

Fairy Dust

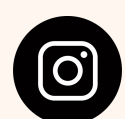
Cappadocia



Our Common Heritage.

Revitalizing a sentient ecology for the conservation of bio-cultural diversity and the prevention of soil eradication in Cappadocia, a UNESCO World Heritage Site.

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Story

*A Dwelling Miracle: Fairy Chimneys

*Cappadocian Displacement from the Heritage Site

*Soil Erosion, Land Slides, Rock Falls & Climate Change

*Proposed Solution: Fairy Dust

*Vision & Mission: Methodology and Partners

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Applied Research Initiative at the University of Bern, in collaboration with
the Global Diversity Foundation.

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A D I V E L L I N G M I R A C L E



FAIRY CHIMNEYS





A Fairy Tale

Once upon a time in a moonlike land, there was a fairy and a human who fell in love so madly. The fairy princess and the human prince wanted to get married. Their families opposed to this fiercely. The king of humans said to his son ; "she is not from our kind, this marriage is not going to happen" and soon enough declared war to the king of fairies. Just by the time, giants invaded the narrow tunnels of the underground cities.

Mount Argeus known to be the residence of Gods were also angry, as gods split their anger in the form of lavas which then cooled down to form giant burnt rocks. In an act of denying to war with humans and to protect their lands from destruction, peaceful fairies, converted themselves into pigeons.

Their metamorphosis, gave life back to the burnt land as they continued living alongside to humans whom opened up dwellings for them aside rocks. To stop the destruction, humans and pigeons formed a truly sentient ecology. Pigeons inhabited and saved the caves from falling apart and humans used pigeon manure to give life to the burnt volcanic ash soil, in which they raised the most delicious grapes in the whole continent. Ever since, humans called their home, the land of "fairy chimneys".

The fairy princess flew to the human prince everyday in the form of a pigeon and cried her tears. The sadness of the separated lovers were met with great sorrow by all the other pigeons whom all sang the same song, ever since: coo coo, coo coo, coo coo....



While Cappadocia was temporarily settled as early as the Neolithic period, ongoing settlement in the region began with the arrival of ascetic hermits in the first century AD. This surreal landscape in the midst of Anatolian highlands was created ten million years ago as the result of the ash spewing out of three ancient volcanoes, Mt. Erciyes, Mt. Hasan and Mt. Melendiz.

The lava produced by these volcanoes, under Neogene lakes, formed a layer of tufa on the area's plateaus. The substances in the layers include ignimbrite, soft tufa, lahar, ash, clay, sandstone, marl, basalt and other agglomerates. The continual erosion of the layers of such substances eventually gave the area its present moonlike aspect, yielding layer upon layer of giant rock cones. These were then used by the earliest settlers as cave dwellings, locally known as 'peri bacalari' or fairy chimneys. These randomly scattered rock structures wore into extravagant forms of tuff as wind, storms, erosion and floodwater created cracks and ruptures in the hard rock. The conical formations are protected with basalt caps. The straight rocky banks of fairy chimneys look like castle walls with protecting towers, enclosing long ravines in which fruit trees grow in pockets of trapped volcanic soil.

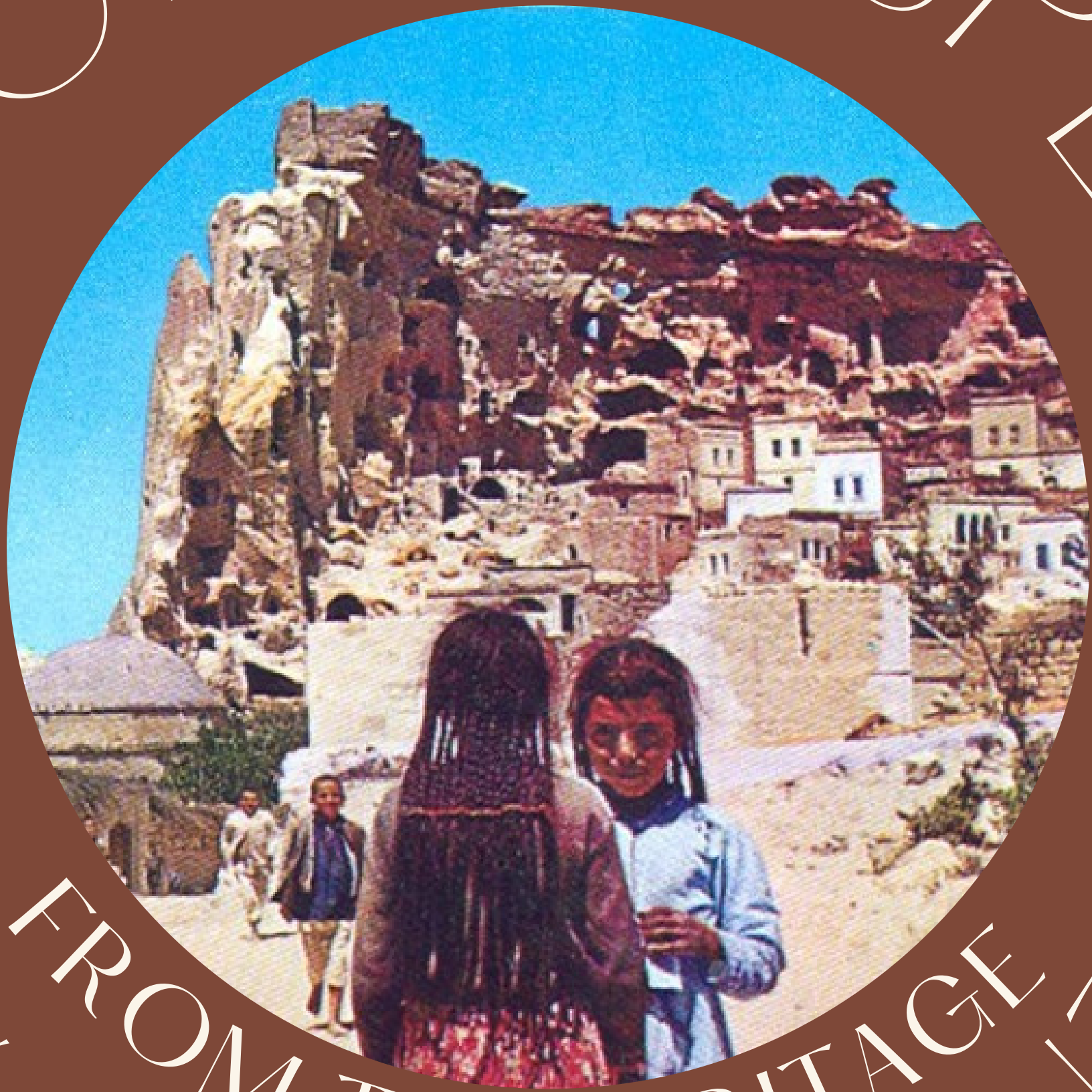
The early Christians were among the first to move into Cappadocia. The secluded landscape was ideal for hermits, and also for taking refuge from Persian, and, much later, Islamic, invaders. Living space was created by scooping out the tuffa stone, and dwelling caves were dug into these towers, cones and walls. They initially built churches, grander structures constructed side-by-side, or on the top of each other connected by winding steps and narrow passages. These hallowed caves still exist, are richly decorated, and come in many shapes and sizes — simple halls with flat or barreled ceilings, others with columns and arches, cross vaultings and domes, naves and apses, arcades and galleries. These are really much more than mere caves, each of them representing a structure built in one of the many styles of Christian architecture of the time. In each church a peacock adorns a cross repeatedly painted in red. Walls and barrel vaults are covered with narrative frescoes of stories from the Bible. The early Christians constructed large underground complexes that were used in times of emergency and which contained large storage areas, underground wells and complex ventilation systems.

Fairy chimneys were firstly used as churches by the Byzantines and then converted into dovecotes and houses by the Seljuk Turks. Given its storied history and unique landscape, this rocky region of Cappadocia was declared to be a UNESCO World Heritage site and National Park in 1985, and is under the protection of legislation protecting Turkish national heritage sites.





PRADO OCCIAN DISP
AOC EN MEN
FROM THE HERITAGE



Since the change in deed laws during the 1970s, each inherited ancestral fairy chimney, today, belongs to the national trust, under which it is viewed as a governmental commodity. as a result, many families were forced to move out of their fairy chimneys and had no legal rights to inhabit and use them. With one law and within one week, the people who had inhabited and given life to these rock cones for centuries, were not only prevented from making any adjustments within the structures; they were also not allowed even to touch them.

The Protected Area ideology has evolved through thousands of years (Mulongoy & Chape 2004), from hunting reserves accessible only to monarchs and their families occurring two millennia before, to the creation of Yellowstone National Park in 1872. The IUCN's (International Union for Conservation of Nature) current definition of a protected area is "an area of land and/or sea especially dedicated to the protection and maintenance of biological diversity, and of natural and associated cultural resources, which is managed through legal or other effective means" (IUCN 1994).

However, "regional tourism policies in Turkey, managed through a central authority, have led to 'an aesthetic valuing of the rock cones and dwellings of Cappadocia, serving to promote their preservation" (Tucker 2002: 145) by leaving aside the 'real lives' of the 'troglodytes' (The cave dwellers) who inhabit them. Tucker claimed that the 'living' village, the inhabitants of which today are majorly Turks, is within the territory of the conservation area where the main focus of the region's heritage are the two-thousand-year old Byzantine cave churches and their old Christian frescoes.

This area attracts two million visitors today. For tourists, "Cappadocia is represented as a largely Byzantine and Christian site, in which the steady growth in cultural tourism to the area has led to a problematic relationship between its key heritage attractions, tourism, and the local community" (Tucker & Emge 2010:35).





it was not just UNESCO, which initiated constant tourist movement within the area; a global shift in taste towards ecological architecture (Bourgeois & Pelos 1983) also took place in the same period in early 1980s. The biological building approach, which is about producing healthy and organic constructions, was becoming a great trend and inclination in the Western world. Buildings, designed like a living organism that breathes, sweats, isolates, contacts and shapes the local microclimate, was becoming desirable in terms of living spaces. Thus, all over Europe, modernized examples were built with traditional construction techniques and natural materials such as stone, wood and earth. It was realized that switching from mechanical systems to natural methods could reduce energy costs, through heating and cooling with solar energy and by using natural illumination.

This new trend was an initiative for families in urbanized regions to seek for more affordable humane and natural houses. During those times, there was an increase in newly settled foreign families coming to live in Cappadocia to experience the spirituality, historicity and the ecologically sound and expressive buildings made of stone, mud and rocks. Their sudden high demand, along with the increasing popularity of Cappadocia as a new investment site for Heritage tourism, has therefore increased the price for these vernacular houses, leaving many of the local tenants unable to find or buy new houses as the real estate sector in Cappadocia, radically boomed and became extremely competitive.

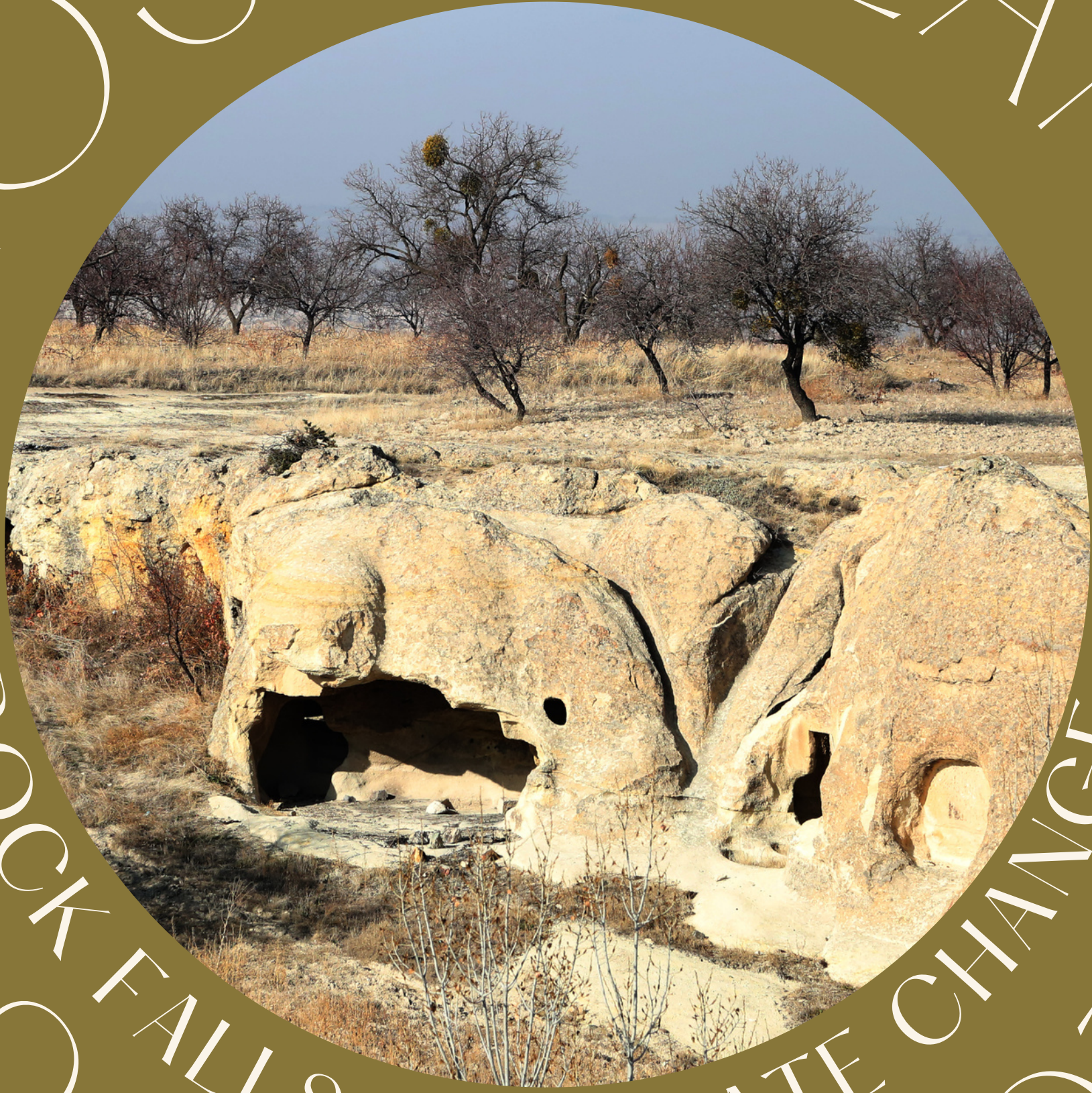
Most of these rock stone houses (vernacular architecture) therefore, have changed hands. With a rapidly growing real estate market being established, Cappadocia has become a profitable area to invest. Rates for a regular rock stone house have increased hundred times of its original value only in such a short time.





Furthermore, there has been an increase in illegal iron concrete infrastructures in the region. Environment and the landscape can be damaged when such structures are being built, in various ways. Firstly, the land can be destroyed during the building process through tractors and machines cutting rocks from the landscape. The areas they have placed the iron-concrete building contains rock cut tombs that date back to 10th century. Secondly, trucks and lorries are used to transport materials during building; these create extensive pollution from exhaust fumes along with noise pollution. Thirdly, raw materials like iron are being taken from quarries and mine areas and then being processed by factories. This process of conversion from raw to functional materials uses a lot of energy and causes pollution to the atmosphere. Finally, the local natural environment is transformed in such a way that the wildlife which dwells in the area can no longer live or survive there. Rock cut tombs are also used as dovecotes by pigeons. Pigeons and foxes are currently under threat. One building may not have a great impact, but the continued permission for such buildings in the area, if not regulated strictly, would probably mean an increase of such building approaches in the future, something that could cause serious environmental degradation that is sadly happening today.

SOIL EROSION LEANED
ROCK FALLS & CLIMATE CHANGE
SEDES SLIDES



In Cappadocia, the cave dwellers who dwelt in living organisms for centuries, were forced to evacuate because their fairy chimneys were argued by the authorities and ministries to be collapsing. Local people went on saying: 'Bir evi tutan, içindeki nefestir', meaning, 'what keeps a house alive is the breath of those living inside'. Since the houses were deserted, with the lack of maintenance, fairy chimneys started collapsing.

The-whole-organism-in-its-environment', having been kept alive for centuries by the people and the pigeons living inside, now, left all alone, was destroying its own environment. One could easily see the empty pigeon nests, as half of the fairy chimney entirely collapsed.

Over recent years, large-scale disasters have occurred more often, causing losses to life and property and damage to cultural heritage. Disaster risk statistics and methodologies usually fail to take into account heritage as a sensitive and valuable element, though it is increasingly affected by diverse threats, and damages and losses are no longer extraordinary events. With a few notable exceptions, efforts to protect heritage from disaster risk remain fragmented while efforts to learn from heritage for building resilience are idiosyncratic or inconsistent.

We must prepare to avoid irreparable loss and generate new mechanisms to provide appropriate response are needed. Disasters' severity depends on the impact of the hazard on a system; while the scale of the impact depends on how prepared we are. Different choices can either make us more vulnerable or more resilient to disasters.

Even if and where the relation between climate change and increase in disaster frequency, such as flooding, drought, rising temperatures etc., is acknowledged, the impact of climate change on cultural heritage is rarely addressed. Furthermore, review of emergency protocols over the last 20 years, mostly in response to major natural disaster events, has rarely taken into account long-term climate change scenarios, although recent developments in climate change modelling have resulted in more stable and reliable predictions, allowing advanced impact assessments and modelling. Similarly to climate change impact, cultural heritage is rarely consistently integrated into disaster management.



Over the last 20 years, the integration has predominantly focused on the impacts of fire and seismic activities, on art and archival collections, and during armed conflicts. Impacts from natural hazards are less often considered and particularly not assessed alongside climate change predictions, which alter and often amplify existing impacts.

Disaster risk and climate change practices share common concepts, such as exposure, vulnerability and capacity to cope and to respond to an impact. The last United Nations World Conference on disaster risk reduction was held in Sendai, Japan (2015) and adopted the Sendai Framework for Action 2015 – 2030. The Framework places emphasis on disaster risk management rather than disaster management in all of its dimensions of vulnerability: capacity, exposure of persons and assets, hazard characteristics, economy and the environment.

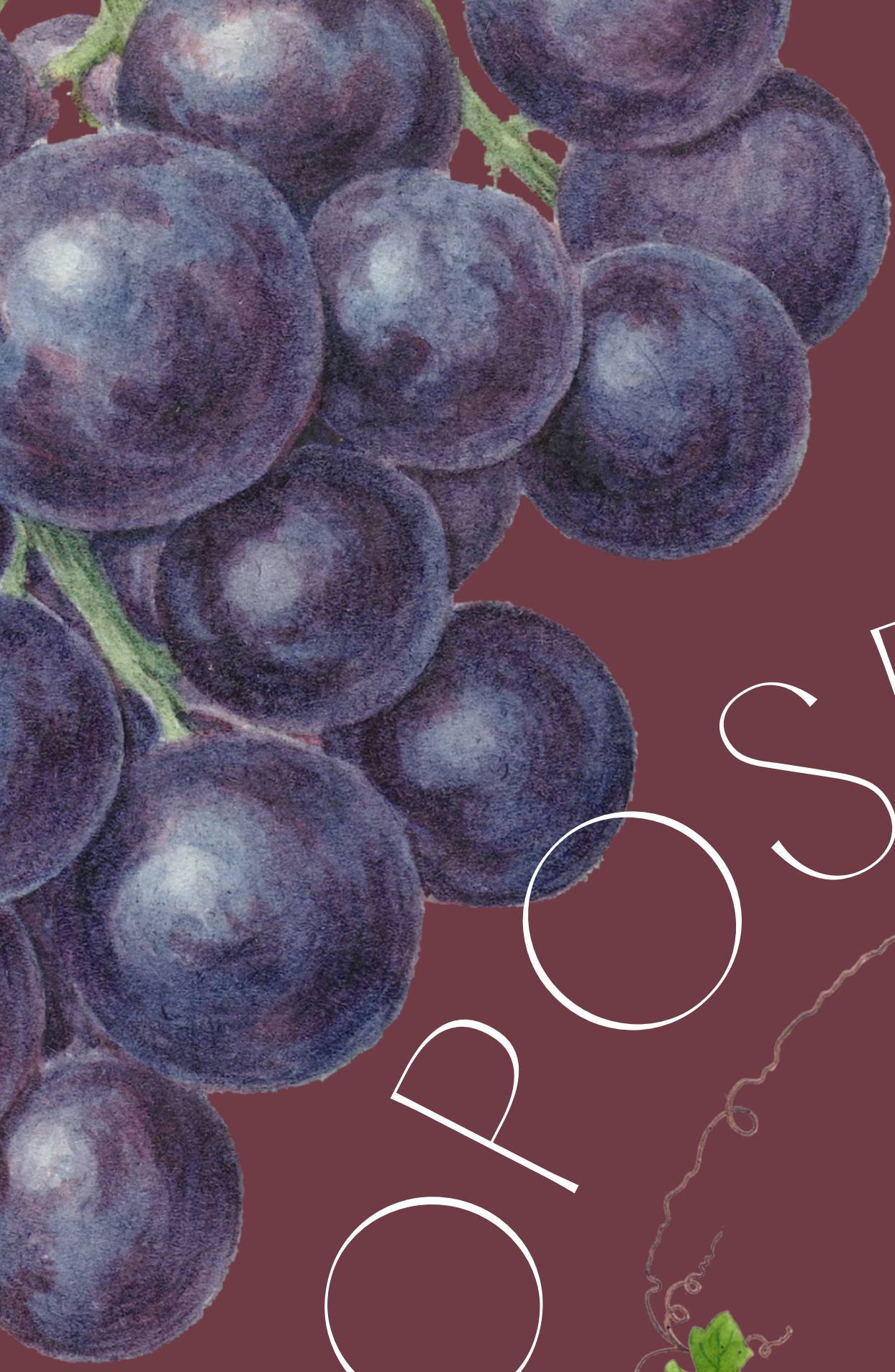
The first step to enhance resilience is therefore associated with the improvement and understanding of the direct and indirect impacts of climatic and environmental changes and natural hazards on historic areas. Vulnerability assessment is the key towards informed decision-making. The effects of hazards on historic areas have to be determined in terms of their intrinsic and social conditions. Their characteristics and nature will mean that they are either more susceptible to the effects of climate change and hazards events or more capable of coping with them. Comprehensive disaster risk management plans need to be drawn up, based on the specific characteristics of cultural heritage and the nature of the hazards within a regional context, taking into account diverse heritage typologies. By connecting a deep understanding of both the hazard and the heritage it is possible to provide useful rapid response methodologies, technologies and tools, including information and predictive models and novel cost-effective solutions to enhance resilience and sustainable reconstruction in historic areas.

Furthermore, governance and finance models and community-participation models and methodologies will be key to prepare local authorities and communities for sustainable reconstruction. The continuous observation of good practices and experiences and the study of replicability conditions will not only serve to continuously re-evaluate the situation but also to establish the baseline to replicate best strategies, in Europe and beyond.

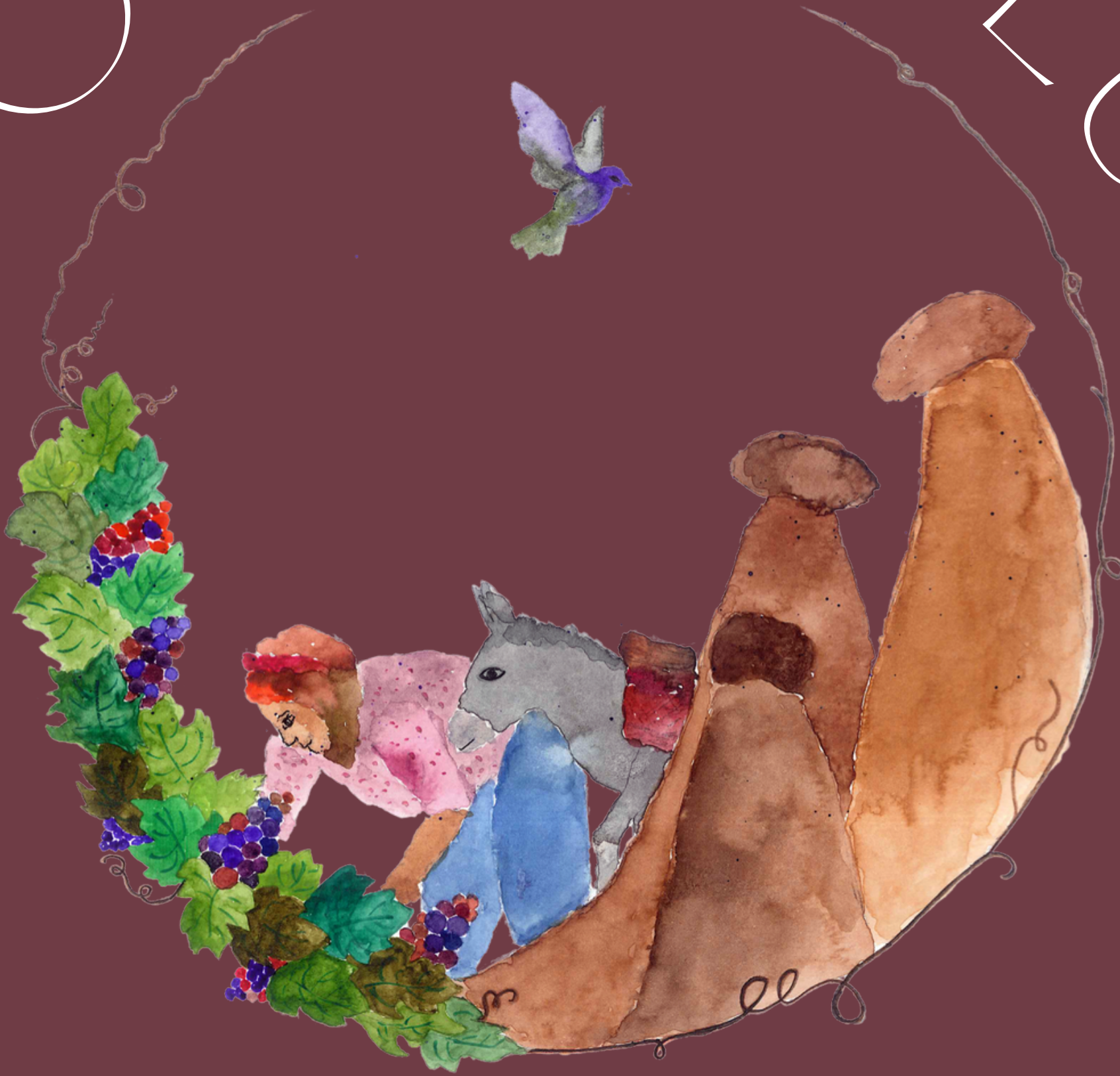








PROPOSED SOLUTION



FAIRY DUST



Proposed Solution: FAIRY DUST

A brand owned by the local community that ensures preservation of biocultural diversity and functions as a social hub for scientists, conservationists, farmers, artisans, artists and pigeons.

Arising from long term research and activities in the area since 2008, we developed the idea of creating a social enterprise called Fairy Dust, that will become not only a brand but will also function as a social hub.

Inspired by the unique relationship between the Cappadocian cave dwellers, their fairy chimneys, and pigeons, we have initiated this project to market the quality products that grow in the area; to revitalize the traditional methods of vineyard keeping; and to sustain the cultural heritage site.

For centuries, cave dwellers worked together in the fairy chimneys, which served as social hubs. Their caves provided the space to perform social networks and affirm ties between households. The fairy chimneys and the outer, surrounding space and the landscape shared by the community and the pigeons were not only influential in terms of experiencing the place, but also as a stimulative force for building peoples' own presence in the landscape.

Also, by functioning as the central base where families participated in and constituted their relationship to society, the landscape of fairy chimneys make it possible to talk about experiences of collective presence and collective identity-building processes.

Revitalizing such traditions, our Enterprise runs non-hierarchically, led by an interdisciplinary group. We will work to exploring and researching the area, while other group members focus on branding the local products (dry fruits, raisins, tea and others) that are produced on volcanic ash solely with pigeon manure. When mixed with the volcanic ash and 'tuff' soil eroded from volcanic rock, the manure produces the very special Cappadocian wine and 'pectin', the aromatic wine syrup prepared by women in almost every household, and served to guests during the harvest festival in September.

Üzümün karası
Toprağın mayası
Ateşin harlısı
Pekmezin en tatlısı...

Zarife

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This tight-knit biocultural system generates strong feedback loops, creating what appears to function as a 'sentient ecology'. For example, the collective process of internalizing place in Cappadocia manifests itself in part by giving free access to friends to the caves for their use of storage spaces. This remains common among those who occupy the houses next to the fairy chimneys. This is similar to how pigeons allowed their mates to enter and prevented strangers from coming into the dovecote. My intention is not to compare human and pigeon behavior, but rather to highlight how tactile and visual experiences deriving from the presence and acts of the pigeons might have impacted on identity, derived by being from Cappadocia and experiencing a shared landscape marked by the dwelling activity of humans and pigeons. We know that humans take cues from the behavior of species with which they live closely, and that these models are disrupted when that relationship is curtailed. We also know that those relationships can be restored. For example, models of strong, caring masculinity based on bison behavior are being revitalized and reaffirmed among North American Plains Indian groups who have begun to restore their buffalo.

What, then, might we learn from a landscape co-created by pigeons? Pigeon breeding is a form of interaction with the landscape. Hearing, seeing, touching and smelling; all of these were contributory in the making of the relationships among humans themselves, as social networks were created through learning, sharing and simultaneously passing on knowledge. Pigeon breeding also offered an effective methodology to preserve biocultural diversity in the region, one that is being lost due to the loss of such human-animal relationships.



Beginning in the eighteenth century, and just up until the last half of the twentieth, prior to industrialization, pigeon breeding was still a common activity all around Cappadocia. One can see thousands of dovecotes, among the houses, churches and monasteries, and carved into rocks along the cliffs and ridges of the hills of Cappadocia. Such cotes in high elevations helped the pigeons to nest and breed in safety, and in turn they produced lots of manure, which accumulated on the hillsides to be collected and used as fertilizers in local vegetable fields and vineyards. Also, by swallowing fruits and seeds, pigeons play an important role in the seed dispersal of many native fruit trees. Pigeon manure is also believed to protect the fairy chimneys from collapsing as it binds the rock more firmly. At least one hundred birds would nest even in the smallest room carved into each fairy chimney. They are thus reckoned to be major contributors to sustaining the ecological balance in the region.

The organic manure was also used to produce various local herbs and weeds. Buckthorn and wild liquorice were used to produce natural paint colours. An architectural scholar, Buyukmihci, in her 2006 work on "19th century Anatolian pigeon houses as a genuine agricultural trade practice" claims that the sudden increase in the pigeon breeding in nearby Kayseri Province (60 km away from Cappadocia,) which also included Cappadocia by that time, was due to the high demand of industrialized nations for natural paint colours that were made with the buckthorn plant. During the 19th century, Holland, England and France imported most of their paint colors from Anatolia.

When they switched to artificially-produced paint colours, buckthorn and natural paint color exports stopped; by the end of the 1930s buckthorn production in Anatolia declined (Buyukmihci 2006: 116).





Gileboru



Gileboru

BUCKTHORN



İçi fındık ezmeli
Dut Pestil

Cevizli
Muska

Köftür



Dut Pestili

Meyve küpleri

FRUIT CUBES & PESTIL & KOFTUR



Grape Seeds

Üzüm çekirdeği



Tomatoe Salsa

Çömlek
Peyniri

Seramic Cheese

Domates &
Biber Salçası



Assorted Dry Fruits

VISION & MISSION
METHODOLOGY & PARTNERS





Dried Apricots
& Malberries



Fairy Dust's vision is to bring the pigeons back into the empty dovecotes and fairy chimneys. Then, the manure collected will be used in the vineyards that grow on burnt volcanic ash soil with very limited water sources.

The volcanic soil, due to its many elements and nutrients, is able to not only fertilize plants but also insulate plants against temperature changes. Volcanic ash can also hold water for longer periods of time, encouraging the growth of soil bacteria and seed germination, an excellent combination for plant growth.







These conditions, combined with the pigeon guano produce grapes with an exquisitely rich taste. The traditionally sun-dried fruits and raisins will then be stored in the natural fairy chimneys, Fairy Dust's inspiration for the branding of this product.

The branding is based on communicating the sentient ecology that emerges from the experience of local knowledge. The dovecote paintings and the unique relationship among the cave dwellers, fairy chimneys and pigeons inspire our project design and practices. The project will market the high-quality Cappadochian products as bio-cultural, aiming also to bring people back as part of the cultural heritage site by ensuring that the profits are disseminated among the producers.

Our goal is to encourage young Cappadochian farmers to preserve their cultural heritage, landscape and the biocultural diversity within the region.

In contemporary Cappadocia, the decline in agricultural practices has accompanied the decline in pigeon raising. Even so, pigeon-raising signs and symbols on the walls of the houses still decorate the streets of Göreme.

Small fragments of wall paintings on the dovecotes, which were intended to attract the pigeons and entice them to enter, are also still visible. To protect the nesting pigeons and their eggs from other animals, these chambers were built high up in the walls and the openings were made deliberately small. The facades in front of the dovecotes were painted with decorative designs and motifs all around the small windows. Dancing figures, horses, floral designs in reds, browns, yellows and greens created a unique kind of art.

These motifs have always been in the designs of rugs of all types, the flat woven 'kilims' or piled 'halı' carpet and later were also used on embroidered cloth, capes and scarves. The word kilim refers to the technique of flat weaving, the products of which serve as transport bags, food covers, eating cloths as well as prayer rugs. These products were traditionally a part of the woman's dowry. Created with a sense of pride, duty and love, produced directly from memory and uniquely designed by individual lives, each material would contain symbols and motifs relating to family traditions and tribal or regional identity.



In these drawings one should not be surprised to see how such symbols came to be identified with pigeons as well. They were popularly regarded to be inspired by women's dreams, and the desire for fertility and concern for the wealth and protection of family. Motifs on kilims were woven to record family history, or family status conveyed meaning by carvings in stone. All these kinds of ornamentation had a particular purpose. Despite the regularity of motifs, the meanings of such integrated kilim patterns and the drawings on dovecotes elude analysis despite deserving wider research and attention by art historians and archaeologists.

Interpretations of designs vary according to region, material used, or place executed. The dyes used were extracted from trees, flowers, wild grass and soil with ferrous oxide. The red dye, widely used in decorating dovecotes, was extracted from a kind of mud known as 'Yosa' that could only be found in the region. Basic knowledge of the meanings of some of those motifs and signs means a visit to the open air "painting exhibition" of dovecotes, "which becomes an exciting place to research and interpret the history of the art and artists", says the author of a travel guide book: "Uçhisar Unfolding: The Many Faces of a Cappadocian Village" (Kopp 2002: 229).









Unfortunately just like the troglodytes themselves, these figures, unlike the widely appreciated and investigated Byzantine wall paintings and frescoes in the area, were also overshadowed and not studied in detail by scholars.

According to Kopp, the most widespread of all the symbolic motifs is the sacred tree or tree of life depicted in many different versions. Its mystical connotations refer to the link between mortal life on earth and the spiritual world of the heavens above. The cypress is often invested with this particular symbolism, reaching up into the heavens to seek the sun. Other trees are shown with blossoms and are associated with birth and its fruits symbolizing the different races of mankind.

All of these signatures, motifs and symbols are representative of the labor given by the new inhabitants and “are indicative of the desire for direct contact and interaction with the local landscape” (Sturm 1990; Blake & Jaffrey 2000: 92).

These wall paintings therefore, should not only be discussed as part of an ecological system but should also be held as a medium that could be indicative as part of a cosmological (everyday realities, gender divisions and so on), political, and even an economical history. Whatever reason the pigeon breeding practice was initiated and kept alive, it is certain that it was more than simple economics. Pigeon breeding and all the other related activities are interlinked with memory, identity making and cosmological qualities, “which are deeply embedded in the individual’s being, hence the individual cannot but think and act through them” (Robb 1998: 335).

Even from these brief examples, it can be observed that there was a symbiotic relationship between humans and pigeons, humans needing pigeons to maintain a self-sufficient way of life, and pigeons needing humans for protection and shelter. Hence, our project re-imagines conventional approaches to environmental sustainability, it will have a local impact while encouraging a global movement towards revitalizing sentient ecologies to enhance sustainability.





RESTORE: The methodology will follow five steps

1. Revitalizing
2. Exploration
3. Storytelling
4. Technological Innovation
5. Regeneration

This follows a strategic road map that has been identified in ten principles in a meeting with the local community among various stakeholders including NGO representatives, municipality members, politicians, investors, businessman and the public.

The ten principles are:

- 1) We are Cappadocians, and we should be reminded of and explore this identity.
- 2) Establishment of a Cappadocia Council.
- 3) Regional management plan preparation.
- 4) Thematic scenario development.
- 5) Knowledge and communication management.
- 6) The power of design.
- 7) Venerating life, revitalizing the sentient ecology.
- 8) Generating an inventory of the unknowns.
- 9) Civil Society inclusion in conservation.
- 10) Seeking a balance of Ecology and Economics



More important is to answer how and in what way these principles will be applied for the future of Cappadocian culture and heritage sites.

Of the ten key themes, the first fundamental principle chosen was: "We are Cappadocians", in Turkish "biz Kapadokyalıyız".

For such identity claims and sense of belonging to serve the purposes of strategic planning, one has to ask: Who is Cappadocian? What does it mean to be Cappadocian? Acknowledging 'the Cappadocian' as part of the heritage site requires the reintegration of the cultural factors embodied in human-environment interactions. It is this key aspect that this proposal has argued to have been over shadowed by new emerging market forces and the development of tourism in the region resulting in serious soil erosion, land slides and rock falls that makes the region dangerous for both hosts and their guests.

RESTORE

Revitalisation, Exploration, Storytelling,
Technological Innovation and Regeneration.





Revitalizing a regenerative sentient ecology

1. By bringing back the pigeons into their dovecotes so as to preserve fairy chimneys, dovecotes and to collect pigeon manure to fertilize deserted soil (by hiring National Park practitioners, local expert pigeon breeders) and to keep fairy chimneys firm to avoid additional collapse.

Impact in numbers: 5000 pigeons , foreseen manure production 20 tones over a year time, 10 to 15 farmers land, 50 hectares will be fertilized . Not in massive quantities but in good quality Bio Cultural dry fruits will be produced.



2. By reintroducing traditional methods of vine-keeping, fruit-drying, and pigeon breeding (working together with women's cooperatives, and traditional smallholder farmers in the region).

Impact in numbers: More than 20 women and their families will take part in the initiative, via local meetings, workshops, arrange committees. Leading farmers will become leaders and will get paid for keeping the groups together.

Would You Partner with us, To Help Us Awaken the Fairy Tale?

Partners



Animating
the 
Commons





Branding local produce through storytelling as a method towards:

1. Transferring local knowledge to next generations, both locally and, where appropriate, globally (through social media, online e-commerce, fairs, conferences and events).
2. Empowering local community by creating job opportunities, to place people back as part of the UNESCO World Heritage Site. Partnering with Women's cooperatives in the region.
3. Audio Visual Documentation :Making documentary films, podcasts and various other stories on the processes of the project, so to document and to raise awareness by educational and cultural screening events.

In a local myth that is behind the name, fairy chimney, pigeons are meant to be the chimney dwellers. It is believed that the first human inhabitants of this surreal landscape were living together with the fairies till the agreement between the two species were broken by various actions. Fairies, in order not to leave the heritage site, turned became pigeons to be able to continue to protect and conserve the land and humans from destruction.

The story has already given great inspiration to our project designs, and appears in the story booklets that we have designed to pass on local knowledge, myths and stories. We will promote it throughout our branding and storytelling activities.

Impact in numbers: Awareness raising and screenings at festivals, television and social media, fairs will be implemented throughout the project. In return of the publicity made, we will aim for 50.000 CHF yearly revenue from the first sales of dry fruits, local produce and the dissemination of a story book to be sold at the open air museum in Cappadocia, and in all museum shops in Turkey.



Explore

Exploring, revealing and researching the meanings of dove cote paintings (with archaeologists and local knowledge-holders).

- Exploring cave monastery paintings in relation to farming practices.
- Exploring and categorizing endemic and epidemic plants and species.

Impact in numbers: 5 different regions will be explored, and we will aim for manuscripts, short films, formal publications, reports, story books with photographs and illustrations, led by the research team.



Technology

Developing holistic reconstruction models through technological enhancement and community based resilience to cope with climate change, soil erosion and hazard events.

By considering the following approaches:

To better understand and predict the direct and indirect impacts of climate change and natural hazard events on cultural heritage and to assess its vulnerability.

To develop solutions and adaptation portfolios to minimize, mitigate and manage impacts from climate change and natural hazards on cultural heritage.

To improve disaster preparedness and management for mitigation, response and recovery after a natural hazard impact.

To develop more resilient heritage, adapted to the environmental and social conditions.

Impact in numbers: 5 villages will be targeted, for effective research. According to the outcomes of the first year, an applied strategy will be implemented.



Restoring Empty Fairy Chimneys & Dovecotes







Branding Local Products



Herbal & Medicinal Wild Flowers Tea







RAISINS





PECTIN





Dried Apples



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 @peritozukapadokya

