



Creative
Europe



2018 
EUROPEAN YEAR
OF CULTURAL
HERITAGE
#EuropeForCulture

LAUREATES 2018

European Union Prize for Cultural Heritage/
Europa Nostra Awards

2018 Laureates

European Union Prize for Cultural Heritage /
Europa Nostra Awards

EDITORIAL TEAM

Audrey Hogan (coordinator)
Joana Pinheiro

LAYOUT

Amon Design

PRINTING

Quantes



As part of Europa Nostra's mission to safeguard our built and natural heritage, this publication has been produced using environmentally friendly paper and techniques.

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Textile from Georgia, GEORGIA |
Raphael Arzumanov

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CultLab3D, GERMANY | © Fraunhofer IGD

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European Union Prize for Cultural Heritage / Europa Nostra Awards

The EU Prize for Cultural Heritage / Europa Nostra Awards was launched in 2002 by the European Commission and has been organised by Europa Nostra ever since. The Prize celebrates and promotes best practices related to heritage conservation, management, research, education and communication. In this way, it contributes to a stronger public recognition of cultural heritage as a strategic resource for Europe's society and economy.

A total of 485 outstanding heritage accomplishments have been recognised in the past 16 years. The awards scheme received the support of the EU Culture programme and is now supported by the EU Creative Europe programme.

The Prize honours up to 30 remarkable heritage achievements from all parts of Europe every year. Seven are selected as Grand Prix laureates and one receives the Public Choice Award, chosen in an online poll. The awards are given in four categories: conservation; research; dedicated service to heritage; and education, training, and awareness-raising.

The awards are presented to the winners at a major public event, which is hosted each year in a different European city. The 2018 European Heritage Awards Ceremony was held on 22 June at the Berlin Congress Centre in Berlin, Germany, and was a highlight of the European Year of Cultural Heritage 2018. The ceremony was attended by 1,000 people, ranging from high-level officials from EU institutions and Member States to leading representatives of heritage organisations from all over Europe. The Call for Entries for the 2019 edition of the Awards will be published in the Autumn of 2018 on the dedicated website.

For more information:

europeanostra.org

europeanheritageawards.eu

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Sharing Europe's Heritage Success Stories

In this landmark year in which citizens from all over Europe are (re-)discovering and engaging with their shared cultural heritage, we are immensely proud to introduce the winners of the **European Union Prize for Cultural Heritage / Europa Nostra Awards 2018**. The **29 laureates from 17 countries** have been recognised for their exemplary accomplishments in conservation, research, dedicated service, and education, training and awareness-raising. As a contribution to the **European Year of Cultural Heritage 2018**, this year's Awards put special emphasis on the European added value of the selected heritage achievements.

The winners were chosen by independent juries of experts from among **160 applications** submitted by organisations and individuals from **31 countries** across Europe. This year, a Europa Nostra Award is also presented to an exemplary conservation project from Turkey, a European country not taking part in the Creative Europe programme of the European Union.

We wholeheartedly congratulate the **"heritage champions"** who have been selected as winners of this special edition of our Awards and whom we have had the pleasure of honouring during the European Heritage Awards Ceremony held on 22 June during the first ever European Cultural Heritage Summit in Berlin. We are deeply impressed by the exceptional skills and commitment of so many heritage professionals, volunteers and supporters from all over Europe. They deserve every praise and further support.

Among the **outstanding European heritage "success stories" awarded in 2018** are: the rehabilitation of a Byzantine church in Greece, with its unique series of frescoes dating from the 8th - 9th century, made possible thanks to the cooperation



© Felix Quaedvlieg

Plácido Domingo at the European Heritage Awards Ceremony 2017 | St. Michael's Church in Turku, Finland

Our Award winners are living proof that our cultural heritage is far more than the memory of our past; it is a key to understanding our present and a strategic resource for our future.

between Greek and Swiss organisations; the development of a new method to conserve the heritage of Europe's historic houses, the result of a joint venture between five institutions based in France, Italy and Poland; the dedication of an international network of NGOs committed to the protection of Venice for over 30 years; and the establishment of a public educational programme that gives all children and young people in Finland the chance to engage with their cultural heritage and which can serve as inspiration for similar initiatives throughout Europe.

Our Award winners show that our cultural heritage is far more than the memory of our past; it is key to understanding our present and is a strategic resource for our future. Therefore, our top priority must be to recognise the great value of our shared cultural heritage for Europe and its citizens. This is precisely the ambition of the new **European Agenda for Culture and the Action Plan for Cultural Heritage** to be adopted as a lasting legacy of the European Year of Cultural Heritage.

Tibor Navracsics,
*European Commissioner
for Education, Culture,
Youth and Sport*

Plácido Domingo,
President of Europa Nostra



Commissioner Navracsics at the Forum on the International Perspectives of the European Year of Cultural Heritage 2018 | Brussels, 23 April 2018

Laureates

In 2018, a total of 160 applications were submitted to the EU Prize for Cultural Heritage / Europa Nostra Awards by organisations and individuals from 31 countries across Europe.

Each year, the Awards are presented to outstanding achievements of European significance in the following categories:

Conservation projects, including the restoration of buildings and their adaptation to new uses; new buildings in historic settings; urban and rural landscape rehabilitation; archaeological site interpretations, and the care for art collections;

Research projects in the field of cultural heritage which lead to tangible results in the conservation and enhancement of heritage in Europe, including studies, digitisation projects, results of research and/or scientific publications;

Dedicated Service to heritage conservation by individuals or organisations whose contributions over a long period of time demonstrate a high degree of devotion coupled with excellence in the protection, conservation and enhancement of cultural heritage in Europe;

Education, Training and Awareness-Raising initiatives in the field of tangible and/or intangible cultural heritage that aim to promote and/or to contribute to the sustainable development of the environment.

This year, the EU Prize for Cultural Heritage / Europa Nostra Awards honoured 29 remarkable achievements from 17 countries. Of these winners, 7 were selected to receive a Grand Prix and a monetary award of € 10,000. A Europa Nostra Award was also presented to a conservation project from Turkey, a European country not taking part in the Creative Europe programme of the European Union.

All projects and initiatives were assessed *in situ* by independent experts (*see pages 78-79*), and then judged by one of the four Heritage Awards Juries (*see pages 76-77*) during a series of meetings held in January and February 2018. Each Jury is composed of experts from all over Europe.

Each laureate receives a certificate and either a bronze trophy or a bronze wall plaque to fix in a visible location on their awarded building / site.

St. Wenceslas Rotunda, Prague

This ambitious project restored and conserved the surviving nave of a Romanesque rotunda, which dates back to the late 11th-century and reveals the origins of the city of Prague. The remains were discovered in a newly uncovered space inside a building of Charles University (within a UNESCO World Heritage Area). The restoration work was based on the premise of minimizing any visible interventions. The project, led by a team at **Charles University** in Prague, was supported by **EEA/Norway grants** and private donors. The jury appreciated *“the display of the archaeological layers and the efforts in presenting and interpreting these remains. The project is an example of good in situ preservation”*.

The first written record of the rotunda appears at the beginning of the 13th century and shows a close connection to the Czech patron saint, St. Wenceslas. The chapel disappeared as new buildings were constructed and was considered lost. During construction works in 2004, the remains of the building were rediscovered. The type of hexagonal embossed tiles present has not been discovered anywhere else in Europe. The discovery of a sacral structure from the mid-10th century is of immense importance for the history of Christianity and its architecture in Central Europe. The structure demonstrates the inter-ethnic links of the site and provides material for comparative evaluation.



A unique new exhibition space was created to optimally exhibit the tiles dating back to the 11th-century, the fragments of the foundation and above-ground masonry. The finds are now accessible via a footbridge complete with lighting and steps, and a replica of the original floor was laid on one side of the nave. A new multimedia exhibition was installed for visitors. Archaeological and structural- historical research yielded rich documentation of the archaeological remains.





The implementation of the project demonstrated strong interdisciplinary cooperation in practice. Geodesists, geologists, chemists, mathematicians, physicists and artists worked together with restorers and archaeologists to meet the demands of this complex project. The jury appreciated *“the efforts of the university to integrate these heritage remains for the instruction of students and the public”*.

Thanks to this project, unique insights were acquired into the design and the construction technologies used in medieval rotundas which are generally applicable to the whole of European civilization of this period.



Poul Egede's Mission House, Ilimanaq, Greenland

The Mission House (built in 1751) was built by the Danish Christian missionary Poul Egede and was in service until 1880. It was intermittently inhabited until the mid-1980s. The Shop and Store Building (built in 1777) maintained its original use as a warehouse until 2012. The restoration of the two buildings, some of the oldest structures of their kind in Greenland, is part of a larger partnership between the **government of Greenland**, the **National Museum of Greenland**, **Qaasuisup Kommunia**, **World of Greenland** and the Danish philanthropic investor, **Realdania By & Byg**.

The jury highlighted *“the high quality of the building survey and preliminary investigation of this project as well as the careful conservation work carried out in difficult climatic and geographical conditions”*.

Both buildings were in extremely bad condition and in urgent need of restoration when Realdania By & Byg bought them in 2013. However, the buildings still contained a high level of integrity and authenticity. Through the careful process of preserving original materials, such as the timber, windows and doors, and original



details, such as the ceiling canvases made from ship sails, the two buildings have been restored and given new functions while their unique qualities and atmosphere have been maintained.

The buildings were opened to the public in June 2017. The Mission House is now in use as a restaurant and lounge. The Shop and Store Building is used for conferences and for an exhibition about the restoration, the nearby UNESCO World Heritage area of the Ilulissat Icefjord and the upcoming Icefjord Centre in Ilulissat. The shop is now used for the sale of local crafts and there is also a cold storage facility in the building so that local fishermen and hunters can sell their catch and prey. The new functional uses of the buildings contribute to the economic sustainability of the small, local community and help to maintain the unique traditions of settlement life in Greenland. In addition, the employment of local craftsmen in the process has provided training and strengthened competencies in Greenland in the field of restoration. The jury commended this aspect of the project, noting its *“important educational component”*.





A book which tells the story of the buildings has been published in Danish, English and Greenlandic. Further efforts have been made to develop the public's understanding of the conservation and the advantage of viewing cultural heritage as a socially useful resource. The positive results of the project have generated inspiration for similar settlements to preserve their heritage. The jury highlighted this aspect of the project noting *“this project emphasises the significance of vernacular architecture and is a model for other similar buildings in Greenland and throughout Europe”*.

In a European context, whaling flourished in Greenland's waters in the 17th century. At that time, the settlement was a well known trading post, where European whalers met with Inuits to trade goods. Now the settlement is once again equipped to receive visitors from all over Europe.



Collaborative Conservation of the Apse Mosaic of the Transfiguration in the Basilica at St. Catherine's Monastery, Sinai

The Greek Orthodox Monastery of Saint Catherine at Mount Sinai preserves one of the world's richest collections of icons, manuscripts and historic documents. Its location is sacred to Judaism, Christianity and Islam. The Monastery in its present form was constructed by the Byzantine Emperor Justinian and completed before 565 CE. This Basilica retains most of its 6th-century decorations, including the apse mosaic of the Transfiguration, a masterpiece of Eastern Christian art.

In 1995 the Basilica suffered serious damage from an earthquake. In 1999 the **Getty Foundation** based in Los Angeles (USA) provided funding for a detailed survey and conservation study which were undertaken by the **Monastery's Technical Bureau** based in Athens (Greece). The **Getty Conservation Institute** (GCI) then recommended **Centro di Conservazione Archeologica** (CCA) based in Rome (Italy), for the conservation of the mosaics and in 2000 granted funding for the CCA's survey and assessment of the mosaics.



After considerable efforts, the Monastery was successful in obtaining a donation of \$500,000 from the then **Emir of Qatar, Sheikh Hamad bin Khalifa Al Thani**. With this sum and a further donation of \$250,000 from the **Getty Foundation** - the Monastery was able to cover the costs of the conservation work.

The restoration work by the Monastery's Technical Bureau on the apse walls and roof was completed in 2011. The conservation work on the mosaics by CCA was completed in 2016. The project was supported by the **Egyptian Ministry of Antiquities**. Due to necessary monitoring of all conservation work, as well as due to political upheavals in Egypt, the official opening was delayed until 2017.

The jury highly commended *“the European cooperation between the Italian conservation experts and the Greek Orthodox Monastery which was undertaken in close consultation with the Egyptian authorities and has resulted in high-quality conservation work on an element of such an outstanding World Heritage Site as the Monastery of Saint Catherine in Sinai. The documentation and quality of the work are exceptional”*.

The CCA carried out a conservation programme for the detailed documentation, cleaning and consolidation of the mosaics *in situ*, the resolution of structural problems which were causing detachments of the layers, as well as techniques to restore missing pieces.

Scientific investigation allowed the conservators to identify the original materials and methods used in the construction of the mosaics and in subsequent restorations. The stages of curative intervention used materials compatible with the original mosaics, such as lime based mortars and glass mosaic tiles.



The documentation process recorded each one of the 20,000 replacement tiles for subsequent retracing and this information will be openly published online.

The scaffolding system installed in the Basilica successfully isolated conservation works from normal church services. This meant that the project could be carried out over a period of years, without disturbing the spiritual life of the church.

The jury noted *“the strong scientific and religious collaboration in most complex circumstances to create innovative technical solutions which made it possible to carry out conservation during religious services and in the most sacred part of the site”*.

Dr. Barner's Sanatorium, Braunlage/Harz

Dr. Barner's Sanatorium is a unique example of the German reform movement of the early 20th century. The project to restore the Sanatorium was carried out by **David Chipperfield Architects** in partnership with the **Monument Authority of Lower Saxony** (Niedersächsisches Amt für Denkmalpflege) and the **University of Applied Sciences and Arts** in Hildesheim. The project received state funding as well as a grant from the **European Regional Development Fund**.

The sanatorium, a specialist clinic for psychosomatic medicine and psychotherapy, counts as one of the most significant Art Nouveau buildings in Germany. The jury noted that the Sanatorium is a *“characteristic element of European heritage and is an important example of early 20th century architecture and interior decoration”*.

This comprehensive project ensured the careful repair of the original building fabric, removed inappropriate repairs and interventions and reinstated the visual integrity of individual rooms and building elements. The project also modernised technical services and improve the existing fire protection measures, ensuring that the clinic, which is still used for its original purpose,



could operate with as little restrictions as possible during the conservation works.

The conservation was strongly based in research which created a solid foundation for the holistic preservation of the architecture. As the last remaining example of this type of sanatorium in Germany, the building pays testimony to a significant medical, social and historic Central European tradition.

The jury appreciated that *“the Sanatorium is still in use as an institution and that the new additions are contemporary and compatible with the original fabric”*.





In addition to the design team, numerous external national experts, committees and research institutes were integrated during the process. The jury emphasised *“the use of traditional techniques which are rare in Germany. A considerable effort has been made to involve conservators with these required skills which has led to a good outcome and contributed to the high quality of the conservation which has an integrated and holistic approach”*.



The Winzerberg: Royal Vineyard at Potsdam-Sanssouci

This project revitalised a forgotten vineyard, originally designed as an Italian-style landmark within the UNESCO World Heritage Palaces and Parks of Potsdam. The Winzerberg with its characteristic pentagonal shape is entered through a triumphal gate. A Tuscan-style wine-maker's house is located above the terraced vineyard which was used to grow and cultivate grapes, fruits and vegetables for the Royal Court of Frederick II and his successors.

The Winzerberg is owned by the **Prussian Palaces and Gardens Foundation Berlin-Brandenburg** (SPSG), who provided key partnership and supervision to the project. The project was initiated, planned, conducted and completed by **Bauverein Winzerberg Potsdam**, a small and independent non-profit-association. Bauverein Winzerberg Potsdam's members include individuals with various professional backgrounds, including those from the field of cultural heritage. The majority of work was carried out by thousands of helping hands including craftsmen, scientists and businessmen as well as students, apprentices, volunteers, refugees, pensioners and people with disabilities. The jury appreciated this aspect of the project highlighting *"the involvement of local people from Potsdam in the management of the site"*.



The project is an excellent model of a grassroots initiative, with the bulk of its financing coming from crowdfunding. Donors could for example, buy a pane of glass for the restoration of the Winzerberg, with each pane costing € 30.00. The donor's name would be inscribed on the pane of glass, encouraging a sense of ownership for the heritage site in the local community. 5,000 panes have already been sold and further panes are still in strong demand.

From 2005-2015, the Bauverein Winzerberg Potsdam succeeded in restoring a 300-year-old monument in the center of Potsdam and returning it to use for both citizens and visitors to the city. Great efforts have been made by the association to maintain and enhance the architectural substance of the Winzerberg. The gardeners replicate the historic methods of gardening when possible, including the cultivation of the varieties of grapes and fruits which were originally grown. The resulting products are sold at the local market or enjoyed by the visitors and volunteers.



The jury commended the project for having “saved a completely derelict site from being lost forever. The sites new social and civic uses are respectful of the existing garden space. This is an excellent restoration project that enhances a prominent World Heritage site of European importance, combined with successful and visionary civic engagement, which is of great importance to Potsdam, with the inclusion of 4 different academic institutions, and with a variety of volunteer activities”.



Byzantine Church of Hagia Kyriaki, Naxos

GREECE

Hagia Kyriaki is a Byzantine church with a unique series of wall paintings dating to the 8th or 9th century, during one of the two periods of Iconoclasm (726-787 CE; 813-843 CE). The church is located in a secluded rural area which was neglected for years. This project is an outstanding example of cooperation across state boundaries in Europe. The unique source of funding was private donations either through the Swiss initiative, the **Association Hagia Kyriaki**, including a contribution by **J.F. Costopoulos Foundation** or through the Greek organisation **Elliniki Etairia**, with donations from the **A.G. Leventis Foundation** and **Athanasios and Marina Martinos**.

Hagia Kyriaki is single-nave domed church. A barrel-vaulted narthex and chapel were added to the west and south of the church soon after its construction and a small chapel, now in ruins, was added further to the south. Until recently it was accessible only through a footpath from the village of Apeiranthos. The church is of unique importance, thanks to the well preserved aniconic first layer of paintings in its interior. Frescoes of this period, which are limited

to crosses, animals, geometric and floral patterns, are evidence of the dispute over the representation of human figures in ecclesiastical art that affected the Byzantine Empire for over a century and examples of which have been preserved in only a very small number of cases. Among these, the wall paintings of Hagia Kyriaki are the ones best preserved in the Cyclades group of islands.

Rainwater penetrating the roof resulted in severe damage both to the structure of the walls and vaults and to the wall paintings. In 1993, the Swiss associations “J.-G. Eynard” of Geneva and “Amitiés gréco-suissees” began their efforts to save the monument. In 2004, a voluntary association was founded in Switzerland with the sole purpose of saving this endangered monument from further damage.

The conservation of Hagia Kyriaki succeeded in saving an endangered monument and its unique paintings, with meticulous effort to protect its authenticity and refrained from adding elements that would mask the passing of time and history.





“This is a sensitive and respectful conservation of a structure and its wall paintings which are linked to an important period in European thought. The excellent results have been achieved through international and interdisciplinary cooperation and through the collaboration of private and public bodies.”, the jury said of this project.

“Great attention has been paid to respectfully preserving the monument within the surroundings’ unique and natural landscape in a remote location. Attention has been paid to what is often an overlooked type of heritage in a European context”, the jury stated. The project is a model to be followed in similar cases on Naxos, where dozens of ruined Byzantine churches demand immediate measures for their preservation.



The Botanical Garden of the National Palace of Queluz, Sintra

The Botanical Garden of the National Palace of Queluz, built around 1770, was destroyed in 1984 by a catastrophic flood. In 2012, a research project was undertaken, anticipating the possibility of an informed reconstruction of the garden, supported by the available documentation and the identification of displaced elements of its masonry and ornamentation which were salvaged from the remains. The botanical collection was established with the support of **Botanic Gardens Conservation International** and involved several partners in Europe. The restoration was entirely self-financed by funds from **Parques de Sintra**, obtained exclusively from the income generated by visitors and entrance ticket sales.

This project has successfully rediscovered and revived a garden which was thought to have been lost, using archaeological investigation, the remaining fragments of the garden and the existing documentation to achieve this aim”, the jury noted.



Archaeological excavations were carried out to provide further information prior to the reinstatement of each aspect of the garden and informed the conservators' choices regarding the landscape design and architecture. The works included the reconstruction of four glasshouses and the restoration and conservation of painted tiles and masonry elements, such as the ornamental fountain and surrounding statues. These elements have returned to their original place in the garden. The restoration process included works on walls, pavements and the introduction of new energy, water management and security systems. An interpretation and education project was also created.

“The project is a nice example of interdisciplinary collaboration which also involved the local community. The dissemination of the results was strong and made the project complete. This will raise awareness of the result and ensure its sustainability”, the jury highlighted.





Queluz was one of four 18th-century botanical gardens built in Portugal which had links to some of the oldest botanical gardens in Europe during the Enlightenment period, such as in Padua (Italy) Madrid (Spain) and Amsterdam (The Netherlands). The discovery of the original botanical index from 1789, which listed all of the plants known to botanists at the time, completed the research and prompted the researchers to make contacts with botanical gardens throughout Europe to request plants from their seed banks or nurseries.

The careful research and study of archaeological and salvaged elements, the detailed examination of existing structures, and the absolute respect for the original fabric makes the reconstruction of the Botanical Garden of the National Palace of Queluz a European case-study for the methodology of historical garden reconstruction following natural disaster.



The Bač Fortress, Bač

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The Bač Fortress began construction in the 14th-century with additions made in the 15th- and 16th-centuries and is a listed national monument. The project “Centuries of Bač” was initiated in 2006 to research and increase knowledge about the area of Bač; to implement key conservation principles in its preservation; to find a sustainable use for the site; and to raise awareness of its value among the wider community.

The conservation and rehabilitation of the Bač Fortress has been a central part of this project. The project was carried out by the **Provincial Institute for the Protection of Cultural Monuments - Petrovaradin**, and supported by its partners: the **Fund for Preserving Cultural and Historical Heritage “Centuries of Bač”**, the **University of Novi Sad Faculty of Technology** and the **Museum of Vojvodina**. The project received financial support from regional, national and international sources including **EU funding**.



The project has successfully integrated the Bač Fortress into the life of the local community and has found a sustainable use to ensure its future. It has been restored, its archaeological remains preserved and its interior transformed into a visitor centre and exhibition space which helps visitors to interpret the wider cultural landscape of Bač. It has also become a centre where professional knowledge about heritage conservation and management is gained, enhanced and shared. For the past 15 years the Fortress has also been the regional central point for the European Heritage Days, an initiative of the Council of Europe. Due to the success of this project the Bač Fortress was listed on UNESCO’s Tentative List in 2010, as a part of the “Historical place of Bač and its surroundings”.

“This project is an exceptional example of heritage preservation based on interdisciplinary collaboration. To achieve this, the project leaders have made use of European resources to research and carry out necessary preliminary investigations, which in turn have led to the implementation of a correct management strategy. A sustained effort has been made to maintain the aspect of the ruin through careful conservation. In addition there is a strong educational component relevant to the entire region”, the jury said.



The town of Bač shows influences of Romanesque, Gothic, Renaissance, Byzantine, Islamic and Baroque styles, along with examples of vernacular architecture. The built heritage pays testimony to the cultural diversity of the area, linking the Balkans with Central and Western Europe. Some of its most iconic structures are now listed as national monuments: namely the Bač Fortress, the Bodjani Orthodox Monastery and the Franciscan Monastery of Bač. *“The Fortress is located in close proximity to the Danube, a river which has provided a link between many European countries”*, the jury noted.



The Pavilion of Prince Miloš at the Bukovička Spa, Arandjelovac

Built in 1907, the Pavilion of Prince Miloš is located at the site of one of the oldest mineral water sources in Serbia and was the first bottling plant in the country. Several buildings in the Bukovička Spa Park, in which the Pavilion is located, suffered the effects of neglect during the period of unrest in the last century. In May 2014, floods destroyed most of the Park's buildings. The Ministry of Culture immediately placed the Pavilion on a list of important buildings that needed to be restored. The renovation of the Pavilion ultimately took just nine months and was achieved thanks to the cooperation of the **Kingdom of Norway**, who financed half of the project through the **Norwegian Ministry of Foreign Affairs**. The other half was financed by the mineral water company "**Knjaz Miloš**", the **municipality of Arandjelovac** and the "**Bukovicka Spa**" **Hospital**, who managed the project.

"This project is a good recovery of a monument, which has maintained its original use following a natural disaster. The result has been achieved with a modest budget, setting a good example for other spa towns throughout Europe", the jury stated.

The Bukovička Spa in Arandjelovac was the favorite destination of Knjaz (Prince) Miloš Obrenović, who was Prince of Serbia until his death in 1860. The Spa is located in one of the oldest and most beautifully preserved spa towns in Serbia. Today, it is an important center for wellness and rehabilitation.

The Pavilion is composed of three parts; the source of the mineral water was in the centre, in the north wing of the building was a bottling factory, while the south wing with the colonnade served as a pastry shop. The bottling factory brought prosperity to the town of Arandjelovac. In the factory, everything was done manually including the washing and filling of the bottles. The water was then distributed all over the country.



"The spa concept is relevant in a large part of Europe and Art Nouveau was a typical style for these structures", the jury highlighted.

In the mid-1960s the Pavilion of Prince Miloš was transformed into an art gallery, and today it still houses a gallery, as well as a small museum about the Bukovička Spa. The central part of the Pavilion still offers mineral water which is now sourced from all of the surrounding springs.

The renovation included securing the structural elements of the building as well installing essential protective elements against rain and groundwater. Great attention was paid to restoring the





plaster facade of the building, the windows, roller shutters and the main door. The wooden elements and interior decoration were also cleaned and restored, using photos and postcards from the time to ensure authenticity. The jury noted *“the appropriate attention to detail in the recuperation of this important site, for example in the recovery of the taps”*.

The Pavilion was reopened in June 2016. *“The project has had a positive influence on the local community and municipality to continue in the preservation of the spa park as a whole in the near future”*, the jury said.



Façade of San Ildefonso College, Alcalá de Henares

San Ildefonso College is the heart and soul of the University of Alcalá. It was built between 1500 and 1515. From 1541 to 1553, the architect Rodrigo Gil de Hontañón replaced its primitive facade of stone and adobe to the current design, using grey granite for the plinth and golden limestone for the upper sections. Having suffered damage due to the effects of weather and aging, this project conserved the monument to prevent its further degradation, repaired any damage and restored it to its former splendour. Patina analysis determined the composition of the original 16th-century patina and of the 20th-century glazing. This helped to inform the type of glazing to be applied in the restoration.

The jury commended *“the high historic value of the façade and the excellent conservation which paid special attention to preserving the historic patina”*. The project was financed through the **Ministry of Public Works** and the **University of Alcalá** and was completed in 2017.



Interdisciplinary by nature, the project was drawn up after several years of documentary research and hands-on analysis and analytical research into the architectural, building, archaeological and heritage restoration issues affecting the monument.

During the works, two sets of self-standing scaffolding were used, one for the restoration work, the other for complementary activities related to public outreach and visits. A protective tarpaulin bearing the image of the façade was also installed in order to minimise disruption to tourist routes around the city. The University Rectorate remained open and accessible at every stage of the project.

“The University of Alcalá has demonstrated great commitment to preserving the façade which maintains its place in the urban context. In addition, the process of conservation of the site had a pedagogical component and was used as a tool for interpretation, another strong aspect of this project”, the jury stated.





The façade's historical and artistic value led to its declaration as a National Monument in 1914 and had a significant role in the designation of the University and Historic Precinct of Alcalá de Henares as UNESCO World Heritage in 1998. The restoration has recovered the unique character of the University's historic façade, whose plateresque style is typical of the European Renaissance. Its series of sculptures are perfect expressions of the ideas that gave birth to Europe and are of great artistic and symbolic value.



Sorolla's Sketches for "Vision of Spain", Valencia

An extensive collaboration between the **Hispanic Society of America in New York**, the **Bancaja Cultural Foundation** and the **Generalitat Valenciana**, through the **Valencian Institute of Conservation, Restoration and Investigation (IVCR +i)**, has ensured the restoration and exhibition of 32 of Joaquín Sorolla's life sketches of Spain.

Sorolla, born in Valencia, Spain in 1863, enjoyed international recognition for his art in his own lifetime. Subsequent to time working in Madrid, Paris and London, the painter met Archer Milton Huntington who invited him to the United States of America where he was made a member of The Hispanic Society of America in New York City. In 1911, Huntington commissioned Sorolla to produce a series of oil paintings depicting life in Spain which resulted in a series of 14 panels, titled Vision of Spain. The contract stipulated that the sketches for these paintings, and therefore the entire creative process, would also be included in Huntington's final collection. Sorolla travelled around Spain for nine years with rolls of paper that he would hang on the wall with pins, on which he drew life sketches of rural Spain. He went so far as to realise 170 sketches during this time.

"This project is a reflection of the evolution of an artwork with focus paid to the process and not only the finished work. This collection



expresses the interest that North America has for a component of European culture of the 20th century. This effort has been carried out by a European institute which has responded to this interest in an exemplary way. The link between the institutions is noteworthy", the jury stated.

The sketches were restored between May 2013 and December 2014 by the IVCR+i in Valencia. Paper and canvas restorers, physicists, chemists, photographers and art historians from IVCR+i, and other partners which collaborate with the Institute, were involved in the restoration process.

The exhibition "Intimate Sorolla. Sketches of a Vision of Spain." travelled to several Spanish cities and is the culmination of this work. In it, visitors see both the creative process of Sorolla, through these sketches, and the complex Japanese "soko" technique which was employed by the conservators.





Through the efforts of Spanish and American institutions, a European artist has become more widely known, his innovative approach duly emphasised. The fragile papers with which Sorolla recorded early 20th-century Spain have been preserved for future generations to appreciate and study.



The Europa Nostra Awards are presented to outstanding achievements from European countries not taking part in the European Union's Creative Europe programme.

Zografyon Greek School, Istanbul

TURKEY

The Zografyon Greek Primary School for Girls, located in the Yeniköy District of Istanbul, was built by the Greek architect Konstantinos Dimadis in 1871. The school was closed in 1980 and soon suffered the effects of neglect. *"The Zografyon Greek Primary School is a well preserved and typical example of the Byzantine revival style of architecture. This intervention has been carried out with a lot of respect for the original materials and has returned the building to its original function, following a period of being unused"*, the jury noted.

The **Tures Tourism Planning and Restoration Company** carried out the restoration which was funded by the **Yenikoy Panayia Greek Church and School Foundation**, the owner of the building.

Prior to the restoration, structural cracks threatened the integrity of the school, while the flooring and stairway was partly collapsed. There was significant water damage to the interior of the building, affecting the walls, ceiling and causing the woodwork to decay. Intentional destruction, neglect, improper

additions to the structure and incorrect repairs posed additional problems.

Authentic materials and techniques were employed in the restoration of the entire building. Alterations had been made at different periods of the building's history, most notably in 1954 when the space was modified to fit the needs of the school. As a result, attention was paid to researching the history of the building and respecting these additions when possible, prioritising the structural integrity of the building in each case. Each detail of the building, from the roof to the drainpipes, the window frames and the garden were carefully treated.

The building was reopened in 2017 and now houses a school for pupils at kindergarten and primary school age. This project is a positive example of what can be achieved with the many similar buildings in the area, most of which are no longer functioning as schools.





“The original use of this building has been re-established. In addition, the intervention is the result of local efforts and local funding being used to preserve the multicultural, multinational and multi-religious aspects of the locality”, the jury stated.



EPICO: European Protocol in Preventive Conservation, coordinated in Versailles

FRANCE

Five institutions based in France, Italy and Poland came together to share their resources and establish a simple and flexible method to effectively conserve the heritage of Europe's historic houses. The **Château de Versailles and its Research Centre**, the **Network of European Royal Residences (ARRE)**, the **Foundation Centre of Conservation-Restoration "La Venaria Reale"** in Turin and the **Museum of King Jan III's Palace at Wilanów** in Warsaw joined forces to establish a new approach to the conservation and presentation to the public of European historic houses and their contents. The Jury commended this project for its *"holistic approach to conservation across three relevant areas: the monument, the décor and the collection"*.

Europe's historic houses number in the thousands. Several hundred of these important houses are open to the public and exhibit their collections within the original setting, ensuring the transmission of its history to the wider public. The conservation of these historic collections is intrinsically linked to the environments of the monuments in which they are housed and presents several diverse obstacles to their conservation. The climatic conditions, lighting and the effects of a regular stream of visitors, along



with conservation measures which are often unadapted to the specific needs of each house, combine to pose a very complex and specific set of issues.

The tools developed in the framework of EPICO - European Protocol in Preventive Conservation enable the reasoned and sustainable management of these collections. The approach is based on a systemic assessment strategy in which the conditions of conservation, the state of conservation of the collection and the presentation of the works are analysed. The application of this new method permits the development of a strategy for preventive conservation in Europe's historic houses with the goal of preserving the present state of the objects, slowing down the rate of deterioration and limiting the need for restoration.

"The EPICO programme has provided a methodology for rational decision-making based on conservation-restoration policy priorities. This approach has the potential to become a powerful tool in European heritage preservation policy, serving as an example to follow for similar collections", the Jury stated.





“The approach is a good example of the integration of theory and practice in conservation. The original research has tangible effects in its practical application and the approach has a direct impact on the long-term preservation of cultural property. The result highlights the importance and potential of preventive conservation,” the Jury added.

“The EPICO programme takes advantage of European expertise to achieve this goal. The publication of the work in four languages (English, French, Italian and Polish) represents further evidence of the strong European dimension of this project. Combining the financial resources of the project partners enabled the study to have a higher impact”.



Textile from Georgia, Tbilisi

Textile from Georgia is an impressive and ambitious research project which aimed to investigate the long history of Georgian textiles, to resurrect forgotten craft techniques, and to transmit knowledge of these techniques to contemporary society. The **Art Palace of Georgia** collaborated with the **George Chubinashvili National Research Centre** and other state institutions for Georgian art history and heritage preservation in the research and execution of the project.

The thorough study has revealed the close relationships between Georgians and the wider region of the Caucasus as well as the depth of influence that they have had on each other.

The scientists, artists and restorers involved in the project studied royal garments and illustrated representations of textiles painted on more than 100 frescoes on the walls of Georgian churches and monasteries. The frescoes were digitised, the costumes repainted and the data was analysed. The artists and restorers created visual representations of old royal textiles and identified the exact methods with which such unique historical fabrics were once



created. These graphic models were then transferred onto different types of fabric and the restored textiles were sorted chronologically from the 8th- to 20th- centuries and photographed, creating the first electronic database of textiles in the Caucasus region. The result shows the origins of textiles in Georgia and the Caucasus, describing its development as well as further illustrating its links and parallels with Europe and Asia.

The Jury appreciated the *“originality of the project’s theme of textiles and especially its study in relation to fresco paintings. The researchers ensured that a broader context was considered, taking into account mutual interactions with surrounding influences.”*

The research has been compiled in a bilingual catalogue *Textile from Georgia* and in addition to the preliminary research, several unique historical garments dated to the 18th- and 19th-centuries have been conserved or restored.





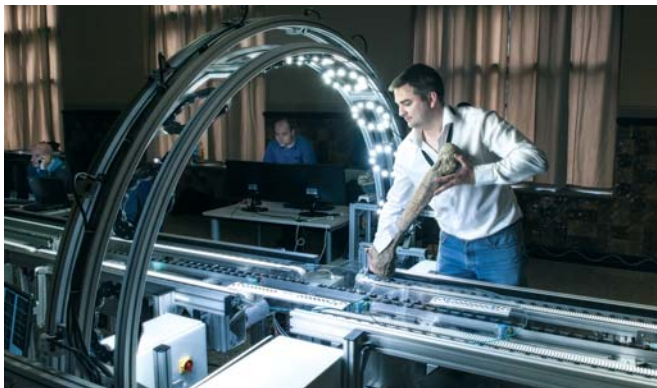
"We much appreciated the multidisciplinary approach of this project which revisited heritage crafts in the context of contemporary use. The exploration of these artistic techniques has resulted in the founding of innovative approaches for contemporary creative industries", the Jury said.



CultLab3D: Automated Scanning Technology for 3D Digitisation, Darmstadt

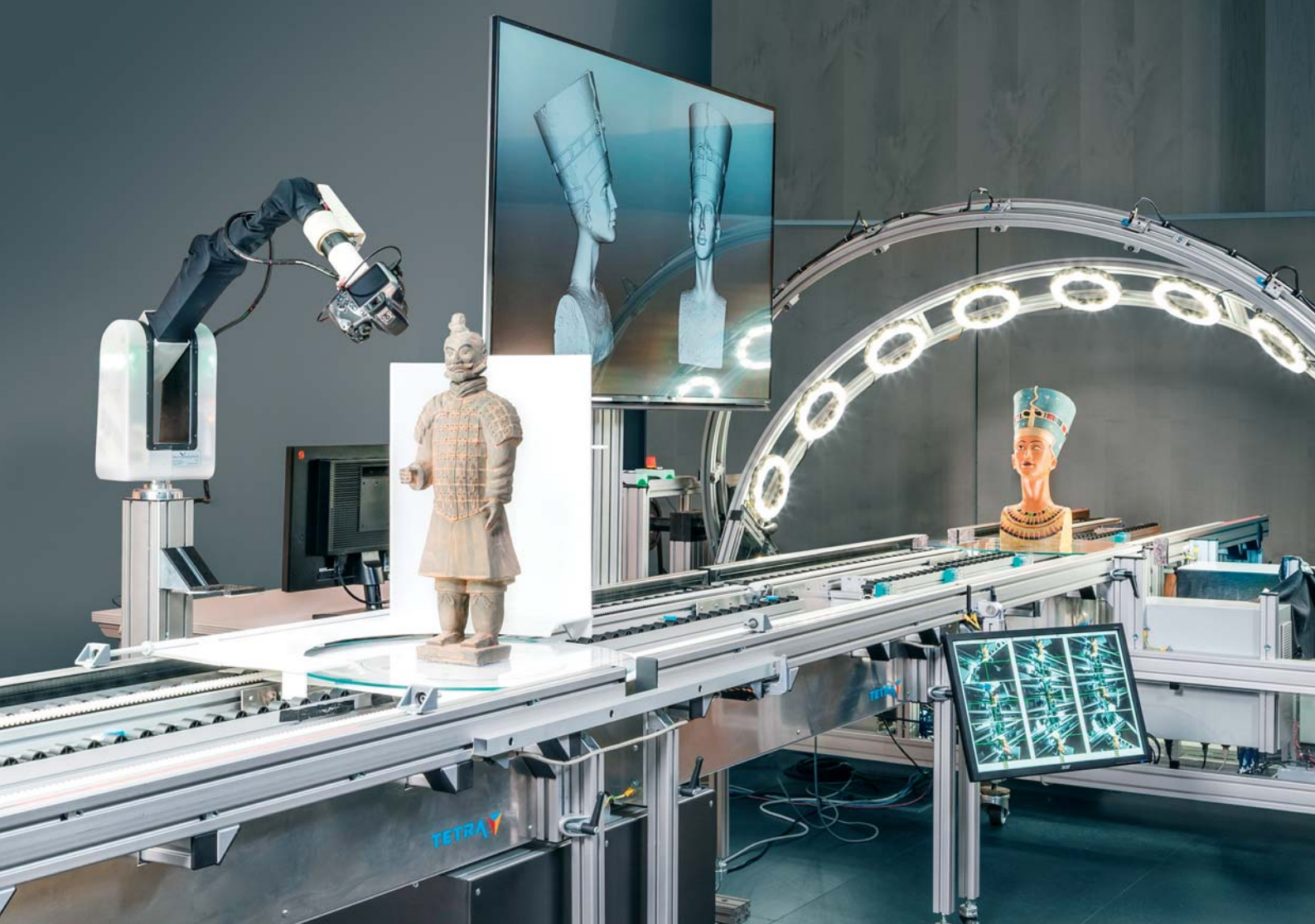
CultLab3D is the first automated 3D mass digitisation pipeline for cultural heritage artefacts in the world. The technology developed allows to significantly shorten the time of object digitisation, down from several hours using conventional 3D scanning methods to mere minutes per artefact. The research project was initiated by the **Competence Center for Cultural Heritage Digitization** at **Fraunhofer IGD** and funded by the **German Federal Ministry for Economic Affairs and Energy** with the support of internal strategic investment funds of the **Fraunhofer-Gesellschaft**. Fraunhofer IGD was also former technical coordinator of the EU project 3D-COFORM.

CultLab3D was concerned with implementing an encompassing approach to 3D mass digitisation, annotation and archival storage of three-dimensional objects as a logical progression from “2D” artefacts, largely found in libraries and archives. It was specifically designed to automate the entire 3D digitisation process and thus scan and archive large amounts of artefacts, such as sculptures, busts, zoological and archaeological remains, or even everyday objects in cultural-history museums, in an efficient manner with high-quality results.



“Geometrically accurate 3D documentation technologies and innovations in photo-realistic digital representations of historical artefacts enhance our tools for the long-term preservation of cultural heritage, overcoming the limitations of conventional two-dimensional documentation techniques. They allow for new ways of scientific exploration of the past, radical new forms of interactions in the present, and furthermore provide resilience for museum collections in the future, counteracting the loss of cultural heritage in multiple ways. The CultLab3D project is a strong example of such a technical innovation. It provides a time-cost effective solution for the scanning of artefacts at different scales thus serving the long term preservation of cultural heritage”, the Jury stated.

A web-based 3D-centred annotation system for object classification links the art historical, cultural and provenance background information to the object and provides global access to the content. This in turn presents a new method of study, opening new prospects to museums around the world.



As CultLab3D approaches the digitisation of artefacts on a large scale but in a cost effective way, the project makes a significant contribution to the main aspects of the European Digital Agenda and is in line with the European Commission's call to cultural institutions to increase their efforts for digital availability, online accessibility and digital preservation of historic material.

The Jury applauded the project for *“providing the technology for the creation of virtual collections in the future, especially in the context of the recent destruction of cultural heritage at an unprecedented scale, and for giving access to objects which are not publicly available– either due to the limited accessibility of collections or for preservation reasons”*.



Research and Cataloguing of the State Art Collection, Belgrade

Despite its fascinating contents, the State Art Collection of Serbia was never fully researched or catalogued until 2006. In that year, a project to research the collection was initiated and funded by the **Ministry of Culture of Serbia**. Led by Professor Jelena Todorovic with Biljana Crvenkovic, the project was carried out under the supervision of the **National Museum in Belgrade**.

The State Art Collection has a rich and curious history. It was symbolically founded in 1929 with the proclamation of the Kingdom of Yugoslavia. The last additions were made in the late 1970s. The collection was intended to reflect Yugoslav and European ideals with some of Europe's and Yugoslavia's most notable artists featuring prominently, such as Nicolas Poussin, Gaspard Dughet, Palma il Vecchio, Ivan Mestrovic and Vlaho Bukovac and reflects the desire to merge local and European cultural values with the new national identity of Yugoslavia. The research team had to begin with very basic tasks. The collection was first correctly inventoried, full archival research undertaken



on all of the present works and, finally, a proper database made (both digital and analogue) with a separate dossier for each work of art completed. The Jury commended what it deemed *“the excellent quality of research on a remarkable collection of art”*.

After this long and laborious task the fine arts catalogue was produced. Contributions to the artwork and provenance research were also made from a number of European museums, among which were the Louvre (France), the Kunsthistorisches Museum (Austria), the Dubrovnik Museums and the Modern Gallery (Croatia), the Bergamo Museum and the Trieste Museums (Italy), the RKD Institute (The Netherlands), and the Museum of Modern Art (Slovenia).

The Jury much appreciated the printed catalogue, stating that *“the bilingual publication is of high quality and makes a significant contribution to the history of art and the history of art collecting”*.

The appreciation of this forgotten, invisible part of European heritage has finally made these works available for the wider public to enjoy, most notably with the number of loans having been requested since its publication from other European





museums. The Jury praised this aspect of the project, stating that *“the original intention of this collection was to embody the European spirit. This research study is an important rediscovery and reinstatement of this intention to be part of the wider dimension of European culture and art, bringing it to the attention of the wider public”*.

In addition, *“the collaboration with European partners has widened the researchers’ and museum’s network and created new opportunities for dialogue. The state-owned collection, previously accessible only to state officials and visiting dignitaries, has been made better known to a European public with some parts of the collection being publicly exhibited for the first time ever”*.



The Wonders of Bulgaria Campaigners

In 2010, campaigners from the national media group Standart initiated the Wonders of Bulgaria. The campaign aims to preserve and promote both the tangible and intangible cultural heritage of Bulgaria by raising awareness of its quality amongst its own citizens and throughout the world. The activities include the organisation of tours, debates and other events; the production of publications and exhibitions; and the campaigning for the recognition of Bulgarian cultural heritage at international level. The campaign in favour of Bulgaria's cultural heritage has coincided with a 20% increase in tourism to Bulgaria in the last 7 years.

"The Wonders of Bulgaria is the first campaign to popularise the material and immaterial heritage of Bulgaria. It has stimulated the preservation and promotion of cultural heritage through a wide range of media", the jury highlighted.

From 2010 to 2017, 50 discussions were organised on the Wonders of Bulgaria in cities across the country to promote the cultural and historical heritage of the respective regions, to initiate the establishment of cultural and historical routes, and to assist the development of cultural and historical tourism. These discussions

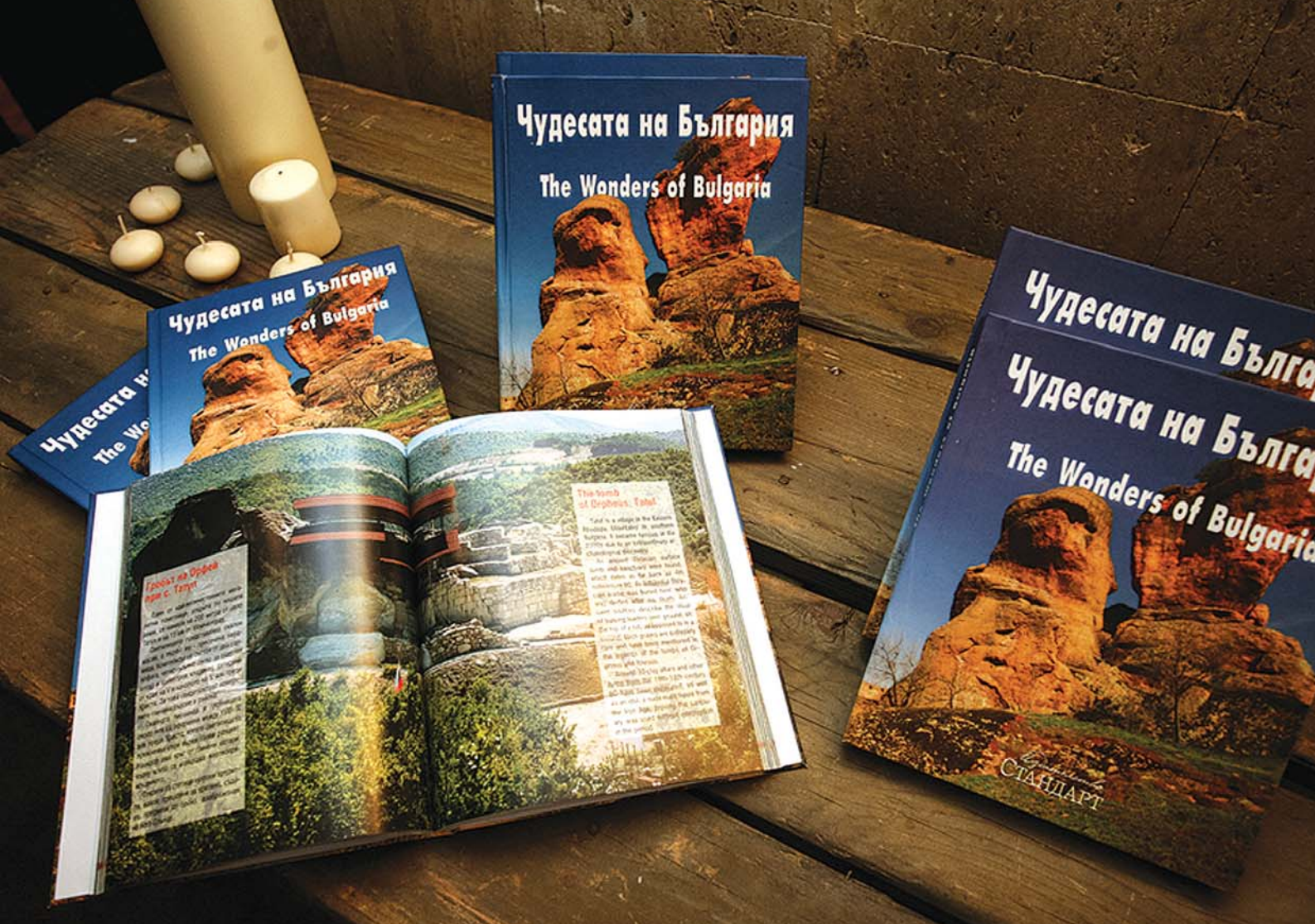


were attended by representatives of the government, the municipalities, businesses and non-profit organisations. As a result of these forums, 20 new routes for cultural and historical tourism were established, which are now successfully offered by the tour operators of Bulgarian.

The campaigners have also promoted the nomination of Bulgaria's intangible cultural heritage as World Heritage. The tradition of carpet-making in Chiprovtsi, which was inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity in 2014, and the Festival of folklore in Koprivshtitsa, which was inscribed on the UNESCO Register of Good Safeguarding Practices in 2016 are two successful examples of this campaigning.

The campaigners installed two exhibitions regarding Bulgaria's cultural heritage in the country's airports, reaching over 1,000,000 travellers so far. The first was installed in 2014 in the airports of





Sofia and Varna. From 2015 to 2016 a photo exhibition was installed at several metro stations in Sofia. A series of 18 books titled “The Wonders of Bulgaria” with a total circulation of 350,000 copies was also produced. The authors of the series are some of the most renowned historians and archaeologists in Bulgaria, each of whom wrote a book about the sites of that they personally studied.

The tireless efforts of the campaigners behind the Wonders of Bulgaria has resulted in increased awareness of the country’s natural, built and intangible heritage in both Bulgaria and abroad.



Mr. Stéphane Bern

Stéphane Bern has had an extremely rich career related to cultural heritage, at times working as a journalist, an author, TV presenter, radio host, producer and actor. However, it is mainly through his immensely popular television shows that Stéphane Bern is best known to the general public for his illuminating insight on cultural heritage. *“For many years, Stéphane Bern has been a great communicator of French and European history and heritage, both cultural and natural. Through his enormous popularity and presence in the media, he has encouraged a wider mobilisation for cultural heritage in France and beyond”*, the jury stated.

Since 2007, Stéphane Bern has presented “Secrets d’Histoire” (The Secrets of History) on France 2. Over the years, it has become an unmissable prime time broadcast with an average of 3.5 to 4 million viewers every month. In the past he also presented several programmes related to heritage which encouraged viewers to take part in valorising their own heritage, for example “La maison préférée des Français” (France’s Favourite House), “Le village préféré des Français” (France’s Favourite Village) and “Le monument préféré des Français” (France’s Favourite Historic Monument). A further two programmes related to heritage, “Laissez-vous guider” (Let Us Guide You) and “La Fabuleuse Histoire du Restaurant” (The Wonderful History of Restaurants), have also enjoyed great success.

For the daily television programme “Visites Privées” (Private Visits), based in the collections of furniture and textiles at the *Mobilier National* in Paris, Mr. Bern unveiled the “behind the scenes” activities of heritage institutions and communicated about their many treasures. Viewers were invited to rediscover the hidden history of illustrious figures and France’s monuments and to learn about how the country’s most prestigious institutions function.

Stéphane Bern has written extensively about Europe’s heritage on a variety of fascinating topics. In November 2010, the first volume of the popular “Secrets d’Histoire” (Secrets of History) series was published, 7 of which have now been produced. The 8th volume, “Secrets d’Histoire Renaissance” (Secrets of Renaissance History) was released in October 2017. There have also been three volumes of the “Les Pourquoi de l’Histoire” (The Whys of History) series. In 2013, he wrote “Le Bel esprit de l’ Histoire” (The Beautiful Spirit of History) and “Châteaux Royaux de France” (Royal Castles of France).

Since 2013, Mr. Bern has been dedicated to the preservation and rehabilitation of the Royal Military College of Thiron-Gardais in Le Perche in the department of Eure-et-Loir of which he is the owner. After three years of efforts to refurbish the building, he opened the museum and garden of the military and royal college for the





first time to the general public. The Collège is now open for visitors every summer and during the rest of the year on request.

In light of Stéphane Bern's reputation and influence, the President of the French Republic, Emmanuel Macron, decided in September 2017 to entrust Mr. Bern with a special mission to identify endangered heritage sites in France and propose viable ways of saving them. The List of 250 pre-selected sites including 14 priority sites was made public in April 2018. The selected sites will benefit from financial support provided by the special edition of the French Lottery to be organised during the European Heritage Days 2018.



Association of the International Private Committees for the Safeguarding of Venice

The Association of the International Private Committees for the Safeguarding of Venice coordinates the activities of the committees committed to cultural heritage in Venice, facilitates communication among the members and represents them in relations with third-parties. Established in 1987, the Association has been able to coordinate the efforts of UNESCO, the Italian authorities and its own Members for the safeguarding and restoration of Venetian monuments, historical artefacts and archives.

Very often its activities have been the catalyst for the preservation of neglected heritage and the development of knowledge and training in the field of heritage restoration. The Association always pays attention to the obstacles which citizens and organisations have to face. The latter is undertaken by means of recommendations that are issued every year and are well respected by local and national authorities.

“The Association of the International Private Committees for the Safeguarding of Venice has provided the valuable coordination among the international Private Committees whose uninterrupted activities date back to the flood which badly damaged Venice in 1966”, the jury highlighted.



When walking in Venice, the results of the restoration projects of the Private Committees of Venice are discreet yet visible in numerous buildings and monuments. In conserving this important heritage, the Committees always make an effort to involve local firms, craftsmen, professionals, and scholars to keep these industries in Venice alive.

Objects that are important to the life of the city have also been conserved. The Icon of the “Madonna della Salute” in the Santa Maria della Salute church - which is an important component of an historic event celebrated in Venice on 21 November and around which the community still exercises their traditions, despite the huge flows of tourism to the city which threaten their day-to-day lifestyle - was conserved by Save Venice Inc. and the Comitato Italiano per Venezia in 2016.

Another project was funded by The Venice in Peril Fund and aimed to enhance the possibility for residents to continue living in Venice. The Fund collaborated with the local authorities in 2006 to restore a vernacular building where four homes have been created for Venetian families.



The Members of the Association often join forces. For example, the *Comité Français pour la sauvegarde de Venise* and the World Monuments Fund have together restored a room in the Ala Napoleonica in St. Mark's Square and about a dozen Committees financed the restoration of the mosaics in the Torcello Basilica. These are just a few examples among the almost 800 projects realised in Venice. The Association continuously raises international awareness of various problems in Venice, calling on the international community to take action.



The Hendrick de Keyser Association

For the past 100 years, the Hendrick de Keyser Association has been committed to the preservation of Dutch houses of historic and architectural value. A special aspect of this non-profit Association's approach to their work is their commitment to preserving both monumental buildings as well as simple houses, having recognised the importance of both of these types of private dwellings. The 420 properties that have been acquired, preserved and restored thus provide a magnificent cross-section of Dutch architectural, decorative and social history. The Association, named after the 17th-century Dutch architect and sculptor, goes to great lengths to undertake accurate research and to perform appropriate conservation.

The jury noted that *"the Hendrick de Keyser Association is a strong example of how to combine historical renovation with sustainable financing which has enabled the recuperation of more than 400 buildings over a century"*.

The Association has collected its houses as a result of legacy or donation from individuals (68 properties), by donation from city-councils, mostly with the obligation to restore the building and give it a new lease of life (56 properties), or by buying them (210



properties), in most cases with the help of private individuals and funds or supported by one of the Dutch lotteries, the BankGiro Loterij. In addition to renovating the buildings, the rehabilitation of entire streets or areas has at times ensued, thanks to the restoration and development of one to three characteristic historic buildings in an otherwise neglected area.

The collection of properties includes canal houses, country homes, farms, villas and town halls spread across 103 cities and villages throughout The Netherlands, from all periods and in all architectural styles.

Following the purchase of a property, measures are taken to begin the most suitable conservation-restoration of the landmark. The Association's staff design and undertake these projects themselves and their approach is always based in vigorous scientific research. This approach has ensured the highest quality of conservation maintenance and has led to the discovery of sometimes surprising solutions. As a result the Hendrick de Keyser Association is a well respected leader in the field of architectural conservation-restoration in the country and has played a major role in The Netherlands as an early user of modern scientific approaches, such as colour research. From its inception, the Association has been committed to making the knowledge acquired during preservation work freely available.





Many local and international students, connoisseurs and experts have been informed and guided during the restoration of the properties. Several books, most of them regarded as standard works in Dutch architectural history and preservation, have also been published.

In 2018, the Hendrick de Keyser Association will begin the opening of several of its houses to the public, which illustrates the evolution of the history of living in The Netherlands and its impact on the construction of houses from 1550 to 1950. The “museum houses” will be a compelling demonstration of what can be achieved following 100 years of dedicated collecting and care for Europe’s built heritage.



GRAND PRIX

NORWAY

Mrs. Tone Sinding Steinsvik

The Norwegian Museum Director and Co-Founder Tone Sinding Steinsvik - together with her late husband Kjell Rasmus Steinsvik - has saved, restored, rebuilt and successfully promoted the well known and much visited Blaafarveværket industrial complex in Buskerud, Norway. Over 50 years of intense and innovative efforts, these former cobalt mines and production works have been transformed into what is today a well-run and extremely versatile museum.

The complex contains 65 houses, more than 400 acres of land and a plethora of activities, including excursions into the mineshafts and galleries. The museum faithfully presents the important history of the mine and its workers to the approximately 170,000 visitors each year.

The famous cobalt blue pigment was mined primarily for use in the porcelain industry. The first customer of the mine was the Royal Danish Porcelain Factory, with pigments subsequently being exported to Europe and Asia from the 18th-century onwards until its closure in 1898.

In 1968, Mrs. Steinsvik took over the running of the industrial complex with the aim of establishing a museum. At the time, the remains of the whole industrial complex were in poor condition with the buildings often having been adapted for other uses. Securing the condition of the workers' houses, manor house and other facilities were the first step and the focus was then placed on working to make the mine accessible to visitors. Mrs. Steinsvik was insistent on the maintaining the authenticity of the site, which meant retaining the buildings in their original locations and using only traditional techniques and materials in their techniques.

The great and rather daring idea of opening the museum and using art exhibitions to create a much needed income for the extensive restoration project has proved to be a sustainable one, and for some of the visitors it is perhaps the most important element of their visit to Blaafarveværket. During the renovation works, visitors could follow the developments first hand. Due to the inspired choices of themes and painters that have been presented at the museum over the years, the yearly opening of





the summer season is always an eagerly awaited event for Norwegian and international visitors alike.

“Mrs Steinsvik, together with her late husband, has saved, developed and opened to a large public a large area containing cobalt mines, worker’s quarters, the manor house and other facilities of the cobalt mine industry. She has dedicated 50 years of her life to the work, which enjoys popular support”, the jury said.



GRAND PRIX

Private Water Owners of Argual and Tazacorte, Canary Islands

S P A I N

The *Heredamiento de las Haciendas* of Argual and Tazacorte is a group of private water owners in the Canary Islands, whose heritage goes back to 1502. Following over 500 years of inheritance, the water and landscape are now managed by 1,540 shareholders who work on a non-profit basis. The water, mountains, land and irrigation channels of the Caldera de Taburiente belong to this community. The collection and distribution of the water and the conservation of the ecosystem have been the two pillars on which the activity of this group has been based since its establishment. This has generated a true culture around water, highlighting that it is a precious and scarce resource.

The jury commended the *Heredamiento de las Haciendas* of Argual and Tazacorte for its “*historical management of water for more than five centuries and for the present preservation and use of water for agriculture through a private organisation*”.



The water and land of the *Caldera de Taburiente*, as well as the sugar mills of Argual and Tazacorte combine to form a remarkable landscape on the island. La Palma was an important sugar producing centre since the 16th century and this crop was exported to the European market. The sugar mills of Argual and Tazacorte processed the sugarcane that was grown in fields irrigated with water from the Caldera. This in turn required enormous quantities of water and firewood.

Although logging and cattle farming would have presented certain economic benefits, the owners recognised that maintaining the woodland was essential for the conservation of the water sources and springs and that removing it would have been harmful to the entire ecosystem. This remarkably early ecological awareness, present for more than 500 years, is the reason that the *Caldera de Taburiente* has survived to this day with its natural resources intact and has led to its declaration as a National Park. This status helps to preserve what is a unique topography, home to a rich variety of flora and fauna as well as 2,500 of the most productive and environmentally responsible banana plantations of the European Union.





The hydraulic system has sustainable interests at its foundation. The ancient irrigation ditches were replaced at the end of the 20th century with a new irrigation network which measures more than 100 kilometres long and which helps to curb water waste. The canals and irrigation networks transport the water with the help of gravity, taking advantage of the natural slopes and without the need for further energy usage. In addition, since 1933, two hydroelectric stations have used hydropower to supply electricity to the Valley of Aridane at affordable prices, a true milestone in the production of renewable energy in the Canary Islands.



Ief Postino: Belgium and Italy Connected by Letters

Ief Postino is an awareness-raising project addressing the history of migration in Europe, specifically between the Belgian province of Limburg and Italy. The project has used traditional communication methods to revive the links between the communities in both countries. Its basis in the human experience of migration is one that is as relevant today as it has been over the past 70 years. Letters were exchanged from Belgium to Italy and vice-versa, hand-delivered via a typically Italian, three-wheeled Piaggio Ape. The Ief Postino project was co-produced and co-financed by the **Centre for Cultural Heritage of the Limburg Province** and the Belgian public television broadcaster **VRT**.

2016 marked the 70th anniversary of the first Italian migrants' arrival to work in Limburg's coal mines. On the occasion of this anniversary, the Ief Postino project aimed to, once again, strengthen the connections between the Italian Limburgers and the Limburger Italians. Moreover, the project provided an opportunity to introduce Limburg's industrial past, the mining culture, and recent developments in the mining region to the general public.



Theatre performer Ief Gilis played *Ief Postino* (Postman Ief) and went in search of authentic stories and anecdotes between Limburgers and the acquaintances, family, old sweethearts and school friends that they left behind in Italy. The Limburgers wrote letters that Ief Postino collected and delivered to Italy personally, using his Piaggio Ape. The recipients in Italy would then send a letter back to Belgium. The Ape was converted into a post office and meeting place for the collection of personal stories.

Following his journey, Ief Postino returned to a big street party at which Italians, Limburgers, Limburger-Italians and Italian-Limburgers all came together and this is where the Belgian and Italian letter writers and their recipients could meet up with one another and their families.

The project was filmed and broadcast on public television in the autumn of 2016 with 2 episodes being shown every week during the programme *Iedereen Beroemd* with an estimated 1,000,000 viewers for each episode. Supplementary stories were made available in parallel via the Ief Postino Facebook page and weekly newspaper articles were published in the newspaper *Het Belang van Limburg*, reaching 105,000 readers each day.



A film, a book and an interactive theatre performance, often performed at schools and social-cultural organisations, has followed the initial project.

The jury commended Ief Postino as *“a well judged small-scale project which enhances understanding of intangible aspects of community diaspora in a time of economic change in Europe. Through personal stories and traditional methods of communication, the project has maintained historical community links between two disparate areas of the continent”*.



The Alka of Sinj Museum

The Alka of Sinj Museum is dedicated to the annual knight's tournament that takes place every August in the city of Sinj, Croatia. The tradition was inscribed on the UNESCO List of Intangible Heritage in 2010 and in 2015, on the 300th anniversary of the tournament, a museum dedicated to this spectacle was opened. Thanks to the opening of the museum, visitors now have the opportunity to engage with the tradition year-round, while those already familiar with the Alka of Sinj may gain new insight into the history and meaning behind the custom. The museum was initiated and predominantly financed by the **Alka Knights Society of Sinj**, with additional funding coming from national and local governments.

During the Alka of Sinj competition, the knights ride their horses at full gallop through the racecourse and aim lances at an iron ring hanging on a rope. The name of the ring is 'alka' - a word with a Turkish root, itself reflecting the intersection of Eastern and Western cultures present here. The contest each year marks a moment for the entire community to come together and partake in social gatherings and the preparation of the many aspects which contribute to the endurance of the custom.



The museum provides detailed information about various elements of the tournament, its rules and history. The visitor has the opportunity to learn about the clothing worn and the equipment and weapons used through an interactive and multimedia exhibition space. The visitor can also browse a rich digital archive, including videos of the contests and processions from preceding years. *"This project expands a one-day event into a sustainable model of awareness-raising and education for the whole year which is significant to the local community, the exclusive bearers of this tradition"*, the jury said.





The museum is intended for all age groups and there is a special focus on transmitting the tradition to children and young people. Educational workshops and lectures for local residents are provided for similar reasons, in order to protect and preserve the old traditions and crafts related to the Alka of Sinj, originating from Sinj and from other regions in Croatia, Europe and Asia. The jury highlighted this aspect, noting that *“the museum has become a focal point of the activities and aims to keep intangible traditions alive through specific educational programmes, enhanced by an elaborate museum exhibition”*. The work of the Museum of Alka of Sinj has made a tangible contribution to the development and improvement of the tourist infrastructure in the town of Sinj and to the preservation of this important heritage.



GRAND PRIX

Culture Leap: Educational Programme

FINLAND

The Culture Leap project aimed to increase the amount of Cultural Education Plans in Finland, a public programme for schools which ensures that all children and young people get the chance to experience their cultural heritage. The elaborate project produced an online tool that enables municipalities to independently prepare a Cultural Education Plan based on their local and regional heritage. The tool is freely available to all, and it exists in three languages (Finnish, Swedish and English).

“This project offers a relatively low-cost but high impact framework that is applicable across Europe for educational planning which has cultural values at its heart”, the jury affirmed.

Culture Leap was developed with the cooperation of the **Association of Cultural Heritage Education in Finland** and the **Association of Finnish Children’s Cultural Centres**. The main partners were the **Association of Finnish Local and Regional Authorities**, the **Finnish National Board of Education** and the **Arts Promotion Centre Finland**. The project was funded by the **Ministry of Education and Culture**. In addition, the **Arts Promotion Centre** supported the organisation of a workshop tour.



Before the project, just 43 of the 311 municipalities in Finland had cultural education plans in place. As of 2017, and as a result of this project, there were 90 plans established in municipalities around Finland with a further 50 plans in preparation. Workshops have been organised in 15 locations, reaching 83 municipalities and an audience of 450 people. Further workshops are now being organised with the Finnish Network of Children’s Cultural Centres in areas that do not yet have a Cultural Education Plan.

The jury highlighted the fact that: *“The project outlines an inclusive and flexible approach to educational planning through an innovative use of digital technology, which is relevant at local, national and European levels. It proves how digital technology can help to accelerate or maximise the results and impact in wider communities”.*



Culture Leap has ensured that cultural education is inclusive of all children, regardless of their background, and that it is more effectively distributed to municipalities and regions where cultural experiences for children and young people are, at times, lacking. The plans ensure cooperation between schools and cultural institutions in the surrounding area and give participants a chance to familiarise themselves with the culture and cultural heritage of their hometown or region while encouraging an understanding of the diversity of local culture.

“Culture Leap has stressed the importance of including education related to the arts, culture and heritage in the regular curriculum, in turn underlining its important role in creating responsible citizenship and instilling value in innovation and creativity”, the jury stated.



National Institute of Cultural Heritage : Educational and Training Programme for Conservators

FRANCE

Each year, National Institute of Cultural Heritage (Institut national du patrimoine) places students of heritage conservation in field schools which offer those enrolled valuable professional and practical experience.

The programme equally benefits students, the heritage sites and those in charge of the sites concerned. This pedagogical framework results in heritage sites benefitting from preliminary studies (such as at the Cathedral of Reims in 2017), restoration works (such as at the Biermans-Lapôtre Foundation, 2004-2017) or preventive conservation measures (such as at the municipal archives of Aubervilliers in 2017), for example. It presents the opportunity for students to collaborate with research centers, such as in the research laboratories of historical monuments. The pedagogical programme is financed by the **National Institute of Cultural Heritage** and its supervisory authority, the **French Ministry of Culture**.

“This is a well-developed and comprehensive field-based programme designed to secure knowledge transfer and team building capacity”, the jury stated.

The aims and objectives of the field schools are equally centred around the needs and interests of students, who acquire skills and experience; heritage, which is studied, preserved, restored and enhanced; the site, which experiences improved visibility and accessibility. There are 3 types of field school, those in preventive conservation, curative conservation and restoration. The jury was impressed by the fact that *“the programme is inclusive, encompassing all different specialities and disciplines in the field of conservation”*.

Every year, the Institute organises some 20 short-term field schools in both France and abroad for all students in the first to third years of their Master degree programme and for ERASMUS





students. The selected sites are of varying significance, from small or lesser known monuments to UNESCO World Heritage sites. The field schools have a solid scientific basis and the projects guarantee the sustainability of the actions undertaken. Thanks to the pedagogical framework, the field schools often make it possible to carry out procedures at heritage sites that could not be developed otherwise (due to the cost, the time required, human resources needed, or the interdisciplinary nature of the research). The activities undertaken and the recommendations regarding conservation are documented and a symposium is organised each year to share the results of the field schools. The field schools, both in France and abroad, are often part of larger projects that sometimes involve several European countries.



Open Monuments

ITALY

Since 1997 the **Imago Mundi Association**, a small non-profit organisation, has coordinated Open Monuments (Monumenti Aperti), an annual event which promotes inclusivity and the rediscovery of cultural heritage.

The event promotes smaller, lesser-known, heritage sites which may be in need of care, along with those larger, better known sites. Open Monuments likewise raises awareness of the value of heritage in the social and economic development of communities. The Association achieves this by including institutions, schools, associations and enterprises in their activities.

The initiative has had impressive results. While Open Monuments was initiated 22 years ago primarily in the city of Cagliari in Sardinia, 130 municipalities now take part in the project. The number of volunteers and sites collaborating with the Association is equally impressive - starting with 500 volunteers and 40 participating cultural sites, Open Monuments now counts on the support of 18,000 volunteers and more than 800 cultural sites which are opened to the public for free. 200 schools now officially participate in the event, ensuring the next generation of enthusiasts are involved in the appreciation of heritage.



The economic sustainability of the initiative is secured by funding from the municipalities who take part in the project, the regional government, local businesses and also thanks to private donors.

“Open Monuments enhances an ongoing and sustainable tradition of cultural volunteering which focuses on a wide range of monuments in a variety of municipalities to enhance civic pride and raise local awareness of heritage importance”, the jury stated.

Regular evaluation of the event has revealed that participants’ awareness of the importance of cultural heritage has increased. It is also enlightening to note that many of the monuments that were normally closed to the public are now open or have undergone conservation-restoration works or other improvements. The jury appreciated that *“the Imago Mundi Association has developed a scientific committee which, through the structured involvement of volunteers can make informed decisions on monument appreciation”.*



Open Monuments has a strong focus on the European aspect of heritage with many collaborative projects taking place. Students from the Erasmus programme are invited to offer special guided tours in their own language on the Open Monuments days. Participants in the tours can therefore understand their local heritage in a wider European context and from the viewpoint of other Europeans. The Imago Mundi Association has also carried out other projects in cooperation with other European countries, for example a project with the government of Catalonia which has resulted in a book exploring the links between Sardinia and Catalonia and, a European project carried out by 8 organisations from 6 European Countries concerned with the experience of learning through cultural events.



The Rising From Destruction Campaign

ITALY

The Rising from Destruction Campaign was conceived in 2016 by the **Incontro di Civiltà Association** as a call to action against the deliberate destruction of cultural heritage, which has become a core feature of modern conflicts. The project involves four awareness-raising exhibitions, an international conference, the restoration and repatriation of two damaged busts from Palmyra and a documentary was produced and broadcast by the Italian television channel **Sky Arte**. Raising awareness on the importance of protecting cultural heritage is the central aim of this campaign.

The jury highlighted how *“this Campaign has raised awareness of the often ephemeral and fragile nature of heritage elements through a high-quality exhibition which stresses the role of research and technology in reconstructing the heritage assets destroyed by human action”*.

The exhibition “Rising from Destruction. Ebla, Nimrud, Palmyra” took place in the Colosseum, Rome from October to December 2016. It is estimated that 300,000 people visited the exhibition, which proposed the 1:1 reconstructions of three monuments



destroyed by ISIS: the human-headed bull (Nimrud), the Archive Room (Ebla), the ceiling of Bel’s Temple (Palmyra). Two damaged sculptures recovered in 2015 from Palmyra by the Directorate-General of Antiquities and Museums of Damascus (DGAM) were restored by the Superior Institute for Conservation and returned to Syria in February 2017.

The exhibition, “Ebla. A new culture. A new Language. A new history” took place in April in Brussels on the occasion of the conference “Supporting the Future of Syria and the Region” chaired by Federica Mogherini, High Representative of the E.U. for Foreign Affairs and Security Policy and Vice-President of the European Commission.

In May, in Rome, the conference “Documenting our Heritage at Risk” brought together : selected heritage professionals and technology experts to share their experiences and solutions for the documentation of heritage in crisis zones. In November to December of the same year, the exhibition “Palmyra: Rising from Destruction” took place during the 30th ICCROM General Assembly. It featured two examples of heritage from Palmyra: the reconstruction of Bel’s Temple and a funeral bust looted from Palmyra which was recovered in Italy by the Carabinieri Command for the Protection of Cultural Heritage.

Most recently, the exhibition “Nimrud. The human-headed bull protecting the King’s Palace”, took place at UNESCO’s headquarters in Paris from November 2017 to January 2018 and was inaugurated by Irina Bokova, former Director-General of UNESCO and Faryad Rawandozi the Iraqi Minister of Culture.

In 2018 the Association will promote, in collaboration with the Italian Government, a second phase of interventions to rebuild monuments and archaeological sites. The Association has proposed an intervention programme to the Ministry of Culture of Iraq



consisting of the restoration of two archaeological sites affected by DAESH's recent destruction as well as the donation of the 1:1 scale reconstruction of the human-headed Bull of Nimrud to the Republic of Iraq. The Association received the support of **UNESCO**, the **European Commission**, the **Superintendence for the Colosseum** and the **Roman Forum**, the **Italian Archaeological Mission in Syria**, **Mondadori Electa**, **Sky Arte**, the **DGAM**, **ICCROM**, **FAO**, the **Carabinieri Command for the Protection of Cultural Heritage**, the **Superior Institute for Conservation and Restoration**, the **Italian Ministry of Foreign Affairs**, the **Italian Ministry of Culture** and the **Fondazione Terzo Pilastro – Italia e Mediterraneo**. The initiative received additional funding from the **Fouad Alghanim & Sons Group of Companies**, the **Fondazione Carla Fendi** and from an open fundraising Campaign.



GeoCraftNL: Minecraft Heritage Project by GeoFort

GeoCraftNL is a Minecraft server owned by the science centre **GeoFort** which allows children to build and recreate castles, windmills, churches and their own houses in a virtual 3D world. Minecraft is an online modelling platform, much like a digital LEGO, which is extremely popular with children and adolescents around the world. The whole of the Netherlands has been constructed by GeoFort in a 1:1 scale with approximately 1 trillion Minecraft blocks by using cadastral data and height maps. Each block represents 1m³ in the 'real' Netherlands. 30,500 children now play a part in the GeoCraftNL community.

“Through the innovative use of a platform popular with children the project encourages them to engage in geospatial thinking and to use online photographs to reconstruct a range of cultural heritage sites and buildings. The skills acquired can be transferable to any region or city and the project illustrates the successful combination of both traditional and innovative teaching methods. An impressive number of participants has been engaged in a project which establishes strong links between the real and virtual environments without leaving either behind”, the jury stated.

Anyone who registers at the GeoCraftNL server can build a virtual version of the building they want and users are encouraged to

recreate the built heritage of their own city. In order to recreate these historic buildings, they seek out pictures and information about the interior and exterior of each structure. The players can digitally wander through castles and hide secrets for other players to discover by using digital treasure maps. As they are increasingly engaged with the monuments virtually, the children are naturally more enthusiastic to visit these buildings in reality. This is also encouraged by offering prizes to children who find codes while building a virtual monument which they then receive when they visit the monument in real life.

The server is now being managed by a 19-year-old and has a community of 600 mayors (mostly aged 11), 20 commissioners of the King (each 15-years-old) and 6 ministers (each 18-years-old). GeoFort facilitates these participants and helps them to develop and manage the community, however the work is primarily being done by the young community itself.

The science centre GeoFort in Herwijnen in the south of The Netherlands welcomed over 100,000 visitors in 2017. 50% of these were children participating in the daily GeoCraft workshops. GeoFort also organises events for museums, libraries, monuments and bookshops where children build the local area.





The project is now being extended to construct UNESCO World Heritage Sites in Minecraft, demonstrating how the approach can be applied to the rest of the world. By using Minecraft, which has already been enthusiastically embraced by children and adolescents all around the world, GeoCraft allows the next generation to become better acquainted with cultural heritage in an engaging and fun way.

GeoFort worked with Geo-IT company **Geodan** and the **Vrije Universiteit of Amsterdam** to create this virtual version of the Netherlands. The GeoCraft project has received partial financial support from the **Ministry of the Interior and Kingdom Relations** and the **Ministry of Infrastructure and Water**.



Plečnik House

Jože Plečnik was the most important Slovenian architect of the 20th century and was instrumental in shaping the appearance of modern Ljubljana. The renovation and revitalisation of the architect's former residence began in 2013 to establish a new museum and a new research centre dedicated to the architect's oeuvre. It has also put in place a regular programme of temporary exhibitions and educational activities for various focus groups, led by the **Museum and Galleries of Ljubljana**. Following its reopening in 2015, the Plečnik House has enjoyed a radical increase of 130% in its visitor numbers. It is now one of the top tourist sites in Ljubljana.

With its museum presentation and active educational programme, the house has revitalised visitor appreciation of the work of Plečnik as well as the history of architecture. The project was funded by the **City of Ljubljana** and the **European Regional Development Fund** through the **Ministry of Culture**.



The Plečnik House, where Jože Plečnik lived between 1921 and 1957, has been a public museum since 1974, although the museum's programme was limited due to conservation issues and a lack of space for pedagogical and andragogical programmes. A broader strategy for future museum activities was considered throughout the comprehensive restoration-conservation of the house. The museum's activities have been implemented following the principles of sustainable development, participation, inclusion, interaction and creativity. The restoration project has also made the museum accessible to visitors with disabilities.

“The elaborate educational programme, attached to the conservation of the house, has ensured the existence of a secure learning environment for the continuing education of various target groups of visitors as well as encouraging a broader appreciation of architectural heritage. The social value and benefits of the project are reflected in the integration of various social groups into different activities of Plečnik House”, the jury said.



A new permanent exhibition about the life and work of Jože Plečnik was created and activity programmes for various target audiences were designed. Visitors immerse themselves in the architect's home and working environment, and become acquainted with the architect's commitment to innovation, interdisciplinarity, intercultural dialogue and sustainable development. The museum has also taken steps to create programmes suitable for cultural tourism.

The museum has also been dedicated to increasing awareness of Plečnik across Europe and around the world. The exhibition *Plečnik's Ljubljana* has travelled to a number of cities, including Madrid (Spain), Sarajevo (Bosnia and Herzegovina) and Prague (Czech Republic), Berlin (Germany), Moscow (Russia) and Brasilia (Brazil). The exhibition *Plečnik and Prague Castle* was a collaboration with The Archives of Prague Castle. An exhibition for the Vatican Museums about Plečnik's sacral architecture and design is forthcoming.



Special Mentions of the Juries

The following entries to the EU Prize for Cultural Heritage / Europa Nostra Awards were recognised by the Juries for the part they have played in advancing Europe's cultural heritage. While they have not received an Award, the Special Mention is a token of the Juries' appreciation of their commendable efforts and their enduring commitment to cultural heritage.

SPECIAL MENTIONS OF THE JURIES CATEGORY CONSERVATION

National Library, Helsinki, FINLAND

The National Library of Finland is the oldest and largest scholarly library in the country. It houses a number of unique collections and cares for Finland's national archives. This project has accommodated modern library requirements while preserving the architectural integrity of the monument. It is estimated that half of the building restorers in Finland worked on this project. The Jury praised *"the good ongoing maintenance which meant extensive restoration could be avoided"*.



Tenement Museum, Dublin, IRELAND

This Georgian townhouse in Dublin was built around 1748 and was appropriated in 1877 to house multiple working-class families. This project has rescued the house from imminent collapse and adapted the building to new cultural uses, culminating with the Tenement Museum Dublin. The Jury commended *"the action of the local government in Dublin City to rehabilitate the historic city fabric and for acknowledging the multilayered social history of the site"*.



Historic Shop Fronts, Apeldoorn, THE NETHERLANDS

The Facade Fund aims to assist owners of historic properties in the city centre of Apeldoorn with financial support and expertise in restoring the harmony of the ground floor facade, often altered, with its upper floors, often still historically intact. *"This project emphasises the importance of restoring shop fronts as a means to revitalise European town centres. It is a good example of a local initiative between government and commercial community"*, the Jury said.



Ship Restoration: Stord I, NORWAY

A typical Norwegian steam fjord boat, SS Stord I was built as a passenger ship in 1913 and operated as such on the west coast of Norway until 1969 and then as a floating hotel for ten years in Oslo. The ship was brought back to the west-coast by the non-profit organisation Veteranskiplaget Fjordabaten who restored it. In 1987, the ship was sadly destroyed by a fire mere weeks after its restoration. In 2015, the restoration of the ship was completed again. The Jury commended the *“perseverance of the volunteers’ following an unfortunate set back. This shows the importance of the collective effort in getting a difficult piece of heritage back to sea”*.



Wall Paintings in Danish Churches, DENMARK

The research project Wall Paintings in Danish Churches, completed in September 2016, is a masterplan for the restoration of all wall paintings in the Danish churches. An internet-based research platform, containing all essential preservation, historical and cultural information about the wall paintings, is publicly accessible. This exhaustive inventory of wall-paintings in Danish churches was greatly appreciated by the Jury for its quality of research and for its digital diffusion online which in turn guarantees the conservation of this heritage.



Documentation of Jewish Cemeteries, POLAND

This project has created online databases of the legible inscriptions and location of graves in Jewish cemeteries in Poland. Over 100,000 inscriptions have now been recorded: approximately half of those that remain. *“This small project, conducted by a small team of enthusiasts, has had an impressively large output. The team found funding from a variety of sources - such as public and private institutions and private donors - and the research is suitable for application to similar projects and communities in Europe and beyond”*, the Jury noted.



The Mediterranean Gothic Soul, SPAIN

The Mediterranean Gothic Soul is a research project on the common architectural elements that were developed over the 13th, 14th and 15th centuries, in the Spanish territories of Aragon, Catalonia, Valencia and the Balearic Islands, the Italian territories of Campania, Sardinia and Sicily, and the French regions of Roussillon and Corsica. *“This expansive research project has highlighted the original Mediterranean identity of Gothic architecture, emphasising the school of architecture’s origin in Aragon”*, the Jury emphasised.



The Silent Night Society, AUSTRIA

The Silent Night Society dedicates itself to preserving the well known Christmas carol “Silent Night”. They achieve this by researching the origins and dissemination of the carol, communicating about its provenance and message and highlighting how the carol links the entire region of Salzburg province, the north of Austria, Bavaria and Tyrol. *“The Silent Night Society has successfully documented the origins of this song, so loved and often performed all over Europe,”* the Jury noted.



The Society of Friends of Dubrovnik Antiquities, CROATIA

The Society of Friends of Dubrovnik Antiquities was founded in 1952 and is entrusted with the maintenance and management of one of the most important elements of the city’s heritage: its city walls. The Society also campaigns to increase the broader public’s understanding of the importance of preserving the cultural and historical heritage of the UNESCO World Heritage City of Dubrovnik. The Jury commended *“the Society which has managed to protect and restore the city walls through the years of political turbulence and continues their efforts to this day”*.



Balkan Heritage Field School, BULGARIA

The Balkan Heritage Field School is an ongoing programme for practice-oriented educational courses in the fields of archaeology and conservation. Currently, the programme hosts projects in Bulgaria, Greece, Republic of Macedonia (FYROM) and Montenegro, and enhances the collaboration of international students, heritage specialists and local communities to benefit the preservation of cultural heritage. The Jury appreciated *“the project’s extensive contribution to education in archaeology and conservation through multinational collaboration”*.



Artarea TV2.o’s Urban Projects, Tbilisi, GEORGIA

Tbilisi Tours and Tbilisi Courtyards are the two projects within the television channel Artarea’s larger initiative to raise public awareness of the city’s architectural heritage. Tbilisi Tours organises free tours guided by well-known Georgian writers, urbanists, architects, etc. The tours are filmed and broadcast on television and social media. Tbilisi Courtyards encompasses the organisation of cultural and educational events. The Jury appreciated how *“the project has an innovative approach to promoting the importance of a significant element of historic urban space in people’s daily lives”*.



In Between? Project, POLAND

“In Between?” is an interdisciplinary educational project designed to raise awareness among young people of the multi-faceted identity and unique intangible cultural heritage of the European borderland regions. The project connects both theoretical and practical elements of collecting and documenting oral history. The Jury appreciated *“the engaging and structured methodology which reconnects generations and documents the intangible heritage of borderland communities”*.



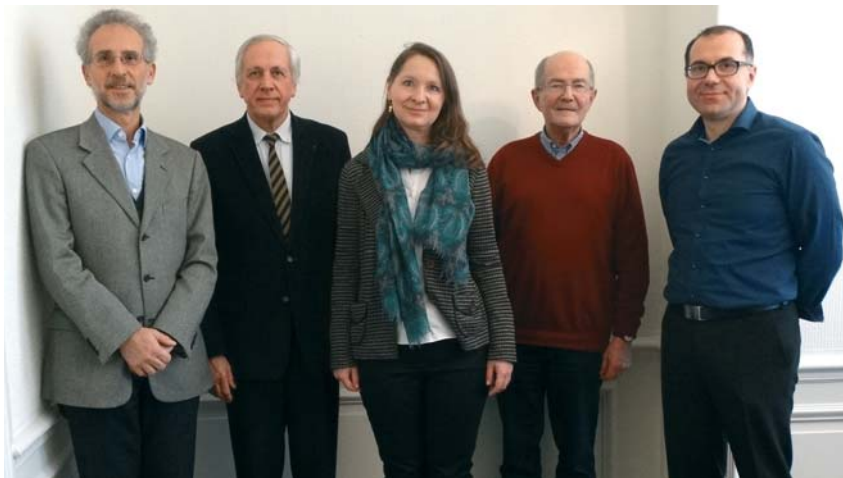
Heritage Awards Juries

Every year, the success of the Awards is dependant on the dedication of each Jury members' precious time to the rigorous study of all submitted projects. Their extensive and expert knowledge ensures that each entry is treated with the utmost consideration. We extend our sincerest thanks to them for their commitment and generosity.



CATEGORY CONSERVATION

- Koen van Balen (BE) | Chair
- Gabriel Ruiz Cabrero (ES) | Vice-Chair
- Markus Hilgert (DE)
- Daniela Korolija Crkvenjakov (RS)
- Hugh Maguire (IE)
- Agni Petridou (CY)
- Michiel Purmer (NL)
- Jacques de Saussure (CH)
- Paul Smith (FR)



CATEGORY RESEARCH

- Etienne Poncelet (FR) | Chair
- Joanna Karmowska (PL)
- Jean-Louis Luxen (BE)
- Georgios Toubekis (GR)
- Paolo Vitti (IT)

CATEGORY DEDICATED SERVICE

- Álvaro Fernández-Villaverde y Silva (ES) | Chair
- Laurent Levi-Strauss (FR)
- Natalia Moussienko (UA)
- Charles Pictet (CH)
- Marianne Ytterdal (NO)



CATEGORY EDUCATION, TRAINING AND AWARENESS-RAISING

- Goranka Horjan (HR) | Chair
- Maka Dvalishvili (GE)
- Pavlos Chatzigrigoriou (GR)
- Yonca Kosebay Erkan (TR)
- Robert Young (UK)



Heritage Awards Assessors

We extend our sincerest thanks to the all of the assessors involved in the independent evaluation of all submitted projects. Their input is an invaluable component of the Juries' evaluation process and their expertise strengthens the credibility and quality of the awards scheme.

- Viktorija Aladžić | RS
- Jose Alonso Campanero | ES
- Baris Altan | TR
- Burçin Altinsay Özgüner | TR
- Ádám Arnóth | HU
- Darko Babić | HR
- Serena Belotti | IT
- Rossana Bettinelli | IT
- Jan Willem van Beusekom | NL
- Lars Nicolai Bock | DK
- Aneta Borowik | PL
- Saša Brajović | RS
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- Bozhanka Dobрева | BG
- Grigor Doytchinov | BG
- Claus-Peter Echter | DE
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- Zeynep Enlil | TR
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- Philip Geoghegan | IE
- Ebe Giacometti | IT
- Piotr Górajec | PL
- Manuel Gracia Rivas | ES
- Siegwart Graf zu Eulenburg | DE
- Rupert Graf Strachwitz | DE
- Ulla Haastrup | DK
- Leena Hannula | FI
- Dorothee Hasnas | RO
- Csilla Hegedüs | RO
- Ivar Henckel | DE
- Tom Henkemans | NL
- Arne Høi | DK
- Irina Iamandescu | RO
- Evert de Jongh | NL
- Dora Ivanova | BG
- Piet Jaspaert | BE
- Peter Emil Kaland | NO
- Aleksandra Kapetanović | ME
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