



2020

EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS

**GRAND PRIX · PUBLIC CHOICE AWARD**

**ILUCIDARE SPECIAL PRIZES**

EUROPEAN HERITAGE AWARDS /  
EUROPA NOSTRA AWARDS 2020  
**GRAND PRIX · PUBLIC CHOICE AWARD**  
**ILUCIDARE SPECIAL PRIZES**

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The Ambulance for Monuments  
Courtesy of Asociația Monumentum

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**The European Voice of Civil Society Committed to Cultural Heritage**

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# European Heritage Awards/ Europa Nostra Awards

In 2020 the **European Heritage Awards / Europa Nostra Awards** have recognised **21 outstanding achievements from 15 European countries**. Three Europa Nostra Awards were awarded to remarkable heritage achievements from European countries not taking part in the EU Creative Europe programme, namely Switzerland and Turkey.

This publication puts a spotlight on the **2020 laureates of the Grand Prix**, namely the exemplary restoration of the **Basilica of Santa Maria di Collemaggio in l'Aquila (Italy)**, heavily damaged by the devastating earthquake of 2009; the **Tramontana Network III (France, Italy, Poland, Portugal and Spain)**, dedicated to the research of the tangible and intangible heritage of Europe's mountainous regions; and the major exhibition **Auschwitz. Not long ago. Not far away. (Poland/Spain)**, marking the 75th anniversary of the liberation of the largest Nazi concentration camp. The Grand Prix winners were selected by the Awards' Juries and the Board of Europa Nostra from among this year's winners and will receive €10,000 each.

This publication also highlights the 2020 winner of the **Public Choice Award: The Ambulance for Monuments (Romania)**, which has rescued hundreds of heritage-listed buildings in the country through a large network of active heritage organisations. The Public Choice Award winner was chosen by over 11,000 people who voted for their favourite heritage achievements via an online poll conducted by Europa Nostra.

Last but not least, this publication sheds light on the two winners of the new **ILUCIDARE Special Prizes** – selected from among the submitted applications to the European Heritage Awards /

Europa Nostra Awards 2020 – namely **Archaeology for a Young Future (Italy/Syria)**, for excellence in heritage-led international relations; and **TYPA - Estonian Print and Paper Museum, Tartu (Estonia)**, for excellence in heritage-led innovation.

The laureates of the **European Heritage Awards / Europa Nostra Awards** were selected by the Heritage Awards Juries, composed of independent heritage experts from across Europe. **Conservation** was chaired by **Koen Van Balen** (Belgium); **Research** was chaired by **Etienne Poncelet** (France); **Dedicated Service to Heritage** was chaired by **Androulla Vassiliou** (Cyprus); and **Education, Training and Awareness-raising** was chaired by **Maka Dvalishvili** (Georgia).

The 2020 winners of the **Grand Prix**, the **Public Choice Award** and of the **ILUCIDARE Special Prizes** were announced at the **European Heritage Awards Ceremony** which took place online on **10 November 2020**. The ceremony was co-hosted by **Mariya Gabriel**, European Commissioner for Innovation, Research, Culture, Education and Youth, and **Sneška Quaedvlieg-Mihailović**, Secretary-General of Europa Nostra with contributions from **Hermann Parzinger**, Executive President of Europa Nostra.

Read ahead to learn more about these fantastic European heritage achievements!




[europanostra.org](http://europanostra.org)  
[europeanheritageawards.eu](http://europeanheritageawards.eu)  
[ec.europa.eu/programmes/creative-europe](http://ec.europa.eu/programmes/creative-europe)  
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*'The community involvement in heritage preservation, hands-on training of young specialists and focus on sustainability are essential features for the success of our approach to safeguarding heritage.'*

**-EUGEN & VERONICA VAIDA**  
Architects, Asociația Monumentum  
(more on pp. 20-21)





MTAR LA



BULANTA  
PENTRU  
IMENTE





# Celebrating Europe's Heritage Heroes

The European Heritage Awards / Europa Nostra Awards have long championed the most compelling, exemplary and important heritage initiatives from across the continent. The Awards celebrate and promote the highest standards in heritage interventions, research, and education, training and awareness-raising, as well the longstanding dedication of professionals and volunteers.

The achievements recognised throughout the lifespan of the Awards scheme are a testament to the dynamic and vibrant heritage of Europe and of the dedication with which it is celebrated and cared for across Europe.

The Awards were launched by the European Commission in 2002 and have been run in partnership with Europa Nostra ever since. The Awards are supported by the Creative Europe programme of the European Union.

In **18 years**, organisations and individuals in **39 countries** have submitted **3,150 applications** to the Awards.

Independent expert juries, with the help of expert assessors, have selected **533 award-winning projects** from **34 countries**.

A total of **126 Grand Prix** of €10,000 have been presented to outstanding heritage initiatives, selected from among the award-winning projects. The majority of the recipients of the Grand Prix report reinvesting the monetary award into restoration projects or using it to promote cultural heritage through the publishing of books, websites and other promotional materials.

Applications to the Awards are submitted in four categories of entry: Conservation; Research; Dedicated Service to Heritage, and Education, Training and Awareness-raising. While in the past, restoration projects of built heritage made up the majority of applications and award winners, in recent years an increasing number of educational, training and awareness-raising projects - which focus on community engagement, skills transfer through training and the sharing of knowledge - have been submitted. In recent years, a rising number of international cooperation projects, with project partners coming from more than one European country and sometimes from countries outside of Europe, have been evaluated for the Awards.



18 Years



3150  
Entries

533  
Winners

39  
Countries

★ 126  
Grand Prix



## A stepping stone to further success

### ➦ FOR THE LAUREATES

The laureates of the European Heritage Awards / Europa Nostra Awards become part of a pan-European network, promoting knowledge sharing and trans-frontier exchanges. They have reported a multitude of short and long-term benefits, such as increased **networking and professional opportunities** across Europe; **increased footfall** to the heritage sites that they manage; and **funding and other development opportunities**.

The Awards are recognised as **Europe's most prestigious honour in the heritage field**. As a result, the Awards bring local, national and European visibility and recognition to the winners. And not just to the award-winning projects themselves but also to their countries and local communities!

The Awards encourage **follow-on projects and further funding**. For example, for some projects, receiving an Award has facilitated participation in EU-funded projects, high-level conferences, receiving other Awards and recognitions, and eventual listing as UNESCO World Heritage Sites. In conclusion, the Award itself is not the final destination: it can also be a **stepping stone** for the receiver to further develop the awarded project!

### ➦ FOR THE HERITAGE SECTOR

The Awards provide a wide-ranging portfolio of high-quality examples which help to illustrate best practices and promote the exchange of ideas and approaches. The Awards scheme constitutes a rich database of best practices in heritage, which are geographically and thematically diverse. This database is also widely used for research purposes.

### ➦ FOR POLICY-MAKERS

Best practice heritage projects which operate at local/national level and have a high social value are key to building a narrative on how cultural heritage contributes to Europe's most pressing challenges. This is particularly important in these times of unprecedented crisis, where the heritage sector must, once again, assert a solid case to prove its value.

The awarded projects feed into wider policy debates, including in terms of support for campaigning for heritage protection, and supporting education and training in the cultural heritage sector. Many of them are made possible thanks to EU funding, which is also interesting in policy terms.

The Award itself is not the final destination: it can also be a stepping stone for the receiver to further develop the awarded project!



# Laurates of the European Heritage Awards / Europa Nostra Awards 2020

## ★ CATEGORY CONSERVATION

Rubens' Garden Screen and Garden Pavilion,  
Antwerp | BELGIUM

Hvar's Arsenal | CROATIA

Epitaphs of the University Church of Leipzig | GERMANY

The Museum of Fine Arts, Budapest | HUNGARY

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

LocHal, Tilburg | THE NETHERLANDS

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

Manor Farm of Bois de Chênes | SWITZERLAND\*

The Iron Bridge, Shropshire | UNITED KINGDOM

## ★ CATEGORY RESEARCH

Tramontana Network III  
FRANCE/ITALY/POLAND/PORTUGAL/SPAIN

Turin Papyrus Online Platform (TPOP) | ITALY

Scanning for Syria | THE NETHERLANDS

## ★ CATEGORY DEDICATED SERVICE

Mr. Don Duco | THE NETHERLANDS

Société de Lecture, Geneva | SWITZERLAND\*

## ★ CATEGORY EDUCATION, TRAINING AND AWARENESS RAISING

Cross-border Collaboration for European  
Classical Music | CZECH REPUBLIC

Arolsen Archives Online | GERMANY

The Secret Life of a Palace, Gödöllő | HUNGARY

Uccu Roma Informal Educational Foundation | HUNGARY

The Ambulance for Monuments | ROMANIA

Auschwitz. Not long ago. Not far away. | POLAND/SPAIN

SARAT - Safeguarding Archaeological  
Assets of Turkey | TURKEY\*

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

## Shortlisted for the ILUCIDARE Special Prizes

### CULTURAL HERITAGE-LED INNOVATION

TYPA - Estonian Print and Paper Museum, Tartu | ESTONIA

Smart Heritage City | FRANCE/PORTUGAL/SPAIN

St. John's Bulwark, 's-Hertogenbosch | THE NETHERLANDS

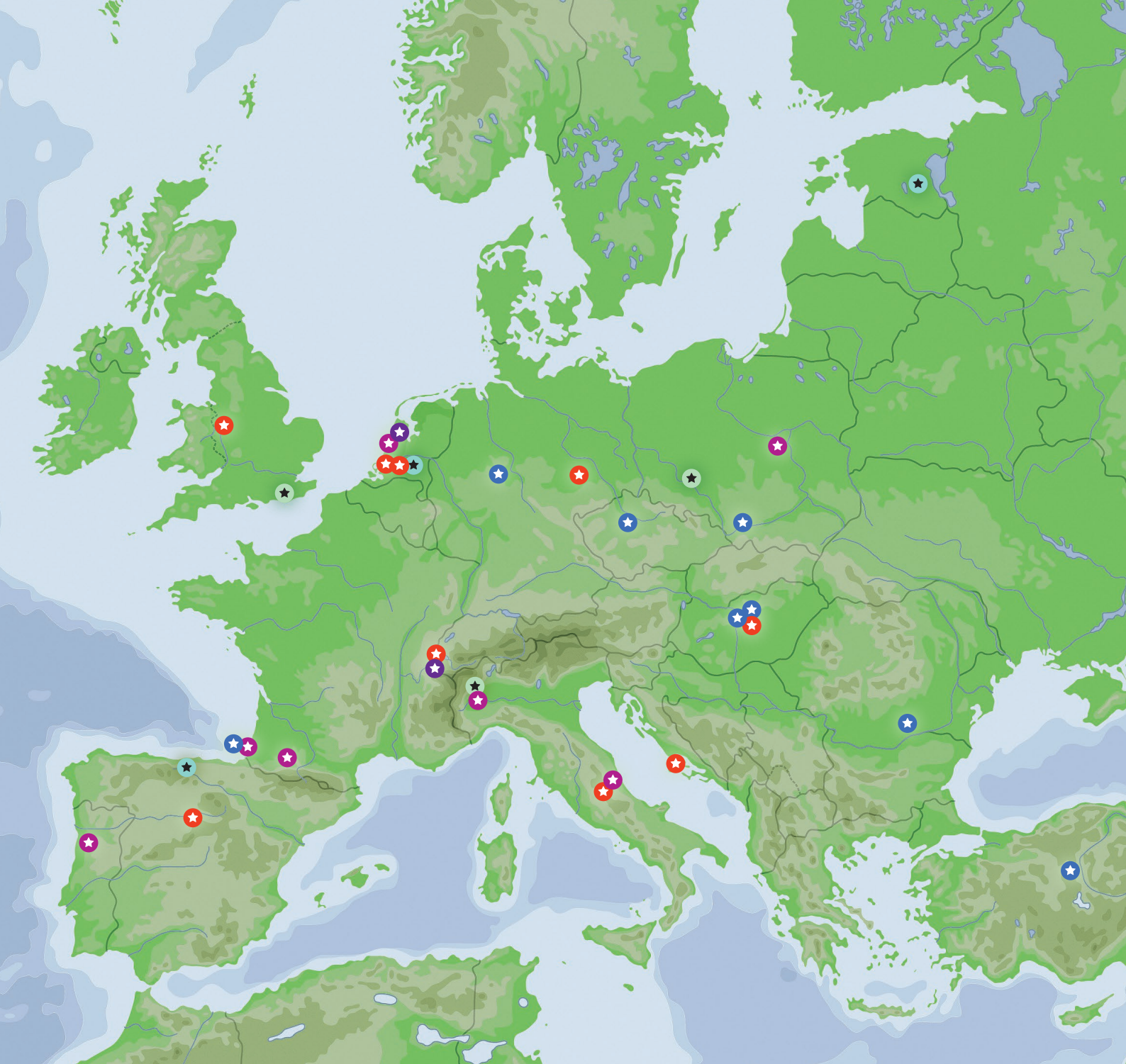
### CULTURAL HERITAGE-LED INTERNATIONAL RELATIONS

Archaeology for a young future | ITALY/SYRIA

The Oppenheim House, Wrocław | POLAND

The Friends of Czech Heritage | UNITED KINGDOM









➔ **Grand Prix and Public Choice Award**







The Basilica of Santa Maria di Collemaggio was heavily damaged by a tragic earthquake that hit the region on 6 April 2009. The restoration of the Basilica required not only an advanced conservation, but also respect for its special place in the life of the community. In December 2017, the long process of recovery was completed, allowing the community to again gather and celebrate at the Basilica.

**The Superintendency for Archaeological, Artistic and Architectural Heritage and Landscape for L'Aquila and its Seismic Crater** carried out the project with a team from three Italian universities ("**Sapienza**" **University of Rome**, **Politecnico of Milan**, and **University of L'Aquila**). The restoration work was the result of a successful collaboration between the **Ministry of Culture, Heritage and Tourism**

(**MiBACT**), the **Diocese of L'Aquila** and the **Municipality of L'Aquila** with the energy company **ENI S.p.a.** acting as sponsor.

When choosing the Basilica of Santa Maria di Collemaggio to receive this year's Grand Prix in the category Conservation, the Board of Europa Nostra noted: *"This intervention, while conducted according to the highest technical and scientific standards is also innovative, truly exemplary and all the more important for its great symbolic value. Following the tragic earthquake that affected L'Aquila, the recovery of the building represents the rebirth of the entire city and is an opportunity for the community to heal the wounds caused by the earthquake. This project is an exemplary testimony of the importance of restoring heritage at risk"*.



**ALESSANDRA VITTORINI**

Director, Fondazione Scuola Beni e Attività Culturali, former Superintendent for Archaeological, Artistic and Architectural Heritage and Landscape for L'Aquila and its Seismic Crater

**What does this Award mean to you?**

This Award celebrates the commitment and passionate work of the members of staff of our Soprintendenza and the other offices working for the reconstruction of L'Aquila's cultural heritage. Indeed, the return to the city of its symbol of art and faith has marked a pivotal step in the recovery process after the 2009 earthquake. We are very proud that the restoration of the Basilica of Santa Maria di Collemaggio is recognised as a European example of good practice.

**What was the most difficult or challenging moment during this project?**

Between August 2016 and January 2017, a series of destructive shockwaves hit the area along the borders among Lazio, Abruzzo and

Marche regions. L'Aquila was shaken again, just when the restoration works had started and we were in the process of disassembling the octagonal pillars. Nevertheless, the safety measures and advanced methodologies in the conservation of built heritage that had been deployed allowed the Basilica to resist, without further damage.

**What was the most rewarding?**

All our efforts were rewarded when, in December 2017, after only two years of restoration works, the Basilica was reopened for the celebration of the solemn Christmas Eve vigil, allowing the community of L'Aquila to experience its renovated majesty. Collemaggio has immediately regained its place in the hearts of citizens as the symbolic space of gathering and sharing.

**What does the future of your project look like?**

The Basilica has become a destination for didactic and specialist visits, as well as a source of creative inspiration. Indeed, it is from the Basilica that the American artist Beverly Pepper drew inspiration for the *Amphisculpture*, a land art work which triggered the refurbishment of a public park near the Basilica. We hope that Collemaggio will continue to stand as a positive case study for those who work for the protection and conservation of cultural heritage, and a symbol of hope in the face of adversity for the people who experience it.



GRAND  
PRIX

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







Tramontana Network III is a celebration of the mountain heritage of Europe, an intangible heritage that is common across Europe in its richness of diversity. This comprehensive study sought to safeguard, collect and promote this heritage through its documentation and broad dissemination through interactive online portals, workshops, and events and publications.

The 8 project partners from 5 countries - namely **Binaural Nodar**, **Audiolab**, **Akademia Profil**, **Bambun**, **Eth Ostau Comengés**, **LEM-Italia**, **Nosauts de Bigòrra** and **Numériculture Gascogne** - each created

a project involving every other partner, to encourage international cooperation and cultural exchange.

“Rural mountainous communities throughout Europe have an extremely rich and diverse cultural heritage, both tangible and intangible. The transborder and cooperative nature of the Tramontana Network III project is a strong example of the importance of research as a driver in equipping these communities with the necessary tools to preserve and celebrate their heritage”, the Board of Europa Nostra said.



**LUÍS COSTA**  
Coordinator,  
Binaural Nodar

#### **What does this Award mean to you?**

The Award has helped us realise that small-scale grassroots organisations devoted to rural cultural heritage and working collaboratively on a European scale can produce relevant, diverse and high impact results. This Award is also an homage to European rural communities and their memories, showing that European countries still have a deep material and symbolic connection with their rural territories, despite all of the social and economic changes of the last decades. Finally, the Award gives visibility to the importance of digital archiving as a tool to enhance a sense of deep knowledge about the social fabric of Europe, one that is relevant to the mitigation of prejudices and the integration of different cultural identities.

#### **What was the most difficult or challenging moment during this project?**

The most challenging aspect of Tramontana Network III was articulating the specificities of each partner organisation with a com-

mon strategy that could go beyond the partners' immediate and local objectives. The Tramontana project is comprised of several organisations that pursue interventions in diverse domains and every one of these organisations develop work in specific rural locations throughout Europe, therefore the network was conceived as a two-variable matrix of territories and types of intervention, in order to produce meaningful and complementary results and a wide range of outputs on a European scale.

#### **What was the most rewarding?**

The most rewarding aspects of Tramontana Network III project were the partner meetings that took place in different rural locations which were a perfect opportunity for cultural exchange between researchers, cultural operators, artists and communities and showed how European rural areas share some common cultural aspects despite their geographical distance. It was especially rewarding to realise how at the end of each funded project there was a shared urge to proceed with new ideas, new projects and new applications.

#### **What does the future of your project look like?**

Despite all the present uncertainties, the future of Tramontana Network is thought to be a continuation of the strategy that is already in place, one that includes incorporating new rural territories and rural-based organisations into the network, advancing fieldwork research, developing a comprehensive digital archive of rural European communities, producing innovative cultural products and, finally, developing a communication strategy that could broaden the project's impact.



GRAND  
PRIX

# Tramontana Network III

## France/Italy/Poland/Portugal/Spain







The exhibition *Auschwitz. Not long ago. Not far away.* provides those who cannot visit the Auschwitz Memorial with insight into the site's story and the fate of its prisoners.

Thanks to this exhibition, it is expected that more than 7 million visitors will learn about the complicated history of the largest German Nazi concentration camp – Auschwitz-Birkenau – as well as how and why the Holocaust happened. The exhibition first took place in Madrid and is currently in New York. It will continue its tour to a number of other cities around the world with the content adapted to include stories related to each locality.



**LUIS FERREIRO**  
Director Musealia /  
Auschwitz Exhibition

#### **What does this Award mean to you?**

It is a rewarding recognition to all the individuals and institutions that have worked tirelessly to create the exhibition, and a meaningful incentive to continue our task of bringing the story of Auschwitz to people and places around the world.

But above all, the Award comes as an important tribute to all the victims, and a powerful reminder of how the story of Auschwitz is part of our shared cultural heritage. One that needs to be preserved and taught to present and future generations.

#### **What was the most difficult or challenging moment during this project?**

The exhibition explores a complex and challenging topic: the dual identity of the camp as a physical location – the largest documented

The exhibition is the result of the collaboration of two European entities, **Musealia** from Spain and the **Auschwitz-Birkenau State Museum** in Poland. It has been supported and provided with artefacts by more than 20 museums and institutions.

“Europe is facing an alarming and unacceptable rise in nationalism, xenophobia, antisemitism, racism and hate speech. Exhibitions such as *Auschwitz. Not long ago. Not far away.*, based on rigorous research and European collaboration, are important in that they raise awareness and make the lessons from our shared past more tangible, offering factual and clear evidence of what can happen when various forms of extremism are tolerated”, the Board of Europa Nostra stated.

mass murder site in human history – and a symbol of the borderless manifestation of human barbarity.

It took years of intense work to create a narrative that could help visitors understand not only history and mechanisms by which a society commits a genocide but also move to the level of universal reflection about our human responsibility today as witnesses of different tragedies.

#### **What was the most rewarding?**

Hundreds of thousands have visited the exhibition, many of which are young students. It is very encouraging that so many people, in different continents, are willing to face such a deeply problematic part of our history. It speaks about the responsibility many individuals share not only to remember the past, but also to critically analyse our present.

Bringing people together, with different identities and beliefs, has been a wonderful achievement.

#### **What does the future of your project look like?**

The exhibition will continue its tour around museums in different cities around the globe, hopefully reaching millions in the upcoming years.

In each case, an extensive cultural and educational programme will accompany the exhibition, with the aim of engaging with the local community and promoting deep and meaningful conversations.



GRAND  
PRIX

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



le parecía justificado, y, de hecho, necesario, tener una opinión sobre los judíos y expresarla en público.

Raimund Pretzel (alias Sebastian Haffner), abogado alemán exiliado en el Reino Unido (1938).

everyone felt justified, and indeed required, to have an opinion about the Jews, and to state it publicly.

German lawyer Raimund Pretzel (aka Sebastian Haffner) writing in British exile (1938).





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

The conservation work is carried out by **Asociația Monumentum** (the owner and developer of the project), **Asociația pentru Patrimoniul Activ-PACT**, and **Asociația Vernacular and Asociația Arhaic**. The network is still growing, with a further four organisations joining this year: **Asociația Actum**; **Asociația Inima Olteniei**;

**Asociația Atelierul de Patrimoniul**; and **Asociația Rost**. The project has enjoyed the support of **His Royal Highness the Prince of Wales** and **The Anglo-Romanian Trust for Traditional Architecture**.

The Public Choice Award is selected by the public through an online vote conducted by Europa Nostra. The following are just some of the wonderful words of support which accompanied the votes.

“I am really proud to vote for The Ambulance for Monuments! They are doing something very special for the culture of my country!”

“The Ambulance is one of the most engaging activities dedicated to the rescue of Romanian and European heritage and fully deserves this recognition!”



**EUGEN & VERONICA VAIDA**  
Architects,  
Asociația Monumentum

#### **What does this Award mean to you?**

This Award honours us and the over 300 volunteers engaged in the Ambulance’s interventions, alongside our craftspeople, donors and sponsors, beneficiaries, local or regional authorities and the communities who are closely involved in the endeavour. It provides a massive impulse to the seven affiliated organisations implementing The Ambulance for Monuments project.

The community involvement in heritage preservation, hands-on training of young specialists and focus on sustainability are essential features for the success of our approach to safeguarding heritage. The Award greatly contributes to spreading the word about our mission and strengthens our thoughts to extend the

project in other European countries which face a similar abandonment of monuments.

#### **What was the most difficult or challenging moment during this project?**

The greatest challenge remains the lack of trained personnel necessary to extend the project so as to fulfill the demand. At the moment, interventions are turned down due to a lack of appropriately trained people.

#### **What was the most rewarding moment?**

The greatest reward is meeting young volunteers who are eager to get involved. They learn traditional crafts through an informal hands-on approach by working alongside trained craftspeople, meanwhile acquiring a new perspective on the value and function of heritage. Such people are the crucial vectors of mindset change concerning heritage.

#### **What does the future of your project look like?**

We are currently moving towards setting up ‘Ambulance for Monuments’ interventions in regions not covered yet, while aiming to spur professional development, training new craftspeople who are both passionate about heritage and able to increase the range, quality and efficiency of the interventions. Such people, and hence their upbringing, are crucial in the Ambulance’s project.




PUBLIC  
CHOICE  
AWARD

# The Ambulance for Monuments Romania









📷 Participants interact at a workshop that took place during the “ILUCIDARE Playground: Cracking the future of heritage” event in Brussels on 20 November 2019

The ILUCIDARE Special Prizes, selected within the European Heritage Awards / Europa Nostra Awards, put a spotlight on European change-makers in **heritage-led innovation** and **international relations**.

These newly-launched Prizes, running for **2 editions**, are one of the highly-visible actions of the **ILUCIDARE project**, of which Europa Nostra is a proud partner, together with **7 international organisations**. The ILUCIDARE project demonstrates and advocates for the importance of cultural heritage as a driver for innovations which improve our society at large as well as people-to-people international relations. The ILUCIDARE project and the Special Prizes are supported by the European Union’s **Horizon 2020** Research and Innovation programme.

For this very first edition of the ILUCIDARE Special Prizes, **6 inspiring projects** carried out by dedicated professionals from **9 countries** were shortlisted. A special **ILUCIDARE Jury** formed by **8 heritage specialists** from the ILUCIDARE consortium selected the **2 winners** among the already excellent candidates, one for outstanding achievements in the field of **heritage-led innovation** and another one in **international relations**

The **2 winners** of the ILUCIDARE Special Prizes clearly demonstrate that cultural heritage is a dynamic and creative field that creates value for the society and the market and contributes to cultural exchanges and mutual understanding. These projects have an extra edge in their respective fields and showcase how boldness, passion and skills can truly make a difference for cultural heritage and the communities that own it.

## ➔ ILUCIDARE Special Prizes



## ✔ THE BENEFITS OF WINNING AN ILUCIDARE SPECIAL PRIZE

The winners of the ILUCIDARE Special Prizes will have the unique opportunity to join the **ILUCIDARE Champions Programme**, a tailor-made excellence programme together with European and international experts as well as the ILUCIDARE partners. The **ILUCIDARE Champions Programme** will provide the two winners with an unmatched space to share their achievements and good practices, expand their networks, find suitable solutions to the encountered challenges and upscale their success.

## ✔ THIS HIGH-LEVEL PROGRAMME INCLUDES:

- Dedicated **co-creation ateliers** and the use of **successfully tested methods** to map effective strategies and tools in the fields of heritage-led innovation and international relations;
- Interactive learning opportunities, such as **capacity-building sessions, online courses** and access to the **ILUCIDARE summer and winter schools**, to share and gain knowledge and engage with international stakeholders and practitioners;
- Access to the **ILUCIDARE global community**, composed of cultural heritage professionals from across the world, businesses and support organisations, education and research communities, as well as governmental bodies and international institutions.

**ILUCIDARE**



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

### 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.





'Archaeology for a young future' is an online exchange programme that encourages school students in Italy and Syria to discover their own, local history through archaeology and to virtually exchange these histories with each other in creative ways. For many of the schoolchildren who took part, this innovative, yet simple initiative was their first experience of international cultural exchange and a common understanding of shared heritage. The programme has led participants, aged 11 to 14 to realise the value of archaeology, discover new places and become more deeply connected to their own localities. The **Associazione per la Valorizzazione dell'Archeologia e della Storia Antica (AVASA)** initiated the programme with the financial support of the **Steinmetz Family Foundation** and the **Cariplo Foundation**.



**STEFANIA ERMIDORO**  
Director, AVASA

**What does winning this Prize mean to you?**

We are delighted because while we have wide-ranging connections in Europe, the Near East, Asia and the United States, the project considered by Europa Nostra relates to a single site in Syria. But we have managed to make this site serve as a beacon for young people in Europe. And this confirms our strong belief that the past, when shared, constitutes a crucial element of our communal identity. By being communicated, interiorized and valued, history and archaeology have a profound educational impact.

*"Through a shared vision of cultural heritage, Archaeology for a Young Future allows children, school staff and communities in Italy and Syria to forge bonds in a spirit of mutual understanding, respect and friendship. Its strong educational component and trans-generational impact can contribute to maintaining and improving relations between the two communities in the long-run. This bottom-up, easily replicable project demonstrates that heritage-led international relations can happen among people and communities on the ground, and are not exclusive of governments or international organisations."*, the ILUCIDARE Jury emphasised.

**What was the most difficult or challenging moment during this project?**

The greatest challenge to our project in the past years has been the terrible war that raged in Syria, forcing our physical absence from the archaeological site and the local communities who live around it.

**What was the most rewarding?**

One of the most emotional moments has been seeing the images of the exceptional concert which the very young musicians of the Roj Ava Orchestra held on the monumental staircase of Tell Mozan. Many of these youngsters were children involved in our Project School, and they engaged their directors and friends in the discovery of ancient Urkesh, through the music.

**What does the future of your project look like?**

We had already begun a new exchange of schools between Italy and Greece, and we were about to put the European students in communication with Syrian peers, when the pandemic forced us to stop this project. However, we did not give up, and the school project is still ongoing, with a completely original approach: individual students in Italy, Syria, the US and now also China are communicating with each other, being tutored by educators and members of our staff, on a „one-on-one” basis.



ILUCIDARE  
SPECIAL  
PRIZE

# Archaeology for a young future Italy/Syria







TYPA, the Estonian Print and Paper Museum, founded in 2006, is dedicated to the preservation of print and paper heritage and the promotion of international relations. Printing and papermaking, their industry and heritage have a long and central role in the history of Europe. TYPA, the Estonian Print and Paper Museum preserves this shared heritage in an innovative way, creating value for and preserving the values of historical printing and papermaking through the intersection of contemporary tools and traditional techniques. The museum's collection is made up of historic printing equipment that has been preserved, wherever possible, to full working order, allowing visitors to try out historical printing and papermaking techniques. The museum also promotes innovative artistic and

skill-sharing approaches and a rich programme of events. The museum shows how innovation can stem from the understanding of historical technologies and techniques.

*“The Estonian Print and Paper Museum is a brilliant example of heritage-led innovation in many ways: from its unique multi-functional and inter-disciplinary model, to the novel methods used to recover traditional printing techniques, as well as its original ways of engaging local communities and creating value for visitors. In a digital era, TYPA contributes to the safeguard, recovery and reuse of printing techniques and know-how which belong to our common history and shared European heritage”, the ILUCIDARE Jury noted.*



**CHARLOTTE BISZEWSKI**

Studio & Residency  
Manager



**LEMMIT KAPLINSKI**

Board Member

***What does being shortlisted mean to you?***

Being shortlisted for the ILUCIDARE prize means being introduced to like-minded heritage-led projects. We see it as a chance to not only showcase our ideas and methods to the world but to open up new collaborative and multi-disciplinary approaches to heritage and culture. It has opened windows of opportunity for us at the museum, both within Estonia and on a wider European level.

***What was the most difficult or challenging moment during this project?***

There are always challenging aspects with the museum, finding definition and recognition for the work that we do has been a continued struggle. It sets us aside from museums, galleries, and fine-art studios. Instead, we have often found ourselves in not quite fitting into a traditional role, by being aligned with programs such as ILUCIDARE do find opportunity to better understand ourselves.

***What was the most rewarding?***

There is a rewarding moment which is shared by every member of our small staff. It is when a new visitor enters, not knowing what to expect. Once they have ventured through the threshold and signed themselves over to our tour guides, it is not long until they are captivated. Often it is the first time they have made paper, learnt how complicated the typesetting process was and witnessed the final stages of traditional bookbinding.

***What does the future of your project look like?***

In the future, we would like to extend our international collaborations, working with like-minded institutions in innovative approaches to heritage. We would like to further our knowledge in our own print technology, organise conferences and skill-sharing on a wider European level.

★ **TYPA – Estonian Print and Paper  
Museum, Tartu | Estonia**

ILUCIDARE  
SPECIAL  
PRIZE







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