

2024

HERITAGE

MAGAZINE

HERITAGE

MIDDLE EAST

2nd International Exhibition & Conference
for Museum and Librarianship
Technologies, Restoration, Archaeology
and Cultural Tourism

10-12 DEC 2024

ADNEC Centre Abu Dhabi

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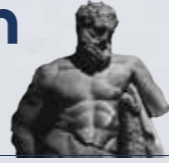
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HERITAGE — MIDDLE EAST —

Editorial Director

Osman Murat AKAN

murat.akan@expoheritage.com

Editorial Team

Zübeyde AKBAYIR

zubeyde.akbayir@tgexpo.com

Esra KULOĞULLARI

esra.kulogullari@tgexpo.com

Eda İLHAN

eda.ilhan@tgexpo.com

Burcu TÜZÜN

burcu.tuzun@tgexpo.com

Graphic Design

Simay AKAR

simay.akar@tgexpo.com

Ömer OZAN

omer.ozan@tgexpo.com

Advertisement

Hatice DENİZ

hatice.deniz@expoheritage.com

Accounting

Murat ELBİ

murat.elbi@tgexpo.com

Cevriye UZUN

cevriye.uzun@tgexpo.com

Type of Publication

Annual

Pressing

ALD BASIM

CULTURAL
HERITAGE
PLATFORMS



Cultural Heritage Platforms



expoheritage

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Gönül AKYILDIZ
TG Expo Chairman of the Board

Welcome to HERITAGE MIDDLE EAST 2024, the most significant cultural heritage event in Abu Dhabi.

We are delighted to welcome all our supporters Department of Culture & Tourism Abu Dhabi, Abu Dhabi Convention and Exhibition Bureau, Ministry of Culture and Tourism of the Republic of Türkiye, public institutions; IFLA-ERDC, ICOM U.A.E., IRCICA, ZDH, heritage institutes, architectural societies, non-governmental organizations and our academic community to this event, which celebrates the rich cultural diversity of the Gulf region.

As we embark on this journey together again in 2024 with our partner Leipziger Messe International, we embrace the richness of cultural heritage and the values that bind us together for generations in the United Arab Emirates. Our deep-rooted knowledge of the sector has enabled us to build a strong organization. We hope that during the three days you spend at HERITAGE MIDDLE EAST, you will find the event both interactive and beneficial.

We invite all stakeholders to join us at this trade fair to stay updated on the latest innovations and technological advancements in creative industries, and sign many future projects.

We are honored to have the opportunity to engage with our speakers' valuable insights and experiences during the HERITAGE MIDDLE EAST conference. As we reflect on our past and plan for our future, we recognize the critical importance of preserving and protecting our heritage for generations to come.

We appreciate your participation in this exceptional event and look forward to welcoming you to HERITAGE MIDDLE EAST to create lasting business collaborations. Thank you for being part of this meaningful event to preserve and celebrate our shared heritage.



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Markus Geisenberger
CEO Leipziger Messe International GmbH

Welcome to Heritage Middle East in Abu Dhabi.

For this year's trade fair with accompanying congress, two strong partners have combined their expertise, networks and strengths: TG Expo International from Türkiye and Leipziger Messe from Germany. Both trade fair organizers have many years of experience in this field in their home markets with their own trade fairs.

TG Expo International has developed with Heritage Istanbul a recognized event in Türkiye. Leipziger Messe has been organizing denkmal for 30 years, the leading European trade fair for conservation, restoration and old building renovation. In addition, we also organize MUTEC, an international trade fair for museum and exhibition technology.

It really makes sense to take our know-how to Abu Dhabi. A museum landscape is currently developing here with a multitude of breathtaking projects that is unique in the world. There is no doubt that a hub of global importance is emerging here, where the museum world meets and where you can experience state-of-the-art technology, extraordinary presentation concepts and architecture up close. In the congress program, speakers will provide first-hand insights. And not only with regard to museums, but also to the protection of material cultural heritage and archaeology. We look forward to stimulating discussions.

In addition to our international partners, I would like to thank all local supporters. I would like to highlight the Department of Culture and Tourism Abu Dhabi, ICOM U.A.E., ICCROM Sharjah, the U.A.E. Architectural Heritage Society, the Louvre Abu Dhabi and France Museums, the Sharjah Institute of Heritage Society, the Sharjah Museums Authority as well as our distinguished speakers.

I wish all visitors, exhibitors, partners and speakers a successful trade fair, an inspiring professional exchange and good business and hope for your continued loyalty.



Osman Murat AKAN
Founder of Heritage Projects

“Securing the Future for the Past” Edition 2

Throughout the history, art and architecture have dragged people and masses, made significant changes in the universal flow and played a leading role in all times. Since the dark ages of our civilization, man's search for a concept, look for a place of refuge in order to overcome his own helplessness has been the most important factor in the formation of art and architecture. Societies have never been able to free themselves from the influence of art, and they have always taken progressive steps with the psychological interaction of this power.

Art and architecture is a phenomenal reality that coexists and lives with human beings. It is an individual and social reality. It is a universal formation that depends on the creation of human beings and dominates individuals and societies in every period of history and in every corner of the world. A period of time without art is unimaginable. The artistic feeling has existed since the day man knew himself.

For nearly 10,000 years, world history has hosted many civilizations and various races, religions, and political formations. Mankind lives in a time that seeks to etch its mark on history through architecture, by internalizing the principles of protection and exhibition within conservation planning. The transfer of these traces to future generations is included in the content of the steps we take from the abstract to the concrete, together with the concept of “securing a future for the past”, which is also the slogan of our organization. Conservation and exhibition of the dominant structural process for the protection of cultural heritage potential is one of the most important indicators of the level of civilization of our age. Therefore, museology and exhibition emerges as a growing sector with new perspectives and new narratives with the help of developing technologies. Abu Dhabi, and Saadiyat Cultural District in particular, is one of the largest projects invested in the region. The world's leading museums and international art collaborations are working to make their presence visible with major projects in Gulf.

HERITAGE MIDDLE EAST, which was held in 2019, was in incubation during pandemic and post-pandemic period and now ready to meet the Professional of Cultural Heritage sector in Abu Dhabi. 2nd edition, we have stepped into a collaboration which will carry the organization forward with Leipziger Messe International, a company signed internationally important projects in the field of restoration and museology. With our professional teams, we have worked with great devotion for more than a year to make the event successful for you. The depth of the interest and concern shown is reaffirmed that the location chosen is the right place to organize this event.

HERITAGE MIDDLE EAST, a unique platform with the motto “Securing the Future for the Past” opens its doors again in 2024 to discuss the important developments and formations of the sector with its strong conference, and trade fair to introduce the trends, latest systems and technologies on cultural heritage and creative industries with the participation of expert organizations. On this occasion, it is our ultimate aspiration is HERITAGE MIDDLE EAST will once again be beneficial to the entire culture and art community.

We would like to thank all the contributors for the HERITAGE MIDDLE EAST organization, especially the Local Authorities, Department of Culture & Tourism Abu Dhabi, Abu Dhabi Convention and Exhibition Bureau, and wish the event to be effective and profitable for our exhibitors and visitors.

ART MEETS TECHNOLOGY

*ArtCloud Network International Revolutionises
Cultural Heritage Preservation*





the three companies to share Italian cultural expertise globally and offer a comprehensive 360-degree service.

ArtCloud Network International's strengths come from the diverse experiences gained in the international field, the exposure to different cultures, ongoing research, and willingness to explore new digital areas, which have all contributed to the formation of important synergies and collaborations.

To expand their network, ArtCloud Network International will be participating in the 7th edition of "HERITAGE İSTANBUL," a significant trade fair event in the capital of Türkiye, from May 3 to 5. The event is highly esteemed in the field of conservation and technological innovation, and it will provide an opportunity for the company to exhibit their recent activities and collaborations in countries affected by conflicts and natural disasters. In these areas, the company has undertaken critical interventions to protect cultural assets that have been damaged or destroyed.

In particular, in recent years, ArtCloud Network International has been particularly committed to the cultural reconstruction plan of the Karabakh region, unfortunately known for the thirty-year conflict between Armenia and and liberated by the Azerbaijanis in 2020.

Their focus is on preserving the cultural heritage, which is a crucial aspect of a community's identity and a valuable resource for economic development.

They achieve this by striking a balance between past and future, tradition and innovation. The combination has allowed ArtCloud Network International to present culture in a new way, reaching diverse audiences and engaging them with the latest digital technologies.

To explore the challenges and opportunities presented by the digital revolution in the cultural sector, ArtCloud Network International has arranged a panel discussion on May 5th. The discussion will feature prominent speakers who will share their valuable insights on the topic

ArtCloud Network International is an Italian company that specializes in designing and implementing innovative solutions for the protection and enhancement of cultural heritage. The company was formed by merging three leading companies - ArtCloud Network, Reallife Television, and G Group International - which all operate globally in the cultural sector. The aim was to use the unique strengths of each of



PROTECTION OF CULTURAL HERITAGE IN DISASTERS AND NON-GOVERNMENTAL ORGANISATIONS (NGOS): THE CASE OF KÜLTÜREL MİRASIN DOSTLARI DERNEĞİ (FOCUH)

1. INTRODUCTION

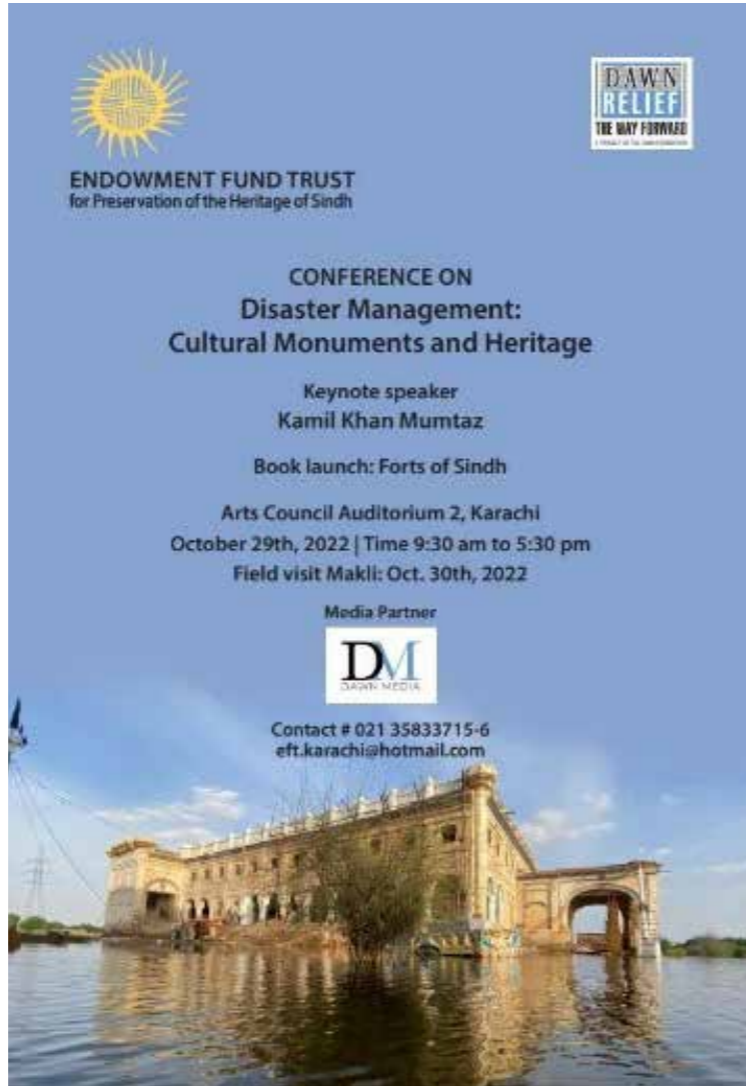
As it is known, regional wars, civil wars, World War I (1914-1918) and World War II (1939-1945) caused great human, social, cultural and economic and financial losses throughout the World. In order to improve that great destruction and to prevent new destructions, "Intergovernmental Organizations-IGOs" were established like as United Nations (UN, 1945), United Nations Educational, Scientific and Cultural Organization (UNESCO, 1945), World Bank (WB, 1945), Council of Europe (COE, 1949), North Atlantic Treaty Organization (NATO, 1949), Cultural Heritage Conservation and Restoration Research Center (ICCROM, 1956), European Union (EU, 1993)... etc.

Based on the successful example of the "International Federation of Library Associations and Organizations (IFLA, 1927)", which was established after the World War I, studies had been carried out to make civil society more effective in the protection of cultural and natural assets. For this purpose, new "International Non-Governmental Organizations (INGOs)" were established such as International Council of Museums (ICOM, 1947), International Union for Conservation of Nature (IUCN, 1948), International Council of Monuments and Sites (ICOMOS, 1965)...etc.

It has been seen that the common emphasis of the regulations, recommendations, guidelines published or conventions, charters opened for signature by the aforementioned IGOs and NGOs is the "participation of civil society in the protection of cultural and natural heritage". In addition, the World Heritage Convention (1972) published by UNESCO is accepted as the first international document that deals with cultural heritage within the scope of "risk".

As it's known, Advisory Board which advises the UNESCO World Heritage Committee on the implementation of the World Heritage Convention (1972) consists of one IGO (ICCROM) and two INGOs (ICOMOS and IUCN). This task clearly demonstrates that the experience and dignity of civil society is recognized at the highest level.

It was accepted at Chapter 27 of the Rio Declaration 1992 of the UN Conference



on Environment and Development (1992, Rio De Janeiro, Brazil) that "NGOs are one of the defining, complementary and indispensable institutions of the society".

"NGOs are considered as stakeholder organizations in the protection of intangible cultural heritage" in the Article 11, sub-paragraph b, Paragraph 3 of "UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage" (UNESCO, 2023). NGOs working in this field have been accredited by UNESCO. There are seven NGOs in Türkiye accredited to the Convention

The "The Sendai Framework for Disaster Risk Reduction" was adopted at the Third UN World Conference on Disaster Risk Reduction in Sendai, Japan, on March 18, 2015. "Sendai Framework 2015" will guide the actions of Disaster Risk Reduction (DRR) strategies of the member countries

scale for the protection of tangible, intangible and immovable cultural properties in disasters for the next 15 years on a national and international scale. It also provides a reference to the protection of "culture and heritage" frameworks and highlights the important role played / to be played of NGOs in this context. (Sendai Framework 2015, Article 24 d, 24 o) In the related articles (Article 630, 666.724.3) of the Eleventh Development Plan (2019-2023) that the Presidency of the Republic of Türkiye Department of Strategy and Budget published in July 2019, it reads that "It will be ensured that cultural heritage at home and abroad is protected in a way that takes into account the disaster risk and that the cultural and natural properties in İstanbul are made resilient to disasters."

HERITAGE İSTANBUL, 7th Conservation,

Restoration, Archeology, Museum and Librarianship Fair and Conference will be held in İstanbul on 3 5 May 2023. HERITAGE İSTANBUL which is becoming more distinguished every year around the world brings together national and international institutions and organizations, NGOs, suppliers, working for the restoration and conservation of Türkiye's tangible, intangible and immovable cultural assets. HERITAGE İSTANBUL, which attach particular importance to the civil society sector such as NGOs, Student Clubs / Societies provides free of charges opportunities to them to open exhibitions, make presentations and practices in order to make their activities and voices more heard in the society. For that reason, as an NGO that has been actively participating and supporting HERITAGE İSTANBUL for years, KUMID owes a debt of gratitude its organization and scientific committee for these opportunities offered to NGOs.

II. KÜLTÜREL MİRASIN DOSTLARI DERNEĞİ (KUMID):

Kültürel Mirasın Dostları Derneği – KUMID (Friends of Cultural Heritage-FOCUH) was founded in 2006, İstanbul /Türkiye by a group of intellectuals whom majority were academicians in order to protect cultural heritage in our country and all over the World, both in times of peace and before and after disasters with the collaboration of all related national and international sectors.

KUMID carries out its activities in order to fulfill its duty given to civil society within the framework of the historical process summarized above.

Considering the developments in our country and the world, KUMID; in recent years, it has been carrying out projects and activities focused on preventive conservation which form



the core of disaster preparedness, the protection of cultural heritage in disasters and disaster management.

On behalf of KUMID, its two members have been selected as the correspondent/representative in Türkiye of "Abitare la Terra / Dwelling on Earth", a Class A Scientific Journal published in English-Italian in Italy. (2018-...) It is member of the Scientific Committee of ICOMOS Austria- Cultural Heritage and New Technologies International Conference -CHNT (2006-...) Institutional member of Europa Nostra, The Netherlands and Member of the Advisory Board of the Historic Area of İstanbul Site Management Directorate. (2017-...) Projects, activities and outputs of KUMID such as videos, books, booklets translated items... etc. can be easily accessed from the relevant files on its website. (<http://kumid.net/>)

KUMID'S ACTIVITIES

a. European Union Projects and Outputs:

Soon after its establishment, KUMID qualified for carrying out the Project titled EUROPEAN UNION CULTURAL HERITAGE LEGISLATION AND Türkiye PROJECT (December 2006-2007) .in the partnership with İzmir Dokuz Eylül University. (DEU). In that Project, EU's cultural

Legislations, other international legislation published by UNESCO, COE, ICOMOS, ICOM... etc that they are considered in EU *acquis communautaire* were translated from English into Turkish and published in two volumes and digitally. It has been seen that the common emphasis of those legislations is the "participation of civil society in the protection of cultural and natural heritage".

EXPERIENCE FOR CHANGE WITHIN THE CULTURAL HERITAGE SECTOR PROJECT "exCHange" (April 2011-12). was carried out by KUMID together with its Italian partner and stakeholders such as universities and local governments from Türkiye and Italy. In the project, the conservation and restoration education of movable cultural heritage in higher education in Türkiye and Italy was investigated. Importance of "Risk Management" in the protection of cultural heritage was emphasized in the papers presented by distinguished experts from Türkiye and EU's member countries, at the international conference held as the closing ceremony of the Project.

Ankara Museum of Anatolian Civilizations (MAC) executed "SCIENTIFIC TECHNIQUES AND RISK MANAGEMENT IN MUSEUMS-(S-TERM-Musee, (November 2011-2012)" in the partnership with KUMID, (Türkiye) and ICOM Headquarter (France). In the second work package of the Project; MAC's, KUMID's experts, six experts from Macedonia, other museum experts in Ankara and representative of Ankara Fire Department were trained on "Risk Management in Museums" by ICOM's task force experts. Distinguished experts, academicians who presented papers to the international conference organized in Ankara as the first lesson of the that three-day training program and KUMID who wrote the cover letter for the Project book once again emphasized the importance of risk management and disaster management in museums.

Jbal-Byblos United Municipalities Council (Lebanon) implemented multi-partnered





EU Project on WAR FREE WORLD HERITAGE LISTED CITIES PROJECT - "WFWHLC" (2010-2013). Its stakeholders were NGOs such as KUMID, local governments, companies...etc from Georgia, Italy and Türkiye. During the project, good practices for Urban and Site Management and Risk Preparedness Plans in cities threatened by armed conflicts such as Byblos (Lebanon) and Mtskheta (Georgia) were realized. Candidacy applications of those cities to UNESCO World Heritage List were prepared to serve as models for other similar cities. Within the scope of those preparations, trainings were given to security forces, experts, religious-local authorities, NGOs...etc and taken their opinions.

"PROJECT FOR DISASTER RISK REDUCTION IN MUSEUMS, 2020" was applied by KUMID (February-November 2020) within the scope of the "Civil Society Organizations & Academy Cooperation Support Program" implemented under the support of the European Union and the Civil Society Development Center (STGM). Academic Partner of the project was İstanbul Aydın University Disaster Training Application and Research Center (İAÜ-AFAM). Assoc. Prof. Dr. Mahmut AYDIN, Member of KUMID and Academician at Batman University took part in that project as Academician Partner. Among the researchers formed by academicians and experts who are members of KUMID and IAU-AFAM, the President of the Association of Archaeologists, also took part in the Project as an independent researcher. The output of the project, A GUIDE ON DISASTER RISK REDUCTIONS IN MUSEUMS 2020, the output of the Project was published as a prin-

ted and digitally, promoted and distributed.

b.KUMID's other activities

"UNESCO CULTURAL HERITAGE PROTECTION HANDBOOK" (6 Booklets): KUMID celebrated the 10th anniversary of its establishment by translating voluntarily those books from English into Turkish, publishing and distributing them with its own means. (July 2015-March 2016) The title of the fourth booklet is "Disaster Risk Management for Museums". The publishing work was crowned with an authorization to use logos of UNESCO Headquarter and of Turkish National Commission for UNESCO on the publications. Publications in which the principles of "Preventive Conservation", which is the main activity of the disaster preparedness phase, are explained in very simple language and with illustrations, can be accessed on the KUMID website.

Within the framework of the permission given to KUMID by the CANADIAN CONSERVATION INSTITUTE (CCI) in every year, the updated NOTES of CCI which were reviewed by CCI contained preventive conservation principles and practices in different objects are translated voluntarily from English into Turkish and published digitally.

KUMID organized 16 online conferences with the voluntary participation of its distinguished members and guests during the "COVID 19 Pandemic & "Stay At Home Days" which also seriously affected our country. (April -October 2020). Additionally, the ICOM Pakistan National Committee and KUMID organized two terms INTERNATIONAL MUSEUMS VIRTUAL CONFERENCE 2021-2020 (IVCoM

2021-2020). A part of those online conferences cover the topics of "Preventive Conservation" and "Disaster Resilient Museums".

c. FIRST STEP ON THE FIELD: Documentation Before and Immediately After Disaster

i. Earthquake and Tsunami in Seferihisar, İzmir (October 30-November 14, 2020) : A small-scale tsunami that occurred in İzmir, Seferihisar-Sığacık district after the Aegean Sea-centered earthquake, the Historical Sığacık Castle and Inner Houses of the Castle (Kaleiçi) , built by Parlak Mustafa Pasha by the order of the Ottoman Sultan Suleiman the Magnificent, between 1521-1522 destroyed. An elderly lady drowned during the tsunami. Her death was accepted as the first recorded death in Türkiye due to a tsunami. This fact clearly shows us that we should also consider TSUNAMI in the scenarios we will prepare before the disasters in our country.

KUMID member Mr. Aytaç GÜNER, documented ebb tide before tsunami by taking 3 photos. KUMID Member Mr. Mehmet UĞUR, Archaeologist, documented the situation in Sığacık right after the earthquake and tsunami with videos and photographs. KUMID member, Assoc.Prof. Dr. Ali Kazım ÖZ from Izmir Dokuz Eylül University (DEU) compiled previous projects, information, documents, photographs, maps...etc of the district. They allowed the documents to be used by KUMID "to raise public awareness and share information".

Headed by Prof.Dr.Zeynep Gül ÜNAL, the ICOS-International Scientific Committee on Risk Preparedness-Türkiye (ICOMOS-ICORP Türkiye) team came to Seferihisar to examine the destruction of the historical Sığacık Castle and Kaleiçi Houses after the earthquake and Tsunami. The team also invited KUMID members who documented the situation to accompany the monitoring visits. Information was exchanged and documents were shared.

ii.Wildfire in the Mediterranean Region (29 July 2021- 01 August 2021),

Archaeological excavation was started at Ancient City of Kelenderis Archaeological Site by cleaning the environment and dry grass against the possible fire hazard on June 2021. Deadly forest fire in the Mediterranean region occurred on July 2021 threatened Kelenderis Ancient City from the very early morning hours. The dense smoke and heat of the forest fires had become dangerous enough to affect human health, especially breathing. The ministry of Culture and Tourism of the Republic of Türkiye (MoCT) ordered the evacuation. Before the evacuation, protection measures were taken for Kelenderis Harbor Mosaics in the excavation area which is one of the rare

examples in the World. Archival documents, equipment, computers, flammable and combustible materials-equipment and basic personal items...etc. were gathered. Preparation for the evacuation was completed in a short time, thanks to the head of the excavation who has Disaster Management knowledge and his team provided the basic training by him on that subject . Thanks to the visiting scholar's trailer and private vehicle of the head of KELENDERIS, excavation team of 18 people left Kelenderis towards Uzuncaburç (DIOCAESAREA) Silifke, Mersin . When the deadly forest fire threatened that area, the second evacuation was carried out to the SOLIPOMPEPOLIS archaeological excavation site, Mersin and Mersin Museum with the same cars. After the ministry's site visits and approvals, the excavation team went back to Keleleris. Each stage of this summarized process was documented by the head of the excavation and his team, photographed or videotaped. Digital documents were immediately sent to KUMID's headquarter in İstanbul and its expert members in Ankara against possible risk. The documents were classified by KUMID members. The head of excavation allowed the documents to be used by KUMID "to raise public awareness and share information".

KUMID & Keleleris Case Study under the title of "YES, we have a story to share from Türkiye on Archaeological Heritage & Forest Fires-Kelenderis " was presented to Climate. Peace (CCP) Online Conference organized by the First Aid and Resilience (FAR) the flagship program of ICCROM, in collaboration with the British Council. It was found acceptable by Scientific Committee of CCP.

At the invitation of the Scientific Committee, KUMID presented the case to CCP Online Conference with a 5-minute talk on "How To Work With Multiple Actors in Time of Crises". (28.02.2022)

d. PUBLIC AWARENESS: International Conferences and National Media

KUMID presents the papers to the international conferences as an invited speaker or participant, shares knowledge and experience. After deadly earthquake disaster Kahramanmaraş City-centered and affected 11 provinces in the region on 06 February 2023, the visibility of KUMID's studies in national written and visual media has increased. KUMID is always ready to share its experience and knowledge with the society under all circumstances.

CONCLUSION:

As KUMID's founding member Prof. Dr. Mehmet ÖZDOĞAN stated, "...Destroyed an archaeological site means that details of our common past are lost forever....There is not the time-machine to go back...." Therefore, KUMID's logo is designed in a clock.

Yes, we have to be in a race against time. However, the smallest human mistake in this race will irreversibly destroy our cultural assets and nature that have survived to the present day.

For this reason, NGOs, which are the power and voice of civil society, should actively work to protect cultural heritage by working with multiple actors without compromising the science of conservation, taking into account the important role that national and international documents themselves assign. Thus, they can participate effectively in local, nati-



onal and even international decision-making processes.

BASIC TRAINING on DISASTER MANAGEMENT must be given to staff before starting the works, plans and practices of almost every institution in case of climate change, natural and human-made disaster

For example, let's think the administrator of a village school or a newly appointed teacher in the earthquake zone graduated without knowing the disaster preparedness-response issues and/or was not given this basic training while on duty. Today's the day to discuss how to prepare themselves, their family, students, classes and school for disaster and to find solutions recommendations.

A similar discussion should be started at the earliest possible opportunity for the managers and experts of museums, libraries, archives, even their cleaning and security officials, as well as the heads and teams of archaeological excavations.

WRITER: Saadet Güner
(KUMID) Chairman,
E-mail: s.guner@kumid.net
Web Site: <http://kumid.net/>



IRCICA'S ACTIVITIES ON ISLAMIC CULTURAL HERITAGE PRESENTED AT HERITAGE ISTANBUL

Research Centre for Islamic History, Art and Culture (IRCICA) is an international cultural organization, subsidiary to the 57-member Organization of Islamic Cooperation (OIC, foundation: 1969). The proposal to establish IRCICA was presented by the Republic of Türkiye to the Conference of Foreign Ministers of the OIC Member States held in İstanbul, in 1976, and unanimously adopted by the conference. The Centre started to function in 1979 as the first international organization to be set up in İstanbul. Its founding objectives were: to study the history of development, the sources and products of Islamic culture and civilization which constitute a common ground of interaction for Muslim countries, disseminate the resulting information around the world by way of scientific and educational activities; contribute to cultural development in the Muslim world and promote activities relating to Islamic arts and cultural heritage; create common platforms of exchanges on these subjects for researchers, artists and other parties concerned. With these objectives, the Centre conducts various activities relating to research, publication, conferences, training programs, exhibitions, festivals and competitions of arts. It cooperates with international organizations, as well as with the governments, cultural and educational institutions of its Member States, and shares the outcomes of its studies with academic circles concerned throughout the world. IRCICA also undertakes studies on the cultural interactions that evolved between the Muslim world and other civilizations from past to present, diffuses this information through publications and at conferences, with a view to enhance acquaintances and peaceful coexistence between peoples of the world, which is a contribution towards enhancing harmonious and constructive international relations around the world. The hundreds of activities realized by IRCICA until the present were



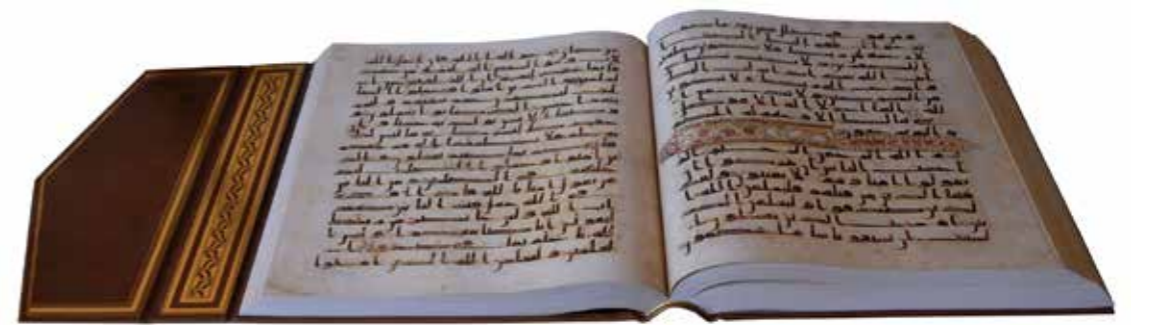
organized in different countries and at the headquarters of various international organizations, including the UN agencies, which helped the Centre earn recognition world-wide as a focal point in its fields of specialization, precisely, Islamic history and civilization, arts and cultural heritage.

IRCICA's headquarters are located in Cağaloğlu, İstanbul. The Centre's Director General is Ambassador Prof. Dr. Mahmud Erol Kılıç.

The Centre's projects are grouped under the following main programs: "Studies on the Holy Quran, Islamic History and Civilization"; "Cultural and Architectural Heritage"; "Islamic Arts"; "Library and Archive". From among the numerous projects undertaken under these headings, below are some examples of those currently in execution: Regarding Studies on the Holy Qur'an, a bibliography of translations of the Holy Qur'an printed in languages of the world since the invention of the printing press, which is a reference on the history of the trans-

mission of the Holy Qur'an around the world, will be published in 2023; it will be addition to the series of IRCICA's earlier bibliographies covering translations in manuscript form. Concerning Islamic History and Civilization, the numerous activities conducted in this field include the research, documentation and publication projects on the Islamic history of al-Quds and Palestine that are based on documents collected from the Turkish State Archives' Ottoman Archives, land and property registers of Palestine, and other historical collections. Among IRCICA's activities most widely known, noteworthy are the scholarly congresses it organizes in different regions of the Muslim geography with participation from around the world, dealing with the history of Islamic civilization and the history of sciences, philosophy, arts, urbanism and architecture in the Muslim world. These congresses are themed and organized with focuses on the following regions where the OIC Member States are located: the Middle East, the

Balkans and Southeast Europe, Central Asia, Caucasia, Volga-Ural Region, South Asia, Southeast Asia (the Malay world), Northern Africa, West Africa, Central Africa, East Africa, Southern Africa. Until the present, the Centre organized around one hundred and fifty international congresses in total in those regions, focusing on their history and civilization. Another series of congresses covering the Muslim world's interactions with other civilizations, organized in past years, focused on the history of its cultural contacts with China and with Korea separately; furthermore, the theme of intercultural relations and dialogue was covered through conferences held on various occasions, including Global Forums of the UN Alliance of Civilizations. The scope of studies in these fields will be further expanded this year with a new series of conferences to be launched on the history and heritage of Islamic culture in regions of the world where Member States are neighbors to non-member countries home to Mus-



lim minority communities; the planned conferences will be held in Mauritius, to cover Africa, and in Guyana, a Member State, to cover the Caribbean. Still another series of congresses launched this year to be held in Nigeria with a focus on entire West Africa, and in Chad, to cover Central Africa, will aim to highlight the history of Islamic scholarship and intellectual tradition in that continent. IRCICA's activities in the field of "Cultural and Architectural Heritage" are geared to the objectives of recording, studying and making known the Islamic cultural heritage and architectural monuments located in the Member States and beyond; promoting international cooperation for the preservation of cultural and architectural heritage under threat in regions of conflict or for other reasons; strengthening awareness, enhancing expertise and education in the Member States on the subject of heritage preservation. The Islamic Architectural Heritage Database maintained by IRCICA is a repository of information on Islamic heritage properties around the world. The monthly "IRCICA Heritage Talks" organized since 2022 are hosting lectures by specialists from around the world on topics of current interest in this field, delivered in hybrid format and made available through IRCICA's YouTube channel. Furthermore, an international conference on Islamic Architectural Heritage is scheduled to be held in 2023. In the series of albums containing historical photographs of heritage



cities of the Muslim world selected from IRCICA's archive, the Centre will publish this year comprehensive albums of historical photographs of Istanbul and, in cooperation with Konya Metropolitan Municipality, Konya. Besides, IRCICA's Department of Architectural Heritage conducts on request, various field and documentation studies on monuments and sites of the Member States. In its capacity as the OIC's organ in charge of promoting Islamic cultural and architectural heritage, IRCICA introduces the civilizational heritage of the Muslim world in international platforms, promotes deeper understanding of this heritage with its concepts and expressions, and thus plays a role in reflecting a correct image of the cultural characteristics of the Muslim world on global scale. "Islamic Arts" is another main field of IRCICA's mandate. Its activities aim to

promote, make known and encourage the practice of these arts taking into account their rich regional diversities and also, help the advancement of academic research on arts and history of arts, with emphasis on calligraphy, traditional decorative arts, and the arts of the book, on account of their important place in Islamic cultural heritage and cultural life. These activities include: the triennial International Calligraphy Competition organized since 1986, with its twelfth round finalized in 2022; the IRCICA Calligraphy Competition for Central Asia 2023 organized in Uzbekistan, to be finalized this year; the training course on calligraphy held at IRCICA and online following the traditional master-pupil method; the illumination art course conducted in presence and online since March 2023 with participation from around the world; exhibitions of winners' works in IRCICA's calligraphy competi-

tions, held in Bahrain, Dubai and Uganda during 2022 and scheduled to take place in Brunei in 2023. IRCICA's "Library and Archive" specialized on Islamic culture and civilization comprises 90000 printed books in 147 languages, 2438 titles of periodicals, around 4500 off-prints, 13000 items of grey literature, 1696 maps and a large number of rare books and manuscripts that are being digitized. The archive contains 120500 historical photographs, including the Yıldız Albums constituted during the reign of Sultan Abdulhamid II (late 19th-early 20th centuries) and private collections acquired through donations, together with a number of collections of documents. IRCICA's Farabi® Digital Library renders services to researchers from around the world. Information about IRCICA's past and current activities is available on its website ircica@ircica.org, as well as its social media and YouTube channels.

Thank you for visiting
<https://www.museum-aktuell.de>,
its two museum magazines
and books / ebooks
for museum professionals and conservators.



ExpoTime! The international magazine for museum professionals
Double issue Jan + Feb 24



Deposition from the Cross (c. 1190-1200). Private collection, previously on loan to the V&A Museum, London. © Department for Culture, Media and Sport. See p. 3

100 pages, 111 links, 5 videos, 237 quoted institutions





ARCHAEOLOGICAL WORK IN AIZANOI

Prof. Dr. Gökhan COŞKUN
Head of Aizanoi Excavation



The ancient city of Aizanoi, located within the borders of Çavdarhisar district of Kütahya province in Central Western Anatolia, is one of the most important sites in the cultural heritage inventory of our country. It was declared a Grade 1 Archaeological Site in 1971, internationally recognized for its unique structures and importance, and was accepted to the Tentative List of the UNESCO World Heritage List in 2012.

Paleolithic finds from the vicinity of the city center are the evidence of the first human activities in the region. As a result of the excavations, it has been determined that the settlement area has been inhabited since the 3rd millennium BC. Our knowledge about the early periods of Aizanoi, which we can say emerged on the stage of history in the Hellenistic period, is still limited. Aizanoi, which Strabo lists among the Epictetian cities of Phrygia, became the most important center of the region during the Roman Imperial Period and continued to maintain its importance in the following period, albeit partially. Due to the small number of scientific ar-

chaeological excavations in the settlements in the Phrygia Epiktetos Region, it is obvious that the region has many unknowns. In this context, the new data obtained from the archaeological studies conducted in this region are of particular importance for the scientific world.

In 2021, I coordinated the excavation of Aizanoi as a scientific advisor under the direction of Kütahya Museum Directorate, and since 2022, I have been conducting the excavation on behalf of the Ministry of Culture and Tourism and Kütahya Dumlupınar University.

When my team, including academics from different universities, and I first started excavations in 2021, we first documented the architectural structures unearthed as a result of the excavations carried out in previous years and carried out activities to update the city plan. Our primary approach in excavations has been to consolidate and protect the architectural structures that have survived. In this context, structures requiring urgent intervention were identified, temporary protection measures were taken, their survey drawings were made

and restitution and restoration projects were started to be prepared.

One of our goals in excavations is to bring to light important public buildings that have been buried under the ground and to bring them to the world of science and tourism.

The first work we carried out with this logic is the excavation of the monumental gate structure, the Propylon, which provides access to the sanctuary of the Temple of Zeus, the most important structure of the city. The remains of the building belonging to the Roman Imperial Period were almost completely exposed by our work here. Due to the sloping topography, the temple sanctuary, which is 7.80 m. higher than the marble-paved courtyard of the agora, was accessed from the Propylon's 31 m. wide staircase with approximately 30 steps (Fig. 1). The classification and drawings of the architectural elements of the Propylon structure have been completed and we are currently working on the reconstruction project.

The Temple of Zeus, the most important structure of Aizanoi, is known as the best preserved temple of Zeus in Ana-

tolia and has a special importance in this context (Fig. 2). In order to preserve the current state of the temple, to contribute more to the country's tourism and to transfer it to future generations in a better way, we are working on the preparation of the relief, restitution and restoration projects. In the 2024 excavation season, we think that the data we will obtain from the excavations around the temple will shed light on the projects to be prepared for the restoration of the temple.

The location of the city's agora (marketplace/bazaar) had been identified through small soundings in previous years, but it had not been unearthed through a comprehensive excavation. With the excavations we have been carrying out since 2021 in the agora located just east of the sanctuary of the Temple of Zeus; the agora courtyard and the porticoes and shops around it have started to be exposed. The agora courtyard with marble pavement was found to be approximately 95x95 meters. Among the four shops in the south, one of them was found to be selling oil lamps (Fig. 3) and related products, while

the others were selling products made of bone. A shop in the west was found to sell cosmetic products such as perfumes, make-up materials and bijouterie products such as hairpins and necklaces. We hope to encounter such finds, which allow us to have an idea about the socioeconomic life of the period, in the many other shops waiting to be excavated. The data we have obtained so far from the excavations prove that the agora was active from the middle of the 1st century BC. In the coming years, the entire agora is planned to be uncovered and opened to visitors as far as the architectural elements can be restored. Another area where our work has been concentrated is the stream, now known as Kocaçay, whose ancient name was Penkalas and which passes through the center of the city. One of the four marble bridges (Bridge No. 4) on this stream, dating back to the Roman period, has been restored in recent years. The restoration of Bridge No. 2 was completed in 2023 with

the support of the General Directorate of Highways and was brought to tourism. Another study we conducted in the same sector was the excavation of Bridge No. 3 (Fig. 4). The excavation of the bridge, which was completely destroyed and buried under the soil, has been completed and the survey, restitution and restoration projects are being prepared. During the excavations, many marble blocks belonging to the bridge, as well as a marble sundial and many sculptural artifacts (Fig. 5-7) were discovered and delivered to the Kütahya Museum for exhibition. In the Penkalas sector, there is also a project called "Penkalas/Kocaçay Improvement Project between Bridges Nos. 2-4". Within the scope of this project, restoration of the reclamation walls on both banks of Penkalas is currently underway. Following the completion of the restoration of the reclamation walls, it is planned to turn this area into a center of attraction by carrying out landscaping and landscaping works.

One of the most important structures of the ancient city of Aizanoi is the theater and stadium complex (Fig. 8). It is the only example in the world where two separate architectural structures such as theater and stadion were built on the same axis using a common stage building. As a result of our work in the last three seasons, the survey and restituti-



on projects of this unique complex have been completed. The restoration project of the theater has also been completed and approved by the relevant conservation board, and the restoration implementation phase is planned to start in 2024. Our goal is to complete the restoration of this structure in the coming years and open it to visitors and bring it to the country's tourism. With the excavation works we will start in 2024 in the stadium part of the complex structure in question, we aim to bring this structure to the surface completely.

Only a small part of the Macellum of Aizanoi (a marketplace where provisions - especially meat and fish - and delicatessen products were sold), which is famous as the "First Stock Exchange" (Fig. 9), has been unearthed. The most important feature of this building is the Edictum de Pretiis Rerum Venalium (Edictum de Pretiis Rerum Venalium) inscribed on the podium walls. This inscription is a method used by the Roman Emperor Diocletianus in 301 AD to deal with the problem of inflation throughout the country. According to this edict, the ceiling prices of many goods and services were officially set by decree of the emperor and notified to the major urban centers of the empire. In these cities, the decrees and price lists were written and posted on the walls of publicly visible buildings. The fact that this decree was written on the podium walls of the macellum in Aiza-



noi shows that this building was used as a commercial center, a kind of "stock exchange" at that time. Since most of the parcels in the area where the building is located are privately owned, no comprehensive excavation work can be carried out in this area yet.

The local name of the Mother Goddess Cybele in this geography is Meter Steunene. The sanctuary of Cybele is located about 4 km. south of the city center of Aizanoi (Fig. 10). There is a cave on the steep rocky slope west of the Penkalas Stream. This cave is the main center of the cult. On the plateau above the cave, the entrance to which is now blocked due to collapses, there are two round buildings. It is thought that these may



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Only a small part of the Macellum (market place) of Aizanoi, which is famous as the first Stock Exchange, has been unearthed. The most important feature of this building is that the Edict of Ceiling Prices (Edictum de Pretiis Rerum Venalium) is engraved on the podium walls.”



cultural heritage studies.

We are happy to hear from different circles that we have come a long way since the first day we started working in the ancient city of Aizanoi. It is of great importance for us to be able to contribute to the science of archaeology and national tourism and to introduce this ancient city to the world by continuing our work without slowing down in line with the same principle and scientific methods. I would like to thank the Ministry of Culture and Tourism, General Directorate of Cultural Heritage and Museums, Governorship of Kütahya, Special Provincial Administration of Kütahya, Kütahya Dumlupınar University, Turkish Historical Society, Gürok Turizm (Rıza Güral) A.Ş., Halk Yatırım Menkul Değerler A.Ş., the sponsors of the excavation, and my Aizanoi excavation team who carried out our work with great sacrifices.



be altars associated with the cult of Meter Steunene. There are interpretations that the larger one in the south is a taurobolium (altar for bull sacrifice) and the one in the north is a criobolium (altar for ram sacrifice). We hope to obtain more detailed information about the cult of the Mother Goddess in the next two seasons by making the excavations we started in this area in 2023 even more comprehensive.

This city, which is also known as the 2nd Ephesus due to its size, is unique

in the geography in which it is located. The size of the area where archaeological work needs to be carried out increases the amount of labor and financial resources needed for the work. It should not be overlooked that such a large ancient city can only reach the value it deserves with projects that can be realized with serious budgets. In this context, there is always a need for sponsorship from individuals, institutions and organizations that have the vision to comprehend the importance of supporting



ETHICS IN HISTORIC ARTWORKS CONSERVATION AND RESTORATION FOR SAFEGUARDING CULTURAL HERITAGE

Venizelos G. Gavrilakis

Sr. Expert Art Conservator & Restorer, President VENIS STUDIOS

ART CONSERVATION AND RESTORATION - OVERVIEW

Delving into a topic of profound importance, one that resonates across generations and shapes our understanding of history and human achievement, art conservation and restoration are not mere technical tasks; they require an interdisciplinary approach with meticulous atten-

tion to detail at every step and in every decision. Conservation and restoration carry profound implications and lasting significance rooted in our collective past. However, we must acknowledge the vulnerability of preservation methods to mistreatment, often falling into the hands of uneducated non-experts, resulting in irreversible damage to these treasures. Art conservation and restoration efforts frequently spark debates influenced by diverse cultural, religious, and aesthetic perspectives. Yet, our shared goal remains clear: to authentically preserve historical artworks for future generations. To achieve this, we must employ both scientific and artistic methods, guided

by conscientious experts who uphold the highest standards of ethics and responsibility. In doing so, we place value on our cultural heritage, ensuring its protection through innovative interdisciplinary approaches.

THE MEANING OF ART CONSERVATION AND RESTORATION

ART CONSERVATION:

Art Conservation entails preserving historic artworks and cultural objects through meticulous examination, documentation, identification, treatment, and the application of preventive conservation measures and actions. Its focus lies in maintaining authenticity, stabilizing physical issues,



and rectifying surface deterioration. As a result, conservation reinforces the structural integrity of artworks, ensuring their resilience across people and society as well.

Art Restoration:

Art Restoration involves the careful aesthetic repair of historic or contemporary artworks damaged by neglect, intentional harm, or natural decay. It requires a deep understanding of art history and techniques, aiming to restore the artwork to its original state as created while preserving historical and material authenticity. This process respects the original artist's intent while safeguarding the integrity of the form, material, and technical values of the authentic artwork. Restoration treatments prioritize authenticity and originality within the historical context. The combination of Science and Art is the essence of Art Conservation and Restoration.



THE DISTINCTION BETWEEN ART CREATION AND ART CONSERVATION AND RESTORATION

ART CREATION: Art creation is a practice of bringing forth new expressions and interpretations which can be done by anyone whereas art conservation and restoration focuses on preserving and revitalizing existing historical treasures. Labeling the attempt to superimpose "art creation" onto those treasures as "Restoration work" applied by amateurs, students, or non-professionals is considered to be forgery—a condemnable cultural offense which should subject

to legal measures. Such improper actions undermine the integrity of cultural heritage and tarnish the authenticity of artistic legacies, warranting serious consequences within the legal framework and Ethics.

ART CONSERVATION AND RESTORATION:

In stark contrast, the domain of art conservation and restoration addresses pre-existing historic artworks that may

suffer from damage or decay due to poor environmental condition. Our objective is not to generate something new but to safeguard and, when necessary, meticulously preserve an already existing historic treasure. This task demands a profound comprehension of art history, materials, and techniques, coupled with an unwavering commitment of the conservator to preserving the authenticity and integrity of the original work. The successful task of this delicate process necessitates the complementary process of art and science, a mission entrusted solely to professionals—expert art conservators and restorers.

AN APPROACH TO ART CONSERVATION & ART RESTORATION EXAMINING AND ANALYZING HISTORIC ARTWORKS

Historic artworks embody centuries of history and cultural heritage. Despite their significant cultural and spiritual value, these artworks face threats from environmental issues, natural and biological phenomena, and disasters. Conservation and restoration demand specialized skills and a deep understanding of collection requirements as care practices.

Professional art conservators and restorers play a crucial role in preserving these treasures artifacts. This document





sheds light on the meticulous process of conserving and restoring historic artworks, emphasizing the indispensable contribution of skilled professionals to society and mankind. Through scholarly research, advanced scientific techniques, and artistic finesse, these experts ensure the authenticity and cultural significance of historic artworks endure for generations.

The technical examination and scientific analysis of historic artworks are crucial initial steps in the conservation and restoration process. This preliminary phase helps experts identify materials, techniques, and historical frameworks, guiding informed decisions on the actions needed for preservation. Various methods, tailored to specific object requirements, include examination and estimation of various techniques based on the materials of each artwork. They offer valuable insights into the composition, condition, and history of the artworks, ensuring a comprehensive approach to conservation. Examination and survey methods of the materials of each artwork involve various scientific techniques that provide valuable insights into material composition, art condition, and historical references.

DOCUMENTATION OF HISTORIC ARTWORKS

The documentation methodology employed for historic artworks encompasses a systematic approach encompassing documentation, analysis, examination, and preservation of fundamental information pertaining to the artwork. This methodological rigor is indispensable for comprehensively grasping the artworks' historical context, artistic techniques, present condition, and any prior restoration interventions. An outlined and structured approach to the phases of historic artworks documentation is imperative, ensuring meticulous attention to detail and adherence to scholarly standards.

ETHICS IN ART CONSERVATION & RESTORATION: PRESERVING CULTURAL LEGACIES

Ethical considerations are paramount in guiding conservators to keep a "delicate" balance between intervention intensity and historical authenticity. In the realm of historic artworks conservation and restoration, historic art works preservation, art conservators and restorers serve as Art Doctors, preserving the spirituality and physicality of these historical artifacts. Through the dedication of these

experts, these historic cultural heritage treasures continue to inspire, educate, and embody the "rich tapestry" of human history and spirituality.

MAIN PRINCIPLES - ETHICS OF ART CONSERVATION AND RESTORATION

The principles of art conservation and restoration prioritize authenticity, minimal intervention, scientific rigor, preventive conservation, professional expertise, and ethical considerations. These foundational principles and ethical considerations are essential to ensure the preservation, authenticity, and longevity of cultural heritage. They often align with established charters (as the Venice Charter) and (ICOM) professional Guidelines in the field.

1. Respecting Authenticity:

- *Preservation of the Original Intent:* Conservation and restoration aim to preserve the artist's original intent, ensuring that the artwork reflects the creator's vision, aesthetic and historical context.

2. *Reversibility:* Interventions and techniques applied should be reversible whenever possible, allowing for future restoration advancements without causing harm to the artwork.

3. Minimal Intervention:

- *Minimum Necessary Intervention:* Conservation should involve the least amount of intervention required to address issues, avoiding unnecessary alterations.

- *Limited Retouching:* Efforts should steer clear of over-retouching where there are debates and different parameters and approaches.

4. Scientific Rigor:

- *Material Analysis:* Through the scientific methods, to analyze the original material of structure is important so that the decision would correspond to the most appropriate material that would bind efficiently without disrupting the icon which would guarantee the integrity.

- *Research and Documentation:* In-depth research and documentation of id of the artifact and provide a foundation for decision-making and future preservation efforts.

5. Preventive Conservation:

- *Environmental Control:* Measures should be implemented to control environmental factors, such as indoor temperature, relative humidity, and levels of radiation/light, in order to prevent further deterioration.

- *Handling and Display:* Proper handling and display practices minimize the risk of damage of sacred and religious/historic collections during transportation, installation, and public viewings.

6. *Continuous Education:* Qualified Conservators and restorers should engage in ongoing professional development in alignment with new techniques, materials, and ethical considerations.

7. Ethical Considerations:

- *Respect for Cultural Heritage Context:*



Art Conservation and Restoration decisions should respect the cultural and historical heritage context of the artwork, acknowledging the values associated with it.

The core of cultural heritage preservation is the holistic approach combining the ethics and the principles with consciousness. That core is vital and has to be present in every step of examination, survey, art conservation and restoration. With such a strong roots, we are empowered to carry the legacy of the past forward into the future.

PRESERVING THE LEGACY OF HISTORIC ARTWORKS

Historic Artworks endure as symbols of history and cultural heritage, spirituality, handcrafts and human creativity. Exploring their history, symbolism, meanings, techniques, and conservation unveils the profound interplay between artistic ingenuity, and the meticulous efforts of conservators and restorers.

Rooted in centuries of tradition, historic artworks transcend mere art they embody spiritual, folk, and ethnological beliefs, conveying historical cultural messages through vibrant colors, intricate details, and timeless symbolism.

Historic artworks serve as windows to cultural history, fostering heritage and deepening connections between past and future.

The historical evolution of Historic Artworks reflects dynamic intercultural exchanges, shaping their significance from ancient cave paintings to the Renaissance period and beyond. Symbolism in each brushstroke adds layers of meaning, inviting viewers to delve into rich narratives of human experience, cultural identity, and artistic expression.

Conservation demands technical expertise and profound sensitivity to cultural contexts. Professional experts art conservators and art restorers, armed with empathy, sensitivity skills and ethical considerations, play a pivotal role in ensuring authenticity endures. Meticulous examination methods provide insights into composition, condition, and historical context, unveiling hidden details and deciphering artists' intentions.

Ethical decision-making guides our interventions, preserving historical integrity and cultural value. Comprehensive documentation, including historical research and material analysis, provides a robust foundation for preservation, fostering a deeper understanding of these sacred artifacts.

In professional Historic Artworks conservation, experts preserve not just physical form but the soul of these artifacts. Through meticulous examination, analysis, and restoration, icons continue to inspire, educate, and resonate. As bridges between earthly and divine realms, they weave a timeless narrative of faith, artistry, and cultural heritage, illuminating the enduring power of spiritual expression.

In essence, conserving Historic Artworks is a sacred blend of art, science, and devotion. Dedicated expertise ensures that these historic artworks treasures radiate divine light, guiding next generations to come.





STRENGTHENING MASONRY WALLS AND STONE STRUCTURES WITH BASALT MESH

Masonry structures; These are structures whose main bearing elements are walls built with brittle materials with low ductility such as natural stone, sandstone and brick, where workmanship is important in their construction, and where the wall geometry and the material properties used have a significant role in resisting vertical and horizontal earthquake loads. Masonry structures have been frequently preferred both in our country and on a global scale due to their high fire and frost resistance, allowing the use of local opportunities, easy and fast workmanship, and durability.

According to the building census carried out by SIS in 2000, structures with masonry systems constitute 51% of the buildings in Turkey.

Despite their positive features, walls, which are the load-bearing elements of masonry structures, lack the deformation ability to absorb the tensile stresses caused by earthquake forces.

In addition to the rarely experienced strong earthquake effect, deterioration over time, the non-durability of the mortars in the joints, and the use of the structure contrary to its intended purpose,

the walls are generally very inadequate in terms of horizontal load carrying capacity and ductility.

Turkey; It has many monumental structures built during the Roman, Byzantine and Ottoman periods. Thanks to reinforcement techniques, it is possible to ensure the continuity of the cultural heritage created by existing masonry structures and to prevent possible material and moral losses.

The fact that classical strengthening

methods such as sprayed concrete, mortar injection, and pre-stressing with steel tensioners have disadvantages such as creating a serious mass increase in the structure, limited application area, time-consuming and uneconomical application, has led to the need for new strengthening methods.

Fibrous Polymer etc. has been used in reinforced concrete or masonry structures and their elements for reinforcement purposes since the 1980s. The application



frequency of textile materials has increased considerably, especially in recent years.

Epoxy etc. is used for bonding fibrous polymer textile materials to the surface of building elements. Polymer materials are used.

As fibrous polymer application (FRP, Fiber Reinforced Polymer) With this method, it is observed that the shear behavior and deformation capacity and ability of the walls under repetitive and monotonic loading are improved.

However, the FRP strengthening technique also has negative features such as difficulty in application on moist surfaces and at low temperatures, high cost of epoxy, and lack of vapor permeability. The mentioned deficiencies can be eliminated by choosing inorganic materials (new and traditional mortar such as cement, lime, etc.) instead of organic binders when adhering the textile material to the surface. In this context, all masonry walls are effectively strengthened with basalt mesh reinforced mortars. With this method, the cross-sections and mass of the wall do not change. The product is conventional cement or lime etc. It is used together with hydraulic mortars.

Basalt mesh system withstands temperatures of 1000 degrees and is completely unaffected by rusty-corrosive and salty-alkali environments. In applications, the efficiency of the basalt mesh technique is greatly increased by using special basalt anchors at the walls and corners. Basalt anchors are applied together with the mortar used in basalt mesh applications.



On the other hand, in order to efficiently increase the shear capacity of the walls, hardened ready-made FRP (composite) rods or stainless steel rods should be used as anchors. The effectiveness of the reinforcement system recommended for masonry walls and summarized above has been proven in many university research projects in our country and around the world.

Scope of application of basalt geogrid
In the road construction industry
Reinforcement of asphalt concrete:

-During the construction and reconstruction of road surfaces, runways;

STRENGTHENING OF THE SOIL BASE:

-During the construction of highways and railways trucks;

- When strengthening weak foundations of areal structures of industrial facilities

In the general construction sector:

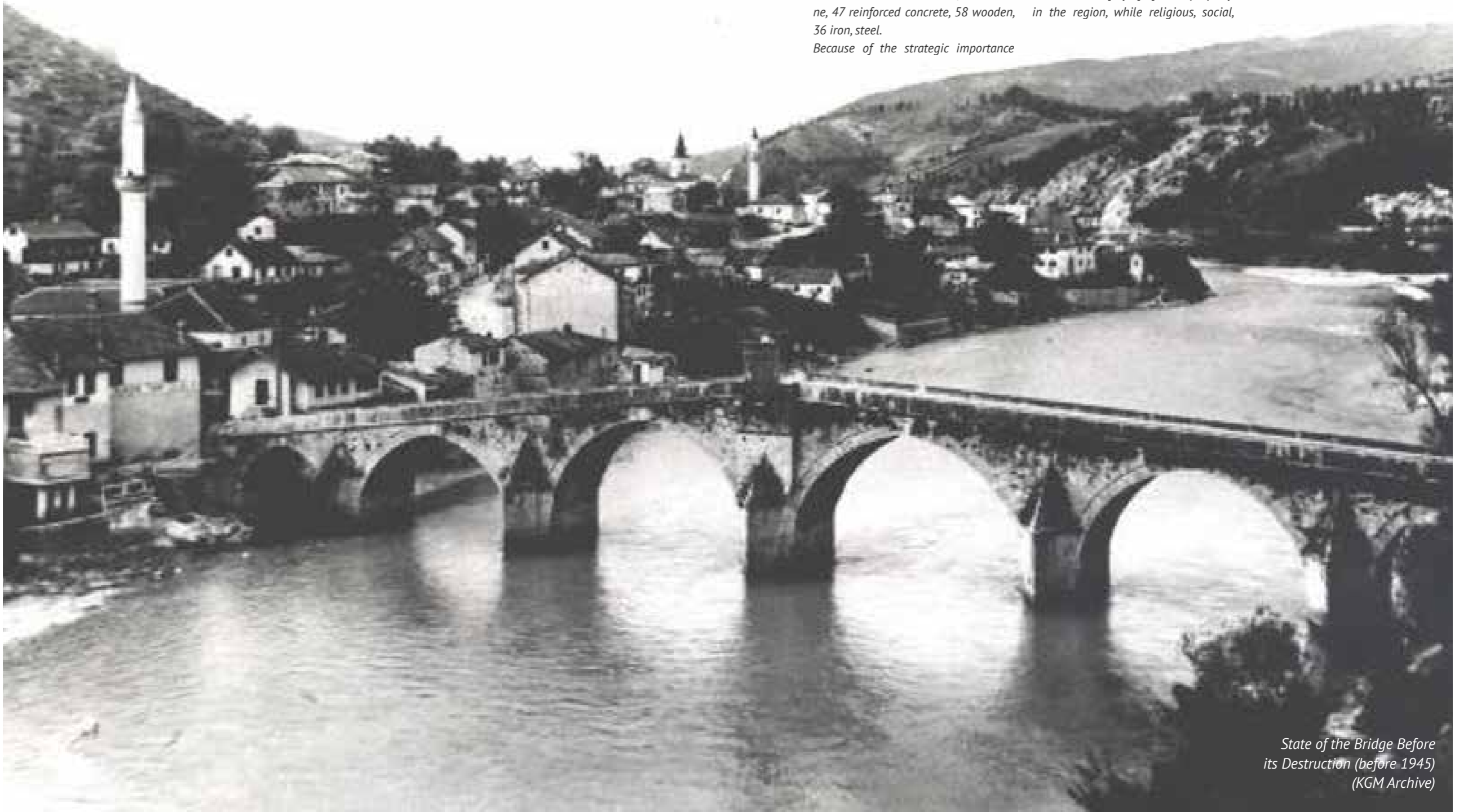
-Reinforcement of the plaster layer;

-When reinforcing brick;

-For reinforcement of concrete floors, screeds, blind areas, platforms, etc.



OTTOMAN HERITAGE BRIDGES IN BOSNIA-HERZEGOVINA

THE HISTORIC MOSTAR, KONJIC
AND DRINA BRIDGES**Dr. AYŞE AVŞİN**GENERAL DIRECTORATE OF HIGHWAYS
Historical Bridges Branch Manager
Restoration Specialist /Architect

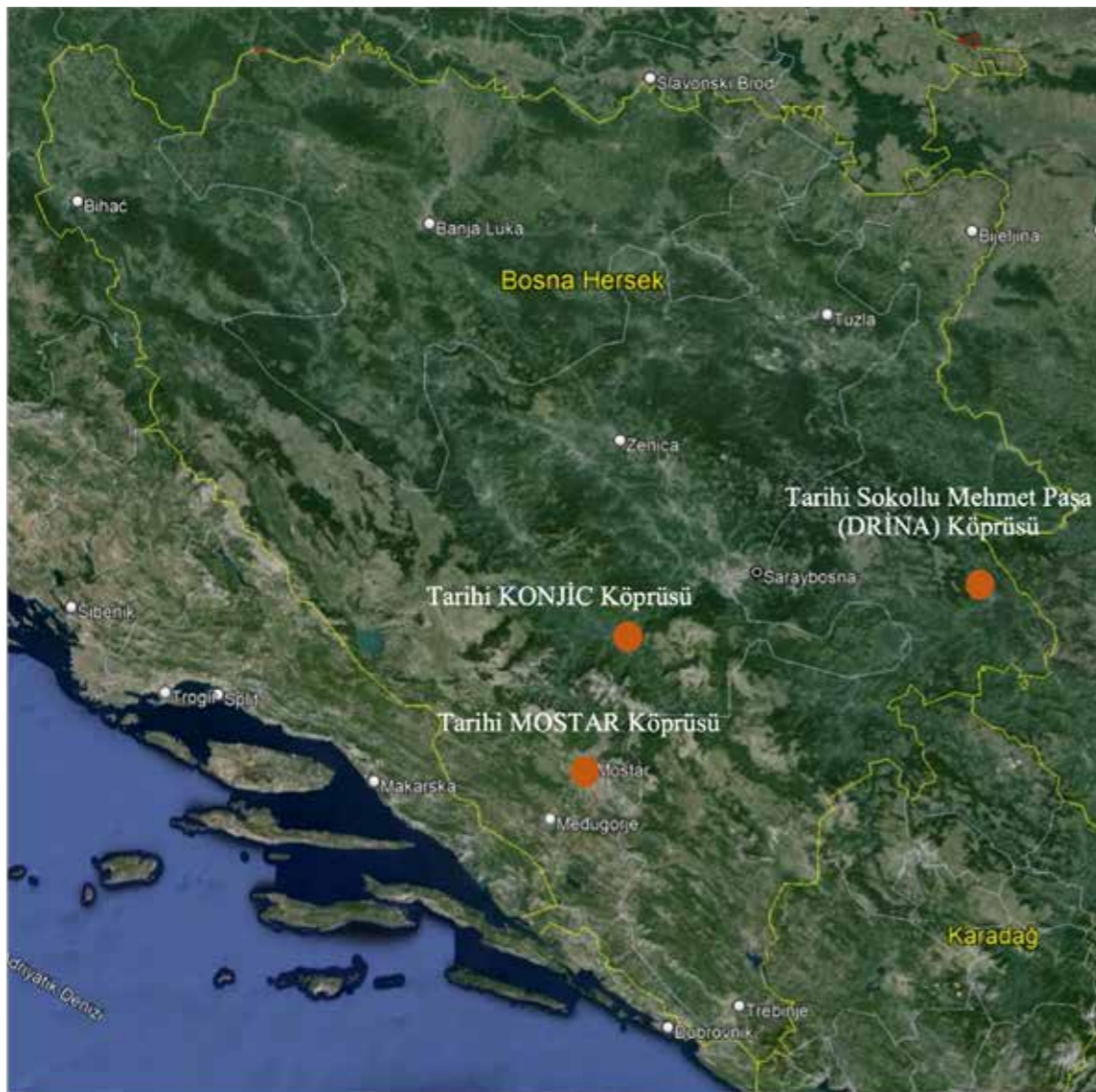
State of the Bridge Before
its Destruction (before 1945)
(KGM Archive)

Inventory, restoration project and implementation works for the protection of historic bridges in Turkey are carried out by the General Directorate of Highways. As of 2024, there are 2509 historical bridges in the inventory of the General Directorate of Highways, Division of Historical Bridges. Of the 2509 historical bridges in our country, 212 were built in the Roman Period, 48 in the Eastern Roman Period, 168 in the Seljuk Period, 1909 in the Ottoman Period and 172 in the Republican Period. When 2509 historical bridges in our country, are analyzed according to their construction materials, 2368 stone, 47 reinforced concrete, 58 wooden, 36 iron, steel.

Because of the strategic importance

of the Balkans, which served as a technological, information and communication bridge between Europe and the Ottoman Empire, the road routes connecting Anatolia to the Balkans and inner Europe, and the bridges located on those routes, have always preserved their importance. When Bosnia-Herzegovina was annexed to the Ottoman Empire by Fatih Sultan Mehmet in 1463, the cities of Sarajevo, Mostar and Travnik became important settlement centres due to the revival of economic and commercial life. In military and administrative terms, the Ottoman Empire ensured the safety of life and property in the region, while religious, social,

cultural and commercial needs were met thanks to the foundations that were established, and moreover, many architectural works were built. During the Ottoman Period, a great number of bridges (121) were built within the borders of Bosnia-Herzegovina, but unfortunately, only a few bridge examples have survived to the present day. Many Ottoman Period bridges in Bosnia-Herzegovina were destroyed or damaged during World Wars I and II, as well as during the Civil War in the region between 1992 and 1995. Among the Ottoman bridges in the Balkans, there



are two bridges built by Mimar Sinan, who left his mark on the Classical Period of Ottoman Architecture in the 16th century, as well as bridges in which he was involved in the design phase.

The restoration of the historic Konjic Bridge on the Neretva River and the historic Sokollu Mehmed Pasha Bridge on the Drina River, which are among the Ottoman Period bridges on the road routes connecting Istanbul to Belgrade and the Adriatic Sea and are among the important stone arch bridge examples that have survived to the present day with various repairs, was carried out under the supervision and consultancy of the General Directorate of Highways (KGM) within the scope of the protocols signed between the Turkish Cooperation and Coordination Agency (TİKA) and General Directorate of Highways (KGM). The reconstruction of the historic Mostar Bridge was also carried out by a Turkish company un-

der the supervision of KGM.

HISTORIC KONJIC BRIDGE

Located on the Neretva River in the city centre of Konjic, between the cities of Sarajevo and Mostar in Bosnia-Herzegovina, the Konjic Stone Bridge was built in 1682 during the reign of Sultan Mehmed IV. When it was first built, the bridge was of great strategic importance as it was the only crossing point over the river.

During World War II, four arches of the bridge, which originally had six arches, were destroyed due to the bombardment during the retreat of the German infantry on March 3, 1945. First, a wooden construction was added to the remaining intact arches to ensure passage, and later, with the interventions made by demolishing the two remaining intact arches and adding a concrete deck over the remaining intact piers of the bridge in 1967, the

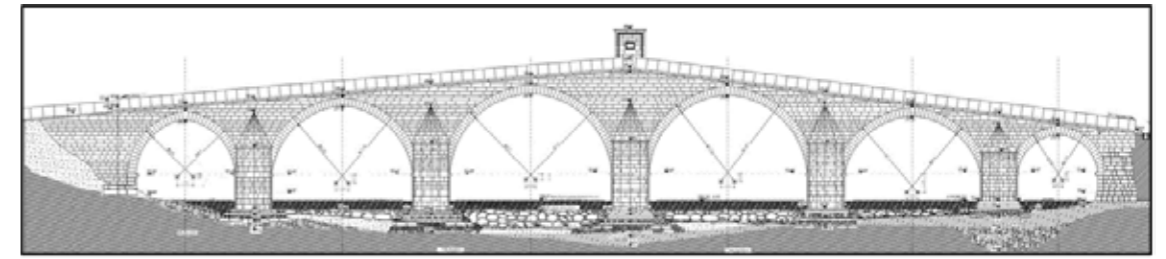
bridge was opened to vehicle traffic.

ARCHITECTURAL FEATURES OF HISTORIC KONJIC BRIDGE

The Konjic Stone Bridge, a work of the 17th century Classical Ottoman Period, is 86.20 m long and 5.35 m wide. The bridge has 6 arches which are two-centred drop-arches in form. The foundation system of the bridge consists of stone consoles placed over a grid system consisting of 2 and 3 rows of pine wood beams. The cutwaters of the bridge, which were built so that water coming from the upstream side can pass through the arches smoothly without damaging the piers, are triangular in form on the upstream side and hexagonal in form on the downstream side.

PREPARATION OF RESTORATION IMPLEMENTATION PROJECTS

In addition to the archive and literature studies regarding the bridge, within the



Bridge Restoration Project (KGM Archive)

scope of the technical surveys, analyses were carried out on the bridge's original stone and mortar and the new stone and mortar material to be used in the restoration, as well as the structural analysis of its current and post-restoration condition. Moreover, hydraulic and hydrological studies of the Neretva River were conducted, and intervention recommendations for the restoration of the bridge were created in line with the data obtained from all studies. Based on these data, the Restoration Implementation Projects of the bridge were prepared by the Historical Bridges Division of the General Directorate of Highways (KGM). The projects were also approved by the National Monuments Preservation Commission of the Bosnia-Herzegovina Federal Ministry of Culture and Sport on 09.02.2006.

RESTORATION IMPLEMENTATION WORKS

The Restoration Implementation Works began on 14.05.2007. The implementation works were carried out in four stages: dismantling and excavation, reinforcement, completion and reconstruction, and landscaping and bridge lighting. The original wooden grid system on the foundations of the bridge was preserved and the river bed was modified. During the restoration, the original cornice, paving and parapet stones of

the bridge, which were removed from the river bed, were placed in situ. Since the text of the inscription on the bridge has not survived to the present day, a marble block bearing the seal of Sultan Mehmed IV and a text in Turkish and Bosnian stating that he had the bridge built in 1682 was placed over the inscription kiosk. In addition, a repair inscription prepared in Bosnian, Turkish and English was placed at the bridge entrance. Finally, lighting was installed on the bridge and the bridge restoration works were completed in 2011.

HISTORIC SOKOLLU MEHMED PASHA BRIDGE

Located on the Drina River in the city centre of Visegrad, Bosnia and Herzegovina, the bridge is 130 km away from the capital Sarajevo and 1070 km away from Istanbul. The bridge was built by Mimar Sinan, the Chief Architect of the Ottoman Empire, between 1571 and 1577 on behalf of Grand Vizier Sokollu Mehmed Pasha (Mehmed Pasa Sokolovic), who was born in the Village of Sokolovici (Sokol) near Visegrad.

During the archive studies carried out in the Prime Ministry's Ottoman Archives, it was determined that in documents dated 1854 and 1865, correspondence was made regarding the request for funds for the repair of damage to the bridge's piers, and that the bridge was

repaired in 1873 but was completely submerged as a result of the great flood of 1896. It is stated in the sources that the reconstruction of the inscriptions, which were badly damaged during World War I and moved to the Sarajevo State Museum in 1928, was carried out by the museum, and that the same inscriptions, which were completely destroyed along with the inscription kiosk during World War II, were renewed during repair works in 1949/52 and 1977/79. After being listed among 100 endangered monuments in the world by the "World Monuments Watch" in 2006, the bridge was included in the World Cultural Heritage List by UNESCO in 2007. A cooperation protocol was signed between the Republic of Türkiye and institutions in Bosnia-Herzegovina to repair and restore the damage to the historic Sokollu Mehmed Pasha (Drina) Bridge (TİKA and KGM on behalf of the Republic of Türkiye, the Commission for the Protection of National Monuments on behalf of Bosnia-Herzegovina, the Ministry of Education and Culture of the Republic of Serbia, and Visegrad Municipality). The preparation of the Restoration Implementation Project and the restoration of the bridge were carried out under the supervision and consultancy of the General Directorate of Highways within the scope of the signed protocols.



Bridge Opening Day Following Restoration Implementation Works (KGM Archive)



ARCHITECTURAL FEATURES OF HISTORIC SOKOLLU MEHMED PASHA (DRINA) BRIDGE

The historic bridge has an L-shaped plan and is 220.60 m long and 7.25 m wide. The connection of the bridge, which has 12 stone arches, to the road is provided by the ramp section with 3 stone arches. The cutwaters are built in triangular form on the upstream side and in circular form on the downstream side. There is an inscription stating that the bridge was built by Sokollu Mehmed Pasha between 1571-1577, and opposite the inscription block, there is also an observation terrace.

The bridge owes its current fame to the novel "The Bridge on the Drina", which conveys the last 350 years of the relationship between different ethnic cultures living in the region through the silent testimony of the bridge, and which earned its author Ivo Andrić the 1961 Nobel Prize for Literature.

PREPARATION OF RESTORATION IMPLEMENTATION PROJECTS

Prior to the restoration works, technical research studies were carried out on the bridge between 2007 and 2008, and within this scope, topographic measurements of the river bed were made, core samples were taken from the bridge by drilling as well as by mechanical methods, geological-geotechnical studies were conducted to define the bridge body, foundations and the ground on which it is located, and the physical,

chemical and mechanical properties of the original samples were identified as well as those of the new materials to be used in the restoration.

Survey drawings and structural analysis studies of the bridge were made, and it was seen that despite changes originating from repairs carried out in different periods, the bridge generally preserved the architectural and structural features of the period when it was first built. As a result of the technical studies, it was observed that significant tensile stresses occurred in the bridge foundations, which were exposed to hydraulic loads as well as the bridge's own weight. Based on the evaluation of all the documents and information obtained, the restitution project was prepared for the possible state of the structure when it was first built. The Restoration Implementation Projects were approved by the General Directorate of Highways and TİKA, the Cultural, Historical and Natural Heritage Preservation Agency of the Republic of Serbia, and the Bosnia and Herzegovina Commission for the Protection of National Monuments.

RESTORATION IMPLEMENTATION WORKS

The Restoration Implementation Works, which commenced on April 1, 2013, were carried out in accordance with the principle of minimal intervention, on the basis of preserving the material properties of the bridge with its ori-



Mostar Bridge before its destruction, 1990

ginal construction system, making the water flow uniformly with modifications made to the river bed, and thereby increasing the resistance of the bridge to natural conditions and time by making the environmental conditions as original as possible. In addition, a repair inscription prepared in Bosnian, Turkish and English was placed at the bridge entrance. Finally, lighting was installed on the bridge and the bridge restoration works were completed in 2019.

HISTORIC MOSTAR BRIDGE

Located in the city centre of Mostar in Bosnia and Herzegovina, the Historic Mostar Bridge was built between 1557 and 1566 by Mimar Hayreddin, a stu-

dent of Mimar Sinan, at the narrowest point of the Neretva River. While the city of Mostar, located on the road route connecting the Balkans to the Adriatic coast, became an important commercial centre, the Mostar Bridge also became an important checkpoint. The bridge was completed in 9 years along with the fortification walls in the immediate vicinity of the Neretva River, and later, two tower structures were added to the entrance and exit points of the bridge. Security was provided by closing the large iron gates of these towers at the entrance and exit of the bridge at night after a certain time. One of these towers was also used as a gunpowder store. However, after the invasion of Bosnia by the Austro-Hungarian Empire, these gates were dismantled and taken to Austria to be exhibited in a museum.



Bridge Prior to Restoration Implementation Works (KGM Archive)

The Mostar Bridge was destroyed by Croatian artillery forces on 9 November 1993, following three days of continuous artillery fire, during the Civil War that broke out in 1992. The tradition of young people jumping into the river from the bridge, which had continued since 1566 when the Mostar Bridge was built, was also maintained from the new temporary bridge that was built after the original bridge was destroyed in 1993 (the distance from the parapet of the bridge to the river bed is approximately 26 m).

ARCHITECTURAL FEATURES OF HISTORIC MOSTAR BRIDGE

With its functionality and aesthetic maturity, the historic Mostar Bridge is among the most precious works of 16th century Ottoman Architecture of the Classical Period. The load-bearing arch and piers of the 40 m long, 4.30 m wide bridge were seated on solid rock on both sides. The arch span of the bridge is approximately 28.5m. Since the floor inclination of the bridge is approxima-

tely 20%, curb stones higher than the paving stones were placed between the paving stones so that pedestrians and horses can walk on the bridge comfortably. Iron railings were added to the approximately 95 cm high parapet stones for security reasons during the Austro-Hungarian Empire Period.

RESTORATION IMPLEMENTATION WORKS

The reconstruction of the bridge, which served uninterruptedly for 427 years as a symbol of peace, stability and tolerance in Bosnia-Herzegovina and was destroyed in 1993 during the Yugoslav Civil War, was carried out by a Turkish company* under the technical consultancy of the General Directorate of Highways, in cooperation with the World Bank and UNESCO. The bridge, whose reconstruction was completed between 2002 and 2004, was opened with a grand ceremony on July 23, 2004, and was added to the World Cultural Heritage List by UNESCO in July 2005.



Bridge after Restoration Implementation Works (KGM Archive)



FIVE CENTURIES OF ISTANBUL ON DISPLAY AT MEŞHER

Meşher invites visitors to see Istanbul from end to end and top to bottom with its new exhibition, Istanbul as Far as the Eye Can See. Presenting a visual cross-section of the city across five centuries, the exhibit features panoramic and wide-angle depictions, some of which are being shown in Istanbul for the first time. More than 100 works ranging from engravings to rare books, oil paintings, and photographs are on display.



Meşher, Istanbul's leading interdisciplinary exhibition space, is pleased to introduce *Istanbul as Far as the Eye Can See: Views across Five Centuries*, ongoing exhibition curated by Şeyda Çetin and Ebru Esra Satıcı that opened on 20 September 2023. Based on a selection of more than 100 rare works from the Ömer Koç Collection, the exhibition spans 500 years, from the 15th century – when Istanbul became Ottoman Empire's capital – to the first quarter of the 20th century. Paintings and engravings showing wide-angle views, together with rare books, albums, panoramic photographs, and even souvenirs of Istanbul, offer visitors a richly varied visual record of the city.

The many producers of these works are also very diverse, including a ship captain, travellers, soldiers, ambassadors, writers, photographers, architects, and city planners; many of them are Westerners with agendas ranging from political to military to aesthetic, and the medium they used varied. Their work reveals both diplomatic relations and the city's multi-cultural structure and social life; they also trace the major

changes that have taken place in the city over time. Quotations from written sources accompany the visual representations, creating a dialogue between Western perspectives and 19th- and early 20th-century Ottoman/Turkish literature. Rather than being yet another ode to the city, the exhibition encourages reflection on the diversity of its narratives and the differences in its many depictions.

ISTANBUL AS SEEN THROUGH WESTERN EYES

Henry Aston Barker's panorama of Istanbul, which he made from the top of the Galata Tower in 1800; an engraving after Philipp Franz von Gudenus's drawing from the roof of the Swedish Embassy in 1741, sketched when he was stationed in Istanbul; and Joseph Schranz's panorama from the Black Sea to the Sea of Marmara: these are only some of the images now showcased at Meşher. The works of James Robertson, known to have taken the earliest 360-degree panoramic photographs of Istanbul, are also on display, including his panorama taken from the Bayezid Tower in May 1854 and presented in an

album that bears the artist's signature. The panoramic views that enable us to see Istanbul from end to end and top to bottom in *Istanbul as Far as the Eye Can See* contain many interesting details as well. Shopkeepers in local dress, women making excursions in ox-drawn carriages, Europeans distinguishable by their hats, children, and four-legged friends of the city complete Istanbul's historical silhouette.

THE OLDEST WORK IS FROM 1493

Curators Şeyda Çetin and Ebru Esra Satıcı shared the following about the exhibition spread across Meşher's three floors: "We aimed to include works depicting as many vistas as possible, from different points of view and of different neighbourhoods across the city. We display over 100 works across three floors of Meşher, the oldest being the *Liber chronicarum* (1493) by Hartmann Schedel; among the most recent is an album (1922–1924) of original designs and drawings by Alexandre V. Pankoff. The themes and stories that come to the fore are not separated by sharp boundaries; on the contrary, they nou-

rish and complement each other. We believe that revealing the relationships between the works, rather than classifying them according to period or medium, will contribute to our understanding of this multi-layered city." Meşher's director Nilüfer H. Konuk stated that the exhibition team seeks to reach a wide audience. Konuk added, "Some of these exhibits are the earliest printed edition of a work or the sole surviving copy, while others are pioneering examples of their period. Some are being exhibited in Istanbul for the first time. We are delighted to bring these rare works from Ömer Koç's precious collection to a wide audience at Meşher."

EXHIBITION CATALOGUE

Published both in English and Turkish, the exhibition catalogue draws atten-

tion to the diversity of Istanbul's representations with contributions from experts in the field. Catalogue entries are written by Sven Becker, Briony Llewellyn, Bahattin Öztuncay, and Claude Piening. Beginning with a preface by Ömer M. Koç, the book contains an introduction to the exhibition by the curators Şeyda Çetin and Ebru Esra Satıcı, as well as an essay by Prof. Zeynep Çelik entitled "We, the city of Istanbul, we are beautiful."

Istanbul as Far as the Eye Can See will be open until 29 September 2024. The exhibition is accompanied by a programme of events, including workshops for adults and children organised by the curators and the Meşher team. The full up-to-date event programme can be accessed on the Meşher website and through its social media accounts.



Rudolf Hellgrewe



L. Manzoni



Max Rabes

About Meşher

Initiated by the Vehbi Koç Foundation (VKF), Meşher advocates the creation of new dialogues across time and cultures, not only through its exhibitions ranging from historical research to contemporary art but also its comprehensive array of parallel activities such as publications, workshops, and conferences. With its overall interdisciplinary approach, Meşher, which takes its name from the Ottoman Turkish word meaning exhibition space, has been active since September 2019. Meşher presents exhibitions on a wide range of subjects, across a time span ranging from the Middle Ages to the present. With its versatile program, research-based academic aspect, and publications, Meşher continues to act as a reference point for Istanbul's arts and culture scene.

Located on İstiklal Street, Meşher welcomes visitors with free access to exhibitions, events, and guided tours. It is open six days a week, being closed on Mondays. www.mesher.org



RESTORATION
OF ÇIRAĞAN
PALACE
SULTANATE
GATE

BETÜL DEĞİRMENCİ BREITENFELDT

DR. CENK ÜSTÜNDAĞ

JÖRG BREITENFELDT

Çırağan Palace Sultanate Gate in Istanbul is one of the most magnificent monumental marble entrance gates built in the orientalist style during the Ottoman period. Designed by Nikagos Balyan, the palace complex was built by Sarkis Balyan between 1863-1871 during the reign of Sultan Abdülaziz.

Çırağan Palace compound, located on the shore on the Bosphorus, consists of the palace structure, annexes, harem and selamlık gardens, the dock and four monumental gates. Two of the gates are located on the sea side and the other two on the road side, on the stone walls separating the plot from the street. Each of the monumental gates, with its architecture and ornamentation, displays the outstanding craftsmanship of its time.

The palace and its gates underwent various restoration periods in 1894, 1904 and 1909, after which it served as the Ottoman Parliament (Meclis-i Mebusan). In 1910, the palace was tragically severely damaged by fire, but the marble gates were largely preserved. During the Republic period, the palace and its gardens were used for a stadium and other sporting events. Çırağan Palace and its marble gates remained neglected for over 70 years until they were restored in 1986. Finally, from 1986 to 1992, the palace ruins were extensively restored and the palace was partially reconstructed.

FROM PLANNING AND DESIGN TO IMPLEMENTATION

The conservation and restoration project of the Sultanate Gate, which was started by Architect Betül Değirmenci Breitenfeldt - bdb Architects team, along with conservation-restoration consultant Jörg Breitenfeldt and static consultant Cenk Üstündağ in 2022, was completed by Portneo Science and Construction Technologies under the control of the project architect and consultants at the end of 2023.

PLANNING

In 2022, a very detailed planning concept was developed for the conservation and restoration of the partially ruined Sultanate Gate. In this context, a detailed survey of the existing structure was carried out, including archival research, inventories, condition and damage mappings, structural tests, scientific material analyses and investigations ("Survey"). A period analysis ("Restitution") was pre-



pared with the changes and chronological order of the construction and repair phases. As a result of all these studies, a damage model, which forms the basis of the interdisciplinary restoration concept, has been developed.

This model enabled an in-depth examination of the current state of the marble, its level of damage and how its structural needs could be integrated, resulting in a study ("Restoration project") that includes comprehensive documentation and mapping of intervention methods.

During the restoration of the monumental marble gate, the focus was on preserving and restoring the architectural elements and materials in situ as much as possible. The aim was to achieve maximum success with minimum intervention, avoiding over-cleaning of sensitive surfaces and ensuring the implementation of an authentic concept appropriate to the age of the building.

INTERVENTIONS

The primary objective of the conservation and restoration concept was to stabilise the gate structure, eliminate the causes of damage and preserve it as a historical witness of Ottoman architecture. Within this framework, a balance was struck between structural rehabilitation and intensive preservation measures for earthquake protection, without compromising the classical aesthetics and natural ageing of the marble gate. The restoration principles, including the use of high-quality original materials sourced from the historic quarries on Marmara Island, were determined and approved by the Preservation Board.

Due to the acute risk of collapse of in-



“
Çırağan Palace, one of the most important buildings of the Ottoman Baroque era, was built by Nigoğos Balyan and Sarkis Balyan from the Balyan family.
”

dividual components, initial emergency stabilisation measures were taken at the planning and concept stage: The endangered elements were protected on site, dismantled, coded, documented by mapping and stored for reuse.

The heavy reinforced concrete roof slab installed in the 1980s led to new load distributions, which over the decades resulted in damage to load-bearing marble façade elements such as column capitals and frames. Nevertheless, it was deemed appropriate to leave the reinforced concrete slab in place in order to avoid the risk of new load distribution and possible disintegration of the architectural elements due to the load discharge caused by the dismantling.

The monumental gate has three heavy cast iron gates, built in the orientalist style of the Ottoman Empire, whose or-

nammentation is of exceptional technical and design quality. After sandblasting in the 1980s, the original paint layers of the gates were largely lost. The earliest available black and white photographs document a colour contrast between the door frames. In addition, archival and literature research has revealed the use of gold leaf on the doors. However, this can no longer be confirmed on the basis of analyses of the frames. It was decided to restore the golden ochre version, which is the oldest qualified layer found during the stripping works on the cast doors.

In order to achieve sustainable results in the implementation of the intervention decisions of the Sultanate Gate Restoration Project, 52 methodological tests for 15 restoration techniques were carried out. These tests, conducted in coordination with the restoration application team, ensured the best implementation of the techniques, especially in areas such as cleaning, dismantling, strengthening and sealing. All techniques were tested for two months prior to the start of application and, following the approval of the chief restorer, the people carrying out the work were specially trained. Specialised micro-teams under experienced management carried out a precise implementation accompanied by extensive documentation.

The dismantling and assembly processes were meticulously planned to ensure harmony between old and new. Desalination and cleaning procedures were carefully tested to avoid damage caused by aggressive methods. Cleaning was performed in a systematic manner to preserve the integrity of the surfaces.

Traditional construction methods were analysed taking into account the location, historical disasters and previous restorations. Modern techniques were only included if they were superior to traditional methods, with a focus on unobtrusive integration.

The restoration, completed at the end of 2023, was carried out under strict supervision and discipline. This restoration is a testimony to meticulous planning and execution, demonstrating in every detail a deep commitment to the preservation of cultural heritage. With solutions that always respect authenticity, the Sultanate Gate Restoration has been recorded as one of the examples of how historical authenticity can be harmonised with modern needs.

CULTURAL HERITAGE IN THE VIRTUAL WORLD

Osman Murat AKAN
Heritage Projects Founder

HERITAGE
GLOBAL

CULTURAL HERITAGE PLATFORMS brand, "Provide the future for the past!" On the path it set out with its motto, it has been serving and continues to serve all areas of the cultural sector with various formations. HERITAGE ISTANBUL Restoration, Archaeology Museology and Library Technologies Fair and Conference, which is one of the most important cultural heritage destinations in the world with its successful graphic for many years, HERITAGE MIDDLE EAST Abu Dhabi, which will be held in the United Arab Emirates, and HERITAGE TURQUOISE, which will be organized in Uzbekistan starting next year. Samarkand is the most important and largest destination of this formation. In addition, HERITAGE events, together with its magazine HERITAGE MAGAZINE, published three times a year, are a comprehensive platform designed to convey the important developments and formations of the sector and to discuss the world's developing trends and technologies on cultural heritage with the participation of international expert organizations.

Apart from these business organizations, it has also organized events in the destinations determined by the Cultural Routes Festivals, in cooperation with the Ministry of Culture and Tourism. The Heritage brand has now surpassed its identity as just a sectoral organization and turned into an event where cultural heritage values are shared with the whole public, and has made a splash with its exhibitions and conversations under the name HERITAGE TALKS. Therefore, CULTURAL HERITAGE PLATFORMS, which is an important international brand and a multi-legged structure with international collaborations that are being formed, has been continuing to reconstruct the concept of cultural heritage since 2015. At the same time; CULTURAL HERITAGE PLATFORMS, which has established business partnerships with Leipziger Messe, Assorestauro, APTI on various issues, is also a member of the European Heritage Fairs - HERIFAIRS umbrella organization. Therefore, our platforms have become international brands today and constitute the only chain of organizati-

ons in the cultural heritage area of our country. In this context, CULTURAL HERITAGE PLATFORMS, which will make another innovation with the impulse of providing a future for the past by keeping up with the innovations of the changing world, has taken action to close a gap in this sector by launching the HERITAGE GLOBAL Web Portal, where international innovations and the latest technologies will be presented. HERITAGE GLOBAL, which we are creating entirely with Turkish technology partners, will introduce news from sectoral developments in the world, new technologies, collaborations and projects from the field of cultural heritage. HERITAGE GLOBAL, which will fill an important information source gap with event news that will connect us with cultural heritage events taking place around the world, will be in an important cooperation network with collaborations with Non-Governmental Organizations from around the world and will also have an integrated writing network with articles sent by international bloggers.

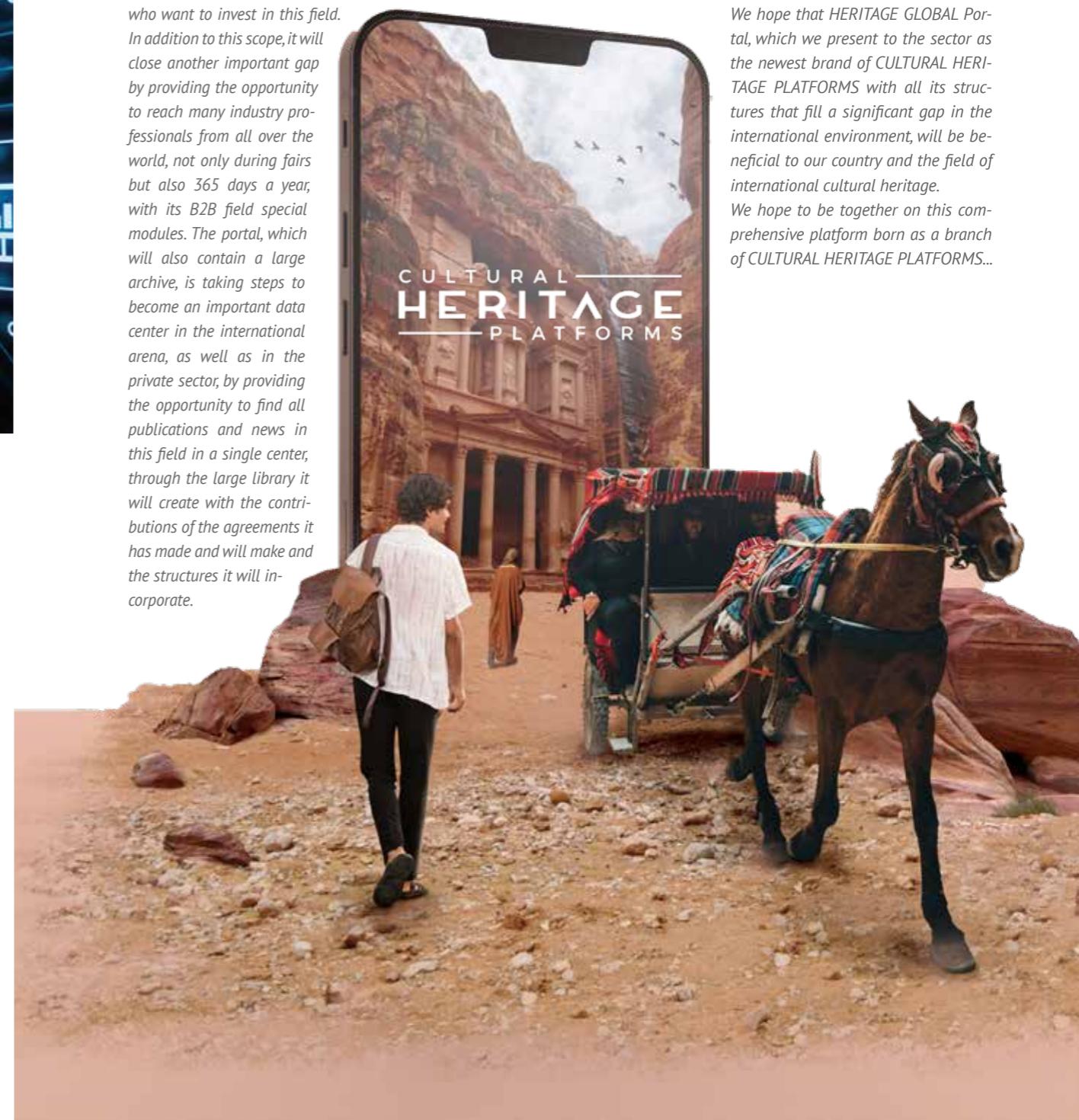
Thanks to this network, the platform, which will be structured within a giant social media structure where social media will be managed from a single source, will be open to many collaborations from the digital field. In the portal, a new shopping concept specific to this sector will also be introduced with the Virtual Market section, where the products of many sectoral companies from all over the world will be introduced. HERITAGE GLOBAL will bring new breath to the sector with the modules it contains, as an important HUB that will bring together entrepreneurs from the cultural heritage and many people who want to invest in this field. In addition to this scope, it will close another important gap by providing the opportunity to reach many industry professionals from all over the world, not only during fairs but also 365 days a year, with its B2B field special modules. The portal, which will also contain a large archive, is taking steps to become an important data center in the international arena, as well as in the private sector, by providing the opportunity to find all publications and news in this field in a single center, through the large library it will create with the contributions of the agreements it has made and will make and the structures it will incorporate.

HERITAGE GLOBAL creates an education system to contribute to the knowledge of structures, institutions and organizations operating internationally in cultural heritage issues, as well as amateur and professional people serving in this field, and to work specifically in certain contexts: HERITAGE ACADEMIA. We are establishing HERITAGE ACADEMIA as an independent platform where cultural heritage issues are researched and examined, expert staff provide training on the subject, and exchange of ideas, with the mission of reconstructing cultural heritage from the past to

the present. It is an organization within HERITAGE GLOBAL that emerged from this need. Within the scope of the project, it is planned to organize seminars, talks and workshops on a wide range of topics ranging from museology to archaeology, intangible cultural heritage, international relations, law and restoration.

HERITAGE GLOBAL Portal, which will bring great momentum to the sector, has already started its construction as a new cultural heritage PLATFORM together with important stakeholders in the coming days.

We hope that HERITAGE GLOBAL Portal, which we present to the sector as the newest brand of CULTURAL HERITAGE PLATFORMS with all its structures that fill a significant gap in the international environment, will be beneficial to our country and the field of international cultural heritage. We hope to be together on this comprehensive platform born as a branch of CULTURAL HERITAGE PLATFORMS...





IN THE HEART OF THE TURKIC WORLD, ON THE TRAIL OF CULTURAL HERITAGE

LET'S MEET IN SAMARKAND, UZBEKISTAN ON 28-30 MAY 2025

CULTURAL HERITAGE PLATFORMS and TG Expo, which have been organizing two important trade fairs and conferences in this sector; HERITAGE ISTANBUL and HERITAGE MIDDLE EAST Abu Dhabi, are demonstrating their experience in this sector for the third time at HERITAGE TURQUOISE 2025 Trade Fair and Conference, going to be held for the first time in Samarkand, the cultural heritage capital of Uzbekistan. Cultural Heritage Platforms and TG Expo having the experience of organizing events in niche areas such as restoration, archeology, museology and library technologies, took action to look at the sector from the geography of the Turkic Republics.

HERITAGE TURQUOISE 2025 participants will be in Samarkand to share their expertise and to establish cooperations with the stake-holders in the entire Central Asia, home to many giant projects. The participants will benefit from the efficient business environment of the cultural sector. Supported by the Ministry of Culture of the Republic of Uzbekistan, the Ministry of Culture and Tourism of the Republic of Türkiye and "Silk Road" International University of Tourism and Cultural Heritage. The event will be organized with the cooperation of governmental organizations,

institutes like Cultural Heritage Agency of Uzbekistan, The Cultural Legacy of Uzbekistan, IICAS – International Institute for Central Asian Studies by the UNESCO Silk Road Programme, Center of Islamic Civilisation, IRCICA-International Reserch Center of Islamic Culture and Arts, Samarkand and Tahskent State Universities of Architecture and Engineering, Samarkand local government and various non-governmental organizations.



The first HERITAGE TURQUOISE 2025, will be held in Uzbekistan is home to the world's most famous museum cities such as Samarkand, Khiva, Bukhara and Tashkent, will become an important organization that appeals to a large hinterland with the interest and focus of all Turkic Republics.

HERITAGE TURQUOISE will start with the notion of uniting all western and eastern geographies under the subject of librarianship, archeology, museology and res-

SAMARKAND, THE CAPITAL OF CULTURAL HERITAGE IN CENTRAL ASIA, WILL HOST HERITAGE TURQUOISE, THE ONLY TRADE FAIR OF THE SECTOR.

WHAT AWAITS YOU AT THE FAIR?

- HERITAGE TURQUOISE plans to be a meeting point for institutions and service providers in the fields of museum technologies, librarianship, restoration and archaeology
 - Aiming to bring innovation to the sector by organizing conferences and side events where museologists, curators, restorers, conservators, librarians, archaeologists, designers, architects, interior designers, art historians, historians and culture professionals come together
 - Aiming to be a platform of cultural heritage event of the Turkic world where latest trends, future projects, developments will be discussed
 - Becoming the meeting point of Central Asian countries will be the international platform for all professionals seeking to connect with the stake-holders of cultural heritage by bringing together the public, private sector, academic community and non-governmental organizations under one roof
- Samarkand is a candidate to be an important destination with HERITAGE TURQUOISE 2025 organization to create an agenda by hosting 100-120 companies and institutions and 2000-2500 professional visitors.

toration with world-famous brands, has already set out to make its mark as the future culture and art capital of Central Asia. Many UNESCO workshops already held in 2024, and annual UNESCO meeting, which has been held in Paris, for 40 years, will be held in Samarkand for the first time in 2025. The event will be the biggest indicator of how important Samarkand and Central Asia in the future. The trade fair will be an important opportunity for industry representatives to exhibit their products, services and technologies to public institutions, investors and professionals in the region.

Samarkand, one of the most important cities of the Silk Road in the history of trade, is an important base for investments in the field of cultural heritage and cultural projects. Samarkand became the beginning of a long-term project by positioning itself as a cultural focus on the way to become the new capital of culture and art among the Central Asian countries.

We recommend that companies operating in the area of intangible heritage, especially in museology, restoration, conservation, archaeology and librarianship shall grab the opportunity to gain market share by participating in HERITAGE TURQUOISE will taking place on May 28-30, 2025.

We hope that you will not miss this cultural festival like event with simultaneous conferences, heritage talks, workshops, technical tours, b2b meetings and opening & closing organizations to be held in the evening, lasting for three days in addition to trade fair.

Don't be late to participate...



VISITOR PROFILE

- Sectoral service providers
- Cultural heritage sector managers and employees
- National and international non-governmental organizations
- Managers of state institutions
- Academics and students
- Educational institutions
- Regional promotion organizations
- Archaeologists, architects, restorers
- Civil society organizations
- Ministry representatives
- Local government representatives
- Private sector organizations
- Magazines, cultural publications
- Specialist publication on cultural heritage establishments
- Domestic and foreign media organizations
- TV channels, press

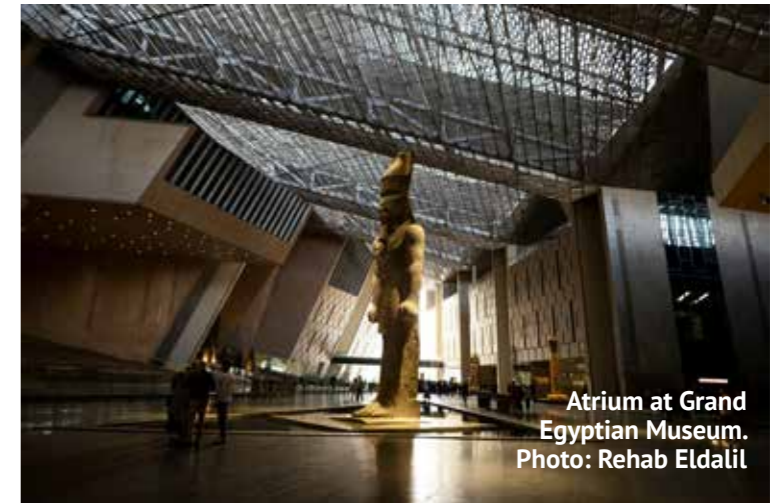
EXHIBITOR PROFILE

- Museology, Museum Technologies
- Culture Tourism
- Librarianship and Archiving Technologies
- Natural Heritage
- Restoration, Maintenance & Repair and Protection
- Archaeology Technologies

BRINGING HERITAGE TO LIFE



ATELIER BRÜCKNER designed a new visitor center at the Zeyrek Çinili Hamam. Photo: Giovanni Emilio Galanello



Atrium at Grand Egyptian Museum. Photo: Rehab Eldalil

Bringing heritage to life means redefining values and crafting sustainable experiences that connect the past with the future. With this vision and the distinctive philosophy form follows content at the core, ATELIER BRÜCKNER, founded in 1997, has quickly gained international acclaim for its pioneering approach to exhibition and museum design. Initially a small experimental studio, it has grown into a prominent global name, known for crafting intellectually stimulating and emotionally engaging visitor experiences. With over 220 completed projects, being distinguished with 350 international awards, ATELIER BRÜCKNER's extensive portfolio includes museums, cultural institutions, and brand and visitor centers.

Notable works include the Louvre Abu Dhabi Children's Museum and the Museum of the Future in Dubai. Current

projects in the UAE feature a new Science Center at YAS Island in Abu Dhabi and the architecture and exhibition design for the Al Fahidi Fort – Historic Museum in Dubai.



Ephesus Experience Museum offers an immersive journey into the world of ancient Ephesus. Photo: Sandra Ciampone

In recent years, ATELIER BRÜCKNER has expanded its reach to the Gulf region, engaging thoughtfully with local heritage. The Grand Egyptian Museum in Gizeh exemplifies the studio's commitment to presenting world heritage in a way that resonates with contemporary audiences. Through a strong storytelling and scenographic approach, ATELIER BRÜCKNER has at the GEM crafted a visitor journey that bridges Egypt's ancient history with the present, making the precious collections and objects talk.

Similarly, ATELIER BRÜCKNER's revitalization of Al Fahidi, the historic fort in Dubai, demonstrates the firm's dedication to preserving cultural integrity while enhancing new ways of engagement. Here, the design studio breathed new life into Al Fahidi's traditional architecture, creating adjacent spaces that honor its history

while inviting exploration and offering new visitor facilities.

In AIUla's AUadidah Arts District, ATELIER BRÜCKNER has brought a new cultural destination to life. Design Space AIUla combines an archive, gallery, and artists workshop space. The inauguration exhibition "Mawrid: Celebrating Inspired Design" showcases design projects inspired by the unique landscape and cultural heritage of AIUla.

ATELIER BRÜCKNER's commitment to revitalizing historic spaces also includes the Ephesus Experience Museum in Turkey, which offers an immersive journey into the world of ancient Ephesus. Through advanced digital technologies, visitors explore landmarks like the Temple of Artemis, blending historical storytelling with state-of-the-art design.

In Istanbul, ATELIER BRÜCKNER designed a new visitor center at the Zeyrek Çinili Hamam, a 16th-century Ottoman bathhouse known for its intricate tilework. The restoration honors the building's original design while enhancing accessibility for modern use. The exhibition merges historical authenticity with contemporary comfort.



Bird-Eye's View on the Al Fahidi Fort with new underground building. Rendering: ATELIER BRÜCKNER

ATELIER BRÜCKNER's interdisciplinary team of 130 members from 30 countries embraces cultural dialogue and collaboration, particularly in the Gulf, where local engagement shapes each project to be both culturally resonant and globally accessible. With a commitment to sustainable design, the studio fosters connections to heritage that inspire and educate across generations, setting new standards in exhibition design through its unique "form follows content" philosophy. Each project is a journey that celebrates heritage and embodies ATELIER BRÜCKNER's belief in the power of design to connect people across cultures and time.



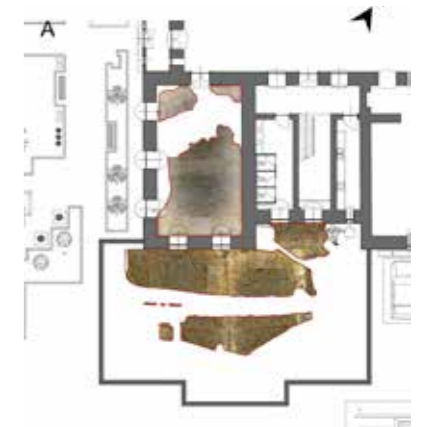
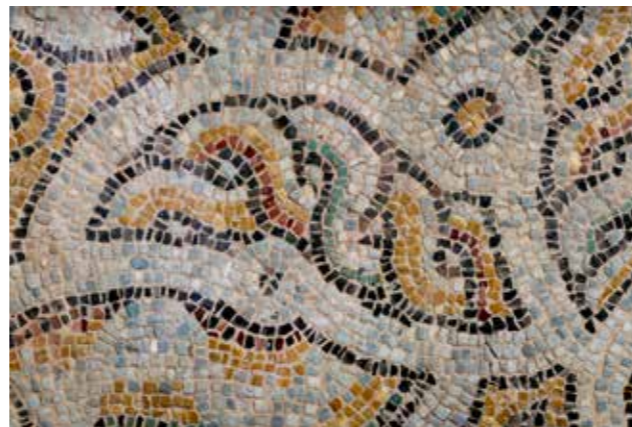
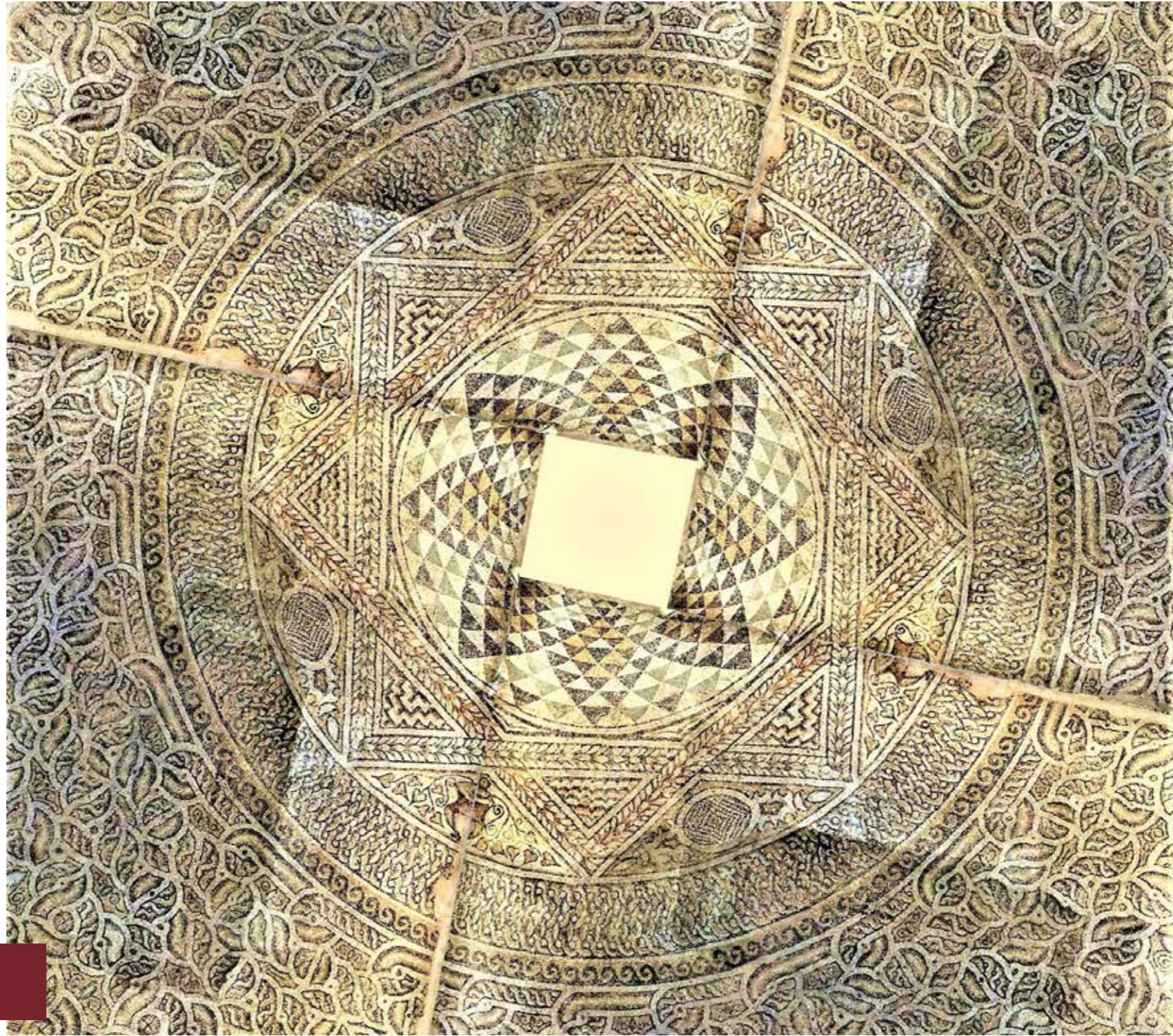
Design Space AIUla combines an archive, gallery, and artists workshop space. Photo: Nick Jackson



From Earth to Mars in a spaceship and back to the Louvre Abu Dhabi Children's Museum. Photo: Daniel Stauch

ZEYTİNBURNU MOSAIC MUSEUM

DR. OLCAY AYDEMİR



During the restoration of old Zeytinburnu Mayor's Office building between 2015-2018, mosaic flooring remains consisting of ornamental patterns in floral and geometric designs was discovered. Istanbul Archaeological Museums Directorate was informed and due to the decision of in-situ conservation, the mosaic which belongs to the Late Roman-Early Byzantine period and luckily seemed largely intact, was unearthed and covered with glass panels to be exhibited. After the building began to serve as Kazlıçeşme Sanat, considering the ruins might continue outside the building, a new excavation was carried out by the permission of the Directorate and under control of Istanbul Restoration ve Conservation Laboratory experts. In 2019, all parts of the mosaic floor that remained until today were revealed. In 2021, a chest-type tomb and a marble sarcophagus with a woman and a man skeleton inside were found. According to carbon test applied by TÜBİTAK, the bones were from between 4th and 5th centuries; the woman was estimated as 30-40 years old and the man who had a rib fracture was 40-50 years old.

The site that has the first discovered mosaic floor outside the City Walls, was transformed into the Mosaic Museum becoming a new witness to the history of Istanbul. The museum was opened in October 2023 after the architectural project was completed by Architect Celdâleddin Çelik and the exhibition project was carried out by Museum Exhibition Works. Visitors may have the opportunity to see the tesserae that make up the mosaic floor, mosaic pieces, some brick materials belonging to the mosaic structure, ceramics, sarcophagus, tomb and metal pieces from the Byzantine period holding the bricks of tomb in the exhibition. DNA tests on the bones continue at Middle East Technical University.

On the ground floor of Kazlıçeşme Sanat, there is an Art Gallery which hosts three exhibitions annually, an Art Library on the top floor and Mozaik Cafe & Restaurant across the Museum.



Courtesy of Louvre
Abu Dhabi Museum

HERITAGE — MIDDLE EAST —

TG EXPO AND LEIPZIGER MESSE INTERNATIONAL HAVE JOINED FORCES TO ORGANIZE HERITAGE MIDDLE EAST 2024

TG Expo, which has organized two important trade and conferences in this sector HERITAGE ISTANBUL and HERITAGE MIDDLE EAST Abu Dhabi, which was organized for the first time before the pandemic, and Leipzig, which organizes Denkmal and Mutec fairs and conferences that bring together the restoration and museum sectors in Leipzig decided to combine their experience in this field at the HERITAGE MIDDLE EAST Exhibition and Conferences, which will be held for the 2nd time in Abu Dhabi. TG Expo and Leipziger Messe International, have experience in organizing events in niche areas such as archaeology, museology, librarianship and restoration technologies, took action to look at the sector from the Arab geography, which is a rising value in cultural heritage and museology, with the knowledge that will bring all stakeholders together. HERITAGE MIDDLE EAST 2024 participants will benefit from the productive

business environment of the cultural sector in Abu Dhabi and will have the opportunity to showcase their products, services and technologies to investors and professionals in the Gulf region. Abu Dhabi grew from its Bedouin roots as a modest fishing and pearl diving port to oil exploration and production to become one of the richest cities in the world. The city quickly became a center of cultural and commercial activities in the first quarter of the 21st century. In the late 20th century, after the Emirates Department of Culture and Tourism announced that they wanted to focus on cultural affairs and creative industries, many investment channels flocked to the region. On this occasion, Saadiyat Island in Abu Dhabi was positioned as a cultural area, marking the beginning of a long-term project on the path to becoming the new capital of culture and arts. The island, located to the east of the city center and has been developed by the Abu

Dhabi Ministry of Culture and Tourism as an important center of culture and arts for more than ten years, hosts many giant projects.

Positioned as a cultural paradise hosting some of the world's most famous museums such as the Louvre Abu Dhabi, Zayed National Museum and Guggenheim Abu Dhabi, Saadiyat Island will become the industrial center of the art and culture world with dozens of museum buildings, art galleries, auction houses and collectors.

Combining the world of museums and entertainment with world-famous brands such as the expansion of Warner Bros World and the development of Harry Potter World within it, Saadiyat Cultural District and Ferrari World, Abu Dhabi has already set out to write its name as the culture and art capital of the future.

There are great opportunities for companies operating in the field of culture to get a share of this sector in Abu Dhabi.

“THE ONLY TRADE FAIR OF THE SECTOR IN ABU DHABI, THE NEW CAPITAL OF ART, CULTURE AND WORLD MUSEUM HERITAGE MIDDLE EAST”

HERITAGE MIDDLE EAST is planned to be a meeting point for institutions that direct the sector and companies that provide services in the fields of museums, librarianship, restoration, archaeology and cultural tourism;

- Aiming to bring innovation to the sector by organizing conferences and side events where prominent museum curators, restorers, librarians, archaeologists, designers, architects, interior designers, art historians and other art professionals come together;
- Aiming to be a place where all artistic and cultural events of the Arab world are planned and future projects are discussed,
- Planning to be an international meeting point that aims to enable important names of the global museum industry to participate in conferences.



EXHIBITOR PROFILE

- Museology, Museum Technologies
- Culture Tourism
- Librarianship and Archiving Technologies
- Natural Heritage
- Restoration, Maintenance & Repair and Protection
- Archaeology Technologies

VISITOR PROFILE

- Sectoral service providers
- Cultural heritage sector managers and employees
- National and international non-governmental organizations
- Managers of state institutions
- Academics and students
- Educational institutions
- Regional promotion organizations
- Archaeologists, architects, restorers
- Civil society organizations
- Ministry representatives
- Local government representatives
- Private sector organizations
- Magazines, cultural publications
- Specialist publication on cultural heritage establishments
- Domestic and foreign media organizations
- TV channels, press



TG Expo International Fairs leads and contributes to the development of the fair industry with its internationally experienced staff. TG Expo, a member of UFI and ICCA, is affiliated with the Republic of Turkey to organize national participation in fairs abroad. As a company accredited by the Ministry of Commerce, it has a lot of international experience. TG Expo allows companies to present their products to international markets and increase their export activities with national and individual participation in 35 fairs on 5 continents.



Leipziger Messe International - LMI, headquartered in Leipzig, Germany, manages German Pavilions abroad on behalf of federal ministries and German States. Additionally, Leipziger Messe International organizes its own trade fairs abroad in cooperation with local partners and acts as a co-organiser of international trade fairs.

HERITAGE

— MIDDLE EAST —

SUPPORTERS

abu dhabi
Convention & Exhibition Bureau



ICOM international council of museums UAE
المجلس الدولي للمتاحف ايكوم - الإمارات



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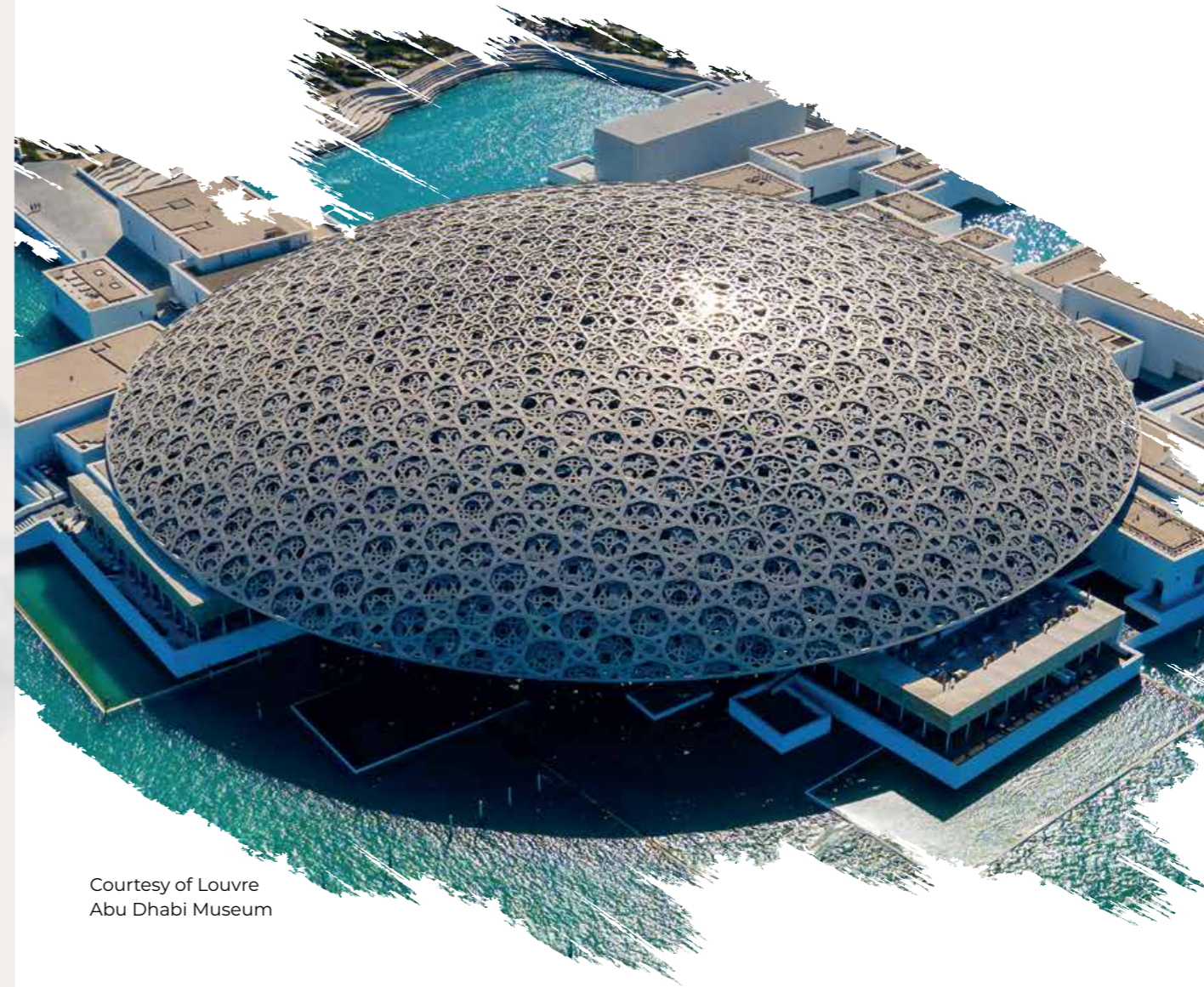
Organiser

Co-organiser



HERITAGE

— MIDDLE EAST —



Courtesy of Louvre
Abu Dhabi Museum

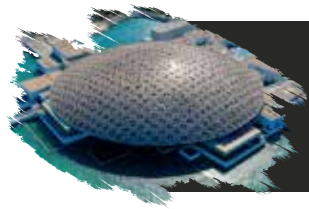
2nd Heritage Middle East International Exhibition & Conferences for Museum and Librarianship Technologies, Restoration, Archaeology and Cultural Tourism

10 - 12 DECEMBER 2024

ADNEC Centre Abu Dhabi

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CONFERENCE PROGRAMME

10 DECEMBER 2024 (DAY 1)

11:00 - 11:30 OPENING CEREMONY

KEYNOTE: "Restoration and Urban Conservation in Sharjah"

12:30 - 13:00

H.E. Dr. Abdulaziz Almusallam

Chairman of Sharjah Institute of Heritage

KEYNOTE: "Bringing Heritage to Life: Make it Relevant for Today"

13:15 - 13:45

Shirin Frangoul-Brückner

Founding Partner & Managing Director, Atelier Brückner

KEYNOTE: "Cultivating Sustainable Futures: The Intersection of Cultural Heritage and Climate Resilience"

14:00 - 14:30

Dr. Zaki Aslan

DCT Abu Dhabi Advisor & Professor of Practice at American University of Sharjah

KEYNOTE: "Display and Exhibition Design in Museums as Language, Case of Louvre Abu Dhabi"

14:45 - 15:15

Dr. Youssef El Khoury

Head of Permanent Galleries and External Artwork Unit, Louvre Abu Dhabi Museum

KEYNOTE: "Architectural Heritage of the UAE (up to modern era/ till 1980)"

15:30 - 16:00

Rashad Bukhash

Chairman of UAE Architectural Heritage Society

KEYNOTE: "Bakhrushin Theatre Museum: Synthesizing History and Technologies"

16:15 - 16:45

Kristina Trubnova

General Director of the A.A. Bakhrushin State Central Theatre Museum

CONFERENCE PROGRAMME

11 DECEMBER 2024 (DAY 2)

SESSION: "Preserving the Present: Living Heritage as a Catalyst for Community Empowerment & Institutional Growth"

10:45 - 11:15

Odysée Bouvyer-Choukair

Head of Development & Partnership, Cultural Strategy & Funding Expert, Avesta Group

Abdullah Alhammad

Heritage Consultant, Avesta Group

KEYNOTE: "Investigative Studies to Prevent Antiquities Trafficking and Organized Crime of Cultural Heritage"

11:30 - 12:00

Prof. Dr. Amr Al-Azm

Director of ATHAR Project, Professor of Middle East History and Anthropology, Shawnee State University

SESSION: "Combined Protection of Cultural and Natural Heritage in the Memorial Park in Kragujevac - Historical and Contemporary Challenges"

12:15 - 12:45

Nenad Karamijalković

Director of the Cultural Heritage Preservation Institute Kragujevac, The MA in Ethnology and Anthropology, Archivist, Conservator Scientist and Museum Curator

Marijana Stanković

"Kragujevac October" Memorial Park Manager

KEYNOTE: "The Contribution of Museum by Night Experience to Tourism in the Context of Ephesus And Hierapolis Archaeological Sites"

13:30 - 14:00

Sami Çebi

CEO, SICPA Türkiye

KEYNOTE: "Sharjah Museums Are Accessible For All"

14:15 - 14:45

H.E. Aisha Deemas

Director General, Sharjah Museums Authority

KEYNOTE: "The Design Perspective of Natural History Museum Abu Dhabi"

15:00 - 15:30

Nuno Gonçalves Fontarra

Architect-Partner, Mecanoo

PANEL: "Museums as Global Bridges: Navigating Cultural Diplomacy & the Creative Economy"

Moderator: Dr. Mona Rashid Al Ali

Vice Chair, ICOM UAE

H.E. Dr. Obaid Al Ketbi

Owner of "Museum1185", former UAE Diplomat/Ambassador, former member of Abu Dhabi Executive Council, Military General, Chief of Logistics-UAE Armed Forces

Dr. Eslam Nofal

Assistant Professor, Department of Architectural Engineering, University of Sharjah

Farah Al Bastaki

Board Member of ICOM UAE

Noor Al Suwaidi

Artist, Curator

Nasser Abdullah

Curator, former Chairman of the Board of the Emirates Fine Art Society (EFAS), Chief Editor of AL Tashkeel Magazine

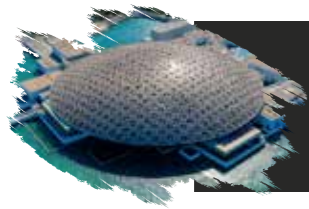
KEYNOTE: "Story of Coffee Throughout History"

17:00 - 17:30

Kanat Kutluk

President, Dubai and Northern Emirates Turkish Business Council





CONFERENCE PROGRAMME

12 DECEMBER 2024 (DAY 3)

PANEL: "Libraries' Response to the Climate Crisis from an IFLA Perspective: Awareness and Action"

Moderator: Ertuğrul Çimen

Library Director, Chair Europe Regional Division Committee, IFLA

Saif Al Jabri

CEPS Library Director Sultan Qaboos University & IFLA MENA RDC Chair

10:45 - 12:00

Eiman Saleh AlShamari

Manager of the IFLA Regional Office for MENA

Eman Abushulaibi

Director, Sharjah Public Libraries Sharjah Book Authority, IFLA MENA RDC Vice-Chair

Dr. Emad Abu Eid

Library & CSR Expert, Consultant, Department of Municipalities, and Transport

12:15 - 12:45

KEYNOTE: "Balancing Aesthetics and Conservation: Case Studies in Successful Lighting Projects"

Taha Alhindi

Business Development Manager, ERCO Dubai

13:00 - 13:30

KEYNOTE: "Digital Heritage Documentation and Innovation of the Historic Environment Abu Dhabi"

Dr. Ona Vileikis

Documentation and Data Analytics Unit Head - Historic Environment, DCT Abu Dhabi

14:00 - 14:30

KEYNOTE: "Scientific Analysis of Archaeological Artefacts & Scientific Authentication of Works of Art"

Dr. Olivier Bobin

Co-founder & CEO, CIRAM Laboratory

14:45 - 15:15

KEYNOTE: "Cultivating a New Generation of Museum Professionals: Building Technical Skills in an Evolving Global Cultural Landscape"

Etienne Bonnet-Candé

France Museums, Deputy Director - Abu Dhabi

15:30 - 16:00

KEYNOTE: "Site Management: Protection and Sustainable Management of Archaeological Sites"

Dr. Tobias Horn

M.A., M.Sc., Heritage Conservator

16:15 - 16:45

KEYNOTE: "Re-constructing the Memory"

Yusuf Burak Dolu

Architect, M.Arch., Founder, Koop Architects

SPEAKERS



H.E. Dr. Abdulaziz Almusallam

Chairman of Sharjah Institute for Heritage

Abdulaziz Almusallam (b. October 27, 1966, Sharjah, UAE) is a distinguished Emirati poet, writer, and cultural heritage expert known for his dedication to preserving the UAE's rich cultural legacy. He holds a Ph.D. in History and Cultural Heritage from Hassan 2nd University in Morocco (2017), a Higher Diploma in History and Islamic Civilization from the University of Sharjah (2007), and a BA in History from Beirut Arab University (2000).

Almusallam has been the Chairman of the Sharjah Institute for Heritage since 2014, leading efforts to safeguard intangible cultural heritage. In 2021, he became Chairman of the UNESCO-recognized International Centre for Capacity Building in Intangible Cultural Heritage and joined the Board of the Sharjah Book Authority in 2023. In 2017, he established Kalamon Publishing to promote Arabic literature and has served as a Visiting Professor at universities in Tunisia and China.

Throughout his career, Almusallam has been recognized with numerous awards, including the Golden Narrative Award from the Abu Dhabi Arabic Language Centre (2024), the Arab Heritage Personalist Award (2023, Berlin), and the Al Owais Creativity Award for Best Children's Book (2015). His work reflects a lifelong commitment to preserving the UAE's heritage and fostering a global appreciation of Arab culture and intangible heritage.



Abdullah Alhammad

Heritage Consultant, Avesta Group

Abdullah serves as a Heritage Consultant at Avesta, coordinating with stakeholders, conducting heritage inventories and managing public relations with potential stakeholders and governmental organisations. Graduate with a Bachelor's degree in Heritage Management from King Saud University, Abdullah specialises in Heritage, Cultural Tourism, and Cultural Events. His expertise lies in living heritage, but he also harbors a deep passion for the development, preservation, and protection of local antiquities and built heritage. Throughout his professional journey, he has collaborated with the Saudi Heritage Preservation team on culinary arts commission projects in Riyadh, Al Ahsa, Hail, and Al Qassim. Additionally, he has conducted inventories of traditional dishes and culinary art in the Eastern and Central regions of the Kingdom of Saudi Arabia, working closely with local communities and NGOs. At Avesta Abdullah leads the Maritime Living Heritage Project for the Ministry of Culture (MoC), notably organising awareness sessions on living heritage with local communities and promoting adherence to the UNESCO Convention.



H.E. Aisha Deemas

Director General, Sharjah Museums Authority

H.E. Aisha Deemas is Director General of Sharjah Museums Authority since June 2023. She formerly held the position of Director of Executive Affairs at Sharjah Museums Authority where she participated in long-term planning and overall management of the services provided to all Sharjah museums under SMA.

H.E. Aisha Deemas holds an MBA and a Bachelor of International Studies degree from the American University of Sharjah. She has 15+ years of experience in museums management.

SPEAKERS



Prof. Dr. Amr Al-Azm

Director of ATHAR Project, Professor of Middle East History and Anthropology, Shawnee State University

Amr Al Azm received his doctoral degree in 1991 from the Institute of Archaeology (UCL) in the UK. He was the founder and Director of the Scientific and Conservation Laboratories at the General Department of Antiquities and Museums (1999-2004) and taught at the University of Damascus until 2006. Amr Al-Azm is a tenured Professor of Middle East History and Anthropology at Shawnee State University in Ohio. He also teaches in the Gulf Studies program at Qatar University and in the Foreign Service School at Georgetown University-Qatar.

Amr Al-Azm is a keen follower and commentator on current events in Syria and the Middle East in general. He has written articles in numerous journals, and major media outlets including guest editorials for the New York Times, Time Magazine, Foreign Policy and Foreign Affairs. Furthermore Amr Al-Azm is a founder and board member on The Day After project (TDA) and currently coordinates the Heritage Protection Initiative (TDA-HPI) at the TDA. He is also a co-Director of the Antiquities Trafficking and Heritage Anthropology Research (ATHAR) Project.



Eiman Saleh AlShamari

Manager of the IFLA Regional Office for MENA

Eiman Alshamari is a PhD researcher in Libraries and Information Sciences at Sheffield University, focusing on libraries' roles in societal development and sustainability. In 2022, she represented the university at the UN Climate Change Conference (COP 27) in Sharm El-Sheikh, Egypt, highlighting libraries as hubs for climate education and advocacy, aligning with global sustainability goals.

Currently, Eiman is the Acting Manager of the National Collection at Qatar National Library (QNL), where she has conducted over 70 workshops to empower youth and promote environmental awareness. She also leads the IFLA MENA Regional Office, advancing library development across the Middle East and North Africa. With experience on four research-funded projects in social studies and oral history, Eiman's work reflects her multidisciplinary expertise. Previously, she served on the IFLA MetLib Section's standing committee (2018–2023) and presented at prominent conferences like IFLA and National Libraries Now. She holds a Master's in Library and Information Studies from UCL-Q, where she earned the UCL Academic Excellence Award (2017) and the Platinum Medal in the Education Excellence Day (2016). Eiman is also the author of Samuel Smiles Road, a self-help book, and a recognized advocate for libraries and education.



Dr. Emad Abu Eid

Library & CSR Expert, Consultant, Department of Municipalities, and Transport

Dr. Emad Abu Eid is an expert in libraries and Corporate Social Responsibility (CSR) with a Ph.D. from UTM University in Malaysia. He is a certified Lead Auditor in ISO 9001 and a Certified Trainer from the American Management Institute. With extensive experience in libraries and project management, Dr. Abu Eid has successfully implemented CSR initiatives in Abu Dhabi Municipality and the Department of Municipalities and Transport. He has authored two books and published over 35 research papers, making significant contributions to the field. Driven by his passion for sustainable development, Dr. Abu Eid continues to inspire others with his expertise in libraries and CSR and commitment to positive social impact.

SPEAKERS



Eman Abushulaibi

Director, Sharjah Public Libraries Sharjah Book Authority, IFLA MENA RDC Vice-Chair

Eman Abushulaibi is the Director of Sharjah Public Libraries, with over 13 years of experience in organizational development and transformation. Under her leadership, the library system has achieved significant milestones, including a 50% recovery in digital membership and a 70% increase in registered members from over 50 nationalities. Eman has a proven track record in strategic planning, innovation, and sustainability, driving impactful change across the library's six locations. She holds an Executive MBA and is currently pursuing her Doctorate in Business Administration at the University of Sharjah. Eman is also an active member of several professional organizations, including serving as the Vice-Chair of the Middle East and North Africa Regional Division for the International Federation of Library Associations and Institutions (IFLA).



Ertuğrul Çimen

Library Director, Chair Europe Regional Division Committee, IFLA

Ertuğrul Çimen has a BS from Hacettepe University Faculty of Literature, Librarianship Department and a MA from Kadir Has University, Social Sciences Institute, Finance, and Banking Program. His current position is the library director of MEF University. His professional interests are academic library management, library consortiums, license agreements for e-resources, library collaboration, resource sharing, document delivery, lifelong learning, and staff exchange programs for librarians.

He has an active role in NGOs and professional organizations at the national and international levels. He is the former president of the Anatolian University Libraries Consortium (ANKOS) and a former executive board member of the Turkish Librarians Association (TLA). He is also the former Information Coordinator, the Secretary of the IFLA Document Delivery and Resource Sharing Standing Committee, and the former Information Coordinator of the Freedom of Access to Information and Freedom of Expression (FAIFE) Advisory Board. Currently, he is the Chair of the Europe Regional Division Committee and a member of the Regional Council of IFLA, and Research Library Association (UNAK) Sustainable Libraries Standing Committee Coordinator. He is the editorial board member of the Information Discovery and Delivery Journal (Emerald Publishing). He has articles, presentations, book chapters, and research papers published in different languages, such as English, Italian, Japanese, as well as Turkish.



Dr. Eslam Nofal

Assistant Professor, Department of Architectural Engineering, University of Sharjah

Eslam Nofal is an Assistant Professor at the Department of Architectural Engineering at the University of Sharjah (UAE) and is also affiliated with Assiut University (Egypt). He serves as a consultant for the Museum Commission (KSA), specializing in e-learning programs within the museum sector. Previously, he worked as a Postdoctoral Researcher in Digital Heritage at Maastricht University (The Netherlands).

Dr. Nofal's research interests lie in digital heritage, human-computer interaction, and emerging technologies such as tangible interaction, augmented reality, and virtual reality. His work focuses on designing, implementing, and evaluating interactive systems that enhance users' understanding of heritage and engage museum visitors in meaningful ways.

He holds a bachelor's degree in Architectural Engineering from Assiut University, a joint Master's degree in Management of Cultural Landscapes (Université Jean Monnet, Università Federico II, Universität Stuttgart), and a PhD from KU Leuven (Belgium) in Architecture and Digital Heritage. During his PhD, he developed the concept of "Phygital Heritage," which explores the simultaneous and integrated use of physical and digital means to communicate heritage information.

SPEAKERS



Etienne Bonnet-Candé

France Museums, Deputy Director - Abu Dhabi

Etienne Bonnet-Candé graduated from the École Normale Supérieure, Sciences Po Paris, and NYU. He is a high-ranking civil servant specializing in cultural public policies. As the General Administrator of Lille's Palais des Beaux-Arts (PBA), he led one of France's most innovative museums over the past decade. He is now focused on international cultural cooperation, managing France Museums' activities in Abu Dhabi.

France Museums, a French private company, has played a pivotal role in the development of the Louvre Abu Dhabi from its inception, collaborating with DCT to oversee the transfer of expertise and content production for the progressive realization of the first universal museum in the Arab world. Since its opening, France Museums has acted as the delegated producer of its internationally renowned exhibitions and continues to overlook the strong structural ties with its French partner institutions, including the Louvre, Orsay, Pompidou, Quai Branly, and Guimet, notably in the development of collections.

On behalf of DCT, France Museums launched "Museopro" last year, one of the region's most ambitious training programs for museum and heritage professionals, designed to benefit all DCT staff.



Farah Al Bastaki

Board Member of ICOM UAE

Farah's achievements in the field of Museums and Culture include a 2021 Master in Strategic studies from the National Defense College in Abu Dhabi, a 2014 Master in History of Arts & Museums from Paris Sorbonne University in Abu Dhabi, along with 2011 Training workshops in Museum Management in Emirates Foundation & Berkley. She has also established Atelier Lantana for Arts & Culture in Abu Dhabi and completed training at the Louvre Museum in Paris as well as research about preserving collections at storage. She has also participated in the established of several museums in the UAE and has organized exhibitions & cultural events in the GCC, Italy, Uzbekistan, Tajikistan, Morocco, Tunisia, Albania, Kosovo, amongst others. Farah is also a founding member of the Architectural Heritage Society in UAE and is Head of the Arab regional office for Arts & traditional crafts, Arab League.



Kanat Kutluk

President, Dubai and Northern Emirates Turkish Business Council

Kanat Kutluk, is a Corporate and Social Entrepreneur wearing multiple hats in the chemistry and food industries while also participating in significant social and community programs. A graduate of the INSEAD Global Executive MBA Program, Kutluk holds a bachelor's degree in Political Science and International Relations from Istanbul University, and a master's degree in Economics from Marmara University. His master's thesis focused on "The Impact of Globalization on the World Economy and Societies." Kutluk strongly believes that communication and coordination are the keys to driving any team toward success, and he has built his career over the past 25 years across Africa, the Middle East, Central Asia, Türkiye, and the Indian Subcontinent. During this time, Kutluk has held local, regional, and international positions at companies such as Borusan, Ecolab, Selamligue, Smartworld, and Voti in Türkiye and the United Arab Emirates. Residing in Dubai since 2006, Kutluk served as vice president of the council for two terms and has been serving as its president since June 2023. He is married and the father of two daughters.

SPEAKERS



Kristina Trubinova

General Director of the A.A. Bakhrushin State Central Theatre Museum

Graduated from the Moscow Architectural Institute in 2014. In 2024, she defended a master's thesis in scenic art at the Russian Institute of Theatre Arts.

Kristina began her career in the cultural sphere. She acquired in-depth professional experience in administration, the Dept. of the General Secretary, and the Chief Information and Computer Centre of the Russian Ministry of Culture (2012–2015). In 2015, joined the Directorate of the Saint Petersburg International Cultural Forum, becoming a project manager in its business programme. Between 2019–2021, she served as First Deputy General Director of the A.A. Bakhrushin State Central Theatre Museum before becoming its General Director on 23 June 2021. Under her leadership, a grandiose project which brings together 6 buildings of the museum's Main Estate and its 12 branches in Moscow, Zaraysk and Tula, was elaborated and implemented. The project's core shall be the Bakhrushin Museum-Theatre Quarter located in the heart of Moscow. She's president of the Association of Theatre Museums, founded in 2023 at her initiative. Association members include 100 theatres with museums and other organizations with theatre collections in Russia and the Russian diaspora. The Bakhrushin Museum is preserving the best traditions of its founder by expanding its collection with new interesting materials, organizing exhibitions projects at the museum, in old and new Russian regions and abroad, designing expositions for theatre museums across Russia.



Marijana Stanković

"Kragujevac October" Memorial Park Manager

Marijana Stanković was born in 1978 in Kragujevac (Serbia). She graduated History at the Faculty of Philosophy in Belgrade. After graduation she worked on international projects as a history professor and project manager in non-governmental organization. She then acquired the title Curator and worked as an external associate-researcher on the project "Victims of the Second World War 1941-1945", and then as a curator-historian at the Kragujevac National Museum. She currently works as the director of the Memorial Park „Kragujevacki October" in Kragujevac. Apart from being a director, she works as researcher and curator as well, in themes of World War II.



Dr. Mona Rashid Al Ali

Vice Chair, ICOM UAE

Dr. Mona Al Ali, Vice Chair of ICOM UAE, is a distinguished professional with extensive expertise in museum, education, management, research, and cultural development. Currently serving as an Assistant Professor in Emirati Studies at Rabdan Academy, Dr. Al Ali has held multiple leadership roles, including managing the Badiri Education and Development Academy, advising on strategic affairs at the UAE Ministry of Defense, and leading research initiatives at the Sharjah Museums Department. With a PhD in Museum Studies from the University of Leicester and a Master's in Education from Auckland University, Dr. Al Ali is known for her analytical insight and commitment to excellence. Her skills in strategic planning, project management, and fostering collaboration have made her a respected leader in her field.

SPEAKERS



Nasser Abdullah

Curator, former Chairman of the Board of the Emirates Fine Art Society (EFAS), Chief Editor of Al Tashkeel Magazine

Nasser Abdullah is an Emirati curator Based in UAE. He has curated several exhibitions including an "Intima'a" an Exhibition by UAE Unlimited, 2020 in NYU Abu Dhabi, "From Barcelona to Abu Dhabi" an exhibition by ADMAF, and the Barcelona Museum of Contemporary Art, 2018 in Manarat Al Saadiyat, The 25th and the 35th Emirates Fine Art Society's annual exhibition, 2006 and 2018 in Sharjah Art Museum.

Nasser is a former Chairman of the Board of the Emirates Fine Art Society, a position he was elected from 2014 to 2018. The Society aims to raise awareness and continue to develop Fine Art in the UAE.

He has also contributed, significantly, to several publications focusing on the pioneers of the Emirati Arts movement, besides being the Chief Editor of AlTashkeel Magazine.



Nenad Karamijalković

Director of the Cultural Heritage Preservation Institute Kragujevac, The MA in Ethnology and Anthropology, Archivist, Conservator Scientist and Museum Curator

Nenad Karamijalković was born in 1979 in Kragujevac (Serbia). He has a Master's degree in Sociocultural Anthropology from the Faculty of Philosophy in Belgrade and the titles of Archivist, Conservator Scientist and Curator (only one in Serbia with all these titles). He is a member of the International Council on Monuments and Sites (ICOMOS), the International Council of Museums (ICOM), as well as societies of Serbian anthropologists, conservators and historians. He also received the City of Kragujevac highest award in the field of social sciences. Nenad currently works as the director of the Cultural Heritage Preservation Institute in Kragujevac.



Noor Al Suwaidi

Artist, Curator

Noor Al Suwaidi is an artist, curator, and cultural producer with nearly 20 years of experience in the arts and creative industries. Born in Abu Dhabi, she earned a bachelor's degree in studio art from American University in Washington, D.C. in 2004 and a master's degree in curating contemporary design from Kingston University, London, in 2009. Renowned for her abstract, figurative painting, Al Suwaidi's distinctive visual language and exceptional use of color set her apart. Her artwork has been exhibited in major cities including London, Berlin, Istanbul, Kuwait, and Washington, D.C., as well as across the UAE. Her first solo exhibition, *Like Coral, I Create Clouds*, debuted in 2011 at Cork Street Gallery in London's Mayfair. She became the first female contemporary Emirati artist to have her work selected for auction by Christie's. Her pieces are part of notable collections such as the Barjeel Art Foundation, Abu Dhabi Music and Arts Foundation, and the private collection of His Highness Sheikh Zayed Bin Sultan Bin Zayed Al Nahyan, among others. In 2012, Al Suwaidi was nominated for the Emirates Woman Award in the Artist category and received the L'Officiel Artist of the Year Award. Over the past decade, she has participated in four international residencies across the USA, Europe, and North Africa, which have enriched her practice and cultural understanding. Her collaborations include working with Swatch to celebrate Expo 2020 in Dubai. Most recently, she held her first solo exhibition in the USA at Aicon Contemporary in New York.

SPEAKERS



Nuno Gonçalves Fontarra

Architect-Partner, Mecanoo

Graduated from MArch Faculdade de Arquitectura da Universidade do Porto (FAUP); Registered with the Bureau Architecten Register (NL). Highly creative, innovative and flexible, he has propelled the conceptualisation and design development of complex iconic buildings, including Natural History Museum Abu Dhabi and the National Kaohsiung Centre for the Arts in Taiwan. He believes that the spirit of a place is a fundamental aspect of human experience, and that the built environment should be designed to enhance and enrich this experience. In his view, architecture should not only respond to functional and technical requirements, but also to the emotional, spiritual, and cultural needs of the people who will inhabit it. Nuno actively contributes to the scope and quality of Mecanoo's portfolio of work, having engaged in numerous award-winning cultural projects and competition entries in Europe and Asia. With a knack for placemaking and urban integration, Nuno led the winning scheme for the Longgang Cultural Centre, Shenzhen in China. His unique approach to performing arts centres balances reason and emotion in a holistic analysis of the essence and elements of a building and its context. This methodology stems from a profound comprehension of the intricacies involved in designing performing arts centers, coupled with an open-minded international perspective gained from Nuno's extensive experience worldwide.



H.E. Dr. Obaid Al Ketbi

Owner of "Museum1185", former UAE Diplomat/Ambassador, former member of Abu Dhabi Executive Council, Military General, Chief of Logistics-UAE Armed Forces

His Excellency Dr. Obaid Al Ketbi, a notable academic scholar to a former UAE Diplomat and Ambassador, former member of Abu Dhabi Executive Council, a Military General, Chief of Logistics in the UAE Armed Forces, to the Deputy Commander-in-Chief of Abu Dhabi Police. His Excellency holds a PhD in International Transfer and Anchorage of Technology in the UAE, from the University of London. He also holds a BBA, MBA in Business Administration from the University of South-Eastern, Washington, MSc in National Resource Management Strategy from the National Defence University (NDU) Washington D.C. as well as, BSc, MSc in Electronic Engineering from the University of Paris VI - France. His distinguished service record over 44 years to the UAE, started when he graduated from Zayed Military Academy in 1977 and had a track record rising to the rank of Major General. His Excellency maintains an outstanding record of accomplishments and positions and awards for his work and achievements. Additionally, Dr. Al Ketbi has a strong interest in academic research and has published in various fields.

Most recently, Dr. Al Ketbi has created a personal history museum, open to the public, that tells the story not only of an individual, but of a nation and its leaders, who supported and inspired his growth. The "Museum1185", is an inspiration to present and future generations, of what they may accomplish within the UAE with the support of UAE's leaders and government.



Odysée Bouvyer-Choukair

Head of Development & Partnership, Cultural Strategy & Funding Expert, Avesta Group

Odysée is Avesta Group's Head of Development & Partnerships, leading the efforts to expand the company's footprint in developing cultural markets, extend its service offering to respond to market needs, and solidify partnerships to widen its reach across the culture sector value chain. Having previously worked as a senior consultant at Avesta Group, where she became a confirmed cultural project manager with a focus on strategy and economic sustainability, Odysée is ideally positioned to understand the challenges presented by the culture sector and to pinpoint the opportunities offered by the rich tapestry of expertise within Avesta Group's teams. She has a rich background working with esteemed cultural institutions, including the Doge's Palace Museum in Venice, which she guided in venturing into temporary exhibitions to attract repeat visitors. In the past, Odysée collaborated with Culturespaces, a French exhibitions, events and digital arts agency operating internationally where she spearheaded new partnership and fundraising initiatives by leveraging a cultural network of museums and heritage sites. Odysée supports emerging artists and is passionate about contemporary creation and global art market mechanisms. She regularly recommends strategies for increasing culture sector sustainability and outreach while deepening community impact.

SPEAKERS



Dr. Olivier Bobin
Co-founder & CEO, CIRAM Laboratory

Dr. Olivier Bobin is graduated with a master's degree in chemistry in 1996 and a doctorate in physics of archaeomaterials in 2001 from the University of Bordeaux, France. In 2005, he founded the CIRAM laboratory with Richard Chéret. He is now its president and scientific director. CIRAM is a private laboratory that analyses and dates archaeological artifacts and heritage objects, with different technics as C14 Radiocarbon, Thermoluminescence, Stone & Metal analysis... More than 4,000 samples are analysed each year. Our last development was to use radiocarbon technic to offer a new service for industry in order to analyse, quantify and authenticate biobased industrial materials. Radiocarbon analysis quantifies the biobased part versus the fossil part.



Dr. Ona Vileikis
Documentation and Data Analytics Unit Head - Historic Environment, DCT Abu Dhabi

Dr. Ona Vileikis is an architect and heritage specialist, with ample work and research experience abroad regarding heritage documentation, digital technologies and the 1972 World Heritage Convention. Ona is currently unit head of Documentation and Data Analytics at the Historic Environment, DCT - Abu Dhabi. Dr. Vileikis holds a PhD in Civil Engineering, University of Leuven and MA in World Heritage Studies, BTU Cottbus-Senftenberg. She was also researcher at University College London, and Carleton University. At ICOMOS, Ona is Secretary-General of CIPA Heritage Documentation, and representative of the SDG Working Group. Ona has been actively serving as advisor to the UNESCO Silk Roads World Heritage nominations, and as trainer at the UNESCO Digital Heritage Initiative Dive into Heritage in the Arab Region.



Rashad Bukhash
Chairman of UAE Architectural Heritage Society

B. Arch. (Syracuse Uni., USA) 1986, M. Phil. Arch. (Manchester Uni., UK) 2011, Leadership Program, Mohammed Bin Rashid School of Government, 2007
Rashad has the experience of 37 years in the fields of planning, directing, managing, supervising of modern architectural projects, conservation of historic buildings, museums designing, and landscaping projects. With his background in both architecture and conservation of historic buildings, he supervised the conservation of more than 215 historic buildings in Dubai and the Emirates. He also supervised the design and execution of more than 200 modern buildings including universities, colleges, public buildings, parks and community facilities.
Rashad supervised the design and execution of 14 museums in Dubai, among them, Dubai Museum, Sheikh Saeed Al-Maktoum house, heritage house, Al-Ahmadiya School, the Falcon Museum, and Sarooq Al-Hadid Archaeology Museum. He wrote and supervised more than 35 books on architecture, history and traditional architecture of Dubai and the U.A.E. Rashad won many prizes such as the best employee of Dubai government 1998, Rashid prize for scientific Excellency 2002, the champion of sustainability in Gulf States 2008, the U.A.E Excellency award 2008 in architecture, and the best architect of the year in the Arab region from Arab cities organization in 2010, Prince Sultan bin Salman prize for architectural heritage 2016, pioneer engineer in GCC countries 2022. He has specialty in architecture, conservation, museums, history, and sustainability.

SPEAKERS



Saif Al Jabri
CEPS Library Director Sultan Qaboos University & IFLA MENA RDC Chair

Saif has more than 25 years of experience in library management. He has worked in different levels of library management and administration. He has an optimistic vision of library development and its future role and he always encourages young people in the Arab region to enter the field and join the world of knowledge professionals. Beside his duties in library administration, he teaches in the Business communication department and the Information Studies department. Currently, he chairs the MENA Regional Division Committee, IFLA and play an active role in the LIS field in the MENA region, as well as serving as a member of the Literacy and Reading Standing Committee. Saif is one of the founders of the BSLISE (Building Strong Library and Information Science Education) working group when he was chairing the IFLA Section on Education and Training (SET) standing committee. He chaired the SAL/AGC (Special Library Association/Arabian Gulf Chapter) twice and was a member of the AFLI (Arabic Federation for Library and Information) board for two terms.



Sami Çebi
CEO, SICPA Türkiye

Sami Çebi graduated from the Department of International Relations at Bilkent University in 2010. Having received his master's degree in Conflict Analysis and Resolution from Sabancı University, Mr. Çebi has served in various private and governmental institutions throughout his career. In the period 2012-2018, positions held by Sami Çebi were the advisor of Minister of Energy and Natural Resources and Minister of National Defense. He was later appointed in 2019 as the advisor to the Board of Directors in Akfen Holding where he supported international investments and governmental projects.
Mr. Çebi also took on managing positions in Infosec Global between 2018 and 2019 as General Manager and Erciyes Anadolu Holding between 2020 and 2022 as Director of Corporate Affairs. As of March 2022, Sami Çebi is the CEO of SICPA Türkiye.



Shirin Frangoul-Brückner
Founding Partner & Managing Director, Atelier Brückner

Shirin Frangoul-Brückner, born in 1967 in Baghdad, is the visionary architect and founding partner of ATELIER BRÜCKNER. She established the company in 1997 alongside Uwe R. Brückner, transforming it from a small laboratory for scenography and architecture into a globally recognized leader in museum planning and exhibition design. Guided by the principle of "making the impossible possible," Shirin excels in new business, contracts, and management, but still being involved in the design process of various projects. In 2024, Shirin is proudly honored as a SEGDFellow, an international recognition for visionary leaders and trailblazers whose work sets the gold standard in design excellence and leadership. Additionally, she is one of The Power 10 of the prestigious Blooloop 50 Museum Influencer List 2024. The firm operates with 130 employees across its Stuttgart and Seoul offices, working on both temporary and permanent projects worldwide. Faced with extraordinary challenges like the Grand Egyptian Museum in Giza and the Museum of the Future in Dubai, Shirin and her team continue to push the boundaries of exhibition design, creating interactive and engaging spaces. The exceptional storytelling and multi-sensory design methods have significantly shaped the fields of museum and exhibition design. Current projects of ATELIER BRÜCKNER include the UAE Pavilion for Expo 2025 in Japan, the Al Fahidi Fort in Dubai and the Mukaab in Saudi Arabia.

SPEAKERS



Taha Alhindi

Business Development Manager, ERCO Dubai

Taha Alhindi is a seasoned Architectural Lighting Specialist with over a decade of experience in the industry. Having earned his Bachelor of Engineering in Electronic and Communications Engineering from London, he initially worked as an electrical engineer before transitioning to the world of architectural lighting. After a brief stint as an electrical engineer, Taha transitioned to the architectural lighting sector. He has spent the last 9 years at ERCO, collaborating closely with lighting consultants, architects, interior designers, and electrical engineers on a diverse range of projects across the MENA region and beyond. Passionate about the transformative power of light, Taha is committed to enhancing architecture and society through innovative lighting solutions. He is particularly interested in exploring the impact of light on our daily lives in various spaces and its environmental implications. In his current role as Business Development Manager at ERCO, he is dedicated to expanding the company's market presence in the MENA region.



Dr. Tobias Horn

M.A., M.Sc., Heritage Conservator

Tobias Horn has worked for over two decades on behalf of the German Archaeological Institute, as well as numerous universities and museums, serving as a monument conservator, building researcher, and trainer at archaeological sites across the Mediterranean, North Africa and the Arabian Peninsula. His work has primarily focused on designing and implementation of conservation measures at archaeological sites, with an emphasis on integrating scientific fieldwork, practical building maintenance and considerations for tourist development. He currently serves as a research assistant in the Building Department of the Klassik-Stiftung Weimar (Germany), where he is responsible for conserving buildings that are part of the UNESCO World Heritage Site "Classical Weimar."

A trained stonemason and stone sculptor, he commenced his career contributing to the reconstruction of the Dresden Frauenkirche. He later pursued a master's degree in art history and geology at the University of Jena, followed by a second master's degree in building research and monument conservation at the Technical University of Berlin. His doctoral thesis focused on the conservation and restoration of a Byzantine basilica in Syria, offering a comparative analysis of protective measures for archaeological sites in similar contexts.



Dr. Youssef El Khoury

Head of Permanent Galleries and External Artwork Unit, Louvre Abu Dhabi Museum

Dr. Youssef El Khoury is an architect since 2001 with a specialization degree in conservation of historic monuments and archeological sites since 2003.

His main design practice was based in Berlin, focused on exhibition design as well planning and refurbishment of archeological sites. In addition to restoration and modern adaptive reuse, designing and building on existing fabric, he also worked and taught on building archeology in the context of traditional and vernacular architecture.

In 2015 he received his doctoral degree from the Technische Universität Berlin, Institut Bauforschung und Denkmalpflege (Technical University of Berlin, Institute of Building Archeology and Heritage Preservation) the title of his work is: 'A House of many Faces - Additions and Interventions by Architects on Vernacular and Traditional Domestic Architecture in Mount-Lebanon from the 1920s until Today'. Beyond the historic and geographic context, the focus of the work is how interventions on existing buildings and spaces change and affect them.

Youssef was employed as researcher and exhibition designer at the Pergamon Museum in Berlin, Museum of Islamic Art since 2009, until he joined the LAD team in March 2020 as Permanent Galleries and External Artwork Unit Head.

SPEAKERS



Yusuf Burak Dolu

Architect, M.Arch., Founder, Koop Architects

Yusuf Burak Dolu, an award-winning architect, specializes in conservation and cultural projects. A graduate of Yıldız Technical, Istanbul Technical, and Athens Technical Universities, he founded KOOP in 2013, focusing on historic buildings, adaptive reuse, and museums, combining conservation with modern design.

His Seddülbahir Fortress project earned the 2024 Turkish Association of Architects Special Jury Award, the Chamber of Architects XIX National Architecture Exhibition Building Award, and was a finalist for the 2024 World Architecture Festival (Culture, Best Use of Stone) and Architizer A+ Awards. In 2023, it was a finalist for the International DOMUS Award for Restoration and Preservation.

Other achievements include second prize in the 2023 Konya Alaeddin Hill II. Kılıçarslan Mansi-on Competition, first prize for the 2020 Halil Kaya Grave project, and the 2019 Turgut Cansever Award for Taraklı Town Square. His Akçakocabey Mosque was recognized at the 2018 National Architecture Awards and the 2015 Arkitera Turkey Architecture Annual. Dolu's work reflects a strong commitment to blending heritage with innovation.



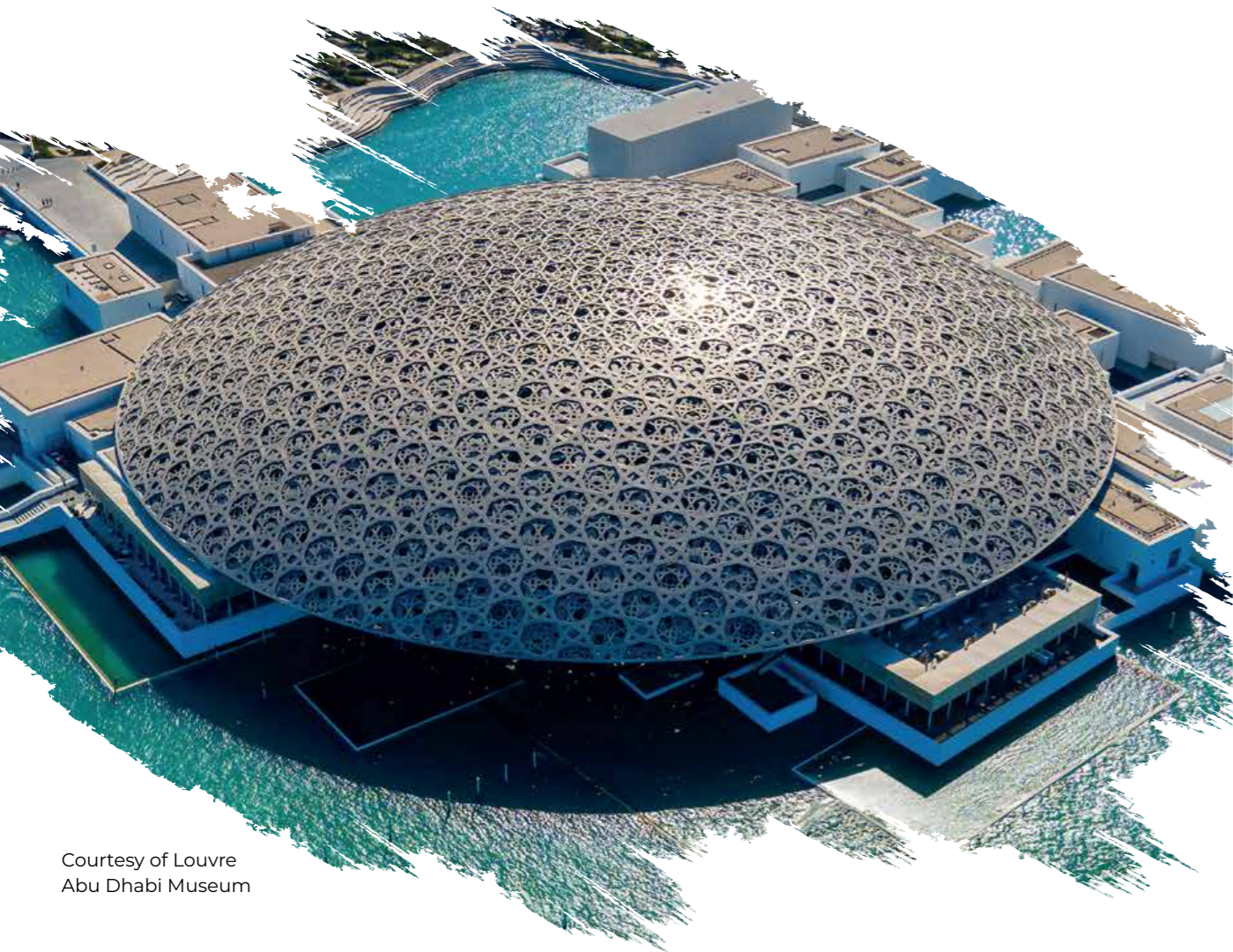
Dr. Zaki Aslan

DCT Abu Dhabi Advisor & Professor of Practice at American University of Sharjah

Dr. Zaki Aslan, Advisor at the Culture Sector of the Department of Culture and Tourism, Abu Dhabi, and Professor of Practice at the American University of Sharjah (College of Architecture, Art and Design), is an architect, planner, educator, and specialist in the cultural and heritage fields. He served for 21 years as the founding director of the ICCROM-Sharjah Regional Conservation Centre in the UAE when he led programs for the Arab region from Rome, Italy (2003–2011) and later from Sharjah, UAE (2012–2023). He previously advised several GCC and Arab government, managed projects and provided technical guidance on heritage conservation and management, national planning and policies, World Heritage, and field projects, including public outreach, capacity building, and curriculum development. His work has involved collaborations with UNESCO, the EU, the Getty Conservation Institute (GCI), the British Council, GIZ, USAID, ICOMOS, and other institutions.

Dr. Aslan is a member of several advisory and steering committees, including ASOR, EAMENA, the UAE-funded Mosul Project, TERRA 2022/2026, ALIPH, PWC, the Welfare Association, the Saudi Government, and others. He published extensively and has served as a keynote speaker and scientific committee member at various international conferences in the heritage fields.

His expertise in Cultural Heritage Conservation is backed by a Ph.D. in Heritage Conservation and Management from University College London (UCL), UK, and an MSc in Conservation of the Built Environment from the University of Montreal, Canada.



Courtesy of Louvre
Abu Dhabi Museum

EXHIBITOR LIST

2nd Heritage Middle East International Exhibition & Conferences for Museum and Librarianship Technologies, Restoration, Archaeology and Cultural Tourism

10 - 12 DECEMBER 2024

ADNEC Centre Abu Dhabi

www.expoheritage.com

Exhibitor List

ANHUI WENBAO TECHNOLOGY CO, LTD

Authorized Person:	Li Yan
Email Address:	1779406889@qq.com
Phone Number:	+86 18526296161
Website:	www.wenbaojishu.com.cn

Company Information:

Anhui Wenbao Technology Co., Ltd. is dedicated to providing comprehensive preventive protection solutions for movable cultural relics for museums. Its services cover environmental monitoring and regulation of cultural relics preservation, provision of cultural relics preservation facilities and intelligent display cabinets, museum seismic and shock absorption system solutions, as well as supply of cultural relics restoration equipment and materials. At present, we have provided professional solutions for multiple museums, including the Shanghai Museum. In addition, the company's products have been certified by ISO9001, ISO14001, and GB/T45001 management systems, including the design, assembly, and related environmental management activities of cultural relics protection equipment (cultural relics display cabinet micro environment humidity control machine), comprehensively promoting the micro environment control of museum display cabinets into the era of "waterless constant humidity machine".

Product Category:

Museum collections management

Product Description:

Museum display cases: highly closed display cases can prevent pollutants and harmful substances from contacting cultural relics, thereby extending the preservation time of cultural relics. Through reasonable layout and lighting design, the showcase can highlight the characteristics of the exhibits and enhance the viewing experience of the audience. **Constant humidity machine:** The use of intelligent purification and constant humidity equipment with high sealing display cabinets or storage cabinets can establish a stable, constant humidity, clean, sealed, intelligent small and micro environment for cultural relics, so as to effectively prevent cultural relics mildew, chemical corrosion, electrochemical corrosion, acidizing rust, cracking, aging, deterioration, and other hazards.

Product Features:

1- Advantages of museum display case:

Security: The whole display case is a solid and stable steel skeleton structure. Built-in invisible open high security museum professional lock, high security laminated glass, environmental protection and health materials inside the cabinet, the showcase can reach a high level of protection function.

Convenience: The exhibition cabinets can be opened by one person, and the design of the cabinet and supporting equipment is convenient for the staff to carry out the work of exhibition layout, painting line debugging, mask height adjustment, lighting debugging and constant humidity machine debugging.

Presentation: The light source inside the cabinet or the lighting outside the cabinet is perfectly matched to achieve 360° full display of the exhibits, with high specifications and outstanding displayability, especially suitable for high-brightness display of various rare treasures

2- Advantages of waterless constant humidity machine: Ultra-quiet, Ultra-thin, No Drainage, No Liquid Water, Ultra-clean, Low Volatility, No Built-in Water Tank, No Water Is Required

Exhibitor List

AR[t] STUDIO

Authorized Person:	Yannick Pazze
Email Address:	welcome@bavart.io
Phone Number:	+33651972435
Website:	www.bavart.io

Company Information:

AR[t] Studio specializes in creating immersive digital solutions that blend art, culture, and cutting-edge technology. Known for its expertise in augmented reality (AR), the studio develops innovative applications that redefine cultural engagement and education. One of its flagship projects, BavAR[t], showcases AR[t] Studio's capability to make art and heritage accessible to global audiences, using geolocation and AR to craft interactive experiences. Beyond app development, the studio collaborates with cultural institutions and organizations to design tailored digital experiences, combining storytelling, gamification, and educational content. AR[t] Studio is committed to sustainability and digital responsibility, offering ad-free, user-focused solutions that minimize environmental impact. Based in France, with flexible remote operations, the team's expertise spans UI/UX design, 3D modeling, and cultural mediation. AR[t] Studio transforms how we connect with culture, making it more engaging, inclusive, and innovative for audiences worldwide.

Brands:

BavAR[t]

Product Information:

BavAR[t] - Present for two years in the European market, it is set to launch in the Middle East next year.

Product Category:

Mobile Application, Available IOS and Android Innovation, Cultural Education

Product Description:

BavAR[t] is a cutting-edge augmented reality platform revolutionizing access to art and culture. By blending geolocation and AR technology, it transforms everyday walks into immersive cultural experiences. Users can discover 3D artworks, earn points, and exchange them for cultural rewards, all while exploring historical landmarks and museum collections. With over 5,000 digital artifacts, multilingual support, and global reach, BavAR[t] bridges the gap between heritage and innovation. Its eco-conscious, ad-free design ensures a responsible and inclusive approach to digital engagement, making art and culture accessible to everyone, anywhere, through an intuitive mobile application available on iOS and Android.

Product Features:

- Augmented Reality Platform: Seamless AR technology for immersive cultural and artistic experiences.
- Geolocated Content: Discover 3D artworks and heritage landmarks through location-based exploration.
- Extensive Digital Library: Access to 5,000+ digital artifacts from museums and cultural collections.
- Gamification: Earn points through exploration and exchange them for cultural goods or rewards.
- Global Accessibility: Coverage across Europe, North America, and select global locations with multilingual support (English, French, Spanish, German).
- Interactive Educational Trails: Guided quests designed to educate and engage users in cultural discovery.
- Collaborative Cultural Projects: Partnerships with museums and cultural institutions to create bespoke AR experiences.
- Eco-conscious Digital Tool: Promotes sustainable practices by reducing physical production and enhancing access through technology.
- User Privacy: Ad-free platform with no personal data retention policies.
- Mobile-First Design: Available on iOS and Android for an intuitive and accessible user experience.

Exhibitor List

ARCHITECTURAL HERITAGE SOCIETY

Authorized Person:	
Email Address:	info@uaeheritage.org
Phone Number:	+971 4 3539785
Website:	www.uaeheritage.org

Company Information:

The Architectural Heritage Society, which started as a dream, then an idea, then became a reality, contributes to preserving the cultural and architectural heritage in all parts of the country. Preserving, documenting and rehabilitating the Architectural heritage of the United Arab Emirates and spreading heritage awareness.

The Society Goals: Spreading awareness of the importance of preserving the Architectural heritage. Providing a mechanism for cooperation between official authorities and public institutions interested in preserving the Architectural heritage. Providing advice and consultation to the concerned authorities in the country regarding the preservation of the Architectural heritage and the enrichment of the tourism value of the historical buildings. Active participation and work on the issuance of legislation and laws to preserve the urban heritage at the federal and local levels. Documenting, studying and disseminating information related to Architectural heritage, technical methods, policies and legislation related to its preservation. Establishing a center for documenting, recording and studying the Architectural heritage in the country. Preparing and coordinating training and educational programs for specialists and those interested in Architectural heritage. Issuing bulletins and a periodical magazine in the field of Architectural heritage preservation. Coordination with educational bodies and institutions to include Architectural heritage in educational curricula in the country. Participation with the concerned authorities to register historical sites and buildings in the records of the state and the records of international organizations. Coordination and cooperation with relevant regional and international organizations, bodies, institutions, centers and councils. Active participation in conferences, seminars and workshops concerned with preserving the Architectural heritage inside and outside the country. Follow up on the implementation of international recommendations related to the preservation of Architectural heritage. Preparing, contributing and participating in various activities that achieve the objectives of the Society.

Exhibitor List

ARŞİVİST DİZAYN

Authorized Person:	Hakan KACAR
Email Address:	hakan.kacar@arsivist.com
Phone Number:	+905326751035
Website:	www.arsivist.com.tr / www.arsivist.com

Company Information:

Arşivist Dizayn was established in 2005 with the aim of providing a comprehensive range of archiving and related services. In addition to offering physical and digital archiving, book, rare book and periodical cataloguing, book binding and paper restoration, the company also specializes in the production of document archives. Management Systems, Media Archive Management System, Asset Management System, Cataloguing and Digitization software, and Library solutions are just a few of the products that we offer. Our comprehensive range of services includes the production and sale of special equipment/materials for archives and the sale of paper restoration materials. A&D has successfully completed over 400 projects for clients in the public and private sectors, including the Presidential National Library and the Ottoman Archives. We are committed to maintaining 100% customer satisfaction.

Brands:

Arşivist Dizayn, Hidakawashi, CTS Conservation, Bookkeeper, Tergeosan

Product Category:

Software

Product Description:

Social Media Archiving and Media Archiving software solutions

Exhibitor List

ART-SOX - MuseARTa GmbH

Authorized Person:	Andreas Huettenhoelscher - COO
Email Address:	andreas@musearta.com
Phone Number:	+491722457627
Website:	www.MuseARTa.com

Product Name:

We have been selling our socks for close to 5 years to more than 1000 museums worldwide.

Product Category:

Socks

Product Description:

Art on socks in a way never done before. All products are made in Europe of the highest possible quality. We signed hundreds of license contracts for this project and partner with the best museums in the World. Current distribution covers Japan, Korea, Australia, Canada, the US, and all over Europe. Now expanding to Middle East.

Product Features:

200 needle socks in combed cotton with hand linked toe and inlayed silk paper.

Exhibitor List

ARTSTORE BY KERN STUDER LTD.

Authorized Person:	Alex Straumann
Email Address:	alex.straumann@art-store.com
Phone Number:	+41795519565
Website:	www.art-store.com

Company Information:

ArtStore by Kern Studer SA is a leading provider of art storage solutions, offering a comprehensive range of products including wall racks, shelving, and worktables for painting, and exhibition storage. With over two decades of experience in the painting storage sector, ArtStore has a deep understanding of the specific needs of painting storage in museums, and galleries. We offer ideal storage solutions for artworks that combine ease of use, optimal space utilization, and high-end materials. ArtStore's product range includes large pull-out storage units for museums around the world, as well as open-fronted storage systems combining storage space with a walk-in exhibition area. The ART GALLERY is a compact storage system designed for smaller storage rooms, such as those found in galleries or private collectors' premises. The range offers flexible solutions to suit a variety of requirements.

Brands:

Art Store
ERGO-line
Kern Studer AG

Product Name:

Art Gallery – Compact and Modular Painting Storage

Product Category:

Art Storage Solutions

Product Description:

The Art Gallery system is a high-end solution to organize and compact the storage of paintings. The smart and cost-effective design delivers an ideal storage and display solution. It is ideal for single store height storerooms, and retail spaces. The Art Gallery allows you to store and present your collection in a neat, organized and space-saving way in a targeted manner – similar to a library.

Product Features:

Modular concept and expandable as required
Simple installation and removal
Standardized and customized variants on request
No screw connections in the floor or wall necessary

Exhibitor List

ATELIER BRÜCKNER

SPONSOR

Authorized Person:	Shirin Frangoul-Brückner
Email Address:	shirin.brueckner@atelier-brueckner.com
Phone Number:	
Website:	www.atelier-brueckner.com

Company Information:

ATELIER BRÜCKNER, founded in 1997, has quickly gained international acclaim for its pioneering approach to exhibition and museum design. Initially a small experimental studio, it has grown into a prominent global name, known for crafting intellectually stimulating and emotionally engaging visitor experiences. With over 220 completed projects, being distinguished with 350 international awards, ATELIER BRÜCKNER's extensive portfolio includes museums, cultural institutions, and brand and visitor centers. ATELIER BRÜCKNER's interdisciplinary team of 130 members from 30 countries embraces cultural dialogue and collaboration, particularly in the Gulf, where local engagement shapes each project to be both culturally resonant and globally accessible. With a commitment to sustainable design, the studio fosters connections to heritage that inspire and educate across generations, setting new standards in exhibition design through its unique "form follows content" philosophy. Each project is a journey that celebrates heritage and embodies ATELIER BRÜCKNER's belief in the power of design to connect people across cultures and time.

Exhibitor List

AVESTA GROUP

Authorized Person:	Odyssee Bouvyer-Choukair
Email Address:	obouvyer@avestagroup.eu
Phone Number:	+33683408400
Website:	www.avestagroup.eu

Company Information:

Avesta Group is a cultural agency specialised in designing, planning and delivering cultural sites and programming worldwide. We create visitor centric facilities and high impact programmes, involving communities, enhancing living heritage and growing destination awareness through art, while fostering sustainable management and operations.

For over a decade, we have been a key partner for leading international projects in the culture and heritage sectors, notably working with Louvre Abu Dhabi, Punta della, the Grand Egyptian Museum, ZEITZ Mocaa in Cape Town, Marina Bay Sands in Singapore, the Dubai Expo 2020 Opportunity Pavilion, NEOM and the Royal Commission for AlUla's UNESCO sites.

Exhibitor List

BIG ORANGE – THE AUDIO AGENCY

Authorized Person:	Adrian van Dongen
Email Address:	ad@big-orange.nl
Phone Number:	+31207155288
Website:	www.big-orange.nl

Company Information:

Your ears are our way in.

Sound affects every aspect of our daily lives. It makes your heartbeat faster. It triggers memories, emotions and moods. We specialize in creating audio stories for physical and digital spaces, including immersive audio tours, premium podcasts, audio experiences and remarkable sonic identities. We work with museums, cultural organisations and brands who, just like us, have the guts to reinvent themselves time and time again. Audio Tours and Podwalks, Big Orange specializes in producing professional Audio Tours and Podwalks for museums and brands. Our audio tours are designed to bring your stories to life within museums or corporate environments, while our podwalks take the experience outside by incorporating advanced location techniques through a dedicated app. You want to connect with your audience? You'll be surprised how vividly and colourfully your information can be presented. Most of the audio tours we've produced are used in or outside museums, but brands can also benefit. For example, an audio tour of your company, or a walk-through of how your product works. And all in multiple languages.

Product Name:

Audio Experiences / Tours

Product Category:

Audio

Product Description:

We help Museums to tell their stories in audio

Product Features:

High-quality audio production

Expert storytelling

Dedicated in-house composers and sound engineers

Exhibitor List

BOVIS FINE ART LOGISTIC SERVICES LLC

Authorized Person:	Gus VanGeijtenbeek
Email Address:	gus@bovis.ae
Phone Number:	+971509158500
Website:	www.bovis-fineart.com/agence/bovis-emirats-arabes-unis/

Company Information:

Bovis Fine Art Middle East specializes in international art transport, offering a comprehensive range of services from its Dubai warehouse. Our expert teams handle packing, transportation, and installation, ensuring the safe movement of art pieces. Trusted by museums, galleries, and collectors. We protect your art at every stage.

Product Category:

Transportation and installation services

Product Description:

Art installation services

Secure airconditioned storage of art works

Art packing and transportation

International exhibition shipping

In-house crating

In-house restoration and conservation services

Tramac supervision services at all UAE airports.

Exhibitor List

BRUKER NANO ANALYTICS

Authorized Person:	Michele Gironda
Email Address:	michele.gironda@bruker.com
Phone Number:	
Website:	www.bruker.com/bna

Company Information:

Bruker is a leading developer, manufacturer, and marketer of systems for elemental and structural analysis on the micro and nano scale. Gaining an insight into our cultural heritage requires a comprehensive understanding of the artefacts that make up that heritage. Our distinctive range of analytical instruments for comprehensive compositional, and structural material analysis in electron microscopes encompasses EDS, WDS, EBSD and micro-XRF devices. At the top of our product range, we offer a variety of benchtop micro-X-ray fluorescence (micro-XRF) spectrometers for spatially resolved composition analysis and total reflection X-ray fluorescence (TXRF) instruments for trace element analysis, which are suitable for a multitude of applications. Our handheld XRF analyzers, as well as the mobile/portable countertop XRF analyzer, enable non-destructive and on-site element analysis and complete our product portfolio.

Product Name:

TRACER 5 - www.bruker.com/tracer

Product Category:

Portable XRF for cutting-edge researchers

Product Name:

ELIO - www.bruker.com/elio

Product Category:

The Only Portable XRF Scanner on the Market

Product Name:

M6 JETSTREAM - www.bruker.com/m6jetstream

Product Category:

Mobile Elemental Analysis

Product Name:

CRONO - www.bruker.com/crono

Product Category:

Flexible and Mobile micro-XRF Scanner

Exhibitor List

BRYANTHINGS

Authorized Person:	Jonathan Bryant, Jimi Sanchez
Email Address:	jonathan.bryant@bryanthings.com
Phone Number:	+33642142156
Website:	www.bryanthings.com / www.instagram.com/bryanthingsparis/

Company Information:

Bryanthings is a company that uses AI to provide museum visitors with personalized, immersive souvenirs in the form of photoboosts. By capturing unique moments in thematic settings, visitors engage with the museum in a personalized way, while museums gain valuable data insights and shared revenue opportunities, making each visit unforgettable.

Brands:

Louvre, Orsay, Pompidou Center, Opera de Paris, Paris Fashion Museum, Chambord Castle, Luxembourg Senat Museum, Ateliers des lumières, Jacquemard André paris, Courtauld Gallery, Chantilly Castle, LVMH, Loreal.

Product Description:

AI booth enhances museum visits for an unforgettable souvenir Key Advantages of Bryanthings for Museums and Tourist Sites:

Immersive Visitor Experience: AI-powered photoboosts provide unique, personalized souvenirs, enhancing visitor engagement and satisfaction.

Creative Storytelling: Thematic settings transport visitors through time and culture, deepening connections to the museum or site.

Ethical Innovation: Responsible AI ensures privacy, security, and inclusivity, aligning with visitor and institutional values.

Data Insights: Provides actionable visitor demographic and behavior data, helping optimize offerings and marketing strategies.

Revenue Generation: Shared revenue model creates a sustainable financial benefit for museums and attractions.

Brand Enhancement: Offers a cutting-edge, memorable experience that boosts the institution's reputation as a must-visit destination.

Customizability: Tailored themes reflect the unique stories, culture, and history of each museum or site.

Sustainability: Digitally-focused souvenirs reduce reliance on traditional physical goods, aligning with eco-friendly practices.

Exhibitor List

BUSINESS COMMUNICATIONS COMPANY LLC

Authorized Person:	Vishnu Narayanan, Nithilraj S
Email Address:	vishnu.ns@bcluae.com, nithilraj.s@bcluae.com
Phone Number:	+971506454072
Website:	www.bcluae.com

Company Information:

Our company established in 1977. Our company is a leading solution provider based in the UAE, specializing in the supply, installation, and maintenance of advanced scientific equipment. We focus on analytical material testing and research, offering high-quality instruments that meet the diverse needs of government institutions, research laboratories, universities, and industries across the GCC region. Our comprehensive portfolio includes state-of-the-art equipment for various applications in scientific research, material testing, and quality control, all backed by expert installation and support services. With decades of experience, we have built a reputation for reliability, innovation, and excellence. Our mission is to provide cutting-edge solutions that enhance research capabilities, foster innovation, and support the scientific and industrial advancements of our clients in the region. Through our strong partnerships with leading global manufacturers, we ensure our clients have access to the latest technology and the best equipment.

Brands:

BRUKER

Exhibitor List

CHRONICLE HERITAGE X ARTGLASS

Authorized Person:	Tyler Dandridge
Email Address:	tdandridge@chronicleheritage.com
Phone Number:	+15715754575
Website:	www.chronicleheritagegroup.com

Company Information:

Envisioning the Past for a Digital Future Chronicle Heritage and ArtGlass are transforming heritage management by merging technical expertise with advanced mixed reality technology. Together, we create immersive, educational, and engaging experiences that bring historical sites to life. Chronicle Heritage, a world leader in heritage management services, offers unparalleled archaeological knowledge, technological innovation, and research-driven insights to preserve and interpret heritage sites with precision. ArtGlass enhances these efforts through cutting-edge AR/VR technology, delivering immersive, accurate, and customizable virtual experiences. Together, we 'Bring the future forward' by making history accessible and relevant in a way that both educates and inspires, pushing the boundaries of heritage management and archaeology.

Brands:

Chronicle Heritage
Chronicle Heritage Arabia
ArtGlass

Product Category:

Professional Services

Product Description:

Chronicle Heritage specializes in archaeological and heritage management services, offering advanced digital tools such as LiDAR scanning, 3D modelling, and GIS mapping to preserve and interpret historical sites. With a commitment to innovation and research, Chronicle ensures that heritage sites are documented with precision and preserved for future generations. ArtGlass transforms heritage tourism through cutting-edge augmented and virtual reality experiences. Their scalable AR/VR solutions offer visitors immersive and interactive tours, enhancing their understanding of historical sites. By combining realism with storytelling, ArtGlass brings history to life, creating memorable and educational digital experiences tailored to diverse audiences.

Product Features:

Cultural Resource Management (CRM): Comprehensive services for compliance, permitting, and mitigation of heritage sites in accordance with local and federal regulations.

Digital Documentation & Archiving: Use of cutting-edge tools for the preservation and digital archiving of historical records and artifacts.

LiDAR Scanning & 3D Modeling: Advanced technology for capturing detailed, high-resolution scans and creating 3D models of heritage sites and artifacts.

GIS Mapping & Remote Sensing: Accurate geospatial data analysis for site mapping and environmental assessments.

Historical Research & Impact Assessments: In-depth research and assessments to ensure informed heritage conservation and planning.

Heritage Consulting & Stewardship: Expert advisory services to guide heritage preservation projects from conception through completion.

Exhibitor List

CIRAM LABORATORY

Authorized Person:	M. Cheret Richard
Email Address:	contact@ciram-lab.com
Phone Number:	+33 5 56 23 45 35
Website:	www.ciram-lab.com

Company Information:

CIRAM is a French private testing laboratory. We analyse and date archaeological artifacts and cultural heritage, with 14C – Radiocarbon dating, luminescence dating (TL & OSL) and micro-analysis. We work with archaeologists, museum curators, private collectors, art galleries and restorers. We analyse more than 5,000 samples a year.

Brands:

CIRAM Art
CIRAM Archaeology
CIRAM Industry

Product Category:

Scientific test

Product Description:

C14 or radiocarbon dating for organic materials (wood, charcoal, bones, textiles, paper, manuscript...)

TL & OSL dating for heated mineral materials (terra cotta, ceramic...)

Metal & Stone test

Painting test

Quantification of Biobased products

Product Features:

Best packaged offer worldwide

Exhibitor List

CLEAR VISION PROJECTS

Authorized Person:	Khaled Alqaisieh
Email Address:	info@cvisionprojects.com
Phone Number:	+962 778899088
Website:	www.cvisionprojects.com

Company Information:

We are a trading and contracting company with a specialization in the fit-out of museums, art galleries, libraries and special venues. We supply and install a range of specialized products for these projects, including museum display cases, museum storage systems, museum equipment, temporary gallery walls, artwork racking systems, art hanging systems, library shelving and library furniture. Our company is based in Jordan, with operations covering the entire Middle East. We also have branch offices in Turkey and Qatar.

Brands:

Museum Display Cases, Storage:

Sehner / Germany www.sehner.de

Modular & Sustainable Gallery Walls:

MBA / Germany, www.mba-worldwide.com

Museum Storage, Shelving, Artwork Racking:

Art Store / Switzerland, www.art-store.com Zambelli / Germany, www.zambelli.com/en/shelving-systems.html

Library & Shelving Solutions:

Lammhults Biblioteksdesign / Sweden, www.wearelibrarypeople.com BCI / Denmark, www.bci.dk Schulz Speyer / Germany, www.schulzspeyer.de

Product Name:

Modular & Sustainable Gallery Walls

Product Category:

Modular & Sustainable Gallery Walls for Museums and Art Galleries

Product Description:

We create valuable spaces - as developers, manufacturers and sales service providers of modular walls and self-adhesive surfaces. With our sustainably produced, high-quality and long-term products, we stand for the intelligent combination of aesthetics and economy, of architecture and marketing, of fascination and transformation!

Product Features:

Modular, Flexible, Sustainable, Quick installation, Aesthetic, Long lasting

Exhibitor List

CREATE LIGHT

Authorized Person:	Mrs. Anuja Sinha (HME – Abu Dhabi), Mr. Manuel Schaible (CEO, CREATE LIGHT)
Email Address:	info@create-light.de / as@create-light.de
Phone Number:	+4915141453245
Website:	www.create-light.de

Company Information:

In the service of art and culture.

CREATE LIGHT is a dynamic and ambitious company based in Southern Germany, specializing in the enhancement of lighting in museums, exhibitions, and galleries. Our innovative lighting solutions are designed with precision to showcase exhibits in their optimal light, combining superior quality with cost-effectiveness. Our objective is to enhance the quality and impact of every exhibition we work at on a global scale. Our mission is to: We present your valuable art and cultural heritage with the highest standards while maintaining budget efficiency. Our products feature built-in zoom and dimming functions for maximum flexibility, ensuring full compatibility with all established track systems. We pride ourselves on offering top tier planning services and expert support. Enjoy peace of mind with us up to 15-year worry-free warranty. Our superior light quality has been rigorously tested at the world's first museum laboratory, the Rathgen Research Laboratory in Germany.

Brands:

Dimmable Zoom Spotlight / Classic FOCUS SERIES / S / S112, S120, S130 Dimmable Zoom Spotlight / Design FOCUS SERIES/A/A106, A112, A120, A130 Dimmable Zoom Contour Spotlight FOCUS SERIES/F/ F112, F120, F130 Dimmable Floodlights FOCUS SERIES/Q/ Q130 Versatile Accessories Multi-functional Shutters, Honeycomb Louvre, Glare Shields, Sculpture Lenses, Diffuser Lenses.

Product Category:

Flexible lighting solutions for the optimal presentation of exhibits in museums, exhibitions, and galleries. Dimmable Zoom Spotlight / Classic-Series Dimmable Zoom Spotlight / Design-Series Dimmable Zoom Contour Spotlight Dimmable Floodlights Accessories

Product Features:

Built-in features include zoom and dimming functions for maximum flexibility. Full compatibility with all established track systems. Top planning service and support from our experts. Up to 15 years worry-free Warranty. Superior light quality tested by the world's first museum Laboratory (Rathgen Research Laboratory, Germany). S-Series >> Technical Features: S112 | S120 | S130 Zoom Range: 10° – 60° Luminous Flux: 850 – 2.300 lm Colour Rendering: up to CRI 97 Colour Tolerance: 1,5 SDCM A-Series >> A106 | A112 | A120 | A130 Zoom Range: 8° – 60° Luminous Flux 300 – 2.250 lm Colour Rendering: up to CRI 97 Colour Tolerance: 1,5 SDCM F-Series >> F112 | F120 | F130 Prepared for GOBO-Use Luminous Flux: 300 – 1.050 lm Colour Rendering: up to CRI 97 Colour Tolerance: 1,5 SDCM Q-Series >> Q130 Beam angle: 50° x 50° / 35° x 75° Luminous flux: 2.300 lm Colour rendering: up to CRI 97 Colour tolerance: 1,5 SDCM

Exhibitor List

CROWN FINE ART

Authorized Person:	Chloe Crichton
Email Address:	ccrichton@crownew.com
Phone Number:	+971565064987
Website:	www.crownfineart.com

Company Information:

Our company's in-depth knowledge and expertise in logistics, gained from years of experience, is trusted by a global clientele that includes private customers, museums, galleries, and auction houses. Our team is passionate about providing care for art in transit. We offer a comprehensive range of services, including packing and crating, secure transportation, delivery and installation, and storage. We prioritise safety and discretion while delivering a seamless, cost-effective, and efficient service. Our personalised approach ensures that every movement is tailored to your specific needs, setting us apart in the industry.

Product Category:

Logistics
Transportation
Art Handling

Exhibitor List

CTS CONSERVATION

Authorized Person:	Hakan KACAR
Email Address:	hakan.kacar@arsivist.com
Phone Number:	+905326751035
Website:	www.ctsconservation.com

Company Information:

C.T.S. is an international reference point in the supply of specialized materials for the Restoration, Conservation, and Archiving of historical and monumental artworks. We offer a comprehensive range of products and equipment that meet the needs of major institutional bodies, museums, archives, libraries, and restorers. With a strong national and international presence, we provide global support through our branches and a network of authorized dealers.

Exhibitor List

ERCO LIGHTING

BADGE &
LANYARD
SPONSOR

Authorized Person:	Adena Ang
Email Address:	a.ang@erco.com
Phone Number:	+6597465449
Website:	www.erco.com

Company Information:

ERCO, a global leader in the lighting industry, is headquartered in Lüdenscheid, Germany. Since 2015, the company has concentrated its efforts exclusively on LED technology. ERCO specializes in designing, developing and producing digital luminaires, focusing on photometrics, electronics and design. The company works closely with architects, lighting designers and engineers to create lighting solutions for various applications, including workspaces, retail, cultural spaces, public areas, hospitality, residential settings, and contemplative environments. By embracing digital light as the fourth dimension of architecture, ERCO enables designers to realize their creative visions through precise, and efficient lighting solutions.

Exhibitor List

FORTECHO SOLUTIONS LTD

Authorized Person:	Bettina Dixon
Email Address:	bettina@fortecho.com
Phone Number:	+442077363330
Website:	www.fortecho.com

Company Information:

Fortecho Solutions provides cutting-edge wireless protection systems for high-value assets, offering discreet monitoring of artworks, and locations 24/7 for damage, theft, and environmental changes. Its innovative blend of security and conservation ensures complete asset protection, gathering crucial data like temperature and humidity at the object level. With groundbreaking OTA capability and a decade-long battery life, Fortecho provides economical and efficient protection, seamlessly integrating with existing security infrastructure. Fortecho is trusted by prestigious public and private collections, and its solutions prioritise security without compromising aesthetics or flexibility.

Brands:

Fortecho TM Aspects Arts Software

Product Category:

RFID Art Security systems.

Product Description:

Fortecho's product suite provides artworks with the autonomy to protect themselves. Our range of tags, lasers, pressure sensors and lidar devices automate artwork security, and conservation, while also providing integral data for the museums' collection management. As a market leader in the protection of cultural assets of all shapes and sizes across the globe, Fortecho's enterprise software is the solution you can trust.

Product Features:

Wireless sensors with extremely long battery life; active RFID; enterprise software; OTA capability; seamless integration; environmental monitoring; theft prevention.

Exhibitor List

GLASBAU HAHN GMBH

Authorized Person:	Peter Hohenstatt
Email Address:	peter.hohenstatt@glasbau-hahn.de
Phone Number:	+4915785143667
Website:	www.glasbau-hahn.de

Company Information:

Glasbau Hahn GmbH, founded in 1829 and based in Frankfurt am Main, has a long tradition of excellence in the glass industry. The company has built a strong reputation over nearly two centuries for excellence in glass architecture and is now a market leader in this field. The company specialises in the design, production and installation of custom glass facades, architectural glazing and specialised glass structures, serving a wide range of sectors, including residential, commercial and industrial buildings. The company places great emphasis on high quality, sustainability, and cutting-edge design. Glasbau Hahn combines traditional craftsmanship with the latest technology to create bespoke solutions that meet the unique needs of each project. Every detail is carefully considered to ensure that the glass structures are both aesthetically pleasing and functional. Glasbau Hahn has built a strong reputation for quality and innovation and is now a reliable partner in the glass construction industry.

Brands:

WSHC – Waterless Smart Humidity Control

Product Category:

Active climate control unit for relative humidity

Product Description:

The Glasbau Hahn Waterless Smart Humidity Control is a maintenance-free system designed to offer stable humidity levels while being completely silent and with very low power consumption. The system offers uninterrupted function even during power outages and is controlled completely wirelessly via the Glasbau Hahn Remote App. The integrated data logger allows users to read and evaluate the data on a smartphone or PC. For large volume showcases, the WSHC can also be extended with further constant humidity modules (HMM).

Product Features:

Waterless system, maintenance free, integrated datalogger, secure communication, iOS and Android App, uninterrupted power supply, silent, low power consumption.

Exhibitor List

GOPPION

Authorized Person:	Katrina Smith
Email Address:	casework@goppion.com
Phone Number:	+39024844971
Website:	www.goppion.com

Company Information:

Goppion designs, engineers and installs display cases and exhibition solutions in collaboration with leading museums and celebrated architects around the globe. Founded in 1952, our mission is to conserve and present the world's cultural heritage.

Brands:

Goppion Technology

Product Category:

Display cases

Exhibit components

Product Description:

Goppion Display Cases and Exhibit Components: Goppion display cases combine cutting-edge technology and refined craftsmanship to deliver airtight environments, advanced climate control, and anti-reflective glass for optimal conservation and presentation of cultural treasures. Engineered for the world's most prestigious museums, they safeguard artifacts while seamlessly integrating into diverse architectural settings. Beyond display cases, Goppion specializes in exhibit fabrication, managing the planning, construction, and installation of exhibition components, furnishings, and custom solutions. This ensures consistent quality across all physical aspects of an exhibition, enhancing storytelling capacity, and creating immersive experiences. With Goppion, museums achieve both preservation excellence, and engaging visitor journeys.

Product Features:

Conservation: air quality, airtightness, elimination of noxious emissions (VOCs), security, microclimate control, anti-seismic and anti-vibration systems, lighting systems, patented technological innovation.

Each project is unique, and our display cases, ranging from the simplest to the most technologically advanced, can be tailored to suit specific performance, design, dimension, material, and positioning requirements within the exhibition space. Design Assist is an essential element of our workflow and a fundamental aspect of our collaborative methodology. This results in a more streamlined and cost-effective process for all parties involved. For over 30 years, we have assisted museums, architects, and design professionals in addressing some of the most complex, and technical challenges they face. Design Assist has been a key factor in our success. We have repeatedly seen how developing an integrated design process, in which all parties work together from the outset, can bring significant advantages later on. Accessing our specialist knowledge and insight at the earliest stage ensures a well-defined project and reduces the risk of value engineering at a later stage. It provides clients with predictability and a clear way forward, and just as importantly improves the bottom line.

Exhibitor List

HERITAGE HORIZON SAUDI ARABIA

Authorized Person:	Siham M. Alhaider
Email Address:	smalhaider@gmail.com
Phone Number:	+966501524444
Website:	www.shorturl.at/Qv4DY

Company Information:

Dr. Siham Alhaider is an associate professor in the English department at King Khalid University and the founder of Heritage Horizon. She is passionate about Saudi heritage and culture, particularly in the semiotic landscape. The Heritage Horizon project aims to document traditional clothing and architecture in heritage villages. Dr. Alhaider seeks to revitalize old heritage by adding modern elements, creating a blend of the past and present that enhances appreciation for Saudi Arabia's cultural legacy.

Product Category:

Tangible heritage

Product Description:

Documentation of the tangible heritage of the Saudi traditional women's attire and jewelry. Mix and match the tradition with a modern touch. The motto of the company: "To hold on to the past and move on into the future."

Exhibitor List

HIDAKAWASHI

Authorized Person:	Hakan KACAR
Email Address:	hakan.kacar@arsivist.com
Phone Number:	+905326751035
Website:	www.hidakawashi.com

Company Information:

Since the handmade Japanese paper TENGU, our company has been dedicated to the production of washi paper, utilizing traditional raw material processing to meet the demands of the market. By meeting and resolving the ever-changing and demanding needs of our customers, we have been able to improve our own technical grade and develop new technologies, and we have grown into a small but distinctive paper manufacturer. We will continue to challenge new technologies and materials, and aim to be a company that can promise customer satisfaction.

Brands:

Hidakawashi

Product Category:

Japanese paper production

Product Description:

The world's thinnest Japanese Paper

Product Features:

High Quality Japanese Paper

Exhibitor List

HIGHLIGHT LIGHTING / CANDAŞ AYDINLATMA SAN. VE TİC. A.Ş.

Authorized Person:	
Email Address:	info@highlight.com.tr
Phone Number:	+90 (212) 8867265 / +90 (212) 2801011
Website:	www.highlight.com.tr

Company Information:

Highlight has its roots in the decorative lighting manufacturing company Candaş Avize, which was established in 1979. In addition to distributing leading decorative and technical brands worldwide, Highlight also produces personal and brand-specific designs in its own facilities with its design and production team. Highlight is the largest lighting showroom in Turkey and one of the largest in the world, with a 13,000 m² indoor and 16,000 m² outdoor area in Istanbul's Büyükçekmece region. It is the founding partner of MK ILLUMINATION in Turkey, an Austria-based decorative lighting firm with operations in over 30 countries. It oversees the design, production, and assembly of lighting projects with a dedicated team of professionals.

Exhibitor List

ICOM UAE

Authorized Person:	
Email Address:	info@icomuae.net
Phone Number:	+971 502345678
Website:	www.icomuae.net

Company Information:

ICOM UAE is a national committee which established in 2012 in Dubai. ICOM UAE is responsible for connecting museums and museum professionals in the UAE with the global network of ICOM. The committees often organize events, conferences, and initiatives related to the museum field, promote best practices, and facilitate collaboration among museums within their region. By joining ICOM UAE, you'll have the chance to connect with museum enthusiasts, gain access to valuable resources, and take part in exciting events and access to various museums (public and private) in the Emirates.

We connect and represent museum professionals across the world and provide a network for sharing knowledge and practice. We advocate at an international level for the vital role that museums play in supporting peaceful, healthy and sustainable communities.

Product Category:

An individual member if you are a working or retired museum professional or if you provide services, knowledge and expertise for museums, as your main professional activity.

An institutional member if you represent a museum or another institution that complies with the definition of a museum.

A student member if you are enrolled in a museum-related academic program.

A supporting member if you, or your institution, provide substantial assistance to ICOM both financially and otherwise, due to an interest in museums.

Exhibitor List

JVS HOLDING GROUP A.S.

Authorized Person:	Milada Fiserova
Email Address:	milada@jvsgroup.cz
Phone Number:	+420603776467
Website:	www.jvsholding.cz

Company Information:

Since 2000, JVS Holding Group has been a leading European promoter and producer of touring exhibitions, concerts, shows, and family entertainment. The Prague-based company has a presence in Slovakia, Poland, and Hungary, operating in a market with over 80 million potential visitors. JVS Holding Group has developed, and produced successful exhibitions such as Cosmos Discovery, Winter Wonderland, and Jurassic Adventure.

Product Category:

Touring Exhibitions

Product Description:

Our company specializes in the production of travel exhibitions, including Cosmos Discovery, an exhibition about space, and space missions, and Wonderland, a light statues park.

Exhibitor List

KONYA METROPOLITAN MUNICIPALITY / KONYA BÜYÜKŞEHİR BELEDİYESİ

Authorized Person:	
Email Address:	konyabuyuksehirbelediyesi@hs01.kep.tr
Phone Number:	+904445542
Website:	www.konya.bel.tr

Company Information:

Konya Metropolitan Municipality is a local government institution that contributes to all types of museological activities to preserve the historical and cultural heritage of Konya. With a blend of traditional and contemporary museological approaches, the institution has produced numerous outputs and is constructing Türkiye's most prestigious museums.

Among the responsibilities of the Konya Metropolitan Municipality towards the city's heritage are establishing museums and exhibition halls with historical, natural, and cultural materials and artifacts to enhance visitors' knowledge, organizing exhibitions in necessary areas, acquiring works to enrich museums and strengthen collections, and undertaking tasks such as brochure printing and digital publishing to ensure the visibility of cultural assets. Additionally, the municipality carries out maintenance, repair, conservation, and improvement works for the artifacts in museums and exhibition halls in accordance with the provisions of Law No. 2863 on the Conservation of Cultural and Natural Assets.

Exhibitor List

KOOP ARCHITECTS

Authorized Person:	Yusuf Burak Dolu
Email Address:	info@koopmimarlik.com
Phone Number:	+905324115810
Website:	www.kooparchitects.com

Company Information:

KOOP, established in 2013 by Y. Burak Dolu, is a multidisciplinary design, and architecture company that emphasizes collective work and collaboration across a range of fields, including urban design, architecture, conservation/restoration, graphic design, and museology. We are distinctive in our integrative approach, which frequently involves collaboration with professionals, other offices, NGOs, and a range of disciplines to develop innovative solutions. KOOP's project portfolio encompasses a diverse range of domains, including the restoration, and transformation of historical buildings, museum and exhibition design, and the creation of cultural and social centres. Our services also encompass the design of public spaces, residential spaces, offices, restaurants, and other commercial premises. Each project is managed by teams comprising professionals from a range of specialties, ensuring that all aspects of design, construction, and execution are well-coordinated. KOOP's approach is to merge old and new architectural styles, transform existing structures, and create museums in historical contexts. We place great emphasis on understanding a place's essence, making its memory tangible, and impactful through contemporary design interventions.

Exhibitor List

MBA DESIGN & DISPLAY PRODUKT GMBH

Authorized Person:	Markus Militzer
Email Address:	mmilitzer@mba-worldwide.com
Phone Number:	+49712116060
Website:	www.mila-wall.com

Company Information:

MBA since 1975 is developer and manufacturer of modular walls and self adhesive surface coverings. With our worldwide MBA Partners we supply modular and sustainable wall systems in many famous museums worldwide.

Brands:

Mila-wall, SCENARIO, mila-fix, milament, mila-decor

Product Name:

Mila-wall Series 100 9G is the latest and brand new version of the Mila-wall modular system. This wall series is and absolut new version that we present the first time in Abu Dhabi.

Product Category:

Modular wall for temporary architecture within exhibitions, space in space solutions, and to guide visitors.

Product Description:

Mila-wall Series 100. No visible hardware from the outside, just pure walls for a timeless exhibition architecture. The walls are installed easily within in minutes with a tongue and groove connection technology. The all sided multifunction aluminum frame makes the wall light, but very stable. The self adhesive surface coverings are removeable, so the surface can be changed, but the wall remains.

Product Features:

Sustainable product, fast and easy to install, modular construction, high flexibility in many different design variations. High quality design.

With Mila-wall, you can design modern and flexible exhibitions that adapt to your individual needs and changing exhibitions. Expand, rebuild, or completely redesign with Mila-wall everything is possible. Creative freedom for every occasion.

Exhibitor List

MBA MIDDLE EAST

Authorized Person:	Khaled Alqaisieh
Email Address:	khaled@mba-middleeast.com
Phone Number:	+962778899088
Website:	www.mila-wall.com

Company Information:

Since 1975, MBA has been a leading developer and manufacturer of modular walls and self-adhesive surface coverings. In collaboration with our global network of MBA Partners, we provide innovative modular and sustainable wall systems for museums across the globe.

Brands:

Mila-wall, SCENARIO, mila-fix, milament, mila-decor

Product Name:

Mila-wall Series 100 9G is the latest and brand-new version of the Mila-wall modular system. This wall series is an absolute new version that we present for the first time in Abu Dhabi.

Product Category:

Modular wall for temporary architecture within exhibitions, space in space solutions, and to guide visitors.

Product Description:

Mila-wall Series 100. No visible hardware forms the outside, just pure walls for a timeless exhibition architecture. The walls are installed easily within minutes with tongue and groove connection technology. The all-sided multifunction aluminum frame makes the wall light, but very stable. The self-adhesive surface coverings are removeable, so the surface can be changed, but the wall remains.

Product Features:

Sustainable product, fast and easy to install, modular construction, high flexibility in many different design variations. High quality design.

Other Information:

With Mila-wall, you can design modern and flexible exhibitions that adapt to your individual needs and changing exhibitions. Expand, rebuild, or completely redesign with Mila-wall everything is possible. Creative freedom for every occasion.

Exhibitor List

MEMORIAL PARK "Kragujevac October" AND CULTURAL HERITAGE PRESERVATION INSTITUTE Kragujevac (REPUBLIC OF SERBIA)

Authorized Person:	Marijana Stankovic, Nenad Karamijalkovic
Email Address:	info@spomenpark.rs / zavod@kulturnonasledje.com
Phone Number:	+381642937773 / +381644562384
Website:	www.spomenpark.rs / www.kulturnonasledje.com

Company Information:

The Memorial Park "Kragujevac October" was established on the site of the Sumarice massacre, which took place in October 1941. Around 3,000 civilians from Kragujevac were killed by German Wehrmacht troops with the anti-war aim of gathering, processing, and presenting documents concerning victims of the Second World War in former Yugoslavia. The memorial park covers an area of 352 hectares, comprising forest and parkland, as well as 30 mounds of those executed, 10 artistic monuments and the Museum "21st October".

The Cultural Heritage Preservation Institute in Kragujevac is responsible for recording, examining, protecting, and presenting cultural heritage. This includes the oldest, prehistoric and ancient monuments, works of medieval culture, as well as traditional and modern architecture. These cultural assets are of significant cultural, historical, artistic, educational, and aesthetic value for Serbia. The Institute operates across the Sumadija, and Pomoravlje regions (13 municipalities) in central Serbia, with its headquarters in Kragujevac.

Brands:

The Monument to the Shot Students and Professors in the Memorial Park serves as a poignant reminder of the immense suffering endured by individuals in Serbia during the Second World War. It also stands as a testament to the countless innocent victims of conflicts worldwide.

Product Category:

New technologies in presentation of cultural heritage (Virtual Tours)

Product Description:

Virtual tours (in English and Serbian) through the Memorial Park and Museum "21st October" in Sumarice in Kragujevac provide global audiences with a unique opportunity to explore the site virtually, gaining insight into the history of suffering, and struggle for freedom in Serbia, and the former Yugoslavia during the Second World War in a fresh, and immersive way. Visitors have the opportunity to explore panoramic, and close-up views of forest and parkland with artistic monuments in Kragujevac Memorial Park, including a tour of the "21st October" Museum, and its permanent historical exhibition.

Product Features:

Virtual tours have revolutionized the way we showcase spaces, including cultural heritage places. These digital experiences offer a unique way to engage with audiences, allowing them to explore a location as if they were physically present. Main features, and advantages are: - Immersive Engagement - Increased Interaction - Convenience and Accessibility - Time and Cost Savings - Broader Reach to the Public - 24/7 Availability

Exhibitor List

NTB XRAY GMBH

Authorized Person:	
Email Address:	ntb@ntbxray.com
Phone Number:	+49 544598480
Website:	www.ntbxray.com

Company Information:

NTB XRAY GmbH from Germany specializes in the construction of high-quality X-ray systems. As a machine manufacturer, we supply customized solutions, especially for museums and galleries. Our systems enable precise examinations and can already be found in renowned museums throughout Europe.

Exhibitor List

PANWORLD MUSSE

Authorized Person:	Vandana Wagh
Email Address:	vandana.wagh@panworldllc.com
Phone Number:	+971554276004
Website:	

Company Information:

Panworld MUSSE, a division of Panworld General Trading, is your trusted partner for all your museum needs, including materials, technology, design, and infrastructure. Based in the United Arab Emirates, we are committed to providing exceptional solutions tailored to the unique requirements of the museum, and library sector.

Our aim is to provide our clients with the highest quality of service, integrating futuristic, and cutting-edge technology to enhance the museum experience. Whether it's advanced exhibit design, innovative display technologies or infrastructure development, Panworld MUSSE ensures excellence and reliability in every project.

With a deep understanding of the evolving needs of the museum sector, we aim to create immersive, engaging, and sustainable solutions that bring cultural, and historical narratives to life. Partner with us to transform your museum spaces into state-of-the-art environments that inspire and educate.

Brands:

In the museum and library domain, we offer cutting-edge materials, immersive technologies, and design innovations, elevating the visitor experience through futuristic solutions leveraging technology advancements including those in XR, AI domains, besides, we offer solutions for securing the assets.

Product Category:

Museum and Cultural Heritage Solutions, Library Solutions, Asset Management and Security, Innovation and Collaboration Spaces

Product Description:

Panworld offers a diverse range of innovative solutions for libraries, museums, and cultural institutions. Our RFID Library Security ensures seamless circulation and robust security, while Digitization, and Archiving preserves valuable collections for future access. For museums, we provide 3D Holograms with Generative AI and Metaverse Platforms to create immersive, interactive experiences. Our Institution/Museum Repositories safeguard cultural heritage, and E-Commerce for Artifacts connects heritage to a global audience. With Asset Management & Tracking, operations are streamlined, and Maker Spaces fosters creativity and collaboration. Panworld's solutions combine cutting-edge technology with immersive functionality, empowering institutions to innovate, preserve, and inspire.

Exhibitor List

SEHNER GMBH - QATAR VISION PROJECTS

Authorized Person:	Jürgen Sehner
Email Address:	j.sehner@sehner.de
Phone Number:	+497056939520
Website:	www.sehner.de

Company Information:

The Sehner company was established in 1978 in Germany by Mr. Franz Sehner. In 1994, it was transformed into a limited liability company. Since its inception, the company has been engaged in the production and distribution of glass and technical components for the furniture industry, as well as display cases for museums and businesses in Germany and abroad. In 2000, Mr. Jürgen Sehner was appointed Managing Director, and has served in that role ever since. In 2023, two long-standing employees/engineers were appointed managing directors of the family business as part of the planned transition of leadership roles. We process orders from Germany and abroad, develop products, manufacture them, and assemble them. The company employs only trained employees and fitters at the site and supports 12 sales partners abroad, ensuring a short distance and fast flow of information. Our employees are fully qualified in the technology of museums and jewelry showcases, and our equipment is outstanding and exceptional in accordance with the vertical range of manufacture. With over 90% of production taking place in our own workshops, we are able to guarantee an extraordinary quality and adherence to delivery dates. With almost 50 years of tradition in over 2000 projects, we have built up an unparalleled level of expertise.

Brands:

www.sehner.de / Museum and Jewelry showcases www.versioX.de/ Special and heavy-duty hinges

Product Category:

Museum & Security Showcases
Special and heavy-duty hinges

Product Features:

Very high-quality museum and security showcases clima controlled, safety non reflective glass, security locks, clear design and approved quality

Exhibitor List

SELAMLIQUE TURKISH COFFEE

Authorized Person:	
Email Address:	info@selamlisque.ae
Phone Number:	+971 4 385 49 22
Website:	www.selamlisque.ae

Company Information:

Selamlisque Turkish Coffee operates with focus on design and quality, aiming to bring back and preserve the authentic ritual of Turkish coffee drinking.

The age-old tradition of Turkish coffee has been slowly dissipated as alternative coffees have invaded the market and its relevance overshadowed with each passing generation; whereas Turkish coffee is one of the few products that is fundamentally and exclusively linked to its nation of origin. This is why Selamlisque Turkish Coffee was established with the principle objective of bringing international recognition to Turkish coffee, and aims to become the first global premium Turkish coffee brand.

Selamlisque offers a series of complementing Turkish coffee accessories ranging from coffee pots and trays, branded coffee cups to Turkish Coffee Machines of different colors. Selamlisque also has a unique range of Turkish Delights, Delicacies, chocolate and dragee that complements perfectly with the several different flavors of Turkish Coffee.

Selamlisque operates in UAE with Dubai and Abu Dhabi café shops since 2013.

Exhibitor List

SHANDONG LONGWEN INTELLIGENT TECHNOLOGY CO., LTD

Authorized Person:	Zhang Bing
Email Address:	809610027@qq.com
Phone Number:	+86 15688839818
Website:	www.sdlwzls.cn

Company Information:

Shandong Longwen Intelligent Technology Co., Ltd. is a professional organization that provides customized exhibition services for museums, memorials, science and technology museums, planning museums, and other cultural institutions and their total contractor service providers. The products involve professional cultural relics display cases, jewelry display cases, prefabricated wall display racks, and so on. Adhering to the concept of "giving cultural relics a home", we are committed to providing customers with a full range of solutions and quality supporting services from design to production to installation.

Product Name:

Independent cabinet

Product Category:

Exhibition systems

Product Description:

Independent display cabinet, can be fixed on the ground, can also be installed direction casters for easy movement. New frameless independent cabinet, with low resistance bending glass and light combination, to achieve 360° full display of exhibits, with high specifications and outstanding display security.

Product Features:

The display case uses five sides of glass to make the whole display effect thorough and transparent.

Exhibitor List

SICPA TÜRKİYE

CONFERENCE
SPONSOR

Authorized Person:	Bengisu Çolak
Email Address:	bengisu.colak@sicpa.com.tr
Phone Number:	+905078500900
Website:	www.sicpaturkey.com.tr

Company Information:

At SICPA TR Güvenlik Çözümleri A.Ş., we provide cutting-edge technology, and comprehensive solution packages that effectively prevent the entry of unregistered, counterfeit, and smuggled products into the supply chain. Our services include the development of tailor-made solutions in the areas of product tracking, genuine product differentiation, and brand and product security, which are crucial aspects of modern business. Our company, which commenced operations in our country in 2007, provides cutting-edge solutions for brand protection, and product tracking and tracing systems. Our sectoral expertise and experience have enabled us to develop bespoke solutions for a diverse range of stakeholders in the public and private sectors. Our current applications in Türkiye significantly contribute to the public sector by reducing tax losses and to the private sector by ensuring product safety and protecting brand value by minimizing counterfeit ability. We recognize the growing importance of product safety and are committed to making more comprehensive investments in this field, establishing long-term partnerships based on mutual trust, and increasing our support and contribution to both the public and private sectors.

Brands:

MuseumPass Türkiye, MuseumPass Cappadocia, MuseumPass Mediterian, MuseumPass Aegean, MuseumPass İstanbul, MüzeKart and Derivatives

Product Category:

Cultural Tourism and Heritage Access Passes

Product Description:

Our products are categorized under Cultural Tourism and Heritage Access Passes. These products provide visitors with streamlined access to museums, archaeological sites, and cultural landmarks in specific regions or nationwide. They aim to enhance cultural tourism by offering cost-effective and convenient entry solutions. By promoting exploration and learning, these passes encourage both domestic and international visitors to engage with historical and cultural heritage. They also support sustainable tourism by increasing awareness and appreciation for cultural sites, contributing to their preservation and maintenance.

Product Features:

Comprehensive Access, Cost-Effective, Convenience, Flexibility, Priority Entry, Sustainability Support, Long Validity Period, Multi-Language Support

Exhibitor List

SKINSOFT

Authorized Person:	Geoffroy Rigoulot
Email Address:	contact@skin-soft.org
Phone Number:	+33952423 38
Website:	www.skinsoft-lab.com

Company Information:

As a 21st century IT lab, SKINsoft works with a wide variety of cultural institutions around the world including museums, corporate, and private collections, oral history, and film archives, libraries, as well as governmental agencies – all using a system offering a high level of configurations for their own needs and contexts.

Our solutions are technologically unique: they are the result of scientific research, and more than 42.000 hours of development carried out in collaboration with professionals working in the preservation and cultural heritage management fields. Our areas of expertise also include multi-institution support, virtual museum exhibitions, customized web portals, and more.

Brands:

Multiple systems are available for different types of institutions and needs – including but not limited to:

- S-Museum for Museum collections management
- S-Archeo for Archaeological operations and collections management
- S-Movies for film archives management
- myEXPO for exhibition and cultural projects management
- SKINarchives for archives management
- SKINlibris for library collections management
- SKINweb for the digital publication of collections

Product Category:

Web-based Collections Management and Publication Software

Product Description:

SKINsoft provides software solutions dedicated to the detailed description, and customized management of any types of assets, from any types of collections: museum, archives, library, private heritage, film collections and many more. They can be configured to specifically match contexts, needs, and business cases.

Exhibitor List

SYNERGY ART HUB

Authorized Person:	Alia Aldiqs
Email Address:	ksa.synergy@gmail.com
Phone Number:	+966555456784
Website:	www.synergyart.sa

Company Information:

Synergy Art Hub: Where Art and Culture Converge

Synergy Art Hub, a Saudi-based company in Riyadh, is a dynamic force in the world of visual arts, and cultural expression. Established in 2015, this innovative hub is at the forefront of Vision 2030, to enrich Saudi society through the power of art. Synergy Art Hub was initially established as a multicultural collective to promote messages of peaceful coexistence through a “global plastic dialogue,” a visual language that transcends borders. It provides a platform for artists, particularly female creators from Saudi Arabia, and the wider Arab world, to become leading voices in the contemporary art scene.

Synergy Art Hub is much more than just an art space. It is a mission-driven entity with a focus on nurturing talent, reviving heritage, enhancing aesthetic appreciation, and promoting mental well-being. The Hub has become a symbol of Saudi cultural diplomacy, with a diverse range of exhibitions held locally and internationally, including in Riyadh and Jeddah, as well as Venice, New York, and Barcelona. The Hub has formed partnerships with organisations such as the French Embassy and the American Chamber of Commerce, which demonstrate its dedication to fostering cultural exchange through creativity.

Synergy Art Hub is founded on the principles of beauty, innovation and inclusivity. It welcomes a diverse community of artists, intellectuals and art enthusiasts into a collaborative space where ideas are nurtured, partnerships are formed, and transformative experiences are created.

Brands:

Artworks and Sculpture

Product Category:

Paintings and Sculpture

Product Description:

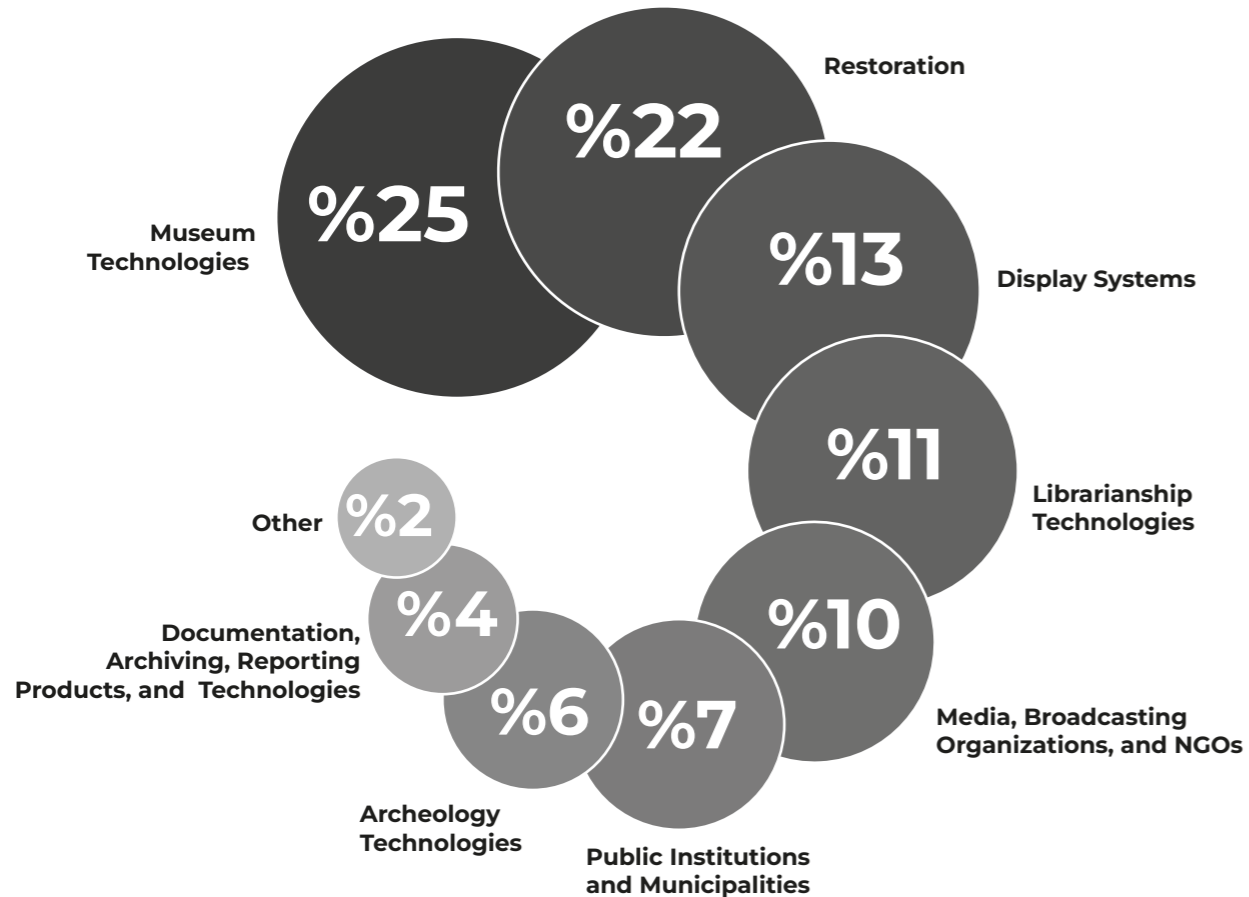
24 Art Works and 10 sculptures paintings

We believe that the world is full of passion and ideas and that you, as partners of success, carry enlightened thought and creativity. We created the world of Synergy (the crossroads of civilizations) to bring together pioneers, business owners, artists, intellectuals and those interested in the arts. We welcome you into our inspiring world where ideas meet, businesses are built and goals are achieved.

HERITAGE — İSTANBUL —

EXHIBITOR PROFILE

HERITAGE İSTANBUL 2024



FACTS & FIGURES

HERITAGE İSTANBUL 2024

4.380sqm **m²**
Exhibition Area

122
Exhibitors

9.277
Visitors

13
Exhibitor Countries

24
Foreign Exhibitors

HERITAGE — TURQUOISE —

1st Archaeology, Restoration, Museum & Library Technologies Exhibition and Conference



28-30 MAY 2025

Silk Road International University of Tourism
and Cultural Heritage Buildings
Samarqand, Uzbekistan

tg expo
think global

CULTURAL
HERITAGE
PLATFORMS



DISCOVER
EPHESUS

BY NIGHT



T.C. KÜLTÜR VE TURİZM
BAKANLIĞI

DÖSİMM



TÜRKİYE