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The Carpathian Troy Archaeological Open-Air Museum in Trzcinica as a Proposal of Using an Archaeological Site for Tourism and Protection of Cultural Heritage

ABSTRACT

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The Royal Earthworks hillfort in Trzcinica is one of the most important archaeological sites in Poland, where strongly fortified settlements of the Pleszów group of the Mierzanowice culture and the Otomani-Füzesabony culture, as well as an early medieval stronghold, were discovered. Interdisciplinary research has brought excellent results and numerous prehistoric artefacts have been discovered there. The fortification, chronology and stratigraphy were well recognised. The idea to build an Archaeological Open-Air Museum named the Carpathian Troy appeared in 1998, owing to amazing research results, mass tourism and further, the desire to provide archaeological discoveries to the public. Therefore, a scientific concept was prepared and after numerous consultations, the area for the construction of the archaeological open-air museum was bought and an architectural design was planned, which was to include the area of the hillfort and the terrain located at its foot. The Carpathian Troy Archaeological Open-Air Museum in Trzcinica is a branch of the Subcarpathian Museum in Krosno. The funds from the Norwegian EEA Financial Mechanism and from the local governments were obtained for the building, which was carried out in 2008–2011, and the opening took place in June 2011. The archaeological open-air museum occupies an area of over 8 ha. On the hillfort, nine sections of defensive ramparts, a fragment of the road and the gate, as well as two Otomani-Füzesabony culture cottages, an early medieval gate and four early medieval cottages were reconstructed. Paths for visitors were also built. At the foot of the hillfort, an Archaeological Park and exhibition pavilion were created. In the Archaeological Park, Otomani-Füzesabony culture and early medieval settlements were reconstructed. The Exhibition Pavilion contains an archaeological exhibition, rooms for an educational shelter, an office, a warehouse and a room for technical purposes. As part of subsequent undertakings implemented with EU funds and as a part of cross-border Polish-Slovakian projects, a viewing tower, an educational shelter, a livestock sector, and experimental plots were created and a section of an early medieval rampart was reconstructed. The Carpathian Troy Archaeological Open-air Museum in Trzcinica is a centre of tourism, education and experimental archaeology as well as a research centre.

Keywords: The Carpathian Troy Archaeological Open-Air Museum, Trzcinica, Bronze Age, Otomani-Füzesabony Culture, Early Medieval Period, Hillfort

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Trzcinica is a village in south-eastern Poland, a few kilometres northwest of Jasło. There is a settlement which has been referred to as the “Royal Earthworks” for centuries. It claimed the attention of archaeologists already in the 19th c. and in the 20th c. numerous archaeological excavations were conducted there. It was investigated by archaeologists in the 1950s and 1960s as well as in 1991–1998 and 2005–2009. The interdisciplinary scientific research carried out by Jan Gancarski since 1991, covering an area of more than 20 ares (Gancarski 2003; 2006), has brought excellent results. The defensive settlements from the Early Bronze Age found and examined in the area are one of the oldest found hitherto in Poland with the earliest signs of the influence of the Anatolian-Balkan Civilisation. Numerous artefacts have been discovered there, including many unique ones, such as prehistoric artwork and ceramic, bronze, bone, amber, silver, and even gold artefacts. Diverse cultural influences merged and overlapped there. This place belongs to the most important archaeological sites in Poland (Gancarski 2006).

In 2100–1650 BC Trzcinica was inhabited by a community belonging to the Pleszów Group of the Mierzanowice Culture (Gancarski 1999). This group was formed under the influence of the South on the outlived Corded Ware Culture and ceased to exist following the arrival of highly populated groups of the Otomani-Füzesabony Culture in the Polish Carpathians from the south and the cultural penetration of the Trzciniec Culture from the north (Gancarski 1994).

Then, in 1650–1350 BC Trzcinica was occupied by a community belonging to the Transcarpathian Otomani-Füzesabony Culture. Driven away from the south, they crossed the Carpathians and settled in the basin of the rivers of Dunajec, Wisłoka, Wisłok and San (Gancarski 1994; 2002) and probably took over the settlement of the Pleszów Group in Trzcinica in a peaceful manner. At its apogee, the settlement occupied an area of about 2 ha. Already in 1993, during the conference “The State of Archaeological Research in the Polish Carpathians” held in Trzcinica, Profesor Jan Machnik referred to the site as “Carpathian Troy”. Trzcinica also boasts the oldest and one of the best-preserved Slavonic settlements in Poland (780–1030 AD), occupying an area of almost 3 ha (Gancarski and Poleski 2006).

The early medieval Trzcinica stronghold was built partially in place of and on top of the defensive structures from the Early Bronze Age.



Fig. 1. Bird's-eye view of the Royal Earthworks (Photo by J. Gancarski)

Its dimensions are 115 by 275 m. The present layout of the earthworks reflects the early medieval system of fortifications. The hillfort consisted of four distinct components: the main, one called the court and three wards (Fig. 1). On the west side, where the access to the hillfort was the easiest, three wards were built in the Early Middle Ages, surrounded by rings of ramparts at intervals of 60 to 70 m from one another. The earthwork around the first ward goes up to 5 m in height; the one around the second ward is the tallest and is over 9 m high and 22–24 m thick at its base. The earthwork around the third ward is the lowest and reaches 2 m. The walls around the first and second ward also protected a part of the hillfort's ward on the south side, and the wall around the third ward protected the second ward on the north. At present, the wall surrounding the third ward from the west and the walls surrounding the second ward from the south and north are the lowest. The remains of moats are clearly visible, which were not too deep and their bottom would frequently reach the strongly weathered bedrock. All the earthworks were built of earth and wood using the alternating-layer, palisade, latticework, and perhaps crate construction techniques. The wood usually used for the construction was the *Quercus*

oak (see Lityńska-Zajac and Gancarski 2003; 2006; Gancarski and Poleski 2006). The construction of this stronghold called for a great amount of labour, and a high level of engineering skills. The hillfort was surrounded by a few open settlements.

Thanks to its inaccessibility, the area of the hillfort has never been cultivated. However, landslide processes and human activity made considerable damage to the area any way. The earthwork of the first ward slid into the creek below already in the 19th c. Due to a strong landslide resulting from long-lasting rain in the first decade of the 21st c., there was a danger that the promontory might be cut off and the site destroyed. The earthwork on the southern side was being damaged in a few places by a dirt road. There are areas with traces of pits and furrows resulting from forest exploitation, as well as traces of WWI trenches in the earthworks on the side of the Ropa River Valley. Felling trees and especially transporting them have resulted in damaging, exposing and erosion of the slopes. In several places, on the northern and eastern side of the hillfort, there were small landslides in the past due to the construction of a railway and the activity of foxes and other animals. The southern slopes of the promontory were also considerably transformed as a result of farming, forming field terraces and the construction of a detached house in the 1970s. The Royal Earthworks, situated near the city, have always attracted crowds of locals and tourists interested in the unique lie of the land. The hill was covered with a mixed forest dominated by hornbeam and oak. A very large number of exceptional monuments was obtained as a result of recent excavations which contributed to broadening the knowledge about the stratigraphy and the defensive structures of the site. There was great interest in the findings from the media, the local population and tourists, who started to visit the place in growing numbers, causing a systematic, slow degradation of the earthworks. This area became very attractive for quad enthusiasts as it was the perfect place to practise extreme quad driving; it was also the destination of horse-riding trips organised by local stables. Such activities began to pose a rapidly growing threat to the unique cultural heritage of the area. The only action to prevent further destruction was to buy the land, fence it off and keep it under constant surveillance. This place, widely promoted, became the pride of the local community and local authorities. It also seemed important to make it available to researchers and the general public. The only way

to achieve this goal was to create an archaeological open-air museum within the structures of a registered museum with appropriate factual knowledge combined with organisational and financial capabilities. The idea to open an archaeological open-air museum within the hillfort and the area at its foot, not yet under preservation, arose in 1998, with a plan to create an archaeological park and facilities necessary for the functioning of the archaeological open-air museum. The preparation of the scientific concept of the facility involved an in-depth study of the existing archaeological open-air museums in Europe and of the discoveries made to date involving the Mierzanowice Culture, the Otomani-Füzesabony Culture and the culture of the Slavs from the Early Middle Ages. The studies were supplemented by consultations with a team of scientific experts, such as Jan Machnik, Paweł Valde-Nowak, Jacek Poleski, Václav Furmánek, Ladislav Olexa, and Dárius Gašaj. The created project was not a typical open-air museum, archaeological park, reserve, or a museum, but a combination of a traditional archaeological museum presenting monuments and an open-air museum (Gancarski 2004; 2005; 2006). The project was accepted by the heritage conservation officer. In connection with the discovery of a huge amount of unique monuments and cultural links with the Mediterranean basin and a build-up of individual settlement phases, we followed the idea of Profesor Jan Machnik, and gave the archaeological open-air museum the marketable name of “The Carpathian Troy”. The creation of the museum was primarily intended to protect the archaeological heritage, popularise knowledge in the field of archaeology and build the identity of the community on the legacy of the Slavic ancestors from the tribal and early-state period. The conducted study allowed, as seldom before, for the recreation of the defensive structures, stratigraphy and the dynamics of the development of settlements. Studies on the Otomani-Füzesabony Culture and early medieval settlement allowed us to recreate the residential buildings and population structure of the Otomani-Füzesabony Culture and the Slavic settlement as faithfully as possible, based on the results of scientific research. We also learned about the movable objects discovered within the Otomani-Füzesabony and Slavic settlements, which allowed us to design the furnishings of the residential buildings as much as possible. It should be emphasised that all copies of the artefacts in the exhibition and in the reconstructed buildings are accurate representations of the ones discovered during

the excavations at the culturally and chronologically parallel sites. In Trzcinica we managed to acquire a lot of information necessary to reconstruct the investigated monuments. When designing the archaeological open-air museum, we also had to adapt to the existing law, which imposes specific requirements on investors, especially in public places, which are unfortunately often unknown to theorists and unfavourable to reconstructors. The completed project is the result of scientific assumptions, the requirements of the law, heritage protection and conservation, as well as museum theory.

It was planned that the archaeological open-air museum would consist of three parts: the hillfort, the archaeological park and a museum and administrative building. It will be fenced in and guarded 24 hours a day. The first necessary step was to buy out the land, which required financial resources. The next step was to prepare a scientific concept. Further steps included architectural design and a building permit, which was the most common condition when applying for external funding. The next task was to raise funds for the implementation of the plans, which required the support of influential communities. All our activities must involve great energy, long working hours, organisational efficiency, as well as good luck. Without such qualities, base, and appropriate determination one should not undertake the task of constructing an archaeological open-air museum.

In 1998 Jan Gancarski became the director of the Regional Museum in Krosno, which was organised by the Krosno Voivodeship. This allowed for more organisational opportunities and external fundraising, especially after the Polish accession to the European Union. The idea to build the Carpathian Troy Archaeological Open-Air Museum appeared in July 1998. The first steps to achieving this goal were taken, but almost nobody believed in the success of the endeavour. The idea was consulted with Jan Machnik, Paweł Valde-Nowak, and Jacek Poleski. The formal efforts to create an archaeological open-air museum as a branch of the Subcarpathian Museum in Krosno started in 1999. In order to achieve this goal, we came to an agreement with the local government of the town of Jasło, the municipality of Jasło and the district of Jasło. It was established that the best solution would be to create the archaeological open-air museum as a branch of the Subcarpathian Museum in Krosno and as a unit of the Local Government of the Subcarpathian Voivodeship. The first schedule

of work and the concept of land development were prepared. The buying out of the land for the archaeological open-air museum from private owners started in 2000, lasted a long time due to numerous administrative and human issues, and did not finish until 2008–2009. With the considerable assistance of the Jasło municipality, the local zoning plan¹ was passed. An attempt was made to raise funds for the construction from the European Regional Development Fund and the Integrated Regional Operational Programme, which failed due to the lack of ownership of plots of land necessary to obtain a building permit. Despite the help of many individuals, it was impossible to overcome the resistance of several landowners. In 2004 after a comprehensive study of the subject matter and extensive consultations with many experts, including Paweł Valde-Nowak, Jacek Poleski, Ladislav Olexa, and Dárius Gašaj, and after visiting facilities of similar nature in Hungary, a detailed scientific concept of the museum was prepared (Gancarski 2004; 2005). In 2004–2005, we prepared the technical documentation and finally obtained all the necessary permits and certificates.

The project involved the creation of an archaeological open-air museum and a tourist complex in Trzcinica, municipality Jasło, with the area of over 8 ha. It encompassed the “Royal Earthworks” hillfort with the area of 4.84 ha, registered as a landmark, and the area of 3.20 ha at its foot, called the “Archaeological Park”. Later the total area of the museum was expanded to 10 ha. The originator and creator of the museum project was Jan Gancarski, who had studied the settlement. The plan involved the reconstruction, partly in the form of models, of: nine segments of earthworks with the total length of 152 m, a portion of the path, the gate and two houses of Otomani-Füzesabony Culture (Fig. 2), an early medieval gate (Fig. 3), four Slavonic cottages (Fig. 4) and an active freshwater source used in the Early Middle Ages, as well as a hiding place of a treasure. Other facilities included footpaths (1,527 m) and a road for visitors (530 m) and a ticket office. There was also a designated place for educational classes (Fig. 5).

In addition, the project included building an exhibition pavilion with an area of approx. 1,800 m², comprising an exhibition hall, conference rooms for museum lessons and educational activities, administrative

¹ Resolution No. VIII / 49/03 of the Municipal Council in Jasło of 27th May 2003 on the approval of the local spatial development plan of the archaeological museum “Trzcinica-IV”.



Fig. 2. Otomani-Füzesabony Culture cottages (Photo by J. Gancarski)



Fig. 3. Palisade earthwork and gatehouse of the Slavic hillfort (Photo by J. Gaşior)



Fig. 4. Slavic semi-sunken pit-house and part of the wattle-and-daub earthwork (9th c.) (Photo by J. Gancarski)

facilities, technical and visitor support, workshops, labs, a reception desk, rooms for scientific work, workshops, guest rooms and a garage. The first floor comprised a restaurant and a Young Explorer's Room for children, a multipurpose conference room and toilets. The building was equipped with all the required utilities, installations and equipment. The settlements reconstructed in the Archaeological Park were an Otomani-Füzesabony settlement from 3,500 years ago, consisting of 6 houses, and a Slavic village from the 9th c., composed of 6 cottages. All the buildings were created using prehistoric and early medieval technology. The basic materials used for the construction of the houses of the Otomani-Füzesabony Culture were wood, reed, straw and clay. These are post-and-beam houses with pitched roofs and plaited wattle walls of thin branches or reed daubed with an outer layer of clay, thatched with reed, as well as log houses. The early medieval houses are semi-sunken pit-houses and log houses. The reconstructed buildings also house recreated everyday objects. There is also a festival precinct and a 2,000 m² car park, as well as paths, paved roads and waterholes. The Archaeological

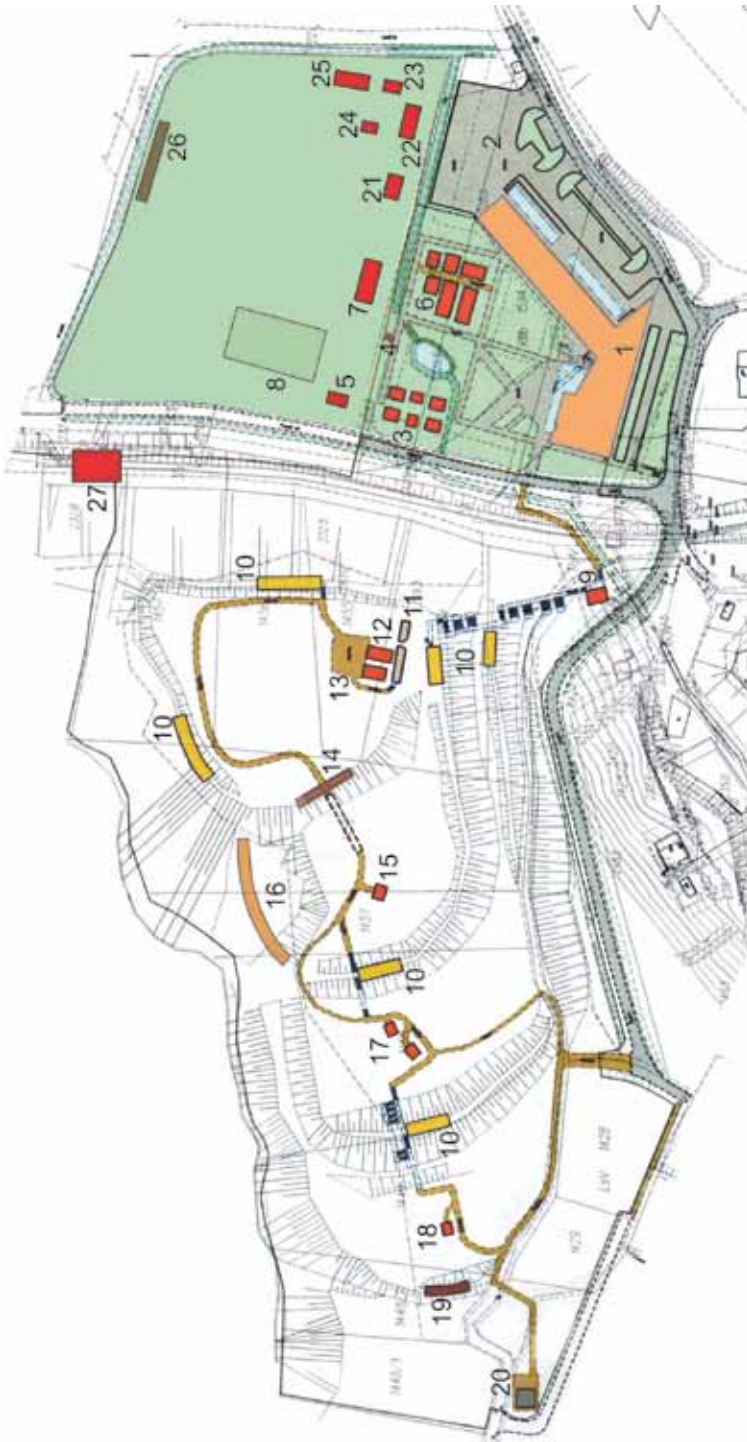


Fig. 5. The layout of the Archaeological Open-Air Museum: 1 – exhibition pavilion; 2 – car park; 3 – Slavic village; 4 – bread oven; 5 – Slavic blacksmith’s shop; 6 – Otomani-Fuzesabony village; 7 – early medieval shed; 8 – festival grounds; 9 – ticket office; 10 – early medieval alternating layer embankment; 11 – Bronze Age embankment and gatehouse; 12 – Bronze Age cottages; 13 – educational grounds; 14 – early medieval palisade embankment and gatehouse; 15 – Slavic cottage; 16 – reconstruction of the alternating-layer embankment; 17 – Slavic cottages; 18 – Slavic semi-sunken pit-house; 19 – early medieval wattle-and-daub embankment; 20 – viewing platform; 21 – toilet facilities for reconstructors; 22 – stable; 23 – cowshed; 24 – hay shed; 25 – barn; 26 – experimental patches; 27 – outbuilding (Designed by A. Wojcicka)



Fig. 6. Bird's eye view of Carpathian Troy (Photo by J. Gašior)

Park boasts a reconstructed early medieval blacksmith's shop situated near the Slavic village (Figs. 6–8).

All reconstructions were based on the results of scientific research and they are the most faithful copies of the monuments discovered on the site and resemble the prehistoric reality examined by the archaeologists. It was decided that the hillfort would be subject to a special conservation regime i.e. all the reconstructed buildings would be built, if possible, in places investigated by archaeologists, with minimal interference in the occupation layers. The structure of the reconstructed earthwork and a staircase was designed so as to interfere as little as possible in the cultural layers. It was based on pillars, 30-centimetre in diameter, dug in a few meters from one another, which do not rise above the ground level. These structures are easy to dismantle without compromising the substance of the hillfort. The earthwork sections are in fact models which show the outside appearance of the earthwork as well as its construction. Similarly, the paths for visitors are not dug into the ground. The dirt road posing a risk to the base of the earthwork and the moat



Fig. 7. Bird's eye view of Carpathian Troy (Photo by J. Gaşior)



Fig. 8. Archaeological park with Otomani-Füzesabony Culture settlement, Slavic village, blacksmith's shop and educational shed (Photo by J. Gaşior)

is meant to be filled in, as are the gaps in the earthwork caused by previous excavations and the hollows left behind by felled trees. The plan included securing the landslide area and reconstruction of the damaged earthwork of the first ward, which was completed in 2017–2018. It was agreed that the sightseeing of the hillfort would take place only along the designated paths, which fully protects it from erosion and damage caused by people (Gancarski 2012).

The choice of technologies used to implement the project was determined by the specific features of this historic hillfort and its environs, as well as our concern to keep the interference in the historic substance of the fortified settlement down to an absolute minimum.

Until 2004 all our activities were financed from the funds of local governments and own funds. In 2005 the project was included in the long-term investment plan within the field of culture and protection of the national heritage of the Podkarpackie Voivodeship, which enabled us to secure an own contribution and consequently to apply for external funds at the first opportunity. In 2005 we obtained a building permit and the project entitled “The Carpathian Troy Open-Air Museum, Trzcinica: a Regional Tourist Attraction” was submitted to the Norwegian EEA Financial Mechanism. The general aim of the project was to increase the cultural attractiveness and tourist value of the Podkarpackie Voivodeship through the protection of a European cultural heritage site. The direct objective was to create a new cultural and tourist attraction. It was also important to make all the archaeological finds available to the public. The preparation of the application along with the necessary attachments required a lot of effort and was only possible with the help and kindness of many people and offices. Difficulties also arose due to a lack of funds for an own contribution to the project. Finally, on 29th November 2005, the proposal was submitted for evaluation to the Ministry of Culture and National Heritage. On the 10th November 2006, The Norwegian Financial Mechanism Committee in Brussels issued a positive decision on the funding of our project. Out of 600 applications from Poland regarding the conservation and restoration of Europe’s cultural heritage, the National Contact Point in Poland recommended 14 projects, and ours was among them. The amount granted was 1,747,086 euros and on 13th March 2007, the agreement for the co-financing of the project was signed in the Ministry of Culture. The tenders revealing the main contractor and the contract engineer

were carried from April to June 2007. During the construction of the archaeological open-air museum, many changes were made to the project, e.g. the railroad tracks crossing the site were dismantled and its acreage was increased. The building works commenced in October 2007 and finished in October 2009. The total cost of the project amounted to PLN 14,155,297. A substantial financial contribution was made by the Subcarpathian Voivodeship (37.71%), local governments (2.68%), sponsors (1.52%) and the museum itself (8.85%). The funds from the Norwegian EEA Financial Mechanism accounted for 49.24% of the total sum required. The project would not have been completed without the commitment and selfless support of many individuals and institutions. We could count on the considerable support of the Management and Assembly of the Podkarpackie Voivodeship, the local government of the district of Jasło, the town of Jasło and the municipality of Jasło. The opening of the Archaeological Open-Air Museum in Trzcínica was planned for June 2010, but on 4th June 2010 disaster struck. As a result of a flood, after water was released from the dam in Klimkówka, the archaeological open-air museum was destroyed. The water in the facilities located in the Archaeological Park reached two meters, up to the reconstructed thatched roofs (Fig. 9). The entire infrastructure, grid, flooring and furnishings were destroyed. The losses were estimated at PLN 5,000,000. Thanks to the exemplary attitude of the staff, we managed to save computers, small appliances, machines and elements of the exhibition. There had not been a flood of this magnitude in Jasło for over a hundred years. The area around the museum, in the broadly defined Ropa river valley, changed into a massive lake. The water level dropped quickly and we immediately began to remove the damage caused by the flood. The compensation paid out by the insurer was insubstantial. Therefore, a request for funds was submitted to the Ministry of Administration and it was accepted. The tender carried out quickly in September revealed only one tenderer, which started work in October 2010. The task had to be completed in the same year. The repairs concluded on 28th December 2010. The remaining tasks included recreating the exhibition, repurchasing the damaged equipment and preparing for opening the archaeological open-air museum. This was another big task. Again we managed to conduct tenders, acceptances, to apply the necessary procedures. The disaster revealed people's attitudes, helpful and kind for the most part, and only rarely unfavourable.



Fig. 9. Flooding in the Archaeological Open-Air Museum (Photo by J. Gancarski)

The exhibition started with a detailed scenario which was created with the great help of Krzysztof Gierlach – an employee of the museum. What followed next was ordering mannequins, clothes, copies of historical artefacts and furnishings, for the exhibition as well as for the reconstructed cottages (Fig. 10). It was a tremendous effort. The opening was scheduled for June 2011. Even before the flooding, the film “Trzcinica: Carpathian Troy”, directed by Zdzislaw Cozac and starring the museum’s employees, was recorded at the Archaeological Open-Air Museum in Trzcinica. The film gained great recognition, won many awards, was broadcast on Polish TVP Historia and National Geographic channels and was shown at film festivals. Today it is shown to all the visitors of the Carpathian Troy. The official opening of the archaeological open-air museum took place on 24th June 2011 and was accompanied by the first edition of the “Two Images” Carpathian Archaeological Festival and a big outdoor show.

In Europe and the world, archaeological objects with their own forms of landscape are used for tourism purposes, exactly like in Trzcinica.



Fig. 10. Exhibition pavilion – permanent exhibition (Photo by J. Gancarski)

Open-air archaeological exhibitions have become enormously popular, though they do not always show the historical truth. Archaeological open-air museums are becoming an increasingly popular form of presenting achievements of archaeologists around the world. They enjoy the respect of visitors and are becoming an important factor in the development of regions, as well as exploring the most distant past by European societies. However, some forms of reconstruction or reenactment are often based on figments of imagination rather than on the results of archaeological excavations.

The Carpathian Troy Archaeological Open-Air Museum in Trzcinica is constantly developing and receiving very good reviews of researchers and experts, as well as visitors from Poland and Europe. The rarely appearing criticism is not based on facts but purely on human weaknesses. Ultimately, our plan was to recreate all possible areas of life in the defensive settlement in Trzcinica and this goal is being slowly attained. In 2013 we reconstructed an early medieval blacksmith's shop in the Archaeological Park, near the Slavic village.



Fig. 11. Viewing platform (Photo by J. Gancarski)

Later, in 2013–2014, a viewing platform was built in the highest part of the hillfort, as part of a cross-border Polish-Slovakian project (Fig. 11). The 44-metre-high tower allows tourists to look over the whole the Carpathian Troy Archaeological Open-Air Museum and admire the monumentality of the hillfort and the panorama of the Carpathian Foothills and the Low Beskids. A swivel webcam allows everybody to see Carpathian Troy on the internet. As part of subsequent cross-border Polish-Slovakian projects, an educational shelter was built in the Archaeological Park, resembling the post-and-beam houses of the Otomani-Füzesabony Culture.

The Trans-Carpathian Archaeological and Cultural Route was prepared in 2017–2018, connecting Carpathian Troy with the Archeopark



Fig. 12. Carpathian Troy – livestock sector (Photo by J. Gancarski)

in Hanuszowce on the Topla river in Slovakia, and a mobile app was developed to facilitate the sightseeing tour. The yard next to the road leading to the Carpathian Troy Archaeological Open-Air Museum in Trzcínica was paved and additional buildings, such as the second educational shelter and toilets for reconstructors, were built. A livestock sector was created (Fig. 12), comprising two cowsheds and a barn. This was followed by the reconstruction of a 45-metre section of an early medieval alternating-layer rampart in place of a previously secured landslide within the walls destroyed in the 19th c (Fig. 13). Patches with plants cultivated by the inhabitants of the Trzcínica hillforts at the beginning of the Bronze Age and in the Early Middle Ages were created in the vicinity.

An animal shed was built in the livestock sector, which allowed us to buy animals such as cattle, horses, sheep and goats, all of the breeds similar to those bred in Trzcínica at the beginning of the Bronze Age and in the Early Middle Ages. Accessories needed to conduct educational classes and workshops on breeding and cultivation were also purchased.

The Archaeological Open-Air Museum in Trzcínica carries out various forms of activities aimed at attracting tourists and educating the youth, as well as familiarising visitors with the history and cultures of the people living here thousands of years ago, and in the Early Middle



Fig. 13. Reconstruction of the early medieval alternating-layer earthwork (Photo by J. Gašior)

Ages. The reconstructed hillfort is an astonishing exhibition itself. The pavilion boasts a modern exhibition of artefacts found in Trzcinica, showing the visitors the culture of the community inhabiting this area in the Early Bronze Age and in the Early Middle Ages, which includes a reconstruction of scenes of daily life and models of the discovered defensive settlements (Figs. 14–15).

The Carpathian Troy organises several annual outdoor events such as the “Two Images” Carpathian Archaeological Festival or the “From Troy to the Baltic” event. They reenact the old ways of manufacturing and the daily life of the inhabitants (Fig. 16). Archaeological demonstrations and experiments include stone, bone and horn processing, weaving, plaiting, woodworking, bronze-casting, coinage, pottery making, food preparation, reenactment of the funeral rituals of the Otomani-Füzesabony Culture and the early medieval inhabitants (Figs. 17–18) etc. The facility conducts educational activities for children and teenagers on a large scale, such as lessons, workshops and demonstrations. There are workshops on pottery making and archery lessons, as well as the cultivation of plants and breeding in prehistory. Carpathian Troy attracts all age groups. It is becoming a base for experimental archaeology, and a conference and seminar centre. Visitors can touch the past themselves



Fig. 14. Exhibition pavilion with the hillfort in the background (Photo by J. Gancarski)



Fig. 15. Permanent exhibition – shepherds from the Late Stone Age (Photo by J. Gancarski)



Fig. 16. Having a meal (Photo by J. Gancarski)



Fig. 17. "Two Images" Carpathian Archaeological Festival in 2012 (Photo by J. Gancarski)



Fig. 18. Reenactment of a Slavic cremation funeral (Photo by J. Gancarski)

here. Guests have the opportunity to tangibly experience the hardships of their ancestors' life thousands of years ago by living in the prehistoric cottage under the conditions of the era in which the dwelling was built. You can visit the Archaeological Open-Air Museum in Trzcínica using our mobile app as well. The construction of Carpathian Troy created new sources of income for the local community and new cultural and tourist products. The property has generated 26 new jobs and created the conditions for the development of the tourism infrastructure, including food outlets and production and sale of souvenirs. The place attracts about 50,000 visitors per year. The Archaeological Open-Air Museum guarantees a comprehensive offer addressed to people from different age groups who show various levels of interest in archaeology. It is a great opportunity for the development of tourism in the whole region, especially since there are many interesting sights and attractive natural areas here. The road and tourism infrastructure are also developing.

The dream became a reality. The Archaeological Open-Air Museum in Trzcínica was built and performs its role very well. Consistently

executed promotion is an important element of its success. It includes online promotional activities, as well as in the national and regional press, radio and television, and a variety of carefully prepared endeavours such as book publishing, movies, cartoons, brochures, leaflets, posters, bookmarks, and souvenirs closely related to Carpathian Troy. A reenactment group is being formed to promote Carpathian Troy. We organise temporary exhibitions and conferences that are associated with archaeological themes as well. There are plans to install a permanent exhibition about the prehistory of the region. The archaeological open-air museum has had its website and social media accounts since the beginning of the project. Thanks to the professional promotion of Carpathian Troy, it has become a new well-recognised brand in the travel industry. The film, other multimedia presentations and publications are available in different language versions.

The Carpathian Troy Archaeological Open-Air Museum in Trzcinica, a branch of the Subcarpathian Museum in Krosno, is one of the major cultural and tourist attractions of Subcarpathia and the only institution of this type in this part of Europe. It is visited not only by visitors from Poland but from abroad as well. The Carpathian Troy is a project whose idea, preparation of the project application and implementation were carried out from start to finish by the employees of the Subcarpathian Museum, without the help of large, specialised teams. We demonstrated how to use resources from European funds in a rational, creative, innovative and efficient way. The Carpathian Troy, which required great determination of many people, has achieved the goals they set. Should you want to be convinced, we would like to invite you to the Carpathian Troy.

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