European Heritage Awards / Europa Nostra Awards (2025)
1163-Conservation and Adaptive Reuse 1. Conservation & Adaptive Reuse

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THE RESTORATION OF THE PUERTA DE ALCALÁ (ALCALÁ TRIUMPHAL ARCH)

Entry details

General information

Main country of application	Spain
Name of the building, site or work of art	PUERTA DE ALCALÁ MONUMENT

Address of the building, site or work of art

> Plaza de la Independencia s/n. Madrid.

Type (select one type only, as applicable):	✓ Building

Brief description of the project

> The recent restoration of the Puerta de Alcalá is the most ambitious project undertaken on the monument to date.
>
> An innovative project, carried out by an interdisciplinary team of around one hundred professionals, who have taken great care to implement a rigorous and effective approach.
>
> Technology, tradition, sustainability and efficiency combine to guarantee the preservation and enjoyment of one of Madrid's icons. A property, the Puerta de Alcalá, which the people of Madrid perceive as an essential part of their identity and a project designed, therefore, as an exercise in co-responsibility between the Public Administration and the citizens.

Start date of the project	2022-07-01
Completion date of the project	2023-12-22

Website(s) of the project/nominee	https://www.restauracionpuertadealcala.es/
Any other relevant social media	https://youtu.be/FOYTlbZ5uU4
Does the site or heritage in question have national/regional/local cultural heritage designation or protection status in its country?	Yes

If yes, please specify:

> - In 1976 it was declared Cultural Interest Asset in the Monument category.
> - In 1989 it was declared The Archaeological or paleontological Interest Site “The Historical complex of Madrid”, where the monument is included.
> - In 1994 it was declared The Cultural Interest Site “The Historic center of Madrid”, where the monument is included.
> - In 1997 it was classified by the General Urban Development Plan of Madrid as a Singular Historic-Artistic Element, with Level I protection
> - In 2021 Paseo del Prado and Buen Retiro, Landscape of Arts and Sciences “ The Light Landscape” was included in the List from UNESCO's World Heritage, where the monument is included.

Is the site or heritage in question included on the UNESCO World Heritage List, either as a single World Heritage Site or as part of one larger site?	Yes

If yes, please specify:

> Paseo del Prado and Buen Retiro, Landscape of Arts and Sciences to UNESCO inscribed since 2021 on the World Heritage List as a sites of outstanding universal value

If relevant, is the site/heritage accessible to the public?	Yes

If relevant, is the site/heritage accessible to people with disabilities?

> The Puerta de Alcalá is a monument accessible to all citizens, visible from the street, located in the heart of the Landscape of Light, a World Heritage Site since 2021.

Contact details

Name of the entrant	Blanca Mora Calderon
Entrant's position	Head of the Restoration and Historical Heritage Service. Directorate General for Cultural Heritage and Urban Landscape. Department of Culture, Tourism and Sport Madrid City Council
Organisation of the entrant	Madrid City Council
Address of the entrant	c/ Montalbán 1, 4º planta, Madrid 28014 España

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Telephone of the entrant (fixed line)	+34676222648
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Name of the owner	Elena Hernando Gonzalo
Owner's position	Director General of Cultural Heritage. Directorate General for Cultural Heritage and Urban Landscape. Department of Culture, Tourism and Sport
Organisation of the owner	MADRID CITY COUNCIL
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Name of the project leader	María Rosa Domingo Fominaya
Project leader's position	Deputy Director-General of Cultural Heritage
Organisation of the project leader	MADRID CITY COUNCIL
Email of the project leader	domingofm@madrid.es
Telephone of the project leader	+34619049733
Other relevant participants	

> Promoter, Madrid City Council. Directorate General for Cultural Heritage.
>
> Head of the Department: Marta Rivera de la Cruz
> Director General of Cultural Heritage: Elena Hernando Gonzalo
> Deputy Director-General of Cultural Heritage: María Domingo Fominaya
>
> Blanca Mora Calderón, Head of the Restoration and Historical Heritage Service.
> Cristina Moreno Lorente, Technical Adviser to the Subdirectorate General for Cultural Heritage.
> Victoria Sandstede Franco, Head of the Cultural Heritage Restoration Department.
> Gema Sanz Calvo, Head of the Monuments Intervention Unit.
> Carolina Aguado Serrano, Attached to the Outreach Department.
>
> Collaborating Institution: Sub-Directorate General of the Spanish Cultural Heritage Institute (IPCE). Directorate General for Cultural Heritage and Fine Arts. Ministry of Culture
> Ana Laborde Marqueze, Conservator-Restorer.
>
> Project Supervision Team: ENQARTE, 3DTECH and CREA.

Francisco José Ruiz Díaz, Site Manager.
Laura López González, Site Manager.
Álvaro Mesa Martín, Works Execution Manager.
Natalia González Pericot, Works Execution Manager.
Antonio Sánchez Fernández-Clemente, Health and Safety Coordinator.
Mario Sanz López, Health and Safety Coordinator.

Restoration Management TITANIO ESTUDIO, S.L.
Elsa María Soria Herranz, Conservator-Restorer, Director of Restoration.
Rosa María García Reverte, Conservator-Restorer.
Teresa Díaz Fernández, Conservator-Restorer.

Execution of works: FERNÁNDEZ MOLINA OBRAS Y SERVICIOS, S.A.
Carmen Gutiérrez Martí, Works Manager.
Inés de la Hera de la Hera, Head of Production.
Sisenando Carretero Gómez, Conservator-Restorer.
Javier Gil Cabrera, Conservator-Restorer.

Relevant subcontractors:
PETRA S.COOP.
Mercedes Cortázar
Isabel Cubillas
Dolores Sanz
Miguel Sobrino
Forxa Chago

SABBIA
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Gloria Solé
Elena Martín

AMADO RAMOS HERRANZ SL
Antonio Ramos
Amado Ramos
Mimoun Asmina

Concise summary

Concise summary

This is the most ambitious action carried out to date on the monument. It is based on a methodological approach that respects the criteria established in various International Charters issued by organisations such as UNESCO, the Council of Europe, ICOMOS and ICOM, and in the current Heritage Laws, combining research and documentary records of the actions, science-based decisions, and the involvement of the public throughout the process as an exercise in transparency and feedback.
Innovative aspects of the project:

The effort to compile all the available information on the monument has allowed for a historical interpretation and a new understanding of the property, dating each of the interventions carried out to date. A precise survey of the interior of the monument has been carried out by means of a three-dimensional laser scan of its interior chamber, resulting in the first graphic document of its interior.

The process of restoring the sculptures began with a structural analysis of each one of them, identifying the pieces into which the volumes are divided and the metallic elements that serve to join and hold them together structurally. A

comprehensive analysis of this structural system has revealed it to be a complex system, revealing the profound knowledge of the original sculptors.

The restoration work has been approached from two perspectives. The work of traditional craftsmen, stonemasons, blacksmiths and sculptors, based on experience and intuition, has been combined with structural calculations, statistically analysing the balance of the parts. Combining the two working approaches has made it possible to prove the effectiveness of the systems devised by the original sculptors.
Based on the treatment tests conducted, cleaning systems were selected for both granite and limestone to recover the preserved remains of historic finishes. The tests were evaluated both on site and in the laboratory and continuous quality controls were carried out throughout the process.

A policy of maximum transparency was adopted throughout the process to show the public both the initial state and the entire restoration procedure. A visitor programme was arranged under the name of 'Open for Restoration', which allowed the public to climb the scaffolding to see the monument as it stood (12,100 visitors).
In addition, during the works, a website has been available to display the restoration process and provide the necessary information to anyone interested. Furthermore, a book and a technical conference are being prepared.

All the actions involved an investment of €3,262,336.81

Historical background

Historical background with dates

The Puerta de Alcalá is one of the five historic gates of Madrid. The current monument in honour of King Charles III is the result of an evolutionary process that began in the 16th century with the city's capital status and the construction of a primitive gate linked to the enclosure, which defined the city limits and was used for taxation and security purposes.

The current project was built between 1769 and 1779 by Francisco Sabatini.

It is also a listed monument with the highest levels of protection, having been declared an Asset of Cultural Interest in 1976, as well as a World Heritage Site within the 'Paseo del Prado and Buen Retiro, Landscape of Arts and Sciences' Cultural Landscape on 25 July 2021. In addition, the Puerta de Alcalá is classified by the General Urban Development Plan of Madrid as a Singular Historic-Artistic Element, with Level I protection.

Value and significance in its local/regional/national context

Today we see the Puerta de Alcalá as an isolated monument in the city. This is the result of the change to the urban environment in 1869, when the wall that enclosed the town was demolished for good. The Puerta de Alcalá thus became a memorial around which the Plaza de la Independencia (Independence Square) was planned.

A symbol of the city of Madrid, it is a living monument that has been the focus of political, social and religious events, from the coronation of King Alfonso XIII in 1913 to the Spanish Civil War, during which it served as a means of propaganda. It subsequently became the backdrop for numerous social, cultural and festive events. All this serves to strengthen its value as an essential element of Madrid's cultural identity.

State of conservation of the building/site/work of art before the project commenced

• The granite of the façade and cornice was gritty and showed signs of flaking. The limestone used in the sculptures and some façade reliefs showed levels of mechanical weakness.
• The rods, clamps and metal reinforcements of the sculptures were heavily corroded. This corrosion had caused numerous cracks and fractures in the sculptures.
• The lead cover was not ventilated, resulting in the constant dampness of the supporting materials, and the metal was carbonated on the inside. Runoff also affected the conservation of the sculptures.

Conservation work undertaken

Aims and objectives of the project.

> The project consisted of a comprehensive operation to consolidate the structure of the sculptures, including the restoration of metal anchors and clamps, the removal of those that were no longer functional, the consolidation of loose elements, the removal of mortar added in previous interventions, and the sealing of joints, cracks and fissures.
>
> The humidity issues caused by the pre-existing cover have been solved by installing a new ventilated lead roof to prevent the deterioration of the sculptures.
>
> A comprehensive treatment of all the façades has been carried out to correct the gritty patches, the flaking, and fractures. The sculptural elements have been secured and restored, and all the deteriorating aspects have been eliminated. The stone has been protected from environmental damage by cleaning and waterproofing it.
>
> All the processes have been verified through laboratory tests before the materials were used and during the quality control of the operation. As a result, the compatibility of these materials, their durability, resistance to ageing, and other factors have been tested. Similarly, the necessary technical solutions and reinforcements have been subjected to structural calculations designed for the project

Historical and technical research undertaken for the project.

> The restoration work on the sculptural ensembles has been approached from a dual perspective.
>
> Craftsmen (stonemasons, blacksmiths, etc.) have participated in the project, bringing a wealth of knowledge from their experience, creativity and intuition in the traditional arts. In addition, professionals from scientific fields (physicists, chemists, biologists, engineers, etc.) have contributed rigorous analyses and the use of cutting-edge technology.
>
> The combination of both approaches has made it possible to test the effectiveness of the systems devised by the original sculptors of the Puerta de Alcalá, weighing the information from historical knowledge against the data provided by a structural calculation system that has analysed, on a statistical basis, the balance of the pieces.
>
> The methodology used has made it possible to verify the validity of the initial premises, using calculations to confirm the systems that had been developed in the 18th century. Although the sculptures are not in their original condition, as they have been re-clamped repeatedly and have even been repositioned in subsequent restorations, the fact is that the comparison by calculating the original approximations has certainly proved to be accurate.

Stages of implementation of the project.

> Phase 1: Preliminary Studies
> In 2022, after carrying out an assessment of the Puerta de Alcalá's condition, a series of preliminary studies were planned and conducted with technical support from the Ministry of Culture to obtain an accurate diagnosis of its actual condition.
>
> Phase 2: Restoration
> The Puerta de Alcalá restoration project has been a comprehensive operation aimed at achieving the structural consolidation of the sculptural groups, correcting the humidity issues caused by the pre-existing roof by installing a new lead roof, and treating all the façades to remedy the stone's grittiness, flaking, and fractures.
>
> Phase 3: Maintenance
> The Monument's Preventive Conservation Plan has been updated, detailing the work required for its proper conservation. A data station has been installed to monitor environmental agents and motion sensors to monitor vibrations. A system consisting of controlled flights of trained birds of prey has been implemented to protect the monument.

Phase 4: Outreach
The project included a heritage education and communication plan designed from the outset, with the goal of engaging the public regarding the reasons for the restoration work, as well as its nature and progress. A programme of guided tours, a website, an outreach campaign, the publication of a monograph and the organisation of a technical conference were designed to cater for the different types of public.

Design and conservation work carried out.

The restoration of the monument has been governed by cultural heritage conservation criteria agreed upon by the scientific community:

1. Conservation as a priority over curative restoration, which meant addressing the original issues to prevent deterioration, thus prioritising consolidation and stabilisation measures.
2. Interdisciplinary work and the use of science-based techniques. The project was based on the objective data provided by the scientific and technical methods used.
3. The entire process was documented by means of continuous records and a final report that includes the method, the products used, their justification, and the profiles of the technical teams, the professionals who comprised them, as well as a preventive conservation, maintenance, and monitoring programme for the restored property.

The priority in the case of the sculptures was to stabilise the items, especially in the groups where there was a serious threat of them falling or tipping over. This stabilisation attempted to solve the problems caused by displacements. To achieve this, it was essential to understand how the parts were joined internally, how each of the metal parts observed worked, and whether there were any new internal parts that could affect the stability of each ensemble. The aim was to understand how they were originally designed and assembled and how, over the years, both time and previous restorations had changed these conditions to arrive at their current state.
Understanding this involved further testing to help determine such issues. Two stand out:

1. The detection of metallic elements and their probable depth and location by means of a Mini R-Meter R-HR-8000 rebar detector.
2. The vulnerability of each sculpture group to cracking and fissures opening was measured using a Pundit Lab+ ultrasonic tester.

Problems encountered and justification for the decisions taken to overcome these problems, both before and during the project.

The most difficult decision concerned the right wing of the "Alegoría de la Fama" (Allegory of Fame), which had to be removed before work began. Its condition made it impossible to put back, as its location was extremely exposed, and even when restored, it could not be reinstalled. Therefore, work was initially conducted on the assumption of replacing it with a new part. However, a detailed study of previous restorations revealed that it was not the original wing, but a crude and rigid replacement that differed greatly from the original.

Finally, in accordance with international restoration charters, it was determined that there was insufficient information to identify the original wing accurately. It was, therefore, decided that the most appropriate approach was to not reinstall any of it in the hope that, in the future, additional information may come to light that would allow the volumetric repositioning to be carried out.

Building and conservation techniques and materials employed and any traditional crafts and skills that were used.

The restoration has been carried out based on an analysis of the construction and assembly system of each element, in accordance with the traditional techniques with which they were conceived. Understanding how the builders of the Puerta de Alcalá worked has allowed us to adopt their methods and apply them directly to the restoration work. By observing the traces left by the craftsmen who worked on the monument, the approach of the 18th-century predecessors was revealed and used to imitate their methods. For this reason, it has been vital to have blacksmiths, stonemasons and sculptors with in-depth knowledge of the crafts used on the team.

An extremely conservative approach has been adopted, maintaining the wrought iron anchoring systems that were in good condition and still performed a structural role. The other elements have been removed and replaced with new wrought iron braces and in some cases with brass clamps.

Natural stone of the same origin and similar characteristics to the original has been used for the replacements and carved using manual techniques whenever possible.

The filling of cavities, sealing of cracks, grouting and reintegration of small volumes was carried out using natural lime mortar and mineral aggregates to achieve the most suitable colour and texture for each area, minimising the use of synthetic resins.

Results and impact

Summary of the main results achieved and knowledge that has been gained. List the ways that the project/initiative contributes to the preservation and/or enhancement of the historical, cultural, environmental, educational and/or social values of the heritage in question. Mention the project's impact on conservation policy and practice, if any.

The conservation-restoration work on the Puerta de Alcalá has been the most ambitious project carried out on the monument to date.

On the one hand, we have undertaken the most extensive historical and documentary compilation to date, dating each of the interventions and organising the graphic material available in all the archives consulted. This has allowed us to gain a detailed understanding of the property, enabling a comparative analysis of each of the construction phases of the various interventions.

On the other hand, we have generated highly accurate graphic documentation, both before and after the restoration, which has been essential for the technical analysis of the property.

For the first time, the sampling plan has made it possible to gain a full understanding of the construction system, only suspected until now, but without certain data that would allow for a complete understanding of the monument.

An exhaustive study of the surface and the laboratory analyses conducted have made it possible to identify traces of the historic coatings that once decorated the monument, providing a colour scheme that has now been lost.

The multidisciplinary approach to the work and the combination of the traditional systems with statistical analysis have allowed the endorsement of the assumptions of the original construction and the precise planning of new interventions.

The restoration method, based on exhaustive preliminary studies, has ensured that the proposed solution was based on scientific rigour and previously tested methods.

The project has enabled us to increase our knowledge of the materials and the restoration systems tested. We have analysed the composition of numerous products and studied their interaction with granite and limestone, knowledge that can be extrapolated to other projects involving this type of property.

Aspects of the project that can be considered innovative within its area or field.

One of the innovative aspects of the project is the structural analysis of the construction systems of the sculptural groups, to which structural calculation technology for buildings was applied.

If the traditional approach was crucial to understanding how our ancestors went about their work combining experience and intuition, from today's perspective, it was necessary to validate their assumptions through structural calculation methods used in engineering and architecture. Therefore, the way elements were connected, the fittings, clamps, and joints were subjected to a calculation method and statistical analysis to determine the possibilities of failure due to overturning or slippage of each element. This was achieved based on the point clouds and the three-

dimensional modelling conducted. By knowing the geometry and density of each part and their relative position to each other, it was possible to model their behaviour and determine their weaknesses and their need for reinforcement.

Measures to ensure the sustainability/future viability of the project (in terms of future plans and funding).

A Preventive Conservation Plan has been drawn up detailing the maintenance protocol to be followed.
To obtain the necessary information on the evolution of the most critical points, a data station has been installed to monitor the environmental factors potentially affecting the sculptures, as well as movement sensors to monitor vibrations.

In addition, it was found necessary to protect the monument from biodeterioration caused by birds. After studying various systems and trying to find a balance between conservation, prevention, minimum intervention, and sustainability, it was decided to place nets in non-visible spots to prevent nesting. Furthermore, the use of trained birds of prey was decided upon to protect the monument, avoiding the installation of elements that would have involved laying wiring across the cornices.

Environmental sustainability of the project and contribution to climate action (in terms of results, techniques, materials employed, methodologies etc.), if relevant.

Restoration workshops were set up on site to reduce travel.
Regarding the selection of materials and treatments, the goal was to use those applied originally, natural materials, and avoid additives or elements that were not original.

Where possible, material from the monument, such as lead, has been recycled and re-melted to be re-applied to the sculptures, once filtered. The lead from the roof that could not be reused has been recycled, melted and filtered for later use in other restoration work.

The aggregate used for cleaning the façade (aluminium silicate) has been collected and processed for reuse on site.

Following compatibility tests, reclaimed water from the municipal irrigation network has been used.

The tarpaulin that covered the scaffolding has been used to make awnings for school playgrounds.

Project's interaction with the surrounding community and landscape.

The Puerta de Alcalá restoration project has been the subject of a heritage education and outreach plan from the outset. The criterion has been to engage the public in the motivation for the project and in the nature and progress of the work.

To convey this message, a programme was designed to target different types of audiences, based on their potential knowledge, expectations and needs.

Thus, the following programme was designed:

- “Open for Restoration”, a guided tour programme
- A website dedicated to the conservation-restoration process (restauracionpuertadealcala.es).
- Communication campaign on the conservation-restoration project.
- Advertising actions in public spaces
- The publication of a monograph on the conservation-restoration project.
- A technical conference on the Puerta de Alcalá restoration process.

Dissemination of the project's results and knowledge gained and any outreach or educational activities.

“Open for Restoration”, a guided tour programme, which was launched during the preliminary studies phase and continued throughout the execution of the conservation-restoration work allowed more than 12,100 citizens to access

the monument at one of the most unique moments in its history.

This initiative, aimed at the general public without specific knowledge of the conservation of cultural property, was also open to the professional field of cultural heritage management, bringing more than one thousand experts specialised in the preservation of cultural property (or in the process of acquiring such training) to visit the site. Visits were arranged for organisations such as the Ministry of Culture, the Community of Madrid, National Heritage, the Royal Academies, the Higher Council for Scientific Research, Universities, associations such as Hispania Nostra, etc.

Involvement of youth, community, non-traditional audiences and/or people with disabilities.

A specific website dedicated to the conservation-restoration process (restauracionpuertadealcala.es).

This microsite, with different levels of content, has provided all citizens, from the beginning of the restoration work, with access to up-to-date technical knowledge generated by the project, with the continuous release of graphic and audiovisual material.

As a result, people interested in learning more about the details of the operation, as well as those who, for various reasons (accessibility, geographical location, etc.) were unable to attend the guided tours, were able to follow the main technical milestones of the project.

The tours took place on scaffolding, which required climbing the equivalent of 7 floors on foot, so the website had to show what was happening at all times so that every citizen could have access to this knowledge.

Transferability of the initiative to other contexts and its scalability potential.

Communication campaign on the conservation-restoration project.

From the time the tarpaulin covering the monument was put in place until its removal, once the intervention was completed, more than one hundred journalists from about thirty media outlets were welcomed. This continuous media coverage has made it easier for the public to keep abreast of the restoration work and has become an additional preventive conservation measure.

In addition, as part of this communication campaign, advertising initiatives (billboards, bus shelters, columns, and screens) have been carried out. A specific claim was created for the advertising campaign - “Conserving the Landscape. Enjoying the Light. Restoration of the Puerta de Alcalá”, framing the works within the preservation and outreach work that the city council is conducting in the context of the Landscape of Light, a protected World Heritage Site.

Any related work that still needs to be completed, if applicable.

The publication of a monograph on the conservation-restoration project.
From the beginning of the project, given the unique nature of the monument and the proposed methodological approach, it was considered important to release a publication setting out the criteria and guidelines for action, as well as their implementation throughout the course of the work. Once the editing and proofreading has been completed, the book is expected to be available in the last quarter of 2024.

A technical conference on the Puerta de Alcalá restoration process.
The publication of the aforementioned monograph will provide a comprehensive body of documentation on the project, which will serve to hold a technical discussion forum. This meeting of cultural heritage research and conservation professionals is expected to take place in the last quarter of 2024.

European and international dimension

European significance of the project/initiative/nominee.

UNESCO's World Heritage List includes sites of outstanding universal value. This list was created in 1972 by the World Cultural and Natural Heritage Convention.

In 2019, Spain submitted the Paseo del Prado and Buen Retiro, Landscape of Arts and Sciences to UNESCO as a candidate to be inscribed on the World Heritage List, a nomination that was approved in 2021. Indeed, this area is an extraordinary urban landscape that has combined culture and nature since the mid-16th century to this day, resulting in its Outstanding Universal Value status.

Being part of the World Heritage List entails the obligation to care for and enhance the area. This project aims to drive this policy forward.

Costs of the project/initiative

Costs of the project (in euro), financial and management arrangements, funding partners and/or the type of funding.

All the actions included in the project to conserve and restore the Puerta de Alcalá involved an investment of €3,262,336.81 (VAT included), broken down as follows:

- Preliminary studies: € 164,163.18.
- Restoration work: € 2,999,926.20
  • Project Management, Restoration Management, and project drafting: € 369,730.41.
  • Execution of the works: € 2,613,255.79.
  • Health and Safety Coordination: € 16,940.00.
- Heritage education and outreach programme: € 98,247.43
  • Open for Restoration tour programme: € 30,630.66.
  • Website, advertising campaigns, publications, and technical conference: € 67,616.77.

Funding provided by the European Union or the EEA/Norway Grants (including programme, year and amount of the Grant), if any.

NO

Additional information

How would winning the European Heritage Award / Europa Nostra Award benefit you, your project and/or your organisation?

For Madrid City Council it is extremely important to raise awareness regarding the care of its Cultural Heritage, especially the elements of great heritage value located within the Landscape of Light, included in the UNESCO World Heritage List since 2021 as Paseo del Prado and the Buen Retiro, Landscape of Arts and Sciences, due to its exceptional universal values.

In case this submission is the winner of the Grand Prix, what will the monetary award be used for?

The award will be invested in the conservation, enhancement and promotion of cultural assets located within the boundaries of the Paseo del Prado and the Buen Retiro, Landscape of Arts and Sciences.

In case this submission is the winner of the Grand Prix, who will be the recipient of the monetary award?

Madrid City Council

How did you find out about the European Heritage Awards / Europa Nostra Awards?	Europa Nostra social media
Is this the first time that this entry has been submitted to the European Heritage Awards / Europa Nostra Awards?	Yes
On a scale of 1-10, how satisfied are you with this online submission form?	✓ 10

Do you have any comments on the application form or suggestions that you would like to share with us?

> THANKS FOR READING!!!

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