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EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS

LAUREATES 2019

2019 LAUREATES

EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS

Editorial Team

Audrey Hogan (Coordinator)
Arnout de Vleeschouwer
Elena Bianchi
Wolter Braamhorst

Graphic Design

Krzysztof Radoszek - Radoszek Arts

Printing

Quantes

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Illustration by Marianna Carazzai

Europa Nostra

The Voice of Cultural Heritage in Europe

International Secretariat

Lange Voorhout 35
NL - 2514 EC The Hague
+31 (0) 70 302 40 50
+31 (0) 70 361 78 65
info@europanostra.org

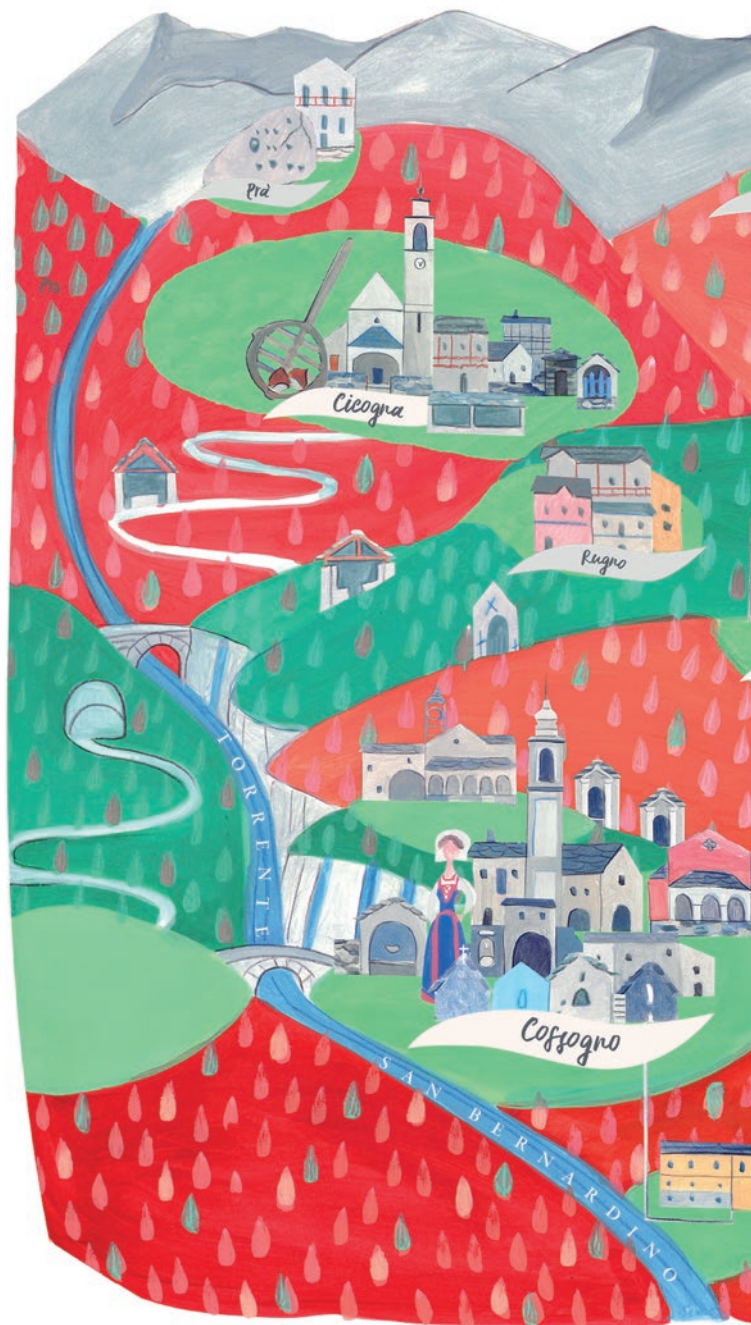
Brussels office

Rue de Trèves / Trierstraat 45
B - 1040 Bruxelles / Brussel
+32 (0) 2 400 77 02
bxl@europanostra.org

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European Heritage Awards / Europa Nostra Awards

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europanostra.org

europeanheritageawards.eu

ec.europa.eu/programmes/creative-europe

Heritage Awards Coordinator

Elena Bianchi

eb@europanostra.org

+ 31 70 302 40 58

Programme Officer

Audrey Hogan

ah@europanostra.org

+31 70 302 40 52

The European Heritage Awards / Europa Nostra Awards (previously the EU Prize for Cultural Heritage / Europa Nostra Awards) were launched by the European Commission in 2002 and have been run by Europa Nostra ever since. They celebrate and promote best practices related to heritage conservation, research, management, volunteerism, education and communication. In this way, they contribute to a stronger public recognition of cultural heritage as a strategic resource for Europe's economy and society.

The Awards honour 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. Since 2002, independent expert juries have selected 512 award-winning projects from 34 countries. The awards scheme received the support of the EU Culture programme and is now supported by the Creative Europe programme.

The European Heritage Awards / Europa Nostra Awards encourage the cross-border exchange of knowledge and connect various stakeholders in wider networks. The Awards bring major benefits to the winners, such as greater (inter)national exposure, follow-on funding and increased visitor numbers. In addition, the Awards foster a greater understanding of our shared heritage amongst the general public. The Awards are therefore a key tool to promote Europe's heritage.

The Awards are presented to the winners at a major public event, which is hosted each year in a different European city. The 2019 European Heritage Awards Ceremony was held on 29 October at the Théâtre du Châtelet in Paris, France under the high patronage of the President of the French Republic, Emmanuel Macron. The ceremony was attended by 800 people, ranging from high-level officials from EU institutions and member states, to leading representatives of heritage organisations from all over Europe.

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Introduction

Rewarding Europe's heritage champions

Following a historic European Year of Cultural Heritage 2018 and the adoption of the first-ever EU strategic framework for cultural heritage last year, the European Commission and Europa Nostra are immensely proud to introduce the winners of the **European Heritage Awards / Europa Nostra Awards 2019**. The **25 laureates from 16 countries** have been awarded with Europe's highest honour in the heritage field for their impressive accomplishments in conservation, research, dedicated service, and education, training and awareness-raising.

The winners were selected by independent juries of experts from among **149 applications** submitted by organisations and individuals from **34 countries** across Europe. In addition, a **Special European Heritage Award / Europa Nostra Award** was granted to the Paris Fire Brigade in recognition of their courageous and victorious efforts to safeguard the Notre-Dame of Paris from a devastating fire in mid-April. This year, Europa Nostra Awards were also granted to

two remarkable heritage achievements from European countries not taking part in the Creative Europe programme of the European Union, namely Switzerland and Turkey.

These “**heritage champions**” strive for excellence day in, day out and are relentlessly committed to the protection and enhancement of our shared cultural heritage. Their deeply impressive expertise, hard work and dedication were deserving of a fitting celebration at the high-profile European Heritage Awards Ceremony on 29 October in Paris. The Ceremony was the public highlight of the European Cultural Heritage Summit in Paris, organised under the high-patronage of the President of the French Republic, Emmanuel Macron. Now part of Europe's longest-established network of excellence in the heritage field, their exceptional efforts will be lauded well beyond this celebration.

Among **Europe's best heritage achievements awarded in 2019** are: the complex restoration of the Chapel of the Holy Shroud in



Turin, an iconic religious heritage site which was destroyed by a fire in 1997 and which has now been reopened to the public; the development of a digital archive of the Roma, an internationally accessible space that makes Romani cultures and histories visible and responds to stereotypes with a counter-history told by Roma themselves; the dedication of one of the oldest heritage NGOs in Europe which has committed itself to heritage protection in Norway for over 175 years; and a training programme for displaced, skilled heritage specialists from Syria, run by a German institute in Istanbul, which serves as a powerful example of heritage-led international and humanitarian cooperation.

Not only do the laureates illustrate Europe's richness and diversity, they also embody the thread of stories and traditions that connects all Europeans across borders and generations. By cherishing the memories of our past to both better understand our present and build our future, our Award winners are true

ambassadors of the spirit and the soul of Europe. For this reason, the important work carried out by the European Heritage Awards / Europa Nostra Awards has been recognised in the new **European Framework for Action on Cultural Heritage**, adopted in December 2018 by the European Commission. Europa Nostra and the European Commission are fully committed to continue rewarding Europe's heritage champions and it is our ambition to bring this prestigious Awards scheme to new heights in the future.



LAUREATES 2019

★ *“By cherishing the memories of our past to both better understand our present and build our future, our Award winners are true ambassadors of the spirit and the soul of Europe.”*



Laureates

In 2019, a total of 149 applications were submitted to the European Heritage Awards / Europa Nostra Awards by organisations and individuals from 34 countries across Europe.

★ **Conservation projects, including the restoration of buildings and their adaptation to new uses; new buildings in historic settings; urban and rural landscape rehabilitation; the conservation and interpretation of archaeological sites, and the care for collections of works of art and objects;**

★ **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;**

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

★ **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 European Heritage Awards / Europa Nostra Awards honoured 25 remarkable achievements from 16 countries. Of these winners, seven were selected to receive a Grand Prix and a monetary award of €10,000. Europa Nostra Awards were also presented to two remarkable heritage achievements from European countries not taking part in the EU Creative Europe programme, namely Switzerland and Turkey.

All projects and initiatives were assessed *in situ* by independent experts (see pages 66-67), and then judged by one of the four Heritage Awards Juries (see pages 64-65) during a series of meetings held in February and March 2019. Each Jury is composed of experts from all over Europe.

Each laureate receives a certificate and a bronze wall plaque to fix in a visible location related to their initiative.



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

Saved from ruin and partially restored between 1830 and 1850, the castle was acquired by the family of the current owners in 1862. Having always been used as a home, the property had been regularly maintained and was open to the public. A diagnostic study conducted in early 2013, when the current owners took over the site, identified the different issues facing the structure and the remedial action needed, mainly in the upper parts of the structures. The research also pointed out that some areas were too dangerous to allow public access.

The new owners then initiated the process to carefully restore and revitalise the site. In order to open the castle complex to the public, measures were undertaken to consolidate the walls and prioritise visitor safety. The most recent development has been the restoration and redevelopment of a 60m² barn to accommodate the public. The restoration of the entrance station is scheduled for 2019-20. It will be followed by the securing and partial restoration of the dungeon, one of several sites that was selected by **Stéphane Bern's Heritage Mission**. The moats are accessible all year round thanks to the creation of a special path. The interior of the fortress is regularly opened by the Association des Amis du Château de Montreuil Bonnin, which organizes cultural events



several times a year. Schoolchildren are also welcomed to the Castle and concerts and events take place each year during the European Heritage Days.

The jury commended the project for being a “Good example of a private initiative to consolidate a ruin which pays respect to the character of the complex. Many similar ruins are found throughout Europe and this is an important example of a careful intervention. Further measures in this direction are encouraged, with the understanding that the monitoring and preservation of a ruin is an ever ongoing responsibility.”

Castle of Montreuil Bonnin France

This 11th-century complex comprising buildings from the 13th to 17th centuries has been revitalised by the family who lives there. The castle complex has now been consolidated and made open to the public. This careful intervention is an example for many similar ruins throughout Europe.



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

The village is spread over three semi-artificial terraces on a rocky mountain. A number of fortified-dwellings, varying between two and four storeys high, several towers, defensive walls, a number of shrines and crypts have been preserved. Throughout the implementation of the project, the local population was consulted with and encouraged to contribute, from the planning and preparatory phases to the technical and maintenance works. The traditional technique of dry schist masonry, the local knowledge of which was almost completely lost, has been transmitted to locals by Kisti craftsmen from the neighbouring region. As a result of this capacity-building, the future maintenance of the site has been ensured and the local community empowered to care for their own heritage.

The remoteness of the site and the difficulty of the terrain is underlined by the extensive preparations that were required. These included the installation of a track and cable to transport materials up the mountain and the construction of a small hydroelectric power plant on a river near the village to provide electricity to the site.

The structural stability of the site has been improved which has enabled the reuse of the dwellings. Now that the buildings are adapted to modern needs and basic infrastructural problems such as



lack of electricity and communications have been resolved, families have started to return. A museum-reserve has been established on site by the NACHP to provide day-to-day management of the area. The project has set the necessary precedent for further revival of the mountainous, historical settlements of Georgia.

The jury noted that *“this project addresses the depopulation of mountain communities, a challenge that is found throughout Europe. The restoration of this heritage has created an awareness among the local community of their intangible heritage and the history of the people of the Caucasus, in turn encouraging their re-engagement with this heritage. The continuation of traditional craftsmanship has been prioritised, ensuring its future maintenance. The overcoming of many challenges to the rehabilitation, including the difficult terrain and lack of infrastructure, is commendable.”*

Fortified Settlement of Mutso Georgia



**PUBLIC
CHOICE
AWARD**

The remote village of Mutso is a remarkable fortified settlement. Through slow deterioration and depopulation, this unique village was set to be lost forever. In 2014, a project to rehabilitate the settlement was initiated, involving the local population and stimulating traditional craftsmanship.



On the night of 11 April 1997, a fire caused extensive damage to the Chapel of the Holy Shroud of Turin. The 17th-century Chapel, constructed to house the religious relic of the Shroud which is believed by some to be the cloth in which Jesus of Nazareth was buried, is the masterpiece of architect Guarino Guarini. The Chapel had been closed seven years previously when a piece of marble from the cornice had fallen, presenting a danger to the public.

These events marked the beginning of a long and challenging structural and architectural restoration, made even more complex due to the fact that the supporting structure of the Chapel had never been fully investigated and interpreted. The restoration was funded by the **Ministero per i beni e le attività culturali** with the support of the **Compagnia di San Paolo**, **Fondazione La Stampa - Specchio dei Tempi**, the **Consulta per la Valorizzazione dei Beni Artistici e Culturali di Torino**, **Iren Spa** and **Performance in Lighting**.

The extent of the damage was enormous. The thermal shock, caused by the heat of the flames and the extinguishing water, had caused deep fracturing in the marble blocks forming the inner shell of the building. The structure was in danger of complete collapse. Many of the marble columns had exploded and decorative features were extensively damaged. Over 80% of the marble surface of the Chapel needed repair. Ultimately, 1,400 badly damaged elements were completely replaced and the remaining 4,050 were consolidated. The quarry at Frabosa in Piedmont, from which the black and grey marble was originally extracted, was reopened for this purpose. The damaged fragments have been incorporated and then patinated so that they blend in with the new marble. The extraordinarily complex architecture of the chapel now stands once again without support, relying only on its original engineering by Guarini.

New safety and lighting systems have been added to guarantee public use of the Chapel, together with new educational elements,



such as videos and virtual reality stations. Thanks to the determination and work of the hundreds of people involved in this delicate restoration, which took over 20 years to complete, the building is now accessible to the public and is included in the tour of the Royal Museums of Turin.

The jury commended the project for having been “a careful response to a dramatic event that occurred in one of the most important Baroque buildings in Europe. It was technically challenging, underlined by the very special structure of the building, however the maximum preservation of the existing fabric has been ensured.”

Chapel of the Holy Shroud, Turin | Italy

The 17th-century masterpiece of architect Guarino Guarini was in danger of complete collapse following a fire that severely damaged it in 1997. Now, after 20 years, the challenging structural and architectural restoration has been successfully concluded.



The Cathedral of Saint Bavo in Haarlem was designed by Dutch architect Joseph Cuypers and was consecrated in 1898. It was designed with a focus on the neo-Romanesque and neo-Gothic styles, with influences from Byzantine and Jugendstil architecture. With limited maintenance over the last century, the cathedral was facing extensive structural and other conservation issues. The roofs and especially the gutters were leaking. The lead in the stained glass was no longer functional and water infiltration had led to considerable damage to the masonry and to the decay of wooden elements in the roof. Many decorative elements, such as the polychromy featured on the exterior and unrealised designs in the interiors, were lost, due to weather damage or to a lack of knowledge of the original intention of Cuypers. The project was funded from various sources, including **central, provincial and local governments**, the **diocese and the parish** as well as various **foundations and individuals**.

The project has successfully restored the cathedral to its former glory. The cathedral now has new museum spaces and improved facilities for concerts and congresses. One of the most important aspects of the restoration was the work on the decorative elements, particularly a painted strip of text of the *Te Deum* hymn, which had never been realised due to lack of funds. The words of the hymn are now in their intended place, under the highest row of windows throughout the entire cathedral and within the dome. In the interior, the cleaning of the walls led to a deeper understanding of the intentions of the architect. Cuypers had used a yellow stone and the cleaning revealed that the grouting of the high choir and the transepts had originally been painted blue. The combination of the two was meant to symbolise a bridal cloak, and is a reference to the Book of Revelation. The cathedral also has a subtitle: *Adorned as a Bride*, derived from this narrative.



In addition, the original Jugendstil paintings were also restored to the front of the transept-organ. The jury commended the holistic approach adopted by the conservation team, noting that *“through investigation, a correct interpretation of some hidden elements of the decoration, which are symbolic, was made.”*

A final element of the project which was appreciated by the jury was the addition of new artistic interventions into a number of open spaces, with the jury praising this as *“a dynamic element of the project, its broadening use an example of respectful Gesamtkunstwerk.”*



GRAND
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Cathedral of Saint Bavo, Haarlem | The Netherlands

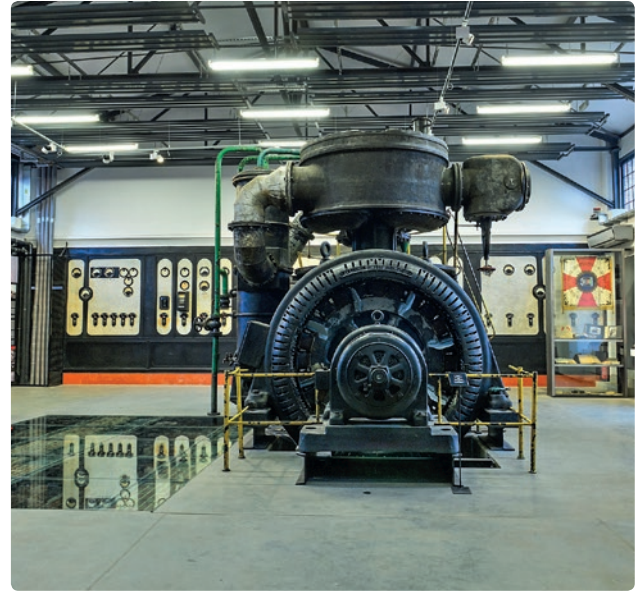
This 19th century cathedral was facing extensive conservation issues throughout. It has now been restored to its former glory, with the newly executed Jugendstil paintings and symbolic decorations fulfilling the original designs.



The revitalisation of the Queen Louise Adit mining complex has been a long-term process. It was carried out by the **Coal Mining Museum** in Zabrze, which owns and operates the complex, in close cooperation with local and regional authorities. The main aim of this challenging project was to preserve the mining heritage of the region by adapting and revitalising the area for cultural, educational and tourism purposes. The project was funded with grants from the **European Union**, from the **Municipality of Zabrze**, the **Province of Silesia**, the **National Environmental Protection Fund** as well as with funds from the **Coal Mining Museum in Zabrze**.

The Queen Louise mine was the first Prussian state coal mine in Upper Silesia and was opened in 1791. Thanks to its activity, the town of Zabrze was transformed from a small settlement into a large city. The Queen Louise mine is of unique significance in the history of industrial development in Silesia and in Europe. The jury noted that *“coal mining sites such as this one are in decline. Maintaining the heritage of historic coal mines is vital for future generations as it is an important element of the history of not only Poland but also of Europe. The large-scale mining machinery is now presented and interpreted as part of a museum experience.”*

The vast post-mining infrastructure was restored and adapted to new functions. The whole project took almost 15 years to complete. It involved the revitalisation of both the ground infrastructure, comprising approximately 30 buildings dating from the 19th century, and the conservation of the more than 5 kilometres of underground corridors that connect them. The restoration of the mines has eliminated the harmful emissions generated by the historic mining practices, making the infrastructure safe for



tourists and cultural activities. Three visitor centres have also been adapted from the existing buildings or newly built and include interpretive exhibits and artefacts which illustrate the history of the site. The jury also noted the range of expertise that was sought during the restoration project stating that *“the restoration work required, and mobilised, the special knowledge of coal miners to make the site visitable.”*



The Queen Louise Adit Complex Poland

GRAND
PRIX

This transformation of an expansive 18th-century mining complex took almost 15 years to complete. The buildings and the vast post-mining infrastructure were restored, adapted to new uses and made safe for tourists and cultural activities.



During an update to the utility lines and the renovation of the public area of the city of Celje in 2013 and 2014, preliminary archaeological excavations revealed part of a medieval cellar and part of a late Roman building. The regional unit of the **Institute for Protection of Cultural Heritage (IPCHS)** in Celje developed a study for the expansion of the archaeological survey of these remains and made a proposal for their *in situ* presentation. Excavations, managed by the **Celje Regional Museum**, led to the discovery of two mosaics within the building dating from the classical period of antiquity: one in black-and-white and the other in all black. The corresponding walls, with a central heating system of a representative building, on which contemporary frescoes were still preserved, were also discovered. The conservation and restoration of all archaeological remains were conducted by the Conservation Centre of IPCHS in collaboration with the Celje Regional Museum. A well-designed pavilion to present these remains to the public was then developed, accompanied by an exhibition prepared by the Celje Regional Museum. The project has received the majority of its financial support from the **Municipality of Celje** with additional funding from the **Ministry of Culture**.

To address the issues related to the long-term maintenance and protection of the mosaics, a structure was proposed which would both protect and allow for the musealisation of the remains. The main requirements for the new structure were that it should be functionally subordinate to the archaeological remains, and that it should be designed in a way that allows for the maintenance of optimal climate conditions, especially the temperature and humidity.

The building was planned on an empty plot in the main square of the city. This gap in an otherwise continuous row of buildings was the result of a bombing raid during World War II. The new building was designed by **Korpnik produkcija** and was planned in two sections: the entrance pavilion serves as an exhibition space, protecting and presenting the archaeological remains and mosaics *in situ*. This then leads to the tourist information centre and a museum space within the existing building. Walking on footbridges elevated above ground-level, visitors can observe the archaeological remains from



various angles. The glass facade of the building defines the exhibition area and allows it to also be viewed from the street.

The construction was carried out sensitively by **Markomark Nival**, with support piles placed only in the spots where the remains had already been damaged or destroyed. These elements were installed using a technique to minimise the negative effect of vibrations on the archaeological remains.

The elegantly designed building has enriched the cultural heritage of the town centre and successfully informs both the local community and tourists about the city's past.

The jury said *"This is a good example of the preservation and sharing of archaeological remains in situ in an urban context: a challenge frequently encountered throughout Europe. The design of the pavilion – a smart, unobtrusive structure – is harmoniously integrated into the existing streetfront and maintains its continuity."*

Pavilion for the Presentation of Archaeological Remains, Celje | Slovenia

The remains of a medieval cellar, a late Roman building and two Roman mosaics have been presented to the public *in situ* in a cleverly designed pavilion which fits perfectly into its urban context.



The Portal of Glory of the Cathedral of Santiago de Compostela, created between 1168 and 1188 by Master Mateo at the commission of King Ferdinand II of Leon, is considered a masterpiece of Spanish Romanesque sculpture. For the millions of pilgrims who have travelled to Santiago de Compostela via the Way of St. James over the centuries, the Portal is the end of a long journey. The scale and quality of its sculptural ensemble and its symbolic, religious significance makes it one of Europe's most treasured monuments. *"This monument is one of the most visited sites of pilgrimage in Europe and is representative of this heritage,"* the jury said.

Over time, the Portal suffered extensive damage due to the effects of environmental conditions, inappropriate conservation techniques, and certain popular customs and traditions. By the early 21st century, it had become imperative to address its physical deterioration. The preventive conservation and restoration project of the Portal of Glory was jointly led by the **Barrié Foundation** and the **Santiago Cathedral Foundation**, with the technical coordination of the **Spanish Cultural Heritage Institute (IPCE)** and the supervision of the **Regional Government of Galicia**. Fully funded by the Barrié Foundation, the project has proved how effective private-led initiatives can become in addressing conservation challenges in complex environments.

The comprehensive project was carried out over a 12-year period. During the first phase, teams of internationally renowned experts worked to develop several lines of investigation, ranging from analyses of polychromy and biodeterioration, or the monitoring of environmental conditions, to the testing of chemical and laser treatment. The extensive research provided a fuller understanding of the state of conservation and the historical significance of the monument, and was the basis of the future preventive conservation strategy and restoration plan.

The restoration efforts concentrated on implementing appropriate measures to neutralise the degrading factors and the



related damaging processes, as well as preserving all the extant polychromy. The intervention followed a conservative approach, based on removing superficial harmful deposits that could affect the stability of the historical materials, such as dirt, salts, biological remains, acrylic accumulations, and unstable mortars placed in previous interventions. The project has managed to unveil the various layers of preserved polychromy, respecting the aesthetic harmony and long history of the monument and ensuring its preservation for future generations.

The jury admired this project as an *"outstanding example of the conservation and careful recuperation of polychromatic stone sculpture on a hugely important piece of Romanesque sculpture."*

The Portal of Glory, Santiago de Compostela | Spain

The 12th-century Portal of Glory of the Cathedral of Santiago de Compostela is one of the most visited sites of pilgrimage in Europe. The famous sculptural monument underwent a careful restoration over a period of 12 years that has treated the extensive environmental damage it had suffered.



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

"This project demonstrates how industry can create spaces and shapes that are not present in other types of architecture," the jury noted.

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

The process of conserving and transforming the site into a destination for visitors required a holistic and multidisciplinary approach. Following its closure, the quarry needed to be cleared and cleaned and a system of paths was designed. Security walls and barriers were constructed; electricity, lighting and water were then provided. For improved accessibility and interpretive purposes, an information and services pavilion as well as ramps and stairs were built. The visitors to the site can now immerse themselves in this unique landscape, walking through the various paths and gardens which have been created, repopulated with fruit trees and other indigenous plants. The most recent



developments have been the creation of a large stone maze and a herb labyrinth in 2014 and the completion of paths within the Labyrinth of Orchards in 2018.

The jury stated that this is *"an imaginative reuse of what was once an industrial site, which has been presented and newly interpreted thanks to the intense dedication of one individual with the help of volunteers. The craft of stone-cutting by hand and industrial stone-cutting are found side-by-side and are interpreted for the audience. The integration of works of art in a quarry landscape is another important innovation and is a good example of the ways that this type of heritage can be reused."*

Lithica Quarry of s'Hostal, Menorca | Spain

This quarry provided building materials for the traditional architecture of the island of Menorca. A holistic approach to its recuperation, following its closure in 1994, has transformed the industrial site into a much-loved destination for visitors.



The Oratory of the Partal Palace embodies the Islamic roots of the Alhambra, the famous fortified palace complex that overlooks the city of Granada in Andalusia. The 14th-century Oratory and the adjacent House of Astasio de Bracamonte emphasise the Arab influence on architecture in the southern Iberian Peninsula and highlight the region's history of Islamic rule. The architecture is richly ornamented, with arabesque plasterwork and an intricately decorated timber frame and wooden ceilings. The **World Monuments Fund** and **Robert W. Wilson Challenge** co-financed the restoration work, in partnership with the public institution of the **Council of the Alhambra and Generalife**, which forms part of the **Cultural Department of the Regional Government of Andalusia**.

As part of its general programme of conservation, the Council of the Alhambra and Generalife developed several preliminary studies on earlier historical restorations and on the conservation needs for the structure. The outcomes of these studies led to a three pronged restoration project by the **Council of the Alhambra**. The first phase included the restoration of the timber frame and the decorated ceiling of the entrance and corridor, followed by the structural repair of the roofs. Finally, the original decorative elements of the Nasrid dynasty and the plasterwork on the inner walls of the Oratory were restored and the external and partition walls were consolidated.

A careful differentiation was made between the original elements, the historical restorations and the new interventions. This enables a careful reading of the different historical constructive periods while maintaining the homogeneous aspect of the monument.

The project has revealed previously unknown 14th-century inscriptions, decorative elements and technical solutions that were not known to have been employed in the Alhambra before this restoration. Therefore, this intervention has enriched what is known of the building construction techniques of the 14th-century Hispano-Muslim carpenters and master masons of the Alhambra



palaces, and on the subsequent historical repairs and restorations of this important heritage building. These details are of great value to the understanding of the whole Alhambra complex. The restoration project was completed in June 2017.

“An important part of European, cross-cultural history is represented at this site. Its restoration, an excellent example of public-private heritage partnership, is based on thorough interdisciplinary, scientific research and has revealed further details about Nasrid construction and carpentry technology. It showcases the richness and diversity of the materials used and is respectful of the previous interventions on the building,” the jury noted.

Oratory of the Partal Palace in The Alhambra | Spain



GRAND
PRIX

This small and highly ornamented building, including a beautifully decorated mihrab, has undergone a badly needed restoration based on extensive research. Unknown decorative elements were revealed and knowledge about the techniques that were used in its construction has been discovered.



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

The project, which was initiated in 2011 and completed in 2018, began with a thorough assessment of damage to the building. This was followed by the sourcing of high quality material from a nearby forest owned by the parish. Ample time was allowed for seasoning the timber used in the project. A historical recipe for roofing tar, a solution which offers protection of the original medieval material and contributes to its sustainable maintenance, was also reintroduced.

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

The project was strongly anchored in the local community, with courses in medieval shingle manufacturing arranged in cooperation with the Craft Laboratory, in order to both share knowledge that could be used in the conservation of the tithe barn as well as other similar buildings. More than 40 participants from the local community, including regional craftsmen active in the field of



heritage conservation, attended these courses where they could practically contribute to the conservation. The jury noted this aspect of the project, highlighting that *“there has been a focus on the knowledge transfer of traditional craftsmanship as well as the fostering of a sense of ownership among the local community.”* The outcomes of the project have also been presented in peer-reviewed papers and presented at international conferences, guaranteeing the transfer of this knowledge even further.

“This has been a major effort in the conservation work of a 13th-century barn,” the jury noted, *“taking into account the specific characteristics of timber. The project’s team has achieved a very good outcome with limited financial resources and their exemplary mobilisation of human resources is commendable.”*

Medieval Tithe Barn, Ingatorp Sweden

This restoration was strongly anchored in the local community and succeeded in preserving this 13th-century building's unique atmosphere. The restoration has brought about ample training opportunities for local craftspeople.



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

The complex has been provided with an artefact conservation and restoration laboratory and an archive for artefacts unearthed from the Gözlükule mound. There are dormitories, a library, a study room, an open kitchen and dining area, a conference room for national and international conferences and an exhibition hall. The sustainable design by **APAYDIN Engineering**, implemented by **SAYKA Construction** and both led by Saadet Sayin, highlights the architectural, spatial and aesthetic values of the complex, while retaining its unique historic character as a monument of industrial heritage design.

The site has been reintegrated into the contemporary life of the town, meeting the needs of researchers and of the local community. The jury admired *“the original new use of the site, which is as original as the history of the ensemble. Research has shown that the site, of simple and functional architecture, is of notable significance in European history. In addition, the functional integration of the converted industrial heritage site into the urban context has contributed to the regeneration of the neighbourhood.”*

The innovative technologies developed for the complex's energy needs are a model for the sustainable transformation of cultural heritage sites. A new system was developed to store rainwater



which can be used by the excavation team to clean artefacts. The electricity and hot water are provided by solar and photovoltaic panels on the roof. The entire energy and hot water requirements of the research centre are thus covered by solar power, greatly minimising the complex's carbon footprint. *“This intervention has improved the building through the use of high-quality materials. It has been very ambitious in coping with the sustainable development requirements of the 21st-century,”* the jury noted.

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

EUROPA NOSTRA AWARD This industrial site has been meticulously restored and cleverly adapted for new use as an archaeological research centre. It not only meets the needs of researchers and the local community, but also fits well into its urban surroundings.



Yr Ysgwrn is a small vernacular farmhouse constructed in the early 19th century. It is a simple structure, nationally listed as a Grade II* building, indicating its national significance. It is remotely located near the village of Trawsfynydd in Snowdonia National Park, a conservation area of international significance (due to its natural beauty, biodiversity and cultural heritage) in northern Wales. Yr Ysgwrn was once the home of Hedd Wyn, the Welsh war poet who was killed on the first day of the Battle of Passchendaele in 1917. The project to restore his family farmhouse and develop it as a visitor centre and memorial to the many Welsh people who died in the conflict was funded by the **Heritage Lottery Fund**, the **Welsh Assembly Government** and the **Snowdonia National Park Authority**, with further support from project partners.

Hedd Wyn was posthumously awarded the Bard's Chair at the 1917 National Eisteddfod for his poem *Yr Arwr* ("The Hero"). The so-called Black Chair, draped in a black sheet, was hand-crafted by a Belgian refugee and has since become a national icon, symbolising the loss of an entire generation of young men to war.

Though not formally open to the public, Hedd Wyn's family had welcomed visitors and preserved the house as it had been in 1917, in memory of the devastating loss of their son. However, the considerable resources needed to maintain the farm could not be provided by the family alone. This led to the slow deterioration of the farmhouse and its outbuildings. The preservation of the Black Chair and the other items which had remained in the home since Hedd Wyn's death, needed to be secured. Therefore, in 2012, with the centenary of World War I approaching, the Snowdonia National Park Authority bought the building. They initiated a careful restoration to develop the farm as an international visitor centre and memorial to the many Welsh people who died in the conflict. The jury noted that this *"project, though small scale, is well integrated into its wider European context through its memorialising of Welsh culture and its link to World War I."*

While the Black Chair and other contents of the house were removed and restored, the farmhouse and outbuildings were carefully



repaired and upgraded. New visitor and learning facilities as well as updated exhibitions were installed. The surrounding farmland has been brought back into use and its striking landscape replanted. Throughout the restoration of this family farmhouse, Hedd Wyn's nephew, Gerald Williams was consulted to ensure that his criteria for the long-term care of Yr Ysgwrn as a memorial to his uncle were fully met.

The jury admired this *"careful approach to ensure the preservation of the building, allowing its historical significance and its artefacts to become accessible to the wider public. Particular attention was paid to the surrounding farmland, a sustainable approach to preserving this heritage."*

Yr Ysgwrn, Trawsfynydd, Wales | United Kingdom

A farm and its contents, of significant national symbolism to Wales, has been carefully and respectfully restored in Snowdonia National Park. Visitors can now discover the story of the poet Hedd Wyn and the history of World War I in a beautiful setting.



The Kingdom of Urartu, located in present-day Armenia, rose to power in the second half of the 9th century BCE and gradually declined until its fall in the second half of the 7th century BCE. A multidisciplinary team comprised of experts from several countries have enriched the knowledge of this important civilisation through the discovery of extraordinary archaeological findings related to the Urartians. *“This research is the fruit of a multidisciplinary international cooperation on Urartian heritage which has been under-researched to date. It is an excellent example of achieving an outstanding outcome with limited resources,”* the jury said.

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

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

“This Armenian-Italian collaboration of experts highlights a cultural continuum from ancient times to the present, making antiquities not an alien component but an integral part of the life of communities. This is evidenced by the selection of the Solak 1 site as part of the first archaeological park in Armenia”, the jury stated.



A small nation with remarkable cultural heritage, the Kotayk Survey Project is of immense importance to the field of archaeology in Armenia. This is thanks to both the high-quality survey methodologies used and to the initiative to create the first archaeological park in the Southern Caucasus. All research activities have been conducted in close collaboration with local institutions and scholars. Particular attention has been paid to the training of local staff and skilled workers through courses and field activities, as well as the scientific training of students coming from Armenian universities and academies. *“This project has provided training in the field and in scientific research,”* the jury noted, *“ensuring the sustainable management and development of heritage protection in the region.”*

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

This truly international, interdisciplinary research project has uncovered a significant number of archaeological sites in the region of Kotayk in Armenia. Among them is a fortress dating to the Kingdom of Urartu, the first state in Armenia which has been under-researched to date.



The VERONA project by the **Royal Institute for Cultural Heritage (KIK-IRPA)** facilitates new, global research on the paintings of Jan van Eyck (ca. 1390-1441) and his workshop by making high-quality, standardised technical images of the paintings available online in open access.

Jan van Eyck was one of the most celebrated European artists of the 15th century and one of the first painters in Europe to achieve fame internationally. He made paintings for various European courts and regularly travelled within Europe on diplomatic missions, building up a network of aristocratic and private patrons. Today, van Eyck's works are scattered across Europe. Due to their fragility, the paintings will never be united in one place again, making comparative research difficult.

The VERONA project has broken new ground by creating ultra-high-resolution scientific imagery with state-of-the-art equipment and by adopting a single, standardised protocol for all of the paintings. With the KIK-IRPA van loaded up with equipment, the team travelled over 12,000 kilometres to collaborate with every museum in Europe with a painting by Van Eyck in its collection. To document the paintings, VERONA used macrophotography (in normal light, raking light, infrared light and UV fluorescence), infrared reflectography and, in some cases, X-radiography as well as scanning macro-XRF, an innovative technique for mapping pigments made available through a partnership with **Antwerp University**.

“The project sets an excellent example for the documentation of works that are dispersed in numerous locations using a standardised methodology. The images are not only of the highest quality but are also accessible for further research and wider public use,” the jury noted.

Published on a specially-designed website in January 2018 (clostertovaneyck.kikirpa.be), the documentation work has produced 16,298 image files and 1,499 gigabytes of data. The research and the technical documentation campaign are funded by the **Belgian Federal Science Policy (BELSPO)** and would not have been possible

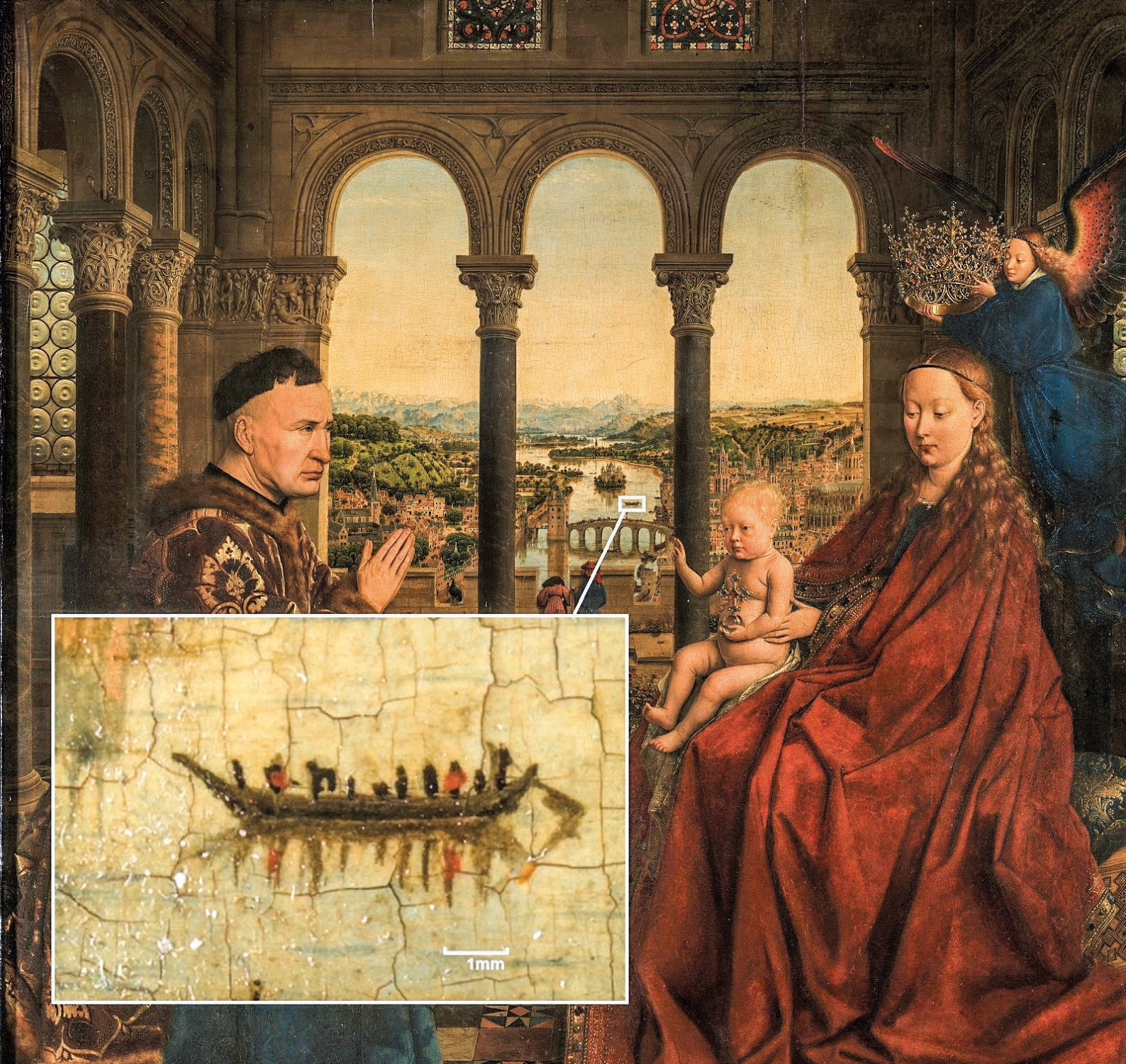


without the accommodating cooperation of all the partner museums. Supported by the **Bruges Museums / Kenniscentrum** (knowledge centre), the VERONA images were stitched, registered and integrated in the *Closer to Van Eyck* website by the **Vrije Universiteit Brussel** and **Universum Digitalis**.

The project exemplifies what can be achieved through EU-wide collaboration. The jury stated that: *“The VERONA project was part of a real European cooperation between the various museums, bringing together the owners of Van Eyck's works scattered all over Europe. The standardised system, developed for high-quality photography, and the digitisation of the image bank allow for a European interaction of research on Flemish primitives.”*

VERONA: Van Eyck Research in Open Access | Belgium

The VERONA project creates ultra-high-resolution scientific imagery of Jan van Eyck's paintings which are now found in collections throughout Europe. The images are available online in open access, enabling further comparative research.

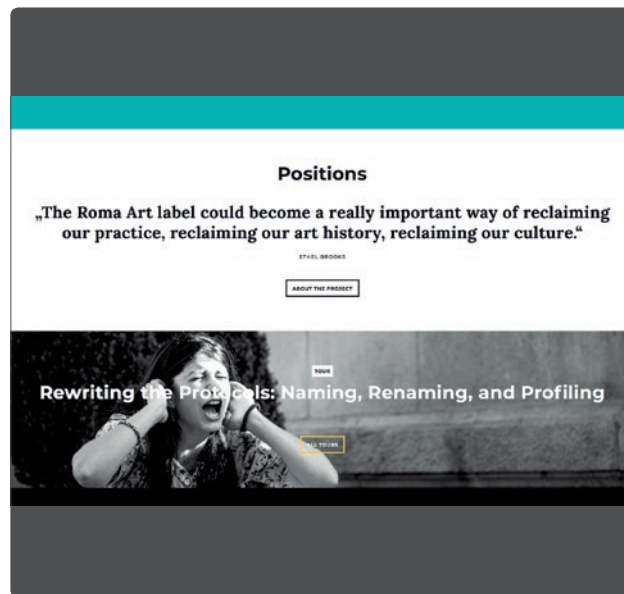


RomArchive is an international digital archive for Romani arts – a growing collection of art of all types, complemented by historical documents and scholarly texts. The idea for the archive is based on the extensive research and numerous interviews that the project initiators, Franziska Sauerbrey and Isabel Raabe, conducted with Romani artists, curators, activists, and scholars from all over Europe. The research clearly identified the need for an internationally accessible space that would make Romani cultures and histories visible as well as respond to stereotypes with a counter-history told by Roma themselves. RomArchive’s development, until its launch, was mainly supported by the **German Federal Cultural Foundation**. Following its launch in January 2019, RomArchive was handed over to the Documentation and Cultural Center of German Sinti and Roma, who will be the long-term host of the archive.

While traditional archives often portray Roma in stereotypical ways, RomArchive focuses on their self-representation, leading to the emergence of new narratives, reflecting the diversity of Romani national and cultural identities. Members of the community are involved in all positions of responsibility – as curators, artists, scholars, and members of the project’s advisory board. The curators determine the contents of the archive and gather collections related to dance, film, literature, music, theatre, the visual arts, and flamenco along with first-person testimonies related to the persecution of Roma under the Nazi regime and scholarly material on the civil rights movement.

“The subject of this research is essential for the history of the people of Europe”, the jury said, “Roma, with twelve million people, constitute the largest neglected minority in Europe. This archive is particularly innovative as it pays attention to the self-representation of Romani identities, expressing both tangible and intangible aspects of this heritage and moving away from the stereotypical perceptions of Roma”.

The wealth of Romani artistic and cultural production – tightly interwoven with that of Europe as a whole – is rendered visible and accessible by RomArchive, to the benefit of all Europeans. “European



identity is based in its diversity and in sharing a sense of values and of belonging, to which this project contributes,” the jury said.

The archive’s aesthetically appealing magazine-style web interface, with images and stories, will inspire users to delve deeper into the topics presented while background information helps the users to understand the context in which each of the works was created. For international accessibility, the website is already available in English, German, and the Romani language with further languages envisioned in the near future.

“The digital archiving of Romani arts represents a first initiative in knowledge collection and dissemination and already represents 5,000 objects. This multilingual website, available in Romanes, is a constantly growing platform,” the jury noted.



**GRAND
PRIX**

RomArchive – Digital Archive of the Roma | Germany

This international digital archive for Romani arts is complemented by historical documents and scholarly research. RomArchive enables Romani self-representation and thus the emergence of new, self-determined narratives.



Founded in 1978, the **Vlaamse Vereniging voor Industriële Archeologie** (Flemish Association for Industrial Archaeology), was created as a non-governmental organisation for the protection of industrial heritage in Flanders, the Dutch-speaking, northern region of Belgium. Having never received subsidies, the VVIA has depended on the unwavering commitment of its members and volunteers to save the many industrial sites and artefacts of the region.

The jury appreciated the relentless efforts of the organisation to protect a strand of heritage whose survival and sustainable restoration is not self-evident. They highlighted that, *“Industrial heritage has long been an especially endangered part of the cultural heritage family, costly to preserve and in need of continuous maintenance. In addition, the vast scope of the concept, including mills, mines, ships and factories among others, has posed a great challenge to those individuals and organisations that wish to preserve it for future generations. Despite these and other complications, the Flemish Association for Industrial Archaeology has time and time again stood at the frontline to protect those sites and monuments that faced destruction, often without much needed financial aid.”*

The many initiatives undertaken by the VVIA include a year-long campaign to save the mines of Limburg that were closed in 1985, at a time when the preservation of this heritage site was far from evident for the authorities. Their continuous efforts have led to the implementation of a leading comprehensive protection policy (1993-1994) for mining heritage. However, recent developments have shown that the fight for industrial heritage is far from over. In 2018, following a nomination by the VVIA, the coal preparation plant of Beringen was shortlisted for the 7 Most Endangered programme, the civil society campaign to save Europe’s endangered heritage that is run by Europa Nostra in partnership with the European Investment Bank Institute. Volunteers from the VVIA also managed to save the technical library of the former Ministry of Public Works – a collection comprising some 30 tonnes of books and journals collected



since the 1830s which were discarded when the department was split between the Regions in the 1990s, and which recently were again endangered .

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

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

VVIA – Flemish Association for Industrial Archaeology | Belgium

Since 1978, this organisation has saved many industrial sites and artefacts from destruction. Having never received subsidies, the Association fully depends on the firm dedication of their members and volunteers.



Fortidsminneforeningen – The National Trust of Norway – was established in 1844 and has had a central role in the creation of nationwide heritage management for the protection of Norway’s historical sites. The organisation relies on an extensive and committed volunteer network that counts over 7,000 active members. The jury lauded Fortidsminneforeningen for “175 years of cultural heritage protection and awareness-raising.”

Fortidsminneforeningen now owns and maintains 40 properties throughout the country and does so largely with scientific support and guidance from the **Norwegian Directorate for Cultural Heritage: Riksantikvaren**, and the practical support of highly committed local volunteers. Many of the sites were previously in a seriously deteriorated state, and they have been restored in accordance with the highest levels of best practice within cultural heritage protection.

Fortidsminneforeningen owns eight of Norway’s 28 remaining stave churches, unique religious monuments as most have disappeared elsewhere in Northern Europe. The sustainable and accessible preservation of these sites is therefore invaluable to European cultural heritage. Besides the stave churches, Fortidsminneforeningen also maintains several other historical churches, as well as a number of ruined monasteries, a naval hospital, a lighthouse and a Sami smallholding in Northern Norway. As well as maintaining the sites, the organisation works to sustainably develop them within their surrounding context for cultural tourism.

“Among the properties which they own and manage are Europe’s last stave churches which Fortidsminneforeningen has been instrumental in safeguarding. They have also been central in the establishment of a network of Nordic wooden towns which has also contributed to the conservation of this unique heritage,” the jury stated.

In addition to the conservation of monuments, Fortidsminneforeningen also organises seminars and workshops for the wider public to help tackle modern challenges to heritage conservation. Their latest contribution is the *Kulturminner for alle* (“Cultural Heritage for Everyone”) project, launched to disseminate knowledge on traditional craft skills and techniques to future generations.



“Fortidsminneforeningen is one of Europe’s and indeed the world’s oldest national NGOs and is still very much alive and active. They produce special publications for new owners of old houses, brought or inherited, to help them choose the best cultural heritage practice for their restoration, as well as maintenance work. These publications also document and thus preserve and hand down valuable knowledge of traditional crafts to younger practitioners. This knowledge and set of skills is often related to wooden architecture which poses specific conservation demands,” the jury said.

The role of Fortidsminneforeningen as a vigilant and knowledgeable critic of the State Directorate for Cultural Heritage is also noteworthy. This ‘watchdog’ role has been instrumental in developing and prioritising the preservation of heritage in Norway, up to state level, in turn having a positive influence on the policy landscape of European heritage as a whole.

★ Fortidsminneforeningen – National Trust of Norway | Norway

GRAND
PRIX

One of the world’s oldest national NGOs, Fortidsminneforeningen has a central role in the management of Norway’s historical sites. It owns and maintains 40 properties, including eight of Norway’s few remaining stave churches. The organisation is successful thanks to its 7,000 active and committed volunteers.



Mr. **Léonard Gianadda** has been the driving force behind the manifold activities of the **Pierre Gianadda Foundation** since its establishment in 1978 in Martigny, Switzerland. Over the past 40 years, he has been instrumental in the organisation of the Foundation's activities, which are distinguished by world-class art exhibitions and classical music performances within its iconic building. This is also the home of a large collection of locally discovered Gallo-Roman antiquities, of a Classic Automobile Museum and of a modern sculpture park. Mr. Gianadda's dedication to cultural heritage has been a major contributor to the transformation of his birthplace into a world renowned cultural centre in Switzerland. Since 2009, Mr. Gianadda has also directed a philanthropic institution created with his late wife Annette.

Léonard Gianadda first became acquainted with the cultural world in his early youth while travelling the world as a photojournalist. In 1976, on the construction site of an apartment building in Martigny, of which Gianadda was the engineer, the remains of a Gallo-Roman temple were discovered. Gianadda halted the construction to shield the temple from destruction. Over this site, he erected the Pierre Gianadda Foundation, a cultural centre dedicated to his brother who had tragically lost his life in the same year. The organisation would not only protect the archaeological remains *in situ*, along with the antiquities from the nearby Roman settlement of Octodurum, but would gradually evolve into a world-renowned hub for culture and the arts.

Spurred by Léonard Gianadda's enthusiasm, the Foundation launched an ambitious programme of different cultural activities including world-class temporary art exhibitions, featuring prominent names such as Rodin, Giacometti, Picasso and Chagall among many others.

While the cultural achievements of the Pierre Gianadda Foundation are apparent, the social, touristic and economic impact that these efforts have had in the region should also be underlined. In Martigny, Léonard Gianadda also founded an art library, installed 17 modern sculptures on roundabouts, gifted stained glass windows to two



local churches, created The St. Bernard Museum and highlighted all of the archaeological remains he discovered on its properties.

The jury commended Mr. Gianadda for his lifetime of dedication to heritage and philanthropy, stating: *"In launching his Foundation, Léonard Gianadda has built and operates four museums that have received over 10 million visitors since their inception in 1978. He has protected the heritage of his region and organised world-class painting exhibitions and classical music concerts. His personal involvement in their organisation proves his hands-on approach in the valorisation of heritage. These exhibitions brought artworks from sources that would ordinarily be difficult to access to a broader European public. In addition, the legacy and sustainability of his foundation in the future has been ensured by Mr. Gianadda with an endowment of over 70 million Swiss francs."*

Mr. Léonard Gianadda, Martigny | Switzerland

EUROPA NOSTRA AWARD Leonard Gianadda established the Pierre Gianadda Foundation in 1978. The centre in Martigny houses the remains of a Gallo-Roman temple, an automobile museum and a sculpture park. In organising art exhibitions and concerts, Mr. Gianadda has transformed his home city into a world-renowned cultural centre.



In recent years, Armenia has eagerly embraced the opportunities provided by the digital age. The country is developing into a technological hub that has proven itself capable of competing on the world stage. TUMO Center for Creative Technologies is a key milestone in these endeavours, combining the newest technologies with local cultural heritage to provide young Armenians with a cost-free education. The programme is currently being implemented in four cities in Armenia and one city in France. TUMO was founded and is primarily financed by **Sam Simonian** of **The Simonian Educational Foundation**. Partnerships with the **Central Bank of Armenia** and the **Armenian General Benevolent Union** have enabled the establishment of further centres in Armenia, while **EU funding** has supported the development of one of the Center's projects.

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

The jury noted that *“TUMO has a clear understanding of learning processes and has provided an interdisciplinary approach, allowing for the involvement of groups of sensitive adolescents in various fields of education through the use of new heritage based technologies. The educational activities have led to the digitisation of aspects of both tangible and intangible cultural heritage”*.

The educational method applied by TUMO is highly innovative: it alternates between independent learning activities (e-learning), hands-on workshops and project labs. This hybrid educational model helps students to develop a variety of soft skills ranging from teamwork, initiative-taking and empathy, to effective communication. Out-of-the-box thinking has a central place in all activities. *“TUMO provides a combination of workshops and self-learning activities*



that have proved to be an advanced model for cultural heritage education”, the jury stated, “It has provided hands-on, practical activity with projects that are tailored to meet personal needs and common objectives.”

The results of the activities implemented since 2011 are more than impressive. Four educational centers have already been built and are fully operational. They have reached over 30,000 students with 14,000 students currently enrolled. The successful formula of education used by TUMO is being exported as 2018 has seen the opening of new centres in Paris and Beirut. *“The project has demonstrated the potential for the expansion of existing plans in the establishment of new centres in other European cities,” the jury noted.*

TUMO Center for Creative Technologies, Yerevan | Armenia

TUMO Center for Creative Technologies, with locations in Armenia and France, combines new technologies with local cultural heritage to provide adolescents with a cost-free education. Over 30,000 young Armenians have already benefited from this initiative.



On the 11th March 1938, Austria was annexed by Nazi Germany. The *Zeituhr 1938* project was created by a group of filmmakers, historians and programmers to tell the story of the events and decisions leading up to the so-called *Anschluss* of Austria, on the occasion of its 80th anniversary. This large-scale digital project was produced by Dr Frederick Baker and his independent media production company **Filmbäckerei** in cooperation with Dr Heidemarie Uhl, Dr Michaela Raggam-Blesch, Dr Eva Gressel and Pauli Aro at **Academy of Sciences in Vienna**, digital engineering by Thomas Prieler (Web-Tech) Christoph Kovacs/ Gernot Huber (Sensotix) and design Raimund Schumacher (Lost in the Garden). Funding was received from the **Memorial Year 2018 fund of the Austrian Federal Chancellery**, the **Austrian National Fund of the Victims of Fascism**, **Austrian Future Funds**, **City of Vienna Student Research Scholarship funds**, the **Academy of Sciences** and **Haus der Geschichte Österreich**.

On the anniversary of the *Anschluss* in March 2018, the *Zeituhr 1938* project reached thousands of users via the internet, radio, television, and mobile phones, as well as through analogue media such as postcards, lectures, and print. Most significantly, the present Chancellery on the Ballhausplatz in the centre of Vienna served as a screen on which the story of the annexation was projected, using films, photos and sound recordings. During the *Anschluss*, this was the scene of the power struggle between the local Nazis (following orders from Berlin) and the last Austrian President. Since the premiere in March, *Zeituhr 1938* has continued to have an impact. It is the first digital exhibition on the website of the new Austrian Museum of History in Vienna.

“This project has used innovative media to cast new light on pivotal historical moments in which crucial political decisions were taken. Curiosity was the driving force that provoked this historical storytelling, evoking the collective memory of eyewitnesses. The project’s pioneering technology allows for the constructive mediation of historical events,” the jury said.



Its digital nature allowed *Zeituhr 1938* to reach many users, including those in younger age groups who only know about the *Anschluss* from what they have learned in history books. *“The project has an impressively designed, interactive, webportal that enhances the user experience and which is especially attractive for young users,”* the jury noted. *“The project not only preserves intangible heritage, but makes sure that it is clearly communicated to future generations.”*

“This innovative approach enables a more nuanced understanding of individual responsibilities in securing democracy and the common values of society. It expresses the dangers of organised propaganda, which, in combination with a compliant media system, can encroach on democratic values and foster unfounded cultural and social bias,” the jury stated.



History Radar 1938, Vienna | Austria

GRAND
PRIX

This innovative media project – created by a group of historians, filmmakers, and programmers – casts new light on the 1938 Annexation of Austria and emphasises the dangers of organised propaganda.



11.9.3
19:38



Alltag
19:30
VORSTELLUNGSBEGINN
IM BURGTHEATER

19:35
Redaktion
ES WAR ALLES DUNKEL
Was waren Kesselfeind und Kubus des Aufstiegs gegen die Kartellkonzernschemata?

19:39
Witt. Buchhandlung
MÄCHTIGERNAHME IN DER HERRENGASSE
Liederkonzerte Berlin hatte gegen 19:38 Uhr nach einem An-Landhaus befristet

19:30
Alltag
VORSTELLUNGSBEGINN IM BURGTHEATER
Burgtheater
Der eingebildete Kranke
Der Geizhals

19:30
Kommunikation
WAS BISHER GESCHAH...
Am 1. März 1938 ist die erste Ausgabe des deutschen Literatur- und Schachzeitschrifts 'Hörse' erschienen. Die Zeitschrift ist eine Mischung aus Literatur und Schach, die sich als ein sehr interessantes Lektüre- und Schachmagazin zu etablieren.

19:00
Hilfsdienst / Bayern
FALSCHHELDUNG AN DER GRENZE
Beginn 1938: Der Fall im Norden und die Kurze des deutschen Grenzschutztruppen in Griechenland

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

The museum's working group, together with Betina Gajeta 1740, gathered items for the collection and recorded stories from shipbuilders, sailors, historians and the local community. The museum collection is a witness of the community's generosity and passion for this topic. Many of the collected pieces have been donated and many of the Museum's texts and video material feature locals who gladly shared their stories and experience. The Betina Museum is, however, much more than a displayed collection. The museum staff organises and participates in folklore demonstrations, sailing and rowing regattas, workshops, lectures, and many other cultural events to keep the shipbuilding tradition alive.

"The project reinforces the central notion of the sea as a vital component of European heritage and reinforces community links with it. It also highlights the centrality of all aspects of maritime culture in daily life in the region," the jury stated.

The jury also appreciated the sustainability and the shared ownership of local stakeholders in the project, stating *"The initial thrust of the project came from the community itself and it was subsequently developed by professionals so as to preserve and transmit maritime cultural traditions. This has led to the creation of*



an econo-museum which promotes ecological awareness and the sustainable use of resources in response to the mounting pressures and challenges of a developing tourist industry in the region."

The success of the efforts of Betina's Museum and community is apparent. The tradition of shipbuilding is sustained with customers consistently visiting Betina to seek out high-quality craftsmanship, thanks to its excellent reputation all along the Adriatic Coast. Almost any kind of boat can be built and repaired in the local shipyards. The jury noted that *"the project also has a strong entrepreneurial element that realises the economic potential of local inherited shipbuilding traditions, in response to unsustainable global trends in ship construction."*

Betina Museum for Wooden Shipbuilding | Croatia

Fearing the disappearance of the craft of shipbuilding on the island of Murter, a museum was established in 2011 to help keep the heritage alive. The museum staff records stories from the locals, organises workshops and promotes ecological awareness and sustainability.



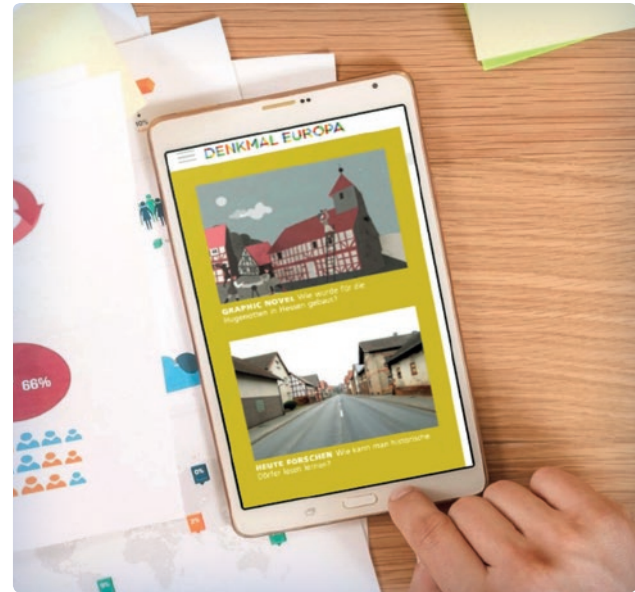
Monument Europe is a digital history book that invites people of all ages and cultures to reflect on the past, the present and the future of Europe. It tells the story of a Europe that was shaped by the diverse and vast processes of cultural transitions, changes and exchanges. The project puts a spotlight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

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

Impressed with the appealing interface of the website, the jury noted that “the website is well designed, responsive, and it is compatible with any device. It encourages and enables children and young adults to engage with their cultural heritage and monuments through smart interventions both online and on site. As a result, the project has made cultural heritage more easily accessible to its various target groups.”

Monument Europe is a toolbox, designed to help young people unlock the “European Code” in our monuments, and to examine the past with a view on the topics that are relevant today, both online and offline. Every topic is accessible via three paths.

The first is a timeline that provides a structured and comprehensive overview of events and the corresponding dates. The second option visualises a personal, human story through the medium of an animated graphic novel, offering a bottom-up, accessible approach to a broader historical narrative. Thirdly, an inspiring activity toolbox invites participants to engage hands on with monuments and their historical context in the physical world. It is an innovative way of challenging people to interact intensively with the *lieux de mémoire* that define European identity.



This project, which is unique in Germany, makes an important contribution to educational activities in a wide variety of fields, including politics, culture, sustainability, and cross-border thinking. The jury stated that “the carefully selected topics encourage research into our history, create a sense of ownership and thus motivate the preservation of monuments and contribute to the exploration and understanding of our common European identity through our tangible and intangible cultural heritage.”

So far, *Monument Europe* has gained a lot of traction across 14 of the 16 federal states in Germany, establishing local networks and creating various heritage-related activities, not just within the country, but also in cooperation with the neighbouring countries of Poland and France. The digital history book provides an invaluable contribution to educational practices and to all those interested in European history.

Monument Europe Germany

This digital history book puts a spotlight on monuments as central sites of reflection and encourages children and young adults to engage with heritage. It increases accessibility through smart interventions both online and on-site.



Syria's ongoing Civil War has seen the loss of hundreds of thousands of lives and the displacement of some 5.6 million people to other countries, while others still remain missing or under siege in remote areas of the country. The conflict has also led to the destruction of invaluable cultural heritage. The project **Stewards of Cultural Heritage**, a part of the "Stunde Null" project of the **Archaeological Heritage Network** and supported by the **Federal Foreign Office** and the **Gerda Henkel Foundation**, was conceived to help safeguard Syrian cultural heritage through capacity building with Syrian heritage specialists who currently reside in Turkey. According to the UNHCR, Turkey hosts more refugees than any other country – approximately 3.62 million people, accounting for around 4.5 per cent of the population of Turkey.

Organised by the **German Archaeological Institute** in Istanbul and supported by several Turkish and German universities, the initiative selected five candidates to provide them with the resources and experience to prepare for reconstruction projects that would take place after reaching a political solution in Syria. In addition, the project also helps these stewards to build up an international heritage conservation career. *"This is an excellent, international and collaborative training initiative, involving a variety of stakeholders and addressing an important current issue with pan-European relevance. The project addresses some of the complex issues raised in the hosting of a skilled, displaced, Syrian population in Europe and it attempts to enhance their ability to integrate into the existing mechanisms that promote the safeguarding and re-use of cultural heritage assets,"* the jury said.

The jury commended the importance of the initiative for displaced people across the world: *"The project has the capacity to serve as a model for other countries attempting to engage displaced, yet skilled refugees in cultural heritage activities, with a view to promoting their central role in future rebuilding programmes upon their hoped for return to their native countries. It is strengthening the capacity of the Syrian refugee community in Turkey to deal with cultural heritage today, and to develop the necessary skills to promote cultural and heritage regeneration in a future, peaceful Syria."*



The programme consisted of a number of seminars and workshops, in which Turkish, German and international experts taught theory and practice, in topics ranging from heritage site management and damage assessment to the use of digital tools in archaeology. In addition, the stewards joined a seven-week field project in the summer at the archeological site of Doliche. After finishing the programme, the stewards are encouraged to teach their obtained skills to other conservation specialists in Turkey, which will strengthen and expand the body of people capable of rehabilitating Syria's rich heritage when the time comes. *"The rehabilitation of war affected areas needs a careful approach and well-trained professionals to carry it out. In light of this, there is an immediate need to continuously upgrade and develop the skills and knowledge of displaced heritage professionals. Professional networking systems developed during the project have also contributed to the empowerment of these professionals,"* the jury stated.

Stewards of Cultural Heritage Germany



GRAND
PRIX

This programme, implemented in Turkey, helps Syrian heritage professionals who have been displaced by the ongoing war to prepare for reconstruction projects in a post-conflict Syria. It helps them to establish an international career in heritage conservation and to share these skills with other displaced professionals.



Greek Paths of Culture is an integrated, multi-disciplinary programme of selecting, conserving, clearing, sign-posting and linking up public footpaths in areas of particular environmental or cultural importance in Greece. Its geographical scope is vast, with a total of 658 km of restored hiking and bicycle routes, many of them dating from ancient and medieval times, in no less than 13 regions across Greece. The programme, created by ELLINIKI ETAIRIA – Society for the Environment and Cultural Heritage, has been realised with a relatively modest investment. It brings together scientists from many fields (geographers, archaeologists, historians, teachers, ornithologists), institutional players and representatives of the business and tourism industries. Created in time of crisis to provide jobs in rural areas, it extends the tourist season, creates new jobs, improves the health and quality of life of local populations, and highlights the local produce of each community.

The programme, in different areas of Greece, has been supported by the **A.G. Leventis Foundation**, the **Stavros Niarchos Foundation**, **Phokion Potamianos & family**, the **Centre Culturel Hellénique in Paris**, the “Walk with me” **crowdfunding campaign**, the **Konstantinos K. Mitsotakis Foundation**, **Fthiotiki Anaptyxiaki**, **AEGEAN**, **ELMIN company** and **Lord Butler**. In Naxos, the **monetary prize of the EU Prize for Cultural Heritage / Europa Nostra Award 2018 for the conservation of Hagia Kyriaki** was used to fund the restoration of the Paths in the area.

A prerequisite for the programme to proceed is that the regional authorities or municipalities request for the programme to be applied in their area. They usually offer their invaluable support, mostly in kind, until the completion of the project and undertake its maintenance thereafter.

The efforts and the involvement of the local communities are key to the success of the project. Schools, young people and volunteers from all over Greece are invited, often through seminars and presentations, to use the paths and include them in educational activities. By ‘adopting’ one of the paths, they become deeply engaged with the history, maintenance and activities of the walking routes. “The



project has a large community base, involving many local municipalities and local NGOs,” the jury noted, “the importance of communal maintenance of access ways is underlined and the contribution of this to the economic sustainability and the growth of local enterprises is reinforced.” Future plans include more public engagement including an emphasis on children with autism spectrum condition (ASC), as research has shown that they can benefit greatly from hiking activities.

Greek Paths of Culture is an excellent example of integrating cultural heritage and the surrounding natural landscape. As the jury stated: “*The project blends the philosophy of well-being with history, heritage, biodiversity and landscape, and underscores important linkages between culture and nature. The old tradition of experiencing landscape on foot, in contrast to modern means of mobility, is referenced and the landmarks along the paths are carefully chosen to enable the exploration of both culture and nature. The different aspects of tangible and intangible cultural heritage assets are experienced in a holistic approach to cultural landscapes.*”

Greek Paths of Culture, Athens | Greece

This multidisciplinary programme selects, recovers and creates links between public footpaths in areas of cultural and environmental importance throughout Greece. The programme benefits from the deep involvement of the local communities.



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

The aspirations of the project were manifold: it would be a way to familiarise communities with the local tangible and intangible heritage, as well as the cultural identity and history of the region they inhabited; it would stimulate local initiatives promoting cultural and touristic events; it would map out the region in order to open it up to sustainable cultural tourism; and finally, it would preserve the memories and experiences of inhabitants, storing the gathered knowledge in a digital community archive. This digital archive includes interviews, images, videos, and documents which were shared by the inhabitants.

Tangible and intangible heritage from the past of the communities was given visibility through an innovative digital-storytelling platform. Community-based tourism initiatives stimulated dialogue, sharing, and collaboration between inhabitants and institutional actors. The initiative stimulates a permanent process of awareness-raising and activation of communities in sustainable local development. *“This project brings a fresh understanding of a landscape through community engagement with it,”* the jury said, *“it has a clear agenda with a collaborative digital impact and raises community awareness in depopulated areas of the importance of regeneration and reinforces a sense of place and local identity.”*

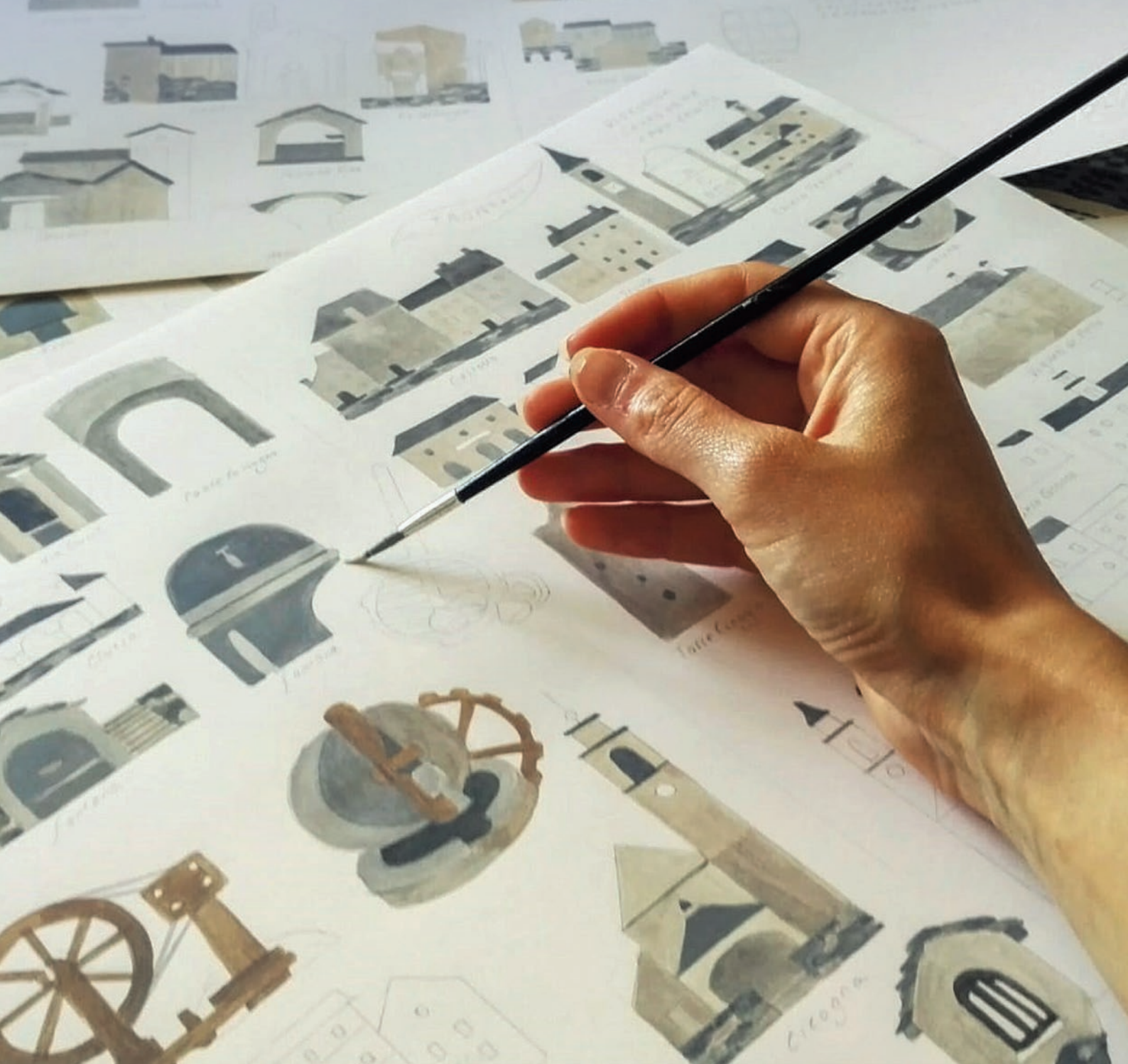


The project has had a positive impact on the region. Through various activities, the role of communities in preserving and promoting local cultural heritage has been underlined. By working together, sharing experiences and visions, by giving everyone the opportunity to contribute and play an active role in planning the future development of the region, the community has been empowered.

The jury commended the level of cooperation and the communities' vision for the future: *“The project promotes innovative ways of securing sustainable futures in the area through the use of simple, yet effective, tools to create locally viable attractions and to clearly communicate the benefits of the project to both local and wider audiences. Additionally it creates added value by encouraging cooperation between communities, strengthening local synergies, improving the cultural offer and widening public participation.”*

Commonlands: Cultural Community Mapping in Alpine Areas | Italy

This initiative activated local mountain communities to celebrate their local heritage and stimulate cultural tourism. Participants identified the most significant cultural assets which were brought together in an illustrated and interactive map.



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

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

Since the summer of 2015, 800 days of residency and 280 concerts have been organised, while the number of spectators is estimated at over 16,000. The network that supports the initiative is vast and spans 12 different countries, consisting of 54 ensembles and 207 houses. “*The impressive numbers of project participants highlights the project’s overall success*”, the jury said. “*It has involved a network of private house owners, performers and spectators and it has promoted a highly successful collaboration*



between EHH (European Historic Houses Association) and Genus Musicale. In addition, the project provides high-quality cultural activities, even in remote places”.

The scope and efficient organisation of *Le Dimore del Quartetto* was noted by the jury, stating that: “*String quartets and chamber music are a part of the European cultural tradition, and performances can emphasise the musical connections of European cultural heritage sites. The advantage of this project is the unique attitude of the main stakeholders who have developed various innovative ways to collaborate. The project displays high-quality leadership and involves excellent performers, creating links with other EU countries.*”

Le Dimore del Quartetto, Milan | Italy

This organisation brings young string quartets together with the owners of historic houses. The ensembles are provided with an adequate space to practice and they then perform a concert in the house. High-quality cultural events are brought to diverse, and often remote, locations throughout Europe.



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

"It is now widely acknowledged that food culture is an important intangible aspect of European heritage and mechanisms for the integration of this knowledge into the wider understanding of heritage have recently come into sharper focus. Thanks to a greater emphasis on sensory exploration we can come closer to a greater understanding of the role of food in the past," the jury said.

The results of the initiative are remarkable: over 200 workshops dedicated to culinary heritage took place in 2018. They ranged from cooking classes for all age groups to workshops on historical gardening and beekeeping. Up to 5000 people took part in the activities organised by the Museum of King Jan III's Palace, not only strengthening relations with the local community, but also disseminating knowledge on the culinary heritage of Europe. In October 2018, the two-day international conference *The Power of Taste. Europe at the Royal Table*, brought together historians, scholars in food studies, museum curators, chefs and representatives of institutions promoting traditional food. Culinary journalists and food producers discussed the cultural relevance of food; both in the past and in today's world. Culinary re-enactment sessions were arranged, supervised by chefs and specialists, in which the visitors could try their hand at 17th-18th century Polish recipes from seven cookbooks which were published by the museum in previous years.



The jury appreciated the original and accessible approach of the project: *"The presentation of the subject matter promotes a convincing historical and sensory environment and the project successfully avoids the trivial practices that often afflict similar projects. The museum lays great stress on engagement with various groups, including schoolchildren, families and adults. The project uses the potential of the existing museum, housed in the historic monument, to create added value through the development of participatory workshops based on empirical research and documentary evidence."*

A Place at the Royal Table, Warsaw | Poland

This initiative celebrated the culinary heritage of royal courts in Europe. Almost 5,000 people took part in a range of activities, including workshops and cooking classes, that were organised by the Museum of King Jan III's Palace at Wilanów throughout 2018.



On the early evening of 15 April 2019, the world watched in disbelief as a fire ravaged the Notre-Dame Cathedral in Paris. Within just a few hours, the fire had laid waste to the roof of a historic building that represents eight centuries of French and European history. By nightfall, the central spire, one of its most recognisable features, was lost forever to the flames.

Just several minutes after the fire had broken out on the roof of the Cathedral, the Paris Fire Brigade, the most elite military corps in the French civil defence, responded and began to fight the blaze. For 15 hours and throughout the night, some 400 firefighters risked their lives to fight and put an end to the fire. These men and women, who so courageously and victoriously protected this symbol of Europe, can only be described as true 'Guardian Angels' of heritage.

To save the building, the Fire Brigade acted quickly and used novel techniques to bring the fire under control. Boats were deployed on the River Seine to quickly pump water for use and drones were flown over the building to assess the extent of the fire from above and identify the areas most in need of water. A water cannon robot named Colossus, designed to withstand the effects of heat, was sent in to extinguish flames in areas too dangerous for firefighters to enter.

Thanks to the immense skill and courage of the Paris Fire Brigade, the western facade of the cathedral, with its iconic bell towers, was saved. Though the upper walls of the structure and some interior elements suffered from smoke damage, the building survived the threat of serious structural collapse. The striking trio of stained-glass rose windows, dating to the 13th century and the original organ also withstood the severe risk posed by the high temperatures within the building.

A team of firefighters, heritage professionals and church officials formed a 'human chain' from the Treasury and out of the burning church to evacuate the contents of the cathedral – a collection of artworks and artefacts of immense value and importance. Among the objects passed to safety, carefully packed



and transported to Paris City Hall, was the relic of the Crown of Thorns, the tunic of St. Louis and the tabernacle and its contents which are used for communion services in the cathedral. Some of these important artefacts have also been temporarily housed in the Louvre Museum.

On 17 May 2019, the European Commission and Europa Nostra, the leading European network of heritage NGOs, announced their decision to give a European Heritage Award / Europa Nostra Award to the Paris Fire Brigade in recognition of their outstanding efforts to save our shared heritage. The Board of Europa Nostra and the juries of the European Heritage Awards, composed of independent experts, unanimously decided to award this exceptional distinction outside the formal procedures of the Awards scheme.

The Paris Fire Brigade France

The European Commission and Europa Nostra have awarded a European Heritage Award / Europa Nostra Award to the Paris Fire Brigade in recognition and admiration of their courageous and victorious fight against the flames that devastated Notre-Dame de Paris in April this year.



Special Mentions

This year, the Awards' Juries granted Special Mentions to 11 heritage achievements from nine European countries taking part in the Creative Europe programme of the European Union.

The Special Mentions are given to outstanding contributions to the conservation and enhancement of Europe's cultural heritage which are particularly appreciated by the Jury but which were not included in the final selection to receive an Award.

CONSERVATION ▶

Adaptive reuse of a Clergy House into a Library, Pont-A-Celles | Belgium

Constructed in the 18th century, the Clergy House served for decades as the centre of religious life in Pont-A-Celles, Belgium. However, as a result of a decline in religious interest starting in the 1990s, the municipality decided to transform the building into a communal library. The jury appreciated this excellent instance of adaptive reuse, stating that *"it is an exemplary effort of a small local municipality to recover an emblematic building for new community and cultural use."*

➔ More information:

www.pontacelles.be | bibliothequepontacelles.wordpress.com

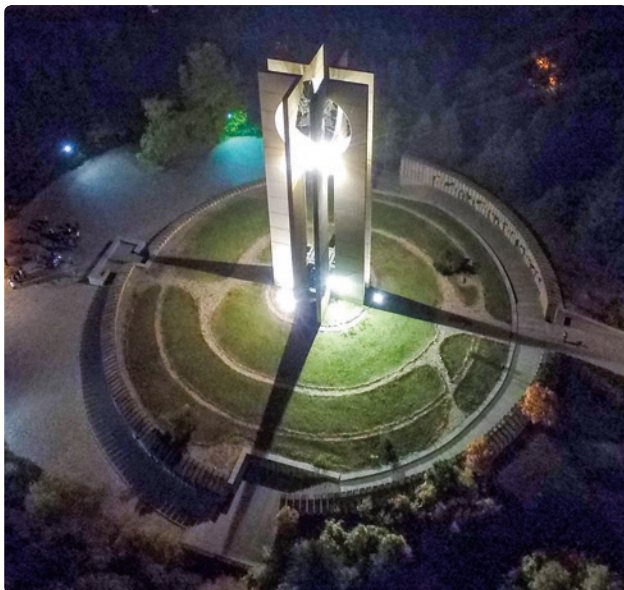


#ShareKambanite – revitalising and socialising a monument | Bulgaria

On the occasion of the International Year of the Child in 1979, the Kambanite monument was erected as a meeting ground for children from all over the world to exchange knowledge and culture. After a period of neglect following the fall of communism in Bulgaria, the #ShareKambanite project was founded to revitalise the site through renovation, cleaning operations and communal activities. The Jury praised “*the recognition of the cultural value of recent European history with modest means, reintegrating a monument into a public park.*”

➔ More information:

spasisofia.org/en/projects/kambanite-monument



Log Church of St. Peter and Paul, Darosava | Serbia

In 2014 the roof of the Log Church of St. Peter and Paul in the village of Darosava collapsed under a tree that fell during a heavy storm. The religious site, built in 1832, was in dire need of reconstruction works. The jury was impressed with the meticulousness and inclusivity of the rehabilitation project, citing “*a community effort using traditional techniques to recover an important heritage building after a dramatic event.*”

➔ More information:

www.kulturnonasledje.com/даросава.html



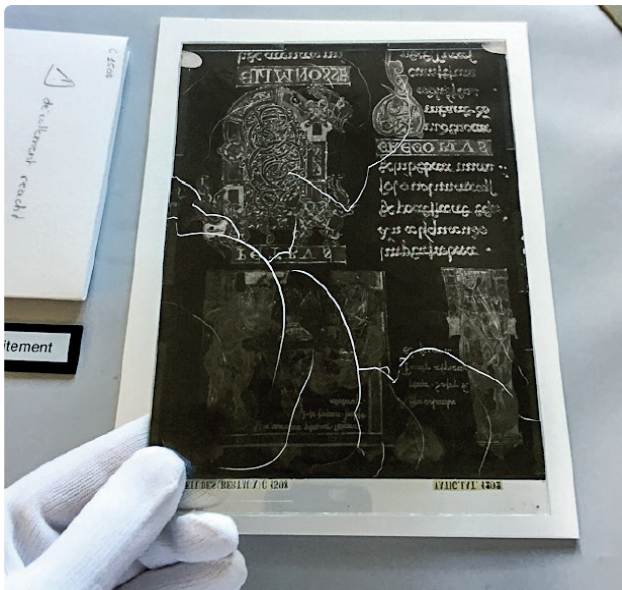
RESEARCH ▶

Scientific archives of PSL: a common heritage | France

This initiative set out to digitise and preserve the scientific heritage collections of all the institutions connected to the Paris Sciences & Lettres – PSL University. The jury was impressed by the scope of the project and the opportunities it had created for future academic research: *“The presented file implements an exemplary interdisciplinary approach which allowed to apprehend very diverse archival and documentary elements to offer a homogenous and coherent inventory thanks to the rigorous protocol made by a large number of well-coordinated experts. The digitised tool allows wider accessibility of the results of this research for the European scientific and literary community.”*

➔ More information:

bibnum.explore.univ-psl.fr/s/psl/page/accueil



Scanning, Digital Restoration and Contextualisation of Dacian artefacts | Romania

This project has created a database of at least 500 artefacts, as well as a digital reconstruction of 30 monuments from the Dacian culture in the Orăştie Mountains. The aim is to provide a window on what daily life must have looked like in the capital of the ancient Dacian kingdom. The jury appreciated the project as *“a good example of the application of various digitisation technologies, exploring innovative ways of engaging with museum visitors. The digitisation of 500 Dacian artifacts are compatible with the Europeana platform. The result allows public access to the virtual reality of these artifacts, accessible online from the website.”*

➔ More information:

dacit.utcluj.ro



Conservation Methodology for the Fachada dels Apostols | Spain

The Church of Santa María la Mayor in Morella, its construction finished in 1330, has one of the few remaining polychrome facades in Europe, the so-called Fachada dels Apostols. Due to extended exposure to the natural elements and the unique nature of the site, a cautious and comprehensive preliminary study was needed prior to any restoration process. The jury commended this far-reaching project as an excellent example of preparatory material research, in view of conservation of stone polychromy.

➔ More information:

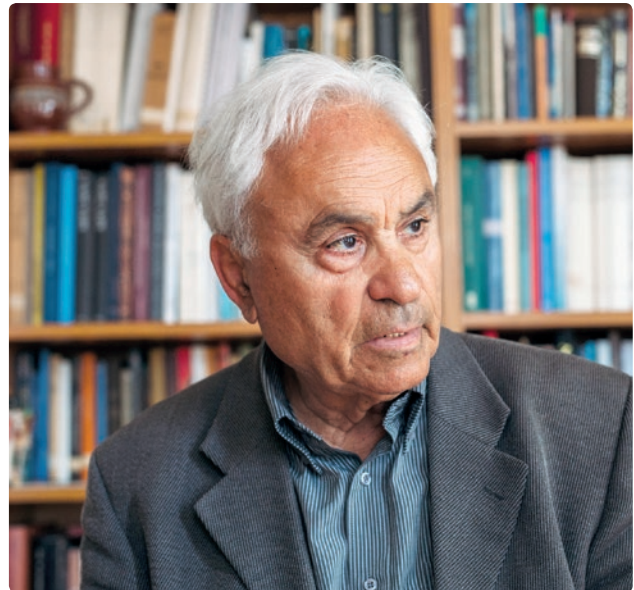
sites.google.com/site/proyectoportadadelsapostols/



DEDICATED SERVICE ▶

Prof. Petros Themelis Greece

Prof. Petros Themelis is an archaeologist who has dedicated his life to conserving, enhancing and managing the archaeological heritage of Greece. He was a member of the Archaeological Service of the Hellenic Ministry of Culture and is Professor Emeritus at the University of Crete. Prof. Petros Themelis conducted numerous excavations in various parts of Greece, discovering, researching and displaying significant archaeological monuments and wider complexes. His most notable achievement is the exploration, research and management of the archaeological remains of Messene, an important ancient city in the Peloponnese. Through continuous excavation campaigns carried out there over the past 40 years, Prof. Themelis succeeded in revealing the central area of Ancient Messene, and in displaying its remains in an attractive and understandable way.



“Roots and movements: 7 writers in Picardy” | France

Picardy, a northern province of France, has been home to several remarkable writers. The “7 writers in Picardy” online documentary explores the lives of seven of them and the region that inspired their writing, through interviews with their relatives and literary experts. The jury lauded the value of this project for the region: *“This is an innovative visualisation of the growing depth of knowledge relating to the literary heritage of Picardy. It provides an important additional dimension to heritage discourse in the region.”*

➔ More information:

Webdoc « Ancrages-Passages : 7 écrivains en Picardie » canalnord.org/ancrages-passages



The About Art Nouveau Blog The Netherlands

The “About Art Nouveau Blog” is an impressive and ambitious initiative by Olga Harmsen, to map out and comment on Art Nouveau in the Netherlands, and elsewhere in Europe. The main aim of the blog is to raise awareness about the art movement through book reviews, lectures and cooperation with various other social media platforms. *“This is an important celebration of a 20th century movement which was a pan-European phenomenon”,* notes the jury, *“This project reveals Art Nouveau in its many dimensions and brings it closer to an interested audience.”*

➔ More information:

aboutartnouveau.wordpress.com



Museum of Looted Heritage Poland

Every year on the Night of the Museums, the Utracone Museum cooperates with the War Losses Department of the Polish Ministry of Culture, to broadcast a virtual exhibition on the wealth of Polish heritage and the lamented loss of a multitude of artefacts during war and looting. The project sets out to raise awareness and educate the public about these losses. The jury acknowledged the tragedy of lost cultural heritage, stating that “war, conflict and turmoil leave many countries with serious cultural losses. This project successfully raises awareness of this complex issue using a range of virtual tools.”

➔ **More information:**

www.muzeumutracone.pl



National Network of Traditional Building Masters | Spain

An especially endangered aspect of cultural heritage is that of traditional craftsmanship. The National Network of Traditional Building Masters aims to preserve this invaluable trade, by offering the craftsmen a free and accessible way to promote themselves to the wider public. The jury appreciated the importance of the project, noting that “the project gives recognition to traditional artisan craft specialists in a variety of disciplines. It creates a platform that celebrates the importance of specialists who have a key role in heritage conservation.”

➔ **More information:**

redmaestros.com





🌟 CATEGORY CONSERVATION

Koen van Balen (BE) **Chair**

Gabriel Ruiz Cabrero (ES) **Vice-Chair**

Markus Hilgert (DE) *not pictured*

Daniela Korolija Crkvenjakov (RS) *not pictured*

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)

Heritage Awards Juries

Each year, the Heritage Awards Juries dedicate their valuable time to the close study of all submitted entries. Their specialised expertise and extensive knowledge of European heritage ensures that each entry is treated with due consideration. We extend our sincerest thanks to them for their commitment and generosity.



✿ CATEGORY DEDICATED SERVICE

Laurent Levi-Strauss (FR) *Chair*

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) *not pictured*

Assessor	NATIONALITY
Johannes Sima	AUSTRIA
Werner Suppanz	
Siarhei Yehareichanka	BELARUS
Tine Vermeire	BELGIUM
Francis Carpentier	
Olivier de Trazegnies	
Anne de San	
Pierre Laconte	
Benoit Delaey	
Kalina Sotirova-Valkova	BULGARIA
Elena Dimitrova	
Dora Ivanova	
Darko Babic	CROATIA
Antonija Rusković Radonić	
Dino Milinović	
María Costi de Castrillo	CYPRUS
David Castrillo	
Rita Severis	
Agni Petridou	
Lars Nicolai Bock	DENMARK
Hilkka Hiip	ESTONIA

Helena Marja Teräväinen	FINLAND
Miia Perkkiö	
Stefan Wessman	
Ira Vihreälehto	
Raija Ylönen-Peltonen	
Tiina Mertanen	
Etienne Poncelet	FRANCE
Gabor Mester de Parajd	
Noémie Wansart	
Pauline Chassaing	
Klara Inga Karaia	GEORGIA
Magdalena Leyser-Droste	GERMANY
Berthold Burkhardt	
Sabine Bock	
Marina Heilmeyer	
Dr. Rupert Count Strachwitz	
Emil Haedler	
Costas M. Stamatopoulos	GREECE
Constantinos Koutsadelis	
Dimitrios Leventis	
Nikolaos Stampolidis	
Konstantina Siountri	
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Pavlos Chatzigrigoriou	
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