



Creative
Europe



EUROPA
NOSTRA

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EXCELLENCE FAIR

PRESENTATIONS BY THE LAUREATES OF THE 2019 EUROPEAN
HERITAGE AWARDS / EUROPA NOSTRA AWARDS



The Excellence Fair is an initiative designed to offer the laureates of the **European Heritage Awards / Europa Nostra Awards** an opportunity to present their projects to their peers and the wider public. Each year, the award winners of the respective year are invited to discuss the success and impact of their project, but also to expand on the challenges that they faced and had to overcome. The result is a fascinating and educational insight into the inner workings of a successful heritage project. As such, the Excellence Fair is an outstanding opportunity to showcase the very best practices in the field of cultural heritage from across Europe. Participants are invited to discover and draw inspiration from these great achievements in favour of our shared cultural heritage.

This year's edition will be held on 28 October in the elegant **Hôtel de Ville**, located in the centre of Paris. The day will be divided into four rounds of discussions, each themed according to a different cornerstone of the five pillars of the **“European Framework for Action on Cultural Heritage”**. This ambitious document was released by the European Commission in December 2018 and has set a common direction for heritage-related activities at European level, primarily in EU policies and programmes. The following themes will be the guiding principles of each round of talks: **inclusive heritage, sustainable heritage, resilient heritage** and **innovative heritage**. The panels will consist of a moderator and seven or eight laureates whose projects have the closest link to the respective theme. Each laureate will be invited to speak for five minutes and they are then invited to discuss the role that each of these principles played in their cultural endeavours in a panel format. The presentations will also focus on the challenges that each laureate faced and what lessons could be learned from these experiences.

The European Heritage Awards / Europa Nostra Awards are supported by the **Creative Europe** programme of the European Union.

09.00 Registration

09.30 Opening remarks

Hermann Parzinger, Executive President of Europa Nostra

09.45 Inclusive Heritage

Moderators: Elena Bianchi, Coordinator of the European Heritage Awards / Europa Nostra Awards and Juliane Ott, European Commission DG EAC – Education, Youth, Sport and Culture

● **TUMO Center for Creative Technologies, Yerevan, Armenia** |

Maral Mikirditsian, Head of TUMO Studios, TUMO Center for Creative Technologies

● **Monument Europe, Germany** | *Irene Plein, Spokeswoman for the Association of State Conservators in the Federal Republic of Germany*

● **RomArchive – Digital Archive of the Roma, Germany** |

Isabel Raabe, Director at raabe – arts and cultural projects gUG

● **Stewards of Cultural Heritage, Germany** | *Diana Miznazi, Coordinator of the Stewards of Cultural Heritage project, German Archaeological Institute – Istanbul*

● **Commonlands: Cultural Community Mapping in Alpine Areas, Parco Nazionale Val Grande, Italy** | *Stefania Cerutti, President of the ARS.UNI.VCO Association*

● **Mr. Léonard Gianadda, Martigny, Switzerland** | *Demosthenes (Denis) C. Severis*

10.45 Innovative Heritage

Moderator: Emanuela de Menna, Project Adviser, Executive Agency for Small and Medium-sized Enterprises (EASME), European Commission and Koen van Balen, Chair of the Heritage Awards Jury, Category Conservation

● **Solak 1: a Model of Predictive Archaeology, Armenia/Italy** |

Artur Petrosyan, Researcher at the Institute of Archaeology and Ethnography, National Academy of Sciences of the Republic of Armenia

● **History Radar 1938, Vienna, Austria** | *Frederick Baker, Director of Filmbäckerei*

● **VERONA: Van Eyck Research in Open Access, Belgium** | *Bart Franssen, Head of the Centre for the Study of the Flemish Primitives at the Royal Institute for Cultural Heritage (KIK-IRPA), Brussels*

● **Le Dimore del Quartetto, Milan, Italy** |

Francesca Moncada, President and Founder of Le Dimore del Quartetto

● **Fortidsminneforeningen – National Trust of Norway, Norway** |

Ola H. Fjeldheim, Secretary General, National Trust of Norway

● **A Place at the Royal Table, Warsaw, Poland** | *Paulina Szulist-Pluciniczak, Deputy Head of Historical Reenactment and Sales Department, Museum of King Jan III's Palace at Wilanow*

● **Medieval Tithe Barn, Ingatorp, Sweden** |

Karl-Magnus Melin, Project Leader, Knadriks Kulturbygg AB

11.45 Coffee Break

🕒 Programme

12.15 Resilient Heritage

**Moderator: Stefan Bâlici, Director-General
of the National Institute of Heritage of Romania**

- **VVIA – Flemish Association for Industrial Archaeology, Belgium** |
Adriaan Linters, Chairman of the Flemish Association for Industrial Archaeology
- **Betina Museum of Wooden Shipbuilding, Croatia** |
Kate Šikić Čubrić, Director of the Betina Museum of Wooden Shipbuilding
- **Castle of Montreuil Bonnin, France** | *Baudouin Dupont, Recruitment Consultant*
- **Fortified Settlement of Mutso, Georgia** | *Levan Kharatishvili, Deputy Minister of Education,
Science, Culture and Sports, Government of Georgia*
- **Chapel of the Holy Shroud, Turin, Italy** | *Marina Feroggio, Designer and Director of the
Restoration Works at the Musei Reali di Torino*
- **Oratory of the Partal Palace in the Alhambra, Granada, Spain** |
Federico Wulff Barreiro, Director, W+G Architects
- **The Portal of Glory, Santiago de Compostela, Spain** |
Carmen Arias, Director of the Barrie Foundation

13.15 Lunch Break

14.30 Sustainable Heritage

**Moderator: Pavlos Chatzigrigoriou, Member of the Heritage Awards Jury,
Category Education, Training and Awareness-raising**

- **Greek Paths of Culture, Athens, Greece** |
Lydia Carras, President of ELLINIKI ETAIRIA – Society for the Environment and Cultural Heritage
- **Cathedral of Saint Bavo, Haarlem, The Netherlands** |
Gijsbert van Hoogevest, Architect at Van Hoogevest Architects
- **The Queen Louise Adit Complex, Zabrze, Poland** |
Michalina Bieńkowska, Senior Project Specialist at the Coal Mining Museum in Zabrze
- **Pavilion for the Presentation of Archaeological Remains, Celje, Slovenia** |
Jure Krajšek, Curator at the Celje Regional Museum
- **Lithica Quarry of s'Hostal, Menorca, Spain** | *Jose Bravo Lodeizen, Director of Lithica Gardens
and Board Member of the Lithica - Pedreres de S'Hostal Foundation*
- **Tarsus-Gözlükule Excavations Research Center, Boğaziçi University, Mersin, Turkey** |
*Saadet Sayın, Founder and Head Architect, SAYKA Construction Architecture Engineering
Consulting Trade Company Ltd.*
- **Yr Ysgwrn, Trawsfynydd, Wales, United Kingdom** |
Naomi Jones, Head of Cultural Heritage, Snowdonia National Park Authority

15.30 Lecture on the restoration of Notre-Dame Cathedral by General Jean-Louis Georgelin,
Special Representative of the President of the French Republic, introduced by
Bertrand de Feydeau, Vice President of the Fondation du Patrimoine

16.00 Conclusions

Catherine Magnant, European Commission DG EAC – Education, Youth, Sport and Culture

16:15 – 17:00 Networking Drinks



TUMO Center for Creative Technologies, Yerevan, Armenia

Maral Mikirditsian

Head of TUMO Studios, TUMO Center for Creative Technologies

EDUCATION, TRAINING AND AWARENESS-RAISING

As Head of TUMO Studios, Maral Mikirditsian is in charge of developing the centre's educational programme and implementing its vision. Prior to TUMO Studios, Maral worked on various cultural projects, mainly in Barcelona, where she led community-based art projects and exhibitions. Before moving to Armenia, Maral co-founded Studio Safar, one of the leading graphic design agencies in Beirut, Lebanon. Maral holds a master's degree in Design and Public Spaces from ELISAVA Barcelona School of Design and Engineering.

TUMO Center for Creative Technologies provides young Armenians with a state of the art, cost-free education with some of its courses combining new technologies with local cultural heritage. The programme is currently being implemented in four cities in Armenia, in Paris and in Beirut.

TUMO was founded and is primarily financed by Sam Simonian of The Simonian Educational Foundation. Partnerships with the Central Bank of Armenia and the Armenian General Benevolent Union have enabled the establishment of further centres in Armenia, while EU funding has supported the development of one of the Center's projects.

At TUMO, 12 to 18 year-olds from all backgrounds engage in cultural learning targets such as animation, game development, music, writing and robotics. An important example is a project organised in partnership with the Smithsonian Institute and CyArk, where a group of teenagers worked on the 3D mapping of the ancient monastery of Noravank and the Areni-1 cave complex, two iconic heritage sites in Armenia.

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➔ Inclusive Heritage

Inclusive heritage projects ensure the widest possible access to cultural heritage, for all people from every background. This includes the digitisation of heritage and the improvement of online accessibility. Inclusive heritage engages children and empowers young people, breaks barriers to access and fosters the increased engagement of hard-to-reach groups with cultural heritage.



Monument Europe, Germany

Irene Plein

Spokeswoman for the Association of State Conservators
in the Federal Republic of Germany

EDUCATION, TRAINING AND AWARENESS-RAISING

The art historian and monument conservator Dr. Irene Plein leads the Department of Public Relations of the Landesdenkmalamt Baden-Württemberg. Dr. Plein's special projects in recent years were, among other things, the introduction of an open monuments night as part of the European Heritage Days and the establishment of its subject area preservation education. She heads the public relations office of the Association of State Conservators in the Federal Republic of Germany and is a member of the Public Relations Working Group of the German National Committee for the Protection of Historical Monuments and the "Subject network for mediation and cultural education". Together with three colleagues and the agency for the educational initiative "Tinkerbrain", she played a key role in developing and coordinating the Monument Europe project.

Monument Europe is a digital history book and learning platform that invites people of all ages and cultures to reflect on the past, the present and the future of Europe. It tells the story of a Europe that was shaped by the diverse and vast processes of cultural transitions, changes and exchanges. The project puts a spotlight on monuments as central sites of reflection that reveal the connection between our complex European history and the achievements of modern European democracy.

At the heart of the project is an engaging website (www.monument-europe.com) which provides low-threshold information particularly to schools, social organisations, families, volunteers, and also to local history clubs and historical societies. The project was funded by the Federal Government Commissioner for Culture and the Media (BKM) in the context of the European Year of Cultural Heritage 2018.

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RomArchive – Digital Archive of the Roma, Germany

Isabel Raabe

Director at raabe – arts and cultural projects gUG
RESEARCH

Isabel Raabe has worked as a cultural manager and curator for various institutions in Berlin's cultural sector. From 2004 to 2006, Raabe worked as Programme Coordinator at Büro Kopernikus, German-Polish Cultural Projects (Berlin), an initiative of the Kulturstiftung des Bundes. In 2007 she co-founded together with Franziska Sauerbrey the independent *büro für kulturelle angelegenheiten* (office for cultural affairs) to develop and produce projects for institutions in the cultural sector, but also to curate their own cultural and art projects, mostly in an international context. In 2015, after a preparatory two-year research phase, Sauerbrey and Raabe initiated the "RomArchive – Digital Archive of the Roma" project. Raabe works as a curator and cultural producer in Berlin.

RomArchive is an international digital archive for Romani arts – a growing collection of art of all types, complemented by historical documents and scholarly texts. The idea for the archive is based on the extensive research and numerous interviews that the project initiators, Franziska Sauerbrey and Isabel Raabe, conducted with Romani artists, curators, activists, and scholars from all over Europe. The research clearly identified the need for an internationally accessible space that would make Romani cultures and histories visible with a counter-history told by Roma themselves.

While traditional archives often portray Roma in stereotypical ways, RomArchive focuses on their self-representation, leading to the emergence of new narratives, reflecting the diversity of Romani national and cultural identities. Members of the community shape the archive in all positions of responsibility – as curators, artists, scholars, and members of the advisory board.

RomArchive's development, until its launch, was mainly supported by the German Federal Cultural Foundation. Following its launch in January 2019, RomArchive was handed over to the Documentation and Cultural Center of German Sinti and Roma, who will be the long-term host of the archive.

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Stewards of Cultural Heritage, Germany

Diana Miznazi

Coordinator of the Stewards of Cultural Heritage project,
German Archaeological Institute – Istanbul
EDUCATION, TRAINING AND AWARENESS-RAISING

Diana Miznazi is an architect from Aleppo, Syria. She graduated with a master's degree in Conservation Studies from University College London (UCL) – Qatar branch in 2015. Soon after, she was employed by the UNESCO office for GCC and Yemen in Doha, working specifically on the Safeguarding Yemeni Cultural Heritage project. In June 2016, Miznazi joined the German Archaeological Institute (DAI) – Istanbul's team as the coordinator of the Stewards of Cultural Heritage (SoCH) project. She has been simultaneously working on her PhD research project on conflict and cultural heritage within the Syrian context.

The project Stewards of Cultural Heritage, a part of the “Stunde Null” project of the Archaeological Heritage Network, supported by the Federal Foreign Office and the Gerda Henkel Foundation, was conceived to help safeguard Syrian cultural heritage through capacity building with Syrian heritage specialists who currently reside in Turkey. According to the UNHCR, Turkey hosts more refugees than any other country – approximately 3.62 million people, accounting for around 4.5 per cent of the population of Turkey.

Organised by the German Archaeological Institute in Istanbul and supported by several Turkish and German universities, the initiative selected five candidates to provide them with the resources and experience to prepare for reconstruction projects that would take place after reaching a political solution in Syria. In addition, the project also helps these stewards to build up an international heritage conservation career by providing them with the necessary education, workshops and fieldwork experience.

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www.archernet.org/2019/03/06/stewards-of-cultural-heritage-2



**Commonlands: Cultural Community Mapping
in Alpine Areas, Parco Nazionale Val Grande, Italy**

Stefania Cerutti

President of the ARS.UNI.VCO Association
EDUCATION, TRAINING AND AWARENESS-RAISING

Stefania Cerutti has been the President of the ARS.UNI.VCO Association since June 2018. She is an Associate Professor of Economic and Political Geography at the Department of Business and Economic Studies, University of Piemonte Orientale in Novara, Italy. She focuses her research on Cultural and Religious Tourism, Local and Territorial Development, Project Management and European Project Design. As well as her research and teaching activities, she also participates as a speaker and chairman at conferences and seminars.

Commonlands is the result of the efforts of 250 inhabitants from ten mountain communities in the Val-Grande National Park, a protected area of remarkable natural beauty located in Piedmont, in the north of Italy. Commencing in November 2016, the initiative activated local mountain communities in co-designing and managing cultural and touristic initiatives and enhancing local tangible and intangible heritage. The participants were involved in the community mapping of the most significant cultural assets of their communities, producing the comprehensive, online Commonlands Map along with 10 individual maps for each of the communities. The initiative was funded by its partners, the ARS.UNI.VCO Association, the Val Grande National Park, the Piedmont Region and the VCO Community Foundation.

The aspirations of the project were manifold: it would be a way to familiarise communities with the local tangible and intangible heritage, as well as the cultural identity and history of the region they inhabited; it would stimulate local initiatives promoting cultural and touristic events and sustainable tourism; and finally, it would preserve the memories and experiences of inhabitants, storing the gathered knowledge in a digital community archive.

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Mr. Léonard Gianadda, Martigny, Switzerland

Demosthenes (Denis) C. Severis

DEDICATED SERVICE

Mr. Severis, born in 1937, is a Greek Cypriot national. Following his early education in the local Greek elementary and high schools, he pursued it overseas and succeeded in obtaining an honours bachelor's degree and a master's degree in Law and Economics from Cambridge University (Trinity College 1958), an MBA from Harvard Business School (1960) and an Advanced Management Program Degree from IMD, Lausanne (1974). Since 1960 Mr Severis pursued a career in the financial and banking sectors, based mostly in Geneva, Switzerland. In 1989 he was founding member (Treasurer) of the Francois-Xavier Bagnoud Association, an NGO whose pioneering work in favour of children afflicted with AIDS and other misfortunes continues to this day. He retired from active business in 2007 and has since contributed in several ways to his alma mater, Cambridge University, in diverse ways where he remains a companion of the University's Benefactors Guild. He is also actively involved in many other social and philanthropic programmes.

Mr. Léonard Gianadda is the founder and the principal driving force behind the manifold activities of the Pierre Gianadda Foundation, established in 1978 in Martigny, Switzerland. In 1976, on the construction site of an apartment building in Martigny of which Gianadda was the engineer, the remains of a Gallo-Roman temple were discovered. Gianadda halted the construction to shield the temple from destruction. Over this site, he erected the Pierre Gianadda Foundation, in memory of his recently deceased brother. The organisation protected the archaeological remains *in situ*, along with the antiquities from the Roman settlement of Octodurum and gradually evolved into a major centre for culture and the arts. Over the past 40 years, Mr. Gianadda has been instrumental in the organisation of the Foundation's activities, which are distinguished by world-class art exhibitions and classical music performances within its iconic building. Mr. Gianadda's dedication to cultural heritage has been a major contributor to the transformation of his birthplace into a world renowned cultural centre. Since 2009, Mr. Gianadda has also directed a philanthropic institution created with his late wife Annette.

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Solak 1: a Model of Predictive Archaeology, Armenia/Italy

Artur Petrosyan

Researcher at the Institute of Archaeology and Ethnography, National Academy of Sciences of the Republic of Armenia

RESEARCH

Arthur Petrosyan graduated from the Faculty of Culture at the Armenian State Pedagogical University in 2005, obtaining a degree in Museology and Conservation of Historical Sites. In 2007, Mr. Petrosyan graduated from the Department of Archaeology and Ethnography at the Faculty of History of Yerevan State University, obtaining a master's degree in Archaeology and History. He continued his education at the Faculty of Cultural Heritage and Environment at the University of Milan, studying the Methodology of Archaeological Research in 2008. In 2010 he studied Lithic Industry and Experimental Archaeology at the Department of History and Cultural Heritage at the University of Siena. From 2007 to 2010, he undertook his PhD at the Institute of Archaeology and Ethnography of NAS RA. He co-directs international archaeological field projects and has authored and co-authored numerous scholarly publications.

The Kotayk Survey Project (KSP) applied predictive models and modern tools to identify more than 100 sites in the region of Kotayk, dating from prehistory to the Middle Ages. The model, developed through GIS software, led to the discovery of the Solak 1 Fortress. The Fortress is the first of its kind to be found in the area and fills an important gap in the known settlement pattern of the Kingdom of Urartu, located in present-day Armenia. It has now been excavated adopting a scientific methodology of stratigraphic excavation.

During the Solak 1 excavations, the archaeologists collaborated with experts in a range of disciplines including archaeobotanists, archaeozoologists, anthropologists, chemists, architects, topographers and museologists. The archaeological work was implemented by a multinational team of experts. The setting up of an eco-archaeological park is planned for the next phase. This includes the construction of exhibition routes, accommodation facilities and other tourist infrastructure. In this way, the sites will promote sustainable tourism, benefitting the local economy and guaranteeing its transmission to future generations.

Contact: www.amsc-ismeo.eu

➔ Innovative Heritage

Innovative heritage projects develop technological tools for innovation on cultural heritage and foster social innovation through the reinforcement of civil society in cultural heritage governance. They ensure the transfer of skills and the knowledge of European expertise in heritage preservation to future generations, and boost cultural heritage competences.



History Radar 1938, Vienna, Austria

Frederick Baker

Director of Filmbäckerei

EDUCATION, TRAINING AND AWARENESS-RAISING

Both Austrian and British, Frederick Baker has worked on creating new digital heritage tools and installations for over a decade. He is a Research Affiliate at the Centre for Film and Screen Media, and a College Research Associate at Wolfson College at the University of Cambridge. He also lectures at the University of Vienna at its Department of Film, Theatre and Media. He has won 12 international awards including 3 Virtual Reality awards and two European Heritage Awards / Europa Nostra Awards.

On the 11th March 1938, Austria was annexed by Nazi Germany. The *Zeituhr 1938* project was created by a group of filmmakers, historians and programmers to tell the story of the events and decisions leading up to the so-called Anschluss of Austria, on the occasion of its 80th anniversary. On 11 March 2018, the present Chancellery on the Ballhausplatz in the centre of Vienna served as a screen on which the story of the annexation was projected, using films, photos and sound recordings. During the Anschluss, this was the scene of the power struggle between the local Nazis (following orders from Berlin) and the last Austrian President. The *Zeituhr 1938* project also reached thousands of users via the internet, radio, television, and mobile phones, as well as through analogue media such as postcards, lectures, and print. Since the premiere in March, *Zeituhr 1938* has continued to have an impact. It is the first digital exhibition on the website of the new Austrian Museum of History in Vienna.

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VERONA: Van Eyck Research in Open Access, Belgium

Bart Fransen

Head of the Centre for the Study of the Flemish Primitives at the Royal Institute for Cultural Heritage (KIK-IRPA), Brussels

EDUCATION, TRAINING AND AWARENESS-RAISING

Bart Fransen is Head of the Centre for the Study of the Flemish Primitives. He gained his degree as Doctor in History of Art from the Catholic University of Leuven in 2009 with a PhD on 'Rogier van der Weyden and Stone Sculpture in Brussels' (Harvey Miller, 2013). He has worked at the Prado Museum, Madrid, the Royal Museums of Fine Arts of Belgium and the Catholic University of Leuven. He publishes and lectures on Early Netherlandish art and on the artistic relations between the Burgundian Netherlands and Spain. He is project director of VERONA (Van Eyck Research in Open Access).

The VERONA project by the Royal Institute for Cultural Heritage (KIK-IRPA) facilitates new, global research on the paintings of Jan van Eyck (ca. 1390-1441) and his workshop. Jan van Eyck was one of the most celebrated European artists of the 15th-century and one of the first painters in Europe to achieve fame internationally. Today, van Eyck's works are scattered across Europe and due to their fragility, the paintings will never be united in one place again, thus making comparative research difficult.

The VERONA project addresses this issue by making the images available in open access on a specially-designed website. The project has broken new ground by creating ultra-high-resolution scientific imagery with state-of-the-art equipment and by adopting a single, standardised protocol for all of the paintings. The KIK-IRPA team travelled thousands of kilometres to collaborate with every museum in Europe with a painting by Van Eyck in its collection. To document the paintings, VERONA used macrophotography, infrared reflectography and, in some cases, X-radiography as well as scanning macro-XRF, an innovative technique for mapping pigments.

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Le Dimore del Quartetto, Milan, Italy

Francesca Moncada

President and Founder of Le Dimore del Quartetto
RESEARCH

After many years of experience in communication and public relations (McCann-Erickson B&B communications), since 2003 Francesca Moncada has dedicated herself to the support of educational and cultural non-profit organisations. She is Vice-President of the Società del Quartetto di Milano and Board Member of the Fondazione Sacchetti and Associazione Piero Farulli. She has been Vice-President of the Fondazione per i beni e le attività culturale e artistiche della chiesa, Director of Development and Communications of the Georg Solti Academy of Belcanto and Board Member of the Fondazione Scuola di Musica di Fiesole.

Le Dimore del Quartetto (Houses of Quartets) initiative addresses the need for suitable spaces for young, professional musicians. The organisation connects young string quartets with the owners of historic houses. This mutually beneficial relationship provides an adequate space for the ensemble to study and practice their arts. The quartet returns the hospitality by performing a concert in the house that can be either public or private. This format allows villas and other residences to become centres of culture, inviting people to appreciate not only classical music, but also the often hidden heritage of privately owned historic houses. It also supports young talent in the early phase of their musical career.

The concerts are in tune with the needs of contemporary audiences. First, the duration of the performances is limited to a maximum of 60 minutes, in which musicians also introduce the programme before performing. Secondly, the spectators are seated in close proximity to the string quartet, allowing them not only to listen to the music, but also to intently follow the movements and the synergy of the musicians. Finally, the events often end with a pleasant reception, during which the house owners, artists and public can interact.

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Fortidsminneforeningen – National Trust of Norway, Norway

Ola H. Fjeldheim

Secretary General, National Trust of Norway

DEDICATED SERVICE

Ola H. Fjeldheim (b 1970) is Secretary General for The National Trust of Norway. He is educated in environmental technology, art and cultural history and architectural conservation. Ola has been working with heritage planning and built heritage in local communities in both Norway and Sweden. He has published several articles on cultural heritage and traditional crafts, and he is also a performer of traditional crafts.

Fortidsminneforeningen – The National Trust of Norway – was established in 1844 and has had a central role in the creation of nationwide heritage management for the protection of Norway’s historical sites. The organisation relies on an extensive and committed volunteer network that counts over 7,000 active members.

Fortidsminneforeningen owns and maintains 40 properties throughout the country and does so largely with scientific support and guidance from the Norwegian Directorate for Cultural Heritage: Riksantikvaren, and the practical support of highly committed local volunteers. Many of the sites were previously in a seriously deteriorated state and have been restored. Fortidsminneforeningen owns eight of Norway’s 28 remaining stave churches, unique religious monuments as most have disappeared elsewhere in Northern Europe. In addition to the conservation of monuments, Fortidsminneforeningen also organises seminars and workshops for the wider public to help tackle modern challenges to heritage conservation. Their latest contribution is the Kulturminner for alle (“Cultural Heritage for Everyone”) project, launched to disseminate knowledge on traditional craft skills and techniques to future generations.

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A Place at the Royal Table, Warsaw, Poland

Paulina Szulist-Płuciniczak

Deputy Head of Historical Reenactment and Sales
Department, Museum of King Jan III's Palace at Wilanow
EDUCATION, TRAINING AND AWARENESS-RAISING

Paulina Szulist-Płuciniczak studied archeology at Warsaw University and is currently concluding her PhD thesis. She has been working for the Museum of King Jan III's Palace at Wilanow since 2011. As a curator there, she successfully developed the historical re-enactment programme entitled "Garden-Kitchen-Table" and "A Place at the Royal Table", in collaboration with chefs and a team of culinary educators and bloggers.

A Place at the Royal Table, an initiative of the Museum of King Jan III's Palace at Wilanów, shared knowledge and experience about the culinary history of royal courts. Through the means of workshops, open-air activities and academic conferences they raised awareness about the culinary traditions and customs of European courts. The project was realised within the framework of the European Year of Cultural Heritage 2018, with similar activities taking place in royal palaces across Europe that are part of the Network of European Royal Residences.

The results of the initiative are remarkable: over 200 workshops dedicated to culinary heritage took place in 2018. They ranged from cooking classes for all age groups to workshops on historical gardening and beekeeping. Up to 5000 people took part in the activities organised by the Museum of King Jan III's Palace, not only strengthening relations with the local community, but also disseminating knowledge on the culinary heritage of Europe. In October 2018, the two-day international conference 'The Power of Taste. Europe at the Royal Table', brought together historians, scholars in food studies, museum curators, chefs and representatives of institutions promoting traditional food.

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Medieval Tithe Barn, Ingatorp, Sweden

Karl-Magnus Melin

Project Leader, Knadriks Kulturbygg AB

CONSERVATION

Karl-Magnus Melin is a carpenter and archaeologist at Knadriks Kulturbygg AB. Since 2016 he has been a doctoral student at the Faculty of Conservation at the University of Gothenburg. He was project leader of the conservation of the Ingatorp tithe barn and is project leader of the carpentry art project in the diocese of Lund which has been ongoing since 2014. Since 2012 he has been responsible for the reconstruction of the roof-trusses and inner trefoil roof of the 14th-century Södra Råda church. Since December 2018 he has been an ICOMOS wood expert.

The tithe barn in Ingatorp, a village in the south of Sweden, is one of the country's oldest wooden buildings. In this barn, a tenth of local farmers' annual produce was stored, the tithe or tax used to support the church and clergy. This project has preserved the pristine medieval atmosphere of the tithe barn and gained new knowledge about medieval wooden architecture and craft. Ingatorp parish, the custodian and owner of the tithe barn, was greatly assisted in the project by the voluntary work of its community. The Diocese of Linköping provided the majority of funding, with additional financing coming from the Craft Laboratory, University of Gothenburg.

The project had a strong educational element, with the timeframe of the work being relatively long-term to facilitate as many educational and research opportunities as possible. Expert-led conservation practice was combined with training courses for parishioners and local craftsmen, public events for awareness-raising and research collaborations on the materials and techniques used. Each decision was well discussed and the results and new knowledge were shared in seminars, lectures and courses.

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**VVIA – Flemish Association
for Industrial Archaeology, Belgium**

Adriaan Linters

Chairman of the Flemish Association
for Industrial Archaeology

DEDICATED SERVICE

Adriaan Linters has a master's degree in contemporary history from the University of Ghent. He is one of the founding members of the first working group on industrial archaeology in Flanders, the 'WIARUG' (Industrial Archeology Working Group of the University of Ghent), under the leadership of Prof. Jan Dhondt. In 1973-1975 he founded the 'Tamera Stichting' in Hasselt, which campaigned for the saving of the old distillery 'Stellingwerff-Theunissen'.

From 1974-1975, he researched industrial heritage in Flanders and prepared the first exhibition in Belgium on this topic. In May 1978, together with Jo De Schepper and Walter Sloock, he established the Vlaamse Vereniging voor Industriële Archeologie and has been its president ever since. He is one of the founding members and the current general secretary of EFAITH, the European Federation of Associations of Industrial and Technical Heritage.

The Vlaamse Vereniging voor Industriële Archeologie (Flemish Association for Industrial Archaeology) was created as a non-governmental organisation for the protection of industrial heritage in Flanders, the Dutch-speaking, northern region of Belgium. Having never received subsidies, the VVIA has depended on the unwavering commitment of its members and volunteers to save the many industrial sites and artefacts of the region.

For 40 years, the VVIA has demonstrated their outstanding voluntary devotion to industrial heritage. The organisation has had a remarkable impact thanks to its commitment to professional bottom-up capacity-building, intelligent lobbying and sharp focused activism.

Through its members, representing different disciplines, the VVIA has developed and promoted many new ideas for the preservation and interpretation of industrial heritage in Flanders – facilitating the cooperation and exchange of ideas and experiences between local initiatives and with colleagues in other European countries.

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Resilient Heritage

Resilient heritage projects raise the quality of physical interventions on cultural heritage implemented by national, regional and local authorities, and protect cultural heritage against natural disasters and climate change. They lead the fight against the illicit trafficking of cultural goods and protect endangered cultural heritage.



Betina Museum of Wooden Shipbuilding, Croatia

Kate Šikić Čubrić

Director at Betina Museum of Wooden Shipbuilding
EDUCATION, TRAINING AND AWARENESS-RAISING

Kate Šikić Čubrić studied Ethnology and Cultural Anthropology and Italian Language and Literature at the University of Zadar, Croatia. Having previously worked as a curator in the Šibenik City Museum, she has now been working on the Betina Museum project since its conception. Her special interests are in museum concept development and her research focuses on storytelling and collected exhibits. With the aim of promoting maritime cultural heritage, Šikić Čubrić cooperates with many organisations and participates in various festivals and cultural events.

The town of Betina, on the island of Murter, is one of the few places along the Dalmatian Coast where the art of wooden shipbuilding has survived. In 2011, fearing the disappearance of a practice that has been so central to the culture of Betina for the past 300 years, the local community took action and formed the Betina Gajeta 1740 association. The association's endeavours resulted in the foundation of the Betina Museum for Wooden Shipbuilding in 2015, an institution dedicated to the maritime heritage of the region. The Municipality of Tisno, the Ministry of Tourism, the Ministry of Regional Development and the Ministry of Culture have each provided financial support to the Museum.

The museum's working group, together with Betina Gajeta 1740, gathered items for the collection and recorded stories from shipbuilders, sailors, historians and the local community. The museum staff organises and participates in folklore demonstrations, sailing and rowing regattas, workshops, lectures, and many other cultural events to keep the shipbuilding tradition alive.

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Castle of Montreuil Bonnin, France

Baudouin Dupont

CONSERVATION

Passionate about history, Baudouin Dupont has always been keen on places with a link to the past. Blessed with a family project which aims to maintain one such glimpse of our common history, he is proud to be part of such an adventure. Working as a headhunter specialised in the consulting industry, he is not the most present on site at the Castle of Montreuil Bonnin but eagerly follows the progress of its restoration and development and is determined to take the task into his own hands when the time comes.

The first records of the Castle of Montreuil Bonnin date back to the early 11th century. The entire complex comprises a 13th-century castle and tower, including the partially ruined gate and walls surrounding the site, the ruins of a 13th-century manor house and a 15th - 17th-century dwelling. The monument has been a major witness to the religious, economic and architectural history of the region. The revitalisation project has been privately funded and managed by the family who lives there, with assistance from the Regional Directorate for Cultural Affairs of Poitiers, the Vieilles Maisons Françaises association and La Demeure Historique.

The owners then initiated the process to carefully restore and revitalise the site. In order to open the castle complex to the public, measures were undertaken to consolidate the walls and prioritise visitor safety.

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Fortified Settlement of Mutso, Georgia

Levan Kharatishvili

Deputy Minister of Education, Science, Culture and Sports, Government of Georgia

CONSERVATION

Mr. Kharatishvili has a master's degree in International Law. From 1998-2007, he was actively engaged in the civil society sector and worked at UNA-Georgia as a Programme Manager and was later elected as the Executive Director of the Civic Initiative Center. From 2007-2013 he was Headmaster of Buckswood International School in Tbilisi. Since 2013, he has been working for the Ministry of Culture and Monument Protection of Georgia as Deputy Minister for Education, Science, Culture and Sport, where he is responsible for Culture, Cultural Strategy, Creative Industries and International Relations. He has contributed to the elaboration and adoption of Georgia's first cultural strategy document – Culture Strategy 2025.

The village of Mutso is a remarkable fortified settlement which for centuries was one of the furthest outposts in northern Georgia, controlling the roads and protecting the state border. The village, strikingly integrated in the surrounding landscape thanks to the harmonious use of materials, was inhabited from the 10th century onwards. The harsh climate, the lack of arable land, the poor infrastructure together with water shortages led to the depopulation of the village by the middle of the 20th century. Through slow deterioration and lack of maintenance, this unique village was set to be lost. In 2014, a project to rehabilitate the settlement was initiated by the National Agency for Cultural Heritage Preservation of Georgia under the Ministry of Education, Science, Culture and Sports, with the support of the Georgian Government and in collaboration with other State institutions and private foundations.

The structural stability of the site has been improved which has enabled the reuse of the dwellings. Now that the buildings are adapted to modern needs and basic infrastructural problems such as lack of electricity and communications have been resolved, families have started to return to the village.

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Chapel of the Holy Shroud, Turin, Italy

Marina Feroggio

Designer and Director of the Restoration Works
at the Musei Reali di Torino

CONSERVATION

Marina Feroggio graduated with Honours in Architecture at Politecnico di Torino and specialised with Honours in Conservation of Monuments at Politecnico di Milano. Since 1997 she has directed, designed and coordinated several restoration works for the Politecnico di Torino, the Soprintendenza Archeologia, Belle Arti e Paesaggio and, after 2018, for the Musei Reali di Torino. Since 2009 until the completion of the project, she worked on the restoration of the Chapel of the Holy Shroud. She has published studies on the Chapel of the Holy Shroud and the Royal Gardens in Torino.

A fire caused extensive damage to the Chapel of the Holy Shroud of Turin in 1997. The 17th-century Chapel, constructed to house the religious relic of the Shroud which is believed by some to be the cloth in which Jesus of Nazareth was buried, is the masterpiece of architect Guarino Guarini. The Chapel had been closed seven years previously when a piece of marble from the cornice had fallen, presenting a danger to the public.

These events marked the beginning of a long and challenging structural and architectural restoration, made even more complex due to the fact that the supporting structure of the Chapel had never been fully investigated and interpreted. Thanks to the determination and the work that involved hundreds of people in a very delicate restoration over a time span of twenty years, the building is now accessible to the public and is included in the tour of the Royal Museums of Turin.

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Oratory of the Partal Palace in the Alhambra, Granada, Spain

Federico Wulff Barreiro

Director, W+G Architects

CONSERVATION

Dr. Federico Wulff is an award-winning architectural design and heritage preservation practitioner, a Lecturer of Architecture and Urban Design at the Welsh School of Architecture (WSA) and a European Senior researcher. He holds the Rome Prize in Architecture of the Royal Spanish Academy of Rome. His practice, W+G Architects, has been awarded 10 first prizes in international competitions. He is the Course Director of the Masters in Architecture Design (MAAD), WSA.

The Oratory of the Partal Palace is a private palatine mosque within the Alhambra complex that was built during the reign of Sultan Yusuf I (1333-1354), a ruler of the Nasrid. A restoration programme, led by Dr. Wulff and completed in June 2017, was commissioned by the Council of the Alhambra and Generalife (Cultural Department of the Regional Government of Andalucía, Spain) and co-funded by the World Monuments Fund and the Robert W. Wilson Challenge. The project involved the restoration of decorated timber frames and ceilings, together with the restoration of the 14th-century decorative and epigraphic plasterwork of the interior walls. The project revealed previously unknown 14th-century inscriptions, decorative elements and original carpentry technical solutions that were not known to have been employed in the Alhambra before this restoration. It also shed light on the previous historical restorations made in 1846 and 1930.

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The Portal of Glory, Santiago de Compostela, Spain

Carmen Arias

Director of the Barrié Foundation

CONSERVATION

Carmen Arias serves as Director of the Barrié Foundation, one of the oldest and largest family foundations in Spain. In this capacity, she leads strategic planning for the foundation, and oversees the implementation and evaluation of programmes that advance economic growth in Galicia, North West Spain. Throughout her career, Carmen has received several awards, including the Project Charity Trust Fellowship from Columbia Business School and a bachelor's degree in Business Administration from Universidad Pontificia Comillas.

The Portal of Glory of the Cathedral of Santiago de Compostela, created between 1168 and 1188 by Master Mateo at the commission of King Ferdinand II of Leon, is considered a masterpiece of Spanish Romanesque sculpture. The scale and quality of its sculptural ensemble and its symbolic, religious significance makes it one of Europe's most treasured monuments.

Over time, the Portal suffered extensive damage due to the effects of environmental conditions, inappropriate conservation techniques, and certain popular customs and traditions. By the mid 2000s, it had become imperative to address its physical deterioration. The preventive conservation and restoration project of the Portal of Glory, including the restoration of its polychrome facade, was jointly led by the Barrié Foundation and the Santiago Cathedral Foundation, with the technical coordination of the Spanish Cultural Heritage Institute (IPCE) and the supervision of the Regional Government of Galicia.

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Greek Paths of Culture, Athens, Greece

Lydia Carras

President of ELLINIKI ETAIRIA – Society for the Environment and Cultural Heritage
EDUCATION, TRAINING AND AWARENESS-RAISING

Lydia Carras studied Sociology at the Sorbonne, followed by postgraduate studies in Byzantine civilization in London (1981-83). In 1972, she co-founded, with Costa Carras, the Hellenic Society for Heritage and the Environment. She has produced and directed fifteen documentary films, which won numerous prestigious awards internationally. The sale of “Sinai God Trodden Mountain” financed the restoration of the thirteenth-century refectory frescoes of that monastery. Her films include: “The Song of the Monk Seal”, “Voice of the Aegean”, and “Beyond the arbed Wires”. In 2009, Lydia Carras received an Academy of Athens award for her life’s work in film, heritage and the environment. In 2017, she was elected as the president of ELLINIKI ETAIRIA.

Greek Paths of Culture is an integrated, multi-disciplinary programme of selecting, conserving, clearing, sign-posting and linking up public footpaths in areas of particular environmental or cultural importance in Greece. Its geographical scope is vast, with a total of 658 km of restored hiking and bicycle routes, many of them dating from ancient and medieval times, in no less than 13 regions across Greece. The programme, created by ELLINIKI ETAIRIA – Society for the Environment and Cultural Heritage, has been realised with a relatively modest investment. It brings together experts from many fields (geographers, archaeologists, historians, teachers, ornithologists), institutional players and representatives of the business and tourism industries.

The programme extends the tourist season, creates new jobs, improves the health and quality of life of local populations, and highlights the local produce of each community. The efforts and the involvement of the local communities are key to the success of the project.

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Sustainable Heritage

Sustainable heritage projects allow for the regeneration of cities and regions through cultural heritage, promote the adaptive re-use of heritage buildings and balance access to cultural heritage with sustainable cultural tourism and natural heritage.



Cathedral of Saint Bavo, Haarlem, The Netherlands

Gijsbert van Hoogevest

Architect, Van Hoogevest Architects

CONSERVATION

Gijsbert van Hoogevest is restoration-architect and owner of Van Hoogevest Architects, founded by his grandfather in 1909. The architectural office is specialised in the restoration of buildings with high monumental value. Three of these projects have been awarded by Europa Nostra in the past: the restoration of five churches in Utrecht (1988), St. Gertrud's Chapel in Utrecht (1993) and Dudok's Town Hall in Hilversum (1997). With his team, Gijsbert has earned a prominent role in the field of restoration, resulting in prestigious restoration assignments such as the Dutch Houses of Parliament in The Hague, the Royal Palace 't Loo in Apeldoorn and the Dom Cathedral in Utrecht.

The Cathedral of Saint Bavo in Haarlem was designed by Dutch architect Joseph Cuypers and was consecrated in 1898. It was designed with a focus on the neo-Romanesque and neo-Gothic styles, with influences from Byzantine and Jugendstil architecture. With limited maintenance over the last century, the cathedral was facing extensive structural and conservation issues. The roofs and especially the gutters were leaking and water infiltration led to considerable damage to the masonry and to the decay of wooden elements in the roof. Many decorative elements, such as the polychromy featured on the exterior and unrealised designs in the interiors, were lost, either due to weather damage or to a lack of knowledge of the original intention of Cuypers. The project was funded from various sources, including central, provincial and local governments, the diocese and the parish as well as various foundations and individuals. Not only has the building been renovated, new services have also been added such as venues for concerts and congresses, as well as a better museum. This allows for an additional, diversified income which is necessary for the sustainability of a religious site in an increasingly secular society.

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The Queen Louise Adit Complex, Zabrze, Poland

Michalina Bieńkowska

Senior Project Specialist
at the Coal Mining Museum in Zabrze
CONSERVATION

Michalina Bieńkowska works in the Projects and Development Department of the Coal Mining Museum in Zabrze. In her work, she is mainly focused on international cooperation related to post-industrial heritage preservation as well as on collaborations with the museum's education team. She has previously worked in the cultural management sector in different post-industrial heritage sites in the Silesia region.

The Queen Louise mine was the first Prussian state coal mine in Upper Silesia and was opened in 1791. The second part of the complex – the Queen Louise Adit – was constructed between 1799 and 1863. The main aim of this challenging project was to preserve the mining heritage of the region by adapting and revitalizing the area for cultural, educational and tourism purposes. The whole project took almost 15 years to complete. It involved the revitalisation of both the ground infrastructure, comprising approximately 30 buildings dating from the 19th century, and the conservation of the more than 5 kilometres of underground corridors that connect them. The restoration of the adit has eliminated the harmful emissions generated by the historic mining practices, making the infrastructure safe for tourists and cultural activities. The project was funded with grants from the European Union, from the Municipality of Zabrze, the Province of Silesia, the National Environmental Protection Fund as well as with funds from the Coal Mining Museum in Zabrze.

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Pavilion for the Presentation of Archaeological Remains, Celje, Slovenia

Jure Krajšek

Curator of the Celje Regional Museum

CONSERVATION

Jure Krajšek was born in Celje, Slovenia. He graduated in archaeology in 2003 and completed his PhD in 2016. Since 2008, he has been employed as a curator of archaeology in the Celje Regional Museum. As part of his work assignments, he has collaborated and led numerous investigations in Celje and also helped to prepare the exhibitions and public displays there.

This project ensured the conservation of the archaeological remains of a medieval cellar, a Roman building and two mosaics dating to the 3rd and 4th centuries which were discovered in the city centre of Celje. A well-designed pavilion to present these remains to the public has been developed, accompanied by an exhibition prepared by the Celje Regional Museum. The project has received the majority of its financial support from the Municipality of Celje with additional funding from the Ministry of Culture.

To address the issues related to the long-term maintenance and protection of the mosaics, a structure was proposed which would both protect and allow for the musealisation of the remains. Walking on footbridges elevated above ground level, visitors can observe the archaeological remains from various angles while ensuring that the mosaics are not exposed to any unnecessary human interaction.

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Lithica Quarry of s'Hostal, Menorca, Spain

José Bravo Lodeizen

Director of Lithica Gardens and Board Member
of the Lithica - Pedreres de S'Hostal Foundation
CONSERVATION

José Bravo Lodeizen was born in Holland in 1951 and has been living in Menorca since 1978. He is a gardener - landscaper, interested in the regeneration of degraded landscapes and in the conservation of native flora through ecological and sustainable management. He has been a member of Lithica since the beginning of this organization. He proposes the regeneration of the quarries through the production and conservation of the Minorcan flora, the transmission of the island's horticultural culture and the creation of a green space for walking and resting. He has been a member of Lithica since its beginning and he has been the gardening director for the Laberint dels Vergers project at s'Hostal, which includes a Botanical and Biodiversity Circuit, a Medieval Garden, a Herb Labyrinth and reforestation with Mediterranean forest, vines and fruit trees.

For centuries, the Lithica Quarry of s'Hostal provided the calcarenite building blocks for the traditional architecture on the island of Menorca. The intensive use of the quarry led to the formation of a carved, sculptural landscape spanning 5 hectares of the island's countryside. Since the quarry's closure in 1994, the Lithica Foundation, founded by Laetitia Sauleau Lara, initiated and managed a long term sustainable redevelopment and restoration plan to transform the quarry into a dynamic space for environmental, artistic and cultural activities.

Support from public bodies such as the Balearic Government, the Island Council of Menorca and the Ciutadella City Council was provided through their Departments of Culture, Heritage, Environment, Labour, Tourism, Youth and Education. The Leader Association of the Island of Menorca, in cooperation with the Government of Spain and the European Union also contributed co-financing parts of the project. The social organisation Sa Nostra provided invaluable help at the beginning of the project and Colonya-Caixa Pollença collaborates on the current projects.

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**Tarsus-Gözlükule Excavations Research Center,
Boğaziçi University, Mersin, Turkey**

Saadet Sayın

Founder and Head Architect of SAYKA Construction
Architecture Engineering Consulting Trade Company Ltd.
CONSERVATION

Saadet Sayın graduated from Ankara State Academy of Engineering and Architecture in 1982, and completed her graduate studies in the Graduate Program of Restoration at METU in 1988. She has been working as the architectural conservation projects manager, site supervisor, founder and executive of SAYKA, since 1987. Saadet is also a founding member of Europa Nostra Turkey, a member of the Architect's Association 1927, and a member and former board member (2014) of the Turkish Association of Architects in private practice.

The dilapidated buildings of an abandoned 19th century ginnery in Tarsus are now home to a re-designed contemporary centre for archaeological research and public engagement. The industrial complex where seeds were separated from cotton, now serves as the premises of Boğaziçi University's archaeology project, currently focused on the ancient mound of Gözlükule in the heart of the town. The project has received support and contributions from the Ministry of Culture and Tourism and Boğaziçi University with funds acquired from the Ministry of Development.

The complex has been provided with an artefact conservation and restoration laboratory and an archive for artefacts unearthed from the Gözlükule mound. The sustainable design by APAYDIN Engineering, implemented by SAYKA Construction and both led by Saadet Sayın, highlights the architectural, spatial and aesthetic values of the complex, while retaining its unique historic character as a monument of industrial heritage design.

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Yr Ysgwrn, Trawsfynydd, Wales, United Kingdom

Naomi Jones

Head of Cultural Heritage
at Snowdonia National Park Authority
CONSERVATION

Naomi is the Head of Cultural Heritage at the Snowdonia National Park Authority, which works to protect and enhance the natural beauty, biodiversity and cultural heritage of the Snowdonia National Park and to provide opportunities for the public to learn about and enjoy its special qualities. She was formerly Project Manager of the Yr Ysgwrn project during its development phase, working closely with the Purcell-led design team and continues to have overall responsibility for the site.

Yr Ysgwrn is a small vernacular farmhouse constructed in the early 19th-century located near the village of Trawsfynydd in Snowdonia National Park in northern Wales. Yr Ysgwrn was once the home of Hedd Wyn, the Welsh war poet who was killed on the first day of the Battle of Passchendaele in 1917. The project to restore his family farmhouse and develop it as a visitor centre and memorial to the many Welsh people who died in the conflict was funded by the Heritage Lottery Fund, the Welsh Assembly Government and the Snowdonia National Park Authority with further support from project partners.

Though not formally open to the public, Hedd Wyn's family had welcomed visitors and preserved the house as it had been in 1917. In 2012, with the centenary of World War I approaching, Snowdonia National Park Authority bought the building and initiated a careful restoration to develop the farm as an international visitor centre and memorial.

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