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EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS

LAUREATES 2020

2020 LAUREATES

EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS

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European Heritage Awards / Europa Nostra Awards

The European Heritage Awards / 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, volunteering, education and communication. In this way, they contribute to a stronger public recognition of cultural heritage as a strategic resource for Europe's society, economy and environment.

The European Heritage Awards / Europa Nostra Awards highlight and disseminate best practices, 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 care for our shared heritage amongst Europe's citizens. The Awards are therefore a key tool to promote the multiple values of Europe's cultural and natural heritage.

The Awards honour up to 30 remarkable heritage achievements from all parts of Europe every year. The Grand Prix laureates, each with a monetary award, are chosen from among the laureates and one laureate receives the Public Choice Award, chosen in an online poll. Since 2002, independent expert juries have selected 533 award-winning projects from 34 countries. The Awards are funded by the Creative Europe programme of the European Union.

The Awards are presented to the winners at a major public event, which is hosted each year in a different European city during the annual European Cultural Heritage Summit. Due to the COVID-19 pandemic, the strict confinement measures to contain it and the related uncertain projections, the Summit was postponed, most probably until Spring 2021. For this reason, the Grand Prix laureates are not recorded in this publication and will instead be recorded in a follow-up publication.

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**Europa Nostra Awards have been presented to three remarkable heritage achievements from European countries not taking part in the EU Creative Europe programme.*



Introduction

Heritage: our bridge to the future

As Europe and the entire world finds itself at the beginning of a most challenging period of recovery – the like of which most of us have never before experienced in our lifetimes – it is our great pleasure and privilege to present this year’s winners of the European Heritage Awards / Europa Nostra Awards, Europe’s highest honour in the heritage field. These exemplary achievements are an impressive source of inspiration as we define and adjust to the ‘new normal’ caused by the COVID-19 pandemic.

In these trying times, our awards laureates, with their success stories of how adversity can be overcome through exceptional expertise, dedication and teamwork, are true messengers of hope. All of the awarded projects demonstrate that cultural heritage is a powerful catalyst for Europe’s recovery and revival in the aftermath of the pandemic. Our shared heritage and its custodians can contribute in so many ways: from making accessible cultural content via creative digital solutions to undertaking concrete conservation and rehabilitation works as an act of social and economic rebirth for our cities and villages.

The winners of our Awards show how persistence and passion can bring about real change for our shared heritage. Their determination and love for heritage have launched and ensured the success of what are often complex and long-term projects. Sometimes, it is the recovery of forgotten skills and techniques that will revitalise and recover an endangered heritage asset. At other times, the creative and tireless exploration of previously unexamined solutions leads to the discovery of ground-breaking innovations that will alter the way that we care for heritage for a long time to come.

In addition to the achievements presented in this publication, the creative response of many laureates to the challenges posed by the pandemic has also been a welcome and necessary signal of the optimism, joy and hope that cultural heritage brings to the daily lives of many people across Europe. This was achieved through specially created digital guided tours that can be enjoyed from home for example, or, as in the case of the Ambulance for Monuments, the use of their vehicles to deliver supplies to frontline workers and those in need.



2020 also marks the first edition of the ILUCIDARE Special Prizes within the European Heritage Awards / Europa Nostra Awards. The six projects shortlisted for this year's Special Prizes demonstrate that Europe's heritage is a driver of innovation and for international relations, serving as inspiration to bring about cutting-edge ideas and solutions, and fostering mutual understanding across nations and communities.

Now part of an ever-growing international network of excellence, the laureates will be celebrated long after the close of 2020. Though the global health emergency might prevent us from gathering together in the same place to celebrate these achievements, we shall do our utmost to find alternative (digital) ways to honour and widely disseminate their power of example.

Firmly convinced of the positive impact of our Awards, Europa Nostra and the European Commission remain committed to promoting this scheme as a key tool for demonstrating the multiple values of Europe's cultural and natural heritage to the building of a more united and resilient Europe: cultural heritage is much more than a major cultural and creative sector, it is Europe's heart, memory and soul.



Mariya Gabriel
European Commissioner for
Innovation, Research, Culture,
Education and Youth



Hermann Parzinger
Executive President of
Europa Nostra



Laureates

In 2020, a total of 119 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:

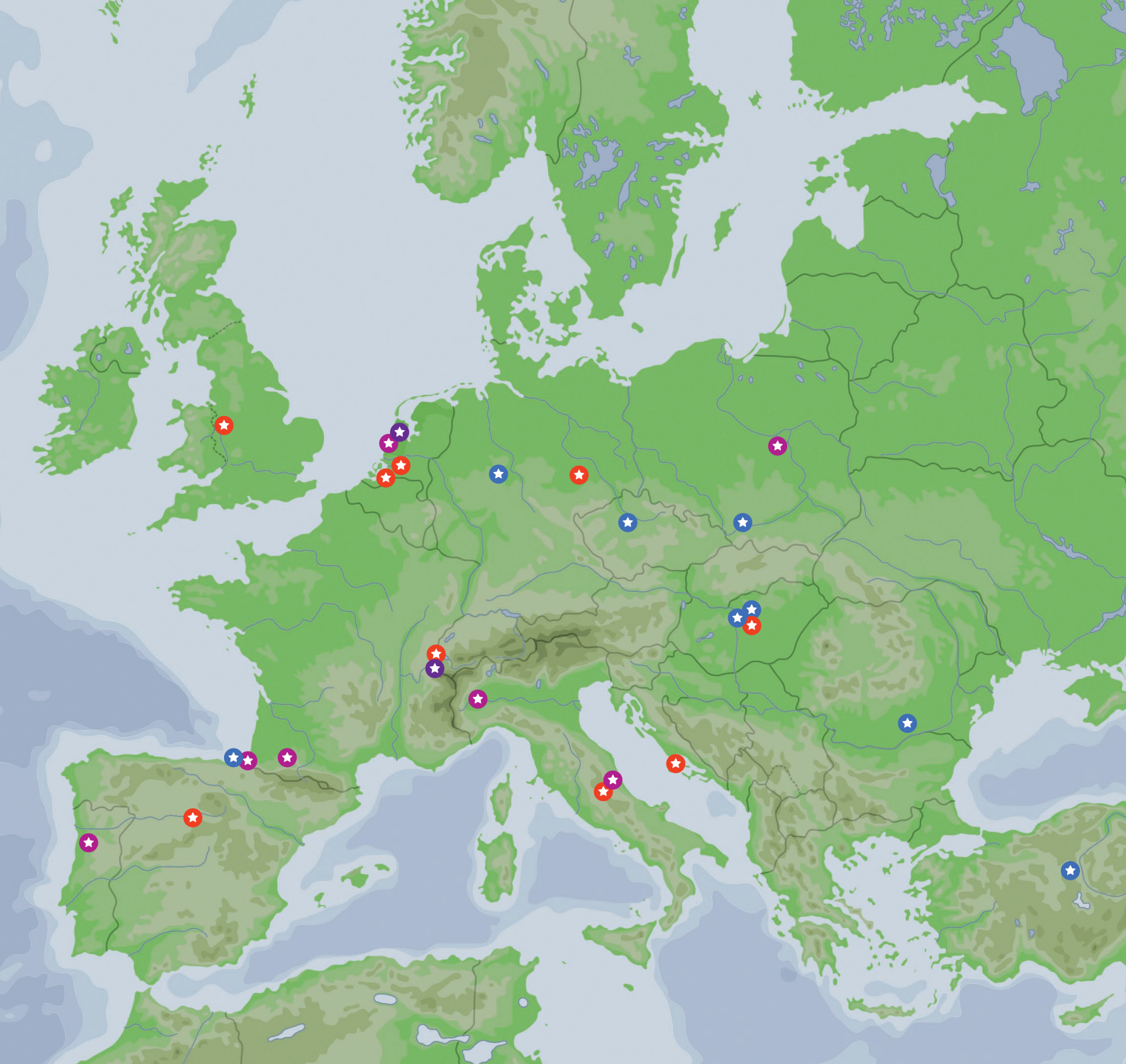
★ **Dedicated Service to heritage conservation by individuals or organisations whose contributions over a long period of time demonstrate a high degree of devotion coupled with excellence in the protection, conservation and enhancement of cultural heritage in Europe;**

★ **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 21 remarkable achievements from 16 countries. Europa Nostra Awards were also presented to three remarkable heritage achievements from European countries not taking part in the EU's Creative Europe programme, namely Switzerland and Turkey.

All projects and initiatives were assessed in situ by independent experts (see pages 78-79), and then judged by one of the four Heritage Awards Juries (see pages 76-77) during a series of meetings held in January and February 2020. 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.





➔ Conservation



These 400-year-old garden structures were designed and constructed by the great painter-humanist Peter Paul Rubens (1577-1640) at his home in Antwerp. They are the only parts of Rubens' original design that have survived more or less intact, and important features of the current Rubenshuis Museum. The various types of stone used in the construction were in precarious condition as a result of pollution, inappropriate interventions, water ingress and structural cracks. This two-year project, completed in 2019, has consolidated these important pieces of heritage for future generations by researching and applying the most up-to-date stone conservation measures. The project is a collaboration between the **Museum Rubenshuis**, the architecture office **MAAT_WERK**, the **Royal Institute for Cultural Heritage (KIK-IRPA)** and the **City of Antwerp**, which co-financed the project with the **Agency for Immovable Heritage**. The art and building historian **Lode de Clercq** contributed to the project's research.

This ensemble of garden screen and pavilion was inspired by Roman architecture and 16th-century Italian painter-architects, such as Michelangelo and Giulio Romano, and represents the beginning of the Baroque period in the Low Countries. The garden screen appears in several of Rubens' own artworks as well as in works by notable Flemish artists Anthony van Dyck and Jacob Jordaens. The screen, in the form of a triumphal arch, marked the passage to the garden and the pavilion was the garden's focal point. The sculptures on both the garden screen and the pavilion were chosen to fit the iconographic concept of the artist as a scholarly painter. The sculptures of Mercury and Minerva which were placed on the top of the portico, for example, are intended as personifications of the art of painting and of knowledge and wisdom.

Though its 400-year survival attests to the wider understanding of the monuments' importance, an unsuitable intervention in the mid-20th century led to the structure's rapid decline, where such radical measures as the burning away of the paint layers were employed.

At that time a number of measures were taken to protect the structure from water damage and address the chemical damage



that the stone was subject to in the ensuing years. This included the construction of a temporary wooden 'roof' over the façade of the screen. The temporary solution has now been replaced with a thoughtfully designed glass and steel canopy, offering a more effective, less visually obstructive and purely conservative solution to the damaging effects of the elements.

The Jury commended the “*minimal conservation, involving both young and experienced conservators, to protect this iconic and vulnerable stonework of the garden screen, based on scientific research carried out to define the most appropriate conservation measures and which identified the original colour scheme of the garden pavilion. The glass canopy is designed with sensitivity to the garden screen, itself comprising physical objects which are also present in the paintings of Rubens, an artist of European and world significance*”.

Rubens' Garden Screen and Garden Pavilion, Antwerp | Belgium

These 400-year-old garden structures, designed and constructed by Peter Paul Rubens for his home in Antwerp, were in precarious condition. A two-year, collaborative project has secured this unique heritage for future generations.



The Arsenal building, centrally located in the town of Hvar, the most important harbour of the island, has been carefully restored and successfully transformed into a vibrant cultural centre for visitors and the local community alike. The **Croatian Ministry of Culture** and the **Ministry of Regional Development** were partners to **Grad Hvar** in the 30-year project to rehabilitate Hvar's Arsenal. The project was funded by the Hvar municipality, the **Ministry of Culture, Ministry of Regional Development** and **Split – Dalmatia County** with additional funds coming from civil associations and the **European Regional Development Fund**.

The construction of the medieval Arsenal began in the 13th century. Archaeological finds indicate that it was used as an arsenal since the 3rd-4th centuries AD. It was not until the early-17th century that the building achieved its present appearance, comprising a boatyard on the ground floor with a theatre and arsenal storage on the upper floor, which was adapted to a gallery and reception room.

The extremely demanding project to rehabilitate the Arsenal included documentation, research studies and a conservation report (1989-2005); the reconstruction of the load bearing structure (2005-2009); archaeological excavations (1994-1996 and 2014-2015); phases of reconstruction and renovation (2014-2018); and concluding work on the interior of the building, including updates to the theatre, gallery and reception room (2018-2019).

The ground floor space has retained its original character with exposed stone walls and arches while new multi-purpose facilities have been installed, providing Hvar's citizens with a venue to host a wide range of cultural and social events. The original Venetian wooden beams are still present on the ceiling of the gallery on the first floor while some other original features of the building, most notably the frescoes and theatre boxes have been kept and restored to their original form.

The necessary new additions to the building were designed in a contemporary style, thus emphasising the original character of



the building. These new components to the building's historical layers have successfully evoked a dramatic meeting of old and new.

The Jury noted that *“this respectful revitalisation project has adapted a very significant building to the modern needs of the community and adds a new cultural dimension to the tourism of the area. It represents a long-term effort to ensure the preservation of the Arsenal, a site of high heritage value. The stratification of the 16th-century building and the later 18th-century theatre has been properly recognised in the conservation works. These sites are evidence of a long history of international trade in Europe and are significantly located in the harbour area where they continue to play an important role as a place of connection”.*

Hvar's Arsenal Croatia

Centrally located in the town of Hvar, this impressive building has been restored and successfully transformed into a vibrant cultural centre. Many original features, including the 18th-century theatre, have been carefully conserved while the new additions emphasise the original character of the building.



A unique ensemble of funerary epitaphs was hastily evacuated from the medieval University Church of Leipzig before it was demolished in 1968. This high-quality collection has recently been restored and is now presented in a new building, erected on the site of the original church. Many partners and experts from a multitude of disciplines worked together to reinstate the epitaphs over a period of 15 years. The “Epitaph-Project” was the key activity of the **Kustodie of Leipzig University** between 2002 and 2017.

The project is outstanding in the European context as this unique ensemble reflects the international outreach both of Leipzig and its university as a centre of international trade and cultural exchange since the Middle Ages. Constructed by the Dominican order in 1240, the church, with its Gothic altarpiece, was passed to Leipzig University in 1543. Between 1543 and 1780, numerous funerary monuments were created for the academic elite and were presented in the church.

In the context of a university reform in 1968, which took place across the German Democratic Republic, the historical buildings in Leipzig were destroyed to make way for a modern, Socialist campus. In the case of the University Church, the building was dramatically demolished on 30 May 1968. Before the destruction of the church, amongst other artworks which were saved, 45 epitaphs, made from stone, wood or metal, were evacuated and survived in improvised storage.

In 2002, a conservation campaign, largely funded by donations, was initiated. From 2006 to 2017, a new building, reminiscent of the church, was erected on the original site. In the years 2014 to 2017, 27 of the epitaphs were installed in this new setting. Since December 2017 they are again presented to the public, allowing visitors of the church to view this unique collection of academic funerary epitaphs.

The conservation project of the selected epitaphs was executed by the **Art Academy in Dresden**, the **University of Applied Sciences in Potsdam**, several independent, private studios that specialise in stone, metal or polychrome surfaces, as well as by Leipzig University’s in-house restorers. Supporting substructures made of



stainless steel were conceived by the engineer **Thomas Bolze** and the missing but necessary elements of the epitaphs were created by the artist **Thomas Leu** of **Halle/Saale**. The **German Foundation for the Preservation of Monuments** activated both its local and its nationwide network of private and public donors to assist the project.

The Jury observed that *“this high-quality conservation of a valuable collection of art spanning several centuries, based on scientific research and documentation, represents the valorisation of a long-term effort to preserve the art treasures of the University Church of Leipzig and to successfully present and make them accessible in the original location of the University Church. Both the physical and social restoration of these artworks has been achieved while the new solution to present the artworks and their reassembly acknowledges how they were originally intended to be displayed”*.

Epitaphs of the University Church of Leipzig | Germany

This unique ensemble of funerary epitaphs has recently been restored and is now presented in a new building, reminiscent of and on the site of the original University Church of Leipzig. The new solution to present the artworks and their reassembly acknowledges how they were originally intended to be displayed



The building of the Museum of Fine Arts is found in Hősök tere (Heroes' Square) in Budapest, an area of great importance to Hungarian history. The museum was built between 1900 and 1906, based on the plans of the architects Albert Schickedanz and Fülöp Herzog. By the middle of the 20th century, the museum had undergone a number of inappropriate alterations to its layout, a direct result of changing attitudes and trends in heritage and architectural appreciation. This resulted in a number of long-term conservation issues. The project to restore the museum's layout and decoration was a collaboration by the **Museum of Fine Arts**, the architect **István Mányi** and the construction company **Magyar Építő Zrt**. The project was financed by the **Government of Hungary**.

The Museum of Fine Arts is one of the most prominent in Europe with rich collections including a number of masterpieces. The museum is a rare example of eclectic architecture, being not only a museum but also a parade of architectural history featuring major styles. The building, similar in type to 19th-century European museums, includes a sizeable arcaded yard, the Renaissance hall, with Ionic and Doric chambers on its two sides, the Romanesque hall, the Baroque hall and the Michelangelo chamber, each designed to evoke various architectural styles and vibrantly decorated with colourful tiles and murals. This was intended as a didactic feature of the museum as these were styles not present in Hungary or which had typically been lost. It is therefore a notable example of museum trends in the 19th century and early 20th century, when it was common to establish collections of copies of medieval and Renaissance masterpieces.

The architecture of the Museum of Fine Arts subsequently went out of favour in the intervening years and the building was subjected to a number of inappropriate additions, implemented to meet the growing demands of the museum. However, these alterations had a negative impact on the layout of the building. In the case of the Romanesque Hall, the extent to which this architecture lost its value in the 20th century is evidenced by its closure to the public and its use as a storage area for many years.



The museum has now been reopened since 2018 after a three-decade-long process to correct the damage caused by these inappropriate changes, and to integrate new facilities to meet the needs of a modern museum. The museum remained functioning throughout this extended period and visitors can now experience the museum as its designers had originally intended.

The Jury remarked that “this is an excellent recuperation of the splendour of an early 20th-century museum. It represents a long-term and thoughtful effort to reinstate the Museum of Fine Arts in Budapest - an important institution in Europe - and is underpinned with a thoughtful philosophical basis. The modern interventions have been properly integrated and are appropriate for the additional needs of the museum”.

The Museum of Fine Arts, Budapest Hungary

The Museum of Fine Arts had undergone a number of inappropriate alterations to its layout, a direct result of changing attitudes and trends in heritage and architectural appreciation. The building has been fully restored with new facilities added to meet the needs of a modern museum.



The return of the Basilica of Santa Maria di Collemaggio to the community of L'Aquila in December 2017 marked a watershed moment in the long process of recovery following a tragic earthquake that hit the region on 6 April 2009. Since the disaster, the Basilica has become an important place for the entire community to gather and has acted as a site of commemoration and celebration.

The **Superintendency for Archaeological, Artistic and Architectural Heritage and Landscape for L'Aquila and its Seismic Crater** carried out the project with a team of representatives from three Italian universities ("**Sapienza**" **University of Rome**, **Politecnico of Milan**, and **University of L'Aquila**), and supervised the complex two-year works. The restoration work was the result of a successful institutional collaboration by the **Ministry of Culture, Heritage and Tourism (MiBACT)**, the **Diocese of L'Aquila** and the **Municipality of L'Aquila** (the owner of the Basilica), which in 2013 signed the 'Ripartire da Collemaggio' protocol with the energy company **ENI S.p.a.** acting as sponsor.

The collapsed clustered pillars were reconstructed, and the stone cladding restored, reusing the recovered blocks. The nave's octagonal pillars were restored by dismantling and reassembling the irreparable ones by replacing the badly damaged stones and inserting threaded metal bars. The arches, walls and the collapsed roof were each rebuilt. The floor, crushed under the fallen debris, was carefully recomposed. The Baroque organ, which had suffered extensive damage during the earthquake, has also been recovered and reinstated in the Basilica. The frescoes, dating from the 13th-15th centuries, have been consolidated and restored, as well as the baroque marble altars and the stucco work of the side-chapels.

The restoration of the Basilica of Santa Maria di Collemaggio required not only the most advanced methodologies in the conservation of built heritage, but also respect for its special place in the life of the community of L'Aquila. The "Celestinian Forgiveness", a tradition comprising a set of rituals and celebrations which was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2019, has taken place each year since 1294



in the Basilica, where the "Forgiveness Walk" ends, attesting to the importance and centrality of this heritage site to the local community.

The Jury observed that "*this intervention truly represents the rebirth of a city, the strong sense of spirituality and the participation of the community in this project must be considered as an integral piece of the whole. The entire project is based on a public-private partnership and involved the collaboration of three different universities. It has been carried out with an exemplary scientific basis relating to the seismic vulnerability of the building. The comprehensive approach taken to address the consequences of a natural disaster, including both the building and its contents, is exemplary. It is also notable that the programme includes the maintenance and monitoring of the building. The project is a model of best practice in the conservation of critically damaged sites all over the world.*"

Basilica of Santa Maria di Collemaggio, L'Aquila | Italy

The restoration of the Basilica of Santa Maria di Collemaggio required not only the most advanced methodologies in conservation, but also respect for its special place in the life of the community of L'Aquila. The project represents the city's rebirth following a tragic earthquake.



Until 2009, the LocHal, located close to the centre of Tilburg, was the main workshop of the Dutch Railways. In 2011, the municipality of Tilburg purchased the LocHal as part of the redevelopment project of the Railway District. Initially, the plan was to partly demolish the building and create a parking garage. A number of factors, including a growing appreciation for industrial heritage, led to the LocHal instead being preserved and transformed into the cultural centre of a new, vibrant urban area.

The LocHal is the result of a close collaboration between the **Tilburg Municipality** (which largely funded the project), the various tenants, the design team and a large number of companies. The architects were selected through a design competition and the winning entry was submitted by a partnership of three firms: **Civic Architects**, a leading expert in public architecture; **Braaksmas & Roos Architects**, an architecture office known for its expertise in the restoration and adaptive reuse of industrial heritage; and **Inside-Outside/Petra Blaisse**, experts in interior and landscape design with extensive experience in textile-based interventions. The design team enjoyed the support of the engineering consultancy **Arup** and the interior fixtures and fittings were designed by **Mecanoo**. The interiors of the Seats2Meet areas were designed with the input of architecture students at **Fontys University of Applied Sciences**. The lead contractor for the implementation phase was **Binx**, working with **VDNDP Architects**.

The conservation work focused on preserving as much of the weathered industrial structure and its atmosphere as possible with new structures kept to a minimum so that the spatial qualities of the industrial heritage building could be experienced in a unique way. The new “landscape” of stairs that connects the upper and more private areas creates strong diagonal sight lines. Adjustable, 15-metre-high textile screens in a delicate and transparent design allow for flexibility in the layout of the larger areas and improve the acoustics of the building. A new façade, slightly different in design and colour yet complementary to the original façade, has been built facing the train station to connect the building to the city and includes a spacious balcony.



The LocHal, carefully designed according to the best practice principles for the adaptive reuse and restoration of industrial heritage, has become the beating heart of the district. Its rugged steel structure and new architecture provide the backdrop for all manner of public events and exhibitions. Knowledge is not only consumed but also produced by its residents the Midden-Brabant Libraries, the arts organisation Kunstloc, cultural investment fund Brabant C and the co-working facilities of Seats2Meet.

The Jury stated that *“this project is a good example of the re-purpose of an industrial heritage building, with the narrative of the railway heritage of the building remaining present. A strong ethos of sustainability in the design solutions contributes to the well-being of the users with much thought put into the division of space. As the building is publicly accessible, it is a meeting point for people and has contributed to the revitalisation of the neighbourhood”*.

LocHal, Tilburg The Netherlands

Once the main workshop of the Dutch Railways, the LocHal is now the cultural centre of a new, vibrant urban area. It has been carefully designed according to the best practice principles for the adaptive reuse of industrial heritage and has become the beating heart of the district.



El Cotarro is a group of more than 157 underground wineries and 7 cave wineries in the small town of Moradillo de Roa in the province of Burgos, Castile-León. The wineries, many of which have subterranean cellars, are all carved in stone and are located on the hill of the Church of San Pedro. The first records of these wineries date back to 1550. Though the tradition of wine-making had continued, many of the caves had fallen into a poor state of conservation with serious problems stemming from water ingress. The conservation and rehabilitation of this important heritage has now been assured, thanks to a comprehensive programme for its care undertaken entirely by the inhabitants and municipality of **Moradillo de Roa**.

To solve the problem of water management in the wineries, a survey of the area with its geological features and of the various constructions was undertaken. With this data, it was possible to identify how the rainwater circulated through the hillside. Workers could then solve issues relating to the accumulation of water, which had previously resulted in leakages and landslides. To coordinate their efforts to revitalise the area, the owners of the wineries created a Commission for Maintenance and Conservation. Original materials and techniques were used throughout to preserve the original character of the heritage.

In addition to the efforts made to restore the wine caves, the most important aspect of this conservation project was the revitalisation of the surrounding community in this rural setting who still enjoy a deep connection to their heritage. A notable awareness-raising campaign has been maintained via an active presence on social media and through carefully thought out audiovisual material. A 3D virtual tour of one of the wineries has also been created. Visitors can also enjoy guided tours of the wineries and underground caves to learn about the traditional methods of winemaking.

An exhibition about the wineries and their conservation has been created in the town hall and visitors can also taste the white wine that is still made using traditional techniques. In addition to this, efforts have been made to re-establish a native white grape variety called “albillo mayor”, to recommence the making of wine



in “lagar” (a traditional press dating to the mid-18th century), and to reinvest revenue from the sale of wine into the conservation activities. These additional initiatives have transformed El Cotarro into a sustainable tourist destination on the Ribera del Duero wine route and in turn given a new lease of life to the community.

The Jury concluded that “*this project is a wonderful example of a response to rural decline, a problem that is present throughout Europe. The conservation of a cultural landscape, including its tangible and intangible heritage, has been assured through the conservation of the subterranean caves as well as the revitalisation of traditional crafts through the existing traditional wine-making techniques. Entirely owned, implemented and self-funded by the local community and volunteers, the community has sustained their heritage by attracting locals and tourists alike.*”

Subterranean Caves and Wineries of El Cotarro, Province of Burgos | Spain

Many of these underground wineries had fallen into a poor state of conservation. The inhabitants and municipality of this small town have ensured the conservation and rehabilitation of their heritage, in turn contributing to the revitalisation of the surrounding community in this rural setting.



Bois de Chênes is a protected natural landscape and heritage site in Genolier which is home to a manor dating from the 17th century and comprises a farm and its annexes. The restoration project was carried out by the **Fondation du Bois de Chênes** from 2016 to 2019 and was funded by private foundations and associations closely related to natural heritage and Bois de Chênes. The project also benefited from the support of federal bodies via national and cantonal grants for monuments and sites and from the village of Genolier.

The manor farm was built between 1688 and 1694 by Etienne Quisard, Lord of Grivins and Genolier. Farming at the site ended in 1960 while the manor house remained inhabited. In past years, minimal measures were taken to care for the home and the farm did not undergo any of the usual advances towards modernisation. As such, the farm entered the new century in a good state of conservation and was listed as a protected building in 2016. The structure and interiors did however suffer some notable decline, intensified by the negative effects of humidity. Considerable amounts of salvage material had also accumulated in the surrounding buildings and attic.

An assessment of the state of conservation of the buildings was made in 2010, followed by meetings about its future. The restoration paid great respect to the construction and its natural environment. Its typology, the materials used and its special characteristics were each given special consideration. The high quality of workmanship, appropriate to a site of such historical substance, is evident. Sustainable technology was employed where possible and the wastewater management system is especially innovative. As the site is subject to strict national laws for safety due to its close proximity to the water source for the surrounding villages of Genolier, a filtration and evaporation system was built using biological and natural resources. This system is a pilot project in the region and should serve as a powerful example for heritage professionals across Europe.

The project has opened the complex to new uses: the buildings are now home to a welcome and information centre; training, educational and exchange spaces; and homes for the site's intendants.



Besides these practical uses, it has strengthened the local community's attachment to the site and has enjoyed a surge in visitors.

The Jury reflected that *“this project is a respectful conservation that integrates best practice approaches to the building and its surrounding landscape. The history of the agricultural activity at the farm, itself a representative of the vernacular architecture of this region, has been maintained. The solutions employed are respectful of the environment with the use of local materials and solar panels for energy ensuring a low impact while the water treatment system based on traditional practices is a natural method of recycling water. The management of the surrounding forest is also connected to the management of the building. Finally, the project is an interesting example at a small level where public-private partnership has been established to address financial stability”*.

Manor Farm of Bois de Chênes Switzerland

**EUROPA
NOSTRA
AWARD** Having suffered some notable decline, the restoration of this complex of buildings has paid great respect to its natural environment. Sustainable technology was employed where possible and the wastewater management system, built with biological and natural resources, is especially innovative.



Though well cared for since its completion in 1779, the Iron Bridge, the first in the world to be constructed of iron and a symbol of the Industrial Revolution, has faced many challenges. Stresses in the ironwork dating from the original construction, compounded by ground movement in the Ironbridge Gorge and a 19th-century earthquake led **English Heritage** to undertake necessary interventions to preserve its original fabric to the greatest extent possible, returning the structure to its former glory and strength for the enjoyment of future generations.

Many partners and stakeholders were involved, including **Historic England, The Ironbridge Gorge Museums Trust, Telford and Wrekin Council** (the local authority), **The Ironbridge Gorge World Heritage Site Steering Group, The Environment Agency** and **Severn Gorge Countryside Trust**, as well as the local expert and former director of The Ironbridge Trust, **David de Haan**. As a charity, English Heritage funded the project largely from its own resources, with a sizeable amount of the funding also coming from donors, including the **Hermann Reemtsma Foundation** from Germany.

The bridge was in full use for over 150 years by ever-increasing traffic, before being designated a Scheduled Monument and closed to vehicles in 1934. The great significance of the Bridge was further recognised in 1986 when the bridge and other sites in the area of the Ironbridge Gorge were designated as a UNESCO World Heritage Site.

The conservation programme addressed all elements of the bridge: the iron radials and braces holding the bridge together, the deck plates and wedges, the main iron arch, and the stone abutments on either side of the Severn were all examined and deemed to be in need of repair. The cast iron pieces were identified as requiring careful cleaning and conservation and to either be re-installed or replaced where necessary. The cast iron elements were repaired, the masonry conserved, the deck resurfaced, and the entire structure cleaned and repainted in its original red-brown colour.



In addition, the profile of the Bridge and its significance has been amplified, which has resulted in the involvement of more people in its care, ensuring its legacy both now and in the future. A public access walkway was installed alongside the bridge, offering thousands of visitors a chance to see the conservation work in action.

The Jury remarked that *“this iconic heritage, cared for throughout its lifetime, is a part of a larger whole, relating to the beginning of the Industrial Revolution and the surrounding industrial landscape. Its conservation approach is based on full respect of the original technology and was made possible through international collaboration and funding. It is a very good example of conservation in action, providing access to visitors and locals during the work”*.

The Iron Bridge, Shropshire United Kingdom

This iconic symbol of the Industrial Revolution faced some structural issues requiring a sensitive intervention to preserve its original fabric to the greatest extent possible. The structure has been returned to its former glory and strength for the enjoyment of future generations.





Research



Tramontana Network III is an in-depth study of the intangible heritage of rural and mountain communities in Europe which aims to safeguard and revitalise this heritage through its documentation and wider dissemination. The research study is the result of a partnership between eight main partners coming from five different countries: France, Italy, Poland, Portugal and Spain, with more than 50 associated entities. The project benefited from the support of the Creative Europe programme of the European Union, which funded 60% of the project, the remaining part being covered by the partners.

Today, the intangible heritage of rural and mountain communities faces many threats, such as decline in the knowledge of and practice of these traditions, the destruction of the environment and landscape, and marginalisation in the midst of globalisation. The communities themselves also face numerous social issues, such as a rising rate of youth unemployment. Such challenges, however, have also provided the opportunity to establish new resources and to research and experiment with new forms of social, cultural and economic cohesion.

The intangible heritage of rural and mountain communities is immensely diverse and rich, with its documentation being of paramount necessity for its preservation and revitalisation. To that end, the Tramontana Network conducted research, created publications, organised artistic workshops and cultural events, and directly supported artists in these areas. The communities' involvement in these processes was crucial as access to this heritage is often limited.

The Tramontana III Network Project broadens and builds on the work completed during the Tramontana I Network project (2012-2013) and Tramontana II Network project (2014-2015). In these earlier phases, the Tramontana network conducted over 1,200 field surveys related to linguistics, anthropology, soundscapes and ethnomusicological among others. Photographic, written and audiovisual recordings were collected. A database with this material is now available on a well-designed internet portal and is of considerable importance to the study and promotion of the culture of these regions. In addition to the research activities, seminars, educational



activities, multimedia exhibitions and screenings have also been organised in collaboration with numerous institutions, universities, schools, foundations, libraries and museums.

The results of the research were also utilised in the creation of a cooperative educational programme. This involved the 8 project partners – namely **Binaural Nodar**, **Audiolab**, **Akademia Profil**, **Bambun**, **Eth Ostau Comengés**, **LEM-Italia**, **Nosauts de Bigòrra** and **Numériculture Gascogne** – each creating a project involving every other partner, to encourage international cooperation and cultural exchange.

“This project promotes an idea of European identity, and specifically mountain heritage, that is common throughout Europe. It is an excellent example of international cooperation between the researchers with expertise in diverse fields of study. The methodology used in the project is replicable across Europe and has the potential to be applied across the continent”, the Jury said.

Tramontana Network III

France/Italy/Poland/Portugal/Spain

This extensive project safeguards and revitalises the intangible heritage of rural and mountain communities in Europe through its documentation and wider dissemination. The research study is the result of a partnership between eight main partners coming from five different countries.



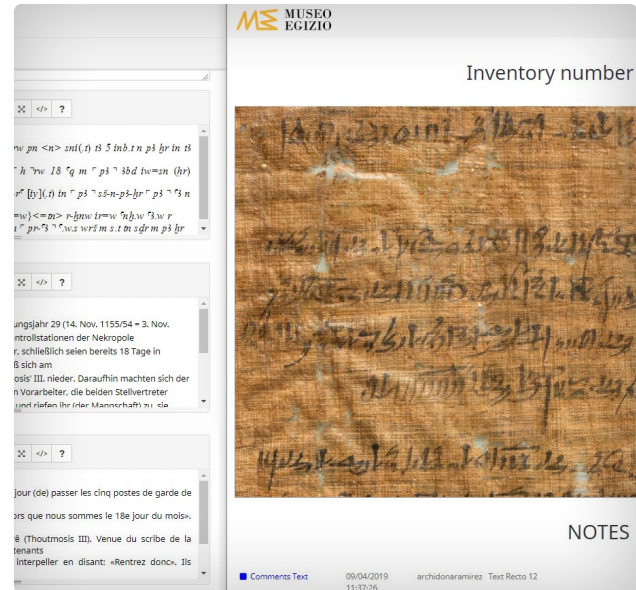
Since 2017, the Museo Egizio has been working to digitise their collection of papyri. In September 2019, the Turin Papyrus Online Platform (TPOP) was launched online, employing digital information technologies to make the collection virtually accessible across borders and disciplinary boundaries. The “virtual” conservation of papyri by means of their digitisation and connection to a network has ensured the long-term preservation of written material and its accessibility by anyone from anywhere and at any time.

The Museo Egizio was founded in 1824 and is considered the leading institution in the field of Egyptian antiquities outside of Egypt. The Papyrus Collection consists of nearly 700 whole or reassembled manuscripts and over 17,000 papyrus fragments, documenting over 3,000 years of written material culture in seven scripts and eight languages originating from several locations. TPOP contains one of the largest and most historically important collections within these archives, the Ramesside hieratic papyri from Deir el-Medina.

The digitised documents are in high-resolution and systematically linked with open metadata, which records their physical features and the writing and drawings they bear. It is available in open-access and is a multi-user platform, meaning Egyptologists, historians and scholars can work collaboratively on the material from multiple locations and contribute data freely.

Museo Egizio is among the first museums to step away from the practice of granting permission to publish individual manuscripts to one single scholar, a policy which typically results in very few publications in proportion to the amount of papyri. By making TPOP freely available, the Museo Egizio promotes research at the highest level, fostering collaborative research projects conducted by its own curators, individual researchers as well as long-established or recently formed teams of researchers.

In the future, TPOP will include all the papyrus material held in the Museo Egizio and could also become a “European Papyrus Online Platform” to connect the collections of Egyptian written material stored in many different European cultural institutions.

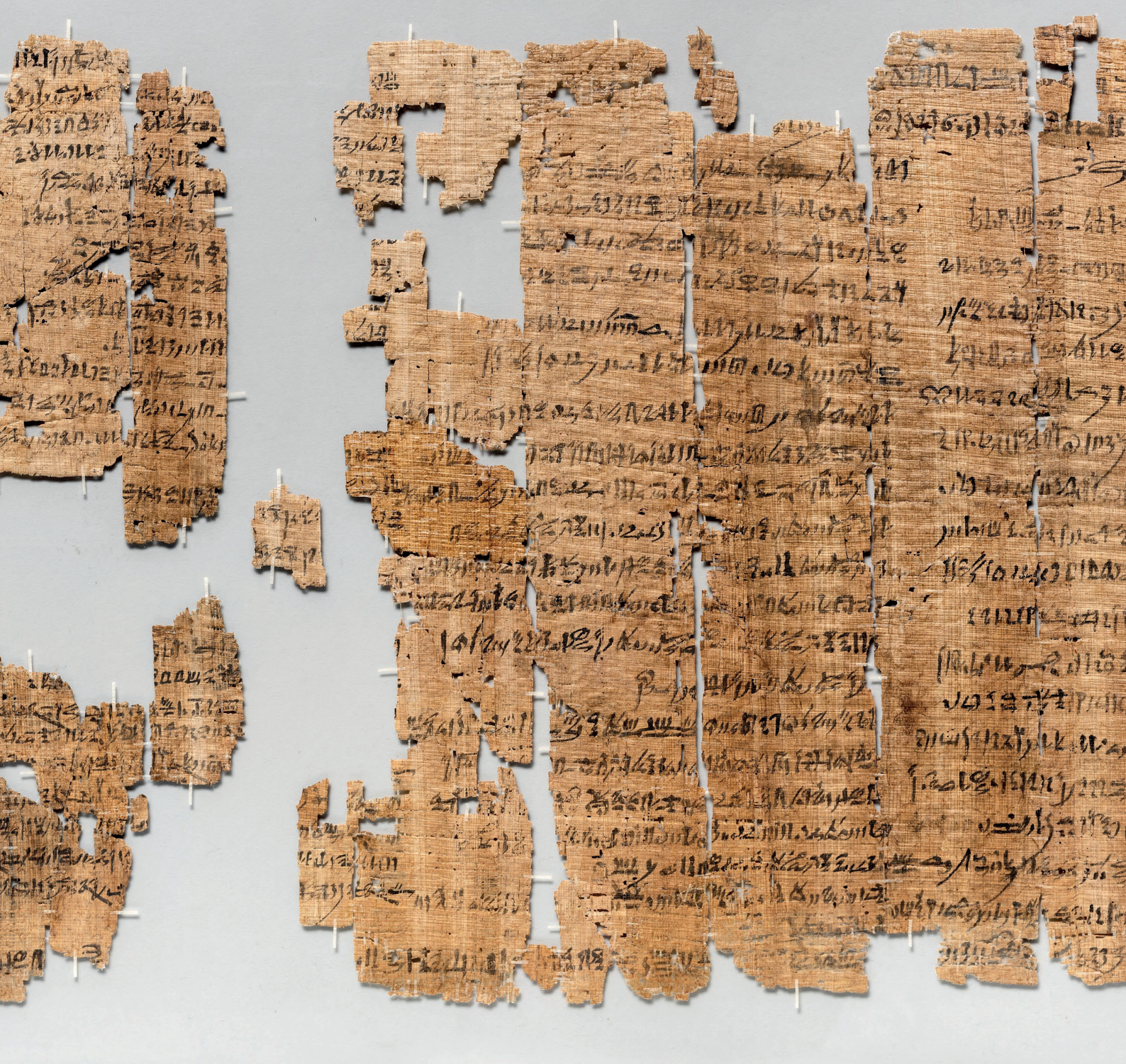


This would unite collections and fragments of writings in a way that would not be possible in the physical world.

“Europe has numerous papyrus collections or collections of papyri, a documentary wealth that testifies to the 19th-century European interest in the Orientalism that emerged in the 18th century and permeated its material culture. Having such a platform online, in open access and high resolution is of great value to museums, especially in view of its potential to be used in creating a European digital museum that would bring together dispersed heritage, a homogeneous virtual collection that would be impossible to achieve on a material level. Applying the tools of the digital age is a contribution to the development of knowledge and the preservation of material culture and its open accessibility, to both scientists and the general public, promotes its dissemination”, the Jury said.

Turin Papyrus Online Platform (TPOP) Italy

The Museo Egizio has digitised an important collection of papyri and made it accessible in open-access on a multi-user platform, meaning Egyptologists, historians and scholars can work collaboratively on the material from multiple locations. The material has been preserved and research enabled at all levels.



Since 2011, civil war has disastrously affected Syrian people and their rich cultural heritage. The pilot project Scanning for Syria was initiated to support rescue and preservation efforts of their archaeological heritage.

Assyrian clay tablets (dating from circa 1200 BC) from the site of Tell Sabi Abyad in northern Syria were excavated by archaeologists from Leiden University in the 1990s and were lost during the war. At the time, the archaeologists used silicon moulds to record the information the original tablets contained. Due to the degradable nature of silicon, the moulds have a short life expectancy of just 30 years and their physical reproductions suffer from limited readability, necessitating longer-lasting measures to preserve the scriptures they contain.

High-resolution 3D scans of the silicon moulds were made within the project, from which new physical replicas of the original objects could be recreated using a 3D printer. Innovations in digital imaging technology and computational analysis allowed for the development of new algorithms, which automatically and accurately generate digital reconstructions of the original clay tablets from the scanned 3D raw data of the silicon moulds.

Leiden University and the **Delft University of Technology** (The Netherlands) in partnership with the **Catholic University of Leuven** (Belgium) and **Heidelberg University** (Germany) carried out this collaborative work. The project received match funding from **NWO KIEM-fund for Creative Industries**.

Scanning for Syria has safeguarded valuable archaeological information and made the objects accessible to both scholars and non-scholars, including migrant populations of Syrian descent. The high-quality images have assisted in deciphering the texts impressed on the Tell Sabi Abyad tablets and public events, such as pop-up exhibitions and a symposium, highlighted the use of these innovative methods for heritage preservation. Public understanding of the legacy of the Assyrian civilisation, which contributed significantly to the sciences in the fields of medicine, astronomy and geography and thus to European development, has also been improved.

“This project demonstrates the important role that accurate documentation has in the heritage preservation process. The innovative



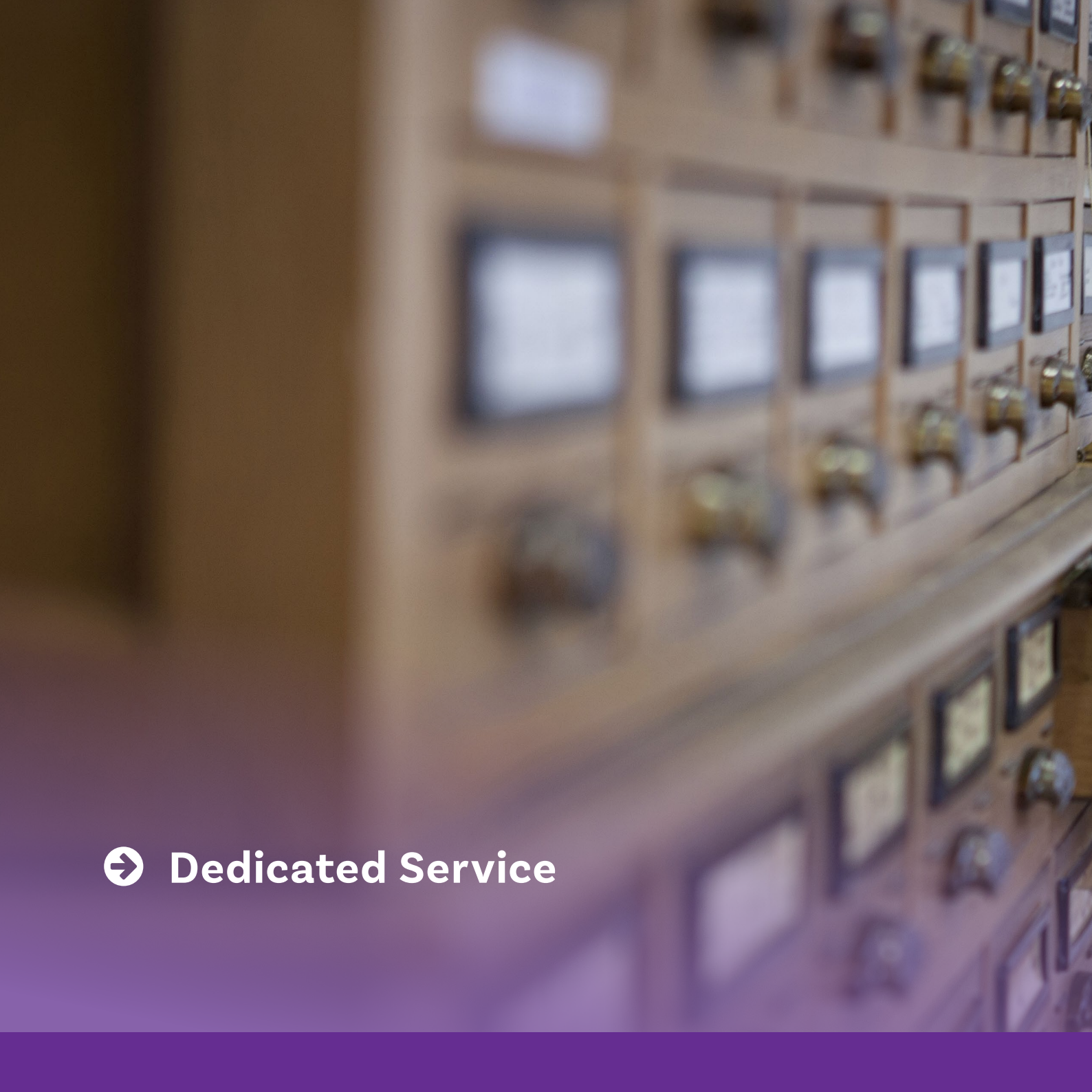
aspect of this project is its interdisciplinary nature. The research stems from the archaeological domain and combines a variety of methods from different application fields – such as micro CT-scanning from the medical domain, Forensic Computational Geometry for automatic feature recognition and advanced reproduction techniques such as 3D printing – including several academic institutions across France, Belgium, the Netherlands and Germany”, the Jury said.

“The project is now available as Open Data resources in both 2D and 3D, making it more widely accessible to a broader audience and interested scholars. The method is replicable and can also be applied to other, small size objects and thus offers new methods of digitally analysing and documenting small heritage artefacts – even objects that are incorporated or sealed into other material”, the Jury added. “It is also notable that Syrian archaeologists with refugee status in The Netherlands were actively included in the project, attesting to its positive social impact”, the Jury noted.

Scanning for Syria The Netherlands

This pilot project has created printable 3D scans of archaeological objects lost in armed conflict, safeguarding its essential scientific information. The interdisciplinary project demonstrates the important role that accurate documentation has in the heritage preservation process.





➔ **Dedicated Service**



Don Duco has dedicated his life to preserving the memory of worldwide cultural heritage activities connected to the use of tobacco and, in particular, the use of pipes. He has collected, researched and displayed tobacco pipes and other smoking implements from all over the world and from many different historical periods. Since 1969, Mr. Duco has worked without remuneration to collect the world's most extensive and varied collection of smoking pipes and tobacciana, which is housed in the Amsterdam Pipe Museum. Don Duco has shared his knowledge and collection through many books and scholarly publications and most recently through the museum's online database which is open to all visitors for free.

The pipe, at one time an everyday item for many Europeans, can offer many clues as to the identity of its owner. Cultural traditions as well as gender and social status are revealed through its design, materials, decoration and function. As a result, the pipe, in its many forms, oftentimes displaying amazing artistry, is an element of the world's material culture which has great relevance to the fields of art history, sociology and the history of technology.

In 1969, at just 16 years old, Don Duco discovered a cesspit with over 3,000 clay pipes. Five years later, he opened a semi-permanent exhibition on European clay pipes in Amsterdam, followed by the opening of his first specialist museum in Leiden, named *Pijpenkabinet*, in 1982. In 1987, Don Duco graduated from Leiden University with an award-winning thesis published as a manual for identifying clay tobacco pipes. In 1995, his museum was relocated to Amsterdam and a few years later it was renamed the Amsterdam Pipe Museum, thanks to the considerable interest in its contents from visitors around the world. The museum is managed by the Pijpenkabinet Foundation (founded by Duco in 1989). The archaeological collection is marked as a national reference collection by the Ministry of Culture, acknowledging the importance of the collection.

The sharing of knowledge is very important to Don Duco. His handbooks are used by historians and archaeologists throughout the world both on a professional and amateur level. He has meticulously researched and recorded all available information about



more than 30,000 objects in the online database of the museum's collection. This database is available in both Dutch and English, making it accessible to an international audience. In the past two years, Duco has been instrumental in connecting museums with collections in the field of pipes and tobacco on a European scale through a new internet portal which enables the web visitor to search their collections simultaneously with a common database.

"Don Duco has devoted his entire career to research in the field of smoking pipes and tobacco and successfully created a network of researchers worldwide by digitising his collection and publishing his research. He is considered the expert in his field and has convincingly positioned pipes as being a mirror of society in that the history of smoking reflects many technological and social advances through the history of mankind", the Jury said.

Mr. Don Duco The Netherlands

Don Duco has dedicated his life to collecting and researching tobacco pipes and other smoking implements from all over the world and from many historical periods. His is the world's most extensive and varied collection of smoking pipes and tobacciana and is housed in the Amsterdam Pipe Museum.



The Société de Lecture (The Reading Society) in Geneva's historical centre offers its members a unique and diverse library and a wide variety of activities for all ages, including lectures, conferences, workshops and storytelling. The Société de Lecture's mansion, a fine example of 18th-century Genevan architecture, is maintained by the Fondation Société de Lecture. It continuously oversees the conservation and, when necessary, the meticulous restoration of this historic building.

The Société de Lecture, created in April 1818 by Augustin-Pyramus de Candolle together with a group of notable Geneva scholars, members of European academies, in reflection of the creation of many similar associations by literary circles all over Europe during the Enlightenment period. While the initial aim was to address the shortage of scientific publications in Geneva's public library, it soon became a centre for learning, debate and the exchange of ideas.

Over two centuries, the library has amassed an important collection of over 400,000 volumes and offers its members access to approximately 100 newspapers or periodicals. Visitors are welcome to peruse and borrow from the large selection of books related to art, science, history and geography, as well as novels, biographies and children's books. The library's members are also free to make use of its several reading rooms, each with a pleasant and homely atmosphere.

The Société de Lecture has become an active cultural centre of European renown. Notable speakers, both from Europe and further afield, have contributed to the conferences and seminars. Between 50 and 70 events are held each year. Literary workshops on diverse themes are also organised, while chess lessons, storytelling and other educational activities for children also make up an important part of the educational programme. The Société also regularly hosts events for the European Heritage Days, the Fête de la Musique and other local public events.

Launched as an elitist meeting place and closed to all but men, the Société de Lecture is today open to anyone who would like to join. It is modern in its outlook and promotes an open-minded concept of culture. The administration of the Société is entrusted to



a Committee, composed of 12 volunteer members whose functions include the supervision of the active planning of conference cycles, lunch-time debates, workshops and public relations. To achieve its ambitious objectives, the Société relies on a team of ten professionals, including two managers, librarians and the curator of its collections.

"This universal library and place for discussion has existed continuously for 200 years. During all this time, the Société de Lecture has remained faithful to its original objectives of bringing together those people interested in literature, science and the arts. It has become a centre for the most enlightened representatives of different European cultures and its activities express the spirit of openness and the will to innovate, qualities which the Society continues to foster within its walls. The contribution of the Société de Lecture to the promotion and dissemination of cultural values in their diverse forms is recognised as an exceptional case of Swiss multilingualism and is relevant at a wider European level", the Jury said.

Société de Lecture, Geneva Switzerland

**EUROPA
NOSTRA
AWARD** The Société de Lecture is an active cultural centre of European renown. It has existed continuously for 200 years and is a unique and diverse library with a wide variety of activities for all ages, including lectures, conferences, workshops and storytelling.





➔ Education, Training
and Awareness-raising



Classical music is an important part of Europe's intangible cultural heritage. Musical knowledge, experience and artistic interpretation are passed from generation to generation by teachers, students and artists. Communication between musicians across Europe is therefore of great importance for the preservation of this heritage, for sharing different views and for enriching musical experience. The technology developed by the **CESNET Association** allows musicians to play together over long distances with just a few milliseconds delay.

The technology brings new possibilities to classical music promotion, collaboration, education and interpretation. It provides more options for European collaboration among artists, teachers and students, and supports novel modes of cultural exchange between countries. Examples of how the technology could be used include enabling long-distance, live examinations for students, or easier exchange of knowledge between musical academies with expertise in particular areas.

The solution is based on a very-low-added-latency network transmission technology for audio and video that uses Field Programmable Gate Arrays (FPGAs). The low latency is combined with high-definition television image quality, including possibilities for live video switching from multiple cameras. The technology provides both an environment for musicians to play together across distances and spectacular video and audio quality for audiences to enjoy.

Over the past several years, many unique musical performances have been carried out using the technology across different cities and countries. Musicians and dancers in two or more countries were able to perform together for an audience, which could also be located in multiple cities. This musical exchange by artists from different environments and ensembles helps to promote the tradition of European classical music across distances and borders.



“This is an excellent example of technological innovation applied to musical heritage. It is notable for the way in which it enables the exchange of knowledge and the creation of new collaborations and experiences. It contributes fully to sustainability and bridges economic barriers by reducing the need to travel, and therefore the associated costs; and eliminates the distance between professionals and musicians around the world, allowing them to play together simultaneously. This technology has been successfully applied and tested and has gained the trust and support of musicians. It has good applicability to all other fields of cultural heritage in Europe”, the Jury stated.

Cross-border Collaboration for European Classical Music | Czech Republic

The technology brings new possibilities to classical music promotion, collaboration, education and interpretation. It allows musicians to play together over long distances with just a few milliseconds delay, providing more options for European collaboration among musicians and cultural exchange between countries.



The Arolsen Archives are an international centre for the study of Nazi persecution which houses the world's most comprehensive archive on the victims and survivors of Nazism. Its collections are listed on the UNESCO Memory of the World Register and they are a unique body of evidence on the fate of over 17.5 million people. This portal has provided users with easy online access to the documents for the very first time. A digital aid, the e-Guide, gives users the information they need in order to understand the archival records. The new online archive was initiated and funded by the **Arolsen Archives** and implemented with support from **Yad Vashem – The World Holocaust Remembrance Center** in Israel.

Building on decades spent digitising the Arolsen Archives' collections and indexing the names, this joint awareness-raising project utilises Yad Vashem's state-of-the-art technology for fast data management and extended place and name search. At its launch in May 2019, users could already access 13 million documents online and search some 3 million names. The online archive is growing all the time.

Because of the complex and heterogeneous nature of the collections, conventional research previously required a great deal of experience and expertise and, therefore, a lot of assistance from the archive's staff. By publishing the documents online on an innovative and easy-to-use platform with interactive components and advanced contextualizing tools, such as the e-Guide, the Arolsen Archives has opened the archives to a new community of users, enabling people from around the world to research specific topics as well as individual biographies. Family members can easily research the fate of their relatives, while researchers can study the various different groups and categories of people who were persecuted.

The interactive archive allows users to add comments to discussions and contribute their knowledge to augment the archival information. The online archive also harnesses the resources of the entire community to correct mistakes and fill in the gaps in the Arolsen Archives' documentation.



“The internationally recognised Arolsen Archives are of immense importance. The wealth of documentation adds to the global knowledge of the victims and survivors of Nazi persecution and makes the crimes transparent. The success of this awareness-raising project is in digitising around 30 million documents and providing open access. Collaborative work with other institutions around the world has further enriched their database. The metadata vocabulary allows users to easily search through this immense amount of information and the dialogue interface enables interaction between users”, the Jury stated. “The archive has recorded an impressive number of users of the portal and has included parallel activities in education and awareness-raising”, the Jury noted.

Arolsen Archives Online Germany

The Arolsen Archives have created a new portal that provides users with online access to their records. At its launch, users could access 13 million documents and search some 3 million names. The interactive archive allows the community to contribute their own knowledge to augment the archival information.



This project raised awareness of the lesser known history of the Royal Palace in the town of Gödöllő. From the 1950s until the fall of the Hungarian socialist government in 1990, the Palace was divided in two: one part was assigned to the Metropolitan Nursing Home, while the barracks of the Soviet army was set up in the other part, with a number of apartments also assigned to some army officers and their families. This ambitious educational and awareness-raising project closely involved a group of young students aged 12 to 18-years-old. They contributed to the development of a concept, to the researching of the history of the Palace and to the design, building and marketing of an exhibition. The project was entirely self-financed by the **Royal Palace of Gödöllő**.

In the period following World War II, the extensive 18th-century Palace quickly deteriorated. In 1990, with the nursing home having closed and the Soviet troops departed, a period of restoration and reconstruction quickly commenced to return the Royal Palace to its former splendour, erasing many traces of its 20th-century history. In an effort to rediscover this period of the site's history, the museum and the group of dedicated students began gathering the memories of the surrounding community by conducting and recording interviews.

The residents, the majority coming from the older generation, were interviewed by the students about their relationships with the Soviet soldiers and the residents of the nursing home, their experience of working there, and local customs and special events. The students reported that they were surprised to learn that many residents had good memories of this period and recalled the friendships with the Soviet soldiers, some of which endured long past the army's departure. This oral history has now been preserved for the future.

The students were given some basic training in exhibition planning and were guided in their research in the military archives. In addition, students contributed to an archaeological dig in the cellar of the palace and uncovered and cleaned some artefacts. The exhibition consisted of a number of rooms which were recreated to resemble what the barracks, the apartments and the nursing home looked like and were complemented by the oral histories and artefacts.



The students also acted as tour guides and organised thematic events. A number of the students have continued working at the museum and want to embark on professional careers in the field.

The exhibition has a special European significance, providing insight into the post-war period at a local level.

“Young people were the active agents in all aspects of The Secret Life of a Palace project. Giving the young people such a prominent role has led to the capacity-building of this group under the supervision of expert museologists. Much communication was made with the original stakeholders of this history. In collecting their oral testimonies, the local community was involved from the very earliest stages. Their stories have now been collected and persevered and this difficult and complex heritage has been reinterpreted by the young people for a new audience. The online exhibition ensures greater accessibility and outreach”, the Jury said.

The Secret Life of a Palace, Gödöllő Hungary

This project raised awareness of the lesser known history of the Royal Palace by closely involving a group of young students aged 12 to 18-years-old in each phase of an exhibition, from the initial research to the design and building of its exhibits.



Roma is the largest minority group in Hungary and in Europe. Despite a centuries-old shared heritage, discrimination, scapegoating and intolerance continue to seriously affect Roma people. In Hungary, as in other Roma populated countries within Europe, a lack of inter-community interaction and knowledge of the history and cultural heritage of Roma people is the main cause of intolerance. To tackle this widespread issue, the Roma Informal Educational Foundation undertakes several educational workshops in Hungary, focusing on four cities, namely Budapest, Pécs, Miskolc and Ózd.

The Foundation offers eight different educational modules related to cross-cultural sensitivity and the intangible cultural heritage and history of Roma. The most popular of these activities is the walking tour which takes place in the 8th District of Budapest and in the city of Pécs. The 8th District in Budapest has historically been populated by Roma people and was often considered unsafe by non-Roma people. These interactive tours – in English and in Hungarian – invite the participants to discover the district and their link to the cultural heritage of Roma. The success of the tours has led to this becoming the Uccu Foundation’s first social enterprise.

Young members of the Roma community, aged 18-35, are also trained by the Foundation’s staff to moderate and facilitate workshops in primary and secondary schools throughout the country. The moderator in each case encourages an open inter-cultural dialogue between the participants and introduces them to Roma culture, through history, art and heritage, with the goal of eliminating misconceptions.

One of the most important long-term impacts of the initiative has been the personal development of the young Roma volunteers. The programme places an emphasis on providing young Roma people with useful work experience and encourages them to feel proud of their rich heritage, which in turn builds their self-esteem.

“This grassroots initiative empowers Roma people and addresses intolerance and social exclusion through the fostering of interaction,



dialogue and the sharing of knowledge and understanding of Roma culture. The programme of the Uccu Roma Informal Educational Foundation encourages personal development and a good quality of life for the construction of a peaceful and democratic community with respect for cultural diversity, according to the principles of the Faro Convention. The programme has succeeded in creating a network of young Roma activists who act as mediators ensuring the agency of the community. The way in which the Uccu Roma Informal Educational Foundation has provided a platform for exchange and dialogue in everyday life is a great example of social innovation in that they have utilised cultural heritage in the construction of a more cohesive society. This is applicable in many other countries where these problems are present”, the Jury emphasised.

Uccu Roma Informal Educational Foundation | Hungary

The Roma Informal Educational Foundation tackles the widespread discrimination of Roma people through eight different educational modules related to cross-cultural sensitivity and the intangible cultural heritage and history of Roma.



The Ambulance for Monuments project was launched in 2016 to rescue hundreds of heritage-listed buildings in Romania through a large network of active heritage organisations. These emergency interventions are carried out by experts, students and trained craftsmen on a voluntary basis with the support of local communities and authorities. At the heart of the project in each region is an intervention kit and a lorry equipped with tools, construction equipment and materials.

The conservation work is carried out by **Asociația Monumentum** (the owner and developer of the project), **Asociația pentru Patrimoniul Activ-PACT**, and **Asociația Vernacular and Asociația Arhaic**. The network is still growing, with a number of interventions planned for 2020 by four more organisations: **Asociația Actum**; **Asociația Inima Olteniei**; **Asociația Atelierul de Patrimoniul**; and **Asociația Rost**. The project has enjoyed the support of **His Royal Highness the Prince of Wales** and **The Anglo-Romanian Trust for Traditional Architecture**.

Most of the project's activities are related to the replacement of damaged roofs, securing walls from collapse, implementing proper water drainage and stabilising wall paintings. Since 2016, many interventions on local, national and World Heritage sites – such as churches, mills, manor houses, train stations and ruins of historic fortifications – have been carried out.

An important element of the project is its focus on local decision-making and ownership of the heritage. Ambulance for Monuments operates as an umbrella initiative, with each organisation working as a franchise and therefore maintaining the independence of each organisation to make decisions. Communities work together with the volunteers, hosting them in their homes and providing meals.

A close cooperation between private and public bodies has been created where local and regional authorities cover most of the costs for materials while private companies and donors fund additional materials, equipment and tools. Hundreds of mayors, priests, local councillors and other representatives of local communities have joined forces with the volunteers to curb the destruction of their own heritage. This has raised local



communities' awareness of the importance and value of cultural identity and encouraged a sense of stewardship.

The initiative also trains young experts and craftspeople at a local level, ensuring the sustainable and future maintenance of the buildings, addressing a problem that is present not just in Romania but in many other countries throughout Europe.

“The Ambulance for Monuments project acts with great sensitivity to emergency interventions and the maintenance and the restoration of heritage buildings. The initiative is active in many regions throughout Romania and especially focuses on neglected rural areas which are facing population decline. It trains volunteers to work in the field of restoration under the guidance of conservation experts, which is a good way of reviving forgotten techniques and skills. Also notable is the successful cooperation between organisations, authorities and other stakeholders at local, regional and national levels. This strong initiative could be adapted to a number of countries in Europe”, the Jury said.

The Ambulance for Monuments Romania

This strong initiative was launched to rescue hundreds of heritage-listed buildings in Romania through a large network of active heritage organisations. These emergency interventions are carried out on a voluntary basis, often in rural areas and using traditional techniques.



The attempt by the government of Nazi Germany to destroy Europe's ethnic and religious diversity resulted in the murder or forced displacement of millions of people who were targeted because of their ethnicity, religion, political beliefs, or sexual orientation. This trauma is still part of the living memory of many of Europe's and the world's citizens. However, a lack of knowledge and indeed denial of the Holocaust is increasingly common against the backdrop of an alarming rise in nationalism, xenophobia, antisemitism, racism and hatred. Thanks to this exhibition, it is expected that more than 7 million visitors will learn about the complicated history of the largest German Nazi concentration and extermination camp – Auschwitz-Birkenau – as well as how and why the Holocaust happened. As new witnesses to the atrocities, they contribute to keeping the memory of the victims alive and gain an understanding of why intolerance must always be challenged.

The exhibition provides those who cannot visit the Auschwitz Memorial with insight into the site's story and the fate of its prisoners and victims. A chronological narrative is illustrated by more than 700 original pieces, many of them shown to the public for the first time.

The exhibition first took place in Madrid and welcomed over 600,000 visitors including 100,000 schoolchildren. It is currently in New York and will continue its tour to a number of other cities, with the content adapted to include local stories in each locality. Education is a key core value of the project. Free admission was established for school visits, together with an educational and cultural program that included lectures, tribute concerts, debates and other events. Audio guides are available in eight international languages.

The exhibition is the result of the collaboration of two European entities, **Musealia** from Spain and the **Auschwitz-Birkenau State Museum** in Poland. It has been supported and provided with artefacts by more than 20 museums and institutions including **The Weiner Holocaust Library** in London, **Hartheim Castle Education and Memorial Centre** in Austria, the **Sachsenhausen Memorial** in Germany and the **Anne Frank House** in The Netherlands. A part of the revenues created by the exhibition will contribute to the



general preservation of all authentic remains of Auschwitz for future generations.

“This awareness-raising and educational project preserves the memory of one of the worst episodes in the history of humanity and is based on deep, scientific, historical research. The topic is communicated in a direct and accessible way for different audiences without lessening its importance and has already reached an impressive number of visitors. The exhibition is supported by social media dissemination of the contents in order to approach a young audience and to maintain the remembrance of the victims of Auschwitz. A strong network of institutions was engaged in the project and it is an example of good practice for partnerships between non-profit and for-profit organisations. The exhibition opens up the platform for increasing the knowledge, collection and interpretation of the documentation. Its display succeeded in recreating the emotional experience of visiting the real site, which is challenging for a travelling exhibition and is thanks in part to the richness of the content”, the Jury stated.

Auschwitz. Not long ago. Not far away. Poland/Spain

The exhibition provides those who cannot visit the Auschwitz Memorial with insight into the site's story and the fate of its prisoners and victims. A chronological narrative is illustrated by more than 700 original pieces, many of them shown to the public for the first time.



tener una opinión sobre los judíos y expresarla en público.
Raimund Pretzel (also Sebastian Haffner), abogado alemán exiliado en el Reino Unido (1938).

to have an opinion about the Jews and to state it publicly.
German lawyer Raimund Pretzel (aka Sebastian Haffner) writing in British

Safeguarding Archaeological Assets of Turkey (SARAT) is an educational and awareness-raising project that has had a considerable impact on the protection and appreciation of Turkey's rich, diverse, and at times threatened, archaeological heritage. SARAT carried out four interconnected programmes to strengthen the skills and increase knowledge and awareness of heritage amongst heritage professionals, heritage-related people and the general public. SARAT was developed and initiated by the **British Institute at Ankara (BIAA)** in partnership with the **Anatolian Civilizations Research Center of Koç University (ANAMED)** and the United Kingdom branch of the **International Council of Museums (ICOM UK)**. The three-year project, which ran from April 2017 to March 2020, was supported by a large grant award by the **United Kingdom Cultural Protection Fund** which is an initiative of the **Department for Digital, Media, Culture and Sports** and the **British Council**.

The four central activities of SARAT are: the online certificate program on 'Safeguarding and Rescuing Archaeological Assets' which consisted of a 20-lesson course, in Turkish, on disaster risk management and emergency preparedness for cultural heritage; a public opinion poll to understand how Turkish people perceive archaeology, followed by a number of workshops entitled, 'Archaeology in the Local Context', designed to share the results of the opinion poll and to offer ideas to increase the role of heritage in the lives of the communities; workshops with journalists to enhance the quality and accuracy of news reporting in archaeology; and finally, interviews with registered antiquities collectors in Turkey. These were intended to raise awareness of the damage caused by looting and the trade in archaeological objects and to promote the scientific value of archaeological data.

Through the online course and the public opinion poll, SARAT has reached thousands of people across Turkey from diverse educational, professional and social backgrounds. The success and popularity of the project can be attributed to its understanding of local needs and its use of the local language, as well as the high-quality design of each activity. The project was designed as a replicable model, in



the hope that its success in Turkey would inspire similar projects in Europe and further afield.

"This is a new and innovative approach to awareness-raising in Turkey. It has approached the problems facing archaeology from diverse perspectives with a focus on education and the media and it has addressed problems relating to archaeology as a discipline and its management. The project's public focus is excellent and it does this by inquiring about public views and offering training and capacity-building. It has increased the awareness of the complexity and importance of archaeology, contributing to its care and in situ protection. The initiative has effectively changed the media's language around archaeology for the better. Its impressive numbers and the rapid uptake of participants for all activities is evidence of its success. The multi-disciplinary design team of both academic and non-academic experts ensured that the regionally diverse and inclusive programme was professionally executed and of high-quality", the Jury noted.

SARAT – Safeguarding Archaeological Assets of Turkey | Turkey

EUROPA
NOSTRA
AWARD

This high-quality educational and awareness-raising project has had a considerable impact on the protection and appreciation of Turkey's archaeological heritage. The initiative has increased the awareness of the complexity and importance of archaeology amongst thousands of people.



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 ▶

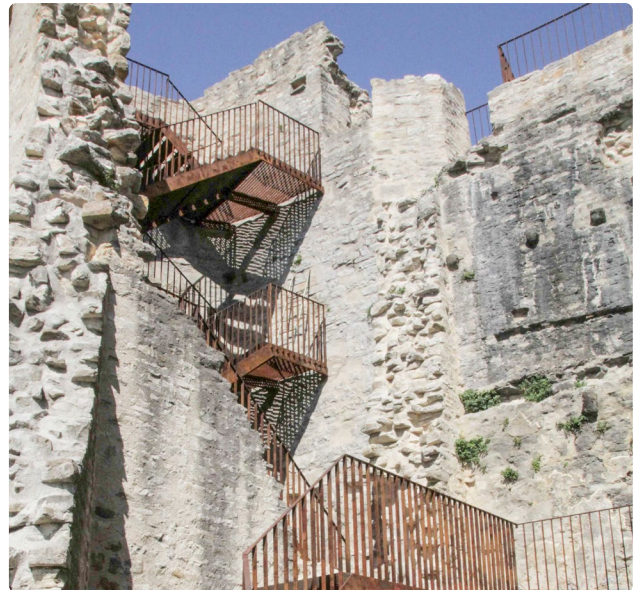
Petrapilosa Castle Croatia

This medieval fortress functioned as a feudal residence from the 13th century until a fire led to its abandonment in the 1620s. Centuries of disuse affected its stability with many of the walls having already collapsed. An extensive, long-term project lasting 20 years has secured the ruin and with the addition of new architectural elements, has enabled access to upper levels of the castle, as well as to facilitate occasional and temporary events on the site.

The careful consolidation of the castle ruin, making it accessible to visitors and offering them a new experience of the site in its stunning landscape, was recognised and particularly appreciated by the Jury. .

📍 More information:

www.istriancastles.com/petrapilosa



Luther's Furniture Factory, Tallinn | Estonia

Luther's Furniture Factory Machinery Hall was built in 1912 and was at one time the leading producer of plywood furniture in Europe. The building is notable as it was the first industrial building in the Baltic region that was built on a reinforced concrete structure, with its considerable height, spacious windows and unprecedented glass roof lending it a striking appearance. Years of disuse led to the building being heavily looted and it was in danger of imminent collapse. The building has been fully renovated and is now home to offices and the headquarters of a regional media company.

The jury commended the innovative and creative approach to the reuse of this industrial building, which in turn contributed to the revitalisation of the area.

📍 **More information:**
www.lutheri.ee/en



Tonita Mills, Espinardo Spain

The Tonita Mill was built in 1926 in Espinardo, Murcia at a time when the region supplied the majority of the world's paprika. Over a period of 20 years, the mill has been consolidated, its original layout and facade reinstated and its original machinery restored. A restaurant and cultural space are now housed in the mill, wherein the gastronomic heritage of the building and the surrounding region is documented and promoted. This includes the digital archiving of historic branding of paprika, seen for example, on the tins in which the spice was sold.

The jury much appreciated the way that the project married the conservation of an old mill with historic trade and culinary experiences.

📍 **More information:**
www.taulla.es



RESEARCH ▶

The Crossroads of Empires Project | Italy/United Kingdom

The Crossroads of Empires Project is a collaborative venture between archaeologists, historians and art historians in Italy and the United Kingdom. The project draws together the results of excavation and historical research between international partners on two unique Longobard-period sites in the province of Salerno in Italy. The project brings to light these two uniquely preserved examples of Longobard ecclesiastical structures which represent the dynamism and multi-cultural nature of Longobard culture and their significance as cultural mediators between Byzantium, the Islamic world and the emerging powers of Medieval Continental Europe.

The way that this project enhances once abandoned sites that bear witness to European cultural exchange in medieval Europe was recognised and valued by the Jury.

➔ More information:

www.grottadisanmicheleolevano.it

www.birmingham.ac.uk/research/crossroads-of-empires/people.aspx



Peace Carillon in Park Abbey, Leuven | Belgium

On 11 November 2018, a Peace Carillon was inaugurated in the Park Abbey near Leuven on the site of the former St. Peter's Church. The instrument is a replica of the original abbey carillon which disappeared when St. Peter's Church in Leuven was burned down by German troops on 25 August 1914. In 2013, Jens Metzdorf, the archivist of the city of Neuss, discovered that a battalion from his city had taken part in the destruction of Leuven. The cities of Leuven and Neuss decided to recreate the lost carillon on its original site, where the bells had been located since 1811. The new instrument now serves as a statement to the world that reconciliation is always possible, however painful a shared past may be. Activities and events that promote peacekeeping, international understanding and community-building are now organised around this revived heritage. The collaborative efforts of the project were applauded by the Jury.

📍 **More information:**

vredesbeiaardleuvenneuss.eu/nl/vredesbeiaard
www.visitleuven.be/nl/abdijvanpark/lopende-projecten/vredesbeiaard



Burning Conscience, Cēsis Latvia

This exhibition addresses three periods of occupation which Latvia underwent in the 1940s: the first Soviet occupation in 1940-1941, the Nazi occupation in 1941-1944/1945 and the second Soviet occupation in 1945-1990. The exhibition makes a link with the local history of the Cēsis District within its national context and reveals the crimes that were endured by the local people. It demonstrates those people's resistance to occupying forces and their desire to respect human rights and re-establish an independent, democratic state.

The content-rich, educational and artistically high-value exhibition has interpreted historical material through stories of individual resistance and the exhibition is set up in a Soviet occupation-era, temporary detention centre which has been preserved in the very heart of the old town of Cēsis. The exhibition is available in four languages: Latvian, Russian, German and English. This initiative's focus on raising awareness of Latvian history and placing it in a European context was highly valued by the Jury

📍 **More information:**

sirdsapzinasugunskurs.lv/en

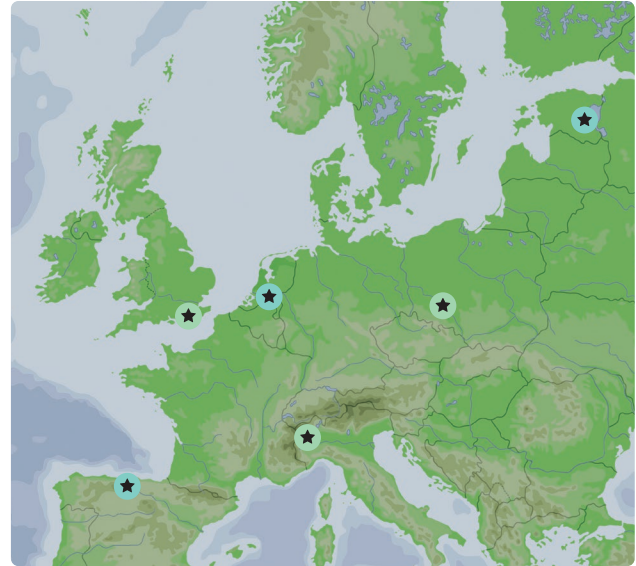


The European Commission and the ILUCIDARE Consortium, including Europa Nostra, are proud to present the **shortlisted projects** for the very first edition of the **ILUCIDARE Special Prizes**, selected within the European Heritage Awards / Europa Nostra Awards. These European projects are outstanding examples of **heritage-led innovation** and **international cultural relations**.

The aim of these Special Prizes is to inspire and encourage the innovative use of cultural heritage for **sustainable development** and to **strengthen cultural cooperation** in Europe and the world. The **six shortlisted projects**, carried out by heritage professionals from **nine countries** in Europe and beyond, are diverse in their aims and methodology but each demonstrate the values and the potential of heritage to foster innovation and nurture mutual understanding across nations and communities.

The shortlisted projects for the ILUCIDARE Special Prizes demonstrate that **cultural heritage counts and creates value for Europe**. In blending contemporary and historical techniques, developing cutting-edge solutions, and capitalising on cultural heritage to foster people-to-people dialogue and mutual understanding, these projects show how cultural heritage is a strategic resource for innovative, creative, open and collaborative societies.

The shortlisted projects were selected from among the entries to the European Heritage Awards / Europa Nostra Awards. The Heritage Awards Juries, each with a representative of the **ILUCIDARE Jury**, selected the projects which they considered the strongest examples of heritage-led innovation and heritage-led international relations and which reflect ILUCIDARE's aims and objectives. These shortlisted projects are presented in this publication. The final recipients of the ILUCIDARE Special Prizes, selected by the ILUCIDARE Jury, will be announced in the autumn of 2020.



Project partners | ILUCIDARE is led by the University of Leuven, in partnership with Europa Nostra, KEA European Affairs, International Cultural Centre, World Monuments Fund Spain, Cultural Heritage without Borders - Kosovo, University of Cuenca and IMEC.



➔ ILUCIDARE Special Prizes

ILUCIDARE



Co-funded by the Horizon 2020 programme of the European Union

ILUCIDARE is a three-year project supported by the **Horizon 2020** Framework Programme of the European Union, which started on December 1, 2018. The project demonstrates and advocates for the importance of heritage in its diverse forms for well-being, social and economic innovation of communities as well as peaceful international relations from local to international level.

THE PROJECT'S MAIN GOALS ARE TO:

- map effective heritage-led innovation and international relations strategies and tools;
- share knowledge through training, capacity building activities, co-creation and interactive learning opportunities;
- engage with international stakeholders and practitioners through face-to-face activities and the ILUCIDARE Special Prizes.

ILUCIDARE

With an overall budget of nearly **3 million euro**, ILUCIDARE is establishing an international network to promote heritage as a resource for innovation and international cooperation through a diversity of collaborative activities throughout the world. The project contributes to sustaining the legacy of the European Year of Cultural Heritage 2018 and to the overall objectives of the 'EU strategy for international cultural relations' (2016) as well as to advance EU-international cooperation in research and innovation.



THE ILUCIDARE JURY

- Laurent Lévi-Strauss – Europa Nostra **Chair**
Elisabetta Airaghi – KEA
Nol Binakaj – Cultural Heritage without Borders
Alessandra Peruzzetto – World Monuments Fund
Dr. Heritiana Ranaivoson – IMEC
Joanna Sanetra-Szeliga – ICC *not pictured*
María Eugenia Siguencia Ávila – Universidad de Cuenca *not pictured*
Koen Van Balen – KU Leuven

OVER A PERIOD OF THREE YEARS, ILUCIDARE IS DEVELOPING:

- **Capacity-building** sessions and engaging **events** in **12 locations** in the EU, the Western Balkans, South America, the Middle East, Northern and Sub-Saharan Africa;
- Four **ILUCIDARE Special Prizes** (two in 2020 and two in 2021);
- One **MOOC** and two academic **training** courses;
- One **Innovation & International Relations handbook** and a how-to guide on innovation and international cooperation in heritage;
- The **ILUCIDARE network**, providing interactive learning opportunities to exchange knowledge as well as spaces to engage with a variety of stakeholders around the world, such as cultural heritage professionals, businesses and support organisations, education and research communities, governmental bodies and international institutions;
- Three '**ILUCIDARE Playground**' international conferences to stimulate cross-disciplinary innovation;
- One **ILUCIDARE challenge**, an international competition rewarding creative ideas and changemakers in the field of heritage-led innovation and international cultural cooperation.

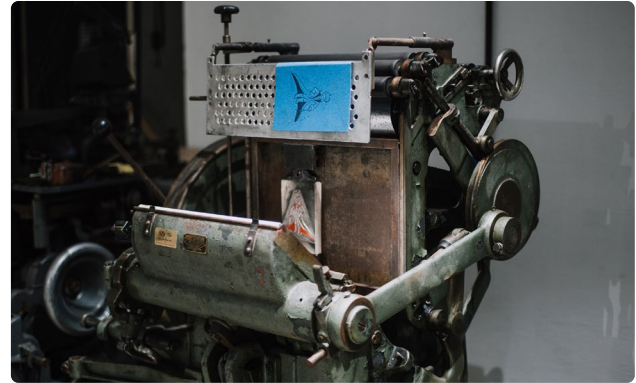
SHORTLISTED

TYPA, the Estonian Print and Paper Museum, founded in 2006, is dedicated to the preservation of print and paper heritage and the promotion of international relations. The museum collects, renovates and displays both the material and immaterial heritage of the European printing industry.

The industry and heritage of printing and papermaking are firmly embedded in European identity. The printing revolution, spearheaded by Johannes Gutenberg of Mainz in the 15th century, gave birth to scientific enlightenment, a new era in thinking, literacy and global communication. TYPA, the Estonian Print and Paper Museum preserves this shared heritage in an innovative way, creating value for and preserving the values of historical printing and papermaking through the intersection of contemporary tools and traditional techniques.

Its founders acquired historic printing equipment at risk of being scrapped and wherever possible, the machines were restored to working condition. As a working museum, visitors can try the machines and fully comprehend the process and relevance of historical printing and papermaking techniques. This allows the museum's collection to act as a fully functional print studio and represents a practical solution which strikes a balance between use and preservation, and maintains the intangible heritage of skills and knowledge related to print and paper heritage. The museum engages its audience in exploring the boundaries of printing through workshops, seminars and other events. The Estonian Print and Paper Museum breaks new ground for museums in Estonia and the wider Eastern and Baltic region in this way and has great potential for museums throughout Europe.

The museum also promotes innovative artistic and skill-sharing approaches and a rich programme of events. It hosts a dynamic artist-in-residence programme, participates in the European Solidarity Corps by hosting young volunteers and has pioneered several collaborative international projects. The museum shows how innovation can stem from the understanding of historical technologies and techniques. While the museum limits its focus to the historical elements of print and papermaking, it also embraces new approaches. Through the adaptation of obsolete processes and collaborations



with artistic studios in Tartu, the museum is also able to give artists access to contemporary tools, such as CNC (computer programmed printers) and laser cut. Through these means the museum promotes an experimental and hybrid approach to artistic printmaking. Thanks to this process, the museum has actively engaged in current debates surrounding print, proving that print is not dead, but in contrast, has a space in contemporary artistic and cultural practices.

The museum attributes the success of its activities to its dynamic, multidisciplinary and pan-European network of staff and collaborators. Their dedication to unearthing alternative forms of printing and paper production has helped the transmission of printing skills and processes which would otherwise be at risk of disappearing. Their accomplishments have extended beyond the role of a traditional museum.

“The Estonian Print and Paper Museum is a clear example of heritage-driven innovation. Its unique training and capacity-building activities support the collective transmission of a fragile European intangible heritage. The innovative aspect of this museum lies in its unique concept, the combination of contemporary tools and historical printing and papermaking techniques, and public engagement model”, the ILUCIDARE Jury noted.

TYPA – Estonian Print and Paper Museum, Tartu | Estonia

TYPA is dedicated to the preservation of print and paper heritage and the promotion of international relations. The museum collects, renovates and displays historic printing equipment with the museum acting as a fully functional studio. It promotes innovative artistic and skill-sharing approaches and a rich programme of events.



SHORTLISTED

Smart Heritage City (SHCity) is a European cooperation and EU-funded project that has developed a technological solution to improve the management of historic urban centres. This heritage-driven technology makes it easier for managers to maintain and make decisions about these sites and manage the flow of tourists. The study has been jointly developed by an international consortium composed of seven Spanish, French and Portuguese institutions that includes research centres, university faculties, foundations, technological institutes and municipal authorities.

This technological development is being tested in the Spanish city of Ávila. The historic sites in this monumental city have earned it a place on UNESCO's list of World Heritage Sites. The city has a large urban and monumental area to conserve and maintain and faces increasing pressure from tourism. In general, Europe's numerous historic urban centres are places of great cultural and artistic value and many are protected by complex regulations to protect their aesthetic and functional values. However, these cities are becoming increasingly touristic, leading to the progressive loss of inhabitants, the deterioration of buildings and a decrease in quality of life and reduced economic activity.

SHCity is based on the installation of a network of 215 sensors, deployed along 29 strategic points in Ávila's historic centre to measure a series of environmental and structural parameters, as well as others related to safety, energy consumption and the flow of visitors, in real time. The information provided is applied in two software tools.

The first is a self-diagnostic web-based tool that is able to automatically respond to and provide decision-making support to heritage managers, making it possible to respond to situations that could potentially jeopardise the integrity of the historic site. The second tool is a mobile application for both tourists and locals, which shares information with visitors and facilitates the preventive conservation of urban heritage.

SHCity's three main products – the versatile infrastructure for data collection and storage, the open source intelligent software tool for managers and the software application for the general public – are



useful tools for institutions responsible for the management and use of both protected historic sites and Europe's World Heritage Sites.

The **EU Interreg SUDOE V** programme financed this initiative and is chaired by a transnational, multidisciplinary and complementary collaboration, which guarantees that the tool developed fits the conservation and management needs of different historic urban centres on a European level, which largely share the same needs.

“By developing a network of sensors linked to a self-diagnostic web-based and open source assessment tool, this project is a brilliant example of heritage-led technical innovation. At the same time, it is also an example of an assimilation of an innovation, since it applies innovations developed in other fields to heritage assets. The smart and original solution tackles different aspects of heritage management in a holistic way, including environmental and safety issues, leading to better decision-making. It also has a huge potential to be replicated in other urban heritage contexts across Europe”, the ILUCIDARE Jury noted.

Smart Heritage City France/Portugal/Spain

Smart Heritage City (SHCity) is a European cooperation and EU-funded project that has developed a technological solution to improve the management of historic urban centres. The heritage-driven technology makes it easier for managers to maintain and make decisions when caring for sites.



SHORTLISTED

This conservation project has innovatively restored and redeveloped a former bulwark in the city of 's-Hertogenbosch, a defensive feature of the city that dates back to the 16th century. The project to recover the original structure, located on the bank of the Dommel river, has incorporated modern design and material in the new structure while creating a clear link to the rich past of its location.

The threat of rising water at the end of the 20th century led to the necessity of restoring the historic water defence works of the inner city of 's-Hertogenbosch. The municipality turned to an overall redevelopment plan for the former bulwarks, deciding to preserve and restore the former water defence features instead of opting for an entirely new system.

The redevelopment of St. John's Bulwark included the creation of a new heritage and visitor centre with catering and other amenities, serving as a new social hub in the city. By restoring the relationship between the built environment and the historic waterways, a forgotten part of the past has again been articulated, both on a local scale and as an element of the regional defence network the Southern Dutch Waterline.

The project was executed in two stages. From September 2013 until December 2015, the new building was completed. From January 2016 until January 2019, further developments were carried out, such as the rooftop park, amenities for the catering, the jetty and mooring for water transportation and the realisation of the so-called archaeocrypt that showcases the archaeological finds featuring 3D modelling and Augmented Reality techniques.

The redevelopment of St. John's Bulwark has restored an authentic element of the cityscape of 's-Hertogenbosch. The combination of "traditional" conservation and modern design, that was inspired by traditional Dutch fortress design, has enhanced the heritage value of the city.

The terrace, building and facilities are creatively protected from winter and spring high water flooding of the Dommel river, and the foreseeable threats of long-term rising sea levels. This is by removable dam (weir) inserts in openings of the flood walls around the



terrace. Higher barriers can be set in place to protect the Bulwark from extreme high waters.

The **Municipality of 's-Hertogenbosch** owns the Bulwark visitor centre, which is leased to the heritage association "Friends of 's-Hertogenbosch". The rent is not only cost-effective but also based on the current market value of the premises, creating revenue streams which are reinvested in other heritage conservation and education projects. The organisational, managerial and employment policies are all operated by the heritage association, who in turn sublet the catering area to another, specialised party that offers sheltered employment opportunities and education within the catering industry

"This project is a bright example of how new knowledge and new ideas can be developed through the intersection of disciplines, in this case the combination of traditional conservation and modern visualisation and design. The innovative aspect of the restoration lies in the quality rehabilitation of an historic building while simultaneously tackling present-day issues, such as water safety and climate change effects, and providing facilities for the local community", the ILLUCIDARE Jury noted.

St. John's Bulwark, 's-Hertogenbosch The Netherlands

This innovatively restored and redeveloped bulwark, a former defensive feature of the city dating to the 16th-century, provides facilities for the local community and includes a creative solution to protect against flooding. This project demonstrates how bright solutions can emerge at the intersection of disciplines.



SHORTLISTED

'Archaeology for a young future' prompts school students in Italy and Syria to discover their own, local history through archaeology and to virtually exchange these histories with each other. This innovative programme has led participants, aged 11 to 14 to realise the value of archaeology, discover new places and become more deeply connected to their own localities. The online exchange gave many students their first experience of international cultural exchange and common understanding of shared heritage.

The **Associazione per la Valorizzazione dell'Archeologia e della Storia Antica (AVASA)** initiated the programme with the financial support of the **Steinmetz Family Foundation** and the **Cariplo Foundation**. The project was first carried out from June 2017 and June 2018 and it is currently in its second year with a new group of schoolchildren.

The young students involved in the project come from Qamishli, a city in Syria close to the site of Tell Mozan (the site of the ancient Urkesh), and Domodossola, a small city in northern Italy. Classes from each country are paired with one another and linked up digitally, strengthening the ties between youngsters.

The project is structured in two phases. Firstly, archaeologists Profs. Giorgio and Marilyn Buccellati with experience of working in Syria, gave presentations to the students (in person for the Italian school and via Skype for the Syrian students), introducing them to archaeology and encouraging them to reflect on its value. The presentation was complemented by visits to archaeological sites in their region. Secondly, the students had to write short personal essays on topics such as the importance of the past, the significance of local cultural traditions and the value of the archaeological heritage in their own regions. The students illustrated their work with photos, drawings and family stories. The texts, originally in Italian and Arabic, were then translated into English, the language used to communicate between both groups.

The project makes full use of online tools to foster interaction between students. Regular video calls present the opportunity to introduce their counterparts in Italy or Syria to their respective schools, their local food or music traditions, in addition to their work



on archaeological heritage. These lively calls, using a simple, freely available, video conferencing software, enables the students to enact a vibrant exchange of cultures and a shared message based on their heritage.

The experience led to the creation of a travelling exhibition including photographs of the students' virtual conversations and their essays which travelled to Rimini (Italy), Damascus and Aleppo (Syria) and Los Angeles (USA). The exhibition catalogue (produced in Italian, English and Arabic), included a detailed description of the programme, as well as photos and personal comments from Italian and Syrian students and two of the teachers who took part in the project.

"Archaeology for a Young Future is a strong example of how heritage can lead to people-to-people dialogue. This project promotes intercultural exchange and mutual understanding between students, teachers and local communities from Italy and Syria. It is a small-scale project with a bottom-up approach and modest budget, making it easy to replicate anywhere in Europe or beyond", the ILUCIDARE Jury emphasised.

Archaeology for a young future Italy/Syria

This project promotes intercultural exchange between students, teachers and local communities from Italy and Syria. School students are encouraged to discover their own, local history through archaeology and to virtually exchange these histories with each other.



SHORTLISTED

The Oppenheim House is located in the historical centre of Wrocław. The house has a medieval core but it was given its current Baroque form in the 17th century. It was one of the few historical houses in Wrocław to survive the Second World War. Due to a lack of maintenance and modernisation since the beginning of the 20th century, the house had badly deteriorated and was uninhabitable when the owner purchased it in 2012. The house then underwent a careful process of restoration and modernisation which paid due attention to the diverse multilayeredness of both the building's fabric and of its social history.

During the work, fragments of Baroque and Jugendstil wall paintings, Gothic and Renaissance stone fragments, and Gothic masonry were exposed and restored. The new rear building, a load-bearing structure with glass facades, meets the need for modern facilities.

The restoration project was a platform for exchange between German and Polish conservators, restorers, and craftspeople. Before the Polish tradesmen started working on the house for example, they were sent for training at the Centre for Craft and Monument Protection in Görlitz, Germany. The restoration was also supported by the German-Polish Foundation for Monument Protection.

Parallel to the construction work, a research project into the German-Jewish-Polish social history of the house was initiated by the owner of the building and undertaken by the Chair for German-Jewish Literature and Cultural History at **Viadrina European University** in Frankfurt/Oder, Germany. The students involved in the project conducted archival studies and interviews, including an interview with the oldest ex-resident of the house. The young researchers also discovered two branches of this family who had been unaware of each other's survival.

Today, the house is a multifunctional cultural centre with a restaurant on the ground floor. The cultural events organised by the **OP ENHEIM Foundation**, which was founded in 2014, have opened the house up to locals and visitors to Wrocław alike. The exhibitions, tours of the house and publications produced by OP ENHEIM are offered in German, Polish and English to make it accessible to an



international audience and the German-Polish relationship as well as the oftentimes tragic German-Jewish heritage of Wrocław are the primary focus. OP ENHEIM also cooperates with other organisations with a German-Polish focus, for instance, with the German association *Arbeitsgemeinschaft Staat und Gesellschaft e.V.*, which organises lectures and tours of the Oppenheim House with German soldiers within the framework of their political training. At its core, OP ENHEIM is dedicated to continuing cooperation in the fields of art, culture, and civil society by harnessing the stories told by this material heritage.

“The project is a clear example of how mutual understanding and intercultural exchanges can be advanced by unveiling the multilayeredness of cultural heritage. At the same time, these values contribute to and are reflected in the conservation of the building itself. In particular, the strong connection of the conservation works with the site's history and original context are commendable”, the ILUCIDARE Jury emphasised.

The Oppenheim House, Wrocław Poland

The renovation of this house in the historical centre of Wrocław paid due attention to the diverse multilayeredness of both the building's fabric and of its social history. It is now a multifunctional cultural centre, with German-Polish relations and the German-Jewish heritage of Wrocław as its primary focus.



SHORTLISTED

The UK-based organisation Friends of Czech Heritage has had a considerable impact in raising awareness of the importance of Czech heritage both in the UK and in the Czech Republic. This small organisation has been operating in the Czech Republic for twelve years and works entirely on a voluntary basis. With limited resources, the organisation supports conservation projects at their inception by awarding small grants to provide a stimulus to the raising of further funds. In all aspects of their work, The **Friends of Czech Heritage** operate on a collaborative basis with local organisations, authorities and volunteers.

The organisation's volunteer work began in the Czech Republic in 2011 and today it has an active membership of over 250 dedicated individuals. A minimum of five working parties take place each year, each lasting one week and including up to eight volunteers. These volunteers originally came from the UK but now also include local Czech volunteers. The organisation enjoys the support of government organisations including the National Heritage Institute (NPU), NGOs and many individuals in the Czech Republic. Professionals from the Czech Republic are also involved in the work and the organisation endeavours to establish connections between organisations with similar interests. They also promote and arrange the sharing of expertise between heritage workers in the Czech Republic and the UK, including specialised training.

The projects supported by the Friends of Czech Heritage are chosen based on their heritage significance as well as on the relevance of the cultural heritage to the life of the local community. In projects related to the reuse of heritage buildings, the Friends select projects which are sensitive to the former history of the building but which also allow for financial sustainability. In all cases, the buildings which are supported by the organisation are publicly accessible to all who wish to visit.

The conservation projects pertain to many different periods in Czech history, including those of more recent times. Grants have been awarded to more than 45 projects and 28 volunteer working parties have been organised. A notable project which the



organisation has contributed to was the recovery of the Chateau at Uherčice, where the ceiling in the banqueting hall was in a state of imminent collapse. Here, the organisation secured a substantial sum to enable emergency repairs to take place. Further work at Uherčice aided by the Friends included the restoration of the steps leading to the rose garden and the obelisk in the park. A large amount of funding was recently made available to restore the north wing of the Chateau, the majority coming from European funds with the remainder provided by the state.

The Friends of Czech Heritage also help smaller projects at a local level. In the small town of Petrovice for example, the organisation gave a small contribution towards the task of restoring a local abandoned church and subsequently the roof was reinstated. Small grants are also offered to private owners who need financial support to help maintain culturally important buildings.

“There is a close, trust-based collaboration between British and Czech parties, including volunteers and professionals, which is carried out on equal footing. Its community-oriented focus is also commendable”, the ILUCIDARE Jury said.

The Friends of Czech Heritage United Kingdom

The UK-based organisation Friends of Czech Heritage raises awareness of the importance of Czech heritage both in the UK and in Czech Republic. This small organisation has been operating in the Czech Republic for twelve years and works entirely on a voluntary basis.





🌟 CATEGORY CONSERVATION

Koen van Balen (BE) **Chair**

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

Klimis Aslandis (GR)

Piotr Gerber (PL)

Markus Hilgert (DE) *not pictured*

Adrian Olivier (UK)

Agni Petridou (CY)

Miia Perkkiö (FI)

Michiel Purmer (NL)

Jacques de Saussure (CH)



🌟 CATEGORY RESEARCH

Etienne Poncelet (FR) **Chair**

Sabine Nemeč-Piguet (CH)

Attilio Petruccioli (IT)

Dubravka Preradović (RS)

Joanna Sanetra-Szeliga (PL) *not pictured*

Georgios Toubekis (GR)

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

Androula Vassiliou (CY) *Chair*

Uwe Koch (DE) *not pictured*

Natalia Moussienko (UA)

Alessandra Peruzzetto (IT) *not pictured*

Charles Pictet (CH)

Alex Torpiano (MT)

Marianne Ytterdal (NO)



✿ CATEGORY EDUCATION, TRAINING, AND AWARENESS-RAISING

Maka Dvalishvili (GE) *Chair*

Elisabetta Airaghi (IT)

Pavlos Chatzigrigoriou (GR)

Yonca Kosebay Erkan (TR)

Hanna Kristiina Lämsä (FI)

Maria Cristina Vannini (IT)

Robert Young (UK) *not pictured*

Assessor	COUNTRY
Alexandra Kruse	AUSTRIA
Mariusz Jastrzab	BELARUS
Anne de San	BELGIUM
Benoît Delaey	BELGIUM
Dries Vanhove	BELGIUM
Jozef Van Waeyenberge	BELGIUM
Nicole Wilhelm - Van den Plas	BELGIUM
Piet Jaspaert	BELGIUM
Tine Vermeire	BELGIUM
Darko Babić	CROATIA
Goranka Horjan	CROATIA
Igor Fisković	CROATIA
Patrizia Valle	CROATIA
Tomáš Řepa	CZECH REPUBLIC
Bo Damgaard	DENMARK
Simon Moberg Torp	DENMARK
Agnes Aljas	ESTONIA
Triin Ojari	ESTONIA

Olli-Paavo Koponen	FINLAND
Tapani Mustonen	FINLAND
Alexandre Giuglaris	FRANCE
Béatrice Dufлот	FRANCE
Danilo Forleo	FRANCE
Klara Inga Karaia	GEORGIA
Berthold Burkhardt	GERMANY
Claus-Peter Echter	GERMANY
Gabriele Horn	GERMANY
Magdalena Leyser-Droste	GERMANY
Medi Gasteiner	GERMANY
Rupert Graf Strachwitz	GERMANY
Thomas Topfstedt	GERMANY
Wolfgang Schroeter	GERMANY
Isabel Raabe	GERMANY
Nefeli Varouchaki	GREECE
Nikos Vandonos	GREECE
Vassileios Douridas	GREECE
Pavlos Chatzigrigoriou	GREECE
Ádám Arnóth	HUNGARY

Heritage Awards Assessors

We would like to express our deepest gratitude to all of the assessors who committed their time and expertise to the independent evaluation of all entries to this year's European Heritage Awards / Europa Nostra Awards. Every year, independent heritage experts visit sites and conduct interviews with the entrants from across Europe. They later compile their findings in a report that is presented to the Heritage Awards Juries. This work, carried out on a voluntary basis, is an invaluable element of the Juries' decision-making process. Their expertise in a range of disciplines ensures the credibility and high quality of the awards scheme.

Nicola Berlucci	ITALY
Alice Bovone	ITALY
Maria Valentina Casa	ITALY
Stefania Cerutti	ITALY
Andrea Cottini	ITALY
Roberto Dan	ITALY
Damiano C. Iacobone	ITALY
Gabriella Mazzone	ITALY
Baiba Murniece	LATVIA
Juris Dambis	LATVIA
Simone Mizzi	MALTA
Anna Michalak Pawłowska	POLAND
Barbara Klajmon	POLAND
Krzysztof Frąckowiak	POLAND
Mikolaj Machulik	POLAND
Anísio Franco	PORTUGAL
Eugen Panescu	ROMANIA
Eva Vaništa Lazarević	SERBIA
Marija Dordevic	SERBIA
Visnja Kisić	SERBIA

Alejo Hernández Lavado	SPAIN
Gabriel Morate	SPAIN
Jasna Popovic	SPAIN
Luis Cueto	SPAIN
Manuel Gracia Rivas	SPAIN
Pilar Martínez Taboada	SPAIN
Kersti Berggren	SWEDEN
Tina Wik	SWEDEN
Gianfederico Pedotti	SWITZERLAND
Hortensia von Roten	SWITZERLAND
Pieter van der Meer	THE NETHERLANDS
Jan Willem van Beusekom	THE NETHERLANDS
Johan Carel Bierens de Haan	THE NETHERLANDS
Joop de Jong	THE NETHERLANDS
Karel Loeff	THE NETHERLANDS
Laurie Neale	THE NETHERLANDS
Yiğit Ozar	TURKEY
John Underwood	UNITED KINGDOM
Kate Pugh	UNITED KINGDOM
Patrick Gibbs	UNITED KINGDOM

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