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EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS

LAUREATES 2021

## 2021 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. The Awards highlight and disseminate heritage excellence and best practices, encourage the cross-border exchange of knowledge and connect heritage stakeholders to 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 programme fosters a greater care for our shared heritage amongst Europe's citizens. The Awards are therefore a key tool to promote the multiple values of cultural and natural heritage for Europe's society, economy and environment.

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 557 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 European Heritage Awards Ceremony will take place later in the year, with the venue, online or otherwise, to be confirmed at a later date. 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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## Introduction

# Cultural Heritage: a Powerful Catalyst for the Future of Europe

In a year in which Europe's Institutions and Citizens are engaged in shaping a shared vision for the future of Europe, we are delighted to present this year's winners of the European Heritage Awards / Europa Nostra Awards. Each of them perfectly illustrates the way in which our cultural heritage has deep relevance to every aspect of our lives and huge positive potential for the recovery and resilience of our societies, our economy and our environment.

In total, Europe's highest honour in the field of cultural heritage has been awarded to 24 laureates from 18 countries across Europe for their outstanding accomplishments and dedicated service to heritage in areas ranging from conservation and research to education, training and awareness-raising.

As in every year, the award laureates offer great inspiration for solutions to our many challenges. As we are mobilised to contribute to the New European Bauhaus movement with the aim of making Europe a more sustainable, beautiful and inclusive place to live, it is very symbolic that one of our awards goes to Germany for the exemplary conservation of one of the first homes in Weimar to be built in line with the historic Bauhaus movement which was hugely influential in the creation of how we live our lives in Europe today.

In 2021, our joint commitment to ensuring a green future for Europe has further intensified, as demonstrated, among others, by the European Cultural Heritage Green Paper on Putting Cultural Heritage at the heart of the European Green Deal. The awards laureates offer several inspiring examples of how cultural heritage has an important role to play in contributing to sustainability and climate action. For example, sustainable, state-of-the-art solutions have been incorporated into many of the built heritage conservation projects, while a collaborative project from Denmark and Greece has uncovered new information about textile fibres which will help us in addressing the pollution caused by the modern garment industry.

At a time when misinformation threatens our core values and democracy, inciting dangerous division and mistrust, a thought-provoking exhibition in Italy dismantles a historic case of fake news with the aim of enhancing critical thinking. A project from Bulgaria shows us how the intangible heritage of folklore and dance can foster tolerance and dialogue between communities by highlighting our shared and most beloved traditions.

In 2021, the second edition of the ILUCIDARE Special Prizes will be awarded within the framework of the European Heritage Awards / Europa Nostra Awards. These Special Prizes honour exemplary achievements based on the principles of heritage-led international relations and heritage-led innovation. ILUCIDARE, a project funded by the EU's Horizon 2020 Programme, has developed an international network that demonstrates how heritage is a valuable resource for enhancing both international relations and innovation. Nine outstanding projects have been shortlisted for this year's Prizes, each showing how cultural heritage is a diverse and imaginative sector that produces new creative solutions that are also relevant beyond the field of heritage alone.

Though we are collectively facing many difficult challenges which continue to keep us physically apart, we are grateful for the opportunity to celebrate – via digital means – the uplifting messages that our awards laureates convey. Their know-how and dedication give us inspiration and encouragement, while the amazing beauty and relevance of our shared heritage offer us a sense of belonging and comfort in such trying times.

The European Commission and Europa Nostra remain united in their joint commitment to further promote the Awards and their power of example, for the benefit of so many professionals and volunteers who tirelessly work in the service of our shared heritage. We strongly believe that proper care for our heritage, which is the mirror of our “unity in diversity”, is key to Europe's resolve to “Build Back Better” by creating a more fair, inclusive and sustainable future for our people and for our planet.



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



**Hermann Parzinger**  
Executive President of  
Europa Nostra



# Laureates

In 2021, a total of 166 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 by Organisations and Individuals** 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 projects 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 24 remarkable achievements from 18 countries.

All projects and initiatives were assessed *in situ* by independent experts (see pages 86-87), and then judged by one of the four Heritage Awards Juries (see pages 84-85) during a series of online meetings held in January and February 2021. Each Jury is composed of experts from all over Europe.

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









The Gare Maritime project concerns the renovation of a former freight station into an urban hub with integrated workspaces, events spaces, thematic retail stores and a food hall. The transformed space was renovated with respect for the original fabric and with environmentally sustainable solutions employed throughout. This building, which has been redesigned by architects **Neutelings-Riedijk**, is now an additional focal point of the entire Tour & Taxis site in the city of Brussels. **Jan de Moffarts Architects** is responsible for the restoration of the building envelope and steel structure and worked together with **Bureau Bouwtechniek**, the executive architect of the Gare Maritime. The project is fully owned and funded by **Extensa Group**.

The Gare Maritime, covering approximately 40,000 square metres, had remained empty since the 1990s and had suffered some degradation from disuse. The implementation and results of the Gare Maritime project are each an example in circular building. The integrity of the century-old industrial building has been preserved in the redevelopment process, while its function has been modernised with durability in mind. Twelve separate modules made of cross-laminated timber structures finished with European oak have been constructed inside the Gare Maritime to hold office and retail spaces, and are completely reversible. The wooden roofing and steel structure have been restored to their original shape and the original cobble stones were ground down into smooth flat paving stones and reused in the building. 27,000 square metres of workspace, 15,000 square metres of retail space and 7,500 square metres for public amenities and other facilities have been created. Some of the adjacent historical buildings, for example the “Quai aux Poissons” and the “Produits Dangereux” building, were also refurbished in the process.

Energy for heating and cooling is produced via geothermal wells dug 140 metres below the building. Rainwater is collected for use in the toilets, to water the more than 3,000 metres of indoor gardens and for cooling. Solar panels power the building, and some windows use an innovative tinted glazing technology which helps to regulate light and temperature inside the building. The building



aims to achieve an ‘excellent’ BREEAM rating, the world’s leading sustainability assessment method for buildings.

*“This is a very interesting adaptive reuse of an industrial heritage site which enhances the urban environment in which it is found. Of note is the high quality of the new architecture which has been added, in both its design and materials. The new additions are reversible and easily distinguishable from the original fabric. In addition, the materials that were used are sustainable and have a low carbon footprint. The project is privately funded and is a good example for other private initiatives”,* the Jury said.

Gare Maritime will also have space for public amenities, with the public authorities being consulted to determine the best amenities to benefit the neighbourhood. Its gardens and plazas are open for everyone to enjoy and several events, large and small, that are free and open to the public have already taken place there.

## Gare Maritime, Brussels Belgium

This former freight station is now a promising urban hub with spaces for work, retail, events & public amenities. During the expert redesign and restoration process, the original fabric has been fully respected and sustainable solutions were used throughout.



The Fredensborg Palace Garden, surrounding the summer residence of the Danish royal family, was first constructed in the 1720s and is the most unique and significant example of baroque garden design in Denmark. This project, to respectfully recover and create a simplified redesign of the Palace garden, was only possible with the engaged participation and support of the Danish royal family and through funds provided by “**A. P. Møller og Hustru Chastine Mc-Kinney Møllers Fond til almene Formål**” and the **Government of Denmark**.

*“This is an exemplary redesign of a historic garden and the combination of public and private funding for a public garden is a positive example for other similar heritage gardens. The flexible approach showed great respect and understanding of people’s relation with nature in the 18th century”,* the Jury said.

Over time, the garden had gradually lost its form due to high maintenance costs and changing aesthetic preferences. Though long-term efforts to maintain and restore the garden had been in place since the 1950s, the most recent conservation plan, beginning in 2009 and concluding in 2020, was the most extensive period of restoration. In total, over the period of the restoration, seven impressive tree-lined allées totalling more than 9 km in length have been re-established, more than 85 sculptures have been restored and reinserted in the garden, and the kitchen garden has been reconstructed together with the building of a new and modern orangery. In the spring of 2020, the final goal was reached with the re-establishment of the historic riding arena and the replacement of two historical lion sculptures at the parterre.

The project has a strong interdisciplinary and research basis with archaeologists, art historians, biologists, sculptors, architects, landscape architects, gardeners, contractors, and many more working together to reach a common goal and bringing about interesting and surprising collaborations in the process. Focus has also been paid to adapting the garden in order to respond to the effects of climate change and to tackle present problems with plant disease, for example, in deselecting historical varieties that are vulnerable to disease.



The economic viability of the garden and therefore low, sustainable maintenance costs, was also closely considered. This led to a more simplified garden form with, for example, a reduction in gravel paving in favour of more inexpensive grass areas.

The Jury commended these aspects of the project, stating: *“Scientific research and understanding of the nature of the trees and plants that were present in the Fredensborg Palace Garden was at the root of this project and is indicative of the strong interdisciplinary approach. Future generations were considered in several instances, for example when choosing plants and trees to replant, climate change and its effects on the selected species were considered. The affordable management plan that was developed is also commendable in that it ensures the garden’s future”.*

## Fredensborg Palace Garden Denmark

Ten years of committed restoration brought this unique example of Baroque garden design back to its initial glory. Thanks to interdisciplinary collaboration and thorough research, a simplified redesign of the garden was created.



The Vardzia Rock-Cut Complex is one of the most important examples of medieval heritage in Georgia. Due to its location in the most active seismic region of Georgia, the rock-cut architecture has suffered serious decline. This project, to ensure the stability of the complex, was funded by the **Government of Georgia** and the **Cartu Foundation**. The **National Agency for Cultural Heritage Preservation of Georgia** acted as manager of the project in close collaboration with **ISPRA (Geological Survey of Italy)**.

The creation of this fascinating complex was initiated in the second half of the 12th century by King George III and was completed by his daughter, Queen Tamar. It is located along a cliff, stretching to a height of 50 metres and a length of approximately 800 metres and consists of several hundred rooms. The wall paintings in the church dedicated to the Assumption of the Virgin, dating to the 12<sup>th</sup> century, are some of the best preserved and most important examples of their kind. The complex has been listed on the World Heritage Tentative List since 1993.

For centuries, the natural processes of rock erosion combined with seismic tremors have threatened the site. With an increase in visitors in recent years, there was a need for increased safety measures.

Due to the complex nature of the site, an approach based on interdisciplinary earth sciences and advanced, non-intrusive technologies was needed. To boost the knowledge and capacity of local professionals and researchers, experts from ISPRA were invited for methodological assistance by the National Agency for Cultural Heritage Preservation of Georgia resulting in a comprehensive conservation plan. From 2015 to 2019, a number of urgent measures and the development of a long-term strategy to mitigate rockfalls and landslides in Vardzia were undertaken. A complex monitoring system was then developed and installed, which gathers key environmental data that is automatically processed and then analysed. This monitoring system will also help mitigate future damage.

The capacity-building and interdisciplinary, international knowledge exchange is credited with solving the unique problems affecting this site, an aspect much praised by the Jury who



stated: *“The collaboration with experts from Italy has ensured the exchange of knowledge and skills as well as the creation of local expertise in this field.”*

This successful pilot project has now formed the basis of the “Rock Cut Heritage Safeguard State Programme” which will help in saving several similar sites in Georgia, such as the David Gareji Monasteries and Hermitage which was included on the 7 Most Endangered list 2018 by Europa Nostra and the European Investment Bank Institute.

*“This unusual site faces problems which are not yet broadly researched or understood. This project represents an effort to introduce urgent measures to resolve urgent problems, employing a technology not typically used in heritage conservation. The monitoring also presents a low impact process with low environmental effects on this rare, preserved example of a cave excavated town. The project enlarges the concept of restoration and objects of restoration to include the preventive conservation of a vast site”,* the Jury said.

## Vardzia Rock-Cut Complex Georgia

This interdisciplinary project has ensured the stability of an awe-inspiring example of mixed heritage. In order to mitigate seismic activity, urgent measures were put in place and a complex monitoring system was developed and installed.





The Haus Am Horn, built in 1923, represents one of the very early prototypes of architectural modernism. This project enables visitors to understand the innovative ideas of the Bauhaus pioneers, their artistic approaches, and the revolutionary and experimental technologies they applied. The project partners of the Klassik Stiftung Weimar included the **city of Weimar** as the former owner of the property, the **Association of Friends of the Bauhaus-Universität Weimar** as the previous manager, the **landmark preservation departments of Weimar and Thuringia**, and the **German federal government** and the **state of Thuringia** as funding providers through the **Invest-Ost programme**.

The house is the first and only example of authentic Bauhaus architecture in Weimar and has been officially recognised as a World Heritage Site along with other Bauhaus sites in Weimar, Dessau and Bernau. It was built by the designer Georg Mucho, the Bauhaus director Walter Gropius and his students together with local and regional companies. The surrounding terrain consists of a large meadow and a garden for growing vegetables and fruit, in keeping with the original concept of 1923.

*“This iconic building is a good expression of the development of a 20th-century domestic dwelling. The attention to the landscape and context is also relevant as the restored vegetable garden teaches about the new, experimental type of lifestyle that was proposed by the early Bauhaus”,* the Jury said.

After the Klassik Stiftung Weimar assumed ownership and management of the Haus Am Horn in 2019, it discontinued its use as an administrative building and temporary exhibition venue. The central idea of this project was to present the building’s radically new concepts in terms of construction and modern living, make them understandable to visitors with no prior knowledge of the Haus Am Horn while offering detailed information to experts and professional visitors.

Thanks to the interdisciplinary collaboration between the building department of the Klassik Stiftung and the architect, landscape planner and exhibition designer, along with the landmark preservation



department and the curator of the Klassik Stiftung Weimar, the project succeeded in restoring the original aesthetic appearance of the home. Because the house only partially corresponded to its original design after so many years, extensive research was conducted on the materials and manufacturing techniques of the 1920s.

Thanks to innovative place-holding furniture rendered in white steel and reconstructions, visitors are now able to envision the original aspect of the house. This is an innovative and transferable solution for other sites which have lost authentic furnishings. Additional measures were also taken to offer accessibility to visitors with disabilities. Since its reopening in May 2019, the Haus Am Horn has seen an impressive increase in visitors.

*“The restoration of the Haus Am Horn is based on research and an understanding and respect for the authenticity of the house and its original materials. It is a good example of the restoration of 20th century heritage as previous interventions were evaluated and reversed when considered unsuitable. The fixtures and fittings are also presented with a novel approach”,* underlined the Jury.

## Haus Am Horn, Weimar Germany

This house embodies the innovative ideas of the Bauhaus pioneers and exemplifies the new, experimental type of lifestyle that they proposed in the 1920s. The project restored the original aesthetic of the home with a novel approach that fully respects the original design.



Plaka Bridge is a single arched stone-bridge, the largest and most impressive of its kind in Epirus. On 1 February 2015, during a heavy storm that caused the river to overflow, a significant part of the main arch and the east pier of the bridge collapsed. The project has restored the bridge to its former beauty and underlined its considerable value to both the tangible and intangible values of the natural landscape in which it is found. The project was completed thanks to the successful collaboration of the **Ministry of Culture and Sports**, the **Ministry of Infrastructure**, the **Ministry of Finance**, the **Prefecture of Epirus**, the **National Technical University of Athens** and the **Technical Chamber of Greece**. The project was funded by the Hellenic Ministry of Finance and Development. The **Region of Epirus** and a private sponsor also contributed financially to the project.

The Plaka Bridge was built in 1866 on the river Arachthos with an arch spanning over 40 metres with a height of 20 metres. It is listed as a protected historical monument and has an important historical significance to Greece. The bridge was constructed to establish communication and trade with surrounding communities and, until 1913, it was on the border line between Greece and the Ottoman Empire, serving as one of the two mainland entrances to Greece. Though limited repair works were carried out on the bridge over time, none addressed the serious underwater erosion of its foundations.

With strong public support, the work to recover the Plaka Bridge began almost immediately following the collapse of the bridge in February 2015. Extensive interdisciplinary research and documentation was carried out to understand the cause of the collapse and to design a comprehensive restoration programme that would stabilise the remaining elements of the bridge, address structural issues posed by river flow and allow reconstruction of the bridge using the original, fallen fragments wherever possible. “Research and documentation formed a solid foundation for this project which aimed to define and repeat the traditional techniques that were used in its construction”, the Jury noted.

The project is remarkable in that it is the very first reconstruction of a stone-bridge in Greece, and is one of few similar projects



worldwide. The wide range of expertise and knowledge which has been recovered about this unique project has been enriching for the scientific community, with results disseminated through publications and conferences at an international level. Natural, traditional materials were used in its restoration while traditional construction methods were recovered and demonstrated during the project. The restored monument has been reintegrated into its outstanding natural landscape as well as in the social and cultural life of the community.

“This project is an example of how a structure that follows the principle of utility and construction becomes beautiful. The completed restoration of the Plaka Bridge contributes to the enhancement and conservation of the landscape and of the environment”, the Jury stated.

## Plaka Bridge, Epirus Greece

This single arch bridge was built in the 19th-century and collapsed during a storm in 2015. With strong public support, the bridge has been fully restored to its former beauty, using as many of the original fragments as possible. The monument again complements its outstanding natural landscape.



18 Ormond Quay Upper, constructed in the year 1843, is the ideal manifestation of a Dublin street building. Prominently located on the River Liffey in the city centre, the conservation of this modest yet elegant merchant building was undertaken by **Dublin Civic Trust**, an independent built heritage organisation, as a flagship demonstration project of best conservation practice of an historic urban building in Dublin. Approximately 90% of the project's cost was funded by the Trust and with support from **Dublin City Council**, with the remainder funded by government heritage grants and private benefactors.

The Jury particularly appreciated that *“the project was undertaken to specifically be a model for others, showing that the heritage of buildings common to Dublin has value and contributes to a more sustainable development of the city. The fundraising model is similarly replicable and was developed with the goal of it being repeated elsewhere”*.

Dublin's physical identity and primary architectural heritage is defined by its Georgian districts and public buildings built in the European neoclassical tradition, together with its modest commercial streets and river quays, composed of merchant building types. The city is now experiencing an influx of foreign investment capital that seeks to maximise site values, often leading to the loss of traditional streetscapes in favour of higher density development. Vacancy in historic street buildings is high, partly due to a systemic lack of investment in urban buildings for a variety of cultural reasons, including suburbanisation. This project vividly demonstrates the inherent value – cultural, social, environmental – of existing historic building stock to both the public and to policymakers.

The works were undertaken solely by the Trust over a period of four years and involved the major structural consolidation of the building which was partly at risk of collapse. The original brickwork was restored using a traditional brick pointing technique called ‘wiggling’, the Irish version of tuck pointing. The granite shop front was restored to its original 1843 appearance with research conducted to reinstate missing elements, including windows and doors. New



lamps were commissioned to replicate the oil lamps used in Dublin in the early 19th century. Internally, all original fabric was retained and repaired with new services discreetly concealed. The original residence was reinstated in the upper floors, while authentic decoration and finishes were deployed throughout.

*“Meticulous research was carried out with significant efforts made to ensure a conservation-restoration that was consistent with the original values of the building and to conserve as much of the remaining details as possible”, the Jury noted. “New features, such as the wallpaper, were carefully considered in terms of their authenticity. This humble, minimal conservation-restoration is nevertheless visible”*.

The conservation work was publicly demonstrated through open access days, seminars and lectures to showcase conservation practice and the solutions being applied. Dublin Civic Trust's current use of the building and its ground floor shop as a centre for public education on building conservation and urban policy continues to successfully engage the community with its cultural inheritance.

## 18 Ormond Quay Upper, Dublin | Ireland

This typical Dublin street building has been restored following extensive research. Improving the quality of the urban fabric with a reinforcement of the traditional streetscape, the project functions as a laudable example for the maintenance and renovation of other heritage buildings in the city.



This wooden church, found in the cemetery of the small village of Urși, has been carefully restored with the close involvement of many partners including the local community. *“This is the outcome of an exemplary interdisciplinary conservation of a painted wooden church in a rural setting. Made from materials from its surrounding landscape, it is of outstanding value and beauty”,* the Jury said.

The main partners involved were the **Pro Patrimonio Foundation**, the **Art Conservation and Restoration Department of the National Arts University of Bucharest**, the **ASTRA Museum of Traditional Folk Civilization**, the **National Institute of Physics and Nuclear Engineering “IRASM”**, the **National Chamber of Romanian Architects, Asociația 37** and the owner of the church, the **Romanian Orthodox Church**.

The project would not have been possible without the voluntary work of Urși’s community, who provided food, accommodation, access to electricity, labour and transportation, as well as the in-kind work from national and international volunteers. The funding for the project was provided by the **International Music and Art Foundation**, the **World Monuments Fund**, the **Headley Trust**, **Holcim Romania**, online crowdfunding and the **European Investment Bank Institute** along with several private donors.

The Wooden Church of Urși Village was built between 1757 and 1784. Though it survived a fire in 1838, after which it was repaired and decorated with frescoes, the church was later abandoned. On its rediscovery in 2007, the church lay without a foundation and was at risk of collapse while its shingle roof was in urgent need of repair. The frescoes, painted in the Post-Byzantine tradition with Western influences, faced serious decay. In 2009, the church of Urși was included in the “60 Wooden Churches programme” in Romania by the Pro Patrimonio Foundation, and thus later nominated to the 7 Most Endangered programme 2014.

From 2009 to 2020, the restoration works took place each summer following months of fundraising efforts in the preceding year. The Jury found the restoration quality to be commendable: *“This is an example of vulnerable architecture and an endangered monument that has been restored fully in accordance with conservation principles,*



*with the original elements closely examined and reintegrated wherever possible. Sustainability was also central to the project, with trees planted to provide materials for future restoration work”.*

The restoration site itself was an open one, functioning as an educational space to raise awareness about the value of the church, its wooden construction technique, the fresco technique and the content of the mural iconography, icons and iconostasis.

*“The conservation of the Wooden Church of Urși took place in a remote area, with limited resources and with the close involvement of local society. Over the course of the project, many opportunities for the exchange of knowledge were created. The project also led to a deeper local understanding of the value of the heritage and a sense of stewardship among the local community. This is an exemplary approach to the conservation of vulnerable buildings such as this one”,* the Jury stated.

## Wooden Church of Urși Village, Vâlcea County | Romania

The local community of this small village worked with many experts and volunteers to recover this beautiful wooden church for generations to come. Interdisciplinarity and international cooperation has secured the church’s future and reinvigorated its remarkable painted decorations.





This project is an exemplary conservation of an industrial site with full respect for its original fabric. The project to recover the Besòs Water Tower was developed by the architects **Antoni Vilanova, Eduard Simó**, the technical architect **Joan Olona** and the geographer and historian **Mercè Tatjer** in collaboration with **Arxiu Historic Poblenou (AHPN)**, **Archivio Storico delle Arti Contemporanee (ASAC) - Biennale Venezia**, **Museu d'Història de Barcelona (MUHBA)**, **Museu d'Art Contemporani de Barcelona (MACBA)**, **Fundació AGBAR**, **Fundació Ramon Calsina**, and a collective of former **MACOSA - Alstom workers**. The project received funding from the **Municipality of Barcelona** and **AGBAR**.

The Besòs Water Tower, completed in 1882, was built to supply drinking water to Barcelona's residents. In 1888, the tower was integrated into the steelworks complex of Can Girona (later known as MACOSA). The water tower is an iconic symbol of industrialised Barcelona. In 1993, the company closed and the complex was completely abandoned. In 1996, all of the buildings were demolished, except for the water tower and its valve house in annex.

In 2010, a conservation programme was initiated to restore the structures while preserving as much of the original fabric as possible and make them accessible for visitors. Two sections of spiral staircase were installed in the tower to allow access for visitors. These staircases were manufactured in galvanised steel in order to emphasise the difference between the original building and the new additions. This approach was also employed in the renovation of the metal structures that support the roof of the tower, with the replacement pieces reproduced in galvanised steel in the same measurements and characteristics of the original components. Traditional crafts and materials, such as the ceramic tiles which make up the brick vault that is traditional to this region, were also employed throughout the project.

The restored site is now a new cultural centre for the industrial district of Poblenou, with innovative art installations enriching the visitor experience and establishing a dialogue between art and industrial heritage. In 2012, *Himmelsrichtungen*, a sculpture by the German abstract artist Blinky Palermo, which had been originally created for



an industrial space at the Venice Biennale in 1976, was installed in the space. Lighting installations have been added to complement the original architecture while water sound effects were installed in an effort to remind visitors of the tower's historic function.

The Jury greatly appreciated the efforts of the project, stating: *"The intervention and final interior design are each of very high quality and clearly present the original function of the site, itself an important part of the industrial heritage of Barcelona. Contemporary artistic expression has been integrated, serving as a strong example for adaptive reuse of this type of heritage."*

The recovery of working-class history and its link to this industrial past was also attentively engaged. In the exhibition installations, the history of the site is presented along with the oral testimonies of the people who worked in the steelworks. *"The community that worked here have contributed their testimonies to the museological parts of this project, adding an important collaborative element to this conservation and redevelopment project"*, the Jury said.

## Besòs Water Tower, Barcelona | Spain

This industrial heritage site has been recovered with full respect for its original fabric. Art installations and a presentation of the building's links to working-class history enrich the visitor experience of this iconic symbol of industrialised Barcelona.



The restoration of Mas de Burot, a traditional rural building found in the Els Ports Natural Park, was based on traditional bioconstruction techniques and underlines the value of traditional architecture in this area. In addition to the intrinsic value of its 19th-century farmhouse, Mas de Burot is also an important source of architectural, historical and ethnological knowledge and is a witness to the social history of 20<sup>th</sup>-century Spain. The project to restore the farmhouse was undertaken and funded by the **Municipality of Horta de Sant Joan**.

*“The relationship between the heritage value of the house and tourism is sustainable and the funding from the local authority ensured that the project was embedded in localism”,* the Jury said.

From 2004 to 2015, the Els Ports Natural Park conducted an inventory and study of the traditional rural architecture in the park. In 2015, a characterisation study of the traditional buildings of Los Ports was ordered, and, in 2016, a good practices manual was published to lead interventions in rural architectural heritage. The Mas de Burot farmhouse was then selected to be restored and become a resource for sustainable tourism, allowing tourists and heritage professionals alike to view an authentic example of this traditional architecture.

The house had been abandoned for years and faced extensive structural issues, including a collapsed roof, water ingress and the deterioration of its typical wattle and plaster partition walls. The upper floor and stairs had been totally lost. The fate of the house was reflective of the progressive abandonment of traditional activities and rural life in mountain areas and the associated architecture.

Extensive works were required to recover the house as it had originally existed, including the demolition or consolidation of unstable elements, restoring elements which had survived and reconstructing the partition walls and other interior features. All of the materials that were used in this construction are natural and sourced from the environment itself. The house remains without electricity, water or other utilities.

During the rehabilitation, the construction company conducted practical demonstrations of the traditional techniques employed



during the restoration works. The knowledge acquired during the works will be of great use for professionals working on similar projects in the future.

The house now hosts guided tours for both tourists and architecture and heritage professionals. During the guided tours life in Els Ports is explained from different points of view. The Jury was impressed by this holistic approach to the conservation project.

*“This sensitive conservation of a modest type of heritage included both the restoration of rural architecture and skills related to it. The renovation was fully integrated into the development and management of the natural park and landscape and is reflective of the inhabitants’ own relationship with nature. The dissemination of the manual that they produced is a best practice example for the sharing of information for similar projects”,* the Jury said.

## Mas de Burot, Els Ports Natural Park Spain

This traditional rural building has been restored using traditional bioconstruction techniques. While the restoration is fully integrated into the development of the surrounding park, the project emphasises the value of traditional architecture in this locality.



This project investigated the fibres used in textile production in Europe from prehistory to the Roman Empire and created a tool that can be used to aid European textile studies. The freely accessible database provides information on diverse textile fibres and is supported by bibliographical information and data on how these are affected in an archaeological burial context. This innovative research has deepened knowledge in material analysis of ancient fibres. The Jury was impressed by this research project's "clear and concise vision that yielded powerful and practical results".

FIBRANET was carried out in partnership with eight institutions: **CTR/UCPH**, the host institution; **Core Facility for Integrated Microscopy (CFIM/UCPH)**, the **Directorate of Conservation of the Hellenic Ministry of Culture**, the **School of Conservation of the University of West Attica**, the **National Centre for Scientific Research (NCSR) "Demokritos"**, the **American School of Classical Studies in Athens**, the **Danish Royal School of Conservation** and the **University of Warsaw**, for the dissemination of outcomes through workshops and other educational activities. As a **Marie Skłodowska-Curie** action, the project was funded by several EU mechanisms.

Fibre identification of excavated finds is the primary and most crucial aspect of ancient textile studies but is challenging due to the changes in the fibres' morphology as a result of the degradation process and the vast variety of textile fibres that have been used in Europe since antiquity.

*"The research has high relevance from a conservation point of view on ancient fibres. The data produced will be a precious tool to scholars studying and identifying excavated textiles. With its investigation into degradation processes, it also contributes to the knowledge of textiles in general since the well-described methodology allows for exact reproducibility of the experiments"*, the Jury said.

This project studied a wide range of the textile fibres used in Europe since antiquity through ancient texts and published case studies of excavated fibres. A methodology to collect fibres directly from their plant or animal source, especially those not still in use, was developed. An important part of the project was the experiments

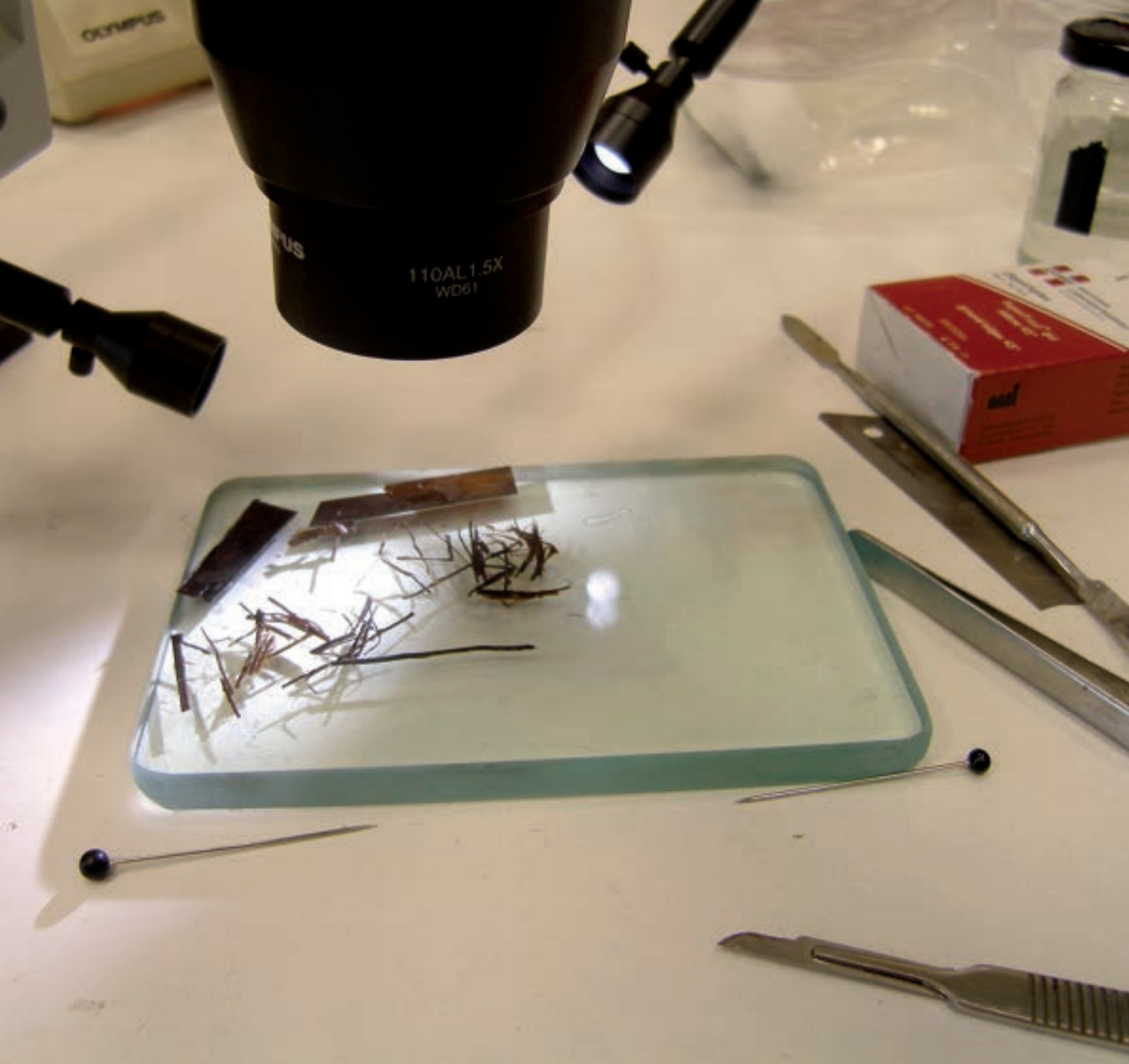


specifically designed to simulate deterioration in an excavation context. The morphology of fibres before and after deterioration, by the application of readily available methods of analyses, was measured and documented to assist in future identification. The results from the literature review, the fibre analyses and the experiments are all included in the online Open Access database FIBRANET ([netlearning.gr/fibranet](http://netlearning.gr/fibranet)). This new knowledge on how textiles deteriorate will also inform European policy on tackling the negative environmental effects of textile waste.

*"The intensive collaboration with archaeologists, conservators, artists and computer specialists among several European institutions helped produce a comprehensive catalogue of textile fibres mentioned in texts. The originality of the research approach FIBRANET is precisely this combination of views and interdisciplinarity, which allowed the project to establish the first publicly accessible online reference library. The creation of the online platform will stimulate further research and international collaboration in this field"*, the Jury said.

## FIBRANET – FIBRes in ANcient European Textiles | Denmark/Greece

This innovative research project promises to be of great use to European textile studies. The freely accessible database provides information on diverse textile fibres, which will stimulate further research and international collaboration.



This published research focuses on the practice of Industrial Heritage Reuse in Europe, with special emphasis on the United Kingdom, The Netherlands, Spain and Greece, and provides a much-needed alternative framework for the conservation of industrial heritage. The Jury recognised *“the quality and relevance of this research, as well as its potential for development in various European countries. It has made a major contribution to a better understanding of the issues involved in preserving Europe’s industrial heritage”*.

This research was conducted in the framework of a Ph.D programme in the Heritage & Architecture group, AE+T, **TU Delft**, and the Urban Environment Laboratory, School of Architecture of the **National Technical University of Athens**. The project was funded by a four-year scholarship awarded by the **Onassis Foundation**. Further funds were provided by the **British School at Athens**, the **Stichting Fonds Catharine van Tussenbroek** and the **EU Erasmus+** programme.

This research explores a fundamental issue of any heritage conservation policy, namely the range of potential tensions, contradictions and trade-offs between the cultural values of heritage conservation and the functional, economic and financial conditions of its use.

Apart from extending the academic body of knowledge, this doctoral research has also become a useful springboard for the practitioners that engage with industrial heritage reuse across Europe. In order to achieve that, the dissertation presents an international and retrospective review of industrial heritage care, allowing experience drawn from one country to inform approaches to safeguarding via reuse in other countries. Furthermore, it offers inspiration and raises awareness through the detailed analysis of 20 case studies of best practice and the ‘ReIndustrialHeritage’ online knowledge platform (ReIH) ([reindustrialheritage.eu](http://reindustrialheritage.eu)): an extended digital registry of more than 150 case studies of converted industrial sites across Europe.

Through a systematic analysis of practices, and following a rigorous methodology, the mechanisms that decisively influence the safeguarding of industrial heritage are highlighted. It is not only the characteristics and opportunities presented by the architectural objects themselves or of their environment that are taken into consideration, but also



the role of the actors that is evaluated, as well as the influence of the different components in the management of the safeguarding projects and the quality of the interventions.

On this platform, the Jury said: *“The „Stakeholders Maps” presents the operating structures specific to each country in terms of industrial heritage preservation and should be extended to all European countries as well as to other categories of heritage.”*

*“We appreciate the important work of synthesis which led to the „Guidelines for an enhanced Industrial Heritage Reuse practice”. The objective is to enable contemporary expectations and requirements to be considered, in a context of globalisation and ecological concerns, in order to encourage the preservation of a significant part of European heritage. The linking of objects built on a local and international scale, in a network with a European scope, is of fundamental importance”,* the Jury added.

## Control Shift – European Industrial Heritage Reuse in Review | Greece/The Netherlands

This elaborate research provides a much-needed alternative framework for the conservation of industrial heritage. The quality and relevance of this research are high and contribute to a better understanding of common issues in preserving Europe's industrial heritage.





The ART-RISK Project “Artificial intelligence applied to the preventive conservation of heritage buildings” came about through the technical, social and economic need to establish effective tool support for handling uncertainties in the conservation of cultural heritage. Its main objective was to design and validate models and free software, with input from interdisciplinary teams, using the DELPHI method to facilitate decision-making in risk-assessment focused on preventive conservation. ART-RISK was financed by the **Government of Spain** and the **European Regional Development Fund**.

The research was developed by a team of partners that includes experts from scientific and heritage fields from seven universities (**Universidad Pablo de Olavide**, **Universidad de Sevilla** and **Universidad de Valencia** in Spain, **Universidad Austral** in Chile, **Fundación Universitaria de Popayán** in Colombia, **Universidad de las Artes** in Cuba and **Universidad Nacional Toribio Rodríguez de Mendoza de Amazonas** in Peru) as well as two restoration centres (**Instituto Andaluz de Patrimonio Histórico** and **Institut Valencià de conservació, restauració i investigació** in Spain).

The Jury commended “*this innovative approach to introduce Artificial Intelligence (AI) methods into a standardised and quality-controlled tool for risk analysis and decision-making in the field of preventive conservation. This research is fundamental in exploring paths to sound stewardship towards heritage resources increasingly threatened by environmental challenges resulting from climate change*”.

The final outcomes have included the development of three conservation and intervention decision-making models (ARTRISK 1, 2 and 3), and their application to various types of tangible heritage and in different contexts, both European (Spain, Portugal, United Kingdom and Italy) and non-European (Chile, Colombia, Cuba, Peru, Guatemala and Ethiopia).

One of the models has been turned into free software, called ART-RISK 3.0, which is useful for the initial assessment of cultural heritage within urban management and town planning. It performs a multi-scenario vulnerability analysis using a prediction model



based on fuzzy logic methods and Geographic Information Systems (GIS) aimed to support treatment policies.

These tools allow buildings to be evaluated and prioritised according to their vulnerability, the risks to which they are exposed and to draw comparisons between monuments. This enables the managers of the sites, in a user-friendly way, to develop informed preventive conservation policies. This is particularly important in the current global socio-economic context of the COVID-19 pandemic, where resources for cultural heritage have been severely depleted.

“*The efficient use of resources within the ART-RISK Project should be commended. The educational aspects explored and the broad, international network that has been established are impressive in that they allowed multidisciplinary investigations and the testing of the application on a broad variety of monument and landscape typologies. The reproducibility of the approach is ensured by allowing public access to the research tool and publishing the work. The wide range of interested institutions and partners that the project was able to mobilise demonstrates this*”, the Jury stated.

## ART-RISK – Artificial Intelligence Applied to Preventive Conservation | Spain

Using Artificial Intelligence methods, this project will help managers of sites and town planners to find new ways to care for heritage, especially when faced with environmental challenges resulting from climate change.



The Gjirokastra Foundation is a non-governmental and not-for-profit organisation for the preservation of cultural heritage, and its development for the social and economic benefit of the remarkable **UNESCO World Heritage site of Gjirokastra and its surroundings**. The Gjirokastra Foundation, established in 2001, is a non-governmental and not-for-profit organisation for the preservation of cultural heritage, and its development for the social and economic benefit of the remarkable **UNESCO World Heritage site of Gjirokastra and its surroundings**. The Foundation's work has continuously safeguarded Gjirokastra's outstanding heritage through supporting the revitalisation of its historic centre and introducing best European principles and practices for heritage conservation and development.

Since its creation in 2001, the Gjirokastra Foundation has implemented over 50 projects in Gjirokastra and across Albania that have been supported by the **Packard Humanities Institute**, the **Butrint Foundation**, **EU funding**, the **European Cultural Foundation**, the **US Ambassador's Fund for Cultural Preservation**, the **UN Joint Programme for Culture Heritage and Social and Economic Development**, the **United Nations Development Programme**, the **Swiss Cooperation Office Albania**, **GIZ Albania** and others.

After the consequences of the civil unrest suffered by the country in 1997 and later the impact of the war in Kosovo, the Gjirokastra Foundation quickly grew to become well-known and supported in the international heritage field, and is regionally unparalleled in its dedication to the conservation of cultural heritage.

Gjirokastra Foundation's persistent efforts have demonstrated that heritage is not a financial burden but a public asset that is beneficial to local inhabitants and their businesses.

The Jury underlined the Gjirokastra Foundation's praiseworthy accomplishment: *"Thanks to the dedicated, 20-year commitment of the Gjirokastra Foundation to rescue their town from decay, this World Heritage City is being saved through the introduction of the best principles and models for conservation and heritage-based development. This work was undertaken in a challenging social and*



*political context and in the spirit of community-based practices with a participatory approach."*

In addition to the conservation of monuments, the Gjirokastra Foundation has contributed to the training of around 50 heritage professionals and practitioners – while adhering to principles of gender equality – and has actively reinvigorated local artisanship and craftsmanship through numerous events, fairs and training programmes.

*"Their community-based endeavours promote the training of a new generation of architects, craftspeople and other heritage professionals, with a combination of conservation, restoration and revitalisation projects; and with a revival of arts and crafts awareness-raising, promotion and advocacy, using all resources efficiently while remaining focused on sustainable solutions,"* the Jury stated.

The Foundation has twice acted as a nominator of sites to the 7 Most Endangered programme, first for the Historic Centre of Gjirokastra, which was shortlisted in 2018, and later for the National Theatre of Albania in Tirana, which was listed in 2020.

## Gjirokastra Foundation Albania

The Gjirokastra Foundation has tirelessly worked to conserve the remarkable city of Gjirokastra and supported the revitalisation of the UNESCO World Heritage City's historic centre through a community centred approach.



The Technical Committee on Cultural Heritage (TCCH), established in 2008 by the Greek Cypriot and Turkish Cypriot leaders under the auspices of the United Nations, has uninterruptedly dedicated its time, energy and expertise to the recognition, promotion and protection of the rich and diverse cultural heritage of Cyprus. Over a period of 12 years, the TCCH has successfully restored more than 70 monuments of great historical, archaeological, religious and societal importance.

In support of its efforts, the Committee has received funding mainly from the **European Union** but also from other donors, such as the **Church of Cyprus**, the **EVKAF Administration**, the **USAID**, the **Holy See**, the **A.G. Leventis Foundation** and **local funding**, channelled through the **UNDP**, which also offers technical assistance and oversees the implementation of the projects.

The Committee is equally composed of representatives of the Turkish Cypriot and Greek Cypriot communities. They have worked tirelessly to centre cultural heritage as a powerful tool for peaceful cooperation and reconciliation. In recognition of the Committee's achievements in enhancing intercultural dialogue and promoting understanding, co-chairs Mr. Takis Hadjidemetriou and Mr. Ali Tunçay received the 2015 European Citizen's Prize.

*"This unique model of collaboration between two communities, in spite of a challenging political context, is an important example of dedication to conserving heritage. The ceaseless and peace-promoting activities of the Committee, composed of volunteer experts from the Greek Cypriot and Turkish Cypriot communities, demonstrate their courage and their hope,"* the Jury stated.

Cyprus' diverse heritage reflects the many civilizations that have left their mark on the island: from the Greeks, the Phoenicians, the Romans and the Byzantines to the Lusignans, the Venetians, the Ottomans and the British. The TCCH regards the spectacular monuments these civilizations left behind as common heritage which belongs to all Cypriots and to all Europeans.

Among the many monuments and sites that the Committee has restored are the famous monastery of Apostolos Andreas in



the Northern part of Cyprus, the Othello Tower and the city walls of Famagusta, first built by the Lusignans in the 12th century and throughout the ages modified and improved by the Genoese, Venetians, Ottomans and the British. These sites are now preserved for future generations thanks to the dedication of the TCCH.

The education of younger generations of Cypriots has been central to the mission of the Committee. An interactive educational programme gives young people the opportunity to share in the knowledge and experience of restoration experts. More than 2,000 participants have taken part in guided tours to ongoing projects or attended presentations organised by Committee members.

The Jury highly praised the TCCH's achievements: *"The work of the Technical Committee on Cultural Heritage is a powerful demonstration that people of different cultures, languages and religions can and should try to overcome their differences and work together for the common good. This is undeniable proof that cultural heritage is the glue that unites people, both among local communities and across borders."*

## Technical Committee on Cultural Heritage | Cyprus

Since its establishment in 2008, the Technical Committee on Cultural Heritage has successfully restored and conserved more than 70 monuments. Their work centres cultural heritage as a powerful tool for peaceful cooperation and for the creation of a climate of reconciliation.



For more than 70 years, Rita Bargna has cultivated a remarkable passion for the art of lace-making – an important element of Europe’s intangible heritage – as a creator, a collector, a teacher and a promoter of this craft. After learning the rudiments of the art of lace-making from her mother, Rita Bargna continued as a self-taught artisan and produced over 300 unique pieces of lace. Since 1975, she has travelled across Europe and created an extensive collection of lace and embroidery from a variety of European places of origin, including but not limited to Italy, Switzerland, France, Belgium, the United Kingdom, Russia, Spain, Portugal and Malta.

To educate young people in the art of lace-making traditional to the city of Cantù, she directed the Lace School in Capiago Intimiano from 1985 to 1999 and later founded and directed the “Associazione Merletti d’Arte” (Artistic Laces Association) from 1999 to 2018. She further contributed to the promotion of the art of lace-making and the diffusion of its knowledge by organising and participating in hundreds of lace-making exhibitions, in Italy and beyond.

The Jury lauded her lifetime’s achievements, stating: *“Throughout her career, Rita Bargna directed two schools in teaching this skill, thus promoting this important tradition. She has collected more than 3,000 pieces of lace from several European countries with limited resources, possibly the largest private collection of its kind in Europe, including 300 exceptional pieces of lace of her own creation.”*

Her travels took place against a backdrop of diminishing lace-production in the region of Cantù in the 1970s due to low remuneration for the craft and increasing competition from industrially produced lace. Despite many economic sacrifices and personal losses, Rita Bargna not only collected pieces of lace and embroidery from all over Europe, but also books, drawings, threads and accessories for the production of lace, saving them from dispersion or destruction and thus safeguarding the knowledge of production of this intangible heritage, an inherent part of the cultures of many European countries.

Rita Bargna has not limited herself to making lace on the basis of the classical designs of the Cantù tradition. Rather, she sought new stylistic and formal solutions, thus regenerating and improving the art



of lace-making. This innovative aspect of Rita Bargna’s artisanship led to the creation of a new, challenging type of bobbin lace work, called “Punto Mosaico” and to the creation of laces with three-dimensional, original imagery. Recently, she started a collaboration with the “Liceo Artistico Fausto Melotti” (Artistic High School), turning drawings made by students into pieces of lace that exemplify the meeting of this traditional craft with new generations of creatives.

Since 2014, Rita Bargna, together with Prof. Maria Vittoria Ovidi Pazzaglia, has promoted the nomination of Italian lace and embroidery as UNESCO Intangible Cultural Heritage. According to the Jury, *“Rita Bargna has dedicated her whole life to preserving and passing on the art of lace-making, an important and disappearing element of Europe’s intangible heritage, to the next generation of craftspeople.”*

## Rita Bargna Italy

For over 70 years, Rita Bargna has passionately promoted the art of traditional lace-making. Rita Bargna has shown her great commitment to sharing her remarkable knowledge of this intangible cultural heritage, passing on her art to the next generation of craftspeople.





Since its foundation in 1966, the Group of Ethnography and Folklore of the Academy of Coimbra (GEFAC) has collected and documented the manifold manifestations of Portuguese popular culture, including traditional music, dances, theatre, customs and habits of Portuguese rural communities, and transformed these into contemporary cultural expressions, from theatre performances to musical or dance spectacles, to make an inherently common heritage truly accessible to all.

The Jury was impressed by “the decades-long dedication of the Group of Ethnography and Folklore of the Academy of Coimbra to the collection of this Portuguese heritage which is valuable in the European context. This type of rural identity is now at risk of disappearing throughout Europe”.

Founded during the dictatorship, during the first decade of GEFAC’s existence, the Group’s interest in popular cultural expressions and the exploration of social themes in its performances evoked the suspicion of the fascist authorities, which forced the Group to operate semi-clandestinely. For more than half a century GEFAC has developed an extensive archive of ethnographic research, conservation, contemporary adaptation and dissemination of Portuguese cultural heritage. The original performances based on GEFAC’s research into the traditional expressions and customs of all regions of Portugal, together with the formative scope of the Group, deserve particular praise.

The most important of GEFAC’s initiatives is the biennial event “Jornadas de Cultura Popular” (Journeys of Popular Culture) organised since 1979. The cultural exchanges, enabled by this and other festivals in which GEFAC participates, greatly contribute to the quality of GEFAC’s productions and cohesion of its members, just as the annual addition to the Group of a number of international students (e.g. from Italy, Slovenia, Germany and Greece).

The Jury rarely encounters such versatile and productive cultural heritage initiatives: “The combination of research, performances, seminars, workshops and partnerships makes this an impressively lively and productive group. The interdisciplinary and international



connections and collaborations help to safeguard the high-quality results of these many years of heritage protection. GEFAC’s work does not just recover lost memories, but gives body to the various expressions of popular culture and demonstrates that these constitute moments of reflection on our own time and space. GEFAC has succeeded in finding the formula of group longevity that many similar groups aspire to, resulting in a constant renewal of people.”

GEFAC’s research has also enabled communities to let their regional tangible and intangible heritage be recognised on an international level. The Caretos costume for example is characteristic of the carnival festivities of Podence, Trás-os-Montes and Alto Douro. Upon GEFAC’s encouragement, fashioning these traditional costumes, which had dwindled in popularity, was locally revived. The Caretos have since become internationally appreciated through its 2019 enlistment on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

## GEFAC – Group of Ethnography and Folklore of the Academy of Coimbra | Portugal

This group collects and documents Portuguese popular culture including traditional music, dances, theatre and customs. They transform these traditions into contemporary cultural expressions and maintain an extensive archive of ethnographic research to safeguard this intangible heritage.



Since 2014, the Taratanci Foundation has sought to present Bulgarian folklore to a contemporary public in new ways, in the form of educational workshops, exhibitions and products such as games and self-learning books. Through a surprising presentation of Bulgarian folk dances and folktales, the Taratanci Foundation strives to engage new audiences with the intangible cultural heritage of Bulgaria, based on the belief that in times of increasing intolerance and tension between nations and subcultures, folklore can be a tool for promoting cultural dialogue, stimulating social cohesion and understanding.

In its activities, the Taratanci Foundation has been generously supported by the **Bulgarian Charities Aid Foundation**, **Moto-Pfohe Conservation and Environmental Grants**, the **Bulgarian Ministry of Culture** and **Google Ad Grants**, as well as various competitions such as National Champion of Bulgaria in the European Charlemagne Youth Prize 2018.

One of the Foundation's main projects, "Following in the Steps of Bulgarian Folklore", consists of graphical representations of 34 folk dances from all six ethnographic regions of Bulgaria. Bulgarian traditional circle dances were transformed into a graphic universal language, depicting the unique patterns that dancers make with their steps while dancing in a circle. The results were exhibited 17 times in Bulgaria and once in both Germany and Belgium. During the 2020 lockdown, all graphics were made available in an online exhibition, which received over 10,000 visitors.

*"This project addresses a problem present in traditional dance education in that there is usually not enough formal education available to learn traditional dance. It disseminates a positive message and opens up its reach beyond the usual traditional dance audience, also proving to be popular among young people which is unusual in this area,"* the Jury stated.

The Jury praised Taratanci's innovative approach to Bulgaria's intangible heritage: *"The research at the basis of the project has shown surprising links between the dances and natural patterns. It shows the value of taking intangible heritage elements and turning them into a social entrepreneurial project, with a holistic approach*



*in creating several cultural experiences starting from one cultural element. This represents how cultural beings are holistic - all of our cultural production carries the traces of earlier cultural expressions."*

The Foundation aims to visualise circle dances from several places, such as Greece and Cyprus, Catalonia, Breton, Scotland, the Faroe Islands, Greek folk dances native to Anatolia, Armenia and Turkey. Circle dancing is a part of the intangible heritage of many countries and the Foundation raises awareness of this in order to stimulate mutual understanding and strengthen tolerance.

Bulgarian folktales are the other focus of the Foundation's activities. Folklore wisdom is deployed to stimulate children's socio-emotional development and problem-solving skills. Most recently, the Taratanci Foundation has developed partnerships with organisations from four countries with similar folktales (Greece, Albania, Serbia and Romania) in a joint project for preserving and promoting oral language.

## Following in the Steps of Bulgarian Folklore | Bulgaria

The Taratanci Foundation have succeeded in engaging new audiences with the intangible cultural heritage of Bulgaria, and show the extraordinary links between Bulgarian folk dances and natural patterns through workshops, exhibitions and products such as games and self-learning books.



As part of the European Year of Cultural Heritage 2018, Heritage Hubs brought together young people aged 10 to 16-years-old from Finland, Serbia and Spain in a two-year programme to explore, present and share their own cultural heritage and interpret the heritage of other countries via exchange visits and an e-learning platform. The project was coordinated by the **Association of Cultural Heritage Education in Finland (AHEF)** in partnership with **La Fundación San Millán de la Cogolla (FSMC)** in Spain, **Urban Development Centre (UDC)** in Serbia and **VITECO E-learning solutions** in Italy.

The project received funding from the **Creative Europe programme of the European Union**, the **Swedish Cultural Foundation in Finland**, the **Finnish National Agency for Education**, the **Serbian Ministry of Culture and Information** and the **Serbian Ministry of Education, Science and Technological Development**.

In 2018-2019, Heritage Hubs school pilots were organised at 11 schools in Finland, Serbia and Spain. This included teacher training and heritage workshops with pupils, in which pupils engaged with their own cultural heritage and later experienced, interpreted and presented the cultural heritage of other countries, both online and during exchange visits. To ensure impact beyond the participating pilot schools, Heritage Hubs organised external events, training an impressive number of over 800 teachers.

The Jury was especially appreciative of the project's approach: *"Heritage Hubs has provided a strong methodology on heritage education, implemented by many schools. Capacity building has been provided for the programme's partners and many materials have been created, also in a digital format, to help aid creative interaction with the wider community. This includes a combination of virtual and real-life experiences of heritage with transmedia storytelling and multisensory activities. The educational approach is based on the concept of learning from heritage, with participants exchanging their own heritage with other participants, learning through other cultures and the exchange of experiences."*

The project evoked many cultural discoveries, as for instance when pupils from Grocka, Serbia, presented the Serbian Orthodox



celebration "Slava" to their partners from Kirkkonummi, Finland. These pupils came to view their own heritage in a different light, thanks to the interpretation of "Slava" by the Finnish pupils, who conceived it in analogy to their own Lutheran (but originally Catholic) tradition of St. Lucia.

In addition to helping pupils overcome their pre-existing cultural prejudices, and increase respect for and curiosity towards their peers' culture and heritage, the Heritage Hubs (HH) Manual was created, presenting the final format of HH heritage education methodology and practical ways of its application. All results were made available on HH Virtual Library and added to large European repositories, such as **HISPANA** and **Europeana**.

*"The network they have built is strong and reaches several countries in Europe, also thanks to synergies with other European projects, such as the European Heritage Days and Europeana, which leads to a greater impact. There are also ideas for the future of the project, showing its sustainability,"* the Jury stated.

## Heritage Hubs Finland/Italy/Serbia/Spain

Through exchange visits and an e-learning platform, Heritage Hubs has brought together young people from several European countries to share their cultural heritage. The project evoked many cultural discoveries by pupils, teachers and local communities.



The exhibition *The Invention of a Guilty Party: The case of little Simone of Trento from propaganda to history* (“*L’invenzione del colpevole: Il caso di Simonino da Trento dalla propaganda alla storia*”) sheds light on a historical episode that left a deep mark on the history of Trento, Italy. The work admirably stimulates critical reflection on the construction of a hostile “other”; the spread of intolerant behaviour towards people of differing race, religion or culture, stoked by prejudice and stereotypes; and the power of propaganda and fake news.

The exhibition was organised by **Museo Diocesano Tridentino** and is based on extensive research in collaboration with the **Dipartimento di Lettere e Filosofia**, the **Facoltà di Giurisprudenza of the University of Trento**, the **Archivio Diocesano Tridentino** and the **Fondazione Museo Storico of Trento**. The project was funded by the **Autonomous Province of Trento**, the **Fondazione Caritro** and the **Comune di Trento**.

In 1475, Trento was witness to the death of two-year old Simone resulting in the conviction of three Jewish families for ‘ritual murder’ on the basis of confessions obtained under torture and strengthened by anti-Jewish propaganda created by the Bishop of the period. Simonino da Trento was subsequently worshipped as a martyr well into the mid-20th century.

The re-examination of the court documents in 1965 led to the Church’s abolition of the cult. Since then, the chapels devoted to Simonino da Trento had been closed and iconographical works relating to the cult were stored away from public eye. The Museum has now bravely picked up this historical thread and attached it to the present, aiming to make the public aware of the dangerous re-emergence of racist and anti-Semitic tendencies and pointing to the importance of independent critical thought to combat intolerance.

The Jury praised the great significance of the presentation of the ‘case of Simonino’ within a contemporary framework: “*This is a project of great relevance for the contemporary world in that it employs a method to create critical thinking related to historical processes and deconstructs a historical example of fake news. The*



*project, a strong collaboration with many researchers, is not just an exhibition but a process that is ongoing and will continue.”*

As part of the exhibition, various teaching materials were prepared for first and second level secondary school pupils, including a walk through the city looking for evidence of the Hebrew Ashkenazi community of Trento alongside the relevant locations to the ‘case of Simonino’. Due to its importance on regional, national and international levels, the ‘case of Simonino’ will be embedded in the permanent display of the Museum.

“*This project reveals the creation of fake history and shows the value of critical thinking. It has great relevance in combating fake news and therefore has great relevance for the contemporary world,*” noted the Jury.

## The Invention of a Guilty Party, Trento | Italy

This exemplary exhibition underlines the importance of critical reflection and demonstrates the power of propaganda and fake news, using a historical example of antisemitic propaganda from the 15th-century. The fascinating exhibition shows the importance of combating intolerance.





Il dono di Spirito  
di Dio, come  
è promesso

Il dono di Spirito di Dio, come è promesso, è il dono di Dio che ci dà la forza di resistere alle tentazioni del mondo e del diavolo, e di vivere in pace e armonia con gli altri. È il dono di Dio che ci dà la forza di resistere alle tentazioni del mondo e del diavolo, e di vivere in pace e armonia con gli altri.



In 2020, the exhibition *Holidays! In the East and West* opened, presenting holidays and related traditions of the Christian and Islamic religions – the two largest religions in The Netherlands –, with the aim of encouraging children to create a mutual understanding of their own cultural background and that of others. The unique exhibition is integrated in the bell tower of the church of Garmerwolde, Groningen, also known as The School Church, one of nearly 100 churches managed by the **Historic Groningen Churches Foundation**, a secular foundation committed to the re-use of existing historic religious architecture.

This truly inspiring example of re-use of religious buildings was funded by the **Rijksdienst voor Cultureel Erfgoed, Municipality Ten Boer, Province of Groningen, Regio Assen-Groningen, Programma Herbestemming Cultureel Erfgoed, VSB Fonds, Prins Bernhard Cultuurfonds, J.B. Scholtenfonds, Dioraphte, BNG, BPD Cultuurfonds, Stichting Tuikwerd Fonds and Nationaal Programma Groningen**. The research behind the exhibition was undertaken in an earlier project in collaboration with the **Catharijneconvent Museum** in Utrecht and ten other museums in The Netherlands and Suriname.

While climbing the bell tower's Escher-esque staircase, designed by **MX13 Architects**, visitors encounter eight depictions of Islamic and Christian holidays: Christmas, Easter, Laylat al-Qadr (The Night of Decree) and Ascension, and are greeted by a magnificent view; when descending visitors pass Ramadan, Eid al-Fitr (Festival of Breaking the Fast), Eid al-Adha (Festival of the Sacrifice) and Whitsun. **Studio 212 Fahrenheit** depicted these holidays by searching for new symbols that were tested by an Arabist and translator of the Quran, a theologian, a museum educator, a professor of contemporary Islam and members of the Islamic and Jewish communities.

*“The work stimulates tolerance and teaches participants how to live together with people from different backgrounds in an everyday environment. This very interactive project, well-designed by an interdisciplinary team, has brought about innovative results, developing creativity and integrating heritage into the community by keeping the building in use and giving it a new meaning in society,”* the Jury noted.



In addition to being open to the public, *Holidays! In the East and West* is a programme for elementary schools, containing a guided group-dialogue in the church, an exhibition visit, games and teaching materials for the classroom. This material focuses on the underlying everyday themes of these holidays to make them relevant to today's children. Partnerships with five primary school organisations increase the exhibition's potential to embed interreligious understanding through dialogue and play in the school curriculum.

The Jury praised this child-centred approach of promoting intercultural togetherness: *“This project demonstrates how to deal with very common heritage, the reuse of which is not always obvious. It places heritage buildings within everyday life and creates dialogue between this heritage and contemporary issues in daily life. It promotes a common cultural understanding with a focus on the celebratory part of life and families. It is child-centred and gives agency to children which is the best way to promote togetherness.”*

## Holidays! In the East and West – The School Church, Groningen | The Netherlands

This project is an inspiring example of the imaginative reuse of religious heritage. An exhibition targeted to school children presents holidays and the related traditions of the Christian and Islamic religions to stimulate dialogue, curiosity and a sense of tolerance.



In August 1980, workers of the largest contemporary shipyard of Poland went on strike and demanded more civil liberties. After long negotiations between the strikers and the authorities, the Gdańsk Agreement was signed, which brought Solidarity (“*Solidarność*”) into existence, the first independent trade union in the Eastern Bloc. This was the beginning of a peaceful revolution that ended with the fall of communism in Eastern and Central Europe nearly a decade later.

Financed by the **Polish Ministry of Culture and National Heritage**, the **City of Gdańsk** and **Pomorskie Region**, the new headquarters of the European Solidarity Centre (“*Europejskiego Centrum Solidarności*” – ECS) with its permanent exhibition was opened to the public in 2014. It has commemorated, preserved and increased the awareness of Solidarity’s heritage in Poland and other countries ever since.

In 2014, the historic Gdańsk Shipyard, the birthplace of Solidarity, received the **European Heritage Label** with the ECS as its administrator, acknowledging Solidarity’s significance in Europe’s broader history. The European dimension of the ECS’s activities was also noted by the Jury: “*This permanent exhibition strives to maintain activities and to make people understand the sense of solidarity with Europe and what makes Europe united. The long-term project has a multi-faceted approach and is based on good research.*”

The exhibition was created by historians, social scientists, museum experts, designers and engineers, and draws on material obtained from nearly 60 important museums, archives, local historians and former oppositionists across Central and Eastern Europe, including Bulgaria, Czechia, Estonia, Lithuania, Latvia, Russia, Romania, Slovakia, Ukraine and Hungary, to enrich the exhibition and strengthen its international scope.

“*The exhibition highlights the importance of labour and how this built the Europe that we know today. It highlights the value of activism for human rights, labour rights and political rights, and shows the importance of civic engagement in the advancement of these causes. The use of the project’s up-to-date exhibition techniques and participatory museological approach is of great value and exemplifies*



*how to preserve stories and make them relevant to the contemporary world,”* the Jury stated.

The ECS Education Section invites students from all kinds of educational backgrounds, including integration classes, to participate in educational workshops promoting civil engagement. To date, around 73,000 students have taken part. Moreover, more than 140 ‘subjective tours’ have been conducted, guided by witnesses to the depicted events. The importance of the ECS’s mission was highlighted in 2016 when the institution was awarded with the Council of Europe Museum Prize.

Since 2019, the European Solidarity Centre further supports the efforts of the Polish Ministry of Culture and National Heritage (currently, the Ministry of Culture, National Heritage and Sport) to inscribe the historic Shipyard of Gdańsk on the **UNESCO World Heritage List**. This is done by organising debates and lectures, but also by running publishing and educational activities to further disseminate the international relevance of the birthplace of Solidarity and advocating for human rights and dignity.

## European Solidarity Centre – Permanent Exhibition, Gdańsk | Poland

This exhibition presents and commemorates the history of Solidarity, the first independent trade union in the Eastern Bloc, and highlights the importance of labour movements and the value of activism for human rights.



In 2002, community members of Morón de la Frontera, founded Hornos de la Cal de Morón Cultural Association as a non-profit entity in response to the slowly disappearing tradition of artisan lime production. Due to growing industrialisation and urbanisation, traditional kilns that were used for lime-manufacturing had fallen into disuse throughout Spain. Twenty years later, the artisan lime production of Morón de la Frontera is very much alive thanks to Hornos de la Cal de Morón Cultural Association and volunteer efforts.

The association receives financial support from the **EU LEADER Programme** through the local development company **Serranía Southwest Sevillana**, as well as some support from the **Morón de la Frontera Town Council**. In 2011, the association's efforts were rewarded with the nomination of lime-making in Morón de la Frontera to the **UNESCO List of Intangible Cultural Heritage**.

In addition to conserving and restoring the houses where the kiln-workers and their families worked and dwelled, in collaboration with craft production company **Gordillos cal de Morón**, the association raises awareness and promotes traditional lime production with the Lime Museum of Morón, which annually receives around 4,000 students, professionals and tourists. The Museum frequently organises tours guided by retired lime-workers, who demonstrate the traditional lime-making process and illuminate the visitors on how the current landscape of Morón was co-created by the natural properties of the area and its inhabitants and their traditional practices.

The training centre of the Cal de Morón museum also offers courses to professionals throughout Spain to recover traditional trades related to sustainable construction techniques, especially those related to artisanal lime.

The Jury was impressed by the association's work: *"This project is a strong example of supporting traditional, authentic work and lime-making techniques which have relevance to the local community today. It is a strong example of a circular economy with a positive impact on the families in the village in which the project takes place. It is responsible for the preservation of the tradition of that time and has added a contemporary touch with consideration*



*for contemporary issues in using filters in the production process to reduce carbon emissions."*

Environmental sustainability is central to the association's activities, as it seeks to expand the role of traditionally produced lime in bioclimatic construction. In collaboration with academic partners, the association undertakes research into the CO<sub>2</sub> absorption qualities of lime.

A committed participant of the **European Heritage Days**, Hornos de la Cal de Morón Cultural Association further envisions and works towards the creation of a European network of towns traditionally producing lime, as lime is part of the European identity and especially relevant in the countries of the Mediterranean Sea. Such a network would reinforce the intercultural bonds among rural territories, increase employment by recovering traditional trades and promote the sustainable use of indigenous natural resources.

## Morón Artisan Lime, Morón de la Frontera | Spain

This community has come together to safeguard the tradition of artisan lime production through volunteer activities, awareness-raising and the transmission of skills. The Lime Museum of Morón presents the value of this tradition to students, professionals and tourists.



In March 2020, not-for-profit social business **DigVentures** launched Archaeology at Home as an instant response to the conditions imposed on the practice of public archaeology by the COVID-19 lockdown. Founded in 2012, DigVentures distinguishes itself with its collaborative, tech-enabled model of participation in archaeology and strives to deliver top-quality, research-driven archaeological work in collaboration with citizens, businesses, organisations and government, ultimately enabling places to thrive, prosper and sustain distinct local identities. In 2020, with field activities almost impossible, DigVentures completely remodeled itself and embarked on an extremely successful experiment in technology-enabled participation in archaeology.

Archaeology at Home consisted of three distinct streams: videos including virtual site tours and workshops; an online Virtual Fieldschool in the form of a six week step-by-step 'How to do archaeology' course, provided free of charge on the basis of an opt-in funding model; and the annual two-day DigNation festival, remodeled as a digital conference. In total, DigVentures welcomed a remarkable number of over 11,000 people from 90 countries.

The Jury praised the many innovative qualities of Archaeology at Home: *"This proved to have been an agile response to the situation brought about by the COVID-19 pandemic and saw huge numbers of participants involved, offering connection during the lockdowns among the participants and between professionals and amateur archaeologists."*

The diverse audience extended far beyond the traditional demographics normally associated with public archaeology activities, and a remarkable percentage of participants was new to archaeology. Archaeology at Home also ran a junior course, attracting 1,844 primary school children and their guardians from 11 different countries, introducing children to the practical role of the archaeologist and sparking excitement for archaeology. The project further ensured that despite the solitary working conditions of archaeologists due to the pandemic, professional and aspiring archaeologists could come together, share their



love for the practice and support each other in these times of social isolation.

Archaeology at Home did not just increase the accessibility of archaeology and act as a much needed social network during the pandemic, it also had a direct positive impact on cultural heritage. In particular, the participation of one student in the Virtual Fieldschool led to the discovery of a new henge site. Moreover, DigVentures significantly upscaled their evaluation procedures for Archaeology at Home, which allowed DigVentures to develop and refine this kind of community archaeology, which ultimately contributes to the social embeddedness of heritage.

*"By situating learning at its basis, Archaeology at Home has provided knowledge and guidance to people who want to approach archaeology in an amateur way. It can also provide an open database of materials and artefacts that otherwise would have been unknown, which helps to curtail the illegal sale of these objects,"* the Jury noted.

## Archaeology at Home United Kingdom

This archaeology project came about in response to the COVID-19 pandemic. The initiative enabled participation in field activities through virtual tours and workshops, a Virtual Field School and an online conference, and greatly increased and diversified their audience in the process.





At the core of the inspiring Morus Londinium project is an interactive online map on which, from 2016 to 2017, the public charted over 700 of the capital's rare mulberry trees with photos and their associated heritage stories, since the long-lived trees often still stand in the grounds of built heritage sites that have long since disappeared. Thanks to Morus Londinium, funded by a **UK Heritage Lottery Fund (HLF)** grant to the **Conservation Foundation**, veteran trees of London are now perceived as living cultural objects, offering the public the ability to “read” the cultural heritage of a city like London through an entirely new lens – its old trees.

Although mulberry trees were introduced to Britain by the Romans in the 1st century AD, England has a legacy of ancient mulberries from a failed attempt of King James I in the 17th century to start an English silk industry that could rival successful ventures in France, Italy and Spain; a historical connection that led to Morus Londinium's expert contribution to the **UNESCO Silk Roads Online Platform**. In the 18th and 19th centuries, mulberry trees continued to be planted for their ornamental value, their delicious fruit and their associations with childhood and innocence.

Morus Londinium revived these long-forgotten heritage buildings and historical communities, nowadays commemorated only with street names of little meaning to local residents. In addition to walks, talks and events, community engagement was stimulated by the distribution of 100 mulberry saplings to schools and its association with **Roots and Shoots**, which provides vocational training to young people from London's inner city.

The Jury praised the project's achievements: *“The crowd sourced project included digital engagement to not only map and preserve trees in an interesting and advanced way, but also to teach participants that trees each have stories and connections to their local surroundings. There was a good educational impact in a number of schools, where the interest of students was stimulated in silk and silk-making, in turn helping to preserve these traditional activities.”*

Morus Londinium further raised awareness of the enormous contribution made by trees to urban living in terms of personal



wellbeing, but also as generators of oxygen and organs for storing CO<sup>2</sup>, while reducing the heat island effect of the built environment. By linking conservation and awareness of the natural heritage with built and intangible heritage, the project has become a pioneer in bringing heritage issues, the environment, biodiversity and sustainable urban living into the same forum of public and political debate.

*“Morus Londinium represents an innovative way of learning, teaching and researching the history of a place, promoting well-being in an urban context and creating a sustainable way to preserve nature, thus fitting the goals of the 2030 EU Agenda for Sustainable Development. This methodology can easily be applied to other places, achieving these goals also elsewhere. The idea behind the project encourages us to see ourselves within nature and to change our priorities and perception of time, in contrast to the speed of contemporary life, especially in cities,”* the Jury noted.

## Morus Londinium: London's Heritage through Trees | United Kingdom

This crowdsourced project included digital engagement to map and preserve London's mulberry trees and their heritage stories. Morus Londinium presents an innovative way of learning and researching the history of a place and promotes well-being, especially in an urban context.



## 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 ▶

## Jakobínka Tower, Rožmberk Czechia

The Jakobínka Tower, built in the 14th century, was at risk of collapse due to the deterioration of its internal wooden structure and stone masonry. This project addressed these issues, replacing the missing stone consoles and reconstructing the gallery and the roofing of the tower. Research and experimentation related to historical crafts played an important role throughout the project, while educational programmes were also provided with the aim of strengthening the sense of belonging of local people to their historical heritage in both local and European contexts. The Jury recognised the importance of the process which resulted in the restoration of the Jakobínka Tower, including investigations into traditional construction technologies. They noted the combination of these skills with the use of sustainable materials, and how the educational activities transmitted this traditional technology and its associated techniques to local and intergenerational participants.

#### 🔗 More information:

[www.hrad-rozmbek.cz/en/The-Jakobinka-tower](http://www.hrad-rozmbek.cz/en/The-Jakobinka-tower)



## Cesis Castle Latvia

This impressive medieval fortress has undergone a long-term, comprehensive programme to carefully conserve the original fabric of the site while preserving its character and impressive aesthetic qualities. Two monumental towers as well as the adjoining walls of the former ranges have been delicately and expertly conserved as part of the project, which took 15 years to complete. The use of traditional materials and high-quality craftsmanship was employed throughout the works. The Jury recognised the international collaboration in this project which resulted in an interesting, well-done conservation, consolidation and research of a castle ruin. They appreciated the long term vision of this project and found it to be an inspiring example for the careful treatment, maintenance and protection of this type of heritage.

### More information:

[facebook.com/cesupils](https://facebook.com/cesupils) | [instagram.com/cesiscastle](https://instagram.com/cesiscastle)



## Three Air-Raid Shelters, Valencia Spain

The School Group Shelter, 25 Serranos Street Shelter and Massarrojos Shelter were built between 1937 and 1939 during the Spanish Civil War. The three buildings have been rescued from their state of total abandonment and the original elements that were hidden have been recovered. The project has also included the musealisation of the space, allowing the public to visit the spaces and for cultural events to be hosted there. The Jury recognised that this project, which pays attention to a more recent, contested heritage, could be inspiring for other similar heritage sites throughout Europe which are seldom revived. They also appreciated the attention that was paid to the tangible and intangible heritage of this site and how it was developed together with the community, therefore being an important example of the social role of heritage.

### More information:

[refugivalencia.webs.upv.es](http://refugivalencia.webs.upv.es)



## RESEARCH ▶

# Thingstätten the Relevance of the Past for the Present | Germany

The *Thingspiel* was an open-air theatre movement in the early 1930s in Germany, invented to include large audiences in mythical-style immersive outdoor performances. During the Nazi regime, the movement gained some popularity and amphitheatre-like stages – the Thingstätte – were created to serve propaganda purposes. Around 60 were built, and many can still be found today in Germany, Poland and Russia. This project unites 23 international artists and scientists in a search for these little-known historical sites using an interdisciplinary approach to conduct a holistic examination of the significance of the past to the present day. The research is published as a 256-page illustrated book (available in German and in English), as well as in a bilingual open-access database. The Jury recognised the originality of the theme of this project and the balance that was struck between aesthetics and reflection. The jury appreciated that the project shows how to approach this difficult heritage with a contemporary art project.

### 📍 More information:

[www.thingstaetten.info](http://www.thingstaetten.info)



DEDICATED SERVICE TO HERITAGE BY ORGANISATIONS  
& INDIVIDUALS ▶

## “Open Jazdów” Partnership Association, Warsaw | Poland

Jazdów Settlement is a unique heritage site of Finnish wooden houses, a hidden village inside the centre of Warsaw and one of the first post-war housing estates in the city. Thanks to the outstanding effort of its inhabitants and activists over a period of ten years, the proposed demolition of the homes was revoked and the Jazdów Settlement is now protected in the Municipal Heritage Registry.

The Jury recognised the positive effect that the activities of this organisation have had on people’s awareness of this heritage. They greatly appreciated the important sociological impact of the initiative and noted how the partnership model transformed the group’s efforts into one of the largest grassroots movements in Poland which also succeeded in preserving the residential function of Open Jazdów.

📍 **More information:**  
[www.jazdow.pl](http://www.jazdow.pl)



## António Ressano Garcia Lamas Portugal

António Ressano Garcia Lamas has a long history of dedicated service to heritage. The positive results of Mr. Lamas’ extensive career are evident in his appointments to administer some of the most important public institutions responsible for heritage in Portugal: as Director-General of the Portuguese Institute for Cultural Heritage and as Chairman of the state-owned company Parques de Sintra – Monte da Lua, which cares for the state properties in the UNESCO World Heritage-listed Cultural Landscape of Sintra.

The Jury greatly appreciated Mr. Lamas’ contribution to bringing innovation and research to heritage. The Jury recognised how Mr. Lamas inspired more intensive conservation policies and strategies towards the intersections between old and new, and the adoption of protective measures to prevent deterioration caused by large numbers of visitors. They also noted his success in stimulating public attention and interest in history, in issues surrounding environmental sustainability and in best practices for the protection and valorisation of historical gardens and parks.



## European Heritage Volunteers Programme | Germany

The European Heritage Volunteers Programme has organised volunteering projects and training courses in the field of cultural heritage for more than 20 years across more than 20 European countries. They mostly take place in rural areas where endangered sites can be found, and at locations within more well-known heritage properties. The programme raises awareness of the value of the sites and supports local advocates in their conservation, while at the same time providing a high quality educational experience for the participants, allowing them to obtain practical knowledge and skills in various fields of heritage conservation.

The Jury recognised the collaborative nature of the European Heritage Volunteers' activities across many European countries. They noted the large number of impactful interventions that the Volunteers have undertaken and lastly, despite the long duration of the activities, they appreciated that the method and the type of activities are constantly evolving.

➔ **More information:**

[www.heritagevolunteers.eu](http://www.heritagevolunteers.eu)





## Together at the Museum, Parma Italy

Together at the Museum is a project that creates opportunities for people with dementia to visit museums. A multidisciplinary staff from the museum and healthcare sectors have worked together to create specialised museum tours of the Diocesan Museum and the Museum of Chinese Art and Ethnography in Parma. The tours made the collection more accessible for people with dementia and emphasised the reciprocal experience between the objects and places in the museum and the personal experience of the visitor, underlining the multisensory experience of visiting a collection.

The Jury recognised that this project is a good example of combining heritage and wellbeing. They appreciated that the project provides a normal life experience of cultural fruition that goes beyond the duration of the visit to the museum and includes a post visit experience which is important for people with dementia.

📍 **More information:**  
[museocinese-parma.org](http://museocinese-parma.org)



## Respect For History / Local Conservation Awards, Izmir Turkey

The Respect for History / Local Conservation Awards programme has been organised by the Izmir Metropolitan Municipality since 2003. The initiative identifies and celebrates projects that act to protect local cultural heritage, thus advocating and encouraging its continued conservation. The awards programme underlines the importance of this heritage to the local community and pays particular attention to transmitting this heritage to the next generation.

The Jury greatly appreciated that this initiative recognises local activities, creating a community around heritage issues and inspiring a conversation about the importance of local efforts. The Jury recognised how the activities also involved the preservation and celebration of the multicultural heritage of the area and how young people were involved in this heritage activity.

📍 **More information:**  
[www.tarihesaygi.com](http://www.tarihesaygi.com)



The European Commission and the ILUCIDARE Consortium, including Europa Nostra, are delighted to present the shortlisted projects for the **ILUCIDARE Special Prizes 2021**. These shortlisted projects are compelling examples of **heritage-led innovation** and **international relations**.

The ILUCIDARE Special Prizes - now in its second edition - aim to demonstrate that cultural heritage is a powerful resource for **strengthening international exchange and collaboration** and driving **innovation-led sustainable development**. The **nine shortlisted projects** were undertaken by heritage practitioners from **eight countries** in Europe and beyond. Although the areas and range of their activities are diverse, they each show how heritage has the potential to create meaningful links across countries and communities and to develop exciting new solutions and spur social change.

The shortlisted projects emphatically demonstrate that cultural heritage is a fascinating and valuable resource for the creation of an open and creative future for Europe and its partners around the world. These initiatives are concrete examples of the huge value of working together and opening interdisciplinary and intercultural dialogue to produce visionary solutions to problems that our societies are facing in both Europe and further afield.

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 2021 at the European Heritage Awards Ceremony. The two winners of the ILUCIDARE Special Prizes will have the unique opportunity of joining the ILUCIDARE Champions programme, a tailor-made support scheme to help them develop their strategies and achieve their objectives together with European and international experts as well as the ILUCIDARE partners.



**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.



#### THE ILUCIDARE JURY

- Joanna Sanetra-Szeliga – ICC (Chair)  
Elisabetta Airaghi – KEA  
Blerta Ismaili – Cultural Heritage without Borders – Kosovo  
Laurent Lévi-Strauss – Europa Nostra  
Alessandra Peruzzetto – World Monuments Fund  
Heritiana Ranaivoson – IMEC  
María Eugenia Sigüencia Ávila – Universidad de Cuenca  
Koen Van Balen – KU Leuven

# 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.

#### 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, North and Sub-Saharan Africa;
- Four **ILUCIDARE Special Prizes** (two in 2020 and two in 2021);
- One **online training channel** 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.

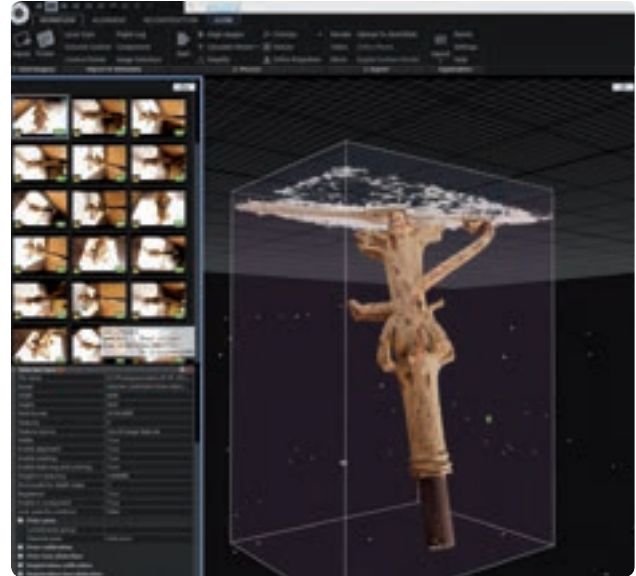
## SHORTLISTED

From 2015 to 2019, the Horta Museum nurtured a fruitful educational collaboration with **Laboratoire Alice** (Laboratoire d'Informatique pour la Conception et l'Image en Architecture) at the La Cambre-Horta Faculty of Architecture of the **Université Libre de Bruxelles**, which led to the creation of a marvellous partial 3D reconstruction of the Maison du Peuple, one of the most influential Art Nouveau buildings in Belgium and a most notable design of Belgian architect Victor Horta, which was sadly demolished in 1965. Today, the Horta Museum functions as a research centre, an archive, a library and an educational centre. The Museum is located in Victor Horta's **UNESCO World Heritage** enlisted former house and studio, which is dedicated to preserving and promoting the architect's legacy. This partial 3D reconstruction marries the digital possibilities of today with the historical richness of the place, making the Maison du Peuple once again accessible to all.

This ambitious project was realised with funding from the **Baillet Latour Fund** and **Université Libre de Bruxelles**. The Jury in particular praises the project's innovative approach towards an accessible database: *"The partial 3D reconstruction of the Maison du Peuple portrays an interesting use of technology to understand Horta's vision, contemporary building techniques and architectural values. The project has a rich network and the database is supported by accurate research, which can easily be browsed and understood by a variety of audiences, from specialists to enthusiasts or curious people."*

The partial 3D reconstruction is both accessible online and well-embedded in the museum itself, perfectly complementing the beautiful model of the Maison du Peuple and two sections of saved staircases already on display in the Museum. The project was developed by an intersection of various disciplines, including architects and architecture students, restorers, curators, editors, a photogrammetric survey specialist and composer-pianist Fabian Fiorini, who wrote the music that accompanies the virtual tour of the 3D reconstruction.

The project constitutes a major valuable addition to the Maison du Peuple, based as it is on material exclusive to the archives of



the Horta Museum. The innovation of the project lies in combining existing knowledge with a variety of digital technologies, including 3D photogrammetric digitisation and aerial survey with the help of a drone to study the urban context, which improves not only the current knowledge of the Horta Museum but also enhances its understanding and dissemination by means of a synthesised 3D model for the larger public. In this sense, the project is based on a restitution model that allows new discoveries to be constantly added into the 3D model.

*"The partial 3D reconstruction is a multi-layered application, developed by a multidisciplinary team of surveyors, architects and IT experts. The story behind the building adds to its relevance as a building with important aesthetic value and strong influence on the history of the Art Nouveau period, which unfortunately was demolished."*

# 3D Reconstruction of Maison du Peuple – Horta Museum, Brussels | Belgium

Victor Horta's Art Nouveau marvel has once again been made accessible to the public, in the form of a partial 3D reconstruction. The resulting model combines existing knowledge with a variety of digital technologies that can also be updated with new knowledge as it is discovered.



## SHORTLISTED

The restoration of the remarkable carved façade of the Basilica of Santa Croce is based on an innovative selection process of treatments and techniques, which was widely disseminated to experts as well as the larger public and visitors through a variety of tailored activities. The restoration project was carried out in collaboration between the **Superintendence of Archaeology, Fine Arts and Landscape of Brindisi and Lecce**, which undertook the project design and project management, and the **Archdiocese of Lecce**, the owner of the church. The restoration work was carried out by **Nicoli S.p.A., Lequile (LE)**. It was financed by the EU through the Puglia Region via the **Fund for Development and Cohesion 2007-2013** and by the **Italian Ministry of Culture**.

The building of the Basilica of Santa Croce began in 1549 and was completed in 1646. Like many buildings in the same locality, the basilica was built using a type of limestone known as *pietra leccese*. *Pietra leccese* is a soft and workable material that allowed for the development, during the second half of the 16th century, of an architectural style characterised by richly decorated facades and altars, known as Lecce Baroque. Santa Croce is considered one of the best examples of this style. The softness of *pietra leccese* however, means it is at great risk of damage due to weather exposure and pollution. In 2011, Santa Croce began to lose fragments of stone from its pediment and investigations that followed showed many symptoms of severe damage and structural issues. In addition, previous restoration efforts included the use of inappropriate and invasive consolidation techniques which worsened the situation.

Great care was invested in the research and experimentation of restoration techniques that would allow for a minimal intervention. Products that had previously only been used on different materials and for much smaller projects were selected. The results achieved by this project, which have since been presented at international conferences, have allowed for the development of a protocol for similar interventions throughout the Mediterranean and beyond. The Jury commended the “*interdisciplinary, innovative process of restoration of a building which had undergone previous inappropriate*



*treatments and which involved many stakeholders and collaborators from national and international institutions. The new application of an established technique has produced good results”.*

The image of the façade was reproduced in 1:1 scale on the protective tarps to allow visitors enjoy the view of the church while the works were ongoing. Double scaffolding with an elevator was also installed to allow for a rare, close-up view of the many fine details of the façade. The scaffold also allowed them to see the restoration work in action with 17,000 visitors, scholars and students visiting the site during this time, to follow the restoration and attend lessons and art history talks.

The Jury noted that “*there has been strong involvement of the local community with the process of the restoration being communicated and explained to the community. The solutions adopted in this regard respond to the particular environment of the site and is an inspiring good practice example that is replicable in other locations”.*

# Basilica of Santa Croce, Lecce | Italy

Gradual corrosion of the carved façade of this beautiful facade formed the incentive for this project, which is based on an innovative selection process of treatments and techniques. The results have been widely disseminated, to experts, the general public and visitors on-site.

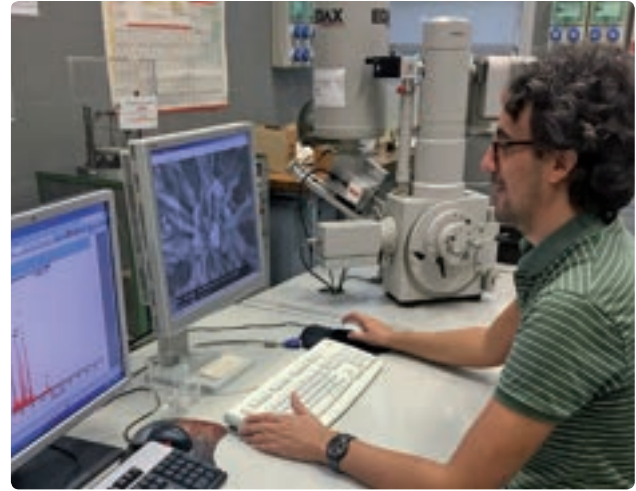


## SHORTLISTED

The HAP4MARBLE project has developed a new treatment for the conservation of marble artworks. The Jury appreciated that “this cross-country project succeeded in further developing a recently proposed innovative (biomimetic) treatment to tackle all the main marble degradation processes in sculptures and architecture, by means of intensive multidisciplinary knowledge exchanges and practical in-situ testing”. HAP4MARBLE was funded by the European Commission through an individual high-level training-through-research fellowship under the Marie Skłodowska-Curie Actions, involving the University of Bologna, Princeton University and the University of Göttingen.

The HAP4MARBLE project set-out to tackle the main weathering processes affecting marble. These include dissolution in rain, which causes surface recession and loss of carved elements, sugaring of marble to a sugar-like powder, the deformation and fracture of thin marble slabs, which are often found as gravestones or as cladding in modern façades, and the darkening of marble, caused by pollutants. All of these processes are expected to be worsened by climate change, and no fully satisfactory treatments were available to tackle them. HAP4MARBLE created a multi-disciplinary environment, which combines materials science, biomaterials, micro-mechanics and petrophysics with cultural heritage conservation to synthesize hydroxyapatite (HAP), the mineral which constitutes human teeth and bones, over the surface and inside of marble artworks to fight these processes.

The innovative treatment which came out of merged competences and cross-country collaboration prevents marble dissolution by developing a surface coating which is significantly less soluble than marble. The treatment has been tailored to combat damage caused by pollution and to arrest marble bowing by penetrating micro cracks in the marble. Further assimilation of the innovation was explored by checking if the HAP-treatment can be applied by electrochemical methods, as is usually done in the biomedical field, which would be useful in repairing sugaring marble. Compared to existing alternatives, the HAP treatment has an added value in terms of efficacy, speed and durability after consolidation.



“This research project brings a clear added value for marble. The innovative treatment successfully translates biomimetic solutions to heritage by means of merging competences and cross-country collaboration. The work is interdisciplinary, finding itself at the crossroads of medicine and science and material heritage. It brings a clear added value for ongoing challenges in marble restoration, especially in relation to the negative effects of climate change”, the Jury noted.

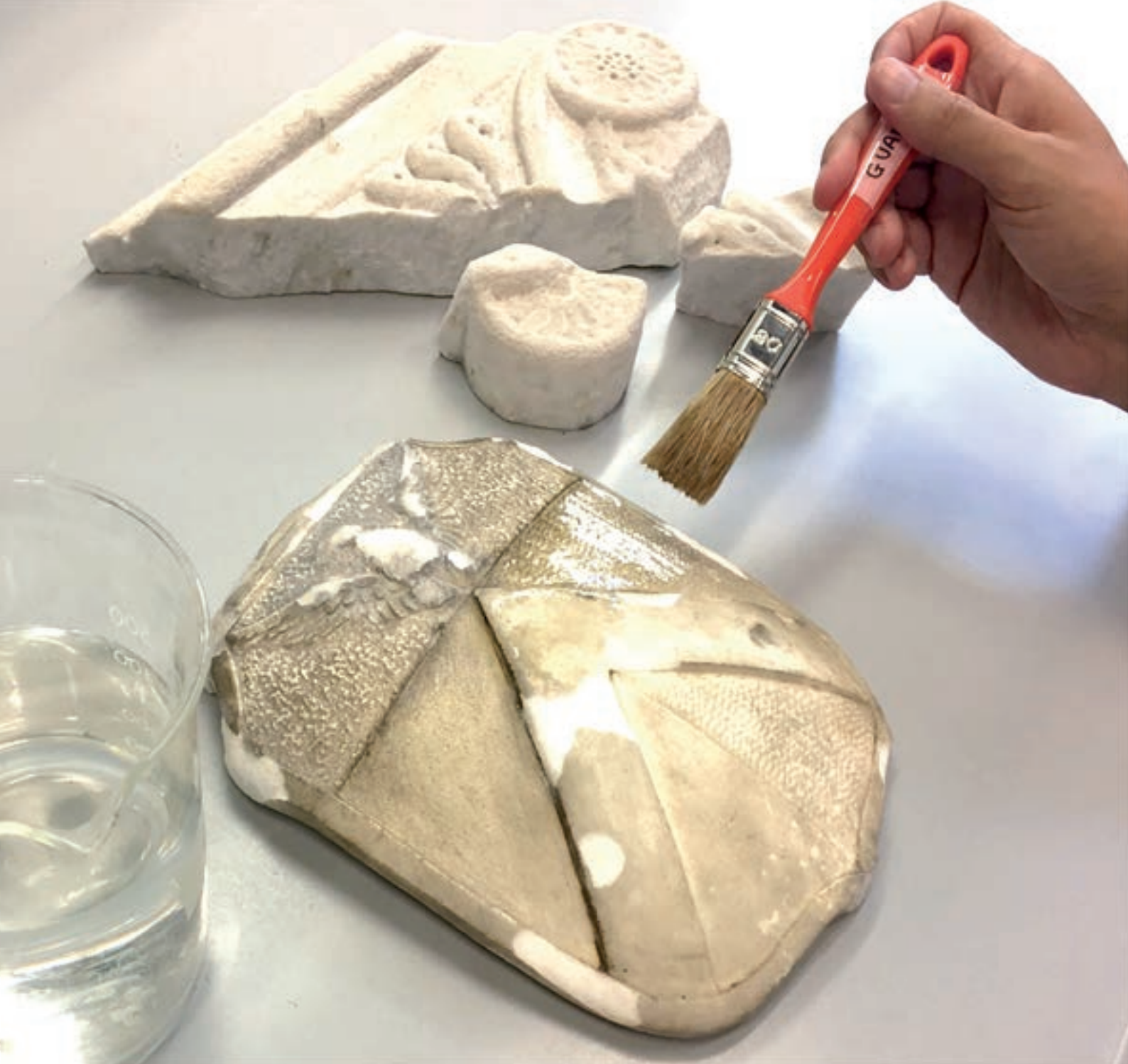
To validate the long-term performance of the treatment, it has been tested in numerous countries across the world with the number of successful applications increasing. The results have been disseminated through journal articles and conferences, and through seminars training dedicated to restorers, architects and others who care for cultural heritage.

“The technique is replicable and is being tested on a large scale in various locations. There has also been a positive social impact from this project with outreach being undertaken to communities and stakeholders outside of the research community”, the Jury stated.

# HAP4MARBLE – Marble Conservation by Hydroxyapatite | Italy

This project set-out to tackle the main weathering processes affecting marble heritage objects and architecture. A multidisciplinary combination of materials and biomaterials led to the development of a pioneering and innovative treatment for marble.





## SHORTLISTED

Founded in 1991, AP Valletta is a research-based architectural and design firm located in Valletta, Malta, which has been providing architectural-engineering, restoration and interior design services for 30 years. The international and interdisciplinary team of AP Valletta, in collaboration with other architects and professionals, keeps a diverse portfolio that includes urban landscapes, cultural buildings, business and residential buildings, retail, hospitality and industrial infrastructure. Their products and interventions are based on thorough research and seek creative solutions for the problems at hand, always with an eye for the appreciation of public space, heritage value and contemporary contribution to the cultural life of local communities.

According to the Jury, AP Valletta *“combines the knowledge and tools which can be found in the buildings they work on, with the latest technological advances to enhance creation and dissemination, while remaining scientifically valid.”*

While operating in a construction industry that constantly provokes change to remain resilient, AP Valletta seeks to foster the survival of that which has intrinsic value and contributes to the well-being of society. Its interventions seek to provide continuity with the valuable architecture of the past and to create an end result invested with the quality of timelessness. The Jury lauds AP Valletta’s respectful approach to existing structures with historical value: *“Throughout its existence, AP Valletta has created many solutions and interventions that always demonstrate the utmost respect for the heritage and adherence to the conservation angle in its work.”*

AP Valletta has convincingly embraced the historical environment of Valletta as an important part of the fabric of the firm’s identity. The Jury was especially appreciative of the firm’s dynamic perspective on heritage: *“Its work is rooted in the theoretical principle that heritage is not static but rather in constant evolution. The firm has made Valletta into their living lab for testing new heritage ideas.”*

Simultaneously, its professional gaze is always directed outwards, enhancing heritage-based international cooperation, for example,



in contributing to international exhibitions such as the Venice Art Biennale 2017; the ‘Malta Land of Sea’ exhibition, curated by Sandro De Bono at the BOZAR, Brussels, in 2017; and the Venice Biennale of Architecture in 2016. Moreover, AP Valletta is actively involved on a European level, exchanging ideas at the Architects Council of Europe (ACE) and recently contributing to the EU research programme Level(s), focusing on sustainable heritage. Most recently, AP represented Malta at the *Architects Against Climate Change* summit at the European Parliament in Brussels, with its impactful regeneration of Dock1 – which was selected as a best practice by the EU-funded “Cultural Heritage in Action” peer-learning scheme in 2020.

In conclusion, the Jury stated that AP Valletta brings into practice what many architectural firms should aspire to: *“AP Valletta has helped to develop Malta’s tourism industry, but without encouraging the negative effects of mass tourism.”*

# AP Valletta Malta

**AP Valletta has enriched the architectural landscape of Malta with its research-based interventions. Always with an eye to valorising public space and fostering heritage value, they are committed to making contemporary contributions to the cultural life of local communities.**



## SHORTLISTED

The Northern Lebanon Project (NoLeP) is an archaeological research project that investigates an area of about 100 km<sup>2</sup> in Koura, a region located near the modern city of Tripoli. To achieve NoLeP's targets, a joint Italian – Lebanese multidisciplinary team was formed between the **University of Udine** and the **Lebanese University – 3rd Branch**, with the participation of the **General Directorate of Lebanese Antiquities (DGA)** and the **Institut français du Proche-Orient (IFPO)** in Beirut. Financial support was provided by the **University of Udine**, the **Italian Ministry of Foreign Affairs and International Cooperation** and the NGO **COSV**.

After three years of fieldwork, 100 archaeological sites have been rediscovered, thanks to the full survey of the ancient territory conducted in this first phase of the project. In this way it has been possible to bring back to light rich archaeological and cultural landscape, where famous cities flourished since the Bronze Age: among the most important discoveries is Ammiya, an ancient city mentioned in Mesopotamian and Egyptian texts of the second millennium BCE, which is now possible to locate in the area of the present-day city of Amioun.

The heritage of Koura demonstrates the important role the area played in the development of early societies in the Levant, Europe and further afield. The area is characterised by the peaceful co-existence of its multi denominational community and international exchange, both historical and contemporary. The heritage, therefore, is a valuable economic and social resource that could help to further cement and consolidate local co-existence and offer a significant contribution to the region's economic development.

*“This is a good example of the positive effects of heritage-led international collaborations in a country facing many challenges, not only related to the heritage itself. The project has engaged local inhabitants, raised awareness of this heritage, and allowed exchanges between local communities and international experts”,* the Jury stated.

NoLeP's discoveries have been widely shared via academic publications and conferences. In addition, activities have been undertaken to connect with communities in the Koura area. This included public talks in Tripoli and Amioun and two photographic



exhibitions. The first was in Tripoli, at Saint Gilles Castle in May 2019. The second was at the municipality of Amioun in June 2019, inaugurated in the presence of the Italian Ambassador, Mr M. Marotti, the General Director of Antiquities, Mr. S. Al Khoury, and representatives from local authorities and the two universities involved in the project. Both exhibitions attracted large numbers of visitors many of whom had little prior knowledge of archaeology. The discoveries were also communicated via social media, to raise awareness among younger and international audiences.

The NoLeP mission also has a strong commitment to archaeological training and education with undergraduate students joining the project every season. Future activities will involve further engagement of local schools.

*“This work has contributed to identity building and a deeper appreciation for local history. It also demonstrates that positive heritage-driven exchanges between countries and good results are entirely possible, even with a limited budget”,* the Jury said.

# Northern Lebanon Project Italy/Lebanon

A joint Italian – Lebanese multidisciplinary team was formed to uncover and widely share information about 100 archaeological sites in the region of Koura. The project engaged local inhabitants in their heritage and allowed for exchange between international experts.



## SHORTLISTED

In 1962, the **Friends of Bryggen** and the **Bryggen Foundation** were founded to protect the remaining wooden buildings in a historic harbour district of Bergen. Today, the Friends of Bryggen is an active disseminator of Hanseatic trade history in and outside of Norway, and with the support of EU-funding for cross-border cooperation, contributes to reviving age-old inter-European ties and intercultural relations through heritage.

In 1955, Bryggen (the dock) was hit by a disastrous fire which left half of the commercial buildings lining up the eastern side of the Vågen harbour in ruin. Since then, the Bryggen Foundation and Friends of Bryggen have been the driving forces of the respectful regeneration of Bergen's historic area which has been under serious threat of further demolition and redevelopment in the second part of the century. Their preservation efforts and promotion of Bergen's wooden heritage led to the site's enlisting as UNESCO World Heritage in 1979.

The Friends of Bryggen is a lively association of more than 1,200 members committed to preserving Bryggen and raising awareness of Bryggen's fascinating history. The Bryggen Foundation owns and takes care of 38 of the 62 buildings that are part of the World Heritage Site of Bryggen and protects these buildings by keeping them in use, carrying out restoration, maintenance and fire-protection measures. For over 59 years, and thanks to the activities of these organisations, Bryggen has acted as a unique training centre for students from across Europe who learn about the traditional craftsmanship that is vital for preserving wooden heritage. In addition, for over 20 years and in collaboration with the Western Norway University of Applied Sciences, bachelor and master's students from several universities in Europe have been invited to study the heritage of Bryggen.

As a monument of the 800 years old trading culture of the region, thanks to the Bryggen Foundation and Friends of Bryggen, this marvellous example of a Nordic Medieval town formation continues to be the basis for establishing vital international relations. With the support of EU-funding, a number of international projects have been successfully carried out, such as "Safeguarding historic waterfront sites - Bryggen in Bergen as a case", with partners from



England, Poland and the Netherlands and support from the Culture 2000 programme; and "Specializing in traditional craftsmanship to preserve our European wooden heritage" with partners from Lithuania, Poland, Slovakia and Germany .

Friends of Bryggen also arranges programmes and visiting trips to other Hanseatic cities for their members. The Jury highlights the associations' role in exchanging knowledge and experience, at home and overseas: *"Both the Bryggen Foundation and Friends of Bryggen constantly aim to demonstrate the importance of restoration and preservation by showcasing their work to international visitors of Bergen and exchanging knowledge with different European cultural heritage groups during their travels to establish contacts abroad, mainly among the earlier Hansa Bond cities but also beyond. These efforts have resulted in the establishment of numerous partnerships with many other countries. They are a marvellous example for other wooden built areas."*

# Friends of Bryggen and the Bryggen Foundation, Bergen | Norway

This prime example of a Nordic Medieval town formation continues to be the basis for establishing vital international relations. The Friends of Bryggen and the Bryggen Foundation are active disseminators of Hanseatic trade history and craftsmanship in and outside of Norway.



## SHORTLISTED

This long-term conservation project focuses on the restoration of *pivnice*, the vernacular architecture of wine cellars that are found in the Negotin Frontier area of Serbia. In 2010, the ensembles of *pivnice* were enlisted on the Tentative List of UNESCO World Heritage. Since then, a long-term partnership was established between the **Institute for the Protection of Cultural Monuments of Serbia** with **Cultural Heritage without Borders (CHwB)** Sweden's office in Tirana, Albania (later **CHwB Albania**) to join forces and start reconstructing the cellars through annual Regional Restoration Camps. These camps have helped bridge the gap in restoration financing and provided a trained workforce in both academic and craft disciplines.

In 2018, the international project Summer Schools of Architecture by **Grupa arhitekata** commenced, bringing experts and participants from all over the world to work at the *pivnice*. The works have been funded by the **Ministry of Culture of the Republic of Serbia**, the **Institute for the Protection of Cultural Monuments of Serbia**, the **Swedish International Development Cooperation Agency**, and the **Headley Trust**. In-kind support was provided by the local communities at the sites.

*“The diversity in the range of local and international actors who collaborated to preserve this heritage, from local authorities to non-profit associations, is commendable, as well as the local community who worked together with these actors to achieve such noteworthy results”,* the Jury said.

Winemaking in this region has a long history dating to the Roman era. The *pivnice* were built for the production and storage of wine, especially in the second half of the 19<sup>th</sup>-century when production greatly increased. The surviving cellars mostly date to this period of growth until its subsequent decline with the onset of the Second World War. The structures were built using traditional construction techniques including high-quality stone masonry with mud mortars and roofs made of oak timber and terracotta roof tiles. Although the *pivnice* were largely lost or deteriorated from disuse, many examples still exist and are protected as national monuments.



16 cellars in Rogljevo and three in Rajac have been restored, as well as three buildings in the village of Rogljevo. Experts and students from all Balkan countries have contributed, as well as students and practitioners from all around the world: Austria, Slovakia, Hungary, Germany, The Netherlands, USA, Nigeria, Pakistan, New Zealand, Brazil, Philippines, UK and France. This has created the perfect opportunity for international exchange, which has improved the quality of works and brought new experiences and procedures to Serbia. This knowledge can now be implemented by the team working on cellars and made available for other institutions and organisations in Serbia and other countries. The project functioning and financing model is transferable and projects that have been inspired by this one are now underway in other countries in the Balkan region.

*“This project has engaged experts and students from multiple disciplines, from the Balkans and many other countries. These educational camps help in the restoration of the cellars, but have also allowed an important transmission and exchange of crafts skills at both local and international level”,* the Jury highlighted.

# Preservation of the Wine Cellars of Negotinska Krajina | Serbia

A range of local and international actors came together to collaborate on this project to preserve a representative part of vernacular architecture. Regional restoration camps and summer schools allowed for the transmission and exchange of crafts at local and international level.





## SHORTLISTED

The unique collection of leather wall paintings that decorate the vaults of the Hall of the Kings of the Palace of the Alhambra have been carefully restored thanks to the fruitful international collaboration of different organisations and companies from Spain, France, Italy and Belgium. The restoration work was managed by the **Andalusian Historical Heritage Institute (IAPH)** and the **Alhambra and Generalife Council**, who funded the project.

The project included the participation of the **National Center for Scientific Research** in Paris together with **Pablo de Olavide University** and the **University of Seville**. The restoration experts of the Alhambra and Generalife Council and IAPH staff exchanged technical knowledge with European experts from the **Italian Conservation and Research in Rome**, the **Biological Research Laboratory of the Italian Central Research Institute** and the **Royal Institute for Cultural Heritage** in Belgium.

The large Hall of the Kings was built with three alcoves located to the east. The wooden vaults are decorated with leather paintings rich in Christian iconography. The Hall of the Kings is named for the ten enigmatic figures that appear on the vault in the central alcove, believed to depict the most illustrious sultans of the Nasrid dynasty.

The vibrant scenes in the paintings reveal the harmonious co-existence between the Christian and Muslim cultures at that time. The tempera paintings are noteworthy for their uniqueness and artistic value and are the only paintings of their kind to have been conserved anywhere in the world. No earlier historical records of this technique are known.

The main threat to the paintings arose from water damage which caused the weakening of the wooden structure and which also caused the growth of fungi and occasional insect infestations. The intermittent swelling of the leather in turn caused damage in the forms of cracks, tears and deformations and paint loss, cracks and lifting in the paint layer. Some damage was also caused by inappropriate earlier interventions. The uniqueness of this heritage required studies carried out over several years for the design and application of appropriate treatments.



*“This remarkable heritage has an international significance due to the context of rich historic intercultural exchanges in which it was created. Its uniqueness and the rare and unusual conservation challenges it faced, allowed building strategic collaborative relations between interdisciplinary and international experts for its preservation”, the Jury emphasised.*

The restoration, a process spanning almost two decades, was undertaken in two phases. The leaks in the roofs of the vaults were repaired and a single accessible space above the vaults was created. This enabled maintenance and inspection work to be carried out, improved ventilation over the vaults and allowed environmental parameters to be monitored. Much of the original construction and technical processes could be documented and therefore recovered, providing new information on the lost artisanal heritage of the Alhambra. The potential legacy of the project can be evidenced in the new avenues of research that have been opened regarding the use of iconographic sources and the meaning of the paintings while new chronological data and new findings on their authors have been discovered.

# Leather Painting Restoration in the Hall of the Kings of the Alhambra | Spain

The restoration of these vibrant paintings was made possible thanks to the international collaboration of several organisations. These remarkable heritage objects have intrinsic international significance due to the intercultural context in which they were created.



## SHORTLISTED

EU-LAC Museums is an international team of 35 museum professionals, researchers and policy makers across the European Union (EU) and Latin America and the Caribbean (LAC). Since 2014, this international collaboration has jointly developed new wisdom about museum community development, youth work, and digital curation, to examine and promote a vision of museums focused on community needs. To date, this project has successfully set-up exchanges and improved relations between 154 countries with 108,365 people engaging in person or online with the project activities and its web portal.

The impressive scale of the initiative is ensured by funding of the **Horizon 2020 EU Research and Innovation programme**, under Grant Agreement number 693669. Project partners include the **University of St Andrews** in Scotland (Coordinator), **ICOM**, the **Pontifical Catholic University of Peru**, **National Museum of Costa Rica**, **Austral University in Chile**, **University of the West Indies**, **University of Valencia** in Spain, and **National Archaeology Museum** in Lisbon, Portugal.

*“EU-LAC is a well-established international network that shares cultural values through the management and care for cultural buildings and monuments. Not only do they represent an international collaboration between expert organisations, the network gradually built a community with many smaller organisations in several cultural sectors in different parts of the world, creating a common language through the identification of a common goal”,* the Jury said.

One of EU-LAC’s many achievements is their international and interdisciplinary museum education programme. They have delivered to policy makers – including UNESCO and EU-level organisations – new scenarios for re-thinking the definition of museums and community museums in ways that accentuate their social role and potential for local development. This is increasingly relevant in the context of the current health crisis and for post-crisis recovery. Such scenarios were co-created by 125 community workshops held in all partner countries. Notably, these community workshops focused on the importance of intangible or ‘living’ heritage transferred



between generations, particularly among communities in remote locations, and management in environmental crises.

Over the years, EU-LAC Museums has undertaken many initiatives with great community impact, such as the Bi-Regional Youth Exchange Programme, engaging 7 community museums and 72 young people from remote and island locations in Costa Rica (the Network of Community Museums), the Porto region of Portugal and Scotland’s Isle of Skye ecomuseum. During the Bi-Regional Youth Exchange Programme, 42 workshops were organised to exchange and share practices across regions and opinions on common issues, for example, climate resilience and depopulation. Another example is the international dialogue established through Caribbean museums and Higher Education in the form of exhibitions, recordings and publications on Caribbean migration to the UK.

*“The EU-LAC project succeeded in developing an international network with a great impact in local areas, reaching over 1 million people, including online participants. In the form of community-led museums EU-LAC addresses interaction among civil societies on an international scale, particularly in developing countries where improved community resilience is a necessity in the face of global imbalances and rapid change,”* the Jury noted.

## EU-LAC Museums – Museums, Community & Sustainability in Europe, Latin America and the Caribbean | United Kingdom

This project has successfully set-up exchanges and improved relations between 154 countries. A well-established international network shares cultural values monuments and through a diverse range of activities.





### 🌟 CATEGORY CONSERVATION

Koen van Balen (BE) **Chair**  
Gabriel Ruiz Cabrero (ES) **Vice-Chair**  
Klimis Aslanidis (GR)  
Rossana Bettinelli (IT)  
Piotr Gerber (PL)  
Markus Hilgert (DE)  
Adrian Olivier (UK)  
Miia Perkkiö (FI)  
Michiel Purmer (NL)  
Jacques de Saussure (CH)  
Maria Eugenia Siguencia Ávila (EC)

### 🌟 CATEGORY RESEARCH

Etienne Poncelet (FR) **Chair**  
Sabine Nemeč-Piguet (CH)  
Attilio Petruccioli (IT)  
Dubravka Preradović (RS)  
Heritiana Ranaivoson (BE)  
Georgios Toubekis (GR)

## Heritage Awards Juries

Every year, the success of the European Heritage Awards / Europa Nostra Awards is ensured by the outstanding dedication of each member of the Heritage Awards Juries. Their extensive expertise and interdisciplinary knowledge ensures that each entry is treated with the utmost care and consideration. We sincerely thank them for their dedication, insight and generosity.



#### ✿ CATEGORY DEDICATED SERVICE

Androula Vassiliou (CY) *Chair*

Uwe Koch (DE)

Laurent Lévi-Strauss (FR)

Natalia Moussienko (UA)

Charles Pictet (CH)

Alex Torpiano (MT)

Marianne Ytterdal (NO)



#### ✿ CATEGORY EDUCATION, TRAINING, AND AWARENESS-RAISING

Maria Cristina Vannini (IT) *Chair*

Pavlos Chatzigrigoriou (GR)

Maka Dvalishvili (GE)

Blerta Ismaili (XK)

Yonca Kosebay Erkan (TR)

Hanna Kristiina Lämsä (FI)

Eugen Vaida (RO)

Name	COUNTRY
Lida Miraj	ALBANIA
Johannes Sima	AUSTRIA
Bruno Maldoner	AUSTRIA
Hubert Schnedl	AUSTRIA
Aleid Hemeryck	BELGIUM
Marieke Jaenen	BELGIUM
Benoît Delaey	BELGIUM
Pierre Laconte	BELGIUM
Olivier de Trazegnies	BELGIUM
Adriaan Linters	BELGIUM
Anne de San	BELGIUM
Aziliz Vandesande	BELGIUM
Elena Dimitrova	BULGARIA
Dora Ivanova	BULGARIA
Mirena Staneva	BULGARIA
Velid Đekić	CROATIA
Tea Perinčić	CROATIA
Darko Babić	CROATIA
Tomislav Šola	CROATIA
Agni Petridou	CYPRUS
Martin Horáček	CZECH REPUBLIC
Martin Čerňanský	CZECH REPUBLIC
Marek Prokůpek	CZECH REPUBLIC

Jane Schul	DENMARK
Jonas Schul	DENMARK
Ulla Kjær	DENMARK
Lilian Hansar	ESTONIA
Kimmo Antila	FINLAND
Minna Lukander	FINLAND
Tuuli Lähdesmäki	FINLAND
Erno Lehtinen	FINLAND
Charles Personnaz	FRANCE
Fabrice Duffaud	FRANCE
Ilia Chkheidze	GEORGIA
Rupert Graf Strachwitz	GERMANY
Claus-Peter Echter	GERMANY
Reinhard Friedrich	GERMANY
Emil Haedler	GERMANY
Claudia Schwarz	GERMANY
Berthold Burkhardt	GERMANY
Vasiliki Nikolakopoulou	GREECE
Petros Koufopoulos	GREECE
Stavros Mamaloukos	GREECE
Eleni Maistrou	GREECE
Alexis Stefanis	GREECE
Anna Karatzani	GREECE
Irene Efesiou	GREECE
Ioanna Steriotou	GREECE

## 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.



Zoe Polymeropoulou	GREECE
Ádám Arnóth	HUNGARY
Robert Richard Kiss	HUNGARY
Hugh Maguire	IRELAND
Ian Lumley	IRELAND
Susan Hazan	ISRAEL
Yael Turner-Grossman	ISRAEL
Sandra Roca Rey	ITALY
Daniela Esposito	ITALY
Gianmario Guidarelli	ITALY
Angelo Pizzolongo	ITALY
Tara Steimer-Herbet	ITALY
Tanaquil Berto	ITALY
Chiara Veninata	ITALY
Alberto Cavalli	ITALY
Cinzia Dal Maso	ITALY
Gaianè Casnati	ITALY
Gianfranco Spitilli	ITALY
Fiorella Dallari	ITALY
Isabella Andrighetti	ITALY
Andrea Cottini	ITALY
Marco Rendina	ITALY
Barbara Maria Savy	ITALY
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Michele F. Fontefrancesco	ITALY
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