

The Limits of Heritage The 2<sup>nd</sup> Heritage Forum of Central Europe

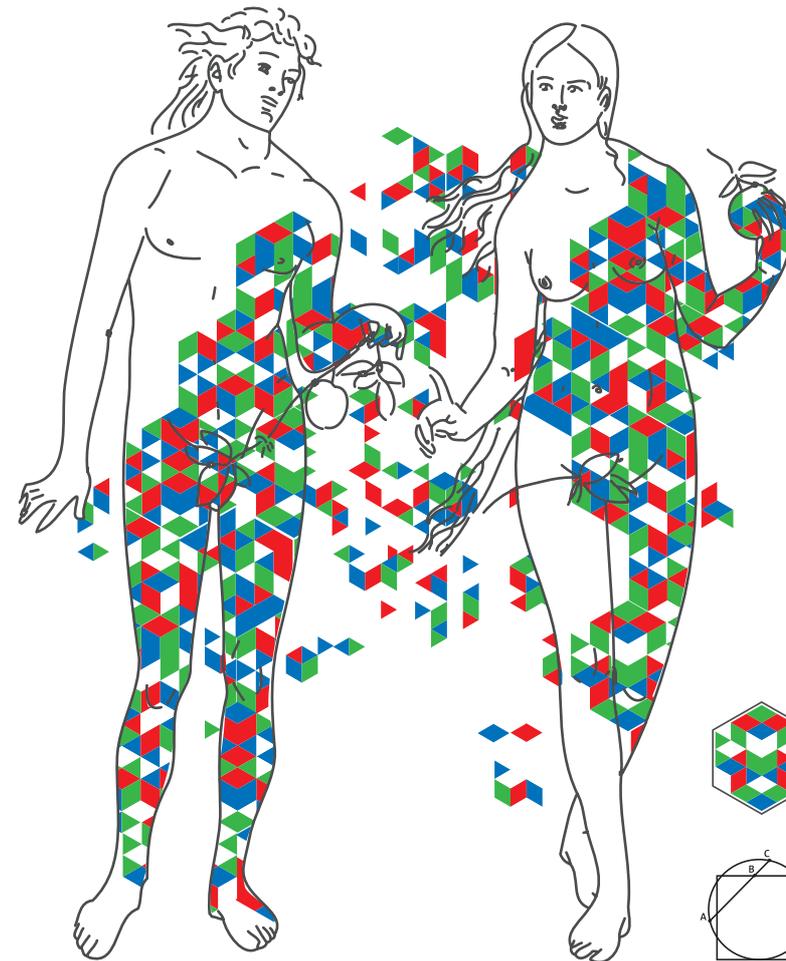


# The Limits of Heritage

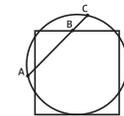
The 2<sup>nd</sup> Heritage Forum of Central Europe

11-14 June, 2013 Krakow (Poland)

International Cultural Centre



Forum Dziedzictwa  
Europy Środkowej  
Heritage Forum  
of Central Europe



MIĘDZYNARODOWE  
CENTRUM  
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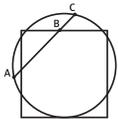
Forum Dziedzictwa  
Europy Środkowej  
—  
Heritage Forum  
of Central Europe



Ministry of  
**Culture**  
and National  
Heritage of  
the Republic  
of Poland

## Organiser

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# The Limits of Heritage

The 2<sup>nd</sup> Heritage Forum of Central Europe

11-14 June, 2013 Krakow (Poland)

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# Introduction

In June 2013, for the second time in the event's history, the International Cultural Centre will welcome the guests of the Heritage Forum of Central Europe. The Forum is a result of a long-time cooperation within the Visegrad Group and arises from the conviction that only when we accept its diversity is successful protection of cultural heritage possible. It is by no means an accident that the initiative of organising the Forum originated in Krakow – one of the metropolises of Central Europe.

Krakow, which, as early as 1978, was inscribed on the UNESCO World Heritage List, is a monument to the meeting and intermingling of cultures, ideas and values. Situated half-way between Bratislava and Warsaw, half-way between Budapest and Warsaw, and, finally, half-way between Prague and Warsaw, the city is the Polish window to Central Europe. So it is, indeed, a fortunate coincidence that the 2<sup>nd</sup> Heritage Forum of Central Europe is taking place during the Polish presidency of the Visegrad Group and side by side with a Krakow meeting of the Ministers of Culture of the Czech Republic, Poland, Slovakia and Hungary.

“The limits of heritage” is the key theme of the second Forum as it draws our attention to the indefinable and complex relationship between the past and the future. And rightly so, because what cultural heritage in fact means is using the past in order to reach some current purposes. Growing importance of cultural heritage also stems from that belief. The focal point of our considerations is Central Europe, whose experience and cultural dilemmas are both particular and universal. Consequently, they perfectly illustrate the on-going contemporary debate carried out not only in Europe but all over the world as well. In this debate our voice must be present and heard!

Cultural heritage of Central Europe is the community of experiences: our own as well as our neighbours' experiences. The 2<sup>nd</sup> Heritage Forum of Central Europe, which is attended by such a large group of researchers and experts from nineteen countries situated on three continents, would not be possible without neighbourly cooperation with our partners from Bratislava, Budapest and Prague.

Our teaming is another testimony to the fact that Central Europe is more than just our worldview. Central Europe is our common heritage and our common responsibility!

# The Heritage Forum of Central Europe

The Forum is organized under the auspices of the V<sub>4</sub> Cultural Heritage Experts' Working Group, comprising:

Ms. BOHUMILA BŽOCHOVÁ, Ministry of Culture  
of the Czech Republic, Prague

DR. TAMÁS FEJÉRDY, expert of the Gyula Forster National  
Centre for Cultural Heritage Management, Budapest

DR. KATARÍNA KOSOVÁ, Monuments Board  
of the Slovak Republic, Bratislava

Ms. LUBICA PINČÍKOVÁ, Monuments Board  
of the Slovak Republic, Bratislava

PROF. DR. JACEK PURCHLA, International Cultural Centre, Krakow

DR. GÁBOR SOÓS, Gyula Forster National Centre for  
Cultural Heritage Management, Budapest

DR. JIŘI VAJČNER, Ministry of Culture of the Czech Republic, Prague

Ms. AGATA WAŚOWSKA-PAWLIK, International Cultural Centre, Krakow

The Heritage Forum of Central Europe is a biennial international conference where specialists from Central Europe, as well as researchers and experts on the region from all over the world, discuss the issues of cultural heritage. The Krakow conference is the voice of Central Europe on the philosophy, management, protection, economics and politics of cultural heritage.

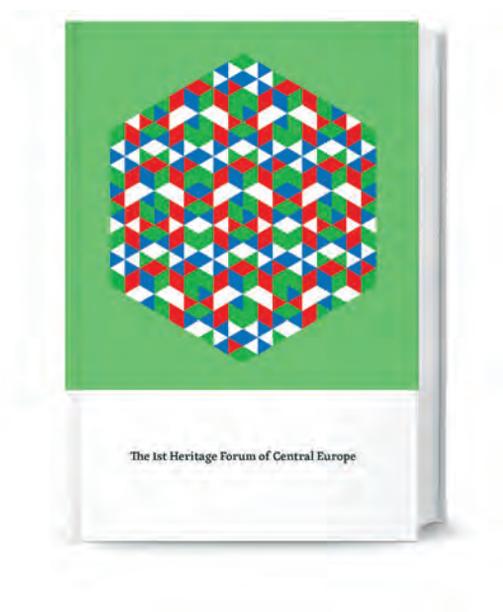
The leading theme of the 2<sup>nd</sup> Forum in 2013 is *The Limits of Heritage*. The second decade of the 21<sup>st</sup> century favours considerations not only on the system of heritage protection itself but also on its significance and philosophy: What is to be protected? In what way should the relations between the present and the past be built? In the context of international and local lists of properties, sites and forms of cultural heritage – where does this heritage end and when does the present become heritage?

The discussions will be held in six parallel thematic sessions: *The limits of heritage*, *Heritage and politics*, *How to sell heritage?*, *Attractive cities – the role of heritage*, *Management of large-scale cultural heritage properties*, *Intangible cultural heritage*. The thematic meetings will be introduced by a panel discussion called *The limits of reconstruction?*, devoted to the currently burning issue of retrieving the original shape of tangible heritage properties. During the two days of discussions almost eighty participants representing nineteen countries of the world will hold speeches.

The 2<sup>nd</sup> Forum is organised within the Polish Presidency of the Visegrad Group. The partners of the International Cultural Centre are: the Ministry of Culture of the Czech Republic, the Gyula Forster National Centre for Cultural Heritage Management in Budapest and the Monuments Board of the Slovak Republic in Bratislava. The closing ceremony, during which the International Visegrad Prize for 2012 will be presented, will be graced by the presence of the ministers of culture of the Czech Republic, Hungary, Poland and Slovakia.

The Forum will result in a peer-reviewed book with articles based on the presented papers. Its publication is planned for 2014.

# The book *The 1<sup>st</sup> Heritage Forum of Central Europe*

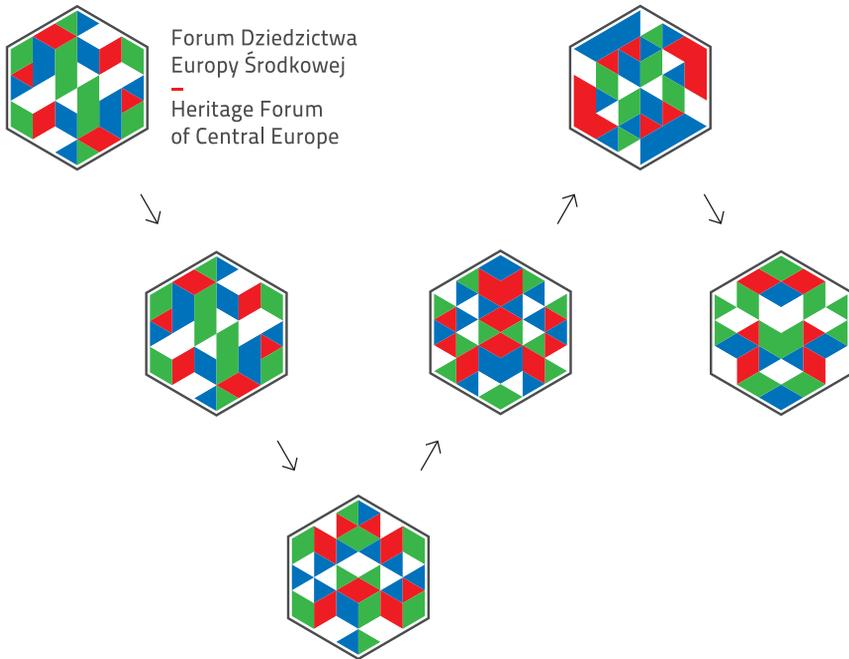


The book sums up The 1<sup>st</sup> Heritage Forum of Central Europe which was held in 2011 in Krakow. This important initiative was called into being by the International Cultural Centre and jointly organised by the ICC and its partners from Prague, Bratislava and Budapest (under the auspices of the Polish Presidency of the Council of the European Union). Cultural heritage and its preservation as well as memory and identity in the context of Central European experiences – these issues are the prime focus of the International Cultural Centre since its inception in 1991. In 2006, the Centre was awarded with the prestigious Visegrad Cultural Prize. Moreover, the Ministers of Culture of the Visegrad Countries granted the ICC a mandate to coordinate a group of experts on cultural heritage.

The Forum was created not only in order to enrich the dialogue between neighbours on their common heritage but also to become an important contribution of Central Europe to the global debate on heritage protection in the conditions of rapid change. The 1<sup>st</sup> Forum of Central Europe provided an opportunity to sum up the twenty years of transition in the culture and heritage of the region and to pinpoint common problems and new challenges in this field.

The publication contains articles by intellectuals and experts who participated in the Forum (Yuri Andrukhovych, Tamás Fejérdy, Árpád Furu, Pavel Gregor, Pavol Ižvolt, Anna Karwińska, Csaba G. Kiss, Katarína Kosová, Catherine Leonard, Kristína Markušová, Piotr Napierała, Beata K. Nykiel, Petr Pavelec, Jacek Purchla, Michaela Ryšková, Simona Škrabec, Gábor Sonkoly, Gábor Soós, Josef Štulc, Jiří Vajčner, István Varga, Magda Vášáryová).

# The logo of the 2<sup>nd</sup> Heritage Forum of Central Europe



The logo of the Forum is a regular hexagon filled with a mosaic built of primary colours. Their arrangement shifts kaleidoscopically, as can be noticed in various materials accompanying the conference. This inner diversity, with a constant basic shape, symbolises the nature of cultural heritage – its mutability, dynamics, richness. The logo was created by Wojtek Kwiecień-Janikowski.

The visual motif of the 2<sup>nd</sup> Forum are the figures of Adam and Eve from a painting by Albrecht Dürer, the logo's mosaic forming their attire. This motif refers to the concepts of culture, heritage and limits – their defining and interpreting – which are at the centre of the debate during the second edition of the conference.

# The International Cultural Centre

The activity of the International Cultural Centre focuses on a multidimensional approach to cultural heritage. Our interests include: the cumulative legacy of the European civilization, Central Europe's cultural diversity, memory and identity, dialogue between cultures and societies, preservation of historic sites and artefacts, cultural policies, the phenomenon of a historical city, and also the origins and development of modern art.

The ICC inaugurated its activity on 29 May, 1991, during the Conference on Security and Cooperation in Europe Symposium (CSCE) held in Krakow, when representatives of the countries of the East and the West discussed the matters of culture and heritage for the first time since the fall of the Iron Curtain. The ICC was the first new-generation institution of culture formed in Poland on the initiative of the first non-communist government, headed by Tadeusz Mazowiecki, and Krakow was selected as its base. The choice was not accidental as Krakow has been both a laboratory of thought about heritage and an important European metropolis for centuries. Ever since its foundation, the ICC has been located in the historic Ravens House ("Pod Kruki") at the Main Market Square, a building dating back to the Middle Ages. This focal location in both Krakow and Central Europe facilitates the ongoing implementation of our mission to support the cultural integration of Europe and preserve its cultural heritage. The ICC is active in two spheres, its messages targeting the local public and tourists, who are the main audience of our exhibitions and educational programmes but mainly specialised institutions, researchers, experts and politicians who create strategies for culture and heritage on the international forum. Through its active membership in a number of cultural networks, organisations and associations, the ICC is a Polish voice in the international debate on the problems of cultural heritage, and at the same time prepares the local public for, and involves them in, this debate. The ICC works to accomplish its mission in Krakow and for Krakow, but also across the borders, for Poland and Central Europe.

# Programme

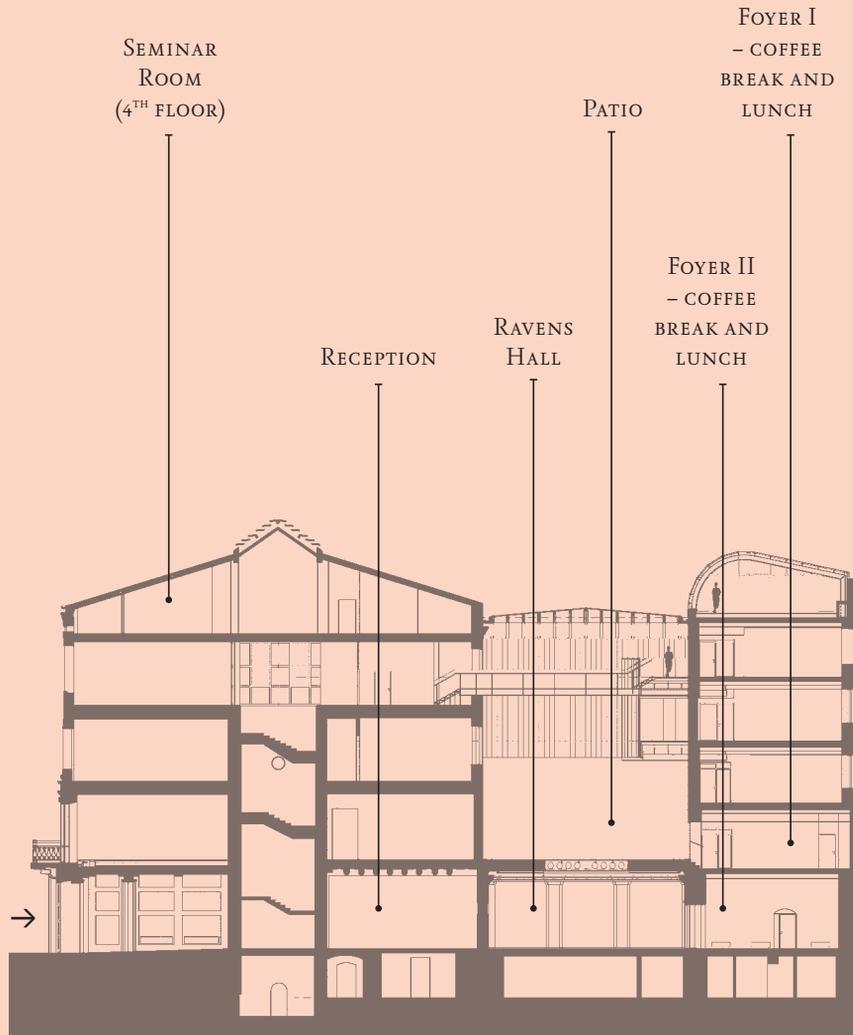


11 June, 2013 (Tuesday)

All day Arrival of Forum participants

16.30-19.30 Registration

19.00-20.00 Keynote lecture: PROF. DR. JOSEPH RYKWERT  
*SI MONUMENTUM REQUIRIS...* (United Kingdom)



International Cultural Centre

12 June, 2013 (Wednesday)

8.00-9.00 Registration

9.00-9.30 Opening ceremony → RAVENS HALL (GROUND FLOOR)

9.30-11.30 Panel discussion: *The limits of reconstruction?* → RAVENS HALL (GROUND FLOOR)

11.30-12.00 Coffee break

12.00-14.00 Parallel sessions

**Session 1** *Intangible cultural heritage*

→ SEMINAR ROOM (4<sup>TH</sup> FLOOR)

Chaired by: DR. KRZYSZTOF KOWALSKI

Introductory paper by DR. KRZYSZTOF KOWALSKI  
*Inventing a common European memory: reflections on the "European Heritage Label" initiative* (Poland)

DR. WOJCIECH M. MARCHWICA *Musical tradition of Central European intangible heritage* (Poland)

PROF. DR. JURAJ HAMAR *The national representative list of the intangible cultural heritage as a significant instrument of the visibility of intangible cultural heritage* (Slovakia)

DR. MACIEJ BUGAJEWSKI *Intangibility and the question of the limit* (Poland)

**Session 2** *Management of large-scale cultural heritage properties*

→ RAVENS HALL (GROUND FLOOR)

Chaired by: DR. GÁBOR SOÓS and PETER VAN DUN

Introduction by DR. GÁBOR SOÓS (Hungary)

PETER VAN DUN *Vistula delta: a landscape worth developing* (Netherlands)

GÁBOR SZILÁGYI *Management of the Hortobágy National Park – the Puszta World Heritage site* (Hungary)

14.00-15.00 Lunch

15.00-17.00 Parallel sessions

**Session 1** *Intangible cultural heritage*

VERONIKA FILKÓ *Using networks in the process of developing the national inventory of ICH in Hungary* (Hungary)

JULIA WŁODARCZYK *Polish national strategy for identifying and inventorying intangible cultural heritage* (Poland)

ANNA KURZAC *Intangible cultural heritage of Łódź in the context of research on oral histories: creation of the Memory Archive of Łódź citizens* (Poland)

ANDREW DIXEY *Crafts, artisans and communities* (United Kingdom)

Conclusions

**Session 2** *Management of large-scale cultural heritage properties*

Introduction by PETER VAN DUN (Netherlands)

PROF. DR. BOHUMIL KOVÁČ, PROF. DR. PETER VODRÁŽKA

*Land-use plan as a means for cultural heritage areas management* (Slovakia)

DR. DOMINIKA HOŁEJ *Options of using the local plan of land use development to administer changes in the areas of historic urban foundations: the example of Polish large cities* (Poland)

19.00 Meeting at the tram stop "Uniwersytet Jagielloński" (ul. Piłsudskiego)

19.30-20.00 Visit in the Museum of Municipal Engineering (ul. Wawrzyńca 15)

20.00 Dinner: Stara Zajezdnia restaurant (ul. Wawrzyńca 12)

Chair: **PROF. DR. MAŁGORZATA OMILANOWSKA** (Poland),  
**DR. TAMÁS FEJÉRDY** (Hungary), **KRISTÍNA MARKUŠOVÁ** (Slovakia),  
**PROF. DR. BOGUSŁAW SZMYGIN** (Poland), **DR. JIŘÍ VAJČNER** (Czech Republic)

**LISA SCHUBERT**

*The green heritage label: implementation of a system of voluntary sustainability standards at World Heritage sites (Germany)*

**MICHAEL SCHIMEK**

*Voluntary involvement as the key tool for managing the World Heritage cultural landscape Wachau (Austria)*

**Session 3 *Attractive cities – the role of heritage* → PATIO <sup>(1<sup>ST</sup> FLOOR)</sup>**

Chaired by: **JOANNA SANETRA-SZELIGA** and **DR. JAN SUCHÁČEK**

Introductory paper by **JOANNA SANETRA-SZELIGA** *Retropolis – how some Polish cities could use their heritage to foster development (Poland)*

**DR. DOBROŚŁAWA WIKTOR-MACH** *Cultural resources and the idea of creative city (Poland)*

**DR. NATAŠA UROŠEVIĆ** *Cultural identity, heritage management and sustainable development: a case study of Pula, Croatia (Croatia)*

**JOANNA ZĘTAR** *Lublin 2.0, an interactive reconstruction of Lublin's history: a case study of using heritage for creating a positive image of Lublin (Poland)*

**DR. TOMÁŠ PAVLÍČEK** *The city as a social space for creation of cultural values: between intimate and institutional tradition – a case of one city (Czech Republic)*

**GABRIELLA ANTAL,  
VERONIKA BORZSÁK,  
PIROSKA VARGA**

*BORSOD 2050 – opportunities of industrial rehabilitation in North-East Hungary (Hungary)*

**DR. TODOR CHOBANOV**

*The experience of Sofia: how the metro became city's heritage biggest friend (Bulgaria)*

**PROF. DR. CARLO GIANNONE**

*Some economic considerations on the World Heritage List (Italy)*

Conclusions

**Session 3 *Attractive cities – the role of heritage***

Introductory paper by **DR. JAN SUCHÁČEK** *Polish and European cities: a Central European perspective (Czech Republic)*

**PROF. DR. EWA CHOJECKA** *The heritage of Tychy – the once “socialist town” and its contemporary evaluation (Poland)*

**AGNIESHKA KIERA** *Urban identity and design code as a tool of creative conservation and revalorisation of historic cities (Australia)*

**PROF. DR. MARZANNA JAGIEŁŁO, PROF.**

**DR. WOJCIECH BRZEWOWSKI** *Wrocław – an inherited legacy (Poland)*

**DANIELA TOMŠIČ** *Creating a living room of the city: mixture of history and modernity in the case of Ljubljana (Slovenia)*

Conclusions

13 June, 2013 (Thursday)

9.00-11.00 Parallel sessions

**Session 4 *Heritage and politics* →**

**RAVENS HALL** (GROUND FLOOR)

Chaired by: PROF. DR. MARIE-THERES ALBERT  
and PROF. DR. JACEK PURCHLA

Introductory paper by **PROF. DR. MARIE-THERES ALBERT** *The global strategy of world heritage: challenges and weaknesses of the 5 C's* (Germany)

**PROF. DR. SERGIU NISTOR, IRINA-OANA CALINESCU** *Whose heritage, what history, which heritage community?* (Romania)

**DR. RIIN ALATALU** *Assimilation of the heritage of the enemy* (Estonia)

**TOBIAS STRAHL** *Anti "aura" – heritage in the age of war politics (former Yugoslavia 1991-1999 (2004))* (Germany)

**SELMA HARRINGTON** *Heritage of the assassination: Sarajevo's drama or serial?* (Ireland)

**Session 5**

***The limits of heritage* →**

**PATIO** (1<sup>ST</sup> FLOOR)

Chaired by: DENNIS  
RODWELL and DR.  
TAMÁS FEJÉRDY

Introductory paper by

**DENNIS RODWELL**

*The limits of heritage: what limits?* (United Kingdom)

**DR. KALLIOPI FOUSEKI**

*Heritage UnLIMITED: what is heritage?* (United Kingdom)

11.00-11.30 Coffee break

11.30-13.30 Parallel sessions

**Session 4 *Heritage and politics***

Introductory paper by **PROF. DR. JACEK PURCHLA** *Central Europe and its heritage: the dilemmas of transformation* (Poland)

**JELENA SAVIĆ** *In search of an appropriate past: deconstruction and reconstruction in Banja Luka* (Bosnia and Herzegovina)

**ANDREJA RIHTER** *The legacy of socialism between oblivion and memory in Slovenia* (Slovenia)

**PROF. DR. MARJETA CIGLENEČKI** *Forma viva Maribor: monument to industrial development in Maribor in the last third of the 20<sup>th</sup> century* (Slovenia)

**Session 5**

***The limits of heritage***

Introductory paper by

**DR. TAMÁS FEJÉRDY**

*Detecting and respecting the changing limits of heritage* (Hungary)

**DR. KATARZYNA**

**JAGODZIŃSKA** *Paradoxes of contemporaneity in museums of art: temporal limits* (Poland)

13.30-14.30 Lunch

14.30-16.00 Parallel sessions

**Session 4 *Heritage and politics***

**DR. EWA KLEKOT** *Heritagisation of the things folk* (Poland)

**PROF. DR. ELŻBIETA RATAJCZYK-PIĄTKOWSKA,**  
**DR. KSENIA KATARZYNA PIĄTKOWSKA** *Unwanted German heritage: Tannenberg Denkmal* (Poland)

**DR. MAŁGORZATA KARCZEWSKA** *Erasing history: how maps ignore the German cultural heritage in Masuria* (Poland)

Conclusions

**Session 5**

***The limits of heritage***

**PROF. DR. ANDRZEJ**

**KADŁUCZKA** *Architectural heritage in the modern world: thresholds and barriers* (Poland)

16.00-16.30 Coffee break

16.30-17.30 Summary session – concluding remarks by sessions' rapporteurs

17.30-18.00 Coffee break

18.00-19.00 Closing ceremony by the V4 Ministers of Culture → RAVENS HALL (GROUND FLOOR)

**BEATA LABUHN**

*When everything becomes heritage: how a serious consideration of the mechanisms behind "the shifting limits of heritage" invites a new site-sensitive attitude (Netherlands)*

**PROF. ZHOU LU** *Identification of cultural heritage (China)*

**PROF. DR. LÁSZLÓ BEKE**  
*New heritage concept in Central Europe: between philosophy and politics (Hungary)*

## **Session 6 *How to sell heritage?* → SEMINAR ROOM <sup>(4<sup>TH</sup> FLOOR)</sup>**

Chaired by: **PROF. DR. GREGORY J. ASHWORTH**  
and **DR. MONIKA MURZYN-KUPISZ**

Introductory paper by **PROF. DR. GREGORY J. ASHWORTH**  
*"You can sell your past but be cautious" (Netherlands)*

**TERÉZIA REPÁŇOVÁ** *Marketing communication of the UNESCO World Heritage sites (Slovakia)*

**JITKA ZIKMUNDOVA** *Český Krumlov – the way from heritage to destination (Czech Republic)*

**JANA ŠUBRTOVÁ** *The use of heritage in promotion strategies of cities on the example of Frýdlant in Bohemia (Czech Republic)*

**DR. ARTUR SZKLENER** *Chopin's heritage in modern culture and economy (Poland)*

**DR. ANDRZEJ SZCZERSKI**

*Past into present: contemporary art and heritage limits (Poland)*

**DR. NIKOLA KRSTOVIĆ**

*Open air museums: "simulacra of everything" (Serbia)*

**DR. MARKO ŠPIKIĆ**

*The limits of altruism and conflicts of values in the perception of cultural heritage of contemporary Croatia (Croatia)*

## **Session 6 *How to sell heritage?***

Introductory paper by **DR. MONIKA MURZYN-KUPISZ** *Multicultural heritage of Galicia in the contemporary museum activities in Southern Poland (Poland)*

**DR. JOLANTA SRCZYŃSKA** *Limits of social access to cultural heritage (Poland)*

**RAFAŁ SZRAJBER** *Video games and their implementation in the protection, popularisation and reconstruction of cultural heritage (Poland)*

**PROF. DR. PAUL ZALEWSKI** *Getting it across: on the necessity of introducing heritage education in schools (Germany)*

**ÁDÁM ARNÓTH**

*Conservation, re-conservation, re-building (Hungary)*

**JANA KORINKOVA** *The latest attempts of non-governmental initiatives to list art in the public space of Brno from the period of 1945-1989 (Czech Republic)*  
Conclusions

## **Session 6 *How to sell heritage?***

**DR. IZABELLA PAROWICZ** *Disappointment-satisfaction-delight: nuances and power of the cognitive and affective perception of conservation services (Germany)*

**PROF. DR. YOO JINIL** *The travel patterns, places to visit and prospects for the future for Korean tourists who visit the Visegrad countries (Korea)*

**PROF. DR. SÁNDOR PÁLFY, PÉTER PÁLFY** *The Moszkva (Széll Kálmán) Square as the remembrance of Budapest (Hungary)*

Conclusions

• Presentation of the results of the 2<sup>nd</sup> Heritage Forum of Central Europe • Presentation of the International Visegrad Prize for 2012 to the Jan Amos Komensky Museum in Uherský Brod (Czech Republic)

14 June, 2013 (Friday)

Accompanying programme: Conference tours

9.30 am – 2.00 pm

Half-day Krakow city tour:  
jewels of the historic city

9.30 am – c. 2.45 pm

New museums in Krakow





# Keynote lecture



## PROF. DR. JOSEPH RYKWERT

JOSEPH RYKWERT

### *SI MONUMENTUM REQUIRIS...*



Joseph Rykwert is Paul Philippe Cret Professor Emeritus of Architecture at the University of Pennsylvania. He was born in Warsaw and moved to England in 1939. Joseph Rykwert has lectured or taught at most major schools of architecture throughout the world and is the author of a number of books which have all been translated into several languages. The most recent, *The Judicious Eye. Architecture against the other Arts*, was published in 2008. *The Seduction of Place* is going to be published soon in Polish by the International Cultural Centre in Krakow.

Archaeology has been described as the systematic destruction of the remains of the past. I propose therefore to consider the survival of such relics in spite of the archaeologists, and the need often voiced and acted on – to incorporate them into a “living” environment. And I am interested in how that need plays against a very different one, the need to record and commemorate celebrity, which may sometimes be evanescent so that its detritus inevitably forms another and often perplexing enclave within the environment.

# Panel discussion

## *Limits of reconstruction?*

Reconstruction has become one of the most frequently discussed issues in the field of protection of cultural heritage and conservation; it is also an important element of building the brand of cities and national cultural policies. The issues of caring for historical truth in the cityscape often compete with the marketing visions of officials, politicians and planners. We may ask:

Is there a golden mean in this discussion?

Does the city really need a reconstructed architectural “mockup” of the past?

What is permissible, and what should not be allowed?

What are the limits of good taste?

What are the limits of reconstruction?

We invited to the discussion researchers and practitioners of heritage from the countries of Central Europe, who will speak about reconstruction and its limits from the perspective of various disciplines and geographical areas.



## PROF. DR. MAŁGORZATA OMILANOWSKA

Ministry of Culture and National Heritage, Poland



Dr. hab. Małgorzata Omilanowska is an art historian. She specialises in the problems of the 19<sup>th</sup>- and 20<sup>th</sup>-century architecture, art theory and monuments protection.

Graduate of the University of Warsaw, also studied at the Architectural Department of the Berlin Technical University. Ph.D. at the University of Warsaw in 1995 and postdoctoral degree at the Institute of Art, Polish Academy of Sciences (2005). She also finished postgraduate studies in finances and taxes at the Warsaw School of Economics (2003).

Scholarships at a dozen European academic institutions, including the British Academy and the Wissenschaftskolleg zu Berlin. Took part in many international research projects, in cooperation with the Herder Institute in Marburg, the Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas in Leipzig and other institutions.

Since 1985 employee of the Institute of Art, Polish Academy of Sciences, in 1999–2007 its deputy director and recently editor-in-chief of the Dictionary of Polish Architects. Since 2006 university professor at the Institute of Art History, University of Gdańsk, since 2008 its director.

Member of many scientific councils in Polish and German institutions, including the Herder Institute in Marburg and the Germanisches Nationalmuseum in Nurnberg. President of Patria Polonorum, member of the Council of Europa Nostra, the Society of Art Historians and the Polish Committee ICOMOS.

### Publications:

*Most i wiadukt im ks. Józefa Poniatowskiego* [Prince Józef Poniatowski bridge and viaduct], Państwowe Wydawnictwo Naukowe, Warszawa 1991.

*Stefan Szyller (1857–1933): warszawski architekt doby historyzmu* [Stefan Szyller (1857–1933): a Warsaw architect from the historicist period], “Historia pro Futuro” Foundation, Warszawa 1995.

Hanna Faryna-Paszkievicz, Małgorzata Omilanowska, Robert Pasieczny, *Atlas zabytków architektury w Polsce* [An atlas of monuments of architecture in Poland], Wydawnictwo Naukowe PWN, Warszawa 2001.

*Świątynie handlu. Warszawska architektura komercyjna doby wielkomięskiej* [Temples of commerce: commercial architecture of Warsaw in the era of large cities], Institute of Art, Polish Academy of Sciences, Warszawa 2004.

*Nadbałtyckie Zakopane. Połoga w czasach Tyszkiewiczów* [A Zakopane on the Baltic shore: Połoga in the times of the Tyszkiewicz family], Institute of Art, Polish Academy of Sciences, Warszawa 2011.

## DR. TAMÁS FEJÉRDY

ICOMOS Hungary



Tamás Fejérdy, born 1947 in Budapest, architect, conservator of historic monuments, worked in the central government organisation for monuments preservation in Hungary (1976–2012). M.A. in architecture, Budapest University of Technology (1970); Conservator Diploma, BUT (1981). UNESCO-ICOMOS postgraduate course in preservation of historic towns (1978). Ph.D. thesis *Protection of historic areas in Hungary*, BUT (1984). Doctor of Liberal Arts, University of Pécs (2009). Honorary Senior Lecturer (BUT), also teaches at the Pázmány Péter Catholic University (Hungary), Babes-Bolyai University (Cluj-Napoca, Romania) and the Eger Summer Course on Monument Protection. Member of ICOMOS since 1983. President of the ICOMOS Hungary 1997–2003. President of CIVVIH 1992–2002. Vice-President of ICOMOS International (2005–2008). Honorary Member of ICOMOS (2008). Secretary General of ICOMOS Hungary. Member of working groups of the Council of Europe. Participant of Nara International Conferences in 1994 and 2004. Chair of UNESCO's World Heritage Committee (2002–2003). Jury member of Heritage Award Category 1 (2006–2010). Member of Europa Nostra Council (2010–2013).

### Publications:

“Approaching 40 years old: the World Heritage today and its possible future,” in: *Protecting and safeguarding cultural heritage: systems of management of cultural heritage in the Visegrad countries*, ed. Jacek Purchla, International Cultural Centre, Krakow 2011, 247–258.

“Heritage, protection – today, tomorrow,” in: *Studies on Heritage management 1 – World Heritage and its Management*, Foundation for Information Society, Budapest 2010, 227–249.

“Le rôle de l’ICOMOS dans la mise en oeuvre de la 1972 – Convention du Patrimoine Mondial de l’UNESCO,” *Monumental 2* (2008), 2.

“L’Ambiente intrinseco delle nostre città: il futuro dei nostri sobborghi storici/ The internal environment of our cities: the future of our historic suburbs,” in: *Archeologia, Citta, Paesaggio, Arte Tipografica Editrice*, ed. Rosa Anna Genovese, Napoli 2007, 137–152.

“Le concept dans les interventions sur des oeuvres d’art: perspective theoretique,” in: *International Conference on Conservation-Restoration – ICOR*, ed. Feri Balenovic, 2006, Janja Zagreb, 2010, 123–128.

## MS. KRISTÍNA MARKUŠOVÁ

Pamiatkovy urad SR / Slovak Monuments Board, Košice



After graduating from the Technical University of Košice, Faculty of Civil Engineering (1978–1983), I found employment at the local Office for Monuments Care in Košice as a supervisor of heritage building conservations. During my first years in this Office I had an opportunity to join a postgraduate studies programme at the Technical University of Prague, Faculty of Architecture, focused on history of architecture and heritage care (1985–1988). And since 1985, as the restoration of the St. Elisabeth Cathedral in Košice started, I was able to take part in it too. I was responsible for conservation and restoration work on the cathedral up to 1995, when I decided to move to the East-Slovak Museum and for four years I was the custodian of the collection of historic photographic materials. In this period I also conducted research and published articles on regional history and documentation of heritage buildings in the region. In 2000 I returned to the re-organised Slovak Monuments Board staff as a director of its Regional Board in Košice. I like this work, that is supervising restorations of heritage properties through coordination of various specialists, because heritage care obviously needs a multidisciplinary approach.

### Publications:

“Drevený kostolík v záhrade košického múzea,” *Pamiatky a múzeá* 3 (1999), 23-25.

“The language of the stones in Košice Cathedral,” in: *The Cathedral of St. Elizabeth in Košice*, SAŠA, Košice 2000, 98-135.

“Dr. Vojtech Wick: Život a dielo,” *Historica Carpatica* 27/28 (1996–1997), Východoslovenské múzeum v Košiciach, 101-125.

“Dóm sv. Alžbety v Košiciach – ob.nova,” in: *Pamiatky a múzeá*, Bratislava 1996, 22-25.

Kludia Buganová, Kristína Markušová, eds., *Sakrálna pamiatky v Košiciach*, Košice 2009.

## PROF. DR. BOGUSŁAW SZMYGIN

Lublin University of Technology



Education: M.A. in civil engineering, Lublin University of Technology (1982); postgraduate studies in monument conservation, Technical University of Warsaw (1984); postgraduate studies of buildings reconstruction, Warsaw University of Technology (1986); postgraduate pedagogical studies, Maria Curie-Skłodowska University, Lublin (1987); Ph.D. (*Semiotics of Historical Architecture*), Krakow University of Technology (2001).

Professor of the Lublin University of Technology (since 2001); head of the Chair of Architectural Monuments Conservation, Civil Engineering and Architecture Faculty (since 2005); deputy rector of the Lublin University of Technology (since 2012); Dean of the Civil Engineering and Architecture Faculty, Lublin University of Technology (2005–2012). President of ICOMOS Poland (since 2008); general secretary of the International Scientific Committee of Theory and Philosophy of Conservation (since 2009); chairman of the World Heritage Committee in Poland (since 2010); member of the Scientific Committee of Architecture and Urbanism, Polish Academy of Sciences (since 2011).

He specialises in protection and conservation of architectural monuments (theory of conservation, revitalisation of historic towns, protection of historic ruins, protection and conservation of architectural monuments, World Heritage issues).

Author of over 100 academic articles (e.g., a monograph *Development of the conservation doctrine in Poland in the 20<sup>th</sup> century*); organiser of several academic conferences, academic and educational programmes; editor of a number of proceedings; author of over 50 screenplays for educational films.

## DR. JIŘÍ VAJČNER

Ministry of Culture of the Czech Republic



Studied at the Industrial Secondary School in Strážnice (1987–1991), the Business School in Prague (1992–1994), the Charles University (1995–2000) and the Czech Technical University in Prague – architecture (Ph.D. 2004–2007). Since 1994 he has been working in the Ministry of Culture, now director of the National Heritage Department. He is a lecturer at the Charles University in Prague and the Institute of Public Administration in Prague. Consultant of the Research Centre for Industrial Heritage, Czech Technical University in Prague. Blood donor – a gold medal.

### Publications:

“Precedentní rozsudky Nejvyššího správního soudu v Brně k prohlášení věcí za kulturní památku” [Precedential verdicts of the Supreme Administrative Court in Brno on listing properties as cultural monuments], *Zprávy památkové péče* 65 (1, 2005), Praha 2005, 74–77.

*Novogotický kostel sv. Kateřiny a jeho nástěnná výzdoba* [The neo-Gothic Church of St. Catherine in Milovice and its Mural Painting], Milovice 2006.

*Úvod do památkové péče* [The opening of Monument Care], Praha 2009.

Jiří Vajčner, Pavel Hluboček, Michal Tupý, *Koncepce památkové péče v České republice na léta 2011–2016* [The concept of monument care in the Czech Republic for 2011–2016], Ministry of Culture of the Czech Republic, Praha 2011.

Petra Svobodová, Jiří Vajčner, “Program podpory pro památky světového dědictví Ministerstva kultury” [Programme support for World Cultural Heritage of the Ministry of Culture], *Zprávy památkové péče* 72 (4, 2012), Praha 2012, 235–239.

# Session 1



## *Intangible cultural heritage*

Nowadays Central European heritage should be looked at not only in terms of the list of the 1972 World Heritage Convention but also in the light of the 2003 Convention for the safeguarding of the Intangible Cultural Heritage. Intangible cultural heritage is growing in importance and is also likely to impact on how we understand tangible cultural heritage. The starting point for the discussion on intangible cultural heritage are the following questions: What is the relationship between tangible and intangible heritage in Central Europe? What are the national practices for inventorying intangible cultural heritage? How can ICH foster community-participation, creativity, sustainable development? How does Central Europe perceive the potential of its intangible heritage?

## DR. KRZYSZTOF KOWALSKI

Institute of European Studies, Jagiellonian University, Krakow



Krzysztof Kowalski studied ethnology and cultural anthropology at the Jagiellonian University (M.A. in 1993), received his Ph.D. from the Faculty of History (2000) and the title of Master of Public Administration (2004) after studies (double degree programme) at the Krakow University of Economics and the Copenhagen Business School. He has taught at universities including Montpellier (2004), Orléans (2008), Indianapolis (2009), and was a visiting professor at l'Institut d'Etudes Politiques in Strasbourg (2006, 2007, 2010, 2011, 2013). He was a coordinator (2004–2007) in the project *The Square: a European Heritage / La Place: un patrimoine européen* realised within the EU programme CULTURE2000 and completed by the Jagiellonian University in cooperation with the universities of Barcelona, Paris, Thessaloniki, and Venice. He was the winner of many scholarships funded, among other institutions, by the Government of Switzerland (1995–1996), Open Society Institute/Batory Foundation (1997–1999), Erasmus Mundus (2009). Since 2010 he is the coordinator of the double degree programme ran by the Institute of European Studies and l'Institut d'Etudes Politiques (Strasbourg University).

### Publications:

*Squares of Europe. Squares for Europe/Places d'Europe. Places pour l'Europe*, Krzysztof Kowalski, Franco Mancuso, eds., Jagiellonian University Press, Kraków 2007.

Bożena Gierat-Bieroń, Krzysztof Kowalski, eds., *Europejskie modele polityki kulturalnej* [European models of cultural policy], Małopolska Szkoła Administracji Publicznej Akademii Ekonomicznej w Krakowie, Instytut Europeistyki Uniwersytetu Jagiellońskiego, Kraków 2005.

“The Moral Fabric in Contemporary Societies,” in: *The Annals of the International Institute of Sociology* 9 (2003), Krzysztof Kowalski, Grażyna Skąpska, Annamaria Orla-Bukowska eds., Brill, Leiden-Boston 2003.

*Europa – mity, modele, symbole* [Europe – myths, models, symbols], Międzynarodowe Centrum Kultury, Kraków 2002.

KRZYSZTOF KOWALSKI

### *Inventing a common European memory: reflections on the “European Heritage Label” initiative*

Gerard Delanty notes that increasing interest in common European heritage or European *lieux de mémoire* (Pierre Nora) coincides with a process in which great national narratives decline. This context gives rise to reflections on Europeanisation of *lieux de mémoire*, European heritage and memory, exemplified by the intergovernmental and EU “European Heritage Label” initiative. Both are an institutional answer to questions about common European and, at the same time, institutionalised interpretations of the past. It can be assumed that the strength of this undertaking stems from the fact that heritage by its very nature makes use of historical research but it is different from history, because, among other things, it does not have the form of an academic narrative about the past. Moreover, Europeanised *lieux de mémoire* and the very concept of European heritage relocates accents of interest in the past, and redirects reflections towards political, social, economic and cultural engagement.

The “European Heritage Label” is a spectacular elaboration of claims formulated by theoreticians of heritage, who remark that heritage takes root in a historical context and is dependent on it. Consequently, it is neither timeless, nor universal, nor unchanging. It is strongly connected with the identity of a community and an expression of contemporary goals that a community sets for the past.

The European Heritage Label initiative is an example of selecting certain objects from the national context and assigning them a meaning in the framework of constructed European heritage. One can legitimately ask whether Nora’s concept of *lieux de mémoire* is still relevant in this case, as well as whose culture will be official, and whose will dominate? Whose is worth showing, and whose will be hidden? Whose history/memory should be remembered, and whose forgotten? Whose voices should be audible, and whose should go quiet? Be silenced?

## DR. WOJCIECH M. MARCHWICA

Fryderyk Chopin Institute, Warsaw;

Jagiellonian University, Krakow



I graduated in Polish philology (M.A. 1981) and musicology (M.A. 1988) and obtained my Ph.D. at the Jagiellonian University in 1994. I am a lecturer at the Jagiellonian University (various positions) since 1983, at the moment – senior lecturer in the Institute of Musicology.

My special area of interest is the history of 18<sup>th</sup>-century music. I was the organiser and keynote speaker of numerous conferences. I am also a publisher of music (Paderewski's *Opera Omnia*, Polish Baroque music).

In 1992 I was executive director of the European Cultural Month in Krakow (International Cultural Centre) and author of the music festival. Next year I was executive director of the *Nations and Stereotypes* project (conference and cultural festival).

Since 1998 I managed the Jagiellonian University Jubilee Office, responsible for organising the 600<sup>th</sup> Anniversary of the Re-foundation of the Krakow University, and in 2002-2006 I headed the JU Promotion and Information Office. Since 2007 I was collaborating with the Perspektywy Educational Foundation, preparing various educational projects and coordinating the Study in Poland campaign. In December 2012 I was nominated deputy director of the Fryderyk Chopin Institute.

### Publications:

“Culture of minorities – way towards Europeization in Polish HEIs (case of musicology),” in: *Management de la diversité culturelle: quels enjeux en Europe? / The Management of Cultural Diversity: what are the stakes in Europe?*, eds. Thierry Côme, Ludmila Meskova, Bruylant, Bruxelles 2012, 195-221.

“Le destin global des chants de Noël locaux,” in: *Productions et perceptions des créations culturelles*, eds. Helena Balintova, Janka Palkova, L'Harmattan, Paris 2012, 139-155.

“Musical education on university level: history of musical practice as the basic element of understanding music history,” in: *Modern Musical Education: traditions, innovation, modernization prospects*, Almaty 2012, 193-198.

“Sarmatization of the Polish Christmas carol: posthumous success of the Jagiellonian dynastic ideology,” *Musica Jagellonica* 6 (2012), 71-81.

*Studenci zagraniczni w Polsce 2012. Raport statystyczno-informacyjny przygotowany w ramach programu Study in Poland* [Foreign students in Poland in 2012: a statistical report prepared under the Study in Poland programme], Fundacja Edukacyjna Perspektywy, Warszawa 2012.

WOJCIECH M. MARCHWICA

## *Musical tradition of Central European intangible heritage*

Enthusiastically discussing the EU common cultural sphere as a new achievement of international collaboration we forget that the “Europe” project is not a political arrangement which appeared after the World War II. Despite the geographical understanding of this term and the “national” background of the contemporary Europe *per se*, there is a whole range of “(Central) European cultural heritages”. (Central) European musical style is a good example of this.

The discussion on two visions of pastoral music – popular in European music since 17<sup>th</sup> until the 19<sup>th</sup> century – is a good example of regional musical heritage preserved regardless of historical and cultural changes. The numerous musical *clichés* connected with abovementioned terms are common heritage of numerous national music styles. Moreover, the same musical elements used to be called the “characteristic” components of local/regional/national styles. It is, however, easy to prove that the same elements are entirely unknown to other cultures or their function is significantly different. So one can define the borders of a given cultural heritage by examining the distribution of selected components such as instruments, genres, compositional techniques and other *clichés*.

## PROF. DR. JURAJ HAMAR

SLUK (The Slovak State Traditional Dance Company)



Associate professor Juraj Hamar, Ph.D. (1965), graduated in aesthetics and literary theory at the Comenius University in Bratislava (1991). Postgraduate studies in ethnology at the Slovak Academy of Sciences, Bratislava (1998: *Aesthetics and poetics of erotic motives in Slovak folk songs*). Associate professor of the Comenius University (2010: *Puppeteer Anton Anderle and Folk Puppetry in Slovakia*). Since 2012 head of the Department of Aesthetics, Faculty of Art, Comenius University, Bratislava. Member of the editorial board of the journal of the Institute of Ethnology of the Slovak Academy of SCIENCES *Slovenský národopis* (Slovak Ethnology) and member of the advisory board of the journal of the National Institute of Folk Culture in Strážnice (Czech Republic) *Národopisná revue* (Journal of Ethnology). Head of the Council of the Minister of Culture for the safeguarding of intangible cultural heritage. Director of the Slovak Centre for Traditional Culture (NGO).

### Publications:

Juraj Hamar, Milan Rusko, "One Speaker, Multiple Characters: method for studying personality expression in voice," in: *Acoustics 2006 High Tatras*, Slovak Acoustical Society, Bratislava 2006, 320-325.

"Changing traditions in the family of folk marionetteers Anderle of Radvaň," in: *Ethno-cultural Tradition in Contemporary Society*, *Etnologický ústav AV ČR*, Brno 2007, 126-139.

Juraj Hamar, Anton Bábkar, *Anderle a ľudové bábkové divadlo na Slovensku*, SCTK, Bratislava 2008.

*Hry ľudových bábkarov Anderlovcov z Radvane*, SCTK, Bratislava 2010.

*Safeguarding the Intangible Cultural Heritage as Reflected in the Compiling the Representative List of the Intangible Cultural Heritage in Slovakia*, in: *Safeguarding the Cultural Heritage*, eds. Juraj Hamar, Kysel' Vladimír, KCTEK, Bratislava 2012.

JURAJ HAMAR

### *The national representative list of the intangible cultural heritage as a significant instrument of the visibility of intangible cultural heritage*

Compiling the national representative list of intangible cultural heritage in the Slovak Republic was preceded by the process which had begun by the ratification of the UNESCO Convention for the ICH by the Slovak Republic (2006). The government of the Slovak Republic, in co-operation with the Ministry of Culture of the Slovak Republic, took several crucial steps to facilitate the implementation of the said Convention in the Slovak Republic. The list has become one of the eleven strategic tasks of the government's philosophy of supporting traditional and popular culture. It is a prestigious social award, as well as a tool for raising the public's awareness of the values of the elements of the ICH in Slovakia and of the necessity to protect and revitalise them.

Compiling the list is accompanied by several questions: Who benefits from being on the list? Why does someone want to be on the list? Is it because one particular community wants to attract public attention or is it because individual communities are not interested in each other? Is it for the commercial tourism value they would like to benefit from? What elements do we inscribe in the lists? Are they elements of exceptional value? A discussion always arises on whether we would like to inscribe representative elements or elements which are of exceptional value. We have to ask whether we should inscribe elements which people find valuable (in the country submitting the application) or whether it is more interesting to have some elements inscribed because their inscription is the matter of international concern. So who benefits from being inscribed in the list?

## DR. MACIEJ BUGAJEWSKI

Adam Mickiewicz University, Poznań



Associate professor of methodology and history of historiography (Dr. hab.), Department of History, Adam Mickiewicz University, Poznań. Academic interests: methodology of history, contemporary historiography, theology of history, memory studies.

### Publications:

*Brzemie przeszłości. Zło jako przedmiot interpretacji historycznej* [The burden of the past: evil as a subject of historical interpretation], Wydawnictwo Naukowe UAM, Poznań 2009.

*Historiografia i czas. Paula Ricoeura teoria poznania historycznego* [Historiography and time: Paul Ricoeur's theory of historical cognition], Wydawnictwo Poznańskie, Poznań 2002.

Maciej Bugajewski, ed., *Czy przeszłość powinna być inna? Studia z teorii i historii historiografii* [Should the past be different? Studies on theory and history of historiography], Poznań 2008.

Maciej Bugajewski and Izabela Skórzyńska, eds., *Sensus Historiae 4* (2011), *O pamięci historycznej* [On historical memory] and *Sensus Historiae 1* (2012), *O pamięci historycznej II* [On historical memory II].

MACIEJ BUGAJEWSKI

### *Intangibility and the question of the limit*

The aim of this paper is to analyse the anthropological and historical assumptions behind the *Convention for the safeguarding of the intangible cultural heritage* from the standpoint of the problem of the limits of cultural heritage. What becomes “heritage” if it means the space of cultural living expressions and representations, inherited from the past, defined by self-recognition of communities, self-recognition taking into account (re-)creativity in culture? In particular, in this Convention the tension between “self-recognising” and “safeguarding” may be noticed. These concepts come from different philosophical perspectives and introduce different modes of creating the relationship between the subject and the object. How does “self-recognition” interfere in the process of transmitting heritage and transforms it into safeguarding intangible heritage? Finally, how does the notion of the “revitalisation” introduce procedures for determining limits of the heritage and at the same time interfere from the outside in the process of developing the sense of identity?

## MS. VERONIKA FILKÓ

Department of Intangible Cultural Heritage,  
Hungarian Open Air Museum



Historian, ethnographer and teacher. Finished her studies at the Faculty of Humanities of the Eötvös Loránd University, Budapest, in 2010. During her M.A. studies she was awarded scholarships for summer schools and workshops. She wrote her final theses on archaic folk prayers of the Slovak minority in Hungary and coats of arms on medieval Hungarian tiles in the 14<sup>th</sup> and 15<sup>th</sup> centuries.

She works for the Hungarian Open Air Museum's Department of the ICH since September 2010, responsible mainly for international relations, coordination of the community network, organisation of both national and international events at the ICH, presence in the web 2.0 environment and social networking.

She participates in the academic programme of the Hungarian Open Air Museum "Ethnography of Transylvania"; she does fieldwork in the Kalotaszeg region, develops the planned exhibition at the Kalotaszeg house and yard in the museum.

Member of the Hungarian Society for Heraldry and Genealogy and the Hungarian Ethnographic Society, in which works as secretary of the Ethnic Minorities Section since 2012.

### Publications:

"Identitás, nyelvhasználat és vallási élet. Zemplén megye szlovákságának egyéni imádságrepertoárja, imaalkalmai" [Identity, language and religious life. Individual repertoire of prayers and prayer opportunities of the Slovaks of the Zemplén District in Hungary], *Acta Ethnologica Danubiana* 12 (2010), 69-94.

"'Everybody has the nationality of the language in which they dream. I dream in Hungarian.' Concepts of Nationhood and Marks of Historically Invented Tradition in a Community of Archers," *Ethnologia Academica* 7 (2010), 228-236.

VERONIKA FILKÓ

## *Using networks in the process of developing the national inventory of ICH in Hungary*

In order to identify, document and develop a system of local safeguarding and preservation of heritage elements, as well as to facilitate their promotion, transmission and access, cooperation and efforts of local experts are crucial.

Involvement and active participation of competent experts in a wide range of fields is essential for implementing and executing the diverse tasks regarding the safeguarding and preservation of intangible cultural heritage elements. Fulfilment of government obligations regarding the safeguarding of intangible cultural heritage in the country as prescribed in the UNESCO Convention can be greatly facilitated by the existence and operation of well-organized networks of experts.

- a) Network of district Rapporteurs – district level
- b) Network of voluntary experts – community level

The realisation of tasks locally is facilitated by district Rapporteurs, who are in direct contact with the designated coordinating body responsible for the implementation of protection projects nationally – the Department of the ICH at the Hungarian Open Air Museum in Szentendre. The Department provides regular trainings and informational sessions for district Rapporteurs and regularly organises meetings aimed at exchange of ideas and experiences on coordination of specific tasks regarding the safeguarding of the ICH. Each voluntary expert contributes to and participates in the implementation of specific projects according to his or her own localisation, field and area of expertise.

Besides the networks of experts, a Circle of Communities Consciously Safeguarding Heritage (TÖKK) was also founded for communities included in the National Inventory to exchange ideas and experiences regarding the safeguarding of their heritage properties.

## MS. JULIA WŁODARCZYK

National Heritage Board of Poland



Graduated from the Institute of Ethnology and Cultural Anthropology of the University of Warsaw with a Master's Degree in Ethnology. She is professionally associated with the cultural sector.

She worked at the State Ethnographical Museum in Warsaw, the Museum of Hunting and Horsemanship in Warsaw, and the Mazovia Region Centre of Culture and Arts. She is currently working for the National Heritage Board of Poland, in the Intangible Heritage Section responsible for the implementation of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage at the national level. She was directly involved in the elaboration of the Polish National Programme for the Safeguarding of the Intangible Cultural Heritage including the drafting of the operational guidelines for the inventorying of ICH in Poland.

At the National Heritage Board of Poland she coordinates various aspects of communicating concepts pertaining to the safeguarding of ICH according to the UNESCO Convention of 2003 to the wider audience in the country. She is also responsible for cooperation with Polish regional administration within the scope of the Convention and for coordination of international issues arising from the ratification of this document.

### Publications:

“UNESCO a ochrona dziedzictwa niematerialnego” [UNESCO and protection of intangible heritage], in: *Spotkania z Zabytkami* 5-6 (2012), 21-23.

Julia Włodarczyk, Marcin Rembacz, “Europejskie Dni Dziedzictwa 2012: odkrywanie tajemnic codzienności” [European Heritage Days 2012: discovering the mysteries of daily life], in: *Twórczość ludowa* 73 (3-4, 2012), 53-54.

“Krajowa inwentaryzacja niematerialnego dziedzictwa kulturowego” [National inventory of intangible cultural heritage], in: *Spotkania z Zabytkami* 3-4 (2013), 4-5.

JULIA WŁODARCZYK

### *Polish national strategy for identifying and inventorying intangible cultural heritage*

Poland joined the UNESCO 2003 Convention only in February 2011. In the two years following the ratification of this agreement the National Heritage Board of Poland, institution charged with the implementation of the Convention, elaborated a national strategy for the safeguarding of ICH, which has been put into practice in January this year.

The presentation will discuss the key aspects of the newly elaborated and implemented National Programme for the Safeguarding of the Intangible Cultural Heritage. A special emphasis will be laid on the approach to ICH inventorying and to insuring the consent and participation of the concerned heritage bearers in the process of ICH identification and listing.

The presentation will discuss the multi-tiered and interdisciplinary character of this system and discuss its benefits as well as challenges which may arise during its implementation.

The paper will also highlight the Polish policies concerning the heritage of ethnic and national minorities, including that of the groups which have only settled in Poland recently.

## MS. ANNA KURZAC

Faculty of Architecture and Urban Planning,  
Łódź University of Technology



Master of Architecture, Inspector at the Municipality of Łódź. Born 1985 in Łódź. Graduated from the Department of Civil Engineering, Architecture and Environment Engineering at the Łódź University of Technology, the Faculty of Architecture and Urban Planning in 2010 and postgraduate training in Scheduled Buildings Preservation within the *Construction Academy* project – professional postgraduate training for construction engineers at the Łódź University of Technology in 2011. Received several mentions usually for projects focused on urban planning or heritage preservation. Since February 2010 a member of TOPOGRAFIE – an association of urban initiatives. Working mainly on Oral History – an academic research project focused on collecting oral histories from urban citizens. A Ph.D. student and scholar at the Faculty of Architecture and Urban Planning, the Łódź University of Technology (Institute of History of Architecture, City Construction and Buildings Preservation). Involved in conservation problems as a member of the Municipal Historic Preservation Team in the Municipal Architect's Office.

### Publications:

*Analiza form architektonicznych huculskich cerkwi drewnianych po bukowińskiej i galicyjskiej stronie Czeremoszu – od Kut do Uścieryk* [An analysis of architectural forms of Hutsul wooden churches on the Bukovina and Galicia side of the Czeremosz – from Kuty to Uścieryki], in: *II i III Sympozjum Studenckich Kół Naukowych*, Łódź, Szklarska Poręba, 2007 and 2008.

ANNA KURZAC

## ***Intangible cultural heritage of Łódź in the context of research on oral histories: creation of the Memory Archive of Łódź citizens***

The first step in presenting the intangible cultural heritage of Łódź is to define its components in the context of a relatively young post-industrial city. One of the best sources of information about intangible culture is oral tradition. The history of human life, the living memory of individuals, usually contains aspects which slip through scientific research and fade into oblivion.

The issue of oral history will be shown on the example of a grassroots initiative of a Łódź non-governmental organisation called TOPOGRAFIE. The organization's main aim is running regional education programmes and research projects on Łódź, including the Memory Archive of Łódź Citizens. During the project numerous autobiographical narrative interviews were conducted in an attempt to capture the subjective image of the city stored in citizens' memories.

Since the beginning of the Memory Archive undertaking in the Spring of 2011 several projects have been implemented, among them *POWIEDZIEĆ MIASTO – łódzkie historie mówione* [The city tales – oral history of Łódź] – the first interdisciplinary project aimed at obtaining facts and memories by means of interviews with the oldest inhabitants and *ŁÓDZCY RZEMIEŚLNICY* [Craftsmen of Łódź], which focused on traditional but nearly extinct craftsmanship, documenting rare workshops and conducting interviews with representatives of occupations unique in the present times.

The effects of the projects are a starting point for showing how the tangible and intangible cultural heritage of Łódź permeate and complement each other. Finding witnesses of the past times and listening to their stories provides a chance to capture the *genius loci* of places, to present their comprehensive picture and to understand the reality of the city and its inhabitants.

Oral history is an issue usually considered in the context of historical and sociological studies. The goal of this paper is to prove that it is also of significant importance as an element of intangible heritage.

## MR. ANDREW DIXEY

National History Museum  
(National Museum Wales), St Fagans



Andrew Dixey has had a varied career in wildlife, countryside, estate and museum management, from nature reserve and countryside management posts, to teaching crafts including drystone walling and hedge-laying.

Since 1996 he has been Estate Manager at St Fagans, Cardiff, Wales. Research and development work concentrated on the vernacular gardens of the houses, starting with *Nant Wallter* (1993), then *Rhydycar* (1996). Re-presenting the Castle Gardens started with the Rosery (1998) and the Italian Garden (2003), working now on redisplaying the Dutch Garden. At the Roman Legion Museum in Caerleon a new Roman design-based garden was completed in 2008.

Postgraduate study at Plymouth, Cottbus and Newcastle, gained a M.A. in heritage management, developing a strong interest in intangible cultural heritage, particularly how crafts and craft skills ICH are and might be sustained in the “first world” societies. He chairs the Project Board of the *Heritage Horticulture Skills Scheme*, working across Wales to train in practical heritage gardening skills ([www.hhss.co.uk](http://www.hhss.co.uk)).

Andrew’s spare time interests include the continued restoration of a traditional farmhouse in the Tatra mountains of Slovakia ([www.zrubuzana.sk](http://www.zrubuzana.sk)).

### Publications:

“Intangible Cultural Heritage in Wales,” in: *Safeguarding Intangible Cultural Heritage*, ed. Michelle Stefano et al., Boydell, Woodbridge 2012, 137-148.

“Betwixt and Between: the disappearing heritage of the craft artisan,” in: *Heritage 2012*; Proceedings of the 3<sup>rd</sup> international conference on heritage and sustainable development, 19-22 June, 2012, ed. Rogério Amoêda et al., Green Lines Institute, Barcelos 2012, 1123-1132.

“Craft in the Community: an holistic re-balancing,” in: *Ecomuseums 2012*; Proceedings of the 3<sup>rd</sup> international conference on ecomuseums, community museums and living communities, 19-21 September, 2012, ed. Sérgio Lira et al., Green Lines Institute, Barcelos 2012, 75-84.

ANDREW E. DIXEY

## *Crafts, artisans and communities*

Recent research in Slovakia and Great Britain has shown a danger that the heritage of working craftspeople is becoming lost somewhere between the conflicting UNESCO-based viewpoints of ICH and TCH and the adverse impact of globalisation.

Based on in-depth interviews with craft artisans, the research discovered real continuing links to their own heritages but many crafts more or less divorced from the communities that would have once sustained the craft as part of everyday life. The palpable feeling of loss shown by British artisans contrasts with the more vibrant view in Slovakia, where some crafts and craftspeople maintain their status within their local communities.

This paper argues for a view of the craft artisan set at the centre of a craft ecosystem. Heritage skills training strategies which emphasise maintenance of the tangible artefact and not the intangible craft skill are shown to undermine the importance of setting the latter into a working, sustainable, community-based system. This people-centred approach provides a management tool for safeguarding the ICH into the future.

# Session 2



## *Management of large-scale cultural heritage properties*

The session will explore the implications of the increase of the spatial dimensions of heritage: its growth from individual monuments to larger ensembles even beyond what has traditionally been defined as historic centres, to historic urban landscapes and cultural or historic landscapes. The wider spatial scope entails a necessarily wider concept of heritage management, a concept which, on the one hand, holds the promise of a more successful, longer-term, integrated and sustainable preservation of heritage, and, on the other hand, raises a large number of questions and problems outside the conventional focus of heritage management.

## DR. GÁBOR SOÓS

Gyula Forster National Centre for Cultural Heritage Management, Budapest



Dr. Gábor Soós has an educational background in the humanities and social sciences: Ph.D. in English literature, Budapest, ELTE (2010); D.E.A. in philosophy, Université de Paris-Sorbonne, Paris 4 (1999); M.A. in English, ELTE (1996), and worked both as an academic and civil servant and diplomat. He served for four years as a diplomat and later as Deputy Permanent Delegate of Hungary to UNESCO (2002-2006); Alternate Member of the Executive Board of UNESCO (2004-2006). Currently Head of the Division of World Heritage Affairs and International Cooperation at the Gyula Forster National Centre for Cultural Heritage Management and Secretary of the Hungarian World Heritage Commission. Over ten years he has acquired a wide-ranging professional experience in the implementation of the World Heritage Convention in Hungary and internationally with the involvement of different stakeholders, and used this experience in the work on the Hungarian World Heritage Act of 2011. As deputy chairman of intergovernmental experts meeting for drafting the Convention for the Safeguarding of Intangible Heritage (2002-2003) he also contributed actively to the preparation of this normative instrument. He was instrumental in establishing the summer course on the Management of Cultural World Heritage Sites under the Visegrad countries cooperation.

### Publications:

“The changing appeals of cultural heritage,” in: *The 1<sup>st</sup> Heritage Forum of Central Europe*, ed. Jacek Purchla, International Cultural Centre, Krakow 2012, 69-77.

“From World Heritage to Intangible Cultural Heritage: Global Trends Towards a New Heritage Paradigm?,” in: *Protecting and Safeguarding Cultural Heritage: Systems of Management of Cultural Heritage in the Visegrad Countries*, ed. Jacek Purchla, International Cultural Centre, Krakow 2011, 73-100.

“The Relevance of the Convention for the Safeguarding of Intangible Cultural Heritage (2003) for Cultural Diversity,” in: *Heritage for the Future International Conference Hungarian National Assembly 25 November 2010 Proceedings* (trans. Péter Pásztor), ed. Klára Papp-Farkas, Office of the Hungarian National Assembly, Budapest 2011, 87-101.

“Regards croisés sur le site du Patrimoine mondial de Tokaj,” in: *Valeurs locales, valeurs universelles: pour qui, pour quoi un site est-il grand? Colloque International ICOMOS-France en partenariat avec le Réseau Grands Sites de France et le Grand Site des Deux Caps Blanc-Nez, Gris-Nez, 15-16 Octobre 2009*, ICOMOS France, Paris; 82-87.

“Communities and the Convention for the Safeguarding of Intangible Cultural Heritage (2003),” in: *A New Tool for Development, in Culture as a Tool for Development: Challenges of Analysis and Action, Mettre la culture au service du développement. Défis d'analyse et d'action*, ed. Florent Le Duc, Paris 2010, 26-45, [www.acted.org](http://www.acted.org).

GÁBOR SOÓS

## *Introduction*

The paper will serve as an introduction to the panel, highlighting the significance of the subject in the light of the conceptual changes that the terms management (instead of protection) of cultural heritage, historic urban landscape (instead of, for example, historic centres) and cultural landscapes entail. It shall thus seek to frame the papers of the panel as possible responses to paradigmatic changes in our approach to cultural heritage.

## MR. PETER VAN DUN

ICOMOS Netherlands



Studied architecture at the Delft University of Technology. From 1965 until 2001 active at the Netherlands Department for Conservation (now Cultural Heritage Agency) of the Ministry of Education, Culture and Science in the Netherlands in various management functions.

International cooperation on integrated conservation (developing and organising ways of conservation aimed at adapting historic buildings and structures to today's society) of Kenya, Indonesia, Sri Lanka, Hungary, Suriname (nomination of Paramaribo for the World Heritage List), Romanian historic castles, and South Africa.

On behalf of the PUM (Netherlands Management Cooperation Program) integrated conservation activities on request of local authorities and in cooperation with students of architecture of local Universities in Bulgaria, Medan, Padang and Sawahlunto (Sumatra), Jakarta and Semarang (Java), Cebu (Philippines), Georgetown (Guyana), Izhevsk (Republic of Udmurtia, Russia).

Member of ICOMOS (active participant of ICOMOS Scientific Committee on Shared Built Heritage).

### **Publications:**

Articles in Yearbooks 1997, 1999, 2002 of the Cultural Heritage Agency on various aspects of integrated conservation in the Netherlands and abroad.

PETER VAN DUN

### *Vistula delta: a landscape worth developing*

**I**n the 16<sup>th</sup> century, the East of the city of Gdańsk (Poland), the delta of the river Wisła (Vistula), is transformed from a marshy area into a fertile agricultural land by so called Anabaptists (Mennonites) from the Low Countries.

Considered experts on water, they drained the swampland and converted it into rich agricultural and grasslands. Although flourishing Mennonite villages were established along the Vistula River, the growing influence of Prussia led to a decline of the liberal attitude. Gradually the Prussian authority erased the original Mennonite subculture and in 1945 the last Mennonites had to leave the Wisła Delta to give way to new inhabitants. In the last century agricultural use has declined and the drainage system – essential for polder maintenance – is more or less in disrepair.

An analysis of the area conducted in cooperation with the Gdańsk University of Technology in 2008 made clear that future perspective for the Vistula Delta should preferably be based upon its historical infrastructural identity.

## MR. GÁBOR SZILÁGYI

Hortobágy National Park Directorate



Biologist, M.Sc., graduated from the Kossuth Lajos University, Debrecen (1983–1988). In 2008 completed a two-week expert mission to the Orkhon Valley Cultural Landscape, Mongolia, provided expertise to local and national stakeholders in terms of environmental sustainability of the property. In 2012 keynote speaker to the UNESCO Joint Forum on the 40<sup>th</sup> Anniversary of the World Heritage Convention, Libo, China.

Co-ordination of the preparation of the nomination of the Hortobágy National Park to the UNESCO World Heritage List. Twenty years experience in protected area management, implementation of international conventions, including World Heritage.

### Publications:

Pál Sümegei, Gábor Szilágyi, “A quarter-malacological inventory of Hungarian kurgans,” in: eds. Ákos Pető and Attila Barcsi, *Kurgan Studies: BAR International Series* 2238 (2011), 279-291.

“How human use can add value to the natural heritage of a cultural landscape,” *Chinese Landscape Architecture* 28 (2012), 72-74 (in Chinese).

GÁBOR SZILÁGYI

## *Management of the Hortobágy National Park – the Puszta World Heritage site*

The landscape of the Hortobágy (Great Lowland, Eastern Hungary) maintains intact and visible traces of its traditional land-use forms over several thousand years and illustrates the harmonious interaction between people and nature. The Hortobágy National Park – the Puszta World Heritage site was inscribed on the World Heritage List in 1999 as a cultural landscape. The site incorporates the largest, more than 500 km<sup>2</sup> continuous natural grassland of Europe. The open grasslands of Hortobágy were originally grazed by wild ungulates, like horses and aurochs. Humans started to use the area for pastoralism in the Bronze Age, when animal keeping, grazing by domestic animals had taken over the role played previously by populations of extinct wild grazier species. Due to their low productivity most of the Hortobágy grasslands were never ploughed and used for crop production but provided an excellent place for animal husbandry by the surrounding human communities, meaning a so-called free-style, no-fence form of pastoralism, keeping herds and flocks of mostly cattle, horses and sheep. A special, still surviving and well-structured pastoral society had developed on these traditions of common animal husbandry in the region. Today most of the nearly completely flat area is grazed by herds of domestic animals owned by local farmers and their companies. Sustainable land-use rules are specified in the legal acts and in the contracts between the site managing agency, the Hortobágy National Park Directorate, and farmers and companies. In addition to the day-to-day management by grazing and hay cutting, the Directorate implements large scale wetland and grassland habitat, as well as landscape restoration projects.

## Ms. LISA SCHUBERT

Brandenburg University of Technology



Lisa Schubert completed her B.A. in education and cultural studies at the Humboldt University of Berlin in 2010. The topic of her thesis was *Environmental Education between and beyond Utopia and Skepticism*. Since 2010 she is enrolled in the master programme of World Heritage Studies at the Brandenburg University of Technology. She is currently completing her master thesis *Green Heritage: a system of voluntary sustainability standards (VSS) as a tool for community development in world heritage sites in Southern Africa*. Her area of interest lies in sustainability, heritage management and permaculture, in which she was able to gain experience during several internships and travels, lately at the Foundation of Environmental Protection in Berlin and the Manda Wilderness Community Trust in Mozambique.

LISA SCHUBERT

### *The green heritage label: implementation of a system of voluntary sustainability standards at World Heritage sites*

Sustainable development as a new paradigm of post-modern times became a crucial topic on the worlds' (heritage) agenda. The contribution of the World Heritage programme to sustainable development plays an essential role in the protection and conservation of heritage, as an attribute of natural and cultural diversity. Hence, a well protected World Heritage property in most cases directly correlates with development where environment, economics and social issues are considered. These foundations of the concept of the World Heritage programme carry a high potential for the implementation of the ideas of sustainability towards an intra- and inter-generational equity at World Heritage properties and its surrounding areas and communities. In order to utilise this potential, creation and implementation of a tool or instrument like a system of voluntary sustainability standards could be highly valuable as a means of a holistic and future-oriented management of World Heritage sites.

## MR. MICHAEL SCHIMEK

Arbeitskreis Wachau



Born 1972 in Vienna. Studied urban planning and landscape architecture at the Technical University of Vienna and Swedish Agricultural University of Alnarp. Site manager of World Heritage cultural landscape Wachau since 2002. Own consultancy since 2010. Lecturing on regional management at Brandenburg Technical University in Cottbus at AINova in Svätý Jur, Slovak Republic, and by appointment of the European Commission in Romania and Bulgaria.

### Publications:

“The physical elements of the landscape,” in: *European Guidelines for Wine Cultural Landscape Preservation and Enhancement with special regard to endangered areas and vineyards*, eds. Giuliana Biagioli, Michèle Prats and Joachim Bender, Interreg IVc project VITOUR LANDSCAPE, Manarola 2013, 8-15.

“It looks just like at home!,” in: *Changing Dream Streams*, exh. cat., ed. Monika Kropshofer and Elisabeth Bergner, Bingen 2012, 14-17.

“Recent sustainable tourism initiatives in the World Heritage Site Wachau Cultural Landscape, Austria,” in: *Monumentorum Tutela, Ochrana pamiatok 23*, Pamiatkový úrad Slovenskej republiky, Bratislava 2010, 77-80.

“Selection of cultural landscape by Unesco: good practice example Wachau, Austria,” in: *Evropska Konvencija o Krajini, Konvencija iz Firenc, 4. srečanje delavnic za izvajanje Evropske konvencije o krajini, mednarodna konferenca Krajina in Družba*, Ministrstvo za kulturo, Republika Slovenija, Ljubljana 2007, 118-128.

“Das Weltkulturerbe Wachau – Schutz und Entwicklung einer Kulturlandschaft,” in: *Historische Kulturlandschaft – Erhalt und Pflege*, ed. Thomas Gunzelmann et. al., Heimatpflege in Bayern, Schriftenreihe des Bayerischen Landesvereins für Heimatpflege e.V., Band 1, München 2005, 111-123.

MICHAEL SCHIMEK

## *Voluntary involvement as the key tool for managing the World Heritage cultural landscape Wachau*

The cultural landscape Wachau in Austria was inscribed on the UNESCO World Heritage List in 2000. It covers an area of 311 km<sup>2</sup> located in 13 municipalities. Since 2002, Arbeitskreis Wachau, which was founded as a citizens' group opposing plans to build a hydroelectric dam across the Danube, is in charge of conservation and further development of the site.

Since then, we have helped to implement about 550 projects in key fields of nature protection, townscape protection, wine growing, tourism, arts and culture, renewable energy, and capacity building. These projects amount to EUR 61.5 million, out of which EUR 34 million came from public grants, mainly from European programmes (Leader, LIFE, Interreg).

Regional development in Austria is based on more than 100,000 voluntary associations. The board of Arbeitskreis Wachau not only comprises delegates from the 13 municipalities, but also delegates from institutions and associations dealing with key fields of regional development and additional members from civil society.

Many key projects of the World Heritage site have been implemented using the force of voluntary commitment and local stakeholder involvement:

- The current Leader strategy was developed gathering more than 1,000 people from the region in workshops.
- A prize-winning project reconnected an old branch of the Danube to the river with the consent of 80 private land owners.
- A quality initiative among the region's landlords contains 54 businesses committed to superior quality, thus attracting an especially interesting target group as tourists.

World-class winegrowers from the region have been leading the regional winegrowers' guild for 30 years and created a USP that has convinced more than 200 wineries to join. Though winegrowing is mainly done on old-style dry stone terraces, the winegrowing area in use has stayed constant during the last 40 years.

## PROF. DR. BOHUMIL KOVÁČ

Faculty of Architecture, Slovak University of Technology



Prof. Eng. arch., Ph.D. Academic and educational activities focused on the relations between urban and regional planning and methodological issues of zoning plans. Author of books and textbooks. Member of the Scientific Council of the Slovak University of Technology, Science and Art Council FA STU, the editorial board of the *ALFA* magazine. Consultant and expert of governmental and specialised national and international institutions. Author of 60 academic articles and 10 scholarly studies. Speaker at 40 conferences. Participant of 11 research projects. Supervisor of the M.A. and Ph.D. programme in urban design and co-supervisor and main expert of the undergraduate programme in architecture and urban design. Designer of 24 zoning plans, including 7 in the Czech Republic, of about 65 architectural and urban studies, winner of six urban architectural competitions. Expert in drafting legislation on urban planning, regularly contacted by the media on current issues of urban development. Head of the committee for evaluation of diploma theses at the Faculty of Architecture, CTU, Prague, postdoctoral and doctoral thesis at the CTU in Prague and Brno.

### Publications:

Bohumil Kováč, Jaroslav Coplák, "Settlement structure in relation to the landscape," in: *Atlas of SR*, MŽP SR Esprit, B. Štiavnica 2002.

Bohumil Kováč, Robert Špaček, "Contexts of decency, truth and beauty in the architecture of a town," in: *10<sup>th</sup> UICEE Annual Conference on Engineering Education Bangkok, Thailand 19-23 March 2007*, UNESCO UICEE Faculty of Engineering, Monash University, Clayton, Melbourne, Australia, 2007, 73-76.

"Problematik der Diskontinuität im Städtebau von Mittlgrößen Städten und Kleinstädten in der nachkriegszeit in der Slowakei," in: *Motivation Zentraleuropa: The urban changes and the cultural heritage of Central Europe, symposium, Ljubljana 1-2. december 2000*, Verlagsbüro Ilsinger, Graz 2005, 92-101.

Bohumil Kováč et al. "Ecocity Trnava," in: *Ecocity: Book I. A better place to live /2002-2005/*, Vienna University of Economics and Business Administration, Vienna 2005, 67-72.

"Reflexionen zur heutigen Stellung der Gebietsplanung in den Studienplänen an der FA STU," in: *Anforderungen zukünftiger Raumplanerausbildung im Mitteleuropa*, ARL, Hannover 2001, 13.

## PROF. DR. PETER VODRÁŽKA

Faculty of Architecture, Slovak University of Technology



Prof. Eng. of arch., PhD. Principal investigator of 3 projects related to conservation and restoration of architectural monuments and historical settlements in Slovakia and application of contemporary architectural elements in architectural conservation. Member of the Science and Art Council, Faculty of Architecture. Supervisor of six compulsory subjects in the first and second study degree at the Faculty of Architecture. Supervisor of 66 master degree students and 5 Ph.D. students, member of commissions for doctoral studies at the Department of Architecture and Urban Planning. Author of three books, two textbooks and 68 academic articles, including 2 international papers cited 139 times, including 14 international citations. Author of 50 architectural and land-use projects, and 93 architectural and urban studies. Speaker at 38 conferences, including 6 international conferences. Consultant and expert of governmental and specialised national and international institutions. Recipient of architectural awards, including the ARCH Prize, nominated for the Dušan Jurkovič award, Construction of the Year, honorary mentions in 26 architectural competitions.

### Publications:

Peter Vodrážka, Elena Lukáčová, Martin Gál, *The built environment Slovakia /past - presence - future/*, Eurostav, 1999.

Peter Vodrážka, B. Dohnány, eds., *Priestorové plánovanie v územiach so špecifickým režimom* [Instruments, tools and methods of spatial planning in the areas with specific regimes], Stredoeurópske centrum v oblasti priestorového plánovania – Central European Training Centre in Spatial Planning, Bratislava, Newcastle upon Tyne, Grenoble, Hannover, Vydavateľstvo ROAD, Bratislava 2000.

*History of city construction*, Vydavateľstvo MERITUM, 2001.

Peter Vodrážka, Joachim Fischer, Chrisvan Uffelen, “1000x European Architecture, 1000 Projects by 1000 Architects on 1000 pages,” in: *1000x European Architecture, 1000 Projects by 1000 Architects on 1000 pages*, Verlagshaus Braun, Nemecko, 2007, 886.

Peter Vodrážka, Matúš Dulla, *Slovak architecture from architect Jurkovič onwards*, Perfekt, Bratislava, 2007, 196.

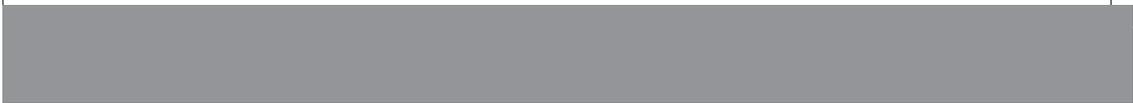
BOHUMIL KOVÁČ, PETER VODRÁŽKA

## *Land-use plan as a means for cultural heritage areas management*

The topic of cultural heritage, when solved within the fields of urban planning and urban management, covers the issues of areas of urban cultural heritage.

In Slovakia, two acts have been used in practice to cover these topics: *Cultural Heritage Protection Act* (also called Law on Monuments) and *Law on Planning and Building Regulations* (further as building Act).

The Law on Monuments defines two basic categories of protected cultural heritage areas: *urban cultural heritage preserves* and *urban cultural heritage zones*. These areas are managed according to Principles for protection of heritage areas that were prepared by heritage authorities. Their aim is to define the main principles of protection and development in heritage areas. Parallel to it is the effort of society to harmonise all the activities in the given area, to reach or preserve ecological balance, ensure sustainable development and preserve natural and civilisation values. These targets are followed by the building Act and its basic instrument, a Land-use plan. Basic aim of the Land-use plan is to impose rules into these areas. The paper presents methodical approach and practical experience based on a case study of a Land-use plan for the urban heritage reserve Nový Jičín (Czech Republic).



## DR. DOMINIKA HOŁUJ

Krakow University of Economics



Dominika Hołuj is assistant professor at the Department of Economic and Social History, Krakow University of Economics. She is a graduate of the Krakow University of Economics (Faculty of Economics, Specialization: Public Administration). She wrote her Ph.D. on the role of local government in the development of metropolitan functions on the example of Krakow after 1990. Her research interests include: the impact of cultural heritage resources on the functioning and development of large cities, urban functions and their success, the role of public actors in metropolitan development. She is a member of the Spatial Economy Association.

### Publications:

Dominika Hołuj, Artur Hołuj, “Dylematy zarządzania obszarami metropolitalnymi w Polsce jako element polityki regionalnej” [Management dilemmas in metropolitan areas in Poland as an element of regional policy], *Studia KPZK PAN* 81 (2010), 277-291.

“Doświadczenia i plany samorządów polskich metropolii w wykorzystaniu funduszy unijnych dla celów włączenia dziedzictwa kulturowego w proces ich rozwoju” [Plans and experience of Polish metropolises in the use of EU funds for the inclusion of cultural heritage in the process of development], *Studia KPZK PAN* 140 (2011), 249-258.

DOMINIKA HOŁUJ

### *Options of using the local plan of land use development to administer changes in the areas of historic urban foundations: the example of Polish large cities*

Since 1990, Polish large cities metropolises have experienced a constantly growing investment pressure. Its effects change the space of the cities. If these changes are chaotic, made without respecting surroundings – very often with short-term profits in mind – they result in the process of depreciation of the quality of space in a broader dimension. These negative phenomena are especially alarming if they occur in a space containing valuable urban and architectural elements.

Therefore, the following question arises: to what extent is the Polish system of urban planning prepared to administer the changes brought about by the real estate market? Significant are both changes resulting from single private investments and large-scale development projects. It is not possible to include all aspects related to interactions between heritage and the law concerning urban development. Therefore I have focused on one of its elements – the local plan of land use development.

I would like to draw attention to arrangements concerning heritage which are defined in this act. Next, especially on the basis of social consultations and remarks submitted by citizens, I would like to present the significance of the formula in setting the rules for urban development of heritage. On the other hand, I would also like to present the weak sides of protection through the local plan of land use development as well as to make note of other significant disadvantages related to the procedure.

The issues of the local plan's of land use development usefulness for modelling spatial harmony in areas including valuable heritage resources will be presented through an analysis of particular the local plan of land use development functioning in Polish large cities.

## MS. GABRIELLA ANTAL

Postgraduate School of Architecture,  
Budapest University of Technology and Economics



Gabriella Antal studied architecture and engineering at the Budapest University of Technology and Economics (BUTE), where she obtained her degree in 2007. She received the Diploma Award of Hauszmann Alajos (University diploma prize) and the Diploma award of the Association of Hungarian Architects. She is attending the BUTE Postgraduate School of Architecture (DLA), her research addresses the theme of industrial landscape – regeneration of former industrial sites (research advisors: Tamas Karacsony, DLA, Zsolt Vasaros, DLA). Her research is focused on industrial regions in Hungary and especially on preservation and future prospects of former industrial sites. In 2012 she received the Prima Primiissima Junior Award for outstanding academic performance. Since 2010, she has been a teaching assistant at the BUTE Department of Public Buildings.

Her works have been exhibited in the FUGA Architectural Centre, Budapest (DLA School Now, 2011 and DLA School Now 2.0, 2012), in Ozd and Miskolc (BORSOD 2050 – Regenerate Borsod!).

### Publications:

“Industrial landscape – regeneration of former industrial sites (industrial landscape rehabilitation, European strategies), Community and architecture,” *BUTE Postgraduate School of Architecture 2011/12 Yearbook*, 58-63.

Gabriella Antal, Veronika Borzsak, Tibor Tanczos, Piroska Varga, “DLA: BORSOD 2050 – regenerate Borsod! – regeneration of industrial landscape in north-east Hungary, community and architecture,” *BUTE Postgraduate School of Architecture 2011/12 Yearbook*, 12-19.

## MS. PIROSKA VARGA

Postgraduate School of Architecture,  
Budapest University of Technology and Economics



Piroska Varga graduated at the Faculty of Architecture, Budapest University of Technology and Economics, in 2008. She received the Diploma Award of Association of Hungarian Architects and OUTPUT Award (2009). Later she attended a special course at the ISES and Corvinus University, and graduated as cultural heritage management specialist rapporteur.

Presently she is attending the BUTE Postgraduate School of Architecture, focusing on the types of reuse of industrial heritage buildings (research advisor: Tamas Karacsony, DLA) and BORSOD 2050. This project is focusing on the regeneration of industrial landscape in north-east Hungary and a comprehensive study of the industrial regions in Hungary (research advisor: Zsolt Vasaros, DLA). The project has been exhibited in Ozd and Miskolc. Since 2010 she has worked as an assistant teacher at the Department of Public Buildings, BUTE.

She is vice-president of the Association of Cultural Managers (KOME). This association maintains a platform which helps experts of various professions – working in research, preservation, social utilisation, protection and distribution of cultural heritage – to access and exchange information and ideas.

### Publications:

“Rehabilitation of former industrial buildings, opportunities – culture factories,” *BUTE Postgraduate School of Architecture 2011/2012 Yearbook*, 108-113.

Gabriella Antal, Veronika Borzsak, Tibor Tanczos, Piroska Varga, “DLA: BORSOD 2050 – Regenerate Borsod! – Regeneration of industrial landscape in north-east of Hungary, Community and architecture,” *BUTE Postgraduate School of Architecture 2011/12 Yearbook*, 12-19.

“New in the old – Bode Museum,” *Magyar Muzeumok online*, 10.07.2011, [http://magyarmuzeumok.hu/tema/258\\_ujitas\\_a\\_regiben](http://magyarmuzeumok.hu/tema/258_ujitas_a_regiben)

“Book(binding) house,” *International Yearbook for works of students in design and architecture*, eds. Florian Pfeffer, Friedrike Lambers, 2009, 82-82.

## MS. VERONIKA BORZSAK

Postgraduate School of Architecture,  
Budapest University of Technology and Economics



M.Sc. in Architecture 2006 (Budapest University of Technology and Economics). Veronika Borzsak is attending the Postgraduate School of Architecture, Budapest University of Technology and Economics, where she focuses on the potential of urban and architectural regeneration of Borsod, the north-east industrial region of Hungary. She is one of the driving forces behind the Borsod 2050 project aiming to generate publicity for the regeneration of the industrial heritage of the area. Her research interests are: urban and architectural regeneration of former industrial cities, public space development in brownfield areas, transformation processes and strategies of regions that have lost their primary industrial roles. She has been an assistant teacher of the Department of Public Buildings at BUTE since 2010.

### Publications:

Gabriella Antal, Veronika Borzsak, Tibor Tanczos, Pirooska Varga, "DLA: BORSOD 2050 – Regenerate Borsod! – Regeneration of industrial landscape in north-east of Hungary, Community and architecture," *BUTE Postgraduate School of Architecture 2011/12 Yearbook*, 12-19.

"Contemporary attitudes of (landscape) architecture – The potential of brownfield regeneration in Borsod, Community and architecture," *BUTE Postgraduate School of Architecture 2011/12 Yearbook*, 72-77.

GABRIELLA ANTAL, VERONIKA BORZSÁK, PIROSKA VARGA

## ***BORSOD 2050 – opportunities of industrial rehabilitation in North-East Hungary***

This is a presentation of the project *BORSOD 2050 – opportunities of industrial rehabilitation in north-east Hungary*, postgraduate course at the Budapest University of Technology and Economics. Participants: Gabriella Antal, Veronika Borzsák, Tibor Tánczos and Piroška Varga, all in 3<sup>rd</sup> year of the postgraduate course, project consultant Zsolt Vasáros (DLA), associate professor.

The project deals with one of the most depressed regions of Hungary located in the northern area of the county Borsod-Abaúj-Zemplén. There is a deep contrast between beautiful and amazing natural conditions (industrial and natural land, artefacts of cultural history) and the current situation and experiences there. This land is full of brownfield areas with abandoned mines, rusty industrial tracks left behind after the regime change in Hungary (1989). Extant buildings and a considerable industrial heritage have disappeared in unfortunate circumstances, although they are part of the history of this region and its identity and often represent a significant architectural value.

The project aims at raising the public awareness of this value by showing visions and giving inspirations for the future, primarily regarding the industrial heritage and architecture. The authors of the project described a possible way of development that does not wipe out the traditions of industrial history. They defined a thematic route to help people get more acquainted with the region. Certain points on this route have already been designed. The project includes the organisation of an exhibition-roadshow that will present an abstract of the knowledge collected and also the architectural designs of the points on the “Industrial land tour”, the regional thematic route for the public in Ózd, Miskolc, Rudabánya and Budapest.

## DR. TODOR CHOBANOV

Municipality of Sofia



Todor Chobanov is a Bulgarian academic and civil servant, presently deputy mayor of Sofia. He has worked in the Ministry of Culture as head of the Inspectorate for Cultural Heritage (2004–2007) and deputy minister (2009–2011). He is also chairman of the committee for culture of the Union of Bulgarian Municipalities.

His academic interests range from his prime field as medieval archaeologist to cultural tourism and fighting heritage-related crime. He has written four books and more than thirty articles and has worked extensively on legislation in the field of cultural heritage. In his professional experience he has participated in various international events organized by the UN, UNESCO, Council of Europe, EUROPOL and NATO.

### Publications:

— *The sacred palaces of the Bulgarian khans*, Agato, Sofia 2010.

— *Titans of the Cross*, Standart, Sofia 2011.

— Textbooks for magistrates working in the field of heritage crime, Sofia 2010.

— *Cultural tourism and regional development*, National Culture Fund, Sofia 2008.

— Todor Chobanov et al., *National strategic plan for cultural tourism*, the Government of Bulgaria, Sofia 2009.

TODOR CHOBANOV

### *The experience of Sofia: how the metro became city's heritage biggest friend*

Sofia is an ancient city, where humans established their permanent settlements as far back as the Neolithic age, in the 7<sup>th</sup> millennium BC. The city played a significant role in European history, especially in the Antiquity, when it was the scene of key events in the 3<sup>rd</sup>, 4<sup>th</sup> and 6<sup>th</sup> centuries. In the Medieval age it was a major crossroads and a meeting place between the crusaders and the local population. Today the city is the capital of the modern Bulgarian state. It stands on huge amounts of archaeological heritage, which presents both challenges and opportunities. The heart of the city became the arena of a major event – the construction of a metro system. Due to flexible and sensitive policies adopted by the local government, the Metro became a friend of the cultural heritage and a huge underground archaeological complex was created, enriching the urban landscape and enormously improving the city's transport system. The underground museum complex in the heart of Sofia is destined to become one of its major tourist and research sites.

## PROF. DR. CARLO GIANNONE

Università del Sannio, Benevento



Born in Naples, 1947. He graduated in 1971 at the Department of Economics and Commerce, University of Naples, with a thesis entitled *The Finance of the Regions in Italy*. In 1973 he received the F. Giordani Scholarship to study at the London School of Economics.

At the University of Sannio, Benevento, he has lectured in public finance, the economy of art and culture, political economy (2003–2005) and international economics (since 2006).

Member of S.I.E., S.I.E.P. and international associations and think tanks (ASTRID, Confrontations Europe, Euro Memorandum Group, ICOMOS). His recent research pertains to UE rules and financing, and to the economics of cultural goods.

### Publications:

“Le Regole Di Voto Nell’unione Europea,” *Astrid Rassegna* 125 (2010), 1-21.

“Napoli e le scelte pubbliche: spunti per un modello interpretativo,” *Rivista Dei Tributi Locali* 28 (2008), 275-287.

*Il federalismo fiscale. Teoria e pratica*, Angelicum, Milano 2006.

*Gruppi d’interesse, finanza pubblica e istituzioni*, Edizioni Scientifiche Italiane, Napoli 2004.

“Il federalismo fiscale in Canada,” in: *Teorie E Fatti Del Federalismo Fiscale*, Il Mulino, Bologna 2000, 543-569.

CARLO GIANNONE

### *Some economic considerations on the World Heritage List*

The World Heritage List, although recently criticized, entails goods and other cultural and natural valuable items which seem to fit the international or Global Public Goods (GPG) economic literature of recent years. Moreover, reference to various levels of aggregation, in particular of the voluntary type (“global club goods”), among countries may be useful in identifying arrangements for the use, management, governance and, last but not the least, financing of the sites. The careful analysis of various financial tools, for example cost sharing suggested by the club theory, deserves additional comments.

The structure of the paper is the following. An attempt is made, in Section I, to pinpoint some of the discrepancies between reality and the standard theory presented in public economics textbooks. We will consider the GPG of the UNESCO type. Section II discusses several ways to develop a theory of global public economics. Section III covers the main financial issues: taxes, subsidies and individual payments (WTP). Governments need not only to perceive whether participating in such initiatives is worth it from their selfish perspective but also if they may improve overall human welfare in a sustainable way. If they tend to behave like private actors, the conjecture is that international negotiation and cooperation are “quasi international markets” and it is crucial to measure the effects. A related set of questions pertains to the *free-riding* and *rent-seeking* attitude of politicians, bureaucrats and individual agents. Many other important topics will be studied in great detail, such as governance and public management, which vary between areas, and all sorts of technical devices – essentially, a wide range of taxes, subsidies and voluntary payments – which may be used. Finally, Section IV summarizes the whole issue, also by means of describing specific experiences in Italy.

# Session 3



## *Attractive cities – the role of heritage*

Despite predictions about the inevitable decline of cities (due to globalisation and technological progress physical space would supposedly lose its importance), which have been voiced for many years, this form of geographic, social and economic organisation remains the foundation of the functioning of contemporary civilisation. But what are the factors behind the fact that some cities develop and some do not? Why some cities attract new inhabitants while others are depopulated? What makes many companies – for example, from the creative and innovative sector, regarded as one of the most promising branches of the economy – locate their headquarters in specific cities? The session will provide an opportunity to discuss the role of heritage in creating contemporary cities and ways of using heritage for improving the quality of life in a given place.

## MS. JOANNA SANETRA-SZELIGA

International Cultural Centre, Krakow

 Graduate of the Krakow University of Economics, M.A. in European Studies. In 2002-2005 member of the Culture Contact Point in Poland staff (Ministry of Culture). Since 2003 coordinator of the Culture 2000 programme in Poland, since 2005 unit coordinator in the European Affairs Unit in the Department of Culture Strategy and European Affairs in the Ministry of Culture. Currently chief specialist in the International Cultural Centre in Krakow, coordinator of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue Between Cultures in Poland. Author of publications on EU cultural policy, financing culture from the European sources and intercultural dialogue. Ph.D. student at the Krakow University of Economics (thesis on the role of culture in urban development). University lecturer.

### Publications:

“The impact of the European Capital of Culture and European Cultural Month titles on Kraków – preliminary analysis of the economic aspects,” in: *Culture and the City: Future Urban Research in Europe 3*, eds. Frank Eckardt, Louise Nyström, Karlskrona 2007, 441-466.

“Kraków. Stolica kultury?” [Krakow. A capital of culture?], in: *Kraków i Sankt-Petersburg. Dziedzictwo stołeczności*, ed. Jacek Purchla, Kraków 2009, 151-164.

“Maribor 2012 – czysta energia czy punkt zwrotny? / Maribor 2012 – pure energy or turning point?,” *Herito* 6 (2011), 104-117.

Joanna Sanetra-Szeliga, Robert Kusek, eds., *Czy Polska leży nad Morzem Śródziemnym? / Does Poland lie on the Mediterranean?*, Kraków 2012.

“Kultura a rozwój miasta” [Culture in a city development], in: *Kultura i rozwój społeczno-gospodarczy* eds. Jerzy Hausner, Anna Karwińska, Jacek Purchla, [Culture and social-economic development], Kraków 2013 (in preparation).

JOANNA SANETRA-SZELIGA

## *Retropolis – how some Polish cities could use their heritage to foster development*

The contemporary idea of Retropolis, to use a Zbigniew Paszkowski's notion, consists of protection of the historical heritage of a city and its adaptation to today's needs in a historical shape. In the era of globalisation cities are faced with the necessity of competing with each other for job creating investments as well as innovative capital, especially human capital. Not only is the cultural heritage one of the unique resources of a city, its *genius loci*, which differentiates one potential location from another (avoiding what Sharon Zukin calls McGuggenheimisation), but it could also be an important factor in improving the quality of life. The quality of life, one of the concepts used in welfare economics, constitutes a significant determinant in the decision-making process regarding the choice of a place to live for the creative class, as defined by Richard Florida, and consequently the choice for investments.

The paper aims at presenting the role which cultural heritage may play in facilitating urban development in terms of creating an attractive place to live, (not only) drawing tourists and investors. The cases of some of the Polish cities that participated in the competition for the European Capital of Culture 2016 title will be used as examples. In particular the idea of the City of Gardens in Katowice will be elaborated showing how Ebenezer Howard's concepts were adapted for a postindustrial city in the Upper Silesia region. Furthermore, it will be discussed how "The Promised Land" of Łódź was supposed to improve the life of its citizens. The winner city in the competition, Wrocław, will be included as well, with its plans to implement its "Spaces for Beauty" programme.

## DR. DOBROŚŁAWA WIKTOR-MACH

Krakow University of Economics



Dobrosława Wiktor-Mach received her Ph.D. in sociology from the Jagiellonian University in 2010. Her thesis entitled *Competing Islamic Traditions: an Anthropological Perspective*, written under the supervision of Professor Mariola Flis, was based on field research among Muslim communities in the Caucasus. Since 2011 she is employed at the Department of European Studies, Krakow University of Economics. Wiktor-Mach is a member of the International Sociological Association and her paper on secularization, modernity and Islamic revival was awarded at the ISA Worldwide Competition for Junior Sociologists. She took part in research and development projects in Poland, Belgium, India and Azerbaijan. Her current interests are focused on social dimensions of urbanisations, urban change in the developing world (especially in the Middle East and Asia), the concept of creative cities, development studies, and sociology of religion (particularly Islam).

### Publications:

“Measuring Muslims: the Problems of Religiosity and Inner-religious Diversity,” *Annual Review of the Sociology of Religion*, 3 (2012), Leiden.

*Życie codzienne w Baku* [Everyday life in Baku], Wydawnictwo Akademickie DIALOG, Warszawa 2011.

“On secularization, modernity and Islamic revival,” *Polish Sociological Review* 3 (175), 2011, 393-409.

“European Islam. The Case of Polish Tatars,” *Hemispheres*, 23 (2008), Warsaw, Polish Academy of Sciences, 135-146.

Dobrosława Wiktor, Anna Karwińska, “Przedsiębiorczość i korzyści społeczne: Identyfikacja dobrych praktyk w ekonomii społecznej” [Industriousness and its social benefits: identifying good practices in social economy], in: *Ekonomia Społeczna. Teksty*, Vol. 6., Krakow University of Economics, 2008.

DOBROSLAWA WIKTOR-MACH

## *Cultural resources and the idea of creative city*

The aim of the presentation is to give an overview and an assessment of the concept of “creative cities,” which is increasingly popular around the world. The idea developed by Charles Landry (*The Creative City: a toolkit for urban innovators*, 2000) has become influential in the last decade also due to the works of Richard Florida (e.g. *Cities and the Creative Class*, 2005) and John Howkins (*The Creative Economy*, 2001). I would like to address their ideas of the creative city, its foundations, and links between culture and urban development (including the concepts of culture development and cultural planning). In the European context it is important to think of the cities’ rich heritage as a potentially crucial factor in attracting talented people to boost the urban economy. By examining some specific cases from around the world (British, Australian, Indian and Japanese), I will try to answer the following questions: To what extent can heritage and other cultural assets and soft attributes of cities be used in attracting the so-called “creative class” (people working with ideas)? What are “heritage strategies”? What are their outcomes? How can heritage, both in tangible and intangible forms, help to create inspirational environment “where we can think, plan and act with imagination” (Landry, 2000)? What lessons can Central European cities learn from urban cultural planning in other corners of the world?

## DR. NATAŠA UROŠEVIĆ

University of Pula, Croatia, Interdisciplinary  
Study Programme of Culture and Tourism



Nataša Urošević, Ph.D., is a senior assistant lecturer at the Juraj Dobriča University of Pula, Croatia, Interdisciplinary Study Programme of Culture and Tourism, where she teaches courses in cultural heritage, cultural history of Croatia, cultural identity of Croatia and European identity. In the academic year 2010/2011 she was also the Interdisciplinary Study Programme Coordinator. She graduated in Economics and Tourism (from University of Rijeka, Croatia) and in Slavic and Germanic Philology (University of Padua, Italy). After her graduation, she worked as a journalist for the Croatian newspaper *Jutarnji list* and in the publishing industry for 10 years. She received her Ph.D. in literary and cultural theory from the University of Rijeka, Croatia. Her research interests are: cultural studies, cultural tourism, cultural identities, heritage management and European studies.

### Publications:

“Cultural Identity and Cultural Tourism – between the Local and the Global,” *Singidunum Journal of Applied Science* 9 (2012), 67-76.

“Strategic Marketing Analysis of Cultural Tourism Destination (Case Study Pula),” in: *22<sup>th</sup> CROMAR Congress Proceedings*, Pula, 10 (2011), 993-1007.

“Central Europe,” in: *International Arts & Crafts*, eds. Karen Livingstone, Linda Parry, Victoria and Albert Museum, London 2005, 238-251.

“The Effects of Including the Cultural Sector in the Tourist Product of Destination – Strategic Considerations Regarding Istria as the Region of Cultural Tourism and Pula as the European Capital of Culture,” in: *Tourism and Hospitality Management*, Conference Proceedings of the 20. Biennial International Congress “Tourism & Hospitality Industry, New Trends in Tourism and Hospitality Management,” Opatija 2010, 1305-1317.

“International marketing management: possible application in Istrian tourism,” in: The 4. International Biennial Congress “Hotelplan, Hospitality and Tourism, Holistic Approach,” Beograd, *Hotellink* 13/14 (2009), 411-419.

NATAŠA UROŠEVIĆ

### ***Cultural identity, heritage management and sustainable development: a case study of Pula, Croatia***

The paper will present the results of research conducted in order to collect information for the situation analysis and critical reflection on the role of cultural identity and heritage management in sustainable development of the city of Pula. The main goal of our research was to assess the key stakeholders' perceptions of Pula as a cultural tourism destination and to define the key elements of its cultural identity, which makes the city unique and recognisable in the perception of its residents and their guests. Confronting global trends with local commitment to sustainable development, we put forward the hypothesis that cultural tourism best suits destinations which are characterised by the wealth of cultural and natural heritage. Combining quantitative and qualitative methods, we examined 400 tourists, 300 local residents and 15 experts (in the second phase we interviewed 350 other residents). We have conducted parallel content analysis of monographs about Pula. Collected data have shown that the key elements of the city's identity are cultural heritage, multicultural history, creative industries, alternative culture and the local life style. The city is recognisable primarily for its unique cultural, historical and natural heritage, and the cultural identity "holders" such as the Amphitheater, the historic centre with Roman monuments, turbulent history, and a unique atmosphere of the ancient town by the sea combined with the former Austria's main naval port and its powerful fortification system. Hence, the planning priorities are: investing in the historic centre, extending the season through integration of attractions in events and cultural routes, valorisation of the former military zone and the fortification system and design of new integrated cross-border projects. One of the possibilities which could contribute to investments in cultural infrastructure could be the candidacy for the European Capital of Culture.

## MS. JOANNA ZĘTAR

Ośrodek „Brama Grodzka – Teatr NN”

[„Grodzka Gate – NN Theatre” Centre], Lublin



Art historian, journalist, cultural animator. Graduate of the Catholic University of Lublin and the Academy of Heritage (postgraduate programme) at the International Cultural Centre, Krakow. Since 2001 she has been working in the “Grodzka Gate – NN Theatre” Centre, Lublin. Project coordinator of the *Forgotten Past – Multicultural Traditions of Lublin* Archives of Photography, Tales of the Lublin’s districts. Currently editor-in-chief of the website [www.leksykon.teatrnn.pl](http://www.leksykon.teatrnn.pl) acting within the NN Theatre Lab – New Media. Author of numerous publications and presentations on selected aspects of the “Grodzka Gate – NN Theatre” Centre.

### Publications:

“*Zapomniana Przeszłość – Wielokulturowe Tradycje Lubelszczyzny*”. Omówienie działań podejmowanych przez Ośrodek „Brama Grodzka – Teatr NN” na rzecz dokumentacji i popularyzacji wielokulturowych tradycji Lubelszczyzny (komunikat), [“A forgotten past – Multicultural traditions of the Lublin area”: a report on the work of the “Grodzka Gate – NN Theatre” Centre for documenting and popularising the multicultural traditions of the Lublin area], in: *Historia i kultura Żydów Janowca nad Wisłą, Kazimierza Dolnego i Puław. Fenomen kulturowy miasteczka – szteth*, Conference materials from the 5<sup>th</sup> Historical Meeting in Janowiec, Janowiec 2003, 215-222.

“Ikonografia lubelskiej dzielnicy żydowskiej” [Iconography of the Jewish district in Lublin], *Scriptores* 2 (28), 2003, 79-90.

“Ośrodek „Brama Grodzka – Teatr NN” – odbudowa i kształtowanie tożsamości miejsca” [“Grodzka Gate – NN Theatre” Centre – reconstruction and shaping the identity of the place], *Teka Komisji Architektury, Urbanistyki i Studiów Krajobrazowych* 2 (2006), 193-202.

“Architektura sakralna Lubelszczyzny jako przejaw wielokulturowych tradycji regionu” [Religious architecture of the Lublin area as an expression of the multicultural traditions of the region], *Teka Komisji Architektury, Urbanistyki i Studiów Przestrzennych* 3 (2007), 203-224.

*Przewodniki. Lublin 2.0 – Przewodniki po Lublinie z wykorzystaniem poszerzonej rzeczywistości. Studium przypadku* [Guidebooks. Lublin 2.0: guidebooks on Lublin using augmented reality. A case study], <http://biblioteka.teatrnn.pl/dlibra/dlibra/docmetadata?id=43592>.

JOANNA ZĘTAR

### ***Lublin 2.0, an interactive reconstruction of Lublin's history: a case study of using heritage for creating a positive image of Lublin***

The aim of the project *Lublin 2.0: an interactive reconstruction of the Lublin's history* was to create four virtual models of Lublin, showing the territorial development of the city and its architecture in the 14<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup> century and in the 1930s. Closely connected with the models of the city are the 3D models of individual objects as well as visualisations of archaeological finds from excavations carried out in the area of Lublin. The aim of the *Lublin 2.0* project was also to create guidebooks of Lublin using “augmented reality”.

The project is carried out as part of a wider programme of the “Grodzka Gate – NN Theatre” Centre, connected with the arrangements concerning celebrations of the 700<sup>th</sup> anniversary of the Lublin charter. In this programme we want to show the role of heritage in creating contemporary smart cities and we emphasise that in contemporary cities heritage has a much wider role to play. Very important elements of the *Lublin 2.0* project are: innovative uses of heritage with the employment of new technologies in the creative and innovative sector, “utilitarian” aspects of heritage and using local heritage for creating and improving a positive image of a city in the eyes of inhabitants and tourists.

## DR. TOMÁŠ PAVLÍČEK

Faculty of Art and Design, Univerzity Jan  
Evangelista Purkyně, Ústí nad Labem



He was born in Česká Lípa in 1971. He graduated in History and Art Education at the Faculty of Education in Ústí nad Labem. He gained his Ph.D. at the Charles University, Prague. In 1994–1996 a teacher in a comprehensive school in Chomutov. Since 1996 he worked as a senior lecturer at the Department of Art Education. Nowadays he is an associate professor at the Faculty of Art and Design, Jan Evangelista Purkyně University, Ústí nad Labem. Head of the Department of History and Theory of Art. His research is focused on the history of architecture in the first half of the 20<sup>th</sup> century. His main interests are architecture of the Czech borderlands and the social consequences of its development. He has published a number of articles and two monographs on this subject. He participated in the project *Famous Villas of the Ústí nad Labem District* in cooperation with the National Heritage Institute and the Foibos Agency. He cooperated with the Research Centre for Industrial Heritage, Faculty of Art, Charles University, Prague. He is an active curator of visual arts. He has curated many exhibitions. He is a member of the editorial board of *Výtvarná výchova* and of the Czech section of INSEA.

### Publications:

*Architektura 1. poloviny 20. století v západní části Ústeckého kraj (vývoj, rozbor a didaktické zhodnocení)*, FUUD a UJEP, Acta universitatis purkynianae, Ústí nad Labem 2005.

Tomáš Pavlíček, ed., *Slavné vily Ústeckého kraje*, Foibos 2007.

“Bytové kolonie v Mostě a Litvínově realizované německou správou v letech 1939–1945,” in: *Věda a technika v českých zemích v období 2. světové války*, eds., Miroslav Hořejš, Ivana Lorencová, *Práce z dějin techniky a přírodních věd*, sv. 20, Národní technické museum, Praha 2009, 104–113.

“Vybrané architektonické a urbanizační projekty v Ústeckém kraji v letech 1945–1960. Proměny východisek pod vlivem společenských změn,” in: Miroslav Hořejš, Ivana Lorencová, *Věda a technika v českých zemích 1945–1960*, *Práce z dějin techniky a přírodních věd*, sv. 24, Národní technické museum, Praha 2010, 199–210.

Jaroslav Brožek. *3/4 století s výtvarnou výchovou*, Fakulta umění a designu UJEP, Ústí nad Labem 2012.

TOMÁŠ PAVLÍČEK

*The city as a social space for creation of cultural values: between intimate and institutional tradition – a case of one city*

I would like to introduce my contribution as a problem of creating cultural values within the social space of a city. It is a space in which these values are developed, fixed and then become heritage or tradition of a society. I see it as a problem of the relationship between the intimate and institutional tradition. The term “intimate tradition” involves not just a personal history of an individual but also a whole complex of relationships and experiences which are leading a man through his life and encourage him to understand a city (or other entity) as a semantic field of relationships. “Institutional tradition” is a term supported by the institutional theory of art, which I have applied to the relationship between society and its environment. I would like to illustrate this problem with the case of the old royal city of Most, which was destroyed by the mining of lignite and replaced by a completely new city founded on a green meadow.

**DR. JAN SUCHÁČEK**

VŠB – Technical University of Ostrava



Since 2003 senior lecturer and associate professor at the VSB-Technical University of Ostrava, Czech Republic. Guest lecturer in the Netherlands, the United Kingdom, Denmark, Poland, Italy, Spain, Portugal, Estonia, Slovenia, Slovakia and Hungary. His research interests focus mainly on urban and regional development, spatial aspects of European integration, territorial administration, and globalisation. Author/co-author of 4 books and more than 70 articles.

**Publications:**

*Essays on Eurontity: On the Need to Revitalise Europe*, Saarbrücken 2012.

“Central Europe – from passive to active space in 20 years,” in: *50/20 Sketches and essays to mark twenty years of the ICC*, ed. Jacek Purchla, International Cultural Centre, Krakow 2011.

Jan Sucháček and Jeppe Juul Petersen, eds., *Developments in Minor Cities. Institutions Matter*, VSB-Technical University, Ostrava 2010.

*Territorial development reconsidered*, VSB-Technical University, Ostrava 2008.

“Central Europe as Semi-Border and Semi-Urban Region and its Marketisation,” in: *Social, Economic and Political Cohesion in the Danube Region in Light of EU Enlargement*, Europe Centre PBC, Pécs 2006.

JAN SUCHÁČEK

### *Polish and European cities: a Central European perspective*

The contribution is of theoretical-empirical character and is based on the assumption that certain (societal, material and intangible) elements, structures and phenomena are similar within the space of the European Union. These internal similarities distinguish the EU from other territories and cultures. In the form of a case study the article attempts to find common features of Poland, an important country located in Central Europe and to some extent embodying European *genius loci*, and other European countries.

The above approach attempts at bridging the gap between nomothetic and idiographic approaches to reality, which is the subject of traditional disputes among spatial scientists. While the proponents of the nomothetic conception believe that there are certain spatial regularities and rules related to the characteristics of a territory, other spatial scientists underline unique and unrepeatable qualities of individual territories and places. Our approach offers a certain compromise between these two poles.

## PROF. DR. EWA CHOJECKA

University of Silesia in Katowice



Art historian, born 1933, studied art history at the Jagiellonian University, Krakow, 1950–1955, M.A.; Ph.D., postdoctoral theses at the Jagiellonian University, member of academic staff at the University Museum, Institute of Art History at the Jagiellonian University, 1958–1977, Ford Foundation scholarship at the Warburg Institute, London University 1960. Professor of Art History, University of Silesia in Katowice, 1977–2003. Retired since 2003. Member of Art Historical Committee of Polish Academy of Sciences in Warsaw (3 terms). Member of Evangelische Forschungsakademie Berlin. Chairman and member of Advisory Councils of the Silesian Museum in Katowice, Schlesisches Museum zu Görlitz, Museum in Bielsko-Biala, Historical Museum in Katowice.

### Publications:

“Deutsche Bibelserien in der Holzstocksammlung der Jagiellonischen Universität in Krakau,” in: *Studien zur deutschen Kunstgeschichte* 321 (1961).

“Bayerische Bild-Enzyklopadie. Das Weltbild eines wissenschaftlich-magischen Hausbuches aus dem frühen 16. Jahrhundert,” *Studien zur deutschen Kunstgeschichte* 358 (1982).

“Die protestantische Kunst in Oberschlesien. Aufstieg und Krisensituationen,” in: *Reformation und Gegenreformation in Oberschlesien. Die Auswirkungen auf Politik, Kunst und Kultur im Ostmitteleuropaischem Kontext. Tagungsreihe der Stiftung Haus Oberschlesien*, 3, Hrsg, Berlin 1994, 147-168.

“Upper Silesia borderland phenomena in art historical studies,” in: *Borders in Art. Revisiting “Kunstgeographie”. The Proceedings of the Fourth Joint Conference of Polish and English Art Historians*, ed. Katarzyna Murawska-Muthesius, University of East Anglia, Norwich 1998, Warszawa 2000, 191-196.

“Ideologiebezogene Auseinandersetzungen um Fakten und Mythen im schlesischen Grenzgebiet. Kattowitzer Denkmalkunst und das deutsch-polnische und polnisch-polnische Syndrom,” in: *Visuelle Erinnerungskulturen und Geschichtskonstruktionen in Deutschland und Polen seit 1939*, eds. Małgorzata Omilanowska Dieter Bingen, Peter Oliver Loew, Dietmar Popp, vol. 5, Warszawa 2009, 207-220.

EWA CHOJECKA

### *The heritage of Tychy – the once “socialist town” and its contemporary evaluation*

The town of Tychy in Poland (counterpart to Nowa Huta), situated in direct neighbourhood of the industrial centre of Upper Silesia and founded in 1950, was intended to serve as an urban model of what was then defined as a “socialist” and strictly secular town. However within several decades that were to follow its original spatial and ideological concept underwent profound changes (including post-modern churches with frescoes by Jerzy Nowosielski) and thus it represents a unique urban document of history. After years of vehement opposition in the early 1990s public opinion started to appreciate its innovative architectural values and at present it manifests a genuine local patriotism. The professional scene in its turn tends to regard Tychy as a source of historic heritage in its own right.

The adjacent automobile plant (FIAT) and Special Economic Zone promoting investors both stand for attractive sources of income. Thus amongst the entire set of Upper Silesian urban structures Tychy achieved – according to the evaluating system HDI (Human Development Index) – a leading position.

## MS. AGNIESHKA KIERA

### AICOMOS



Agnieshka Kiera is a registered conservation architect with a M.A. in Architecture from the Krakow University of Technology and expert diplomas from the Nicolaus Copernicus University in Toruń (conservation of architecture); University of Warsaw (urban conservation planning); ICCROM, Rome (conservation of cultural property); Ph.D. research at the Institute of Sustainability and Technology Policy, Murdoch University, on *Local Identity Code as operational tool of achieving sustainable development of historic cities with heritage conservation as its core component*.

Kiera's professional career started with the National Authority for Conservation of Cultural Property (Pracownie Konserwacji Zabytków), Krakow, and concluded as the City Heritage Architect with the City of Fremantle, Western Australia. She retired in July 2012.

She served on the Heritage Council of Western Australia; was a member of the Executive Committee of Australia ICOMOS for the combined period of 12 years and a member of the National Trust (WA); she is an Expert Member of the International Scientific Committees of ICOMOS on Historic Towns and Villages (CIVVIH) and Associated Member of Cultural Tourism Committee (ICTC).

AGNIESHKA KIERA

## *Urban identity and design code as a tool of creative conservation and revalorisation of historic cities*

This presentation asserts that heritage conservation based on the philosophy and standards of both Athens and Burra Charters is no longer sufficient to ensure a viable future for urban heritage or creativity of design and quality of both architecture and evolving urban landscapes, in the rapidly urbanising and globalising world. While heritage continues to represent an essential aspect of human condition and continuity associated with a particular society and its culture, the current approach and methods of conservation worldwide fail to include sustainability of local heritage as a core component of urban development.

In Australia, heritage conservation is still dealt with as separate from town planning. Thus its role as a determining factor in the resilience and capacity of historic cities to endure is largely underestimated and unmanaged. While globalisation creates increasingly generic cities, Central European cities successfully experiment with means to manage change through protection of urban heritage and harmonious redevelopment.

I will demonstrate a model based on the above that has been successfully applied in Fremantle, Western Australia. It involves establishment and adoption of the city specific guide (Local Identity and Design Code) as a planning tool to ensure compatibility of new infill development. Here the Code has been effectively applied to both promoting conservation of urban heritage *and* ensuring its enhancement through creativity in designing new development. In this model the strategic town planning and development controls are legislated to proactively use local identity of a city as a reference for new development that is city specific. The Code encourages sustainable development of cities of architectural and urban quality and continuous refinement of cities towards achievement of both harmonious urban “whole” and a quality life for its inhabitants.

## PROF. DR. MARZANNA JAGIEŁŁO

Faculty of Architecture, Wrocław University of Technology



I am an architect specialising in architecture preservation, its history (16-19<sup>th</sup> century) and in issues related to the history and regeneration of historical gardens. Research on the architecture of 19<sup>th</sup>-century Wrocław (numerous monographic studies) and cooperation with the University Theatre influenced my interest in the architecture of the theatre and in other entertainment and recreational facilities. The continuation of the above were my studies of Wrocław concert halls, seats of cultural societies, and local entertainment gardens. Recently I have prepared a study devoted to history and architecture of Teatr Polski and a work on circus buildings in Wrocław. The second area of my research interests is the maintenance and restoration of architectural sites. They are expressed both in projects, as well as in numerous historical and conservation studies. Another area of my research concerns Silesian historical gardens. I am the author of over 40 publications, including two books on the history and art of Wrocław and Lower Silesia. Member of ICOMOS and the Association of Monuments Conservators.

### Publications:

*Wrocławskie établissements, historia i architektura* [Wrocław établissements, history and architecture], Wydawnictwo Politechniki Wrocławskiej, Wrocław 2000.

*Sgraffita na Śląsku, 1540-1650* [Sgraffito in Silesia, 1540-1650], Wydawnictwo Politechniki Wrocławskiej, Wrocław 2003.

Marzanna Jagiełło-Kończyczyk, Wojciech Brzezowski, "Miejsce wiecznego spoczynku? O problemach związanych z przekształcaniem nieczynnych cmentarzy" [A place of eternal rest? On problems related to transforming disused cemeteries], in: *Przyroda i miasto*, ed. Jan Rylke, 10 (2007), 259-277.

"Karły oraz inne kurioza w ogrodach europejskich" [Dwarves and other curiosities in European gardens], *Architectus* 1-2 (2009), 23-36.

"Wrocławskie cyrki, historia i architektura" [Wrocław circusses, history and architecture], in: *Non solum villae*, ed. Jacek Kościuk, Anniversary book for Prof. Stanisław Medeksza, Wydawnictwo Politechniki Wrocławskiej, Wrocław 2010, 495-528.

## PROF. DR. WOJCIECH BRZEZOWSKI

Faculty of Architecture, Wrocław University of Technology



After graduating in 1969 from the Faculty of Architecture, Wrocław University of Technology, since 1972 I worked as a researcher and lecturer at the Institute of History of Architecture, Art and Technology, and then, since 1992, at the Department of Conservation and Restoration of Architecture and Landscape, Faculty of Architecture, Wrocław University of Technology. The main areas of my research interests are the Silesian Baroque secular architecture and colour in the history of architecture. Recently, for several years, my research interests relate to the Silesian historical gardens. I am the author of a book devoted to the Wrocław Baroque townhouses and of numerous academic articles concerning Baroque secular architecture and history of gardening. In addition to research activities I am dealing as the designer with protection of architectural heritage and reconstruction of historical architectural polychrome.

I am a member of Polish Academy of Sciences, Association of Monument Conservators and ICOMOS.

### Publications:

*Dom mieszkalny we Wrocławiu w okresie baroku* [The dwelling-house in Wrocław in the period of Baroque], Wydawnictwo Politechniki Wrocławskiej, Wrocław 2005.

“Der Breslauische Wassergarten’ von Wolfgang Scharschmidt,” *Zandera* 24 (1, 2009).

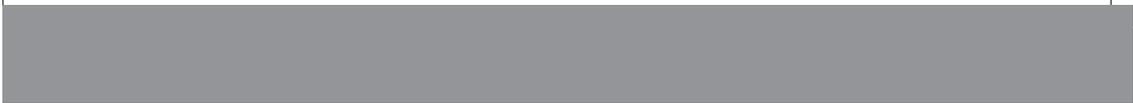
“Dziedzictwo zapoznane. O traktatach ogrodniczych w Bibliotece Uniwersyteckiej we Wrocławiu” [Mediated heritage: About gardening treatise in the University Library in Wrocław], in: *Założenia rezydencjonalno-ogrodowe : dziedzictwo narodu polskiego (na tle europejskich wpływów kulturowych)* [Residential-garden establishments: Polish national heritage (in the context of European cultural influences)], Instytut Botaniki im. W. Szafera, Polska Akademia Nauk, Kraków 2008.

„Jan Hamilton Finlay i jego Mała Sparta” [Jan Hamilton Finlay and his Little Sparta], in: *Ogrody pamięci* [Gardens of memory], Wydawnictwo Politechniki Krakowskiej, Kraków 2012.

MARZANNA JAGIELLO, WOJCIECH BRZEWOSKI

## *Wroclaw – an inherited legacy*

In its long history Wrocław has been a multi-ethnic and multi-cultural crucible, which belonged to four different states and nations over ten centuries: the Czechs, the Austrians, the Germans and the Poles. After World War II the city experienced a complete exchange of inhabitants, one of the largest in world's history. The exchange was ethnic, religious, mental, cultural and even technological. It caused many dangers, the greatest of which being the “death of context”, related to historic monuments. The context is understood here as a particularly strong focus on one's own monuments of history, which was not present after the former inhabitants moved away. Saving the monuments was, at first, achieved through the process of cultural adaptation, which meant creating our own, Polish contexts around particular buildings and/or their groups. Such measures, however, were accompanied by a reverse (fading away) process on two levels – in communication and in symbolic substance, often intertwined. A new chapter in Wrocław's history was opened by the democratic changes which have been taking place in the whole country since 1989. The new political situation created an atmosphere favourable for a search for the identity of the inhabitants of Lower Silesia. It also gave a green light for researchers and for creating a new attitude towards heritage, which has become treated more and more often as a *continuum*. The process found its reflection in a series of publications on the city's history, its culture and monuments. It also contributed to restoration of many architectural sites and commemorating the city's famous citizens. The city authorities capitalise on this situation by promoting Wrocław as a multi-cultural, open and tolerant (in other words – European) place, which to a great extent made Wrocław the European Capital of Culture 2016.



## MS. DANIELA TOMŠIČ

Institute for the Protection of Cultural Heritage of Slovenia



Daniela Tomsic, B.E. (architecture), employed at the Institute for the Protection of Cultural Heritage of Slovenia since 1981, mainly engaged in the fields of regional planning, restoration of historic towns and presentation of architectural monuments in the coastal region of Slovenia, where she acted as the manager of the Institute's regional office from 1985, with short pauses until 2009. That year she was appointed, and remains until today, conservator general of the unified Cultural Heritage Office of Slovenia.

The interdependence of conservation with the level of recognition and awareness of the value of cultural heritage among the general population has led her to research the conditions of the interaction between environmental factors (individual, society, space, economy, institutions) and cultural heritage, to enable the identification of pluralistic values of heritage. She collaborates professionally with the Faculty of Architecture, University of Ljubljana, frequently attends their workshops and takes part as a guest lecturer in national and international meetings, including those organized by ICOMOS, of which she is a member since 1985.

### Publications:

“Razvoj cerkvene arhitekture župnije sv. Mavra v Izoli,” *Annales Ser. hist. sociol.* 18/99 (1999), Koper, 459-478.

“Cerkev sv. Marije Alietske v Izoli – Zgodovinski razvoj in prenova,” in: *Kultura na narodnostno mešanem ozemlju Slovenske Istre: varovanje naravne in kulturne dediščine na področju konservatorstva in muzeologije*, ed. Sonja Ana Hoyer, Razprave Filozofske fakultete, Ljubljana 2002, 147-166.

“The Methodology for Distinguished Development of Positioning the Natural and Cultural heritage within Space,” in: 15<sup>th</sup> General Assembly and Scientific Symposium: *Monuments and sites in their setting - conserving cultural heritage in changing townscapes and landscapes*, Xi'an (2005), <http://www.international.icomos.org/xian2005/papers/1-31.pdf>

“Holistic Methodology towards Recognition of the Pluralistic Contents of the Spirit of Place,” in: 16<sup>th</sup> ICOMOS General Assembly and International Symposium: *Finding the spirit of place - between the tangible and the intangible*, Quebec (2008), [http://www.international.icomos.org/quebec2008/cd/toindex/77\\_pdf/77-99kq-152.pdf](http://www.international.icomos.org/quebec2008/cd/toindex/77_pdf/77-99kq-152.pdf)

“Le mura di Isola d'Istria dalla costruzione alla scomparsa,” in: *Atti E Memorie Della Società Istriana Di Archeologia E Storia Patria CXI*, Trieste 2011, 157-175.

DANIELA TOMŠIČ

### *Creating a living room of the city: mixture of history and modernity in the case of Ljubljana*

The historic centre of Ljubljana has been transformed, with ambitious and subtle interventions during the last few years, from a saturated city centre into a vibrant and high quality urban environment. It has been achieved with previous attentive observation of the city centre's contemporary demands, progressively incorporated in the thoughtful measures in the city core and gradually spread to the outskirts of the city, where, together with well-designed urban open space, a living room of the city is formed, a point of meeting and cultural experience for locals and incomers in order to fulfill their contemporary needs while respecting the possibilities offered by the site. So Ljubljana's historic center has been fully revived and has taken its new role.

We may say that the contemporary needs of the public should be listened to and positioned into the cultural heritage site's temporal structure. This could be achieved by a specific methodology, which should embrace correlation of such environmental factors as individuals, society, economy, space, cultural heritage and institutions. The factors can be arranged into a qualitative structure, formed by external components (the quality of material and the quality of organisation of the material) as well as by internal ones (the quality of the idea and the quality of the organisation of the idea).

The qualities of the material and of the idea are autonomous, while the identification of their organizational quality, as a qualitative result of the environmental factor, must be interconnected. The reciprocal dependency of the qualities enables the materialisation of the idea. The quality, as the aim of human activity and as the target of conservation efforts, is represented by correlation between the qualities of organisation of the material and of the idea. This allows the recognition of heritage into perception of the attraction of the site and gradually enables transformation of the new qualities into cultural heritage.

# Session 4



## *Heritage and politics*

The session will concern broadly conceived relations between heritage and politics: cultural policies encroaching the sphere of heritage and exploiting heritage for short-term political purposes. The discussion will concern such subjects as the role of heritage in promoting various visions of history, we will talk about a selective approach to heritage. The starting point for the discussion on the relations between heritage and politics are the following questions: In what way do contemporary societies use heritage for building their identity? How do they choose national traditions, legends and myths they promote? What factors decide about the destruction or reconstruction of monuments, about rebuilding non-existing sites or condemning them to oblivion?

## PROF. DR. MARIE-THERES ALBERT

Brandenburg University of Technology, Cottbus



Prof. Dr. phil. habil. Marie-Theres Albert is a teacher in higher education and director of the Department of Intercultural Studies at the Brandenburg University of Technology, Cottbus, since 1994. Holder of the UNITWIN UNESCO Chair in Heritage Studies since October 2003.

Her research projects range from issues concerning tangible and intangible heritage, identity and development to education in developing countries. She also works on the conceptual development, organisation and implementation of several international conferences related to World Heritage. Coordinator of several EU funded international projects, such as MUMA (Development of Multi-Disciplinary Management Strategies for Conservation and Use of Heritage Sites in Asia and Europe), from 2004 to 2007. European project coordinator for *Sharing Our Heritage* (SOH, 2004–2008), a pilot cooperation project involving four European and four Australian universities that focused on interdisciplinary heritage management approaches and various concepts and types of heritage in Australia and the EU.

### Publications:

Marie-Theres Albert, M. Richon, M. J. Vinals, A. Witcomb, eds., “Community Development through World Heritage,” *World Heritage Papers* 31 (2012), 32–38.

Marie-Theres Albert, Dieter Offenhäuser, Walther Ch. Zimmerli, eds., *World Heritage and Cultural Diversity*, German Commission for UNESCO, Bonn 2010.

Marie-Theres Albert, Roland Bernecker, Diego Gutierrez Perez, Nalini Thakur, Zhang Nairen eds., *Training Strategies for World Heritage Management*, IKO – Verlag für interkulturelle Kommunikation, Frankfurt/Main 2007.

Marie-Theres Albert, Sieglinde Gauer-Lietz eds., *Perspektiven des Welterbes – Constructing World Heritage*, IKO-Verlag für interkulturelle Kommunikation, Frankfurt/Main 2006.

Deutsche UNESCO-Kommission e. V., Brandenburgische Technische Universität Cottbus [German Commission for UNESCO, Brandenburg University of Technology, Cottbus], *Natur und Kultur. Ambivalente Dimensionen unseres Erbes. Perspektivenwechsel / Nature and Culture. Ambivalent Dimensions of our Heritage. Change of Perspective*, Deutsche UNESCO-Kommission e.V. [German Commission for UNESCO], Bonn 2002.

MARIE-THERES ALBERT

### *The global strategy of world heritage: challenges and weaknesses of the 5 C's*

Since the Budapest Declaration on World Heritage was adopted by the World Heritage Committee in 2002, a new global strategy for recognising the universality of the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage has been implemented. Heritage in all its diversity – as an instrument for the sustainable development of all societies by means of dialogue and mutual understanding – is clearly being promoted. Even though the Budapest Declaration includes measures on how diversity, sustainable development or mutual understanding through World Heritage nominations could be achieved, implementation of this new strategy was not successful. Therefore, in the 31<sup>st</sup> Session of the W.H. Committee in New Zealand in 2007, further strategies were decided. In the face of the global challenges confronting World Heritage it was decided that a strategic objective to strengthen community involvement in the coming years would be adopted. The subsequent critical reflection on UNESCO's Global Strategy will be presented here.

## PROF. DR. SERGIU NISTOR

University of Architecture and Urbanism Ion Mincu, Bucharest



Born in Bucharest, 1960, Ph.D., Assistant Professor at the University of Architecture and Urbanism Ion Mincu, Bucharest, specialising in Architectural Heritage Conservation and Management. After graduating in 1986 and completing studies in architectural conservation training and education at the University of Nottingham, THE Raymond Lemaire Centre for Conservation – KU Leuven, Mons Polytechnic, Belgium, he has taught courses on history of architecture in Romania, building restoration and historic preservation theory.

Several times appointed as a person responsible for the preservation and enhancement of cultural heritage in Romania (State Secretary on Cultural Heritage, Ministry of Culture and National Heritage – 2012, Governmental Commissioner for “Sibiu European Capital of Culture 2007” programme – 2005–2008, director general for cultural heritage 1998–2000, Secretary General of the Romanian National Commission for UNESCO, 2008–2009), decorated with Chevalier de l’Ordre National des Arts et des Lettres, France, 2002, and other honours.

Recipient of the Order of Cultural Merit, Romania, 2004. Since 2006 President of ICOMOS Romania.

### Publications:

“Moving the Monuments: When and how Article 7 should be quoted in issues of urban re-development vs. urban conservation. The Romanian experience,” in: *Conservation Turn – Return to Conservation, Tolerance for Changes – Limits of Changes*, Proceedings of the ICOMOS International Scientific Committee for the Theory and Philosophy of Conservation and Restoration Conferences, Florența 2012.

Sergiu Nistor, ed., Proceedings of the International Conference *The role of the advisory bodies in the preservation of historic monuments. The relationship between the administrative and the advisory bodies*, ed. Sibiu 2007.

*Protecția patrimoniului cultural în România* [Protection of Cultural Heritage in Romania], București 2002.

Sergiu Nistor and A. Bratuleanu, eds., *Standards and Diversity in Architectural Education*, CEPES – UNESCO 1996.

“Romania’s Urban Architectural Heritage: between Neglect and Revitalization,” in: *European Research on Cultural Heritage State-of-the-Art Studies*, ed. Milos Drdacky, ITAM 2004 Prague (Institute of Theoretical and Applied Mechanics Academy of Sciences of the Czech Republic), 379–396.

## MS. IRINA-OANA CALINESCU

Faculty of Architecture, University Spiru Hartet, Bucharest



Born 1964, in 1983–1990 studied architecture and urbanism, graduated with Hon A, since 2011 a Ph.D. student at the Polytechnic University of Timișoara.

Junior architect (1990–1999) and later (2000–2010) senior architect at several architectural firms. Since 2010 an architect in private practice and teaching architecture at the USH Faculty of Architecture.

SERGIU NISTOR, IRINA-OANA CALINESCU

### *Whose heritage, what history, which heritage community?*

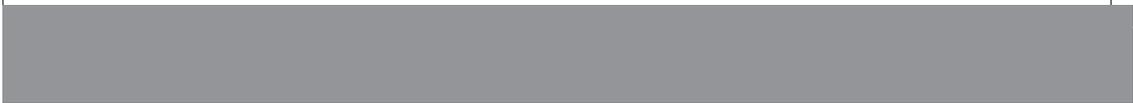
In 2005 the Council of Europe submitted the Faro Convention (The Council of Europe's Convention on the role of heritage for the society) for ratification. One of the major breakthroughs in the Convention text is the concept of "heritage community" and access to cultural heritage as a basic human right. The second central concept of the Faro Convention is the "European heritage". The difficulty in implementing these two concepts true to the spirit of the Faro Convention is the core subject of the paper.

Not surprisingly, the Faro Convention waited 6 years to come into force, being one of the Council of Europe's conventions with the slowest pace of ratification.

The paper presents the special case of the Jilava prison, a late 19<sup>th</sup>-century military fort near Bucharest. It was transformed in early 20<sup>th</sup> century into a prison where subsequently anarchists, communists, burglars, fascists, monarchists, democrats and finally the anticommunists of 1989 were kept. The conversion of a military facility into a penitentiary one lead to a series of alterations and additions to the initial building concept, as well as to numerous forms of markings, graffiti or symbolic and dramatic intangible heritage associated with the built heritage. Having so many memorial layers, the Jilava Fort Prison offers an excellent example of:

1. Delicate preservation issues of controversial 20<sup>th</sup>-century heritage in a post-communist society;
2. Dilemmas about the "heritage community" this historic site belongs to.

In a country where historic preservation is still a marginal social issue, the interest of numerous students in the subject – the preservation and presentation of the Jilava Fort - not only offers reasons for hope but also opens an interesting perspective on the actual forms of existence of a "heritage community."



## DR. RIIN ALATALU

### ICOMOS Estonia



Riin Alatalu has studied history, ethnology and conservation. She has worked in the National Heritage Board (head of the supervision division; acting director general) and Tallinn Culture and Heritage Department (head of the milieu areas division), currently in charge of Estonian manor schools at the Ministry of Culture.

Lecturer at the Estonian Academy of Art and Tallinn Technical University Tartu College on the history and legislation of heritage protection, vernacular heritage (village and suburban architecture, social history), international heritage protection, supervisor of B.A. and M.A. students.

Alatalu has organized and coordinated several educational and promotional programmes on heritage; she is the campaign coordinator of Estonian National Heritage Year 2013.

Numerous articles, several peer-reviewed publications; member of several working teams; vice-chairman of ICOMOS Estonia 2009–2012; chairman since 2012; member of CIVVIH; member of Estonian delegation in the UNESCO WHC (2009–2013).

#### Publications:

*Muinsuskaitse siirdeühiskonnas 1986–2002: rahvuslikust südametunnistusest Eesti NS-s omaniku ahistajaks Eesti Vabariigis* [Heritage Protection in Transitional Society. From Nation's Conscience in the Estonian SSR into the Harasser of Private Owner in the Republic of Estonia], Estonian Academy of Art, Tallinn 2012.

*Responsible Local Communities in Historic Inner City Areas. World Heritage. Benefits Beyond Borders*, Cambridge University Press 2012.

*Kõnelevad majad* [Talking Houses]. *Estonian Built Heritage. Study-book on heritage for children*), Päike ja pilv, Tallinn 2009.

*Vanalinnade kaitsetsoonid Eesti NSV-s. Linnasüdamete säilitamine totaalkaitse meetodil* [Conservation Zones in Estonian SSR. Total Defence – Advantage or Disadvantage of Soviet Heritage Protection System], Kunstiteaduslikke uurimusi, kd 18 (3-4, 2009), 79-98.

*Community & Historic Environment. Case: Tallin, Tallinn Milieu Protection Areas*, International Conference Community and Historic Environment Proceedings, ICOMOS Georgia 2012.

RIIN ALATALU

## *Assimilation of the heritage of the enemy*

The list of monuments is a calculated and legally supported measure for helping to shape the knowledge of history. In addition to historic, aesthetic and architectural values, every act of listing of monuments includes also a political and social assessment. Heritage protection has often played the political role of assimilating and evaluating the heritage of former enemies. Similarly to the pulling down of architecturally valuable Soviet period buildings in the 1990s, the demolition of Baltic German nobility's elegant manor houses in the 1920s did not raise ethical questions for the majority of the Estonian society.

The first manors of Baltic-German landlords were listed already in the 1930s, i.e. very soon after the nationalisation of the properties of local nobility after the radical Land reform of the Republic of Estonia in 1919. The attitude towards manors in the young state of Estonians was contradictory: although they were the most beautiful buildings in the countryside, they were also memorials of the recent class-society where nobility used to dominate. There were approximately 1200 manors across the country; among them there were also many relatively new buildings. And yet many manors were listed and the process continued silently also throughout the Soviet occupation. The time of re-opening the borders and re-evaluation of history coincided with restoration works on several iconic manors. The former national rhetoric focused on 700 years of unjust serfdom of Estonians was replaced with pride related to the European aristocratic legacy in Estonia. The history of the nobility helped Estonia to re-integrate into European cultural space. Admiration for the architecture of the nobility reflected the emerging stratification of society. But the manors also created an unofficial stratification of monuments as they monopolised most of the attention of conservators and the public.

## MR. TOBIAS STRAHL

Technische Universität Dresden



Born in Dresden in 1978. 1996–2000 German Mountain Trooper. 1999 participation in the First Contingent of the Kosovo-Force, Kosovo. 2004–2010 studies in Art History and German philology at the University of Dresden (TUD) with a scholarship of the *Studienstiftung des deutschen Volkes*. Further deployments to Kosovo and Afghanistan 2006, 2009, 2010–2011. Since 2011 doctoral studies at the TUD on the subject of the fate of heritage in the countries of the former Socialist Federal Republic of Yugoslavia (1991–1999 (2004)). Member of the Association of German Art Historians, International Council on Monuments and Sites (ICOMOS); German Federal Forces (reserve officer).

### **Publications:**

“Architecture as a Weapon – on Perception and Destruction of Cultural Heritage during the Civil Wars (1991–1999 (2004)) in the Balkans,” in: Proceedings of the 33<sup>rd</sup> Congress of the International Committee of the History of Art, ed. Ulrich Großmann, Nürnberg 2013 (to be published in September 2013).

TOBIAS STRAHL

***Anti “aura” – heritage in the age of war politics  
[former Yugoslavia 1991–1999 (2004)]***

In his famous essay Walter Benjamin argued that in the [...] *Age of Mechanical Reproduction the Aura of the work of art impoverishes*. The work of art, he wrote, would be reduced to a mere function of politics. Heritage (*Kulturerbe*) is an explicit part of Benjamin’s concept of the work of art.

Heritage has a special function in the war in the former Yugoslavia (1991–1999 (2004)). It signifies the ethnical “other”, it permeates national identity and is used to characterise the respective opposite as “barbaric” and “uncivilised”. A large part of war politics and propaganda during the war in Yugoslavia is based on destruction and creation of heritage.

This paper argues – on selected examples of cultural objects from the Orthodox, Catholic Christian and Muslim heritage on the territory of the former Socialist Federal Republic of Yugoslavia (SFRJ) – that in contrast to Benjamin’s theory the *Aura* of heritage is produced by its mechanical reproduction during the time of war. It also discusses, on the basis of Benjamin’s essay, the political exploitation of heritage by politics in wartime.

## MS. SELMA HARRINGTON

Trinity College Dublin, Griffith College Dublin



Selma Harrington MRIAI Hon AIA Fellow ULUPUBIH, B.Arch., M.Sc. Arch, postgraduate diploma in Training and Education, M.Phil. European Studies (Cand.). Born and educated in Sarajevo, Bosnia and Herzegovina, Selma is now based in Dublin, Ireland. She has worked in Europe, Southern Africa and South-East Asia as architect/designer, team leader and consultant. She holds degrees of Bachelor of Architecture and Urbanism and Master of Science in Architecture and Design from the Faculty of Architecture and Urbanism, University of Sarajevo, Bosnia-Herzegovina. She is a Year Head at Masters programme in Griffith College Dublin, where she is developing curricula in conservation, sustainability and 20<sup>th</sup>-century design theory. She is currently completing the Post Graduate M.Phil. European Studies in Trinity College Dublin with focus on culture in Central and Eastern Europe.

She has an extensive portfolio of international project work in residential, health care, child care, commercial and community projects, and expertise in conservation, renovations and sustainable design.

Selma is currently leading the Architectural Council of Europe, a network of 33 architectural professional organisations in Europe, engaging in representation, advocacy and architectural policy development at the EU level and internationally.

SELMA HARRINGTON

### *Heritage of the assassination: Sarajevo's drama or serial?*

Through the prism of contemporary cultural studies, I shall examine the appropriation of cultural heritage for various political goals in the case of the contemporary commemorations linking the city of Sarajevo with the start of World War I in 1914. I shall look at the memory constructs and the case of transformation of the former Museum Mlada Bosna, now Museum of Sarajevo, as an official safeguard of cultural heritage. My approach will be to use the concept of the “crossroads” seen from the perspective of the anthropological term “contested space” and examination to see if the current exhibition is a place of unfinished, unresolved memory constructs, hovering between multiple historical legacies: Austrian-Hungarian, Bosnian, Serbian and Yugoslav.

The site of the Museum is literally and figuratively at a crossroads, looking over to the bridge, towards historic residential areas symbolising the difference in city life between Ottoman and European, traditional and modern. It can be seen as a metaphor for Bosnia: it is “a(t) crossroads”, all identity and memory constructs reflect that state of “in-between” and its heritage is a construct of different legacies.

The Museum of Sarajevo today, as an institutionalised place of memory and historical artefacts, offers a completeness of commemoration, with the in-built political correctness and visual communications style where the memory of the event has been re-staged and packaged into a definitive representation-symbol, in dialogue with the wider international audience and tourists.

But if the Museum is also a keeper of cultural heritage, both tangible and intangible, the question has to be asked: what are the unspoken and untold narratives and are the active memory constructs addressed? My supposition is that the answers to such questions will allow a wider local appropriation of events, heroes and villains, in the context of the multicultural Bosnia-Herzegovina.

## PROF. DR. JACEK PURCHLA

International Cultural Centre, Krakow



He was born in Krakow in 1954. Graduated in economics and art history. Full professor of humanities and a member of the Polish Academy of Arts and Sciences. Head of the Department of Economic and Social History and the UNESCO Chair for Heritage and Urban Studies at the Krakow University of Economics, as well as head of the Centre of European Heritage, Institute of European Studies at the Jagiellonian University.

His research areas are urban development, social history and art history of the 19<sup>th</sup> and 20<sup>th</sup> centuries, as well as theory and protection of cultural heritage. Author of over four hundred academic works, including a number of books. From 1990 to 1991 deputy mayor of Krakow. Founder and director of the International Cultural Centre in Krakow since its inception in 1991. Member of many organisations and associations, including the Europa Nostra Council in The Hague and the Art Studies Committee at the Polish Academy of Sciences, expert of the European Heritage Label, member of the Advisory Council of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures. Since 2000 he has chaired the Monument Preservation Council at the Ministry of Culture and National Heritage. In February 2012 he was elected vice-president of the Polish National Commission for UNESCO.

### Publications:

*Jak powstał nowoczesny Kraków* [How modern Krakow originated], Wydawnictwo Literackie, Kraków 1979 (2<sup>nd</sup> ed. 1990).

*Matecznik Polski. Pozaekonomiczne czynniki rozwoju Krakowa w okresie autonomii galicyjskiej* [The cradle of Poland. Non-economic factors of Krakow's development in the period of Galician autonomy], Znak, Kraków 1990 (2<sup>nd</sup> ed. 1992).

*Krakau unter österreichischer Herrschaft 1846-1918. Faktoren seiner Entwicklung*, Böhlau, Vienna/Cologne/Weimar 1993.

*Kraków – prowincja czy metropolia?* [Krakow – a backwater or metropolis?], Universitas, Kraków 1996.

*Cracow in the European Core*, International Cultural Centre, Kraków 2000 (2<sup>nd</sup> ed. 2008).

JACEK PURCHLA

### *Central Europe and its heritage: the dilemmas of transformation*

Almost 25 years after the fall of communism in Central Europe, it is a perfect moment for a wider reflection on the nature of our transformation, and on the place of culture and heritage in the context of the rapid, far-reaching changes we have experienced since 1989. Today there can be no doubt that in the post-communist era culture has succumbed to the classic syndrome of the transition period. At the same time, in most countries of the region, undergoing difficult processes of transformation, culture was perceived above all as an encumbrance, a traditional burden on the budget rather than a catalyst for change. Any interest in culture on the part of the new political class in many countries of the New Europe was largely restricted to successive attempts to instrumentalise culture, for instance in the service of a new state ideology. This essentially achieves little more than petrification of the old model of state patronage that is a legacy of the previous age.

Does all this mean that there has also been a change in our thinking on heritage and heritage protection? After all, Central Europe has a unique experience, derived not only from the nature of our road to independence and modernity in the 19<sup>th</sup> century, the tragedy of Central Europe in the 20<sup>th</sup> century, and the lesson of communism, but also from the fact of the sudden change that occurred after 1989, the speed and complexity of which is now usually expressed in the fashionable word “transformation.”

Central Europe since 1989 is a Europe seeking an identity somewhere between national renaissance and globalism. Restoration of memory is often accompanied by a conscious creation of new emblems and symbols of the longed-for sovereignty. To what extent has transformation altered our attitude to heritage and its place among social priorities?

## MS. JELENA SAVIĆ

Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Banja Luka



Jelena Savić is an architect, designer and researcher, soon to obtain her Ph.D. from the Faculty of Architecture in Belgrade, Serbia. She works in heritage preservation, architectural education and research. She is employed in the Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska since 2004 and cooperates with the Faculty of Architecture and Civil Engineering in Banja Luka, Bosnia and Herzegovina, as a visiting assistant since 2007.

She is a member of ICOM, ICOMOS and EAUH (European Association of Urban Historians).

Her main research interests are related to the strategies of sustainable preservation of heritage, relations between the new and the inherited in historic towns and urban transformation process in small towns.

As a member of teams or individually, she participated in a number of architectural exhibitions in the region and was awarded at several architectural competitions. She was the author of one of the works presented within the content of *Wohnlich*, the exhibition of the Republic of Serbia at the 11<sup>th</sup> International Architecture Biennale in Venice, 2008, prepared by the team of the Faculty of Architecture, University of Belgrade.

→ e-mail: jsavic.bl@gmail.com

### Publications:

“Architectural Scene of Banja Luka and Croatian Authors: modernisation of a small town,” *Prostor, A Scholarly Journal of Architecture and Urban Planning* 20 (2, 2012), Faculty of Architecture, University of Zagreb, 402-413.

“Dobra nova vremena: neki aspekti odnosa novog i naslijeđenog u istorijskim prostorima“ [Good new times: some aspects of the relations between the new and the inherited in historic areas], in: *Zbornik Pete regionalne konferencije o integrativnoj zaštiti* [Collection of papers, 5<sup>th</sup> Regional Conference on Integrative Protection], Republic Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Banja Luka 2010, 212-220.

“Gledanja i viđenja arhitektonskog djela“ [Seeing and viewing of a work of architecture], *Prostor – S. A Scholarly and Professional Journal for Architecture and Building* 8 (2010), Ingra-inženjering, Banja Luka, 90-97.

“Graditeljsko nasljeđe Banjaluke: neke taktike očuvanja i zaštite“ [The built heritage of Banja Luka: some tactics of safeguarding and protection], *Prostor – S. A Scholarly and Professional Journal for Architecture and Building* 6/7 (2009), Ingra-inženjering, Banja Luka, 86-93.

Milijana Okilj, Jelena Savić, “Akteri u zaštiti nasljeđa i održive strategije graditeljske obnove“ [Stakeholders in heritage protection and sustainable strategies of urban regeneration], in: *Urbana i graditeljska obnova u duhu održivog razvoja grada Banjaluke – uvodna razmatranja* (collection of papers of a scientific project of the Faculty of Architecture and Civil Engineering, University of Banja Luka, theme: urban regeneration and sustainable development), Banja Luka 2008, 48-62.

JELENA SAVIĆ

## *In search of an appropriate past: deconstruction and reconstruction in Banja Luka*

The paper is planned to be a micro-study of historical urban spaces of Banja Luka, the second biggest town in Bosnia and Herzegovina. It will deal with urban transformation of two squares linked by the town's most prominent pedestrian street, Gospodska, between 1955 and present. The case study of the Gospodska street and the adjacent squares will reveal several different approaches to the past and the inherited over the time span mentioned, related to the construction of the local identity.

The history of the space up to 1955 was already complex: it was built mainly in the period of the Austrian-Hungarian rule, with imported architectural styles, and its appearance contrasted with the non-Western urban structure inherited from the previous period of the Ottoman rule. It was also exposed to significant new construction during the Kingdom of Yugoslavia period and to war destructions.

The paper will focus on three significant episodes in the town's recent urban history, reflecting redefinitions of the local identity. The first episode is about an attempt to detach the town from foreign identities by orientating towards modern architecture, which corresponded with the ideals of a progressive socialist society. In the townscape this was reflected in the destruction of Austrian-Hungarian structures and building the tallest edifice in town, located at the Krajina square, which started in 1955. The second episode shows how the Austrian-Hungarian heritage was revaluated in the 1970s, after a serious earthquake that destroyed some of the town's main landmarks. The third episode is about detaching the town from the socialist past from 1990s onwards, clearly expressed in the townscape through the reconstruction of a monumental cathedral at the Srpskih vladara square, destroyed in 1941.

This will illustrate how heritage was used in social and political changes in the context of Bosnia and Herzegovina.

## MS. ANDREJA RIHTER

### Forum of Slavic Cultures



Andreja Rihter, M.A. in history, B.A. in sociology. In the last two decades she has strongly supported cultural heritage projects and activities at the national, regional and international level – as the Minister of Culture of Slovenia (2000–2004), director of the Museum of Recent History in Celje (1986–2000) and in other assignments, functions and positions in various national and European cultural institutions such as: the European Museum Forum (national correspondent since 1987), the Association of the Museums of Slovenia (president, 1998–2001), the Museology School in Celje, Slovenia (founder and head since 2006), ICOM-ICTOP (board member since 2007, vice-chair since 2010), the Forum of Slavic Cultures (founding member and initiator, 2002, president in 2002–2005 and since 2009). More recently the Council of Europe – Parliamentary Assembly (chairperson of the Sub-Committee on Cultural Heritage, 2010–2011), the European Museum Academy (president since 2009), Hands On! International Association for Children’s Museum (vice-president in 2009–2011, in 2011 member of the Board), deputy to the Parliament of Slovenia (2008–2012) and director of the Forum of Slavic Cultures (since 2012).

#### Publications:

Josip Pelikan, Radovan Jenko, Andreja Rihter, eds., *Josip Pelikan: arhitektura in industrija*, Muzej novejšje zgodovine, Celje 2007.

“Slovensko meščanstvo,” in: *Slovensko meščanstvo: od vzpona nacije do nacionalizacije (1848–1948)*, eds. Jože Dežman, Jože Hudales, Božidar Jezernik, Mohorjeva, Celovec 2008, 157–166.

“Ohranjene podobe Alme Karlin,” in: *Almine meje in margine*, ed. Marija Počivavšek, Muzej novejšje zgodovine, Celje 2009, 100–123.

“The image of others in history teaching, projekt Sveta Evrope,” *Zgod. Šoli* (2010), letn. 19, št. 3/4, 58–61.

Andreja Rihter, Marjeta Ciglencečki, eds., *Guide to Slovene museums: 252 museums and gallerie*, Skupnost muzejev Slovenije, Mladinska knjiga, Ljubljana 2001.

ANDREJA RIHTER

## *The legacy of socialism between oblivion and memory in Slovenia*

The legacy of Socialism is, in diverse forms, still present in public and private life of Slovenians and other nations of the former Yugoslavia. A hypothesis of continuity rests on a rational assumption that the temporal distance is simply too short for a radical turnabout. Mental and behavioural patterns characteristic for the Socialist period lurk in the most unexpected nooks and crannies of our everyday life.

Only in the last ten years the legacy of Socialism has become an object of study, as with the emergence of our newly independent state it began to disappear and change or it completely vanished.

Studying the legacy of Socialism is not an attempt at a political or other (re)interpretation of our recent past but a search for an answer to the fundamental question: to what extent are the social practices, ideas and values peculiar to the Socialist period still present? The issue is to what extent Socialism and its system has been preserved and what the current customs or lifestyles are.

Museums of the Revolution were among the most recognisable memorials (objects) of the legacy of the special period they represented and were made in.

In Slovenia they went through a transformation and still function as cultural institutions. The transformation of all three museums at the beginning of the 1990s, connected with sponsors and founders, was only partially successful.

Museum experts have still not decided if today's museums of modern history are remains of the Socialist legacy or not. Dislocated units, such as *in situ* relics, have naturally been hugely modified in the last five years.

## PROF. DR. MARJETA CIGLENEČKI

University of Maribor, Slovenia



In 1979 I graduated in art history at the University of Ljubljana and was employed as a curator in the Regional Museum in Ptuj. In 1997–2000 I was the museum's director. In 1997 I completed my Ph.D. studies at the University of Ljubljana with the thesis *Furnishing of the castles in Slovenian Styria from the 17<sup>th</sup> till the 20<sup>th</sup> century* and began teaching at the Faculty of Education of the University of Maribor. Together with my colleagues I established the Art History Department at the Faculty of Arts of the University of Maribor in 2008; from 2008 I am the head of the department. From 2006 on I am a member of the research programme group at the Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts. From 2011 on I am active in the network Media and Memoria in South-East Europe. In May 2011 I was leading the organisation of the international colloquium under the auspices of CIHA *Art and architecture around 1400: Global and regional perspectives* held at the University of Maribor; the proceedings were printed in 2012. At the 33<sup>rd</sup> Congress of CIHA, held in Nuremberg in 2012, I was elected a member of the CIHA Bureau.

### Publications:

*Unterschiedliche Schlachten, Jägerereyen, Fischereyen, Mayrschafften, Thier, Vögl, Ungeziffer, Schnacken, Blumen, Kräuter, Bäume, Frücht, und sonsten dergleichen Kupfferstich, welche von unterschiedlichen Mahlern, Kupfferstechern und andern Künstlern inventirt, gezeichnet und ins Kupffer gestochen* (Iconotheca Valvasoriana, zv. 9), Fundacija Janez Vajkard Valvasor pri Slovenski akademiji znanosti in umetnosti, Ljubljana; Zagreška nadškofija, Biblioteka Metropolitana, Zagreb 2008.

Marjeta Ciglencečki, Stojan Kerbler, *Dvorišča = Backyards*, Ptuj 2008.

“Les images des pèlerins de Ptujška Gora,” *Diogène (Ed. fr.)*, juillet 2010, 231, 162-185.

Marjeta Ciglencečki, Stojan Kerbler, *Tovarniška fotografija: 1965-2007*, Ptuj 2012.

“Monuments to the national war of liberation in Slovenia: erection, reception and negative public opinion,” in: *Balkan memories: media constructions of national and transnational history*, ed. Tanja Zimmermann, Cultural and Media Studies, Transcript, Bielefeld 2012, 207-217.

MARJETA CIGLENEČKI

### ***Forma viva Maribor: monument to industrial development in Maribor in the last third of the 20<sup>th</sup> century***

After 1945, as in the other Yugoslav republics and Eastern European countries in general, most public monuments in Slovenia were dedicated to the heroes and events of the recently concluded war. However, in the late 1960s an idea emerged to organise international art symposiums and invite sculptors from all over the world. The project had four Slovenian venues: Seča by Portorož, where the sculptors created in stone; Kostanjevica na Krki in wood; Ravne na Koroškem in iron and steel; and Maribor in concrete. In Seča and in Kostanjevica the statues are set in parks, while in Ravne and in Maribor they are placed in urban zones. In Maribor, the second biggest town in Slovenia and the most significant industrial centre in the former Yugoslavia, the building industry reached its development peak in the 1960s and 1970s. Huge building companies with teams of engineers provided extensive support to the invited sculptors; from 1967 to 1986 there were six symposiums in Maribor with 19 artists from 5 European countries and the USA, who created 19 concrete statues. They are positioned in the old town centre as well as in new areas of the town with modern apartment blocks. It is enormously important that the statues are situated on both banks of the river Drava, which divides Maribor into two sections: the old medieval centre on the left bank and the industrial zone on the right bank. Forma viva Maribor has not yet been declared as cultural heritage despite its high artistic quality; it can be considered not only as a collection of interesting works of art but also as a monument to Maribor's industrial development in the last third of the 20<sup>th</sup> century, when the quality of life of the working class was high.

## DR. EWA KLEKOT

Department of Ethnology and Cultural Anthropology, University of Warsaw



Graduated in archaeology and ethnology at the University of Warsaw, received the doctoral degree in humanities, specialisation in art studies, from the same university in 2002. Since 1990 she has been teaching at the Department of Ethnology and Cultural Anthropology, currently as assistant professor. Since 2011 she has also been teaching anthropology in design at the School of Form – Higher Education for Design (SWPS), Poznań. Translator of many works by leading anthropologists and social scientists into Polish, among them Ruth Benedict, Mary Douglas, Victor Turner, Zygmunt Bauman, Anthony Giddens and Marcel Griaule. Member of the European Association of Social Anthropologists, Société Internationale d’Ethnologie et de Folklore AICA, Polish Ethnological Society. Recent research concerns the social construction of national heritage sites in Poland, especially in the context of visiting practices. Main research interests: material culture, anthropology of art, especially visual arts, vernacular forms of artistic expression and heritage studies.

### Publications:

“Royal Castle in Warsaw,” *International Journal of Heritage Studies* 18 (2012), 459-478.

“The Seventh Life of Polish Folk Art and Craft,” *Etnološka Tribina* 33 (2010), 71-85.

“Mourning the Polish Pope in Polish Cities,” in: *Grassroots Memorials: The Politics of Memorializing Traumatic Death*, eds. Peter Jan Margry, Cristina Sánchez-Carretero, New York, Oxford 2011, 188-207.

“La visite du patrimoine national: entre politique et tourisme,” *Ethnologie Française* XL (2010), 273-284.

“Prolegomena do etnografii pomników historii i kultury narodowej. Dziedzictwo jako wymiar nowoczesnej historyczności” [Prolegomena to the ethnography of monuments of national history and culture: heritage as a dimension of modern historicity], *Rocznik Antropologii Historii* 1-2 (2011), 33-48.

EWA KLEKOT

## *Heritagisation of the things folk*

In the Central European context folk arts, crafts and traditions form an important part of various national heritages, as the Herderian category of “the folk” forms the foundation of most national ideologies in the region. Both intangible and tangible, the “folk cultural heritage” has been used as part and parcel of invented traditions of modern nation states in Central Europe. In Poland after World War I, when the authorities were taking stock of heritage on the territory of the newborn state with a clear programme of adjusting the landscape to the expectations of the national ideology of the new political order, a wooden village church was declared part of Polish national heritage comparable in its symbolic meaning to the French cathedrals, treated as the most sublime embodiment of the national spirit. Considering heritagisation of the things folk in the Polish context, the paper will begin briefly with the political project of the folk constructed as the common roots of the nation, pointing at the ideological agenda behind the activity of early folklorists and ethnographers, and then focus on the socially emancipatory potential of the category “folk art” as constructed in the first half of the 20<sup>th</sup> century. Subsequently, it will consider the political project of folklorisation of the peasant as a way of policing class and regional differences in various stages of Polish modern national statehood. The last question considered will be the concept of the “things folk for sale”, or the fate of “folk culture heritage” as an economic asset, again in various stages of modern political history of the Polish state.

## PROF. DR. ELŻBIETA RATAJCZYK-PIĄTKOWSKA

Faculty of Architecture, Gdańsk University of Technology



Graduated from the Faculty of Architecture, Gdańsk University of Technology (1971). Professor since 2009. Since 2006 head of the Architecture of Public Buildings Department. For over thirty years parallel work as an independent architect specialised in the architecture of public buildings, commercial architecture and revitalisation of historical buildings. A leading designer of complex facilities as a project manager and coordinator. Professional experience: 160 architectural designs prepared, 59 architectural designs carried out/built, including modernisation of the Great Mill in Gdańsk, a shopping centre in a Mediaeval building, recognised as the best commercial construction of the 1990s in Poland; modernisation of the Market Hall in Gdańsk at the Dominikański Square 1, awarded the Jerzy Stankiewicz Prize and the Construction of the Year 2005 Prize; *J. Hevelius and Gdansk Science Museum* in the reconstructed attic of the St. Catherine church in Gdansk.

### Publications:

*Ochrona zabytków w okresie gospodarki rynkowej na przykładzie modernizacji Wielkiego Młyna w Gdańsku* [Preservation of ancient monuments in a free-market economy exemplified by the modernisation of the Great Mill in Gdańsk], Wydawnictwo Politechniki Gdańskiej, Gdańsk 2001.

“Problemy realizacyjne modernizacji Hali Targowej w Gdańsku” [Practical problems in the modernisation of the Market Hall in Gdańsk], *Przeгляд Budowlany* 7-8 (2003), 52-55.

“Specyfika modernizowanych obiektów zabytkowych” [Distinguishing features of modernised architectural monuments], *Ochrona Zabytków* 3-4 (2003), 37-42.

Elżbieta Ratajczyk-Piątkowska, Ksenia Piątkowska, “Palao de las Artes,” *Przeгляд Budowlany* 2 (2004), 22-23.

“Komerccjalizacja zabytku” [Commercialisation of an architectural monument], in: *Komerccjalizacja przestrzeni - charakterystyka zjawiska* [Commercialisation of space – characteristics of the phenomenon], eds. Piotr Lorens, Elżbieta Ratajczyk-Piątkowska, Biblioteka Urbanisty, Warszawa 2008, 187-193.

## DR. KSENIA KATARZYNA PIĄTKOWSKA

Gdańsk University of Technology



Assistant professor at the Faculty of Architecture, Gdańsk University of Technology. Since 2002 works as an independent architect specialised in the architecture of public buildings. Professional participant of complicated investment processes as a project manager and coordinator.

Graduated from the Architektur Fakultät, Universität Stuttgart (2002) and the Faculty of Architecture, Gdańsk University of Technology (2002). Professional experience includes Behnisch, Behnisch & Partner Architektur Büro, Stuttgart, Germany; Estudio Lamela Barcelona, Spain; Fernando Olba Rallo Arquitectura y Urbanismo, Valencia, Spain.

Participant of the International Journal of Arts and Sciences Conference, Malta (2012); *Branded Spaces*, International Conference and Open Space Contemporary Branding, Karlsruhe International University, (2011); *Refurbished Future*, 20. Industrieauseminar, Technische Universität Wien (2011); *New Theatre for the 21<sup>st</sup> Century: Visions and Possibilities*, workshop for university students, Ljubljana, Slovenia (2009); scholarship at the Facultad de Arquitectura de la Universidad Politécnica de Valencia, Spain (2002–2003). Recipient of a scholarship for an outstanding young academic for 2011–2013.

### Publications:

“Overbranding – kodowanie przestrzeni publicznej w procesie budowania marki miasta. Czy współczesne miasta globalne są miejscami ludziami przyjaznymi?”

[Overbranding – encoding the public space in the process of building the brand of a city: are contemporary global cities people-friendly?], in: *ULAR 6 Odnowa Krajobrazu Miejskiego, Miasto-Miejsca Ludziom Przyjazne. Idee-Koncepcje-Realizacje*, eds. Nina Juzwa, Anna Sulimowska-Ociepka, Vol. 1, Politechnika Śląska, Wydział Architektury, Gliwice 2012, 335–338.

Elżbieta Ratajczyk-Piątkowska, Ksenia Piątkowska, “Corporate museum in the city of culture,” in: *Culture of the city*, eds. Elżbieta Przesmycka, Elżbieta Trocka-Leszczynska, Oficyna Wydawnicza Politechniki Wrocławskiej, Wrocław 2012, 237–244.

“Marketing strategy – space as a product: architecture as a marketing device,” in: *Multidisciplinary academic research 2012 in Prague*, AV consulting o.s., MAC 12050.

“Economy and architecture: the role of architecture in process of building the economic potential of space,” *Humanities and Social Sciences Review* 1 (2, 2012), 549–555, CD-ROM, <http://www.universitypublications.net/hssr/index.html>.

“Primo non nocere – Die Neuevaluierung Und Revitalisierung des alten Universitätsgeländes in Danzig,” in: *Refurbished Future, Werte, Ressourcen und Strukturen – ergänzen statt ersetzen*, Praxisreport 2011, NWV – Neuer Wissenschaftlicher Verlag GmbH NfG KG, Wien 2011, 154–171.

ELŻBIETA RATAJCZYK-PIĄTKOWSKA, KSENIA PIĄTKOWSKA

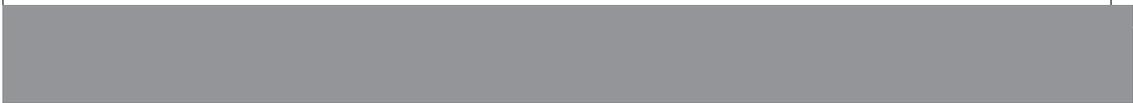
## *Unwanted German heritage: Tannenberg Denkmal*

The Ermland and Masuria region has the highest unemployment rate in Poland. Any investments intensifying tourist traffic in this area are very desirable. The area has undeniably beautiful landscapes but also a rich history, sometimes complicated, often distorted, presented in a biased, stereotypical way. Does the existing capital – the unwelcome German heritage – have a promotional value and might be a well-selling product?

After a period of historical oblivion, Nazism again began to be discussed openly. On 30 January, 2013, 80 years had passed since Hitler's rise to power. This anniversary was planned to be commemorated in Berlin with about one hundred events, including the World Day of Remembrance for the victims of the Reichstag fire arson, opening the way to Hitler's dictatorship. In a building erected by the Nazis in Nuremberg an information centre about Nazism was opened.

In the 1920s the Tannenberg Denkmal was built near Olsztynek, to commemorate the victory of the German troops under the command of Paul von Hindenburg over the Russian army in 1914. After his death and Hitler's rise to power a mausoleum of Hindenburg was created there. In 1934 the monument was renamed and became a symbolic meeting place for the Nazis. After World War II the Denkmal was demolished but the mausoleum is still preserved in the awareness of the local community. Last year an architectural concept of the building was created, spatially transforming the history of the place and based on the remains of the original foundations.

Does the morally unacceptable, although only temporary, use of the facility by the Nazis eliminate the Tannenberg Denkmal from the legacy of Ermland and Masuria? Or on the contrary, if well presented, it may be a crucial feature increasing the marketing value of the region as a tourist destination?



## DR. MAŁGORZATA KARCZEWSKA

University of Białystok



Academic education: M.Sc. in archaeology, University of Maria Curie-Skłodowska, Lublin, Poland (1988–1992), Ph.D. in archaeology, University of Warsaw (2005). In progress: postdoctoral degree on landscape anthropology of Masuria.

Currently I carry out inventory work in the Ermland–Masuria province, connected with documenting its cultural heritage. This work will result in a comprehensive analysis of problems connected with symbols of remembrance in the cultural landscape of the former province of East Prussia.

Management of the project called *The place of remembrance of those killed in 1914–1918 in north-east Poland*, Programme of Humanities Development (2012–2014).

Participation in the project called *The ecology of crusading: the environmental impact of conquest, colonisation and religious conversion in the Medieval Baltic*. The project funded by the European Research Council, hosted by the University of Reading, United Kingdom (2010–2014).

### Publications:

Małgorzata Karczevska, Maciej Karczewski, “Struktura społeczna mieszkańców Krainy Wielkich Jezior Mazurskich z pierwszych wieków naszej ery w świetle dotychczasowych wyników badań cmentarzyska kultury bogaczewskiej w Paprotkach Kolonii stanowisko 1” [The

social structure of the inhabitants of the Masuria Lakes District in the first centuries of the Common Era in the light of the ongoing excavations of the cemetery of Bogaczewo culture in Paprotki Kolonia site 1], in: *Bałtowie i ich sąsiedzi*, eds. Anna Bitner-Wróblewska, Grażyna Iwanowska, Marian Kaczyński In memoriam, Warszawa 2009, 377–391.

Małgorzata Karczevska, Maciej Karczewski, Anna Gręzak, “The role of horse burials in Bogaczewo Culture: key studies on the cemetery in Paprotki Kolonia site 1, northeast Poland,” *Archaeologia Baltica* 11 (2009), Klaipėda, 56–88.

“Pomniki (nie)pamięci w krajobrazie kulturowym Mazur” [Monuments of (non) remembrance in the cultural landscape of Masuria], in: *Polsko-niemieckie dziedzictwo kulturowe a społeczeństwo obywatelskie w dzisiejszej Polsce / Deutsch-polnisches Kulturerbe Und die Zivilgesellschaft im heutigen Polen*, eds. Paul Zalewski, Joanna Drejer, Warszawa 2012, 160–171.

Małgorzata Karczevska, Maciej Karczewski, *Cmentarz wielowyznaniowy na wzgórzu św. Marii Magdaleny w Białymstoku. Historia miejsca* [Multiconfessional cemetery on the St. Maria Magdalena Hill in Białystok], Bogucki Wydawnictwo Naukowe, Poznań–Białystok 2012.

“*Cuius regio, eius memoria*: World War I memoriale in the territory of former East Prussia, modern Poland,” in: *Twentieth Century Wars in European Memory*, ed. Józef Niźnik, Peter Lang Publishing Company, 2013, 229–248, in print.

MALGORZATA KARCZEWSKA

## *Erasing history: how maps ignore the German cultural heritage in Masuria*

Maps are commonly regarded as objective and map-making should accurately describe a given land. A more detailed analysis of maps shows their cultural and social bias. Representations of cultural elements of landscapes depend on who is making the “picture of the landscape”. This means that maps are powerful instruments of informing the users which cultural elements are important – those represented on the map. On the other hand elements not shown are insignificant or unwanted, for various reasons.

Until 1945 Masuria was a part of Germany – a province called East Prussia. As a result of the Yalta agreements from 1945 the territory became part of Poland as a compensation for the eastern territories of the pre-war Poland lost to the Soviet Union. The incorporation of East Prussia into Poland initiated an intensive process of erasing all traces of the German presence, enforced by the communist authorities both in the sphere of actions and ideology. This process is still going on with varying intensity, breaking the rule saying that preservation of cultural heritage should be free of ideology.

My paper will concern the problem of erasing “German” cemeteries – today historical monuments. One of the instruments of this process is maps.

Large-scale topographical maps can accommodate a lot of information, so there is no reason to ignore some sites because of lack of space. However it still happens, even in the case of some large, extant cemeteries. Due to such actions the cemeteries started to be invisible for local authorities. In my paper I will give some examples of this important problem of heritage preservation in the context of selective map-making.

# Session 5



## *The limits of heritage*

Heritage is an imprecise term, covering various areas and categories. Also imprecise is the line between heritage and what is yet to become heritage. It seems that this line is constantly moving towards the present and things created relatively recently are already regarded as “historic”. The best example of that is post-industrial architecture, since 1980s enjoying a revival as a space settled by culture. The starting point for the discussion on the limits of heritage are the following questions: When does the present become heritage? Where does the line between historical and contemporary heritage run and how is it shifting? How can contemporary heritage be used? Should we expect that in a while everything will be perceived as heritage – where are the limits?

## MR. DENNIS RODWELL

Architect-Planner, Consultant in Cultural Heritage  
and Sustainable Urban Development



Dennis Rodwell trained as an architect at the University of Cambridge, and is a member of the Royal Institute of British Architects, the Royal Incorporation of Architects in Scotland and the Institute of Historic Building Conservation, and an affiliate of the Royal Town Planning Institute. He is based in south-east Scotland and works internationally in the field of cultural heritage and sustainable urban development, focused on the promotion and achievement of best practice in the management of historic sites and cities. He has been rapporteur and author to UNESCO and ICOMOS events and publications focused on the historic urban landscape initiative. Previously a principal in private architectural practice, he has also served in local government posts as conservation officer, urban designer, principal planner and project manager, and successfully promoted the rescue of a number of historic buildings at risk. He lectures, writes and publishes widely on the theme of conservation and sustainability in historic cities. Further information including an extended bibliography of publications may be found on: [www.dennisrodwell.co.uk](http://www.dennisrodwell.co.uk)

### Publications:

*Conservation and Sustainability in Historic Cities*, Blackwell Publishing, Oxford 2007.

“Planning Systems: Do they fit the current needs of Historic Port Cities?”, in: *On the Waterfront*, ed. Colum Giles, English Heritage, London 2011, <http://www.english-heritage.org.uk/publications/on-the-waterfront/>.

“Comparative approaches to urban conservation in Central and Eastern Europe: Zamość, Poland, and Sibiu, Romania,” in: *The Historic Environment: Policy and Practice* 1, 2 (2010), 116-142.

“The UNESCO World Heritage Convention, 1972–2012: Reflections and Directions,” in: *The Historic Environment: Policy and Practice* 3, 1 (2012), 64–85.

“The celebration and protection of Scotland’s 20th century heritage,” in: *MoMo World Scotland 2013*, 11-24, <http://contentyudu.com/Library/A2201b/MoMoWorldScot2013/resources/index.htm?referrerUrl>.

DENNIS RODWELL

### *The limits of heritage: what limits?*

UNESCO defines heritage as “our legacy from the past, what we live with today, and what we pass on to future generations”. In this sense, heritage is an inclusive concept that is neither restricted to objects nor limited in time. It is a cumulative natural and cultural resource to which each generation has both the capacity and obligation to contribute in positive and additive ways. Adopting this definition, heritage is dissociated from and should not be confused with the term historic, which positions places, objects, events and traditions in past time and is primarily focused towards research and conservation.

This paper will challenge the notion that heritage has limits. It will support the United Nations promotion of culture as the driver and fourth component (alongside environment, society and economy) of sustainable development. It will promote a re-interpretation of heritage from something that is preserved as historical evidence and packaged for tourism, to an anthropological vision of geo-cultural identity and creative continuity that is in rhythm with the dynamics of societal and cultural processes and is a prerequisite of individual and community identity in our globalising world.

This represents a step-change from a traditional focus on objects that require to be selected and codified to identities and processes that require to be sustained. It embraces intangible cultural heritage traditions, spirit of place and relationships at all levels between the human and natural worlds. It reinforces conservation by allying it to creative continuity, as two sides of the same coin. It places heritage as a mainstream activity, not as a specialism with limited ambition that politicians and others can sideline as an irrelevance or unaffordable luxury.

## DR. KALLIOPI FOUSEKI

University College London



I hold a Bachelor in Archaeology and Art History from the National Capodistrian University of Athens (Greece). Before attaining a M.A. in Cultural Heritage Studies at the UCL I worked as an archaeologist at the New Acropolis Museum in Athens. After the completion of my M.A. degree I worked for the redevelopment of the permanent exhibition of the archaeological museum in Ancient Olympia (Greece). This was followed by my Ph.D. research in Heritage Management at the UCL funded by the Greek State Scholarship Foundation. My doctoral research entitled *Conflict Resolution in the Management of In-Situ Museums* merged negotiation theories with heritage management in the case of in-situ museums, modern structures that enclose in situ conserved archaeological remains. I then pursued post-research at the University of York where I investigated the ways in which visitors to exhibitions, commemorating the abolition of the slave trade in the UK, engaged or disengaged from the history of enslavement. This then led me to work at the Audience Research and Advocacy Unit of the Science Museum and as an Associate Lecturer at the Open University of UK, Greece and Cyprus before joining the UCL in August 2011.

### Publications:

“Valuing an ancient palaestra in the centre of Athens: the public, the experts and Aristotle,” *Conservation and Management of Archaeological Sites* 15 (1, 2013), 30-44.

“‘Live your myth in Greece’: the reception of myth represented in tourist shops at the historic centre of Athens,” Conference Proceedings of the Open University of Cyprus: *The use and reception of ancient myths in ancient Greek, Byzantine and Modern Greek history, literature, and art*, 28-30 January, 2010, Gutenberg 2012.

“Conflicting discourses on the construction of the New Acropolis Museum: past and present,” *European Review of History* 3 (4, 2006), 533-548.

“Community voices, curatorial choices: community consultation for the 1807 exhibitions,” *Museum and Society* 8 (3, 2010), 180-192.

“Private Preservation versus Public Presentation: the conservation for display of in situ fragmentary archaeological remains in London and Athens,” in: *Papers from The Institute of Archaeology* 19 (2009), 37-54.

KALLIOPÍ FOUSEKI

## *Heritage UnLIMITED: what is heritage?*

This paper aims to re-conceptualise “heritage.” The lack of an accepted theoretical and conceptual framework on heritage has been thoroughly discussed in heritage literature. However, attempts to re-theorise heritage that move beyond the dominant “anglo-centric” heritage discourse are still very limited. It is the aim of this paper to offer a non-anglocentric, cross-cultural re-conceptualisation of heritage. The paper will argue that heritage can be *everything* and *anything* because heritage is a social process that is constantly constructed by individuals and groups of people, experts and non-experts. Heritage is therefore “unlimited” and possibly indefinable. The paper will be divided in three main sections. The first section will examine the “linguistic” meaning of the term “heritage” (and its equivalents) in various European languages. The paper will proceed with the analysis of the relationship between heritage and history, heritage and culture, heritage and tradition. As heritage is often used interchangeably with *history*, *culture* and *tradition* in the academic and public discourse, the interrelationship of the afore-mentioned pairs will provide a useful insight into the re-conceptualisation of heritage. The final section of the paper will critically examine the “distinctions” or “types” of heritage mainly used in heritage practice and legislation (such as cultural and natural heritage, tangible and intangible heritage, movable and immovable heritage).

## MS. BEATA LABUHN

Delft University of Technology



Beata Labuhn is an architect, academic researcher and lecturer. She specialises in architectural, urban and landscape transformation, site-specific design and revitalisation strategies characterised by strong interplay between (local) heritage and development.

She is currently working at the Faculty of Architecture at the Delft University of Technology, Netherlands. She also has been a visiting scholar and guest critic at various international institutes like the Sapienza University, Rome, Edge Hill University, Lancashire, and the Massachusetts Institute of Technology, Boston. Her publications include articles on redesign, architecture, landscape and urbanism. She is currently completing a book about designing with heritage.

In the recent past she worked as an architect on various projects, workshops and competitions. Her built work includes a health care centre in a former monastery in Deventer, the Netherlands, and a *braserie* in an Art Deco building in Antwerp. She graduated with an Archiprix nominated project from the Faculty of Architecture at the Delft University of Technology and holds a degree in Philosophy from the Leiden University, the Netherlands.

### Publications:

Beata Labuhn, Eric Luiten, *Design with Heritage*, Uitgeverij Blauwdruk, 2013/2014, in preparation.

“*Torricola*: designs for accessing and enjoying the idyll,” in: *The Appia Antica: the park and the city*, UNESCO and the Sapienza University, Rome 2013, in preparation.

Marieke Berkers, Beata Labuhn, “Renaissance of the New Dutch Waterline,” *Yearbook of Landscape Architecture and Urban Design in the Netherlands 2012*, Uitgeverij Blauwdruk, 2012, 74-81.

“Nederlandse expertise gevraagd. Go Dutch Initiative in Washington DC & Miami” [Dutch Expertise Wanted! Go Dutch Initiative in Washington DC & Miami], *De Architect* 2012, 60-63.

“DRU – Fabriek (Uft)” [DRU Factory (Uft)], in: *Licht: Ontwerp, Techniek & Architectuur. Creatieve lichtoplossingen voor gebouwen* [Light: design, technology and architecture. Creative light solutions for buildings], SdU Uitgevers, 2012, 159-175.

BEATA LABUHN

*When everything becomes heritage: how a serious consideration of the mechanisms behind “the shifting limits of heritage” invites a new site-sensitive attitude*

**H**eritage nowadays involves almost everything, from very small objects to scores of hectares of landscape, from historic treasures and canons to everyday objects and personal memories, from the very old to the very recent. The expansion of what is considered “heritage” and the vanishing borderline between the past and the present give rise to many concerns. The enlarged and diversified “heritage” is difficult to manage, the historic argument loses its authority and the “overproduction” of heritage is leading to its devaluation (Ashworth, 2009).

The paper reveals crucial characteristics of, and the mechanisms behind, “the shifting limits of heritage” and re-problematizes the issue from the perspective of the revitalisation process. It is based on our recent analysis of 400 Belvedere-projects. The Belvedere projects are Dutch regional, landscape and urban projects which strived to combine heritage and development and have been initiated between 1999 and 2010 (Janssen et al., 2012). In these projects we observe an overwhelming “present-ism” (Lorentz, 2010). The choice of one heritage item over other items appears to be influenced in the first place by the item’s operative value for the spatial design and the socio-political decision-making (present value). In the second place by the item’s present and future utility (future value) and only in the third place by its historical significance (historic value). Moreover, the interventions seem to be almost cerebrally concerned with their own unequivocal interpretation of history, rather than with the history itself.

Embracing this analysis the paper discusses how the current revitalisation assignment:

1. invites a fundamental and radical re-consideration of established attitudes towards “the shifting limits of heritage” and the practical, theoretical and educational frameworks that support them;
2. asks for a different, trans-disciplinary and site-sensitive approach which overcomes the polarisation between heritage and new development.

## PROF. ZHOU LU

National Heritage Center, Tsinghua University, Beijing



Professor of Tsinghua University, Beijing; director of the National Heritage Center, Tsinghua University; Vice-President of ICOMOS China. He got his B.A. and M.A. degree at the Tsinghua University, Beijing. He has been working in the field of architectural conservation since 1983. He founded a master degree program in cultural heritage conservation at the Tsinghua University. He has made a great contribution to conservation training in China.

He has been in charge of more than 200 key conservation projects in China, including a conservation and management plan for cultural heritage sites, conservation designs, site museums, reuse of historic buildings and nomination of World Heritage Sites.

He received the UNESCO Asian Pacific Cultural Heritage Conservation Award in 2003 and 2010. The rescue, conservation and restoration of the Erwang Temple and Fulong Temple (World Heritage Properties) after the 2008 earthquake won the highest award for conservation in China.

He has organized international cooperation projects. In 2005 he was awarded the “Ha Conferito l’Onorificenza di Cavaliere” by the President of Italy for his contribution to heritage conservation.

As an ICOMOS expert he has evaluated nominations for World Heritage sites in North Korea and Vietnam. He was invited by the Japanese Agency for Cultural Affairs and local authorities to participate in the World Heritage nominations for Hiraizumi, Kamakura and Mount Fuji.

→ e-mail: luzhou.thu@gmail.com

### Publications:

《佛光寺东大殿建筑勘察研究报告》 [Survey and Research on the Main Hall of Fokuang Ssu], Cultural Relics Press, 2011.

《二王庙震后文物抢救、修复勘察研究报告》 [The Investigation Report of Post-earthquake Rescue and Conservation of Erwang Temple in Dujiangyan], Cultural Relics Press, 2010.

*Cultural Heritage Conservation 100*, Tsinghua University Press, 2011.

“Development and Change of China’s Cultural Heritage Preservation System in the 20<sup>th</sup> Century,” in: *11<sup>th</sup> Seminar on the Conservation of Asian Cultural Heritage*, Tokyo, 2004, 262-283.

*A Review of the Statutes for the Preservation of Architectural Heritages in Mainland China Since 1949*, *10<sup>th</sup> Seminar of the Conservation of Asian Cultural Heritage*, Tokyo, 2003, 41-55.

ZHOU LU

## *Identification of cultural heritage*

Cultural heritage is a contemporary concept, which was limited by the World Heritage Convention in 1972 and has been developing in the process of identification, conservation and management of world heritage.

In the World Heritage Convention the tangible character and value of history, art or science are emphasized. The criteria of World Cultural Heritage named in the Operation Guideline from 1977 are: creative genius, impact on subsequent development, unique or rare nature, great antiquity, exemplifying a type, architectural style, method of construction, human settlement and, most importantly, being related to important ideas, beliefs, events or persons.

After 1990 UNESCO underlined the need to protect cultural diversity. Cultural significance became an important measure of the value of cultural heritage. New types of cultural heritage, such as cultural landscape and sacred mountain, change the definition of cultural heritage. The aim of conservation develops from preserving historical testimonials to continuing cultural tradition. The character of “living” in a historic town and traditional village has become a very important element of the value of cultural heritage.

These changes also mean that conservation has developed from keeping heritage unchanged to managing its transformation. The concept of heritage has also developed, integrity became a very important standard of cultural heritage. In Operational Guidelines from 2011 integrity *includes all elements necessary to express its Outstanding Universal Value*. It means that identification of heritage is based on its value.

The value of cultural heritage is no longer contained in history, art and science but in cultural diversity and significance. So when something is to be identified as cultural heritage the first step is to pinpoint elements of cultural significance, even if that something is “living.”

## PROF. DR. LÁSZLÓ BEKE

Institute of Art History, Research Centre of  
Humanities, Hungarian Academy of Sciences



Up to 2011 Director, now Senior Research Fellow at the Institute of Art History, Research Centre of Humanities, the Hungarian Academy of Sciences (Budapest), Professor of the Hungarian University of Fine Arts, teaches in several Hungarian institutions. Lecturer at the University of Lyon 2 – Louis Lumière (1988–1989), Chief Curator of the 19<sup>th</sup> and 20<sup>th</sup>-century collections at the Hungarian National Gallery (1988–1995) and General Director of Múcsarnok / Kunsthalle in Budapest (1995–2000). Curated numerous exhibitions (including the Hungarian Pavilion at the Venice Biennial in 1996), written texts and published books on art, 20<sup>th</sup>-century theory and contemporary times. Member of AICA, European Academy of Art and Sciences, Advisory Board of the periodicals *Ars* (Bratislava) and *Perspective* (Paris), Editorial Board of *Acta Historiae Artium* (Budapest). Awarded the Széchenyi-Prize of the Hungarian Republic, Chevalier de l'Arts et Lettres de la République Française, Doctor Honoris Causa of the University of Fine Arts (Bucharest).

### Publications:

László Beke ed., *Modigliani, Soutine et leurs amis de Montparnasse*, Editions Vince, Musée Juif Hongrois, exh. cat., Budapest 2003, 11–16.

László Beke ed., *Image Whipping. Tibor Hajas' Photo Works with János Vető*, Research Institute for Art History of the Hungarian Academy of Sciences, Budapest 2004.

“Postmoderne Phänomene und New Art History,” in: *Kunstgeschichte. Eine Einführung*, eds. Hans Belting, Heinrich Dilly, Wolfgang Kemp, Willibald Sauerländer and Martin Warnke, Dietrich Reimer Verlag, 2003 (6., überarbeitete und erweiterte Auflage), 378–399.

“Visual Art and Visual Artists, 1848–2000,” in: *Hungarian Arts and Sciences, 1848–2000*, eds. László Somlyódy and Nóra Somlyódy, Social Science Monographs, Boulder, Colorado, Atlantic Research and Publications, Highland Lakes, New Jersey, distributed by Columbia University Press, New York 2003, 309–356.

“Gábor Bódy, Networker,” in: *State of Images. The Media Pioneers Zbigniew Rybczynski and Gábor Bódy*, eds. Siegfried Zielinski and Peter Weibel, Akademie der Künste, Berlin, the ZKM / Zentrum für Kunst und Medientechnologie Karlsruhe and the Polnisches Institut Berlin, Verlag für Moderne Kunst, Nürnberg, 56–64.

LÁSZLÓ BEKE

## *New heritage concept in Central Europe: between philosophy and politics*

There are new heritage strategies in Europe and in particular in Central Europe which strengthen national and local characteristics inside the framework of postmodern rhetoric.

Another theory, coming from the traditional monument defence in both architecture and archaeology, considers current buildings as future ruins and tries to figure out how they would fit into a new ruined landscape in 50 or 100 years. A pragmatic point of view tries to abolish historical values, arguing for profit-making by investing in new constructions instead of saving old buildings. But the most updated efforts are focusing on “tourist attractive force.”

Today the main principles of heritage (patrimony) are based mostly on philosophical and political theories. The philosophy is to find traces and imprints of collective memory in the monuments – politics means the use of monuments for ideological and representational purposes of governments, political parties and powerful social groups. Until yesterday, the term historical monuments was used for old and valuable buildings – now it can indicate objects, ideas (spiritual property), know-how, costumes, culinary specialities, natural treasures and sites and even living people. All kinds of curiosities can be labelled Hungaricum, Polonicum, Bohemicum, Slovakicum (?), etc. for tourist purposes. It is better to say that everything is an alternative heritage, which could serve as the “tourist attractive force”.

Heritage is not only an equivalent of art history, it regards contemporary art as well.

As the slogan of happening and Fluxus movement declared, *art is life or life into art*, now every moment of everyday life could be considered heritage. This can be the basis for a new consciousness: what you eat, what you drink, what you read, think, produce, whom you meet or you live with, all these constitute HERITAGE.

My paper attempts to compare the strategies of defending heritage in various Central European countries.

## DR. TAMÁS FEJÉRDY

### ICOMOS Hungary



Tamás Fejérdy, born 1947 in Budapest, architect, conservator of historic monuments, worked in the central government organisation for monuments preservation in Hungary (1976–2012). M.A. in architecture, Budapest University of Technology (1970); Conservator Diploma, BUT (1981). UNESCO-ICOMOS postgraduate course in preservation of historic towns (1978). Ph.D. thesis *Protection of historic areas in Hungary*, BUT (1984). Doctor of Liberal Arts, University of Pécs (2009). Honorary Senior Lecturer (BUT), also teaches at the Pázmány Péter Catholic University (Hungary), Babes-Bolyai University (Cluj-Napoca, Romania) and the Eger Summer Course on Monument Protection. Member of ICOMOS since 1983. President of the ICOMOS Hungary 1997–2003. President of CIVVIH 1992–2002. Vice-President of ICOMOS International (2005–2008). Honorary Member of ICOMOS (2008). Secretary General of ICOMOS Hungary. Member of working groups of the Council of Europe. Participant of Nara International Conferences in 1994 and 2004. Chair of UNESCO's World Heritage Committee (2002–2003). Jury member of Heritage Award Category 1 (2006–2010). Member of Europa Nostra Council (2010–2013).

#### Publications:

“Approaching 40 years old: the World Heritage today and its possible future,” in: *Protecting and safeguarding cultural heritage: systems of management of cultural heritage in the Visegrad countries*, ed. Jacek Purchla, International Cultural Centre, Krakow 2011, 247–258.

“Heritage, protection – today, tomorrow,” in: *Studies on Heritage management 1 – World Heritage and its Management*, Foundation for Information Society, Budapest 2010, 227–249.

“Le rôle de l’ICOMOS dans la mise en oeuvre de la 1972 – Convention du Patrimoine Mondial de l’UNESCO,” *Monumental* 2 (2008), 2.

“L’Ambiente intrinseco delle nostre città: il futuro dei nostri sobborghi storici/ The internal environment of our cities: the future of our historic suburbs,” in: *Archeologia, Citta, Paesaggio, Arte Tipografica Editrice*, ed. Rosa Anna Genovese, Napoli 2007, 137–152.

“Le concept dans les interventions sur des oeuvres d’art: perspective theoretique,” in: *International Conference on Conservation-Restoration – ICOR*, ed. Feri Balenovic, 2006, Janja Zagreb, 2010, 123–128.

TAMÁS FEJÉRDY

*Detecting and respecting the changing limits of heritage*

Nothing is created intentionally to be heritage. It is vital to understand why something becomes heritage, under which criteria and established by whom; and in what conditions it ceases to remain recognised as such. This system is flexible “by definition”. Heritage is a value-based concept; therefore it is connected with humans and their communities, changing in time. Heritage recognition is different from the “traditional” concept of historic monuments and sites; changes are present in evaluation and in the context of the physical subsistence of heritage.

Examining the changing limits of heritage requires updated knowledge about the dynamics of change. The issue of identity is a crucial factor in two interconnected meanings. Heritage expresses the *identity of persons and communities*: things become heritage because of this “function”. The other meaning is when we are speaking about the *identity of a particular piece of heritage*. Using special criteria for identification of heritage, and also for evaluation of the level of their authenticity, is of utmost importance. This is a challenging issue for both selection and conservation. It is fundamental to understand the conditions under which a contemporary creation suddenly starts to be recognised as heritage.

The first limit of heritage is the definition of the distinctiveness which enables the entry into the circle of heritage. The other threshold is determined by conditions expressing the “self-identity” of heritage. Crossing the limits result in the loss of heritage status.

Conservation aims to keep heritage between these two limits using all necessary means. Questions which have to be answered are: who has the mandate to decide on these limits of heritage and to what extent are these limits fixed or flexible?

## DR. KATARZYNA JAGODZIŃSKA

International Cultural Centre,

Institute of European Studies, Jagiellonian University, Krakow



Ph.D. in Art History (2012). Graduate of Art History (M.A.) and Journalism and Communication (B.A., M.A.), Jagiellonian University, Krakow. Her academic research deals with museum studies, especially in the region of Central Europe – the title of her doctoral thesis: *Museums, galleries and centres of contemporary art in Central Europe (1989-2009)*.

She delivered papers and presentations at numerous academic conferences worldwide, including the 32<sup>nd</sup> Congress of CIHA in Melbourne (2008), 22<sup>nd</sup> ICOM General Conference in Shanghai (2010), *The Making of National Museums and Identity Politics* in Taipei (2011), 33<sup>rd</sup> Congress of CIHA in Nuremberg (2012).

She is an author of over 60 articles in the field of museums and art history in academic and specialist magazines, member of the editorial team of the *HERITO* quarterly and local editor of the *RIHA Journal* – international academic journal of art history, member of ICOM, AICA and Association of Art Historians in Poland. Art critic and curator.

Since 2005 she has been working in the International Cultural Centre in Krakow (researcher in the Research Institute of European Studies) and in 2013 she started to work in the Institute of European Studies, Jagiellonian University (junior researcher).

### Publications:

„Historyczne mury dla nowych muzeów. Muzealna moda na początku XXI wieku” [Historic walls for new museums: museum trends in the beginning of the 21<sup>st</sup> century], *Kultura i Społeczeństwo* 4 (2011), 171-190.

„Architektura poprzemysłowa w służbie instytucji sztuki współczesnej” [Post-industrial architecture in the service of contemporary art institutions], in: *Muzeum XXI wieku teoria i praxis* [Museum of the 21<sup>st</sup> century. Theory and praxis], eds. Elżbieta Kowalska, Elżbieta Urbaniak, Muzeum Początków Państwa Polskiego, Gniezno 2010, 322-330.

“Museum Icons for Central Europe,” *Bulletin Moravské galerie v Brně* 66 (2010), 24-39.

“Współczesne wciąż tymczasowe / Contemporary still temporary”, *HERITO* 8 (2012), 146-157.

“New museums – institutionalisation of contemporary art in Central Europe: crossing inspirations,” in: *Crossing Cultures: conflict, migration, convergence*, ed. Janie Anderson, The Miegunyah Press, Melbourne 2009, 1040-1044.

KATARZYNA JAGODZIŃSKA

## *Paradoxes of contemporaneity in museums of art: temporal limits*

Museums of contemporary art have always had to deal with the issue of temporal limitations of their collections. An answer to the question: *when does the contemporary art start?* proved not to be an easy one. The Museum of Modern Art in New York which has been considered as the model museum of new art all over the world, tried to establish the time-span after which an art piece would be transferred to the historical museum (Metropolitan Museum of Art). Ten, twenty, thirty, fifty... the time was regularly postponed as it was difficult to say goodbye to its classical works (no longer “modern”). And so they remained and became part of the historic collection of 20<sup>th</sup>-century art.

Polish institutions have faced this problem with the coming of the museum boom in the 21<sup>st</sup> century. Newly founded public collections (initiated by the Minister’s of Culture programme *Signs of the Time*), as well as new museums and art centres established by city authorities, had to answer the question en masse: *what shall we collect – when does our contemporaneity begin?* It was usually the 1989 political transition that offered a new opening to collections and exhibition programmes. The fiercest debate related to the Warsaw Museum of Modern Art. Eventually it is mostly a museum of contemporary art but the name signifies that it is strongly rooted in the Modernist tradition of the 20<sup>th</sup> century.

The paper will discuss several issues:

- how contemporary museums of art create history and heritage
- their struggles with temporal limits
- contemporary museum architecture – the first masterpiece in a museum’s collection as heritage? (including recycled architecture and flamboyant new constructions)

The problem will be set against the background of the history of the museum of contemporary art as such and the museum boom in Poland, with some references to institutions in the Czech Republic, Hungary and Slovakia.

## DR. ANDRZEJ SZCZERSKI

Institute of Art History, Jagiellonian University, Krakow



Associate professor in the Institute of Art History, Jagiellonian University, where he also graduated (1995) and received his Ph.D. (2000). 2005–2011 director of postgraduate curatorial studies there. Visiting lecturer at the Goethe University in Frankfurt (2003) and St. Andrews University (2004). Research grants abroad, i.a. Oxford University (1994), Zentralinstitut für Kunstgeschichte in Munich (1998–1999, 2006) and The School of The Art Institute of Chicago (2007). Awarded Felczak and Wereszycki Prize of the Polish Association of Historians (2002) and Szczęsny Dettloff Prize of the Association of Art Historians (2003). Curator of the exhibition *Modernisations: The Future Perfect 1918–1939* at the Museum of Art in Łódź (2010), co-curator of the exhibitions *Symbolism in Poland and Britain* at the Tate Britain in London (2009) and *The Power of Fantasy: Modern and Contemporary Art from Poland* at the BOZAR Palais of Art in Brussels (2011). 2012–2013 advisor to the Ministry of Culture and National Heritage in Warsaw on national and regional collections of contemporary art. Since 2009 president of Polish Section of the International Association of Art Critics AICA.

### Publications:

*Wzorce tożsamości: recepcja sztuki brytyjskiej w Europie Środkowej około roku 1900* [Patterns of identity: the reception of British art in Central Europe c. 1900], Universitas, Kraków 2002.

*Modernizacje: sztuka i architektura w nowych państwach Europy Środkowo-Wschodniej 1918–1939* [Modernisations: art and architecture in the new states of Central-Eastern Europe 1918–1939], Muzeum Sztuki, Łódź 2010.

“Central Europe,” in: *International Arts & Crafts*, eds. Karen Livingstone, Linda Parry, Victoria and Albert Museum, London 2005, 238–251.

“Why the PRL Now? Translations of Memory in Contemporary Polish Art,” *Third Text Special Issue Socialist Eastern Europe*,” ed. Reuben Fowkes, 23 (1, 2009), 85–96.

“Objects are closer than they appear – or not yet the end of history,” in: *Rearview Mirror: new art from Central & Eastern Europe*, ed. Christopher Eamon, The Power Plant, Toronto 2011, 36–44.

ANDRZEJ SZCZERSKI

*Past into present: contemporary art and heritage limits*

**M**y paper looks at the issue of the “present” becoming “heritage” and the role contemporary art plays in this process. I would argue that our appreciation of the past can be inspired by contemporary art practice and vice-versa: artists can innovatively interpret current debates about most recent heritage. In Central Europe a new generation of artists, who began their artistic careers after 2000, got interested in the not-too distant past as they experienced life both in the communist system and in democracy. They treated this situation as advantageous from the point of view of analysing which remnants of the pre-1989 era are worth considering as heritage, especially if neglected in the new post-1989 realities. Significantly, their work was not an example of nostalgia for the totalitarian regime but an example of cultural archaeology. Its focus was modernity and its various interpretations in architecture, urbanism, sculpture and fine arts, not only after 1945 but across the 20<sup>th</sup> century. As a result they provided us with an entirely new understanding of what can be perceived as heritage and what its limits are. Artists discussed in the paper are: Monika Sosnowska from Warsaw, who produced large-scale sculptures inspired by Polish architecture of the 1970s, Wilhelm Sasnal from Krakow, whose paintings deal with history of the Mościce factory and housing estate from the 1920s–1930s (an example of modernity in interwar Poland), the artistic duo Little Warsaw from Budapest, interested in forgotten monuments in public spaces from World War II and communist Hungary, Paulina Ołowska from Warsaw, who researched the visual culture of the 1920s and 1960s in Poland, Roman Ondak from Žilina, whose work is a subtle and ironic commentary on the 20<sup>th</sup>-century architectural heritage, and Eva Kotatkova, who looks at education patterns and their reflection in interior design.

## DR. NIKOLA KRSTOVIĆ

Open Air Museum OLD VILLAGE, Sirogojno, Serbia



Graduated in 2005 at the Faculty of Philosophy, Belgrade (Art History Department): thesis *Postmodern architecture in Europe and USA*. Ph.D. degree 2012, thesis *Musealisation of everyday life in open air museums*.

He works in the Open Air Museum OLD VILLAGE in Sirogojno as senior curator (exhibitions and events department). (Co) author of projects: *From cradle to planet*, *The house is our essence*, *The houses of Mt. Zlatibor* (EU Heritage Awards, special mention of the jury), *Tree of life*, *HerityFair - My personal heritage*, *Love affairs*, *Zlatiborer, for a while*.

Member of the editorial board of the international *Yearbook: Open air museums* (2012), president of the board for the 2013 edition.

From 2011 guest lecturer at the Faculty of Philosophy (Museology and Heritage studies) for B.A. and M.A. degree students in the course *Introduction to heritage studies*. Since 2012 guest lecturer in the Ph.D. course *The others in heritology*.

Member of ICOM, ICOFOM, board member of EuropaNostraSrbija.

Professional exchange and training in USA (Los Angeles, Washington DC), France (Paris, Alsace), Romania. AEOM Conferences 2011 (Slovakia and the Czech Republic), Germany (2013), The Best in Heritage (Dubrovnik 2011, 2012).

### Publications:

*My memories somewhere between cradle and planet*, AEOM Conference Report 2011 Slovakia and Czech Republic, Rožnov and Martin 2013.

“Приче о баштини: Зрно песка у космосу и космос у зрну песка, Посебна издања филозофског факултета, Зборник: Ка новом музеју” [Stories about heritage: grain of sand in cosmos and cosmos in a sand grain], Special editions of Faculty of Philosophy, *Yearbook: Towards new museum*, Belgrade 2012, electronic edition.

*Opened open air museum - out in the real world*, Open Air Museums: Memoirs, international edition, OAM OLD VILLAGE, Sirogojno 2011.

“Занати – где после музеја?” [Handcrafts – where after museum?], ГЕИ САНУ оригинални научни рад [Yearbook of Ethnographical Institute of Serbian Academy of Science and Arts], 60/1 (2012), Belgrade, [http://www.etno-institut.co.rs/cir/gei/60\\_1.php](http://www.etno-institut.co.rs/cir/gei/60_1.php)

“Музеји на отвореном – меморијско киндер јаје, оригинални научни рад, Зборник са међународне научне конференције Простори памћења” [Open air museums – “kinder-surprise” of memories], *Yearbook from International scientific conference “Spaces of Memory”*, Belgrade 2011.

NIKOLA KRSTOVIĆ

## *Open air museums: “simulacra of everything”*

During the last 30 years open air museums shifted their focus from ethnology and traditional architecture towards the study and portrayal of everyday life, thus transforming their approach into an interdisciplinary one. At the same time there was a movement away from the tendency to romanticise the past towards more objective and contemporary issues, from the artefact to the narratives and forms of theatrical interpretation, from collective “objectivity” to personal memories, from fact to emotion and impression.

The relationship between OAMs and the public has been redefined as well: from user of new (museum’s) experiences the visitor became a participant in the process of creating new museum’s content. OAMs began to lose their formal structural boundaries applying some of the practices of eco-museums (and/or “new museology”), socio-museology, econo-museums, English “Common Ground”, Swedish “contemporary collecting” and ultimately theme parks. An interesting fact is that these proactive stands were also visible in the ideals of the founding fathers of the first OAMs. Arthur Hazelius, the founder of the Swedish Skansen, claimed that all that was around was a museum and that the Skansen’s only role was to make these “museum’s” messages public. And even though OAMs are usually artificial creations, simulacra of real life, Hazelius stated that this illusion was quite different from deception: *We speak about our heritage anyway.*

The idea that OAMs should and could study and portray the totality of everyday life is an indicator of changes in museology and heritage studies. On the one hand there is a traditional way of a well-defined heritage system, but the problem is that the system is not sustainable any more in the contemporary context. On the other hand we are witnesses of an emerging system of fluid definitions through which we comprehend heritage as a unity of many aspects: artefacts, intangible heritage, values, memories, cultural landscape... According to Croatian professor Tomislav Šola our new professional role’s name is *mnemosophia*: integrative recognition and wise communication of diverse values in our surroundings.

## MS. MARKO ŠPIKIĆ

Art History Department, Faculty of Humanities  
and Social Sciences, University of Zagreb



Born in 1973 in Zagreb, Croatia. In 1998 graduated in Art History and Comparative Literature at the Faculty of Humanities and Social Sciences in Zagreb (B.A. thesis: *Conservation of Architectural Heritage in the Theory and Praxis of Leon Battista Alberti*). Since December 1999 teaching assistant at the Art History Department in Zagreb, teaching history and theory of architectural conservation in Europe from the Renaissance to the present. Assistant professor since March 2010. M.A. in November 2003. Results of the research published in Zagreb 2006 in the book (in Croatian) *Humanists and Antiquities: from Petrarch to Biondo*. Ph.D. thesis: *Francesco Carrara (1812-1854): Antiquarian and Conservator from Split* (2007). It involved research in Austrian, Italian and Croatian archives. Published in 2010 in Split as a book (also in Croatian) entitled *Francesco Carrara, Polyhistor, Antiquarian and Conservator*.

Seven books in Croatian: three as author, four as translator and editor, on the history and theory of conservation in Croatia and Europe.

Chairman of ICOMOS Croatia since September 2011. Member of the Croatian Society of Art Historians and the Society of Croatian Conservators. In October 2010 received an annual award of the Faculty of Humanities and Social Sciences for the book on Francesco Carrara.

### Publications:

*Konzerviranje europskih spomenika od 1800. do 1850. godine* [Conservation of Monuments in Europe 1800-1850], Leykam International, Zagreb 2009.

*Francesco Carrara (1812.-1854.) – Polihistor, antikvar i konzervator* [Francesco Carrara (1812-1854). Polyhistor, Antiquarian and Conservator], Književni krug, Split 2010.

*Anatomija povijesnoga spomenika* [The Anatomy of Historic Monument], Institute of Art History, Zagreb 2006.

“Izvešće Aloisa Riegla o Dioklecijanovoj palači iz 1903. Godine” [Alois Riegl's Report on Diocletian's Palace in Split from 1903], *Prilozi povijesti umjetnosti u Dalmaciji* 42 (2011), Split, 387-416.

“Titus Novus. Emperor Francis I's Iconography of Power and Its Reception in Croatia and Dalmatia,” *Ikon. Časopis za ikonografske studije – Journal of Iconographic Studies* 5 (2012), Rijeka, 305-319.

MARKO ŠPIKIĆ

## *The limits of altruism and conflicts of values in the perception of cultural heritage of contemporary Croatia*

In the culture of conservation of the past century there were constant attempts to enhance the value of heritage but also to subject it to conscious and unconscious denial. This process of expansion, which could be seen as democratization of sensibility, implies two other processes: strengthening of tolerance towards various sorts of heritage (emancipation of values) and spatial extension of values (affirmation of the setting and of the marginal). In Central Europe and Italy of the *fin-de-siècle* these two principles were accompanied by a third one, the principle of care (*Pflege*) for multi-layered monuments that had to replace discriminatory interventionism of stylistic restoration. These new, “revelatory” conservation concepts were disputed as early as 1918 following large-scale war destructions, and then also by modernist aesthetics and totalitarian politics; finally, after 1945, they were challenged by the revision of the conservation theory through extensive reconstructions and reformist concepts of the *restauro critico*.

The newly democratic societies of Central, Eastern and South-Eastern Europe after 1989 manifest various understandings of the concept of cultural heritage. In this paper I will discuss the Croatian experience of the past twenty years, bearing in mind the new trends arising in Central and Eastern European countries (the processes of oblivion and revitalising of memory, reconstruction of “national monuments” and simultaneous discovery of “other” histories). Thus I will discuss the country’s post-war (post-1995) response to Riegl’s concept of altruism, previously considered by Croatian conservators around 1900, when in service of Austrian *Zentralkommission*. The questions discussed in the presentation will be: who are the bearers of values expansion in conservation practice of post-1990 Croatia and how successful are they? Are there specific limits to altruism following the over-emphasised national sentiment in the post-war reality and what are the problems caused by the clash of material and spiritual values in contemporary Croatia?

## PROF. DR. ANDRZEJ KADŁUCZKA

Institute of History of Architecture and Preservation of Monuments, Faculty of Architecture, Krakow University of Technology



Born in 1943 in Krakow, diploma at the Faculty of Architecture, Krakow University of Technology, 1966. Doctorate and Associate Professor at the Institute of History of Architecture and Preservation of Monuments, Faculty of Architecture, KUT; D.Sc. 1983, Professor 1995, tenured Professor at KUT 2000.

1986–1993 Deputy Dean, 1993–1999 Dean of the Faculty, currently director of the Institute of History of Architecture and Preservation of Monuments. In 1983 scholarship at the Department of Antiquities in Cairo, lectures in architectural schools in Munster, Venice, Delft, Budapest and Zagreb. Author of over 200 publications, papers, manuals, books and essays.

Author and co-author of numerous large scale projects such as: Music Academy in Krakow, the Town Theatre and the Old Theatre in Krakow and recently prestigious projects in Krakow: modernisation of the Main Market Square with the Underground Museum and restoration of the Cloth Hall.

Member of numerous academic organisations, both foreign and domestic: Polish Academy of Sciences, PNC ICOMOS (former vice-chairman), Polish Section of DOCOMOMO, Polish Centre of OISTAT. Former and current Chairman of the Board of the Association of Monument Conservators, member of many forums and councils, recipient of many awards and honours.

→ e-mail: andrzej.kadluczka@gmail.com

### Publications:

*Rescuing hidden European wooden religious heritage: an international methodology for implementing a database for restoration projects*” (Project Cultura 2000: CLT2005/A1/CH/IT-242), Final Report, Firenze 2006.

“Idea of Sustainable Preservation of Monuments,” in: *11<sup>th</sup> International Conference EURO-ECO 2006, Interdisciplinary Co-operation for Sustainable Development of Historical Cities and Protected Areas Perspectives of Sound Tourism*, Krakow 2006.

“Przekształcanie przestrzeni historycznej a traktat Witruwiusza; czy utilitas i firmitas może być również venustas?” [Transforming historical space and Vitruvius’s treaty; or can utilitas and firmitas also be venustas?], in: *Definiowanie przestrzeni architektonicznej; teoria Witruwiusza we współczesnym kontekście*, *Czasopismo Techniczne PK 7* (2009), 56–59.

“Rynek Główny w Krakowie: Podziemne Muzeum w aspekcie architektoniczno-konserwatorskim” [Krakow Main Square: the Underground Museum in the architectural and conservation aspect], in: *Firenze e Cracovia, citta gemellate in Europa – una comune eremita culturale*, eds. Jerzy Jasieńko, Andrzej Kadłuczka, E. Mandelli, Wydawnictwo Universitas, Kraków 2010.

“Czytanie i interpretacja znaków przeszłości, czyli: dlaczego, co i jak mamy chronić? (preliminaria)” [Reading and interpretation of the signs of the past, or: why, what and how are we to protect (preliminaries)], in: *Karta Krakowska 2000 – 10 lat później*, ed. Andrzej Kadłuczka, International Conference on Conservation, Wydawnictwo Politechniki Krakowskiej, Kraków 2011, 37–41.

ANDRZEJ KADŁUCZKA

## *Architectural heritage in the modern world: thresholds and barriers*

If we rely on Mieczysław Porębski's understanding of space as material which is constantly transformed *anew and in varying manners*, then we should also agree with the fact that architectural heritage – as an integral element of space – is subject to the same modernisation processes and perpetual changes that occur there.

The claim that protection of such heritage today entails its conscious management, consisting in planning of changes and regular control over their implementation, is nothing original. However, in order to be able to declare acceptance for the paradigm formulated in this way we have to overcome several thresholds and, finally, break the doctrinal barrier.

The first threshold which I choose to call the mentality threshold derives from the 19<sup>th</sup>-century concept of building museum collections – groups of artefacts accumulated primarily for the purpose of contemplating their artistic values. Paradoxically, the Futurists, Le Corbusier, the CIAM Athens Congress and the orthodox Alfredo Barbacci, who treated architectural monuments as museum exhibits, contributed to the perpetuation of such a mentality.

The second threshold is the social and cultural threshold which is developing in front of our eyes and is the result of the modern “migration of the peoples,” in the course of which spontaneous and almost unmanageable changes in historical landscapes and traditional demographic structures are taking place.

What is more, the technological threshold is also a challenge for the architectural heritage, understood not only as possibilities of strengthening its authentic material substance, but also necessary for overcoming, in the philosophical sphere, the lack of acceptance for new categories of space such as information architecture or virtual reconstruction.

Overcoming these three basic thresholds may become a starting point for a discussion on breaking the doctrinal barrier and finding a universal balance between fundamental documents specifying the limits of heritage, such as the Venice Charter or the Nara Declaration.

## MR. ÁDÁM ARNÓTH

Ministry of Interior, Budapest



Ádám Arnóth is an architect and conservator (Faculty of Architecture, Technical University of Budapest). From 1981 he has been working for 30 years as a conservation officer at the National Institute for Conservation of Hungary. The area he was in charge of was North-Eastern-Hungary, and later Western-Hungary. Between the two positions he used to be the head of Department of Authority for Conservation in Hungary. In the same period – between 1992 and 2012 – he worked as chairman of the jury of the institute, an advisory body on conservation and new architecture in protected zones. In 2012 – due to changes in the conservation system in Hungary – he became a civil servant at the Department for Heritage of the Ministry of the Interior. He joined ICOMOS in 1985. In the last years he has been working as a visiting teacher of heritage courses at two universities. In recent decades he has published several articles in periodicals and has given presentations at conferences on World Heritage sites, on conservation of historic buildings, and on new architecture in historic setting. He participated in some book projects as an author and as a photographer, among others: *A Guidebook to 20<sup>th</sup>-century Architecture of Hungary* (6Bt, Budapest 2002) and *Historic Windows in Hungary* (6Bt, Budapest 2005).

ÁDÁM ARNÓTH

## *Conservation, re-conservation, re-building*

**T**here is nothing more boring and ridiculous than the fashion of yesterday: architecture of the previous period is always vulnerable. And this is true in the case of conservations or new parts of listed buildings as well.

In Hungary the leading conservation works of the 1960s and 1970s were kept in the ideas and aesthetics of modernism, considering the history of the building, and strictly accepting the ideas of the Venice Charter. Now we live in the time of the next interventions on these buildings. The ideas in architecture and conservation have slightly changed in the last decades and therefore re-conservation is often following other notions than previously. Many conservators do not like modernist methods; they do not like emphasising history; they want to be more easily understandable for the public; they do not shrink from making exact copies of old buildings. So the new interventions threaten the older ones. However, restorations of the romantic, revival periods of the 19<sup>th</sup> century should not be “corrected” just because we do not agree with them. Of course, obvious mistakes of previous conservation works – due to poorer scientific, technical knowledge – can (sometimes must) be corrected but changes in ideas, fashion and taste cannot be the reason for changing interesting previous solutions. If a building is listed, even earlier conservation works should be considered in the same way as other layers of the history of the building in order to preserve all values – including those from 40-50 years old restorations.

If new additions to previous restorations are beyond the limits of heritage, an important part of our architecture will disappear.

Examples:

Visegrád: Gothic-Renaissance courtyard of the royal palace

Boldogkő: Mediaeval ruin, the use of new roofs

Contraaquincum, Budapest: new urban square above the Roman fortress

Iseum, Szombathely: copy of the building above the ruins

## MS. JANA KORINKOVA

Faculty of Fine Arts, Brno University of Technology



Jana Korinkova graduated from the Department of Art History at the Faculty of Arts, Masaryk University, Brno, Czech Republic, in 2006. Since 2011 she has been a post-graduate student at the Faculty of Fine Arts, the Brno University of Technology. Her research is focused on art in the public space of Brno housing estates from the period 1945–1989. She is an editor of [www.artalk.cz](http://www.artalk.cz) web periodical on contemporary visual art and an editor of [www.socharstvi.info](http://www.socharstvi.info) encyclopaedia on Czech public art produced after 1945. Since 2012 she has been a project manager of the Brno-based Studio of Digital Sculpture and New Media exploring new possibilities of integrating 3D technologies in university syllabi.

### Publications:

Jana Korinkova, Marketa Zackova, “Čtyři příklady pojetí výtvarné výzdoby veřejných prostranství brněnských sídlit z období 50.–80. let 20. století,” in: *Architektura v perspektive: Architektura a urbanismus 2. poloviny 20. století, Sborník z konference*, ed. Martina Perinkova et al., Gasset, Praha 2013, 130–146, in preparation.

Jana Korinkova, Marika Kupkova, Marketa Zackova, eds., *Ozivit a ozvládnit: výtvarné umění v prostoru brněnských sídlit / To Brighten Up and Make It Special: fine arts in the space of Brno housing estates*, SPKH o.s., Brno 2012.

Jana Korinkova, Jitka Matuszkova, “Seznam výtvarných realizací v sídlisti Brno-Lesna,” in: *Lesna – 50 let sídliste: historie, současnost, perspektivy*, eds. Martin Maleček, Veronika Valentová, Miroslav Jerábek, Obzor-Lesna o.s., Brno 2012, 95–103.

“Nechtený artikel?”, in: *Artalk.cz* 2012, <http://www.artalk.cz/2012/06/15/nechteny-artikl>

Jana Korinkova, Marketa Zackova, eds., *SPKH 2010: soukromé a veřejné (ctění místa) / Private and Public (Space Interpretation)*, SPKH o.s., Brno 2010.

JANA KORINKOVA

### *The latest attempts of non-governmental initiatives to list art in the public space of Brno from the period of 1945–1989*

In the summer of 2012 a demolition of the front façade of the Faculty of Informatics building of the Masaryk University in Brno started. The architect Jan Dvorak designed the building for local research institutes in the late 1980s; it was handed over to the university after 1989. Its façade contained a single decorative element – a monumental relief by the sculptress Sylva Lacinova. In 1996 Lacinova was awarded the Mayor's Prize for her life achievement comprising numerous sculptures in the public space of Brno. Last year, neither the investor nor the architect informed her about the planned demolition of her work. Eventually, the sculpture was saved but part of the building was torn down as there is no methodology which could legally prevent its demolition.

Three other sculptures by Lacinova are part of a large-scale outdoor cycle in the housing estate of Brno-Lesna. Designed by architects Frantisek Zounek, Viktor Rudis, Miroslav Dufek and Ladislav Volak, it remains a representative example of urban planning from the 1960s. Its construction began in 1960 and took almost a decade. In 1965 the new Resolution No 335 of the Government of the CSSR on Implementation of Fine Arts into Housing Development defined the proportion of finance for artistic decoration in architecture. Consequently, Viktor Rudis invited first-rate sculptors and artists to design a set of works for the area, commissioning up to thirty pieces.

Two attempts to consider listing of Lesna have been made. Neither of them was, however, initiated by a government institution and neither of them has been successful. Viktor Rudis made the first proposal in 2002, followed by Natasa Zouunkova in 2009. The idea of listing Lesna was eventually supported by the National Heritage Institute in autumn 2010. The proposal is still to be debated over by the Czech Ministry of Culture.

# Session 6



## *How to sell heritage?*

In the 21<sup>st</sup> century no one needs convincing that heritage is a capital which may be used in promotional strategies of cities and regions. A national good becomes a product, which must be properly “packaged” and “sold”. But the awareness of a marketing-based orientation, shifting the centre of gravity from a heritage site towards the recipient – satisfying his or her needs and expectations – does not always translate into specific actions. Session will concern particularly the issues connected with endowing heritage with a marketing dimension.

## PROF. DR. GREGORY J. ASHWORTH

University of Groningen



Educated in geography at the universities of Cambridge, Reading and London (Ph.D. 1974). Taught at the universities of Wales, Portsmouth and since 1979 Groningen, The Netherlands. Since 1994, Professor of heritage management and urban tourism in the Department of Planning, Faculty of Spatial Sciences, University of Groningen. Main research interests focus on the interrelations between tourism, heritage and place marketing, largely in an urban context. Author or editor of around 15 books, 100 book chapters, and 200 journal articles. Honorary life membership of the Hungarian Geographical Society in 1995, honorary doctorate from the University of Brighton in 2010 and knighted for services to Dutch Science in 2011.

### Publications:

Gregory J. Ashworth, H. Voogd, *Selling the City*, Belhaven, London 1990.

Gregory J. Ashworth, B. Goodall, *Marketing tourism places*, Routledge, London 1990/2013.

*Heritage Planning: the management of change*, Geopers, Groningen 1992.

Gregory J. Ashworth, B. Graham, J. Tunbridge, *Pluralising pasts*, Pluto, London 2007.

Gregory J. Ashworth, M. Kavaratzis, *Towards effective place brand management*, Elgar, London 2011.

GREGORY J. ASHWORTH

*“You can sell your past but be cautious”*

The remembered, relict, or imagined past is widely used as an instrument in pursuit of diverse contemporary objectives. The question is, “can the past be commodified for development?” Is there a happy symbiosis?

Preservation and development are contradictory processes as preservation is the prevention of change while development is goal-directed change. Heritage, however, is a radically different paradigm in which presents choose from imagined pasts for contemporary use and for bequeathing for the use of imagined futures. Heritage is a process and an outcome, not a category of resources. As such it can be a development option. However, there is no predetermined end state and the contemporary goals of the process can be multiple and variable. This has a number of felicitous consequences. As heritage is a contemporary creation in response to the needs of the present its resources are in theory ubiquitous and infinite. In heritage the authenticity of the object is replaced by the authenticity of the user experience. Equally if there is no immutable resource endowment then no particular policy is inevitable and no place is locked into any particular pre-set heritage. Heritage development is not preordained: it is an option. The flexibility of heritage resources is thus quite remarkable, allowing almost any heritage product to be created or differentiated anywhere, at any time, for any purpose.

Against this flexibility and availability there are reasons for caution. First, because heritage can serve many purposes, and it generally does. The consequences are the multi-use of resources, the multi-consumption of heritages and the polytonality of messages, all of which are sources of potential, if manageable, conflict. Secondly, heritage has many of the characteristics of a zero-priced, freely accessible public good. However, heritage is not free but costly, not least in opportunity costs, and both costs and benefits are asymmetrically distributed between sectors, scales and individuals. Thirdly, heritage consumption is highly selective and fashion-driven. Fourthly, all heritage by definition disinherits and all heritage is potentially dissonant, that is it can evoke feelings of disquiet, distress, alienation, rejection and anger. Finally, all heritage is essentially individual not collective. You cannot sell your heritage to anyone else: you can only sell them their own heritage.

Therefore, the ubiquity of pasts and cultures renders heritage a universal and attractive development option, resulting in fierce competition with failure more likely than success. There is no automatic windfall gain and no universal model for success. There are lessons to be learned from past practice but they are not lessons of imitation. You can do it but be cautious.

## MS. TERÉZIA REPÁŇOVÁ

Faculty of Economics, Department of Tourism and Hospitality,  
Matej Bel University, Banska Bystrica, Slovakia



Terézia Repáňová is a Ph.D. student at the Faculty of Economics, Department of Hospitality and Tourism, Matej Bel University in Banska Bystrica. She graduated at the same university in the field of intercultural communication in tourism (2008) and since then she has been working on her Ph.D. theses aimed at designing a marketing strategy for the UNESCO cultural heritage sites in Slovakia.

During her studies she has published three articles in foreign books and ten articles in Slovak books. She also teaches (in English) urban and cultural tourism, and international marketing in tourism.

In 2011 she won the first place at a conference for young Ph.D. students on the Economic Effects of Cultural Tourism in the EU. In 2011 she received a two-year scholarship in the English language programme *How to teach at Higher Education*, ended by publication of her research in a foreign book.

### Publications:

“Bloom’s Taxonomy as an Organizing Principle of an Assessment Innovation,” in: *Innovating Teaching and Learning: reports from university lectures*, eds. Ludmila Adamová, Petra Muráriková, Budrich UniPress, Leverkusen-Opladen 2013, 93-101.

“Ekonomické, sociálne a environmentálne dôsledky zápisu vybraných lokalít kultúrneho dedičstva do Zoznamu UNESCO,” in: *Ekonomická revue cestovného ruchu* 45 (1, 2012), 28-35.

„Vplyv cestovného ruchu na rozvoj vybraných lokalít kultúrneho dedičstva UNESCO v Slovenskej republike,” in: *Sborník z konferencie Regionálny rozvoj a cestovní ruch [CD-ROM]*, Vysoká škola polytechnická, Jihlava 2011, 220-229.

TERÉZIA REPÁŇOVÁ

## *Marketing communication of the UNESCO World Heritage sites*

The article deals with the topic of marketing communication of the UNESCO World Heritage Sites. According to the research in 2009, among 252 Czech and Slovak visitors the majority of respondents draw information about the UNESCO Sites from the Internet (80 %). Only 16 % source information from printed materials. However, there is no system of integrated marketing communication of the Slovak UNESCO sites on the Internet. As there are a lot of actors in the model of marketing communication talking about the UNESCO sites in Slovakia (namely the Slovak Monument Board, the Slovak Agency for Tourism, individual sites), the recipient (a visitor) is often confused. Each organisation presents the UNESCO sites in a different way. But successful promotion should “speak one language,” in order to effectively address the visitor.

So what kind of marketing tools should be used in order to preserve and present heritage for future generations? The article suggests the successive steps of marketing communication for the UNESCO sites, according to the AIDA model. Each step needs to use different tools of marketing communication, so that it speaks effectively to particular target groups (i.e. visitors, inhabitants). It is important to choose different tools for every AIDA stage. In each stage we use some examples from Slovakia and abroad.

In the first stage (A – Attention) it is important to attract attention of the potential visitor, using billboards, media, direct mail. In the second stage (I – Interest), we need to attract the visitor’s attention by mentioning the pros and added value, using children’s education, photo gallery, website. In the stage D – Desire we use direct sale and direct mail. In the last stage (A – Action) the emphasis is on information in the destination (printed materials, postcards, communication with locals).

## MS. JITKA ZIKMUNDOVA

### Český Krumlov Municipality



A graduate of the University of Salzburg, M.B.A. in tourism and leisure management, graduate thesis *The UNESCO label as a success factor of a destination*. In 2001 she created the Destination Management Český Krumlov. Experience in international marketing of tourism gained during seven years of work as director of foreign branches of the national tourism organisation Czech Tourism in Austria and in Germany. Since 2006 Deputy Mayor and Site Manager of the World Heritage Site Český Krumlov. Member of the Strategic Planning Team of Český Krumlov and team leader developing the management plan. Visiting lecturer on destination management at the University of South Bohemia. Author of the tourism development strategy for the town Kašperské Hory. Implementation and management of educational projects on the World Heritage Site Český Krumlov, such as *UNESCO for the young generation* within the two decades of Český Krumlov as a World Heritage Site. In 2013 coordination and running of the cross-border cooperation project Regional Exhibition of South Bohemia-Upper Austria 2013. Her spare time hobbies are Nordic walking tours and reading historical novels. She speaks German and English.

JITKA ZIKMUNDOVA

## *Český Krumlov – the way from heritage to destination*

Český Krumlov has been a UNESCO World Heritage Site for 20 years, developing from a small, sleepy town behind the Iron Curtain to a dynamic tourist destination, and has become the second most visited place in the Czech Republic. Český Krumlov is located in Southern Bohemia near the Austrian border and has 13,200 residents and about one million visitors per year. The most visited location is the Castle of Český Krumlov with about 350 thousand visitors per year.

The priority of the destinations management team has been to promote and sell Český Krumlov as a cultural destination. Culture has always been the most important development factor for Český Krumlov. Two decades of experience in revitalisation of the Medieval town centre has shown some difficulties in balancing the need to protect heritage and offer modern conveniences. We promote the cultural heritage of Český Krumlov with two target groups in mind. For the first group, the visitors, Český Krumlov is an attractive tourist destination because of its well preserved and maintained cultural heritage. The other group is the local community. The income produced by tourism is reinvested into preservation and revitalisation of the heritage as well as into education and raising the public awareness of the heritage. For example, in 2011–2012 we offered educational programmes and projects designed for young people. Around 100 school classes from across the whole Czech Republic enjoyed and explored our culture heritage during the two-day programme AHOJ UNESCO – HELLO UNESCO. Another example is the Český Krumlov Card. It offers the best cultural attractions in one package: the Castle of Český Krumlov, the Regional Museum, the Museum Fotoatelier Seidel and the Art Gallery Egon Schiele Art Centre.

## MS. JANA ŠUBRTOVÁ

National Heritage Institute, Regional Office in Liberec



I received a B.A. and M.A. (2011) degree in Christian art at the Charles University in Prague (Catholic Theological Faculty). The subject of my Master thesis was the Antiphony of Sedlec and Czech painting in the 13<sup>th</sup> century. At present I am studying for my Ph.D. at the Charles University in Prague (Catholic Theological Faculty). My specialisation is Medieval art, 13<sup>th</sup>-century painting in particular. Since 2009 I have been working in the National Heritage Institute, Regional Office in Liberec, as a specialist in restoration and conservation of cultural monuments. Since 2013 I am a member of the team of the Ministry of Culture of the Czech Republic for the programme *Restoration of Movable Cultural Monuments*, as well as a researcher in the project NAKI – *Cultural landscape as a space for social presentation and relaxation on the example of selected aristocratic families in the period from the 17<sup>th</sup> to the early 20<sup>th</sup> century*.

### Publications:

“Notices to the Share of Individual Illuminators in the Decoration of the Antiphony of Sedlec,” in: *Studie o rukopisech XLII* (2012), 3-18.

“The Chapel of St. Ann,” in: *Kapitoly z dějin obce Vyskeř*, Vyskeř 2012, 63-72.

Jana Šubrtová, Vladimíra Králová, “Breda Garden in the Past, Present and Future,” in: *Fontes Nissae – Prameny Nisy* 13 (1, 2012), 28-39.

“Restoration of the column with a statue of the Virgin Mary Immaculate in Semily,” in: *Památky libereckého kraje: Sborník Národního památkového ústavu, územního odborného pracoviště v Liberci 2010–2011*, Liberec 2011, 156-164.

JANA ŠUBRTOVÁ

### *The use of heritage in promotion strategies of cities on the example of Frýdlant in Bohemia*

**F**rýdlant is situated about twenty kilometres north of Liberec. The history of this town is closely linked to the castle of the same name, which was owned, for example, by Bibersteins, Rederns and Clam-Gallas. The town reached its heyday during the reign of the Silesian family of Redern between 1558–1621. During that period first stone houses appeared on the square, the Church of the Finding of the Holy Cross got its Renaissance shape, and simultaneously, an artistically important family mausoleum with a funeral monument with three bronze figures, namely Melchior, Catherine and Christopher of Redern, was joined to it. Moreover, a monumental painting of Melchior on a catafalque was placed in the mausoleum. At the same time, the Church of the Finding of the Holy Cross was equipped in its interior with a new stone baptismal font and a pulpit. In 1607, Catherine, the wife of the most important member of the Rederns family, Melchior, decided to build a hospital near the square.

All of the above-mentioned monuments related to the Redern family have remained extant. Their existence, and even of some others (such as a mechanical Nativity scene) assumes possible development of tourism, which is in the interest of both the town council and the owners of the monuments. Cooperation between the town council, National Heritage Institute and the Deanery in Frýdlant is of a high importance here. Their representatives jointly started a gradual restoration of the monuments. The restoration is funded from Ministry of Culture grants and the European Union grants. During the restoration lectures are organised and some promotional materials are created. In cooperation with the association called the Gate for Culture and Education, as well as with the so-called Local Action Group, guided tours and walks through the town are organised.

## DR. ARTUR SZKLENER

Fryderyk Chopin Institute, Warsaw



Artur Szklener, born in 1972 in Krakow, completed his studies in musicology at the Jagiellonian University. In 1994–1995 he was a grant student of the Exeter University, UK, and from 1994 to 1997 of the Phare programme in London, Prague, Brno and Kraków.

He completed his studies in 1997 (master's thesis on Chopin's F minor Fantasy in the light of contemporary methods of analysis), receiving an M.A. with distinction. Since then he has taught at the Institute of Musicology, Jagiellonian University. In 2008 he successfully defended his Ph.D. thesis *Idiom melodyki Chopina* [Chopin's melodic idiom].

He has edited a series of scholarly publications arising from the annual international Chopin conferences in Warsaw and he was one of the initiators of the publishing series *Works by Chopin: facsimile edition*. His academic research is centred around the work of Fryderyk Chopin and methods of analysing tonal music.

Since 2001 he has been associated with the Fryderyk Chopin Institute in Warsaw as research program coordinator, since 2009 as deputy director for research and publishing and since 2012 as its director.

### Publications:

“Did Chopin play dice? The music of Chopin and chaos,” in: *The Sources of Chopin's Creative Style: inspirations and contexts*, Narodowy Instytut Fryderyka Chopina, Warszawa 2010.

“Barkarola op. 60,” commentary in: *Dzieła Chopina. Wydanie faksymilowe*, Narodowy Instytut Fryderyka Chopina, Warszawa 2007

“Elementy stałe i zmienne w tematach Chopina” [Repeated and incidental elements in Chopin's themes], in: *Muzyka Wobec Tradycji. Idee - Dzieło - Recepcja* [Music towards tradition: ideas – work – reception], ed. Szymon Paczkowski, Instytut Muzykologii Uniwersytetu Warszawskiego, Warszawa 2004

“Melodics of Chopin's nocturnes: a multi-layer issue,” in: *Analytical Perspectives on the Music of Chopin*, Narodowy Instytut Fryderyka Chopina, Warszawa 2004

“Fantazja f-moll Fryderyka Chopina w świetle współczesnych metod analitycznych” [Fryderyk Chopin's F minor Fantasy in the light of contemporary methods of analysis], *Rocznik Chopinowski* 24/25 (2001), Warszawa.

ARTUR SZKLENER

*Chopin's heritage in modern culture and economy*

Chopin name and heritage, since his death, was frequently used for non-musical discourses, and especially for political aims (different before and after World War II). From the 1990s on, after the political and economic changes, three different phenomena can be observed: (1) generating economical value with the use of Chopin's name, (2) a law passed by the Polish Parliament protecting Chopin's name and heritage like personal rights, (3) an unprecedented six-year government project resulting in celebrations of the 200<sup>th</sup> anniversary of Chopin birth, using his heritage for promoting Poland and its culture abroad, and at the same time for promoting "classical music" locally.

In the "post-anniversary" environment Chopin and his heritage can be seen from three perspectives: (1) as an icon of Polish culture recognizable worldwide (e.g. helping to promote other Polish artists), (2) as a gateway (clue) to understanding traditional culture by the general public, (3) as a trademark with commercial results for both particular commercial products and broad multi-action programmes (statistics show that Chopin Year 2010 brought more economic profits to the Warsaw region than the organisation of the Euro 2012). It seems crucial to find a happy middle way between keeping/raising the economic benefits generated with the use of such a cultural trademark, raising promotional benefits for the country, and, last but not least, keeping/raising the promotional and educational benefits for "high culture".

To achieve this aim it seems important to establish rules/perform actions resulting in strengthening quality-aware associations between products/events and the values represented by Chopin and his work. It is important to continue such actions in the long term and gradually extend their range of impact. We also need to find ways of effective protection of such associations in the context of the European law.

## DR. MONIKA MURZYN-KUPISZ

Krakow University of Economics



Ph.D. in economy, M.A. in European Leisure Studies. Post-graduate diploma in Heritage Management. Assistant professor in the UNESCO Chair for Heritage and Urban Studies, Department of Economic and Social History, Krakow University of Economics. Member of ICOMOS Poland. In 2000–2009 senior specialist at the Research Institute of European Heritage, International Cultural Centre in Krakow. Specialises in research on contemporary attitudes, usage and interpretation of heritage, cultural economics and cultural policy as well as urban regeneration and management of historic cities with a special focus on Central and Eastern Europe. Author of over 60 publications on the subject including articles in diverse journals and the monographs: *Kazimierz. The Central European experience of urban regeneration* (2006) and *Cultural heritage and local development* (in Polish, 2012).

### Publications:

“The socio-economic impact of heritage projects conducted by private investors,” *Journal of Cultural Heritage* 2 (2013), 156-162.

Monika Murzyn-Kupisz, Jarosław Działek, “Cultural heritage in building and enhancing social capital,” *Journal of Cultural Heritage Management and Sustainable Development* 1 (2013), published on-line 02.2013, paper version forthcoming.

*Dziedzictwo kulturowe a rozwój lokalny* [Cultural heritage and local development], Wydawnictwo Uniwersytetu Ekonomicznego w Krakowie, Kraków 2012.

“Cultural quarters as a means of enhancing the creative capacity of Polish metropolises? Some recent evidence from Krakow,” *Quaestiones Geographicae* 4 (2012), 63-76.

Monika Murzyn-Kupisz, Krzysztof Gwosdz, “The changing identity of the Central European city: the case of Katowice,” *Journal of Historical Geography* 1 (2011), 113-126.

MONIKA MURZYN-KUPISZ

### *Multicultural heritage of Galicia in the contemporary museum activities in Southern Poland*

**B**roadening museum programmes and narratives to include the issues of multiculturalism (as well as interculturalism) is a trend currently visible in the activities of many museum institutions all over the world. Commenting on the past of Galician lands under the Austrian-Hungarian rule, their multiculturalism is often referred to both as a factor making this part of Europe unique and interesting but also as a source of conflicts and tensions. Nostalgic visions recall Galicia as a mythical, multicultural paradise of many nationalities and religions. Other accounts may be more ambivalent, accentuating the cultural space of Galicia not only as a land of coexistence but also an arena of conflict and struggle for cultural and economic dominance between numerous ethnic and religious groups.

Apart from the two issues, i.e. trends in museum management and curatorship and the visions of Galicia as a land and source of multicultural heritage, the aim of the paper is to examine whether, to what extent and in what way are various aspects of its historic and present day multiculturalism (encompassing different national and ethnic groups such as Poles, Ruthenians – both Lemkos and contemporarily defined Ukrainians, Jews, the Roma, Czechs, Armenians and German speakers as well as their religious diversity – adherents of Catholicism, Protestantism, Greek Catholics, different strains of Judaism) included and underlined in the contemporary activities undertaken by museum institutions in Southern Poland. What are the inspirations and reasons for such inclusion? What are its cultural, social and economic consequences in the local, regional and national context? Results of a survey of registered museums in two regions (Małopolska, Podkarpacie) focused on the presence of references to various ethnic and national groups in their endeavours are presented and analysed.

## DR. JOLANTA SROCYŃSKA

Institute of History of Architecture and Monuments Preservation,  
Faculty of Architecture, Krakow University of Technology



Graduate of the Faculty of Architecture, Krakow University of Technology, currently she holds the position of Deputy Director of the Institute of History of Architecture and Monument Preservation, Faculty of Architecture. During her career she took part in several EU Programmes dealing with establishing new principles of monument conservation, including one leading to the Krakow Charter of 2000. She was a member of many scientific committees of conservation congresses and conferences. She has published several dozen articles on preservation of architectural monuments. Recently she has focused her academic interests on activities connected with the right of social access to cultural heritage, social participation in monument preservation and activities guaranteeing an attractive presentation of heritage. She is a member of the Polish Committee of ICOMOS, member of the Board and chairperson of the Małopolska Branch of the Association of Monument Conservators. In 2012 she was rewarded with the Medal of the Commission of National Education for her educational and academic activities.

### Publications:

“Karta Krakowska 2000 w świetle wybranych dokumentów Komisji Europejskiej i Rady Europy” [Krakow Charter 2000 in the light of selected documents of the European Committee and the Council of Europe], in: *Karta Krakowska 2000 dziesięć lat później* [Krakow Charter 2000 ten years after], ed. Andrzej Kadłuczka, Kraków 2011, 97-113.

“Role of ICT technologies in the conservation of building monuments,” in: *Structural Analysis of Historical Constructions*, Jerzy Jasieńko, ed., Vol. 2, Wrocław 2012, 1309-1317.

“Zachowanie stanu zniszczenia – dylematy architekta” [Preservation of destruction – the architect’s dilemmas], in: *Wokół zagadnień estetyki zabytku po konserwacji i restauracji* [Aesthetic issues concerning monument conservation and restoration], ed. Bogumiła Rouba, NID, Warszawa, Toruń 2012, 525-537.

“Cité de l’architecture et du patrimoine – modelowa prezentacja dziedzictwa architektonicznego Francji” [Cité de l’architecture et du patrimoine – a model presentation of the architectural heritage in France], in: *Wiadomości Konserwatorskie* 25 (2012), Warszawa, 87-103.

“Prezentacja tożsamości kulturowej miasta w interpretacji społeczności lokalnej” [Presentation of cultural identity of the city as interpreted by the local community], *Zeszyty Naukowe Politechniki Poznańskiej. Architektura i Urbanistyka* (in preparation).

JOLANTA SROCZYŃSKA

### *Limits of social access to cultural heritage*

Limiting access to cultural heritage is connected with the apprehension that heritage would not be properly protected. Huge technical and technological progress in science has equipped monument conservators with great possibilities of limiting visitors' access to places which are particularly sensitive to damage or destruction. The application of virtual reality in museums and monuments sometimes inspires controversies, especially in the community of art conservators, archaeologists and art historians. They raise arguments connected with the pauperism of heritage sites, their devaluation and degradation to entertainment sites characteristic of popular culture. The fear of losing contact with an authentic object, of too easy and quick approach to the cultural identity, leads to a negative attitude of many museum custodians. Multimedia give control over heritage to the audience, who can now decide what they want to find out about the presented object and to what extent. However, expectations of the public are still increasing, stimulated by ever more impressive applications of multimedia techniques in the museums of Western Europe. Do we have to follow the models from the West or does a traditional museum without multimedia still have a chance to exist without local government subsidies? Is coarse authenticity able to compete with virtual reality? Polish society is perceived in Europe as very conservative. So can this be applied to the acceptance of the traditional presentation of authentic values of the historical substance experienced with one's own imagination, not deadened with projection screens? Does resignation from modern techniques mean limited social access to cultural heritage? This article is an attempt at answering these questions, with the use of several examples of the Polish and Western European presentations of cultural heritage.

## MR. RAFAŁ SZRAJBER

Institute of Information Technology,  
Łódź University of Technology



Architect, lecturer at the Computer Science Institute and the Architecture and Urban Planning Institute at the Łódź University, photographer. He teaches the new media in architecture, interface design, computer games design and photography. The top priority of his workshop is the use of cultural heritage and identity as a carrier of information. Along with Jarosław Andrzejczak, creator of the idea of information balance in architecture and works of art presented via the new media. At present he is doing research in the field of virtual reconstruction and use of architecture in computer games. Winner of national architectural and photographic competitions.

### Publications:

Jarosław Andrzejczak, Rafał Szrajber, "ARChive – new way of presenting and interaction with objects of cultural heritage in the museum space," in: *Multimedia and Internet Systems: New Solutions*, eds. Aleksander Zgrzywa, Elżbieta Kukla, Wrocław 2012, 117-127.

Jarosław Andrzejczak, Rafał Szrajber, "Augmented Reality as a space for presenting and passing the information about works of art and architectural monuments," in: *Studies in Computational Intelligence 401* (2012), Towards Modern Collaborative Knowledge Sharing Systems, Springer Berlin-Heidelberg, 49-60.

"Gry komputerowe w edukacji architektonicznej i kulturalnej – wirtualna przestrzeń jako środowisko zdobywania wiedzy o architekturze" [Computer games in architectural and cultural education – a virtual space as an environment in which one learns about architecture], *Zeszyty Naukowe Politechniki Łódzkiej 1* (2011), 93-104.

"Wirtualna rekonstrukcja jako narzędzie w procesie ratowania utraconego dziedzictwa w świetle postulatów Karty londyńskiej na przykładzie cyfrowego odtworzenia synagogi w Brzezinach" [A virtual reconstruction as a tool in the process of saving lost heritage in light of the London Charter postulates: the case of digital reconstruction of the Brzeziny synagogue], in: *Karta Krakowska 2000 dziesięć lat później*, ed. Andrzej Kadłuczka, Kraków 2011, 337-348.

Krzysztof Stefański, Rafał Szrajber, *Łódzkie synagogi. Wirtualne dziedzictwo "zaginionej dzielnicy"* [The synagogues of Łódź. Virtual heritage of the "lost district"], Księży Młyn Dom Wydawniczy, Łódź 2009.

RAFAL SZRAJBER

### *Video games and their implementation in the protection, popularisation and reconstruction of cultural heritage*

Computer games strongly influence the culture and education of young people. This phenomenon contains a very large educational and informational potential. Computer games can be a learning tool in teaching and promoting cultural heritage. Discussed examples illustrate how to use the values of cultural heritage in video games and beyond them. Through an avatar the player gains new opportunities to explore space described by cultural heritage (buildings, sounds, landscapes, etc.). This allows him or her to obtain a completely different perception of the surrounding virtual world. This paper will present current projects using cultural heritage in video games.

## PROF. DR. PAUL ZALEWSKI

Europa-Universität Viadrina, Frankfurt-am-Oder



Prof. Dr. Paul (Paweł) Zalewski, born 1967 in Białystok. 1986–1992 studied History of Art and Heritage Preservation at the Nicolaus Copernicus University, Toruń, 1992 Faculty Award for his M.A. thesis on theatrical architecture around 1900. 1992–1993 postgraduate studies in Heritage Preservation, University of Bamberg (Scholarships: GFPS and State of Bavaria). 1994–1997 Assistantship, German Research Foundation: *Wood-Constructions and Dendrochronology in Thuringia and Saxony-Anhalt*. 1997–2000 freelancer in various conservation projects in Germany, 1998–1999 part-time lecturer at the Viadrina-University, Frankfurt-am-Oder. 2000 doctoral degree at the Technical University, Berlin (Development of townhouses in Schmalkalden, Thuringia). 2000–2003 senior lecturer at the Faculty of Heritage Preservation, Bauhaus-University, Weimar. 2004–2008 associate professor of Heritage Preservation at the Leibniz University, Hanover. 2000–2006 coordinator of a programme of documentation of Romanesque churches in Burgundy, France. Since 2009 professor of Heritage Sciences and head of the part-time M.A. programme *Strategies for European Cultural Heritage*.

### Publications:

“Konstruktion der Heimat’ im funktionalistischen Aufbau Hannovers nach 1945,” in: *Bulletin der Polnischen Historischen Mission an der Julius-Maximilians-Universität Würzburg*, eds. R. Skowronska and H. Flachenecker, 7 (2012), 293-337.

Paul Zalewski and Joanna Drejer, eds., *Deutsch-polnisches Kulturerbe und die Zivilgesellschaft im heutigen Polen. Erfahrungen, Trends, Chancen / Polsko-niemieckie dziedzictwo kulturowe a społeczeństwo obywatelskie w dzisiejszej Polsce. Doświadczenia, trendy, szanse*, Warszawa 2012.

“Die Altstadt von Thorn als Zeugnis von überregionalen Kulturbeziehungen,” in: *Mobilität und regionale Vernetzung zwischen Oder und Memel: Eine europäische Landschaft neu zusammensetzen*, ed. Olga Kurilo, Berlin 2011, 161-180.

Paul Zalewski, ed., *Dachkonstruktionen der Barockzeit in Norddeutschland und im benachbarten Ausland*, Petersburg 2009.

*Baugeschichte einer Handwerkerstadt. Stadtgefüge und Baukonstruktionen in der Stadt Schmalkalden vom 13. bis zum 18. Jahrhundert*, Erfurt-Altenburg 2003.

PAUL ZALEWSKI

## *Getting it across: on the necessity of introducing heritage education in schools*

Due to insufficient development and inadequate expansion of its professional mission, the system of traditional heritage preservation has become isolated over the last 30 years. Living in a period of *liquid modernity* (Baumann 2000), which is characterized by an enormous increase of new knowledge, multi-level social interchanges as well as commercial temptations, it is not easy at all to attract people's attention to heritage issues. The need to do so has been recognized on the international level and it was articulated in the Charter of Faro (2005).

In general, currently there are two ways of encouraging new audiences to engage in heritage issues:

**Commercial strategy:** Searching for methods of a better presentation of the value of heritage, by means of including the latter in the concept of cultural tourism. This strategy has been strongly supported, for example, by EU-funds, and it has been already implemented by many institutions which combine heritage preservation with museum functions (such as castle trusts, open-air museums, etc). The problem with this strategy is its hedonistic approach; it is usually expected that services delivered within cultural tourism should generate pleasure or enjoyment among the audience. Due to the narrow understanding of heritage perceived as a compensation of the negative effects of modernity, this hedonistic approach (indirectly) contributes to insufficient understanding of unpopular (or uncomfortable) witnesses of history, especially those which, unlike the Auschwitz Museum inscribed on the UNESCO World Heritage List, do not have a renowned brand. Since such historical properties or sites are not considered to be spectacular enough, they are often excluded from the cultural tourism concept.

**Educational strategy:** Another way of creating chances for a better understanding of heritage is based on introducing heritage education in secondary schools, which could help overcome awareness barriers. This paper is intended to give an insight into the necessity of implementing such a strategy in the German educational system as well as into the efforts undertaken so far. The main point of reference will be the educational programme entitled "denkmal aktiv" which has been implemented for the last 10 years by the German Foundation for Heritage Preservation.

## DR. IZABELLA PAROWICZ

Chair of Strategies for European Cultural Heritage,  
Europa-Universität Viadrina, Frankfurt-am-Oder



Izabella Parowicz studied Management and European Relations at the Poznań University of Economics and European Cultural Heritage at the European University Viadrina in Frankfurt-am-Oder. In 2004–2005 she was an intern at the Conservation and Restoration Projects Management Office of the Malta Centre for Restoration/Heritage Malta. In 2006, she defended her Ph.D. thesis entitled *Sustainable Funding: the effectiveness of funding architectural conservation in the European perspective*. Since 2007, she has been a Marie Curie Fellow at the University of Malta (Faculty of Economics, Management and Accountancy, Tourism Unit) and then at the European University Viadrina in Frankfurt-am-Oder. Since 2009, she has been working as the coordinator of the Master's course Strategies for European Cultural Heritage at the latter university. Her present research focuses on marketing of heritage conservation services.

In 2003–2011, she was the chair of the Dobro Kultury Foundation for Preservation of European Cultural Heritage in Słubice, Poland. Currently she is the chair of the Founders Committee. She is a member of the Association for Cultural Economics International.

### Publications:

*Denkmalpflege effektiv fördern. Finanzierung des Schutzes von Architekturdenkmälern in europäischer Perspektive*, Martin Meidenbauer Verlagsbuchhandlung, Munich-New York 2006.

“Architectural Heritage as an Economic Asset: supply side sustainability approach,” in: *The International Journal of Environmental, Cultural, Economic and Social Sustainability* 3 (issue 4, 2004), 199–204.

“Marketing Heritage Conservation Services: towards an amalgamation of a commercial and social marketing strategy,” in: *Journal of Regional Development* 1 (2009).

IZABELLA PAROWICZ

## *Disappointment-satisfaction-delight: nuances and power of the cognitive and affective perception of conservation services*

Providers of professional services usually represent the idea that the best marketing strategy is to deliver the best quality service to their clients who, as a result of their satisfaction, not only will come again but will also recommend them to new customers (Webster 1988). The research carried out by the author of this abstract has shown that this view is shared by many heritage conservators worldwide. Most of them state that the quality of their workmanship speaks for itself and that their future customers are most likely to appear as a result of word of mouth recommendations. But little attention seems to be paid to the mechanisms which actually trigger these recommendations. This may be one of the reasons why many conservators still have difficulties to win new customers.

The key to understanding this issue may lie in the fact that satisfaction derives from mainly *cognitive*, positive experiences pertaining to using a service. If the latter is delivered in a correct manner then the customer takes it for granted and may not need to tell anyone about it, unless asked. To make a customer spontaneously speak about services used, there has to emerge a dissonance between what ought to have been done and what has eventually been done. This is why dissatisfied customers who, naturally, are emotionally disturbed by their expectations not being met, are likely to tell others about their negative experiences. It is, however, also possible that an *affective, emotional* response of similar intensity, though a positive one, emerges. This may happen whenever a customer receives a pleasant surprise that goes beyond his expectations and makes him delighted. A delighted customer is more likely to share his experiences than the one who is “merely” satisfied.

This paper aims to discuss the customers’ reactions of disappointment, satisfaction and delight that pertain to using conservation services. It also aims to examine whether conservators can consciously and purposefully manage these reactions in order to stimulate a positive word of mouth by means of which new customers can be won.

## PROF. DR. YOO JINIL

Hankuk University of Foreign Studies, Seoul



Yoo Jinil, Ph.D. (1969), is a Professor of the Hungarian Department, the Hankuk University of Foreign Studies, Seoul, Korea. He studied at the Hankuk University of Foreign Studies and the Eötvös Loránd University, Budapest, and earned his Ph.D. degree in literary theory in 2002. He has worked in the Korean Association of Central and Eastern European and Balkan Studies (HUFS).

His research interests are focused on Hungarian literature and culture. He has authored numerous articles. His recent publications include translations – with Zoltán Szűts – of Sunwon Hwan’s novels and selected Korean short stories. Member of the Hungarian Writers Association.

### Publications:

“The Motifs of Submergence in the Creation Myths around the World: a comparison,” in: *The Comparative Study of World Literature* 34 (2011), 79-96.

“Self-Portrait and Portrait of Hungarian in Historical Perspective,” *East European Studies* 30 (2012), 271-296.

“Comparative Studies on the Hungarian Folk Religion: focused on Táltos in Hungary and Mudang in Korea,” *The Journal of East-West Comparative Literature* 27 (2012), 201-219.

“Grotesque and Irony as Dual Techniques in *Tóték* of István Örkény,” *East European Studies* 29 (2012), 85-106.

“Hungarian Social Images Shown by Dogs in the Novels of Márai Sándor and Déry Tibor: a comparison with special reference to Csutora and *Niki - Egy Kutya Története*,” *East European and Balkan Studies* 33 (2013), 147-168.

YOO JINIL

*The travel patterns, places to visit and prospects for the future for Korean tourists who visit the Visegrad countries*

A lot of tourists from Asia visit the Visegrad countries since the political transition in Central and Eastern Europe. Since the early 1990s, the Japanese and Koreans are visiting Central European countries, and Taiwanese and Chinese people travel to Central and Eastern Europe since the early 2000s. Therefore, Asians have often visited Central and Eastern Europe in the last two decades.

In my presentation I will focus on the travel patterns of Korean tourists who visit the Visegrad countries, inconveniences they experience and the future prospects for touring Central and Eastern Europe by Koreans. I worked as a tour guide while studying in Budapest and these experiences will help a lot in writing my paper.

In my paper I will also deal with the following questions: why do Koreans visit the Visegrad countries? What types of Korean tourists arrive in the Visegrad countries? What kinds of image do they have about Poland, the Czech Republic, Slovakia and Hungary, and what is it based on? Which cultural heritage sites do they visit in Poland, the Czech Republic, Slovakia and Hungary, and what influences their choice? What kinds of goods do they buy in the Visegrad countries? What do they do in the Visegrad cities? How long do they stay in the Visegrad countries? What are the characteristics of Korean travellers?

In my opinion these matters could help in establishing a policy for Asian travel in the Visegrad countries.

## PROF. DR. SÁNDOR PÁLFY

Budapest University of Technology and Economics



M.A. in architecture, Faculty of Architecture, Budapest Technical University (BTU-FA, 1972), Architectural Master School (1978). Employed as an architect by large companies (BVTV, ÁÉTV). Since 1990 director and senior partner at the Architect Studio ([www.epstudio.hu](http://www.epstudio.hu)). Since 1990 lecturer, since 2002 professor and in 2005–2012 head of the Department of Urban Planning and Design, BTU-FA. Ph.D. (1999) and post-doctoral degree (2001) at the BTU-FA. Major awards for architectural designs: the Ybl Prize (the Hungarian Grand Prix of Architecture, 1986) for the Laboratory Building, Budapest, the Architectural Quality Prize (1998), the Diploma of Budapest for the Csejtej Street Housing Estate (1998), Pro Architectura Prize for the Csejtej Street Housing Estate, Budapest (1998), the Pro Architectura Prize for the Arena Savaria, Szombathely (2007). Member of the Hungarian Accreditation Committee (2007–2012). Currently member of the Educational Committee of the Chamber of Hungarian Architects and the Committee of Urbanism at the Hungarian Academy of Sciences.

### Publications:

“A városi tömb fenntarthatósága” [The sustainability of blocks in the city centre], in: *Budapest 2050*, 2012, 178–181.

“Protecting the City,” 5 articles in *Építészforum* (2011–2012), <http://epiteszforum.hu>.

“Természetes módon” [Naturally], *Alaprajz* 16 (5, 2009), 14–19.

“Neue Adressen am Wasser,” *Bauwelt* 1997, 43–44.

“Architect Studio,” *Architectus* 6 (9–10, 1996), 1–4.

## MR. PÉTER PÁLFY

Eötvös Lóránd University, Budapest



I was born in 1986 in Budapest, as a son of a dentist and an architect. When I was a kid the profession of my father made a great influence on me. Time passed and I realised that it was not the structures and physics of the buildings that I was interested in but the people and the way they were living. Not the houses and buildings but the cities and settlements, relations between humans and their environment.

In 2006 I finished my studies at the Xántus János Secondary School in Budapest, having learned the basics of economics and tourism.

My interests have not changed during my secondary school studies, which was the main reason behind my application to the Eötvös Lóránd Science University. During my B.A. studies in history, I got closely related to the Atelier Centre Budapest and Mr. Gábor Sonkoly, who made a great influence on me and my research. In these years I completed all the seminars offered by the Atelier. I wrote my diploma thesis about the rehabilitation of St-Pauli Hamburg after World War II. This topic had not been researched before by Hungarian authors. I graduated in 2012, since then I am studying at the Faculty of Cultural Heritage, Szeged Science University.

SÁNDOR PÁLFY, PÉTER PÁLFY

## *The Moszkva (Széll Kálmán) Square as a remembrance of Budapest*

The relevance of our topic lies in the fact that after the results of a 2012 tender the Square is about to get renovated.

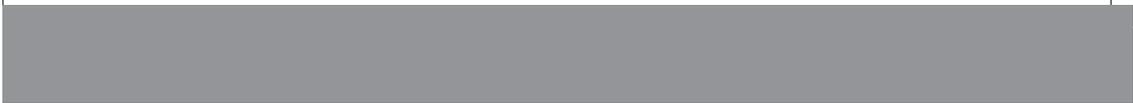
Our lecture will start with a presentation of the winning tender, from which we will pass to an introduction of the values of the future Széll Kálmán Square. Certain value elements that used to and will be part of the Moszkva Square are to be listed. The types and diversity of the heritage that can be found at the Square, including architecture and the social, economic and natural environment, will be introduced through these values via two disciplines (architecture and history) and through the eyes of two generations. Our aim is to present a historical context by these values in order to demonstrate the outlines of the Square's history.

First, the idea of the project is to bring together the cultural and architectural heritage of the snapshot taken in 2012 with contemporary architecture. Furthermore, setting some pieces of the heritage into the spatial and temporal context is also our intention, in order to preserve them and pass them on to future generations.

The attributes of the redesigned square and messages to the public:

- highlighting and confirming the nature of the square as a junction;
- the physics and dynamics of the transport in the light of the architecture (shaping, materials, lights);
- the plaza as a meeting place (the place with the clock);
- the traces of the former brickyard (green slopes);
- the symbolic function of the Metro station building;
- the stage of historical events – Moszkva Square, Széll Kálmán Square (with a grandstand);
- changes in the names of the square and holding on to them;
- continuity of the “Moszkva Squarehood” (the Kalef) – vide film!

We will highlight the importance of continuity in the field of cultural heritage. It is also important to emphasise that our research was based on two different aspects of heritage, which brings attention to the significance of cooperation between professions concerned with preservation of cultural heritage.



Text

KATARZYNA JAGODZIŃSKA  
JACEK PURCHLA

Translation and proofreading  
TOMASZ BIEROŃ

Edited by  
KATARZYNA JAGODZIŃSKA

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MAGISTER LEMUR S.C.

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AGATA WĄSOWSKA-PAWLIK

EWA CZARNECKA

MARZENA DASZEWSKA

EDYTA GAJEWSKA

JOANNA HOJDA-PEPAŚ

KATARZYNA JAGODZIŃSKA – COORDINATOR

MIRANDA JEŃDRZEJOWSKA

ANNA KĘPIŃSKA

ŻANNA KOMAR

MAGDALENA LINK-LENCZOWSKA

EWA NOSAL

BEATA NYKIEL

ANNA SAWŁOWICZ

MONIKA SKOCZEK