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LAUREATES 2016

European Union Prize for Cultural Heritage/
Europa Nostra Awards

2016 Laureates

European Union Prize for Cultural Heritage /
Europa Nostra Awards

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The King's Little Pathway in El Chorro gorge,
Malaga, SPAIN

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European Union Prize for Cultural Heritage / Europa Nostra Awards

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

A total of 426 outstanding heritage accomplishments have been recognised in the past 14 years. The awards scheme received the support of the EU Culture programme and is now supported by the EU Creative Europe programme.

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

The awards are presented to the winners at a major public event, which is hosted each year in a different European city. The 2016 European Heritage Awards Ceremony was held on 24 May at the historic Zarzuela theatre in Madrid. The ceremony was attended by heritage professionals, volunteers and supporters from all over Europe, as well as by high-level representatives from EU institutions and Member States.

The **Call for Entries** for the 2017 edition is posted on the Europa Nostra and Creative Europe websites. The deadline for applications is **1 October 2016**.

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Cultural Heritage: a key resource for Europe

Following a year of important EU policy developments in the cultural heritage field – including the adoption by the European Parliament of a forceful Resolution expressing a strong support for EU’s integrated policy with regard to cultural heritage – we are particularly proud to present the 28 winners of the European Union Prize for Cultural Heritage / Europa Nostra Awards 2016. Organisations and individuals from 36 countries across Europe submitted 187 applications for this year’s edition.

We warmly congratulate the winners and their teams for their exceptional work. Thanks to their talent and commitment, numerous European cultural heritage treasures have been safeguarded and revitalised for the benefit of present and future generations. We were delighted to meet and pay tribute to the representatives of all winning achievements during the memorable European Heritage Awards Ceremony held on 24 May at the historic *Teatro de la Zarzuela* in Madrid.

The projects chosen by independent expert juries are excellent examples of creativity, innovation, sustainable development and social participation in the heritage field throughout Europe. They also raise awareness of cultural heritage as a strategic resource for Europe’s society and economy.

Among the outstanding initiatives awarded in 2016 are: the renovation of a suspended walkway built on

the steep sides of a gorge which has opened up an area of phenomenal natural beauty to all visitors, thus attracting a new wave of tourism to the region (Spain); the development of an industrial style of digitisation which resulted in the digitisation of nearly 9 million zoological, botanical and geological specimens, from across Europe and beyond, of tremendous value to researchers everywhere (the Netherlands); the efforts of the employees of a national museum who worked hard and without pay for three years in order to keep



Commissioner Navracsics at the European Heritage Awards Ceremony 2015 | Oslo City Hall

“The projects chosen by the juries are excellent examples of creativity, innovation, sustainable development and social participation in the heritage field throughout Europe”

the museum active in a difficult political situation, as well as of the activists who assisted them (Bosnia and Herzegovina); and an awareness-raising project which encourages citizens to ‘adopt’ monuments of cultural and historic significance in their communities, to care for them and to put them back into use (Finland).



Plácido Domingo at the European Heritage Awards Ceremony 2014 | Burgtheater, Vienna

For the first time, an Award has also been presented to an exceptional project from Iceland: the rehabilitation and conversion of the French Hospital in Faskrudsfjordur into a museum.

Cultural heritage unites people, builds bridges between the past, the present and the future. At the same time, it generates economic growth, promotes sustainable development and fosters social participation and inclusion - which is today more vital than ever. Therefore, it will remain a priority for us - the European Institutions and civil society alike - that cultural heritage takes its rightful place in all relevant EU policies and actions. It is our shared goal to continue building the policy momentum for heritage in Europe, especially today when the European project faces so many challenges. We are therefore pleased that the European Commission has presented a proposal to make 2018 the European Year of Cultural Heritage, to be organised jointly throughout 2018 by the EU Institutions, Member States and Europe's civil society.

Tibor Navracsics

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

Plácido Domingo

President of Europa Nostra

Laureates

In 2016, a total of 187 applications were submitted to the EU Prize for Cultural Heritage / Europa Nostra Awards from 36 countries across Europe.

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

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

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

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

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

This year, the EU Prize for Cultural Heritage / Europa Nostra Awards honoured 29 remarkable achievements from 16 countries. Of these winners, 7 were selected to receive a Grand Prix and a monetary award of € 10,000. A Europa Nostra Award was also presented to a project from a European country not taking part in the EU Creative Europe programme.

All projects and initiatives were assessed in situ by independent experts (*see pages 70-71*), and then judged by one of the four Heritage Awards Juries during a series of meetings held in February 2016. Each Jury is composed of experts from all over Europe (*see pages 68-69*).

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

- Category Conservation
- Category Research
- Category Dedicated Service
- Category Education, Training and Awareness-Raising



Conversion of De Hoorn brewery into a creative hub, Leuven

Located in Leuven - the long-established centre of the Belgian brewing industry - De Hoorn is the birthplace of the famous Stella Artois beer. The original building is a real gem of industrial heritage. Designed in 1923 with great care and detail both inside and out, the structural design is truly exceptional and is a well-preserved example of a brewery of this type. In the 1970s and 1980s, when production of the beer moved to a location with more modern units, activity at De Hoorn came to a near standstill and in 1997 it was listed as a protected monument. Twenty years later, a group of local entrepreneurs from various cultural and creative organisations decided to buy and restore the building with guidance from the Flemish Agency for Monuments and Sites. The completed result is an exemplary restoration of a beautiful industrial monument, with clever additions to accommodate its new occupants.

“This social and private initiative has contributed greatly to preserving what is an important example of industrial heritage in Leuven and has brought an abandoned building back to life with a truly imaginative use of the spaces within the well conserved, historic fabric. The new additions are well integrated and are respectful of the integrity of this prime building” the jury noted.



The renovated brewery is now home to the owners' organisations and represents their own ideals. They aim to provide “an innovative, open meeting place where creativity, cross-breeding and entrepreneurship are key”. Aside from the office spaces, the building has event areas which are mainly in the historic brewing rooms and a Grand Café which is open to the public.





“As well as the excellent conservation work carried out by the owners and the architects, the accessibility of the building to the public via the heritage trail and the restaurant, which has been based on the principles of social economy, is exemplary”, the jury noted.

“Industrial heritage is very widespread in Europe, yet it is often overlooked and forgotten. With this Award, we commend the influential work that has been done by the owners and architects of De Hoorn and we sincerely hope that the potential of other such buildings to foster creativity and to enrich Europe’s culture and heritage will also be recognised”, the jury stated.



Byzantine Church of St. Peter in Kastania, Mani

The church of St. Peter is the oldest of the ten Byzantine monuments in the village of Kastania. It is a cross-in-square domed structure of the late 12th century, with a portico added to the west side in the 13th century and a bell tower which was constructed in 1813. The church was in a poor state before the work began and faced serious structural problems due to weather exposure, inherent weaknesses and inappropriate past interventions. The interior decoration of an exquisite programme of Byzantine frescoes had also suffered greatly over the church's 800-year lifespan.

The high quality restoration of the church included the securing of the building's structural issues and the conservation of the interior decoration. The care which went into every aspect of the

work is remarkable. The jury noted *"the significance and importance of this European monument and its illustration of the Byzantine contribution to European culture"*. The frescoes, which had previously been largely unintelligible, can now be studied in detail and will no doubt be of great value to researchers of Late Byzantine art. The restoration also made visible certain parts of the masonry work, located just under the roof tiles, which had previously been obscured by later additions. *"The high-quality of the work both inside and outside is commendable and highlights many important aspects of Byzantine art and architecture in this period, particularly notable is the cloisonné masonry technique which the team has beautifully preserved"*, the jury said.





The restoration of this charming church was warmly welcomed by the local community who was fully aware of the cultural and economic dimensions of the project. Their enthusiasm was apparent in the celebrations organised for the completion of the project. The preservation of St. Peter's church has attracted new touristic interest to the remote village of Kastania and may inspire more initiatives to preserve its rich cultural heritage. The jury noted that *"the collaboration of private and public bodies to make the renovation possible and the commitment to complete the work to the best possible standard is a wonderful example of what can be achieved in the many similar churches throughout the region. This is especially considering the adverse economic conditions that have been felt there. It is a model for the preservation of cultural heritage on a broader basis in Europe"*.

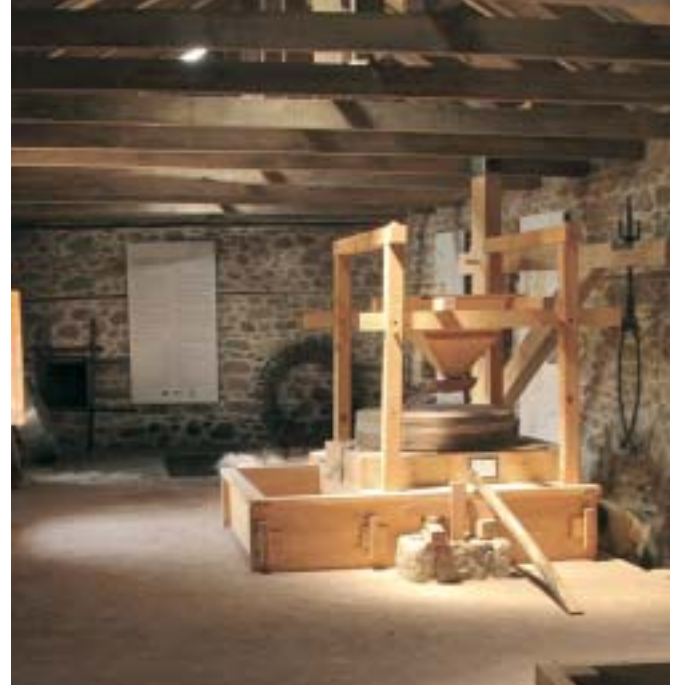


Traditional Watermill in Agios Germanos, Prespes

GREECE

Of the 20 watermills in Prespes' region, the watermill in the village of Agios Germanos is the only one which has been fully restored. The mill, located in the mountainous region of the National Park of Prespa, was originally constructed in 1930. The mill is in full working order and has three different mechanisms: one which grinds flour, another for cleaning fabrics and the third for textile finishing. The restoration involved repairing the building which was in a critical condition, reconstructing the destroyed mechanical systems, rebuilding the water supply system and installing new constructions in the surrounding area so that the mill is easily accessible to visitors.

“With this Grand Prix, we commend the recovery of this early industrial mill which is highly characteristic of industrialisation in Europe. The complexity of the mill and the water supply system is beautiful and has been restored with a high level of expertise,” the jury stated.



The project was ambitious with the goal being to create a “living monument” of the region’s industrial heritage as well as reinstating the production of edible flour, which would in turn enhance and support traditional occupations in the village and the cultivation of organic cereals in the surrounding area. The engagement of volunteers and the whole community actively supported this project, with the village itself expressing its enthusiasm early on and devoting time to the construction and operation of the watermill. The jury noted *“the high educational and social engagement which contributed to the sustainable economic and environmental development in the village and in the region on a wider scale. In addition to this, the project has inspired collaboration trans-nationally in this crucially located region, contributing to a culture of reconciliation and good neighbourliness.”*



The project dedicated itself to creating a site in the Transboundary Park between Greece, Albania and FYR Macedonia which could create a point of common cultural values between these three countries. *“This project sets a wonderful example for other similar sites in this beautiful region. Its social impact as well as the preservation of this fine example of industrial heritage is worthy of the highest merit,”* the jury noted.



The French Hospital in Faskrudsfjordur

This project saw the relocation and restoration of the French Hospital to its original home in Faskrudsfjordur, a village in Eastern Iceland. Along with the hospital building itself, a chapel, an older infirmary and the Doctor's house complete this complex of buildings which were each restored or rebuilt as a part of the project. The hospital takes its name from its establishment in the late 19th-century as a hospital for the many French fisherman who for four centuries carried out fishing expeditions in Icelandic waters. The beginning of the Second World War brought a halt to their travels to Iceland. Despite the efforts of the town to keep the hospital in use, it soon closed and was moved to the other side of the fjord to be used as residential accommodation. In 1980, the building was completely abandoned and remained as such for more than 30 years. The project to restore the hospital was begun in 2009 by the cultural heritage foundation Minjavernd and was a collaboration of architects, engineers and craftsman from the local community and Minjavernd.

This was a large undertaking but had a clear aim of revitalising this part of the village's history by repurposing the hospital as a hotel and museum in a bid to honour the memory of the many



fishermen who perished in Icelandic waters and in the hospital. The restoration was also faithful to the traditional crafts and materials used in the original construction, with many of the old timbers being reused and traditional craftsmanship being employed throughout. *"This project recaptures a part of European history in embracing this link between France and Iceland. The project team has acted to safeguard this valuable and fragile building and the fascinating heritage it embodies"*, the jury noted.



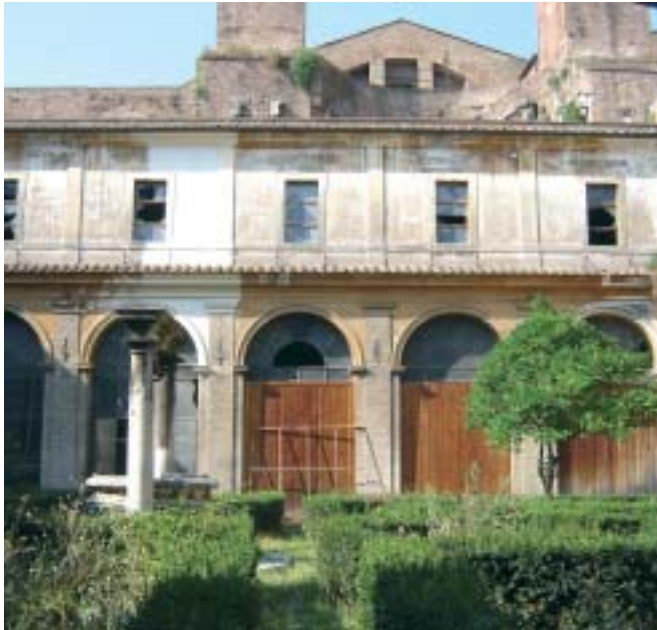


“Restoring a building such as the French Hospital for new uses is a difficult task. The solution that the team has presented is markedly intelligent. The decision to incorporate a very informative museum within the building’s other function as a hotel is proof of the respect that the team had for the building’s heritage and the commitment it had in making this heritage accessible to everyone,” the jury added. The museum and hotel, situated in this beautiful and dramatic landscape, has attracted an increase in tourism to the village, reinstating the village’s role as a refuge for those far away from home.



The Diocletian Baths: charterhouse and open-air pool, Rome

The Diocletian Baths, in the centre of today's Rome, were built between 298 and 306 AD. The building was extensive and it is calculated that it could accommodate 3,000 people at any given time. After a long time of neglect, in the 16th-century the Baths were assigned to the Carthusian monks by Pope Pius IV and in a project designed by Michelangelo, the site was transformed into an impressive charterhouse with an adjoining church (*Santa Maria degli Angeli e dei Martiri*). The small cloister of the Charterhouse (*Chiostro Ludovisi*) has suffered significant structural problems since the 1950s, while the ancient open-air pool (*natatio*) of the Baths was missing much of its architectural decoration and many fissures were also present. This conservation project was challenging as many of the buildings overlap one another, as was the case with the charterhouse cloisters and the open-air pool.



The Diocletian Baths are an important part of the cultural heritage of the city but had been closed to the public for years due to safety reasons. As noted by the jury, “*this renovation project has reopened a vital part of Rome to the public and has reinterpreted the building to convey the significance of the Baths to visitors*”. It was of great importance to the conservators that when preserving the monument, the different phases of its development were clearly distinguishable to visitors. Preserving the many phases of the Baths, including its use as a museum since the 19th-century, was a crucial element of maintaining the site’s history.



The construction of a new museum within the site also posed a threat to the area's original aspect and called for intelligent intervention. The renovation works and the new technologies included in the museum were completed in a non-invasive way and were cleverly concealed throughout.

"The high quality of the work carried out at the Diocletian Baths by the conservators has led to the recovery and enhancement of this iconic monument which unifies the Roman and Renaissance eras, two of the most important periods in European culture. The use of modern interpretative materials is imaginative and is a model of museology for sites of this type," the jury stated.



Museum Oud Amelisweerd in Bunnik, Utrecht

Oud Amelisweerd is a centuries-old mansion located on the banks of the Kromme Rijn river, on the periphery of the city of Utrecht. Though the site's history dates back to the 13th-century, the present mansion was built in 1770. After private residency ended in 1989, the vacant building lay in disrepair for many years though the grounds remained very popular with visitors. 2011 saw the beginning of the restoration of the mansion and the coach house on the forecourt, as well as the priceless Chinese wallpapers in the interior. The intention was to reopen this beautiful building to the public in converting it into a museum with the preservation of the wallpapers being of the utmost importance. *"The European connection with China in the period of the 18th and 19th centuries, as evidenced by the magnificent wallpapers found here, is exceptionally well preserved"*, the jury said.

The jury also noted the excellence of the conservation and museological aspects of the project, stating that *"the technical innovations in climate controls which are included in the museum,*



for example the window shutters which automatically close in bright sunlight, are a marvelous addition and allow for the responsible display of the wallpapers and textile wall coverings. The didactic quality of the museum is discreet yet assured and the quality of the exhibition material is excellent".





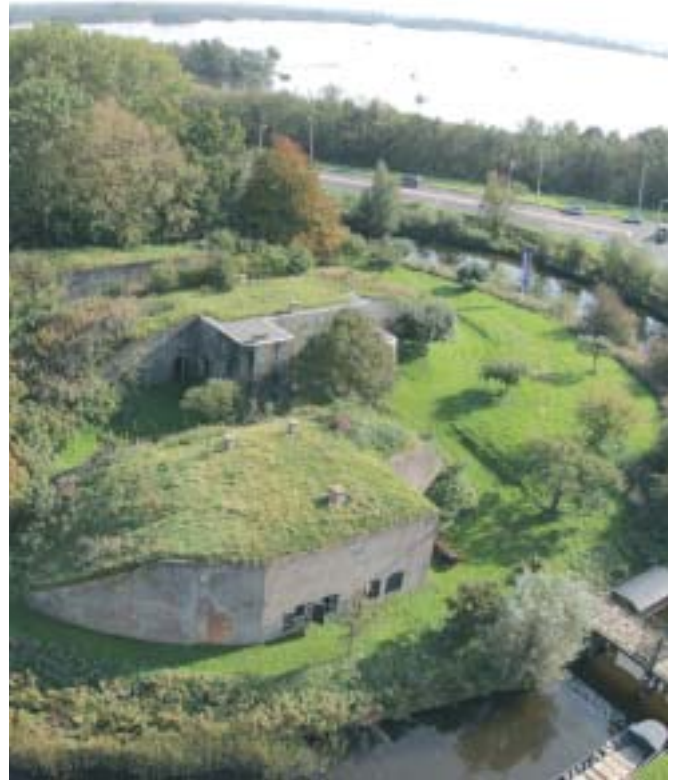
The museum now functions as an exhibition space for these extremely rare wall coverings, and presents too a unique collection of Modern art. The rich life of the mansion has been recaptured and, for the first time, the interior is now accessible to a wider public.

“The modern additions to the historical setting, whether we take as examples the Modern art or the contemporary style of exhibition, are well incorporated. The monument itself is of great importance and the authenticity of the 18th-century residence has remained intact thanks to the care and attention that the conservators paid to every detail,” the jury emphasised.



Fort Kijkuit in Kortenhoef, Noord-Holland

Military heritage is widespread throughout Europe but its potential for contemporary use is not always clear and can be difficult to determine. Such buildings are often left vacant for many years and in need of repurposing. Fort Kijkuit represents a fresh approach to dealing with this problem. The fort, located in the province of Noord-Holland was used as a military defence building until the Second World War, when new methods of warfare soon rendered it obsolete. Before the renovation project, the building had no obvious use and its condition worsened year after year. In 2013 Natuurmonumenten, the society for the protection of natural monuments in The Netherlands, took the initiative to protect Fort Kijkuit. 2015 saw the completion of the project which repurposed the site in a variety of ways: it is now home to a new office space for Natuurmonumenten, a tourist information centre, a lookout tower and several areas for passing cyclists and hikers to relax and enjoy the surrounding scenery.



“This is a successful reuse of a military building which is so often a challenge to heritage and conservation professionals, setting an example for future projects in similar sites. The contemporary architecture complements the original structure perfectly by using imaginative techniques to allow daylight into what could otherwise be a very impenetrable building. These interventions do not affect the original character and are tactfully incorporated. The project has put this important UNESCO World Heritage listed building back to good use,” the jury noted.



Fort Kijkuit is located in the middle of a nature reserve which has its own unique biodiversity, an element embraced by the conservation team, especially in the construction of the special lookout catering for the many visitors who come to enjoy the landscape. This is also reflected in the decision to leave the casemate unrestored and undisturbed, home to a large number of bats. The jury acknowledged that *“the new restoration interacts well with the surrounding landscape and treats its situation within the nature reserve in a very fitting way. The work has also reopened this very memorable site to the public, allowing this important part of cultural heritage to be appreciated anew”*.



Cathedral and Diocesan Museum in Santarém

The Cathedral of Santarém and the adjoining Diocesan Museum, located in the centre of Portugal, underwent a significant and comprehensive conservation project from 2012 to 2014. This included the restoration of the architecture of the cathedral, the movable and integrated decoration both inside and on the cathedral's facade as well as the rehabilitation of the museum which houses a collection of religious art. *"The high quality of this complex conservation of both art and architecture is an impressive accomplishment, especially when we consider the expansive volume of work which needed to be done"*, the jury said. The scope and range of work that was required meant that the project was multidisciplinary with experts from the fields of chemistry, biology, radiology, photography and history contributing to the project.

The church, originally built in the late 17th and early 18th century has been a central point in Santarém ever since, a point emphasised by the restoration team in making the collection of religious art in both the Cathedral and the Museum presentable and easily accessible to the public. The restoration was done in a number of stages to focus the attention of the project fully on each aspect. The jury noted *"the commitment to using traditional construction*



techniques in every possible scenario which has ensured a faithful restoration of the architecture and the collection of religious art".

Both the facade and the interior of the Cathedral required stabilisation and cleaning as well as replacement of some features which had eroded in previous centuries. The work on the Cathedral's sculptural decoration and paintings is particularly remarkable. The poor condition of the pieces called for a variety of treatments to restore them to a satisfactory condition. Conservators skillfully worked to clean the surface of the objects, to repair the considerable cracks that were present in some of the sculptures and to rectify the extensive discolouring and damage to the paintings.





“The conservation of the paintings, sculptures, ecclesiastical objects and the architecture of the Cathedral and the Museum was carried out proficiently and with great attention to detail by the conservators. There is a harmony in the successful combination of these different elements and the effect is subtle but impressive. This ambitious work is an excellent role model for the wider network of cathedrals which are found throughout Portugal,” the jury stated.



The King's Little Pathway in El Chorro gorge, Malaga

S P A I N

The King's Little Pathway (*Caminito del Rey*) is anything but little. This suspended walkway brings visitors high up through the Gaitanejo and los Gaitanes gorge in the province of Malaga, an area of phenomenal natural beauty. The path was originally constructed in the early 20th century to enable the population of El Chorro, a local settlement, to access the hydroelectric plant where the majority of the inhabitants worked. With the walkway in place, the villagers could avoid travelling the long way around the mountain. Children used the route to walk to the nearby school and it formed a link between the communities living on either side of the mountain.

In recent times, the King's Little Pathway had become a popular hiking destination. However the crumbling nature of the aged structure resulted in it being dubbed "one of the world's scariest hikes". The risky walkway, built on the steep sides of the gorge, was therefore only accessible to the most daring of hikers.



"The renovation of the King's Little Pathway has secured and opened up this unique and special example of natural and industrial heritage to all visitors and this Grand Prix is in recognition of this achievement. Its improvement has been successful in attracting a new wave of tourism to the area, which has had a sustainable economic and social impact on the region". The renewed pathway is now available to anyone who wants to enjoy a day getting closer to nature in the wonderful surrounding landscape.

In an effort to preserve the heritage of the King's Little Pathway, the conservation team constructed a path which incorporated or was just above the original walkway.



The jury felt that *“this passage, set within a truly awesome landscape, is a beautiful solution to the gradual deterioration of the path since its construction in the early 20th century. We very much appreciate the method by which much of the previous path has been left intact as it allows for a comparative view of the walkway while presenting the history of the area creatively. The interaction between industrial and natural heritage is to the advantage of both”*.



Six Churches in Lorca, Murcia

In May 2011, Lorca experienced an earthquake which caused serious damage across the city. Among the buildings damaged were six churches located in the historic centre of the city. These buildings are examples of various architectural styles, Renaissance, Murcian Baroque and Neoclassical. Fissures were apparent in the roofs and walls of several of the churches while some roofs had collapsed altogether. Though the citizens of Lorca were naturally discouraged following the disaster and the harm caused to so many of their churches, as well as the destruction of many other iconic buildings, they soon assembled their resources and worked to restore their city to its former state.



“With this Award we celebrate the fantastic reaction of civic society in Lorca in repairing their churches following the damage and destruction caused by the earthquakes in May 2011. The work done by the owners of the churches with the support of the community, as well as several foundations and municipal organisations, is a model of post-catastrophe management”, the jury said.

The renovation works took just four years to complete. For a project of this size, this is an incredible accomplishment. It pays testament to the determination of the community to reclaim their city from the effects of the tragedy. From the beginning, the community was focussed on opening the old centre as soon as possible so that its owners and visitors could regain access and so that the churches could return to their use as places of worship. This extended to the organisation of guided tours of the renovation works, which helped to raise awareness about the works and involve the community further in the rehabilitation of the area.



The restoration of the six churches was of the highest quality with the jury noting that *“the use of and respect for traditional methods, techniques and materials while incorporating earthquake resistant measures and carrying out the repairs has resulted in an astounding quality of restoration work, faithful to the original architecture. While the community has accomplished so much with the renovation of these churches, the project has had a positive influence on its surroundings and has contributed to the rapid recuperation of the entire city”*.



Knockando Woolmill, Aberlour, Moray

Knockando Woolmill is located in a remote part of the Scottish Highlands. It has been active and producing textiles with its original machinery since 1784 and is a living monument to an important Scottish tradition. The restoration project is notable not only for its high quality and attention to detail but also for its success in promoting rural revival in this distinctive region. *“The Knockando Woolmill is special due to its continuous, unbroken production of textiles over the last 200 years. This is exceptional in Europe and the survival of this type of local production is rare”,* the jury said. *“Though it is a decidedly local endeavour and is linked very much to its regional identity, the Woolmill’s production of high-quality textiles to a growing global market makes it an internationally significant endeavour. Its very survival in today’s globalised world is deserving of European, if not international, recognition,”* the jury added.

The Woolmill’s production is active across a complex of its original buildings which houses the machinery used for each part of the textile production. In 2000, the condition of both the buildings and the machinery was critical and a major programme of repair and renewal became an absolute priority. To this end, the



Knockando Woolmill Trust was established to raise funds and work towards the recuperation of the site. As the buildings were generally in an extremely fragile state, extensive research was required and complex strategies for their repair were devised to allow the original vernacular architecture to remain intact while meeting the present-day standards of health and safety.





One of the principal priorities was to provide a Craft Training Workshop to train young people in traditional crafts which may otherwise have been lost. For this purpose, a new structure was built adjacent to and in harmony with the other buildings. The byre, which formerly housed farm animals, was converted to a visitor centre, which has attracted a wider public and has helped to increase understanding of this special heritage. The jury appreciated this aspect of the project commenting that *“the community involvement, the generation of new employment opportunities and the attraction of visitors to this relatively remote region is a wonderful example of rural revitalisation and of what can be done in comparable locations throughout Europe”*.



Wimpole Hall's Gothic Tower in Wimpole, Cambridgeshire

The restoration of the Gothic Tower, located in the park and gardens of Wimpole Hall in Cambridgeshire, presented a challenging and complex conservation problem. The Tower was intended as a prospect house and focal point in the Wimpole parkland, the landscape of which was designed by Lancelot 'Capability' Brown. The Tower is a superb pseudo-medieval ruin of a castle, based on a sketch by the architect Sanderson Miller in 1749 for his friend and patron, Lord Hardwicke, the owner of Wimpole Hall. Over the following centuries, the ruin suffered extensive and gradual damage due to the vulnerability of its carefully-designed broken edges, blank windows, missing battlements and lack of a roof. Its crenellation - the pattern of stonework found along the top of the walls - which was such an important characteristic of the Tower was almost completely missing. Public access to the Tower and its landscape was also limited and the folly itself was obscured by an overgrowth of brambles.



The restoration called for a lengthy period of extensive research to return it to its intended appearance and required a lot of thought around the issues of restoring a structure which was built to appear as a ruin. Securing it for the coming centuries was paramount as was preserving its weathered beauty. In the 19th to early 20th centuries, the Tower was occupied by servants from the Hall. The social history of this aspect was researched in detail and an archaeological survey was carried out with the help of volunteers. *“Intellectually, this project raises interesting questions about the preservation of a designed ruin and inspires thought about the nature of conservation. It is informed by detailed research and archaeological recordings and is a model of cooperative endeavour. This Grand Prix is awarded in recognition of this diligent work”*, the jury stated.

The main structure has been stabilised and is now beautifully restored and reintegrated into the walks and experience of the surrounding parkland. The masonry features of the crenellation and the arrow-slit windows have been reestablished fully while the interiors have been preserved “as found”.



The servants' quarters have been kept as they were to serve as a monument to historical and social change. *"This is a unique example of a folly in its intended and specially designed idyllic landscape by Capability Brown. Its clever restoration has returned this beautiful landmark to the public and has enriched our knowledge of the social and cultural history of the estate"*, the jury added.

"This is an extraordinary example of a restoration of an iconic ruin which has served as an example for the construction of similar structures in Europe", the jury highlighted.



Preservation of underwater archaeological sites, European project coordinated in Copenhagen

Europe's sea floor is a treasure trove of cultural heritage. Shipwrecks, submerged or sunken cities and significant archaeological sites largely remain undiscovered or are yet to be fully investigated. UNESCO estimates that there are over 3,000,000 shipwrecks on the floors of the world's oceans, whose contents remain to be explored. An increasing number of offshore and subsea developments such as wind farms, pipelines and cables have resulted in a greater demand for new methods of managing and preserving this priceless heritage.

Across Europe, a consortium of seven research institutions and four small companies from seven countries - Denmark, Germany, Greece, Italy, The Netherlands, Sweden and the United Kingdom - came together to form an ambitious group aiming to change the state of marine archaeology and conservation in Europe for the better. The Department of Conservation and Natural Science at the National Museum of Denmark coordinated the team who carried out the project SASMAP (Development of Tools and Techniques to Survey, Assess, Stabilise, Monitor and Preserve Underwater Archaeological Sites).

The consortium has taken great strides in the development of new methodologies with the objective of locating, assessing and



safeguarding Europe's underwater cultural heritage and has trialled these new methods in several sites in European waters. These include the ancient harbour of Sounion in Greece, the submerged prehistoric settlement site of Tude Hage in Denmark, the Roman town of Baia in Italy and a 17th-century shipwreck in The Netherlands. The research was carried out with a fresh approach and brought together an impressive group of researchers in marine archaeology and conservation, *in situ* preservation, wood degradation, marine geochemistry and marine geophysics. The protection of these sites was one of the main concerns of the team when developing these new tools and methods. These innovative technologies and methodologies have had a large scale impact and have contributed greatly to maritime archaeology.





The locating of underwater archaeological sites, assessing the state of preservation of water-logged wood and general stabilisation are just some of the techniques which have been improved by SASMAP.

The jury considered the SASMAP project *“an example of best-practice in dealing with underwater preservation”* and praised *“the consortium’s commitment to further disseminating their findings to heritage professionals around the world”*. The jury also expressed the hope that *“the work to preserve our too often forgotten, underwater, heritage will continue across Europe”*.



‘Granaries of Memory’, Bra

‘Granaries of Memory’ draws on the oral history of local communities, especially related to the intangible heritage of food culture in Italy. Professional researchers from the University of Gastronomic Sciences in Northern Italy conducted over 1000 interviews within various communities to capture people’s memories of food and regional cuisine. These interviews were recorded and are available to the public online in video format in a web archive. They often take the form of a conversation, the telling of a story or at times a cooking demonstration of a favourite dish.

While food is the central topic, the lifestyle surrounding its production and preparation often comes to the fore. The centrality of food to our lives is palpable as the conversations often become personal history lessons recounting the difficulty of farm work or memories of the war period in the early 20th century. There are also accounts of specific recipes or delicacies, as well as links to other aspects of culture such as religion, for example, the origin of St. Anne’s role as patron saint of anchovies.



“Its thorough and wide basis of selection has the potential to be considered on a wider scale and should be observed in Europe as an example of good practice in conserving intangible heritage. This project is an occasion to give an Award to the memory of common people,” stated the jury, who also admired the comprehensive involvement of the community in this project.





▼ In Primo Piano:

Eataly

 LIVE
 Pasticceria di Tullio

Eataly

 Az. Agr. F.lli Stefanoni

Eataly




Although the interviews were carried out by professional researchers, the engagement of participants was broad and also managed to foster interest among younger generations.

History, and especially that of an oral tradition, can only continue to exist if it is passed on and in this way, 'Granaries of Memory' has helped to preserve a generation's memory for many years to come. Importantly, this project also supports the sustainability of food culture, an aspect of our cultural heritage which is engaged with at every mealtime, every day.



Digitisation of the Naturalis Biodiversity Center's collection in Leiden

The digitisation of a natural collection such as that of Naturalis Biodiversity Center is no small feat. This achievement was recognised by the jury for *“the grand scope and the ambitious nature of its research and, most importantly, for the future global research that it has facilitated.”*

Naturalis Biodiversity Center has a collection of over 37 million zoological, botanical and geological specimens from sources across the globe with a focus on Europe, Southeast Asia, South America and Africa. These details make the Naturalis collection one of the largest and most diverse collections of natural specimens in the world. The digitisation of nearly 9 million of these specimens is therefore of tremendous significance and value to researchers everywhere.



The research encompassed the development of an industrial style of digitisation which differed from traditional natural history digitisation projects whereby a tailor-made process is developed for each separate collection. The researchers developed nine ‘digistreets’, that is, a standardised practice for each type of collection to be digitised. For example, these could be preserved or jarred specimens, dried plants or geological artefacts. This methodology, together with five years of intense and dedicated work resulted in the digitisation of 8,665,000 objects. This number was 23 per cent more than the original target of 7 million and can therefore be viewed as a huge success. The standardisation of the practice also enables the project to be easily continued despite the end of its original five-year period.

The jury appreciated *“the potential of this project to facilitate further research programmes, allowing researchers, as well as the public, to explore a significant part of this collection remotely via Europeana and an API (online database system)”*.



This was viewed as an exceptionally generous aspect of the project's dissemination and an example of best practice in collection digitisation. The jury felt that "*the selection of specimens from such a huge collection as well as the planning and execution of the project was immensely impressive*". The project's preservation of several important natural collections and its link to the world of natural heritage was also credited for the way in which it promotes the interaction between these two worlds.



Conservation study of the village Gostuša in Pirot district

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“The conservation study of endangered vernacular architecture in this small but unique mountain village is a testament to the accomplished work and high standard of conservation which can be achieved with firm commitment and determination in spite of a limited budget. The research for the conservation work was remarkably thorough and was conducted with vision and a clear action plan. This Grand Prix is awarded in recognition of the far reaching successes of this research”, said the jury of this project in Gostuša, in the municipality of Pirot.

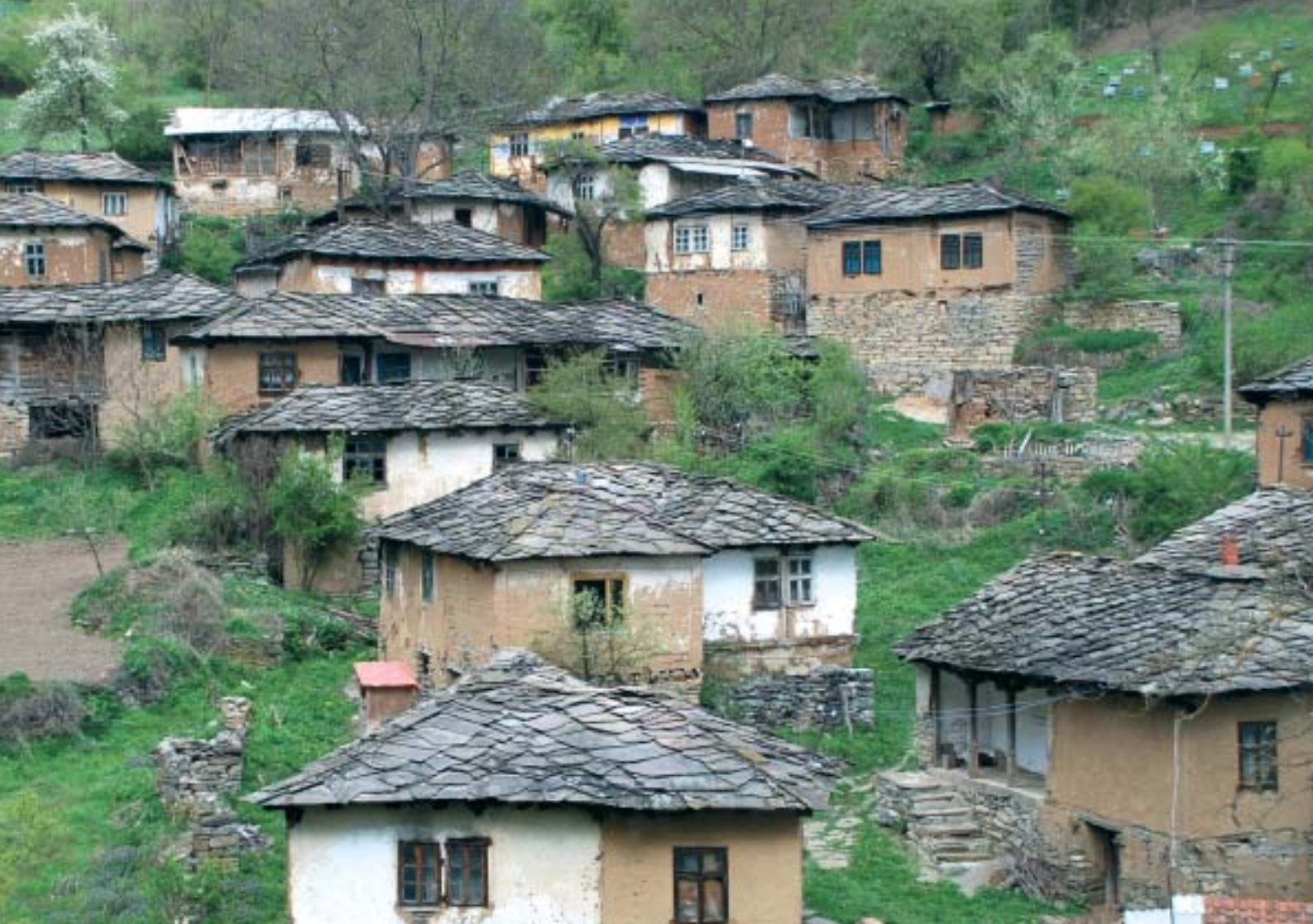
The researchers carried out an architectural survey on each building and produced detailed and comprehensive documentation regarding the architecture and construction techniques used in each individual structure. The study had a compelling educational element with a strong engagement from students in the relevant fields. The project coordinators were committed to clarifying the

importance of the restoration works to the local community and were intent on involving and educating the village’s inhabitants in each aspect of the project. The completion of the study and building renovations has resulted in an enthusiasm for heritage among local people and an improvement in their rural lifestyle.

The project is of international significance and is already acting as an influential example of good practice thanks to the researchers’ contribution to international conferences and their perseverance in gaining recognition for the village of Gostuša and its surrounding landscape.

“The intention of the team to re-use the former government buildings as cultural centres which could potentially encourage tourism to the area and revitalise the village is a valuable aspect of this project”, the jury noted.





The jury found “*the methodology and the approach to raising awareness of this village to be extraordinarily well done*”. While the protection of the vernacular architecture is apparent, the study went beyond these material factors in boosting the cultural identity of the area and providing new potential for social and economic growth in this special region. The project should be regarded as an admirable example of the influence of good research and conservation.



Prehistoric Picture Project. Pitoti: Digital Rock-Art, Cambridge

The jury was impressed by this project's innovative approach to preserving European rock art. The project is a truly European one with researchers from the University of Cambridge and contributors from the Centro Camuno di Studi Preistorici, St Pölten University of Applied Sciences and the Bauhaus University Weimar setting to work on the Rock Drawings in Valcamonica, a UNESCO World Heritage site in the Italian Alps. In using film, photography, animation and state-of-the-art 3D scanning technology the team was able to render the rock engravings with literal depth. While previous efforts had been made to trace and record the engravings, none were able to obtain the level of detail that the Prehistoric Picture Project has achieved.

“While the technical aspect of this research was of immense worth and can serve as an example of best practice for the recording of this priceless rock art internationally, the newly developed methods of presenting the rock art to an audience and of encouraging visitor interaction is commendable”, the jury said.



In using the 3D images of the rock art, the team was able to produce participatory exhibits and videos. These exhibits and videos aimed to make sense of the cinematic elements of this art, offering a completely new interpretation of the engravings which included movement, light and sound. The researchers examined the composition of the figures, studied their relation to one another and discovered ways in which they could animate them, offering a new and exciting interpretation of these ancient works of art. Combined with compositions of ‘archaeomusicology’, dance and exhibits which responded to the approach of a visitor, the exhibition offered an immersive and interactive experience while imbuing the *pitoti* with new life.



The exhibition element was not just a method of presenting the work of the researchers, but was in itself an important part of the research, the objective being the discovery of how these engravings could be understood by a modern audience.

“The quality of the research is highly original and we found the combination of the oldest and newest forms of human graphic art and expression captivating. We very much appreciated the Pitoti Picture Project’s exploration of the boundaries between classic research and the performing arts”, the jury stated.



GRAND PRIX

Employees and activists of the National Museum of Bosnia and Herzegovina in Sarajevo

BOSNIA AND HERZEGOVINA

The efforts of the employees and activists of the National Museum of Bosnia and Herzegovina to keep this museum active in a difficult political and economic context is an astounding example of dedicated service to cultural heritage. Following the formation of today's Bosnia and Herzegovina, the government was unable to reach an agreement regarding the financing and upkeep of the National Museum. Deprived of public funding and support, the Museum shut its doors in 2012, partly from necessity and partly to draw public attention to the Museum's troubles. However, despite the closure, the employees continued to come to work every day over the following three years without pay. They guarded the Museum night and day in poor conditions, protected the collection from intruders, cared for the artefacts as best they could and saved the building from decay by carrying out routine maintenance tasks.



The Museum is home to over 4 million artefacts making it one of the largest and most important museum collections in South East Europe. For this reason, AKCIJA, an independent cultural NGO based in Sarajevo, in collaboration with photographer Zijah Gafić who made powerful portraits of the Museum's workers, launched the campaign "I am the Museum" ("Ja sam Muzej"). The campaign aimed to raise awareness across the region and Europe as a whole and to bring the Museum's difficult circumstances back to the top of the agenda of the decision-makers at state level. The jury admired that *"in collaboration with AKCIJA, the Museum employees and activists galvanised public support to secure the preservation of this important and unique collection of artefacts which is representative of the cultural and religious diversity of Bosnia and Herzegovina and the Balkans region"*.

This well executed campaign, together with intense political and diplomatic efforts, resulted in the re-opening of the Museum in September 2015 with a guarantee of public funding until 2018. What will happen after that remains to be seen, but the determination of the Museum's employees, activists and supporters to continue the battle for the museum's survival is certain.



“Throughout times of extreme turmoil, the museum workers at the National Museum of Bosnia and Herzegovina, as well as the NGOs and activists who assisted them, worked hard and without pay for three years. Their commitment to their vocations which was publicly articulated through the large-scale, cross-border civic campaign conducted by AKCIJA, mobilised massive support from the public and the media in Bosnia and Herzegovina and beyond. Finally, it influenced policy at a state level. This victory for civil engagement in cultural heritage is truly impressive and we celebrate their achievement with this Grand Prix”, the jury said.



GRAND PRIX

Mrs. Giulia Maria Crespi, Milan

I T A L Y

Mrs. Giulia Maria Crespi is an inspiration for those working in heritage, in Italy, Europe and beyond. From a young age, she has had an active role in charitable activities and has devoted her life to the vigorous defence of Italy's cultural heritage. In 1975, together with Renato Bazzoni, Franco Russoli and Alberto Predieri, Mrs. Crespi founded FAI - Fondo Ambiente Italiano, a non-profit organisation modelled on the National Trust of England, Wales and Northern Ireland. Until 2010 she served as a tireless and generous leader of the organisation.

Today, FAI cares for 48 heritage sites throughout Italy. Within this role they advocate the appreciation of Italy's artistic legacy and natural landscape and they organise and promote educational activities regarding this valuable heritage. Today, the organisation boasts 90,000 members and a large network of active volunteers. FAI is also responsible for an extensive number of high-quality conservation and awareness-raising projects, either completed or ongoing. Its impact and outreach has been enormous.

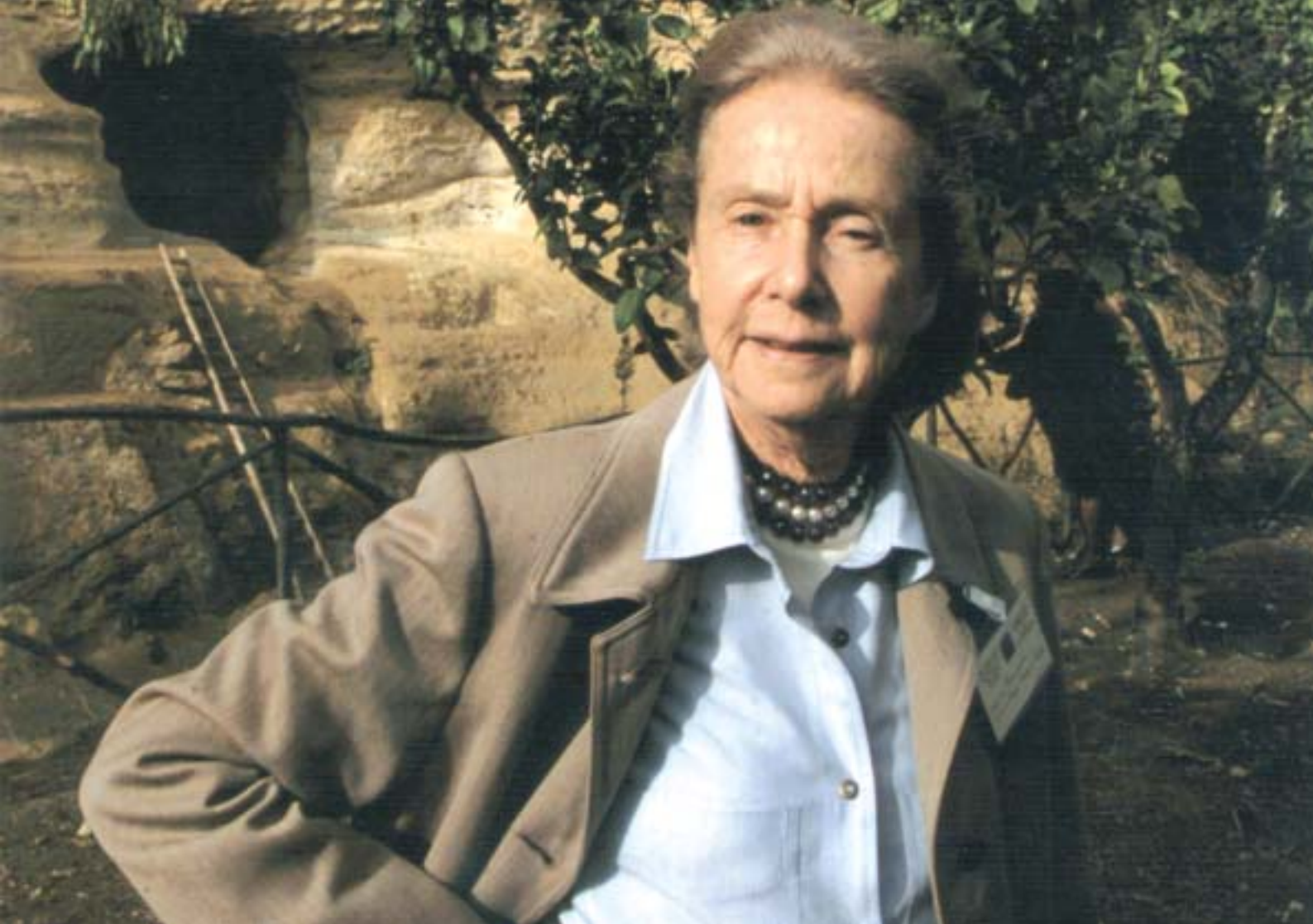
As well as spending much of her time dedicated to the development of FAI, Mrs. Crespi has also been an active member of both Italia Nostra and Europa Nostra serving on their councils from 1965-1983 and 1993-2001 respectively. Sustainable agriculture and the



protection of landscape have also been lifelong concerns of Mrs. Crespi. She established *Cascine Orsine*, a large agricultural farm where she conscientiously applies the biodynamic approach to agriculture with a focus on healthy nutrition and preserving water usage. Since 1978, Mrs. Crespi has also been Council Member of the Association for Biodynamic Agriculture.

Mrs. Crespi's dedication has not gone unnoticed and she has previously received several prestigious awards in recognition of her work, notably the *Order of Merit of the Italian Republic* in 2003, the *Premio Alessandro Manzoni* in 2014 and the *Légion d'Honneur* by the French Republic in 2014.





The jury agreed that *“with her strong personality and leadership, Mrs. Crespi had a direct influence on policy and decision-making with regard to cultural heritage in Italy. She challenged the authorities time and again and has mobilised private and public support to protect Italy’s landscape and heritage. She approached her work with a remarkable determination and exemplary generosity. Her many achievements serve as a legacy for present and future generations. With this Grand Prix, we pay tribute to an outstanding individual for her voluntary dedication to saving cultural heritage”*.



Friends of the Storfjord, Sunnmøre

The Storfjord is located in the Sunnmøre region, in the western part of Norway. A location situated at the northernmost reaches of Europe. It is one of the longest Norwegian fjords, meandering through 110 kilometres and branching off into several smaller fjords. The landscape's natural beauty is marvelous, with the steep inclines of the fjord being blanketed with thick woodlands and many waterfalls while its deep rivers flow into glaciers and glacial lakes. In this isolated, rugged, yet beautiful terrain, volunteers of Friends of the Storfjord have laboured to preserve the vernacular architecture of the historic farms which dot the landscape along the fjords.



Active since 1975, the association has worked on a voluntary basis, financed by self-raised funds and private and public donations, to preserve and raise awareness of this UNESCO World Heritage listed landscape. The jury felt that *“the long term engagement of the Friends of the Storfjord, who have worked to preserve the rural landscape and the vernacular architecture of this difficult, mountainous terrain in oftentimes harsh conditions is very deserving of this Award”*. The volunteers have managed to preserve an endangered tradition over a considerable number of years and have contributed to the establishment of sustainable tourism in this remote area of Norway. The jury was *“impressed by the duration of this dedicated service as the enthusiasm for the buildings has been sustained over many years, exemplifying their impressive zeal for the region”*.

Aside from the conservation of the farmhouses and outbuildings, the organisation has also focussed on the intangible aspects of the local cultural heritage. They have worked to revitalise the rural traditions in the area and to explain to visitors the way of life on the farms. This is a true open-air museum with certain of the buildings open for visits and furnished in an historically accurate way.



On occasion, in the summertime, farm animals are brought to the farms to graze and the farms revert to their original purpose. *“The volunteers have embraced this previously forgotten region and instilled in it a new and refreshing vitality. Their commitment to revitalising the Storfjord in teaching traditional crafts and arranging educational and recreational activities for visitors has attracted sustained attention to the region”,* the jury stressed.



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

National Historical and Cultural Museum-Reserve 'Niasvizh', Niasvizh

BELARUS

In their discussions, the jury was *"impressed by the momentous work which was carried out by the National Historical and Cultural Museum-Reserve in Niasvizh in implementing a museum in the newly renovated Radziwill palace in just six short months. The renovations and the task of installing a whole museum was not an easy undertaking because of the relative remoteness of the location as well as the damage and neglect that the building had suffered for decades. The museum's ability to maintain public interest and outstanding visitor numbers of approximately 400,000 annually are also praiseworthy for this same reason."* The installation of the museum was a huge project and spanned over 30 exhibition halls with 20,000 exhibits.

The National Museum organises and hosts 10-14 exhibitions annually, including international travelling exhibitions many of which have been organised in collaboration with some of the largest and most influential museums in the world. The renovations, the re-opening of the museum to the public and



the efforts made to gain international prominence in the cultural sector have greatly benefited the region. This is attributable to the steadfast work of the museum workers.

The curators and researchers were faithful to the National Museum's past in preserving this monument and in addressing the site's legacy. Notably, the museum reached out to the previous owners of the building, the Radziwill family who had owned the estate since the early 16th-century with the present palace having been completed between 1599 and 1604. The Radziwill descendants now reside in the United Kingdom following the exile of their family from Niasvizh at the beginning of World War II. Fostering a relationship with the family's descendants afforded the museum researchers the opportunity to access their personal archive, thus augmenting the experience of the visitors to this elegant castle and ensuring that its rich history is preserved along with the structure.





The jury acknowledged the sensitivity with which the National Museum dealt with the palace's complicated past. *"The museum workers did a great service to their museum in being inspired by the legacy of the Radziwill family. The compassion that they showed this family, almost one hundred years after they had been exiled from their home, is admirable and shows the strong European cultural roots of the house in this part of the world",* the jury said. *"These museum workers have gone above and beyond the duty of their roles and for this reason they should be considered an example to others working in this field,"* the jury noted.



‘The Great War through the eyes of a child’, Roeselare

BELGIUM

This creative and innovative project allowed 14 classes of primary school pupils to explore and present their interpretation of the First World War through the medium of animation. With the help of professional audiovisual artists, the children chose a theme from historical material sourced from an educational website. They then wrote a scenario, created the graphic characterisation of the story’s characters, filmed it and, finally, created the sounds. Each class was encouraged to work with their own local history, lending a local significance to the project.

The results, attractively produced in a photomontage style, are evidence of the ability of these children to project themselves into one of the darkest periods of European history and attempt to empathise with what daily life was like for the people of their region during the First World War. The films show that the children were able to understand the feelings of pain, loss, hunger, victory, happiness and freedom experienced by their characters



and that they were able to successfully turn these feelings into expressive and articulate films. *“This project imaginatively brings together the three criteria of this Award in educating and training the children in this creative skill and raising their awareness of this pivotal point in European history. The hands-on engagement of the children allowed them to show their understanding of this topic and to reflect more deeply on what they have learned”*, the jury noted.



The jury appreciated the value of the project in inspiring thought, stating: *“the project demonstrates an effective way to look back at these difficult moments and helps to inspire empathy and solidarity in the children for the people who endured these hardships. This is especially useful in Belgium where the First World War’s vast legacy is so present that there may be a risk of overexposure and therefore desensitisation to this troubled history. It is particularly relevant as we will soon commemorate the anniversary of the War’s end”*.



The project was modestly funded but has had a great impact in producing 14 films. The films are freely available online and are also available for distribution to any school who requests them, ensuring that the impact of the project reaches beyond the the classes directly involved.



‘Star in School’, Karlovac

CROATIA

“Operating within Karlovac, a city that wants to regenerate its potential, ‘Star in School’ involves an impressive number of students and teachers and helps to promote local identity and civic pride”, the jury said of this project which aims to educate students about their city’s heritage. Karlovac was built as a defence fortress in the shape of a six pointed star and while the city has grown considerably since then, the star shape remains as the historic town centre. Star in School brings students from primary and secondary schools and their teachers to the Star to learn about the historic centre. The project aims to find innovative ways of including cultural heritage in each subject in school, whether it is mathematics, biology, history or Croatian language.

The project achieves this by using the historic centre as a platform for performing various classroom and outdoor activities. These activities have been organised with great creativity. For example, a mathematics workshop for elementary school students saw

the participants measure the streets, squares and monuments of the star using the principles of geometry. Another activity had students learning about the plants present in the square while another class was brought through the city to create drawings of the historic buildings’ facades. Other workshops are more specifically focused on heritage and history, with students learning about famous figures from Karlovac, the differences between the Catholic and Orthodox faiths and discussing ways to use this rich cultural heritage to revitalise their city.

With each workshop, the aims to enhance local identity and to demonstrate the economic significance of the Star to the city of Karlovac are clear. *“The project has re-emphasised the star shape as the primary cultural value of their city for the next generation. In highlighting the potential of cultural heritage to play a part in several fields of study, the initiative has contributed to the sustainable safeguarding of the Star”,* the jury said.





“This project which is supported by the city, is a sustainable way of improving knowledge about cultural heritage among teachers and students. The practical and modern method of instruction is welcomed by both of these groups, with students often finding this mode more accessible than traditional classroom teaching”, the jury highlighted. “This innovative initiative has had a profound effect on the local attitude towards cultural heritage and has the potential for wide application throughout Europe”, the jury stated.



GRAND PRIX

‘Adopt a Monument’, Tampere

FINLAND

This grassroots project, facilitated by the Pirkanmaa Provincial Museum, encourages citizens to ‘adopt’ monuments of cultural and historical significance in their environment, to care for them and return them to use. While the adopters do not own the site, they do take on the role of managers in taking responsibility for its upkeep and monitoring its condition. As caretakers of these monuments, they also contribute to raising awareness in the local communities about their heritage by researching the history of the site and holding events there. As the monuments have often been left vacant for many years, this initiative helps to restore their visibility within their communities and greatly enhances their value.

“Adopt a Monument’ is a creative way to actively involve local inhabitants in the care and preservation of their local heritage and helps to encourage the protection of smaller, unprotected buildings. The wide array of structures that are ‘up for adoption’ are from many different periods in history and shows the inclusive



nature of this programme. The project is sustainable and its potential to be applied across Europe is evident,” the jury emphasised.



‘Adopt a Monument’ has grown rapidly and has enjoyed tremendous popularity in Finland. New monuments are being added all the time and it has started to gradually spread throughout the rest of the country, an indication of its great success. “The volunteers who arrange the ‘adoptions’ are supported by professionals in museums and the projects for the restoration of the buildings are aided by conservation professionals. The enthusiasm from the volunteers coupled with the expertise of the professionals has resulted in a credible and highly efficient project which has had a great impact despite its modest budget”, the jury noted, “This Grand Prix commends the work of those involved with this project and the tremendous effort that they have put into promoting good, active citizenship and encouraging the commitment of the local communities to their local heritage”.



An interesting and very relevant aspect of this project is its focus on bringing these cultural heritage sites and immigrants to Finland closer together by providing meaningful, short-term activity to asylum seekers in a bid to foster understanding of Finnish culture. This is another good aspect of this remarkable initiative, particularly timely and of great relevance everywhere in Europe.



Preserving and promoting dance heritage, Berlin

Dance is an important, ephemeral part of our heritage and its preservation presents a substantial challenge. In 2011, the non-profit organisation Diehl+Ritter launched a website (tanzfonds.de) to facilitate access to funds from the German Federal Cultural Foundation for artistic projects dedicated to the cultural heritage of dance. These projects aim to document, archive and therefore preserve the history of dance for future generations.

The selected artists are encouraged to fully research their projects and work closely with experts in the fields of history, dance science and choreography. The results allow the general public to openly access the history of 20th century and contemporary dance through a well-designed website, which includes videos of rehearsals, interviews and performances as well photographs, artworks and articles relating to dance.

By encouraging the projects to work within national and international archives, valuable artefacts have been uncovered and brought back into the dialogue surrounding dance heritage. The rediscovery of material has also led to the reconstruction of historical dance pieces, which have been reproduced as closely to the original as possible and have been reconsidered in a contemporary context. For the preservation of intangible heritage, this is an extremely important aspect of the project as it ensures the practice of something which can so easily be lost.

The jury acknowledges *“the importance of this supportive platform for this specific type of cultural heritage which intends to capture its ephemeral nature and make it available for the wider public as well as specialists of dance”*.





“This project is remarkable in its objective and its devotion to the preservation and promotion of 20th-century dance is very welcome. The initiative highlights the need for heritage of this kind to receive the attention and protection that it deserves, especially due to the fact that the threats that face the preservation of dance are not always so apparent to those outside of the world of dance. The Dance Heritage Fund’s success in raising awareness of this beautiful heritage is sure to have a positive influence on other projects throughout Europe by power of example”, the jury stated.



‘The Little Museum of Dublin’, Dublin

I R E L A N D

This delightful museum, located in the heart of Dublin, is dedicated to the history of the city as told by its people. Its approach to collecting is innovative, whereby people are invited to donate artefacts which they feel represent the history of their city. The initiative has proved to be extremely popular and has generated a sense of ownership to the people of the city which is not always present in traditional, large museums. This openness and generosity is also evident in the museum’s method of hosting visitors, where technological gadgets are avoided in favour of guides who relish their role as storytellers.

In addition, visitors are encouraged to share stories of their lives in Dublin through the ‘City of a Thousand Welcomes’ initiative. This project brings Dubliners to the Little Museum to meet and welcome first-time visitors to Dublin before going on to have a complimentary cup of tea, coffee or a pint. While the experience is wonderful for the visitors, as reported internationally in newspapers and websites, it also has a profound effect on the locals who get involved. As many Dubliners have struggled for many years due to the economic climate, this initiative has helped to re-establish a sense of pride and local identity.



As well as the permanent exhibition covering the history of Dublin in the 20th century, the museum also mounts temporary exhibitions on a wide variety of subjects such as subcultures and street style, costume from Dublin cinema, the history of the Battle of Clontarf, and the Irish in America. An example of the latter theme, concerning the Irish in a global setting, is the current exhibition, “Coming Home: The Open Mind of Patrick Lafcadio Hearn”. The loan of the Museum’s piece of Dublin’s Nelson’s Pillar (bombed by the IRA in 1966) to Tate Britain’s ‘Art under Attack’ is also an example of how the Museum has fostered relationships internationally and showcases the growing tolerance between Ireland and the UK while also addressing its turbulent past.

“Harnessing these different aspects of intangible heritage and integrating them into the unique story of the city makes this initiative very special and is a charming way of representing Dublin’s people. It is an innovative and creative approach to establishing a museum about the people’s history of a city”, the jury were pleased to note.



As well as offering tours in the traditional sense, the museum welcomes daily civic education classes for students of all ages and a monthly lecture series, all of which inspire research and help to foster a sense of identity and responsibility in the community. *“The educational programme is well thought out and offers locals the chance to really engage with their cultural heritage. The fact of both local and international visitors being present in equal numbers is a measure of this museum’s success in firmly establishing itself within its community”,* the jury stated.



Cultural Heritage Education Programme: ‘Apprendisti Ciceroni’, Milan

ITALY

The Cultural Heritage Education Programme ‘Apprendisti Ciceroni’[®] is a well-established programme that instills in young people an awareness of the value of the artistic, cultural and natural heritage in Italy. Students aged 14-19 years old are given the opportunity to study one or more important heritage sites in their region and to present them as tour guides to the public during special events organised by the non-profit organisation FAI - Fondo Ambiente Italiano. In preparation, students engage in training activities which take place both in the classroom and outside in the field using a methodology which has been developed by FAI over many years. As a result, the students feel involved in the social, cultural and economic life of their communities. They also feel encouraged to attune their understanding and knowledge of local heritage. The participants emerge from the programme with a new set of valuable skills whereby they lead tours at FAI events as well as for private and public cultural institutions.

The project is the embodiment of FAI’s primary goal: “the promotion, education, love and enjoyment of Italy’s artistic and natural heritage”. Landscape is a key word in this programme as it neatly links together the different aspects of this project together - history, geography, art, science and literature - and reflects the aims of the FAI school programme to encourage teachers and pupils to go outside of the classroom to re-discover the surrounding countryside. In this way, the landscape itself becomes a means by which the organisation can encourage young people to contribute to the protection of the landscape, to recognise it as a public asset and as a symbol of the participants’ identity.

Since its creation in 1996, the ‘Apprendisti Ciceroni’ programme has enjoyed a considerable and sustainable rate of growth which is a testament to its growing excellence.





As emphasised by the jury: *“FAI has established an impressive network of teachers, professionals and volunteers and has reached thousands of students, all while promoting cultural heritage in Italy”.*

“In targeting this audience of young students, FAI has managed to develop active citizenship among those who are less likely to visit cultural institutions with a well thought out and balanced programme of educational and outdoor activities which is extremely rewarding for the participants”, the jury noted.



Sustainable development of Mourela Plateau, Peneda-Gerês National Park

This original and creative project was developed in the protected area of Peneda-Gerês National Park and more specifically in the beautiful Mourela Plateau, in the municipality of Montalegre. The landscape is unusual in that it depends directly on human presence and interaction. The interaction between the effects of cattle rearing on the land together with traditional agricultural activities has resulted in a very special heritage. The migration of farmers coupled with an ageing population poses a threat to its preservation. This project aims to address these threats with the implementation of awareness-raising campaigns and training activities.

“The focus of this fascinating project is on the cultural landscape of this region and how human activities shape the natural environment. The project team has helped to create sustainable conditions in a specific territory of the national park and in turn has contributed to the protection of this priceless part of European heritage”, the jury highlighted.

Local farmers and shepherds were educated in traditional agrarian techniques and the traditional method of keeping cows communally was restored in the region. *“The project aims*



to encourage people to return as inhabitants of remote rural areas as a precondition for successful preservation and conservation. The importance of populating the area is emphasised and the focus is placed on the revitalisation of traditional skills and building competency to help achieve the preservation of these rural assets”, the jury gladly noted.

In addition to these measures, an interpretation centre was established to serve visitors to the park. The centre includes didactic exhibits which describe the landscape and the importance of its preservation and attracts field trips from schools to the area. The development of ecotourism to Mourela Plateau was also a priority and to this end the project team developed five interpretive paths which lead visitors through the park and allow them to see the conservation practices that are explained in the interpretation centre at first hand. This focus on tourism has brought new opportunities for local communities and has generated new job opportunities. This in turn has benefited the local economy.



“This project is a wonderful combination of tangible and intangible heritage preservation in the protected environment of the Peneda- Gerês National Park. It has successfully developed a sustainable solution to the issues which threatened the integrity of this unique region and has resulted in the increased involvement of the local community in protecting their cultural heritage”, the jury noted.



‘Heritage Schools’, Bristol

This educational initiative brings heritage into the classroom, reaching 120,000 students in 250 schools across England to date. *“This project aims to enrich the curriculum in schools and provides teachers with the knowledge to bring heritage into the classroom. With a focus on equipping teachers with the necessary skills, the initiative is sustainable with teachers being able to use the methods that they have learned with future classes of school-children”,* the jury noted.

The project has recorded impressive tangible results. The vast majority of the teachers involved with the project reported that their knowledge of the surrounding local history had increased, that they are now aware of how local history can be used to illustrate the wider history of England and that they now know how to use local history successfully to deliver the school’s curriculum. Heritage Schools also reported that teachers felt

that their students had increased their understanding of their own local heritage and how it is connected to national history. *“Heritage Schools has unlocked local heritage for young people by creating links with heritage sites. The project has also demonstrated to teachers how heritage is cross-curricular and how it can be used as a means to teach many subjects through real world scenarios”,* the jury stated.

The reach of the project in a European context is considerable and its focus is applicable to any other country. Indeed it is an entirely transferrable model and its ethos sets a good example to follow. *“The project involves a significant number of children and stakeholders in the wider community and focuses on the importance of teaching about cultural heritage at an early stage in school. This is important as it contributes to encouraging the next generation to appreciate the need to protect our heritage”,* the jury emphasised.





As well as reaching schoolchildren themselves, the project has aimed to reach further corners of the community by involving the children's families in family history projects, an approach which has proved to be a great success and no doubt has a marked effect in fostering civic pride and a sense of local identity in these communities.



Special Mentions of the Juries

The following entries were recognised for their outstanding contribution to the conservation and enhancement of heritage. Though they are not included in the final selection to receive an award, their work was particularly appreciated by the Juries.

CATEGORY CONSERVATION

- | | |
|--|----------------|
| ■ Restoration of the Art Palace of Georgia, Tbilisi | GEORGIA |
| ■ Transforming the Arsenal into the Center of Contemporary Arts, Nizhny Novgorod | RUSSIA |
| ■ Wakening of world heritage Laodikeia, Denizli | TURKEY |
| ■ St. Giles House, Wimborne St. Giles | UNITED KINGDOM |

CATEGORY RESEARCH

- | | |
|---|---------|
| ■ Citroëngarage Brussels | BELGIUM |
| ■ Epos of the Frontier Warriors - A monument to Albanian cultural heritage in the Balkans, Pristina | KOSOVO |
| ■ The Research of Liepaja Art Nouveau Architecture, Liepaja | LATVIA |
| ■ The hydraulic heritage of the province of Alicante | SPAIN |

CATEGORY DEDICATED SERVICE

- | | |
|---|----------------|
| ■ Dr. Stanislav Bohadlo, Kuks | CZECH REPUBLIC |
| ■ Neri Foundation – Italian Museum of Cast Iron, Longiano | ITALY |
| ■ Mr. Ramón Mayo Fernández, Madrid | SPAIN |
| ■ Valencia's Cathedral bell-ringers, Valencia | SPAIN |

CATEGORY EDUCATION, TRAINING, AND AWARENESS-RAISING

- | | |
|---|----------------|
| ■ ArchaeoLandscapes Europe. Heritage - Data - Knowledge, Frankfurt | GERMANY |
| ■ Archeologiaindustriale.net - Promoting the Industrial Heritage, Viagrande | ITALY |
| ■ Museums can change lives, Mardin | TURKEY |
| ■ Wales - Reconnecting with the past for a better future, Pwllheli, Gwynedd | UNITED KINGDOM |



The museum facade of the Art Palace of Georgia after restoration | Georgia



Liepaja Seaside Park made in Art Nouveau style | Latvia



Mr. Ramón Mayo Fernández | Spain



Sludge sculpture workshop in Mardin museum | Turkey

Heritage Awards Juries

We are grateful for the invaluable contribution of all the Jury Members, who every year dedicate their precious time to the careful study of all submitted projects. The selection of each year's laureates is only possible thanks to their voluntary commitment and their outstanding expertise.



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- Fani Mallouchou-Tufano (GR) Chair
- David Thackray (UK) Vice-Chair
- Gabriel Ruiz Cabrero (ES)
- Hugh Maguire (IE)
- Axel Christopher Mykleby (NO)
- Michiel Purmer (NL)
- Paul Smith (FR)



CATEGORY RESEARCH

- Işık Aydemir (TR) Chair
- Joanna Karmowska (PL)
- Jean-Louis Luxen (BE)
- Georgios Toubekis (GR)
- Paolo Vitti (IT)

CATEGORY DEDICATED SERVICE

- Alexander Fürst zu Sayn-Wittgenstein-Sayn (DE) Chair
- Aleksandra Kapetanovic (ME)
- Laurent Levi-Strauss (FR)
- Simone Mizzi (MT)
- Charles Pictet (CH)
- Marianne Ytterdal (NO)



CATEGORY EDUCATION, TRAINING AND AWARENESS-RAISING

- Goranka Horjan (HR) Chair
- Maria da Conceição Alves Amaral (PT)
- Lucy Hockley (UK)
- Yonca Kösebay Erkan (TR)
- Raphaël Labrunye (FR)



Heritage Awards Assessors

We extend our thanks to all assessors involved in the independent evaluation of all submitted projects. Throughout the years, their expert opinion and valuable insights have proved to be one of the keys to the quality and credibility of the awards scheme.

- Zeynep Ahunbay | TR
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- Işık Aydemir | TR
- Pierre Baertschi | CH
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