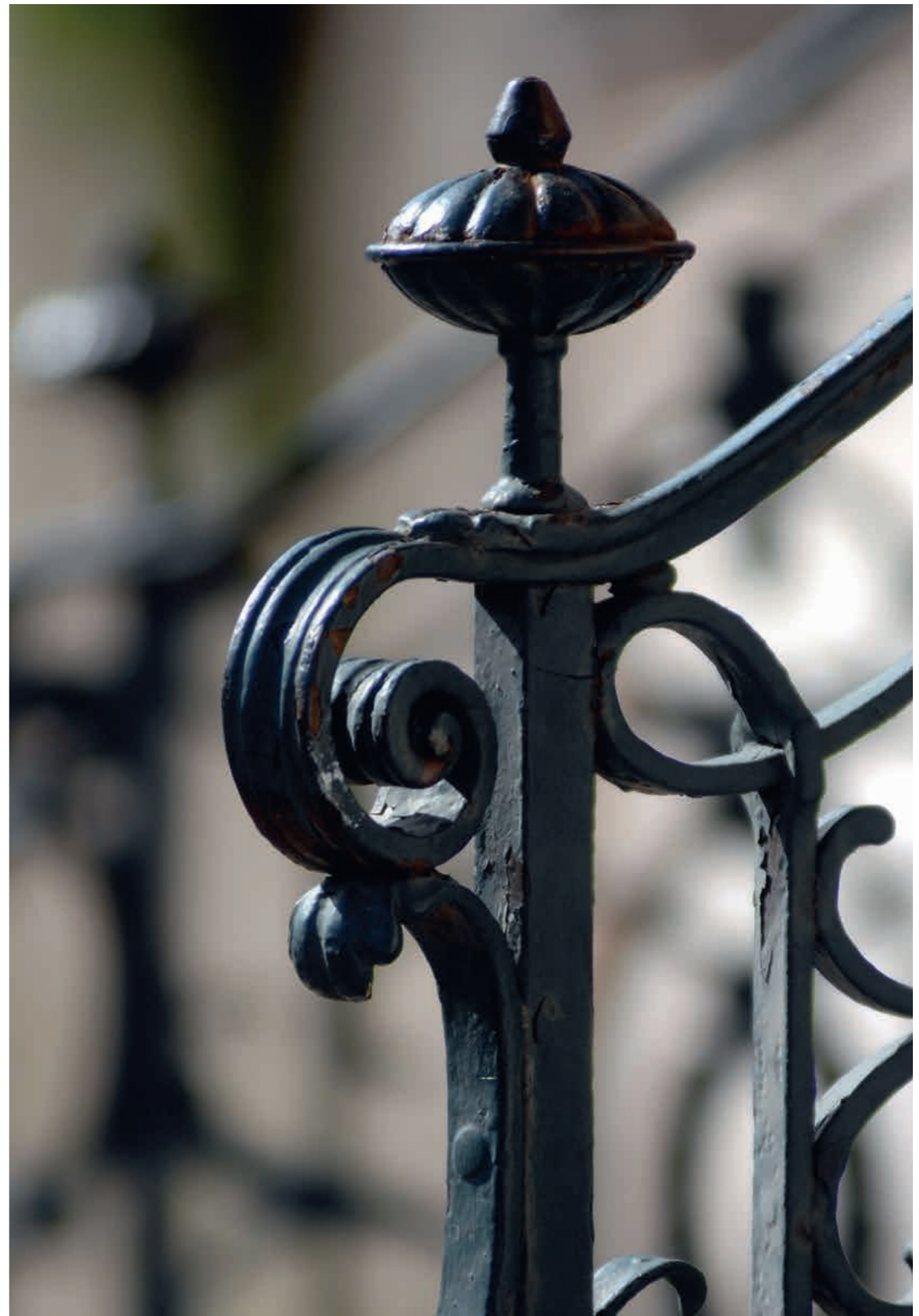




Profiling of the cover plates



Construction of the lowest retaining wall





GROTTO

Behind a drywall built provisionally for the use of vineyards, consisting of quarry stones and poles, the remains of the central core of the garden, designated in the plan of Gasqué as a grotto, emerged, consisting of a water cascade with a fountain basin underneath and lateral access ramps, which lead to the next terrace level.



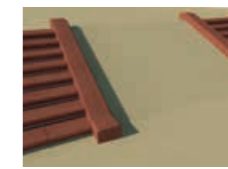
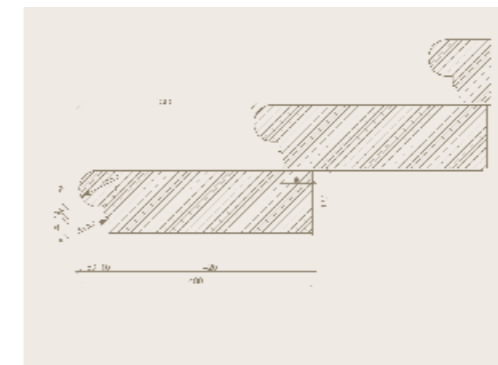
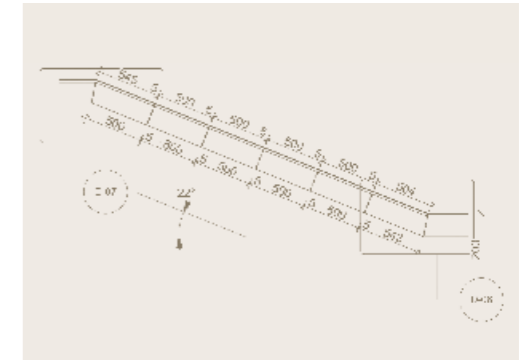
SPOLIA FINDS

The spolia finds, second-use workpieces from the garden that were uncovered during the removal of the dry stone wall, provided valuable information about the original shape, dimensions and profile of cover plates, postaments and steps, from which precise templates for the production of new workpieces could be developed. Since 2011, workpieces for the terraced garden have been regularly produced outside of the three-week dialogue projects at the Meisterschule für Handwerker Kaiserslautern.

- 1 The exposed cascade in the centre of the "grotto"
- 2 New workpieces next to original postaments from the Baroque period

TASK FOR THE STONEMASONS

Profiling of the cover plates for the lowermost and middle supporting walls, profiling and barrier of staircases and side walls as well as the production of the cylindrical bollards for marking the linden trees were part of the task for the stonemasons. Making postaments was the most difficult task assigned to the master students.



Work plan "Lindenallee",
Side stringer for ramp stairs,
Marc Sattel, AltBauPlan



Work plan "Lindenallee",
Step profile (top),
Entrance stairs Lower run
(bottom),
Marc Sattel, AltBauPlan



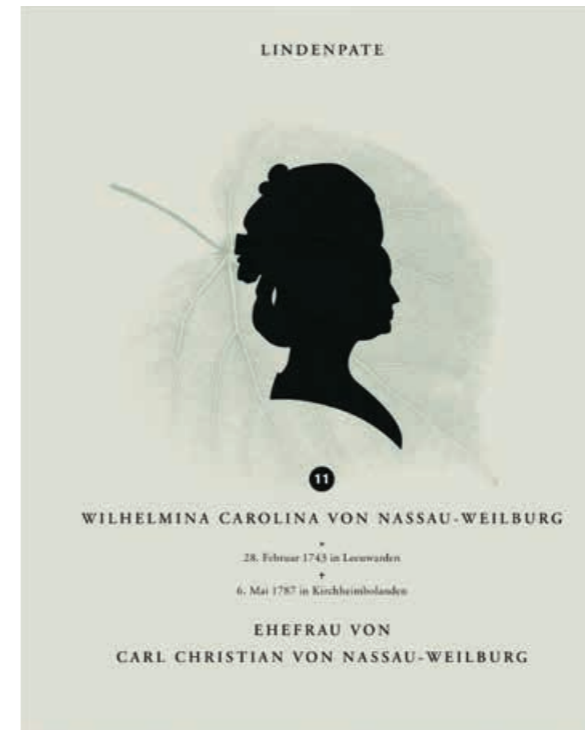
The cylindrical bollard is worked out of the cuboid shape in numerous working steps.

“LINDENALLEE”

After the reconstruction of the lowermost retaining wall and the access staircase, in 2019 the double staircase with ramp was reconstructed towards the Paulskirche on the lowermost level including the replanting of the “Lindenallee”. The new lime trees were planted in the original planting pits of the Baroque period, which had been verified by the excavations. The location of the original stairs and ramp was also clearly established. Again, the archeological research results were consistent with the location information in the Gasqué plan.

Through a donation campaign, the citizens of the town were able to participate in the financing of the lime planting. For each lime tree, which had previously been assigned a princess from the extensive family network of the princely family, the town granted a sponsorship, which could be purchased by interested citizens at a fixed price. As a token of appreciation, the tree sponsors received a certificate indicating the exact location of the lime tree in the two-row avenue, a short biography and a historical portrait of the name giving princess. In a ceremony with baroque music “Unter den Linden”, the town thanked the donors and paid tribute to the stonemasons involved as well as the excavation and construction team.

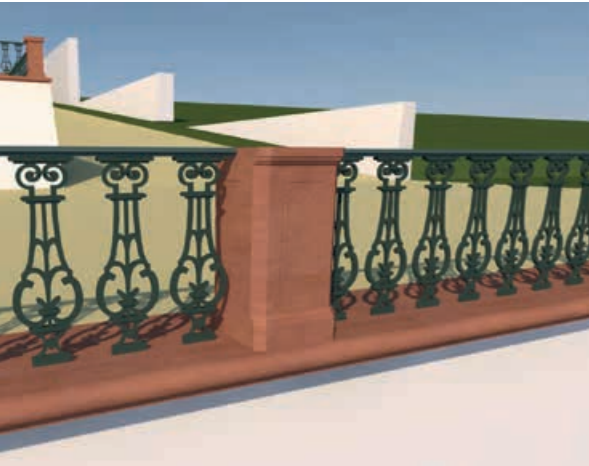
- 1 Replanting the “Lindenallee” with twenty evenly grown Crimean lindens
- 2 “Lindenallee”, opposite direction of view



Excerpt from the sponsorship certificate
Carolina von Nassau-Weilburg



Crimean linden, Tilia x euchlora, flowering June – July

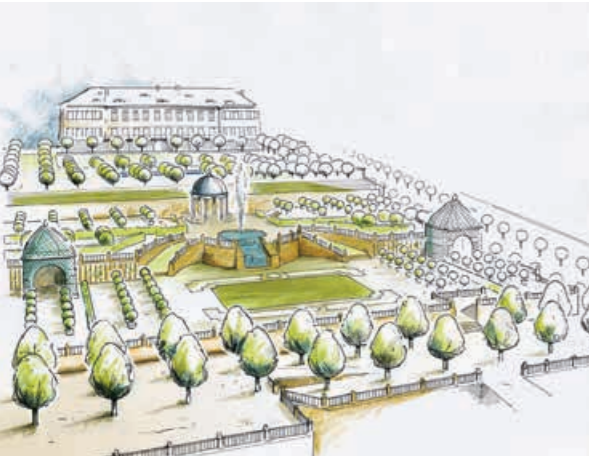


BALUSTER

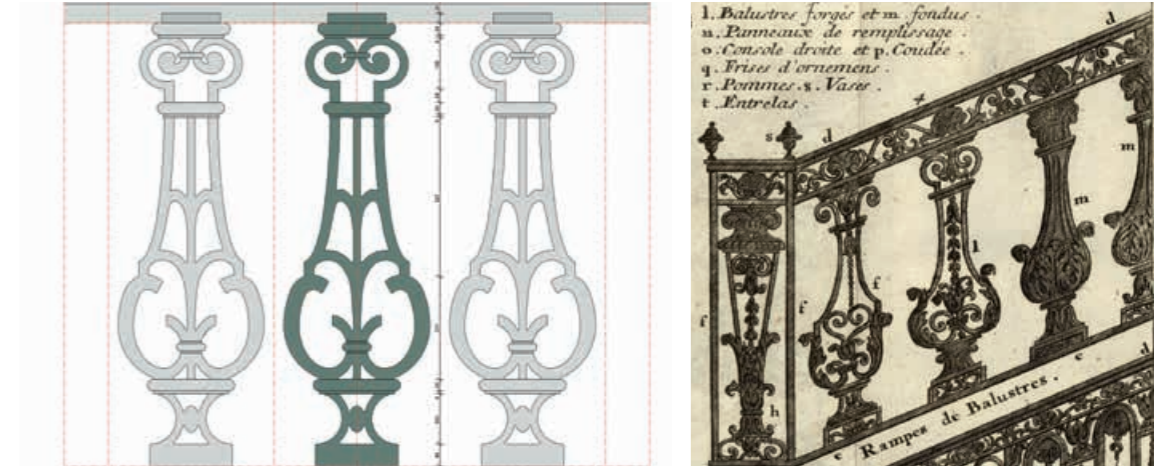
Lacking written sources or other historical documents, the working group faced the great challenge of developing its own baluster model, which takes up baroque forms showing at the same time that the form was created in our times and not a copy of a baroque original.

Based on historical models from pattern books and balusters still existing in other Baroque residences, including Weilburg and Kassel-Calden, the prototype of a wrought-iron flat baluster, initially made of plastic, was created on a scale of 1:1. The balusters are cast according to this model. Their colour refers to the authentic colour remains found on the original vases in front of the residence castle.

Mounting is effected with two fastening bolts per balustrade, which are anchored in the cover plates on the supporting wall. The rear supports of the balustrade to the castle side and handrails are manufactured in the style of the Weilburg castle complex.



- 1 Visualisation of Kirchheimbolanden baluster, Marc Sattel, AltBauPlan
- 2 Illustration of Kirchheimbolanden Baroque garden with balustrades, Jakob Appel



Detailed plan baluster, Marc Sattel, AltBauPlan

Johann Georg Hertel, Augsburg 1747
according to d'Aviler, tab. 95.



Railings in Weilburg Schlossgarten with fire vases



Cascade with artistically toothed overflow basin

BAROQUE WATER ART

In the summer of 2018, a sensational discovery occurred when the rear wall of the greenhouse was demolished, which had probably already been built in the later 18th century when the terraced garden was rebuilt.

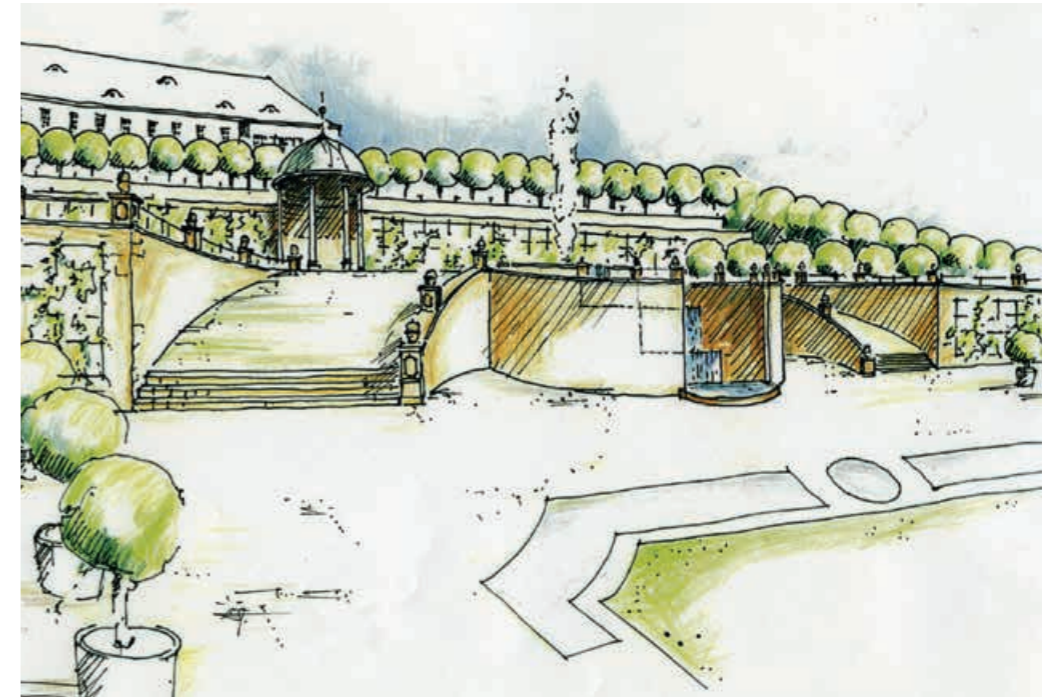
An almost completely preserved two-stage cascade system from the Baroque period with two artistically toothed overflow basins came to light. With this unique find and the numerous existing spolia, not only the cascades, but also the fountain basin and the grass staircase arms can be completely reconstructed.

The stone torso is a masterpiece of Baroque stonemasonry. Our archeologist Achim Wendt points out that missing stones can only be added or newly hewn by hand by stonemasons, not by machines. Only then do the stones appear alive.

The material examination of the cascade basins came to the conclusion that it was possible to leave them in situ, including offering water games for the public during summer, but provide full coverage during the cold season. The prerequisite for this, however, is the precise exploration of the water supply and the repair of the storage basin on the top level, which also originated from the Baroque period.



Numerous toothings on the overflow basins ensured a refined overflow of water



Visualisation of the first terrace with water cascades and ramp on both sides, Wolfgang Schönegge

NEXT STEPS

Next steps are to secure and complete the semicircular brick structure in the upper wall, which is referred to as the rotunda. The two pavilions, which are shown on the Gasqué map, have to be completely rebuilt, but for which there are no indications.

In contrast, the terrace grounds will be set up quickly. First brought to the final level, they are sown with lawn and receive a plantation of seasonal flowers according to Baroque garden culture.

A long road has already been travelled and a no less long road still lies ahead of us to bring the baroque terraced garden step by step out of hiding into the light. But already in the current state the garden forms an authentic backdrop for baroque festivities in the “Small Residence”.

Tatjana Fuchs (pp. 32–47)

STATEMENTS OF STONEMASONS FROM UKRAINE

**IVAN MYSAKOVYKH**

Degree from Ivan Trush College
 > Academy of Fine Arts, Lviv, sculptor
Participation 2014 and 2015

For the exchange project in Kirchheimbolanden and Kaiserslautern I always took my guitar with me and liked to play and sing for our German colleagues.

I come from an area near Lviv with a long tradition of stonemasonry. My home village is called Demnja. We have a quarry with limestone there. Many buildings in Lviv are built with this stone.

Thanks to the dialogue project, I have learned how to protect historical buildings made of this stone. In Germany we worked in the red Palatinate sandstone. This material is not easy, it requires skill and care. It has dense layers and quickly blunts the tool. In connection with the new work experience I learned a lot that was unknown to me.

It was also very nice to note that young people in Germany and Ukraine are similar. They have the same needs and wish to develop themselves professionally. Culturally, this project was very interesting to me. I was happy to visit the architecture in Germany and took home many interesting photos and videos from Kaiserslautern, Mannheim and Heidelberg.

At the moment I am working as a sculptor using stone as material. The experience in the stonemasonry trade was very valuable; I also like to participate in monument protection projects in my home country.

**YURII BOIKO**

Degree from Ivan Trush College
 > currently in a master's program at the Academy of Fine Arts, Lviv, and laboratory assistant at Ivan Trush College
Participation 2016, 2017 and 2018

I participated in the Intercultural Dialogue Project three times and acquired a lot of knowledge and skills for the stonemasonry profession at the Meisterschule für Handwerker Kaiserslautern.

Thanks to the interesting cultural program I got to know German culture and met many interesting people with whom I am still in contact.

I am now actively involved in the field of monument protection and I am studying in the master program of the Academy of Fine Arts Lviv. At the same time, I am a laboratory assistant at the Ivan Trush College in Lviv and pass on to the students of the stone restoration department the knowledge I have acquired in the context of the project in Germany and Lviv.

I believe that such projects should be pursued in order to improve intercultural understanding. Our German colleagues also found this exchange very enriching!

**DARIA LUTSYUK**

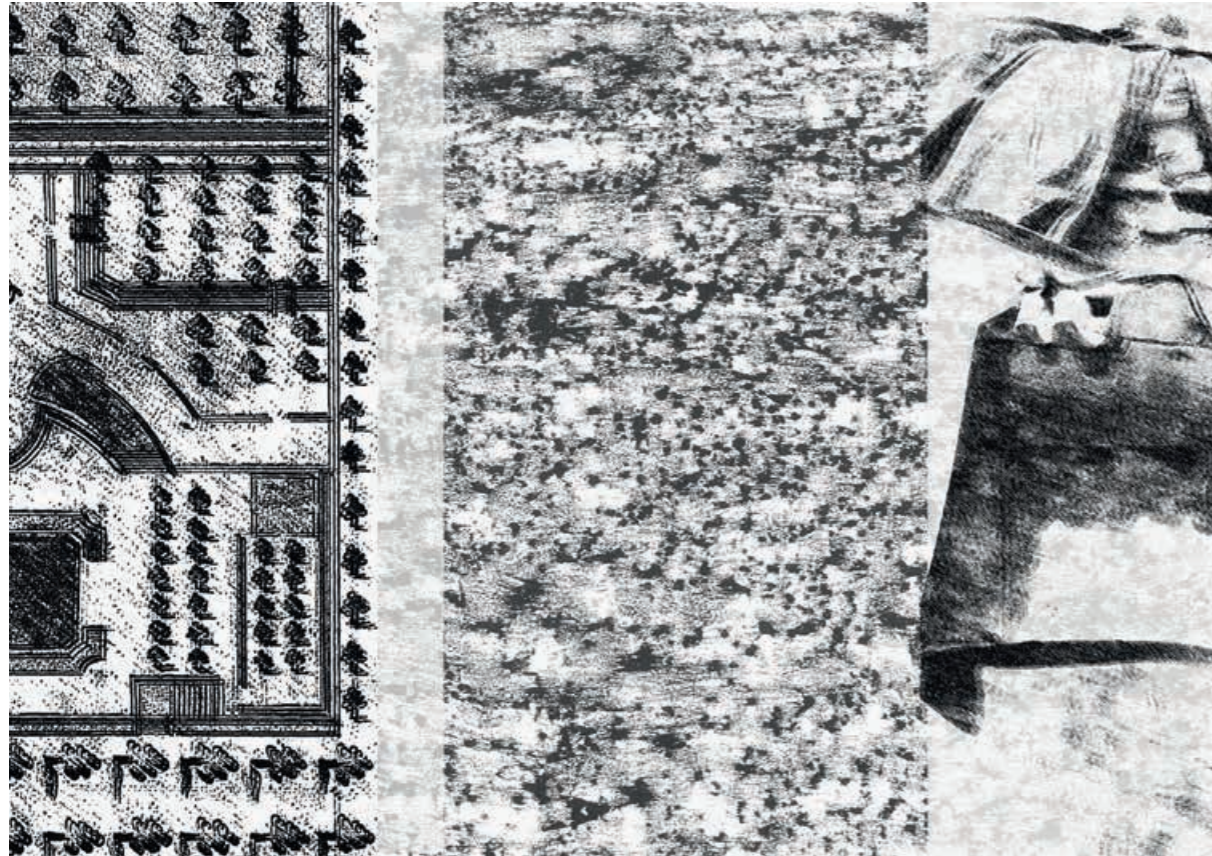
Degree from Ivan Trush College
 > Master Degree from Lviv Polytechnic, founded company for the restoration of historic buildings
Participation 2015

As part of the Intercultural Dialogue Project, we were able to exchange ideas with the stonemason apprentices at the Meisterschule für Handwerker Kaiserslautern and produce workpieces for the baroque terraced garden in Kirchheimbolanden.

Personally, I was inspired by the work of the archeologist and architectural historian Achim Wendt. I understood that before you can recreate historical pieces, you have to do extensive archaeological, structural and historical research on the object and its surroundings. You also work in archives and cooperate with different specialists for the common goal.

After graduating from the Ivan Trush College, I studied at the "Lviv Polytechnic" of the National University, at the Chair of Restoration. After my studies, I founded my own company, which specialises in the restoration of historic buildings in Lviv. I work with young architects, artists and restorers.

I am very grateful to the Intercultural Dialogue Project for the numerous impulses and the opening of new horizons!



Susanne Krell
 N° 646 Detail cascade basin
 Find stone baroque garden Kirchheimbolanden
 Mixed Media, W 42 x H 29.7 cm, 2021

For information on the artist, see page 94

LVIV

The history of the city on the Poltwa can be traced back to around 1250, when Prince Danylo built a castle above the river for his son Lev. In 1356, the city received the Magdeburg City Rights from the Polish king Casimir the Great.

The University of Lviv, founded in 1661 by Polish King John II Casimir, is the oldest university in Ukraine today. In 1772, after the partition of Poland, Lviv fell to the Habsburg monarchy and became the capital of the Kingdom of Galicia. Since the end of the Middle Ages, Lviv has been an important international trading metropolis shaped by many cultures and a centre of cultural and intellectual life, whose architectural heritage

has been preserved largely undestroyed. Poles, Ukrainians, Jews, Armenians, Austrians, Germans and Russians have shaped the city's eventful history. Today, more than ten per cent of all Ukrainian cultural monuments are located in Lviv. Since 1998, the medieval old town has been a UNESCO World Heritage Site with a variety of Renaissance, Baroque, Classicism and Art Nouveau buildings. For more than 600 years the centre of the old town has been the market square (Rynok Square), in the centre of which stands the classicist town hall with its 65-metre tower.



Lviv, view from the Town Hall Tower; the "Black House" at Rynok 4 is clearly visible; behind it, the cathedral of the Dominicans, to the right the Renaissance building of the Church of the Assumption of the Virgin Mary.

**DIRK BRÜGGEMANN-BULGAKOV —
PROJECT MANAGER IN LVIV**

Since 2010 Dirk Brüggemann-Bulgakov has been conducting training seminars for stone restoration in Lviv. In addition to the theoretical foundations for specialist planners and architects, practical skills for faithful restoration of the building substance are taught. The high quality of the historic building fabric in Lviv requires no less high quality in the safeguarding and conservation measures for the restorations. It is a fact, that the necessary and diverse knowledge of working with natural stone has not been sufficiently cultivated and imparted in the course of history and especially in the Soviet era. Atypical stone surfaces and imitations are the visible result, far removed from the original building fabric.

Dirk Brüggemann-Bulgakov, born in 1963, studied sculpture at the Burg Giebichenstein University of Art and Design Halle after an apprenticeship as a stonemason in Leipzig. As a stone sculptor and restorer of stone figures, he has made a name for himself in many important projects in Leipzig, Potsdam, at Trebsen Castle and as a specialist in the renovation of the old town of Lviv. In addition to his own artistic work, his professional focus ranges from the restoration of historic stone building elements to lecturing and art research projects to assessments and consulting.



Dirk Brüggemann-Bulgakov



Design drawing for the covers of the stair pillars at Jaroslawa Osmomysla Square

“In order to preserve or restore the original character of the Lviv cityscape, it is necessary to re-learn and re-apply the historically correct processing techniques.”

This credo of Dirk Brüggemann-Bulgakov coincides completely with the thesis of archeologist and architectural historian Achim Wendt in Kirchheimbolanden.

Dirk Brüggemann-Bulgakov categorically advises his stonemasonry students: “Two books you must study, Vitruvius and Dürer, and you have to become an expert in drawing!”

Vitruvius (80 BC – 15 BC)

De architectura libri decem, written around 30 BC. German edition: Vitruvii De architectura libri decem – Zehn Bücher über Architektur. Ed. by Curt Fensterbusch, Darmstadt 1964

Albrecht Dürer (1471 – 1528)

Underweysung der Messung, mit dem Zirckel und Richtscheit, in Linien, Ebenen unnd gantzen corporen/ 4 books, Nuremberg 1525. (Considered the first printed treatise on geometry in German.)

RESTORATION PROJECTS IN LVIV



Virmenska 7/9
2015

Rynok 3
2015

Rynok 8
2013

Jaroslava Osmomysla Square
2019

Teatralna 12
2016

Lesi Ukrajinky 10
2017

Rynok 5
2018

2013

RYNOK 8

BUILDING The original part of the residential building at **Rynok 8**, which is particularly characteristic of the cityscape, was built in the 16th century. Since the 17th century, the house belonged to a wealthy Armenian family and in 1840 a new building was erected on the preserved historic base, adding an additional storey. Today, the facade of this monument (classified as a national monument) presents itself with a largely classicist facade of natural stone, a balcony, and a wooden door with historical value.

TASK – PROCEDURE – SPECIAL FEATURES The young stonemasons from Germany had to restore the entire sandstone door jamb under professional guidance. These works were very complex; after the state analysis and the preparation of a work concept, extensive cleaning work had to be carried out first. Damaged parts were replaced in original profiling and faults were repaired with special mortar. The original threshold was replaced by a new one in authentic material.

The work on this exposed site was intensively observed by the residents and accompanied by many interesting questions. The local press reported on the work very positively and thus the public interest in our dialogue project grew a lot. After the stone restoration the original entrance door was also restored by experts supported by the GIZ.



2015

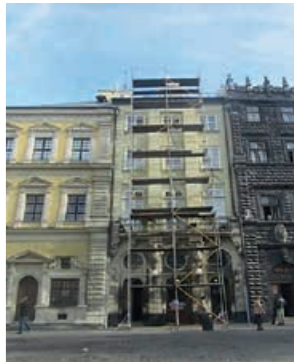
RYNOK 3 AND
VUL. VIRMENSKA 7/9

BUILDING The residential house at **Rynok 3** probably existed since the Middle Ages. It has been proven that around 1772 a reconstruction in Baroque style had been carried out by the architect Petro Polejovskyy. A palace-like facade with a magnificent balcony was created and oval openings above the door and window openings on the ground floor. This house is registered as a national monument and the richly decorated facade made of natural stone demonstrates all the important stylistic elements of the Baroque.

The buildings in **Virmenska 7/9** belong to the complex of the Armenian church, whose origins can be traced back to the 14th century in Lviv. The current appearance was created in 1571 by the master builder Petro Karsowskyj, whereby stylistic elements of the Renaissance, influenced by Byzantine formal language, dominate the sandstone facade. The right-hand part of the building temporarily housed the Armenian Archbishop's seat and an important library.

TASK – PROCEDURE – SPECIAL FEATURES The work on the severely damaged balcony at **Rynok 3** was carried out on special the request of the municipal monument preservation authority. Postaments for figurative sculptures were made and the wrought-iron railing was professionally and permanently reconnected to the stone slab using historical technology.

On the street-side facade of the building complex **Virmenska 7/9**, restoration was realised step by step, on two historic sandstone window walls. According to the state analysis and restoration concept, destroyed parts of the walls were renewed with the floral ornamentation and smaller defects were supplemented with specially formulated mortar. The focus was on maximum substance preservation and a careful approach.



2016

VUL. TEATRALNA 12 AND 15 (JESUIT COLLEGE)

BUILDING Opposite the main entrance of the famous Jesuit church is the building **Teatralna 12**. The current appearance of the facade dates back to the 19th century; the basic structure of the house is much older. The plaster facade is decorated in a contemporary style with window decorations; only the base and the frame of the door passage are still visible in natural stone. The building gives access to the famous “Andreolli Passage”.

Across the street, at house number **Teatralna 15**, the former Jesuit college with a spacious courtyard is situated. The last serious remodelling of this facade took place in 1723, as the date below the eaves area shows.

TASK – PROCEDURE – SPECIAL FEATURES The wall restoration of the house **Teatralna 12** was very extensive and technically differentiated, so that a broad spectrum of additional knowledge and skills was imparted to the young stonemasons. The salt content in natural stone was determined and reduced to the greatest possible extent with special cellulose compresses. Replacement parts were made and carefully inserted; special mortars were mixed.

A temporary “masons’ lodge” was set up in the courtyard of **Teatralna 15** for all the work to be carried out. As a result, the extensive restoration work could be brought more into the focus of the public’s perception and the awareness for a monumental renovation of the old town could be raised among the interested residents. The construction company working on the building was given assistance in the production of supplementary mortars.

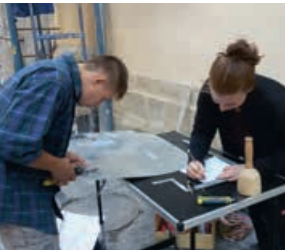


2017

VUL. LESI UKRAJINKY 10

BUILDING This is a very important building in the old town of Lviv, which used to house the monastery of the Armenian Benedictines. Built around 1682 in a rather restrained baroque style, extensive renovations were necessary after a fire in 1779. Most of the facade changes that are now visible also date from this period.

TASK – PROCEDURE – SPECIAL FEATURES The focus of the pre-planned restoration work was again on the heavily damaged plinth area of the facade. Throughout Europe, the decades-long introduction of stone-destroying salts is an important and at the same time difficult topic in the structural restoration. In this seminar elementary knowledge could be passed on to the young specialists. After the salt analysis of the base parts, a stepwise desalination with compresses was carried out. This was repeated and measured concomitantly until the state of salinity was to normal. Afterwards, fitting pieces and crossings were professionally inserted using special mortar.



2018

RYNOK 5

BUILDING The peripheral development of the market square represents the oldest part of the old town of Lviv. The foundations of the present building at **Rynok 5** date from the Gothic period around 1571 to 1577. The residence was commissioned by a lady named Sophia Hani. According to the history, the house is the first building on the market square with more than two floors and fire walls. Over the centuries, various conversions were carried out. Now the facade presents itself in simple classicism with limestone plaster, while on the ground floor there are still large parts from the Renaissance with natural stone.

TASK – PROCEDURE – SPECIAL FEATURES The Intercultural Dialogue Project was granted a special permit by Lviv City authorities to carry out the restoration. The heavily salted and also mechanically destroyed ground floor area from the Renaissance represented a high technical challenge, but at the same time offered the chance of preserving important architecture and craftsmanship of earlier centuries. Necessary parts were professionally supplemented, a desalination with a long-lasting effect could be realised. In addition, a new threshold of local sandstone according to the original was part of the self-created restoration concept of our dialogue project.

Part of that year's curriculum was to create two freely designed stelae with different cultural motifs at Lviv's Ivan Trush College, which will permanently serve as a symbol of the successful exchange at the college.



2019

JAROSLAWA OSMOMYSLA SQUARE

BUILDING The public staircase at Jaroslawa Osmomysla Square dates from the late 19th century and today provides access across the relatively large height difference between an important main street on the edge of the old town and the Church of Our Lady of the Snows. The original church building was built by the German community in the 14th century. Due to heavy use, weather influences and salt damage, various reconstruction and repair works were carried out on the staircase made of natural stone in the past, which were not always carried out in a professionally correct and materially appropriate manner, for example through the use of cement.

TASK – PROCEDURE – SPECIAL FEATURES The large staircase had already been renovated in parts by a construction company and the task set by the heritage conservation authority consisted of rebuilding missing parts and replacing earlier elements that had not been professionally renovated.

This task required a thoroughly prepared concept. Templates had to be made before the new profiled pillar covers could be handcrafted. The right choice of materials was just as important as for example, the so called “water noses” at the bottom side of the cover stones.

The new parts were professionally anchored and retouched. With high craftsmanship, further damage was eliminated. The staircase will now be usable for many years and contribute to the positive appearance of the old town.

Christoph Junghans (pp. 56–63)



NEW PERSPECTIVES FOR SCULPTORS

INTRODUCTION OF CRAFT TRAINING WITH A FOCUS ON RESTORATION IN STONEMASONRY AT IVAN TRUSH COLLEGE



In order to sensitise and empower sustainably succeeding generations for an adequate handling of the monumental treasures, it is necessary to expand the study programs and the vocational training.

The cooperation between the Eberhard Schöck Foundation and the Ivan Trush College for Decorative and Applied Arts to introduce a craft training program with a focus on restoration in the stonemasonry sector, which started in May 2017, intends to contribute to this goal. The training is linked to the faculty of stone sculpture, which previously had a strong artistic focus. The curricula have been expanded to include the following priorities: rock science, expertise and practical work samples. The development of a practical textbook for stonemasons and restorers in Ukrainian language is the next goal of Dirk Brüggemann-Bulgakov, who is the technical director of the stonemasonry training.



Delivery of the rocks for the new stonemasonry workshop at the courtyard grounds of the Ivan Trush College, 2017



STATEMENTS OF STONEMASONS FROM GERMANY



SERGEJ GIESBRECHT

Abitur > apprenticeship in stonemasonry at the
Meisterschule für Handwerker Kaiserslautern
> journeyman's certificate 2019

Participation Lviv 2018 and 2019

The exchange projects in Lviv were an absolutely enriching experience in terms of work, especially in terms of people and culture of Ukraine. The cultural program, such as the visit to the city of Schowkwa and the final concert of the LvivMozArt Festival, were also very interesting. With beautiful memories and new friends, I thank all those who made this internship possible and helped to shape it. I am looking forward to further dialogue projects.



VITUS MATZ

Abitur > apprenticeship in stonemasonry Munich
> journeyman's certificate 2017
> on journeyman's travels since 2019

Participation Lviv 2017

The intercultural stonemasonry project in Lviv strengthened my personal decision to set out and become a travelling journeyman for at least three years and one day.

With its wonderful historical buildings and its exemplary committed young stone sculptors, with whom we are still in friendly contact, Lviv is a great place for intercultural exchange and the project-related transfer of knowledge and work techniques. The acquisition and dissemination of the knowledge of the centuries-old craftsmanship techniques should also be one of the highest goals for my journeyman's travels. (Fremder Freiheitsbruder Matz)



**THOMAS MAZUR**

Apprenticeship in stonemasonry
 Meisterschule für Handwerker Kaiserslautern
 > Journeyman's certificate 2014
 > on journeyman's travels 2014 – 2018
 > Master craftsman's diploma 2020
Participation Lviv 2013 and 2015

The dialogue project in Lviv was great. We got an authentic impression of the country and the Ukrainian people. Lviv is an exciting metropolis with beautiful architecture and great hospitality. Working in public places raises awareness of the old buildings. Without the dialogue project, I would never have known about the Baroque terraced garden in Kirchheimbolanden. From the very first moment this country and the city of Lviv impressed me. We were always welcomed with overwhelming hospitality and were able to participate in a wonderful cultural program. I think such projects make a lot of sense and are necessary, because travelling with direct contact to locals helps prejudices to disappear and barriers to be overcome. There is also an intercultural exchange of knowledge and experience. On my journeyman's travels, I learned that this kind of education is a larger treasure than all the money in the world.

**MARIUS DÖRFLING**

Apprenticeship in stonemasonry
 Meisterschule für Handwerker Kaiserslautern
 > Journeyman's certificate 2018
 > on journeyman's travels since 2018
Participation Lviv 2016 and 2017

I learned to be a stonemason because you can be creative in the trade; my teacher motivated me to go on journeyman's travels; I found the dialogue project with Ukraine exciting because we got a good insight into the culture of the foreign country; with Dirk Brüggemann I learned a lot of new techniques.

**PAULINE REIMERS**

Abitur > Apprenticeship in stonemasonry
 Bavaria > Journeyman's certificate 2016
 > Winner in the field of stone sculpture of the
 Federal Republic of Germany
Participation Lviv 2015

In retrospect, this is a wonderful and meaningful project. I have been able to learn good tips and tricks, pass on my knowledge and consolidate it, and I have realised that Ukraine is a very interesting country, which I would like to get to know more closely, as well as its neighbour states. It is full of art-historically significant buildings from the Renaissance, Baroque, Classicism and Art Nouveau, of which unfortunately far too few are being maintained. I feel it is very important to change this and to draw attention to the beauty and history of the buildings, also in such a way that a change in thinking takes place among young people so that more decide in favour of a craft apprenticeship instead of an academic university study. This internship made me realise that my greatest wish would be to work in restoration. There are so many buildings, as in Lviv, that would have to be restored to keep the history alive. Above all, it turned my view from west to east. Thank you for that.

**VITUS OPPENRIEDER**

Apprenticeship in stonemasonry Munich
 > journeyman's certificate 2004
 > master craftsman's diploma 2016
Participation Lviv 2016 and 2017

This exchange project was an incredibly interesting experience. My main task was to insert finished wall sections into the facade and to mortar and grout them. This enabled me to learn a lot in the field of stonemasonry and restoration on buildings, which is very helpful to me as an aspiring master stonemason. I also gained experience in the field of leadership and understanding and got insights into the training of Ukrainian colleagues. The positive attitude towards life, the nice people, the old buildings and vehicles on the streets made me want to stay here forever.



BENEDIKT KÜNZEL

Middleschool Diploma > Apprenticeship
in Stonemasonry Meisterschule
für Handwerker Kaiserslautern
> journeyman's certificate 2018
> Abitur 2021

Participation Lviv 2017 and 2018

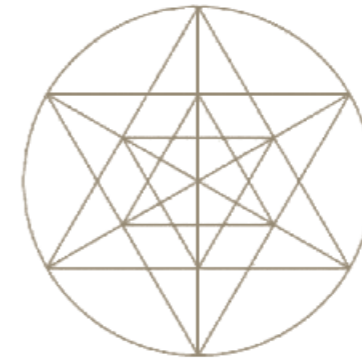
Starting a craft apprenticeship at middleschool level was exactly the right decision for me. The exchange project of the Eberhard Schöck Foundation offered the opportunity to get to know this beautiful country and the culture of Ukraine; the teachers at the Meisterschule für Handwerker Kaiserslautern were also highly professional and first class teachers. I have a great love for historical buildings and will take up a profession in which I can help to preserve the old building culture.

The old houses have a wealth of craftsmanship that is gradually dying.





PARTICIPATION
—
**IN THE
FUTURE**



DIE KATHEDRALE

IN JENEN KLEINEN STÄDTEN, WO HERUM
DIE ALTEN HÄUSER WIE EIN JAHRMARKT HOCKEN,
DER SIE BEMERKT HAT PLÖTZLICH UND, ERSCHROCKEN,
DIE BUDEN ZUMACHT UND, GANZ ZU UND STUMM,

DIE SCHREIER STILL, DIE TROMMELN ANGEHALTEN,
ZU IHR HINAUFHORCHT AUFGEREGTEN OHRS -:
DIEWEIL SIE RUHIG IMMER IN DEM ALTEN
FALTENMANTEL IHRER CONTREFORTS
DASTEHT UND VON DEN HÄUSERN GAR NICHT WEISS:

IN JENEN KLEINEN STÄDTEN KANNST DU SEHN,
WIE SEHR ENTWACHSEN IHREM UMGANGSKREIS
DIE KATHEDRALEN WAREN. IHR ERSTEHN
GING ÜBER ALLES FORT, SO WIE DEN BLICK
DES EIGNEN LEBENS VIEL ZU GROSSE NÄHE
FORTWÄHREND ÜBERSTEIGT, UND ALS GESCHÄHE
NICHTS ANDERES; ALS WÄRE DAS GESCHICK,
WAS SICH IN IHNEN AUFHÄUFT OHNE MASSEN,
VERSTEINERT UND ZUM DAUERNDEN BESTIMMT,
NICHT DAS, WAS UNTEN IN DEN DUNKELN STRASSEN
VOM ZUFALL IRGENDWELCHE NAMEN NIMMT
UND DARIN GEHT, WIE KINDER GRÜN UND ROT
UND WAS DER KRÄMER HAT ALS SCHÜRZE TRAGEN.
DA WAR GEBURT IN DIESEN UNTERLAGEN,
UND KRAFT UND ANDRANG WAR IN DIESEM RAGEN
UND LIEBE ÜBERALL WIE WEIN UND BROT,
UND DIE PORTALE VOLLER LIEBESKLAGEN.
DAS LEBEN ZÖGERTE IM STUNDENSCHLAGEN,
UND IN DEN TÜRMEIN, WELCHE VOLL ENTSAGEN
AUF EINMAL NICHT MEHR STIEGEN, WAR DER TOD.

Rainer Maria Rilke (1907)

PATHS – WORKS – NETWORKS



Otterberg Abbey Church, west side with main portal and large rosette; built 1168–1254.

A highlight of our excursion program in the Palatinate was the annual visit to the former Cistercian abbey church of Otterberg, near Kaiserslautern.

Built by several generations of stonemasons who immortalised themselves visibly on the stone blocks with a variety of stonemason's marks, the important church building radiates a fascinating grandeur and soothing, inspiring silence up to present day seven hundred and fifty years after its consecration.



Museum Pfalzgalerie Kaiserslautern

The encounter with the western contemporary art at first created astonishment and a kind of speechlessness in our Ukrainian project participants. Their new cultural freedom was too young, the range of artistic creation unfamiliar. Some participants of the first dialogue project in 2011 were born before, some of them shortly after the collapse of the Soviet system. From their sculpture studies, they knew only the politically accepted taste of an authoritarian system.

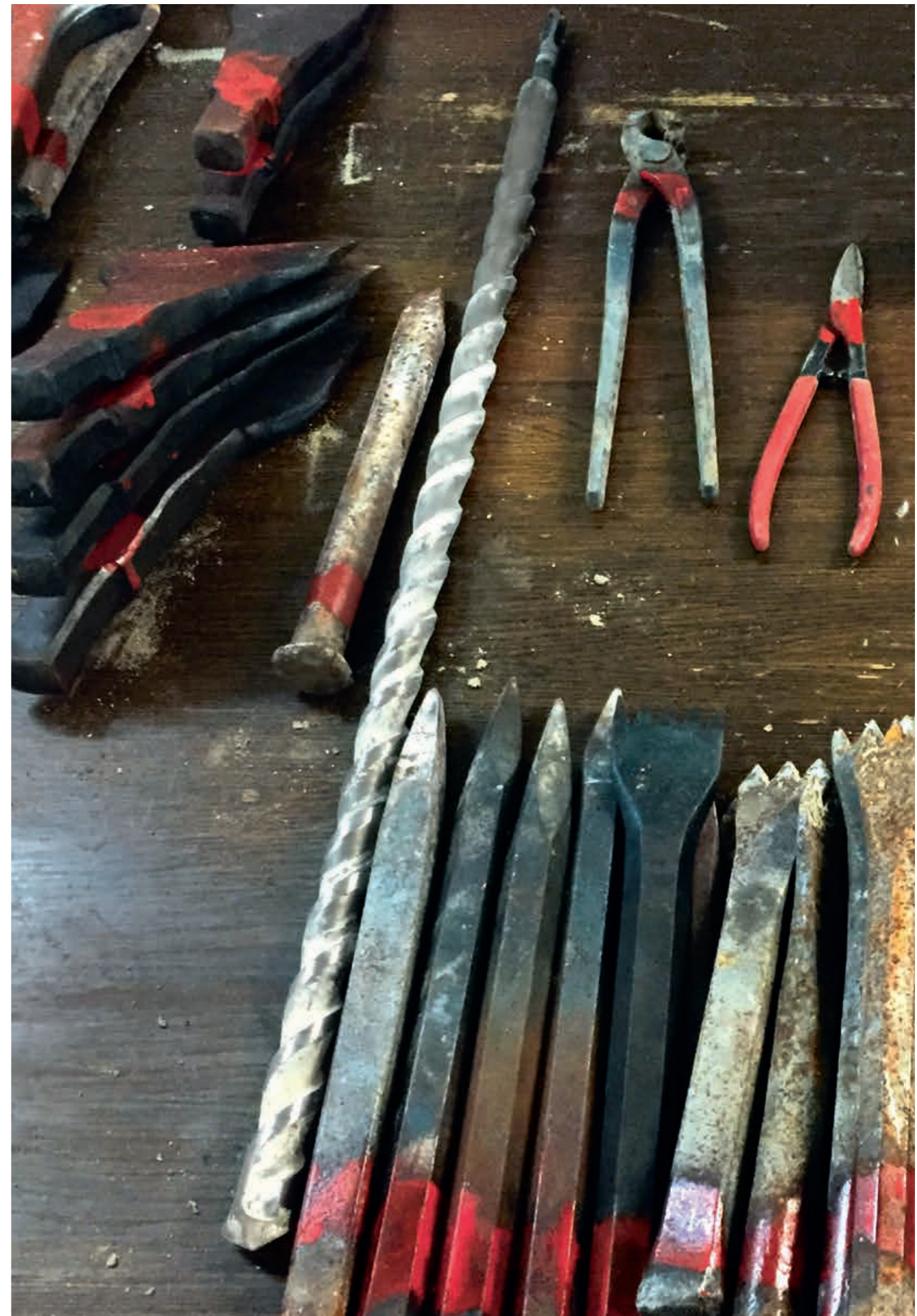
We were very lucky to have the Museum Pfalz-galerie right next to the stonemason workshop! The Museum's library with countless exhibition catalogues and art books was an inexhaustible treasure trove. The young Ukrainians slowly worked their way through the Western reading of art history, from the French Impressionists, to Expressionism, Classical Modernism and the art of our time.

Vernissages, artist talks, workshops and individual tours broadened the view. Our Ukrainian guests were quickly well known and highly appreciated. They brought international flair into the house.

With great enthusiasm they immersed themselves again and again in the high-class exhibitions of the Kunsthalle Mannheim, where old and new enter into a fruitful dialogue.



New building of the Kunsthalle Mannheim, gmp Architekten von Gerkan, Marg und Partner, opening 2017



STONE SCULPTURE MUSEUM KUBACH-WILMSEN BAD MÜNSTER AM STEIN-EBERNBURG



Susanne Krell
N° 657 Jesuit Church of St. Peter and Paul
Side wall entrance Lviv
Mixed Media, W 42 x H 29.7 cm, 2021

For more information on the artist, see page 94

The visit to the Stone Sculpture Museum Kubach-Wilmsen was another annual highlight of the excursion program in Germany. The contemporary building places urbanity and rural space in an exciting relationship and provides new individual perspectives on art works made of stone.

Sculptors Anna and Wolfgang Kubach-Wilmsen were able to inspire the famous Japanese architect Tadao Ando from Osaka, Japan, to build a museum for their own sculptures. Opened in 2010, the building is the only contemporary stone sculpture museum in the world. It has found its place in the wine landscape of the Nahe valley with a view of the Rotenfelsen, the highest cliff north of the Alps, the Ebernburg, Norheim and the Rheingrafenstein near Bad Kreuznach.

The donation of 65 stone sculptures by Anna Kubach-Wilmsen and Wolfgang Kubach forms the base of the museum project. In 1998, the two artists founded the Fondation Kubach-Wilmsen as a non-profit foundation for the realisation of this project and provided around 15,000 square metres of land for the sculpture park. Tadao Ando's design for the museum building is based on a historic timbered barn from the 18th century combined with two museum courtyards which are surrounded by free-standing walls of high-quality exposed concrete. The new and the old face each other in a dynamic interplay. Wall openings are rhythmically inserted into the outer walls and open up visual relationships between

architecture, art works, the sculpture park and the surrounding landscape.

Anna Kubach-Wilmsen and Wolfgang Kubach have worked together as stone sculptors since 1968. They have realised impressive stone sculptures at home and abroad and have participated in many international stone sculpture symposia. Their works were shown in numerous exhibitions from Japan to the USA.

The artistic oeuvre of the sculptors Kubach-Wilmsen presents a 50-year-old homage to the material stone as the naturally grown architecture of our planet Earth. Their oeuvre deals exclusively with stone as an archetype, and they understand it as a relic of millions of years of the earth's evolutionary history.

www.fondation-kubach-wilmsen.de
Bernd Pastuschka, Hans Bergs ed., Tadao Ando.
Stone Sculpture Museum, 2013



"Blue Life Book", stone book
made of blue Brazilian quartz

SCULPTOR SYMPOSIUM AT THE PICARD QUARRY 2015

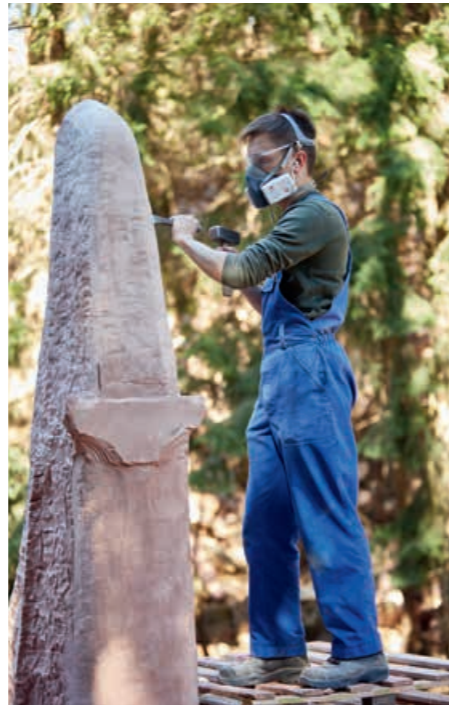
Hello Lydia,
our work is going well, and this weekend we are going to Paris for three days, with our new friend Lorena. She is a sculptor from Chile.

We are having the best time of our life.
Thank you for this

Vasyl

Nadija Otriazha and Vasyl Grynevych, participants in our dialogue project in September 2014, were invited to take part as guests in the sculptor symposium of the Skulpturenweg Rheinland-Pfalz association at the Picard quarry in 2015. The stay in the Picard Quarry near Kaiserslautern was made possible by the joint funding of the Eberhard Schöck Foundation, the Ministry of Science, Education and Culture RLP and Jürgen Picard. For Nadija and Vasyl the time at the symposium became an unforgettable experience.

Thanks to a personal donation from Eberhard Schöck, Nadija's art work was handed over on permanent loan to the Westpfalzkrlinikum in Kirchheimbolanden and found its place in the hospital's park.



Vasyl Grynevych



Nadija Otriazha next to her sculpture

Statement Jürgen Picard:

In the summer of 2015, our tenth international sculptor symposium was held with five participants and two guests. Throughout the symposium, Nadija and Vasyl were able to produce remarkable stone sculptures. Together with our symposium participants from Chile, they spent a weekend in Paris and returned euphorically. For all of us, this journey was a time document and an act of understanding of the world. For me personally, the presence of the two young Ukrainians was an exquisite enrichment here in the Schweinstal and I would be very happy if this kind of intercultural exchange program could be repeated and put on a regular base.

For more than 30 years, the Skulpturen Rheinland-Pfalz association, which Jürgen Picard founded, has organised sculptors symposia in the Picard family quarry in Schweinstal near Kaiserslautern and contributed to the development of the sculpture landscape in the region. More than 70 large sculptures have been handed over to the municipalities. Since 2012, the association has been a partner of the Route of Peace – European Sculpture Route and is therefore part of the internationally important sculpture axis that crosses Europe from northern France to Moscow. For long stretches, the European Sculpture Route follows the medieval Via Regia (page 31).



Carl Picard Natursteinwerk GmbH

RESTORATION PROJECT AT THE MUSEUM IM STADTPALAIS KIRCHHEIMBOLANDEN 2012

Vasyl Zalyasko and Denis Shymanskij, project participants in 2012, modelled missing parts from soft plasticine for the marble sculpture of the statue of Proserpina, which once decorated the tomb of the Brunck family situated in the Schlossgarten of Kirchheimbolanden and is now kept in the town museum.



Marble sculpture of Proserpina in the courtyard of the museum



Denis and Vasyl working on the original sculpture

MASONS' LODGES

ECHY – EUROPEAN CULTURAL HERITAGE YEAR 2018

In occasion of the European Cultural Heritage Year (ECHY), Rhineland-Palatinate organised the “European Heritage Day” at the Roman Imperial Baths in Trier on 10 June 2018 with a large number of information desks about the actual state of cultural heritage conservation in Rhineland-Palatinate.

As a flagship project for the successful promotion of the stonemasonry trade in the preservation of monuments, the Intercultural Dialogue Project took part and presented itself with a small masons’ lodge, which was built with the support of the Steinmetz- und Bildhauer-Innung Trier. Dirk Brüggemann-Bulgakov had travelled from Lviv and, together with stonemasons from Munich and the Palatinate, organised a “hands-on show knocking” that met with great interest and enthusiasm, specially of the younger visitors.

Prof Konrad Wolf, Minister of Science, Education and Culture of Rhineland-Palatinate and patron of the dialogue project, paid an extended visit to the masons’ lodge.



MANNHEIM 2016

To mark the opening of the exhibition “Barock – nur schöner Schein?” at the Reiß-Engelhorn-Museen Mannheim, a Baroque festival was held on the museum forecourt. The towns involved in the “Baroque Network” were invited to introduce themselves. The participants of the Intercultural Dialogue Project 2016 took over this task for Kirchheimbolanden with great pleasure.

Among the numerous food stalls and stands with general tourist information the small masons’ lodge became the attraction of the festival. Like a sound from distant times, the knocking of the stonemasons filled the square and attracted numerous visitors.



Minister Konrad Wolf (left) and school girls at the sandstone, Trier



**DAY OF THE OPEN MONUMENT
KIRCHHEIMBOLANDEN
2018 AND 2019**



The youngest visitor to the Baroque garden

With the kind support of a Kirchheimbolanden stonemasonry company and the help of the technical staff of Kirchheimbolanden, the Ukrainian project participants organised a show knocking on the Baroque terraced garden of Kirchheimbolanden two years in a row on the annual national Day of the Open Monument in Germany. The visitors to the historic site had the opportunity to focus on the importance of the stonemasonry craft.



OPERA AND CONCERT VISITS IN KAISERSLAUTERN

The Pfalztheater's generous invitations to unforgettable performances, premiere celebrations and concerts under the direction of Uwe Sandner as well as the exciting glimpse behind the scenes and into the workshops made the Pfalztheater Kaiserslautern as familiar a place as the stonemason's workshop in the Meisterschule.



Pfalztheater Kaiserslautern

Statement Stefanie Niedermeier:

At the Pfalztheater Kaiserslautern, the second largest theatre in Rhineland-Palatinate, our daily work is characterized by interculturality, creative power, and joy in meeting people. With over 300 dedicated employees from all nations, we put on stage around 400 performances a year. Our great audience thanks us with above-average occupancy figures and gives us the trust every day anew that our theatre offerings here in the heart of the Palatinate make an essential contribution to an intact and liveable society of the future.

Similar is the dedicated engagement of Dr Lydia Thorn Wickert, who, among many other cultural projects for the region, initiated the admirable dialogue project for stonemasons from the Palatinate and Ukraine. It has become a cherished tradition to welcome the young stonemasons to the Pfalztheater every year, as honorary guests of the theatre festival, or of an opera performance or a dance production, or on the occasion of a concert evening with the Pfalztheater orchestra, and to feel the deep power of mutual inspiration. The fact that the project has been in existence for ten years is magnificent and deserves the utmost respect. Congratulations, dear Lydia Thorn Wickert!

Stefanie Niedermeier, Commercial Director,
Pfalztheater Kaiserslautern

PLACES OF DEMOCRATIC HISTORY AND POLITICAL PARTICIPATION

HAMBACH CASTLE

Due to its geographical location in the heart of Western Europe and the international dynastic interrelations of the ruling princely families, the Palatinate for centuries has been the scene of European history, the cradle of kings, as well as the cradle of democracy.

In a multimedia exhibition at Hambach Castle, the painstaking and lengthy path to the national unity of Germany is explained, from the march of the thirty thousand "up to the Castle" in 1832 to the first National Assembly at St. Paul's Church in Frankfurt in 1848.

For our Ukrainian project participants, whose homeland gained independence only in 1991, as well as for the young participants from the Palatinate, the information on German democratic history was equally new and exciting. We learned that democracy does not simply exist, but that it is rather a vision, a common goal for which the commitment of the entire civil society is needed.

Kirchheimbolanden is closely linked to the Frankfurt National Assembly via the barons von Gagern: Heinrich von Gagern, the first president of the National Assembly, was the son of Hans Christoph Ernst Freiherr von Gagern, the last minister and court president under Prince Friedrich Wilhelm von

Nassau-Weilburg in Kirchheimbolanden, before the invasion of the French and the dissolution of the residence.

One year after the St. Paul's church assembly in Frankfurt, Kirchheimbolanden becomes the scene of resistance against state power. A lithograph shows the struggle of 17 Freischärler who lost their lives in a bloody battle against Prussian soldiers in the Schlossgarten of Kirchheimbolanden on 14 June 1849, a historical event with which today's Kirchheimbolanden strongly identifies.



Freischärler in battle at Kirchheimbolanden (1849);
lithography according to eyewitness reports,
published in 1880 by Paul Stumpf, Mainz;
exists in several copies

THE DEUTSCHHAUS IN MAINZ

Visiting the Rheinland-Palatinate Parliament in Mainz one can study closely how democracy works in practice. Since the beginning of the 1950s, the parliament has been housed in the meaningful Deutschhaus, a baroque building with an important international history.

The building was planned as residence for Franz Ludwig von Pfalz-Neuburg, who was Archbishop of Mainz and High Master of the German Order from 1729. During the time when Mainz belonged to the French Empire, the building served as Napoleon's residence; after the Congress of Vienna, it was the secondary residence of the Grand Duke of Hesse-Darmstadt; heavily destroyed in bombing raids in 1945, reconstruction followed in 1950/51.

The so-called **Mainz Republic**, which lasted from March to July 1793, must not go unmentioned. It was founded in the French-occupied Mainz on the left bank of the city as a free state according to bourgeois-democratic principles, under the protection of the French revolutionary troops. Literally it was the first democracy, established on German grounds.

Like in Hambach Castle, also in the plenary hall of Rheinland-Palatinate Parliament a historic flag in black-red-gold is presented. It is one of the few preserved originals that were carried along at the Hambacher Fest in 1832. Reverence for history and for the people who influenced its course in the past inspires respect for those who do the work of parliament in our time. "Where do the ministers sit? Who has the courage to take the prime minister's seat?" were some of the excited questions of our participants.



Excursion to the Deutschhaus in Mainz

EUROPEAN PARLIAMENT IN STRASBOURG

At the invitation of a German Member of European Parliament (MEP), we visited the European Parliament in Strasbourg and heard first-hand about the daily work of an parliamentarian, about the financial resources for his important engagements. We began to understand how complex it is to gain political participation and to actively contribute to the successful future of our democratic society.

The **European Parliament** is the only directly elected body of the European Union and the only directly elected supranational institution in the world. Since the Parliament was founded in 1952, its competences in EU law-making have been significantly expanded on several occasions, notably by the Maastricht Treaty of 1992 and most recently by the Treaty of Lisbon of 2007, which entered into force on 1 December 2009. The Parliament's rights have been gradually extended with regard to the formation of the executive, that is to say the election of the European Commission.

OPERA AND CONCERT VISITS IN LVIV

It is a fortunate historical coincidence that Franz Xaver Mozart, the youngest son of the great composer Wolfgang Amadé Mozart with whom Kirchheimbolanden feels so strongly connected because of the four-day visit to the court, lived in Lviv for thirty years. Mozart, father and son, bring together the two very diverse towns via classical music! Both towns are also members of the European Mozart Ways network, recognised as a Major Cultural Route by the Council of Europe.

The European Mozart Ways network connects ten European countries along Mozart's historic travel routes. Mozart travelled for more than half of his life time.

Franz Xaver Mozart (1791–1844) gave the impulse for the LvivMozArt music festival, which was founded in 2017 by Oksana Lyniv in Lviv with the intention to bring not only the metropolis of Lviv but also the region of Eastern Galicia back onto the cultural map of Western Europe. This motivation is very similar to Kirchheimbolanden's efforts to revitalise its Baroque terraced garden, to strengthen its cultural identity.

Oksana Lyniv, who looks back on a steep career outside Ukraine as a successful conductor and has been the first woman in history to lead a festival premiere in Bayreuth in the summer of 2021, is also the founder of the Youth Symphony Orchestra of Ukraine, which unites the most talented young musicians from all parts of Ukraine between the ages of 12 and 22 and has already performed several international projects in Berlin, Bayreuth, Bonn and elsewhere.

On the occasion of the ten-year anniversary of our Intercultural Dialogue Project, Oksana Lyniv gave us the honor of a guest appearance with the Ukrainian Youth Symphony Orchestra in Kirchheimbolanden. The concert took place on 7 August 2022 in Kirchheimbolanden.



1 Oksana Lyniv

2 The Youth Symphony Orchestra of Ukraine

In Lviv, the stonemasons were invited to visit spectacular opera performances and concerts, including the opera “Alcide” by the Ukrainian Baroque composer Dmitri Bortnjansky at Svirzh Castle, outside Lviv, in summer 2018.

LVIV OPERA HOUSE

An impressive experience was the concert on 22 July 2018 at the Lviv Opera House, where Mozart’s Music was performed on his own violin, a very rare occasion to hear the precious instrument being played in public. The violin belongs to the Mozarteum Foundation in Salzburg.



Lviv Opera House



Opera visit Svirzh Castle 2018

Mozart played this violin towards the end of his life in Vienna. Although its existence was common knowledge, it remained hidden from the public.

The violin was made by **Pietro Antonio Dalla Costa in 1764**, as the violin label states. No life data is transmitted about master Dalla Costa himself. The majority of the instruments created in his workshop are violins, dated between 1733 and 1768 and found in Treviso in northern Italy.

After Mozart’s death, the Offenbach music publisher Johann Anton André first came into possession of the instrument, which he acquired in 1799 together with the entire handwritten estate of Mozart’s widow Constanze. Around 1840, André sold the violin to Heinrich Henkel, who passed it on to his son Karl Henkel, a violinist. In 1909, it ended up with the company W. E. Hill & Sons in London until it was acquired by an industrialist from Stuttgart in 1988. Nicola Leibinger-Kammüller, Chairwoman of the Management Board of Trumpf GmbH & Co. KG in Ditzingen, finally acquired the precious violin and donated it to the Mozarteum Foundation in Salzburg in 2013.



(c) Benjamin Schroeder

**MUSIC AT SCHLOSS
KIRCHHEIMBOLANDEN**



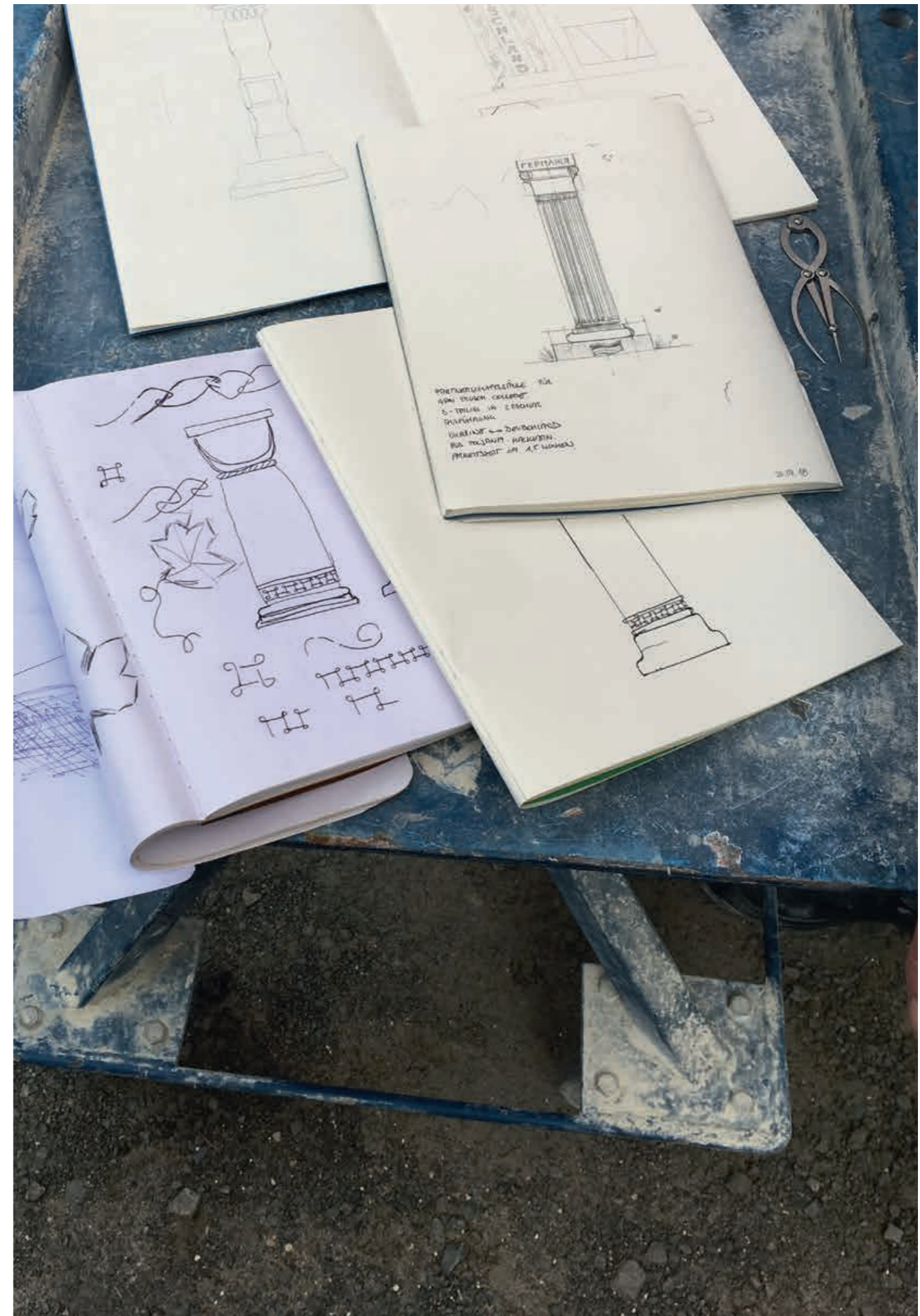
Oleh Pavliuk, project assistant and interpreter for the dialogue projects in Lviv and in Kirchheimbolanden since 2012:

Without heart and soul, one cannot manage such a project; one must not be indifferent and must face the many questions about culture, history, economy; there are also many practical things to arrange. I am happy to be able to help the young students. After ten years, I can only say that it was a successful project in many respects. Culture is the most important thing we have. Culture is the shelter of immaterial beauty and carries within the chance to preserve humanity and make a better world. I will continue to engage myself in the dialogue project. There are many ideas and there is great interest on both sides.

The story about our stonemasonry project begins in the Baroque garden. Finally, it leads into the palace of Princess Caroline, whose imagination, education and wealth left such a lasting mark on the Kleine Residenz Kirchheimbolanden. The castle, which has always been in private hands, actually houses a retirement home. The inhabitants observe the excavations, masonry work and plantations on the site with interest from their windows. The idea arose to delight them with a message from outside. Oleh Pavliuk, not only an interpreter but also a trained pianist, gave a piano serenade every year and touched the hearts of the residents with beautiful folk songs from his homeland.



Oleh Pavliuk at the piano in the Seniorenresidenz



SUSANNE KRELL

Born in Betzdorf/Sieg > 1976 FH Koblenz /diploma > 1990 art theory course at the University of Tübingen > 1999 seminar with Prof. Marina Abramovic Wolfenbüttel > study of philosophy at the University of Bonn > curator and juror since 2008 > various teaching activities > numerous prizes and awards > solo and group exhibitions in Germany and abroad > represented in public and private collections > current place of work and life is Neuruppin in Brandenburg.

The art of Susanne Krell pays a respectful tribute to the stonemasons and stone sculptors. With the frottage technique she developed, she transfers stone surfaces of culturally important places of her choice onto paper. Through the uniqueness of

the stone's memory image, she traces the history of buildings and walls and brings to light the underlying and often hidden cultural concept, which "brings" the stone to a particular place. With the tool of imagination, the artist follows the path of the stonemason back from the finished workpiece to the unhewn block.

Susanne Krell is inspired by what she calls "buildings of thought" and "places of ideas" of different epochs and the diversity of religions, history, and philosophy. Due to the large amount of collected knowledge and her respectful empathy, she arrives at site-related artistic concepts which she forms with different artistic techniques into network-like exhibitions.

For the exhibition project "Kirchheimbolanden – Lviv", Susanne Krell travelled to both towns and was happy to present her works at Kirchheimbolanden Museum, a place of collective memory of the town. From here the exhibition is supposed to "grow out" and make its path to the far away located City of Lviv.

> Exhibition opening: Friday, 10 September 21
 > Duration until Thursday, 7 October 21
 > Visits during museum opening hours and by appointment (tw@thornconcept.eu).
 A catalogue has appeared.

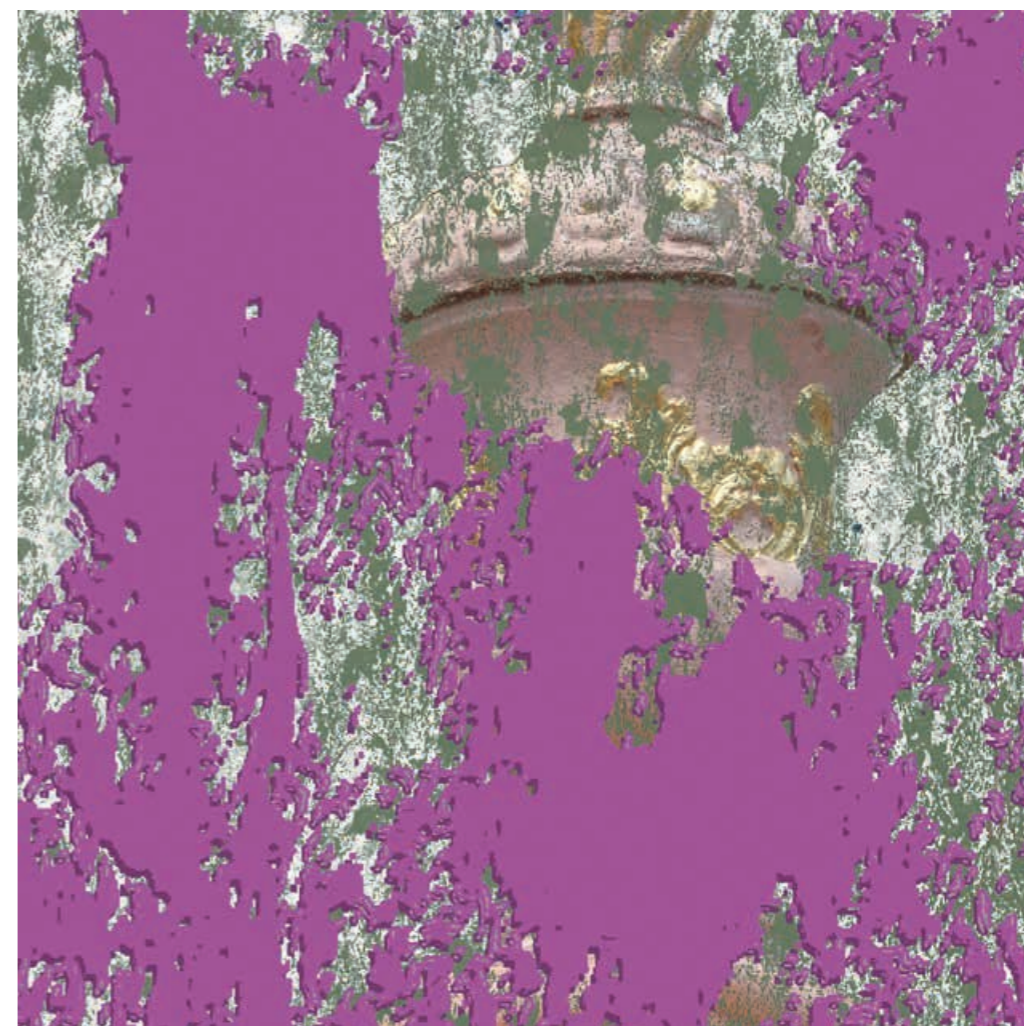
Works by Susanne Krell in the brochure:
 Pages 50, 78 and 95



St. Paraskevi Church Lviv
 Capture of frottage N° 23
 silver on black,
 Susanne Krell 28 July 2019



Baroque garden Kirchheimbolanden,
 Capture of frottage N° 645,
 Susanne Krell 14 May 2019



Susanne Krell
 N° 648 South edge large water basin and vase
 Entrance Baroque garden Kirchheimbolanden
 Mixed Media on wood, W 15 cm x H 15 cm x D 6 cm, 2021

The Eberhard Schöck Foundation would like to thank its cooperation partners in Germany and Ukraine as well as all those involved who contributed to the successful and sustainable realisation of the Intercultural Dialogue Project. Our special thanks go to Dr Lydia Thorn Wickert from thornconcept. for the idea and the inspiration for this project as well as for her extremely engaged and tireless commitment in its realisation.

Peter Möller, Managing Director of the Eberhard Schöck Foundation

When I set out to write down the history of the Intercultural Dialogue Project, the list of people who contributed to the success of the project in both countries with professionalism and empathy for the stonemason trade became longer and longer. A great many of them have also contributed greatly to this publication. My sincere thanks go to all of them.

The brochure is dedicated to all stonemasons in gratitude.

Dr Lydia Thorn Wickert,
thornconcept.

COOPERATION PARTNER



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INTERCULTURAL DIALOGUE PROJECT



EXHIBITION SUSANNE KRELL



CONCERT YOUTH SYMPHONY ORCHESTRA OF UKRAINE – OKSANA LYNIV



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Rainer Maria Rilke
– Werkleute sind wir, from:
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– Die Kathedrale, from:
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GENDER NOTICE

In this brochure, we use the grammatically feminine or masculine form for personal nouns in an unsystematic sequence and refrain from using special characters for better readability. In all cases, people of all genders are meant and addressed. In texts whose authorship is marked by name, the authors decide on the grammatical representation they prefer.

PHOTOS / PHOTO CREDITS

Eberhard Schöck Foundation p. 1, 4, 7, 10, 14, 19, 25, 27, 28, 37, 38, 40, 41, 52, 53, 54, 57, 58, 59, 60, 61, 62, 63, 64, 66, 71, 72, 77, 83, 85, 93, 99
thornconcept. p. 1, 26, 65, 68, 79, 83, 88, 90, 94
Thomas Mazur p. 1, 57
fotodesign-frank p. 5
Town of Kirchheimbolanden p. 6, 43
Roland Morgen p. 8
Bettina Flitner p. 9
Bettina Koch p. 11
Roman Baluk p. 12
Oksana Seifulina p. 13
Bernd Decker p. 17, 82
Timo Volz p. 20
Michael Werling, *Die Baugeschichte der ehemaligen Abteikirche Otterberg unter Berücksichtigung ihrer Steinmetzzeichen*, 1986, excerpt from fig. 16, p. 21
Th. Zühmer © GDKE/Rheinisches Landesmuseum Trier, Inv. Reg. c 234 p. 22
Tobias Wilzer p. 25, 56
Hessian Capital Archive, Wiesbaden p. 32
Achim Wendt p. 33, 36, 40, 46, 84
Christoph Schaufert, Archaeology Service Neunkirchen p. 34
Manfred Buchholz surveying office p. 35
Reinhard Munzel, ArchimediX GmbH & Co. KG p. 37

Marc Sattel AltBauPlan p. 37, 41, 44, 45
Thomas Stepan p. 37, 39, 42, 82
Jakob Appel, illustration Heilbronn p. 44
Johann Georg Hertel, Augsburg 1747, according to D'Aviler, tab. 95 p. 45
Tatjana Fuchs p. 45, 46
Wolfgang Schönegege p. 47
Ivan Mysakovych p. 48
Daria Lutsyuk p. 49
Roman Mysko p. 49
Susanne Krell p. 50, 78, 95
Lviv stock photo p. 51
Publishing House "Centre d'Europe", Lviv p. 52
Sergej Giesbrecht p. 67
Wolfgang Reths p. 68
Vitus Oppenrieder p. 69
Pauline Reimers p. 69
Clara Künzel p. 70
Otterberg Tourist-Info p. 75
Alamy – Museum Pfalzgalerie Kaiserslautern p. 76
Tom Bauer Ad Photography Würzburg p. 76
Thomas Brenner p. 80
Carl Picard Natursteine GmbH p. 81
Pfalztheater Kaiserslautern p. 86
Museum der Stadt Alzey p. 87
Serhyi Horobets p. 89
Oleh Pavliuchenko p. 89
Alamy – Opera Lviv p. 90
Benjamin Schroeder p. 91
Alexandra Koch, Zoar p. 92
Yuriy Pavliuk p. 92
Peter Kautz p. 94

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