European Heritage Awards / Europa Nostra Awards (2026)
1476-Research 2. Research

The National Historical Archive of Italian Restorers (ASRI)

JBZlvPXe

Entry details

General information

Main country of application: Italy

Author(s) of the research project

Promoting Organizations: Associazione Giovanni Secco Suardo; Istituto Centrale per il Restauro (Ministry of Culture); Scuola di Specializzazione in Storia dell'Arte Medioevale e Moderna dell'Università di Roma “La Sapienza”; Soprintendenza per i Beni Storici Artistici e Demoetnoantropologici per le provincie di Milano, Bergamo, Como, Lecco, Lodi, Pavia, Sondrio, Varese (Ministry of Culture); Direzione Generale alle Culture, Identità e Autonomie della Regione Lombardia.

Implementing and conservative Organization: Associazione Giovanni Secco Suardo.

Participating Organizations: Associazione Giovanni Secco Suardo; Istituto Centrale per il Restauro (Ministry of Culture); Regione Lombardia, Direzione Generale Culture, Identità e Autonomie della Lombardia; Fondazione per l’Arte della Compagnia di San Paolo; Università degli Studi di Roma “La Sapienza”; Università degli Studi di Lecce; Università degli Studi di Napoli “Federico II”; Università degli Studi di Palermo; Università degli Studi di Pisa; Università degli Studi di Siena; Università degli Studi di Torino; Università degli Studi di Udine; Centro Conservazione e Restauro "La Venaria Reale", Soprintendenza per il Patrimonio storico-artistico e etnoantropologico del Piemonte.

Type: Applied research/Pilot studies

Brief description of the project

The ***National Historical Archive of Italian Restorers***, is the only project of national importance on the history of restoration in Italy. Through an interdisciplinary approach, the project deals with the needs of saving, collecting, preserving and using important documentary materials at risk of dispersion, acquiring private archives of Italian restorers.

It promotes a constant activity of studies and research on the history of restoration throughout the national territory. The results are entered in the ***RES.I. data-base*** which then allows cross research on the conservative histories, on techniques, on materials, on the stories of the conservator-restorers.

Start date of the project	1995-03-11
Completion date of the project	2025-08-31
Website(s) of the project/nominee	https://www.associazionegiovanniseccosuardo.it/en/asri/; https://www.archiviostoricorestauratori.it/
Any other relevant social media	https://www.linkedin.com/in/associazione-giovanni-secco-suardo-9a292734/
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:

The ***National Historical Archives of Italian Restorers*** has obtained the declaration of particularly important historical interest from the Archival and Bibliographical Superintendence of Lombardy (Ministry of Culture) with this motivation: "*The National Historical Archive of Italian Restorers constitutes a source of primary importance for the history of restoration and conservation techniques of cultural heritage in the Italian and European context, as a 'concentration archive' and 'documentary centre' which collects personal archival funds of Italian restorers and experts in artistic heritage and art history*".

Is the research project focused on a tangible or intangible heritage included on the UNESCO World Heritage List, either as an individual site or as part of a larger World Heritage site? If so, please specify which one.

The project contains documentation of thousands of movable and immovable works of art, many of which are included in the UNESCO World Heritage List.

Is the research focused on a designated European Heritage Label site? If so, please specify which one.

No

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

What steps have been taken to ensure that the site / project is inclusive and accessible to as wide an audience as possible?

The project is accessible for free through the **RES.I. database (https://archiviostoricorestauratori.it/)** which, in addition to refined searches, also provides extremely simple paths, not only for professionals.

Contact details

Name of the entrant	Lanfranco Secco Suardo
Entrant's position	Responsible of the project

Organisation of the entrant	Associazione Giovanni Secco Suardo
Address of the entrant	Via Mazzini, 13 - 24050 - Lurano (BG)
Email address of the entrant	info@associazionegiovanniseccosuardo.it
Please confirm entrant's email	info@associazionegiovanniseccosuardo.it

Additional email addresses

> asri@associazionegiovanniseccosuardo.it

Telephone of the entrant (fixed line)	+39035 800530
Telephone of the entrant (mobile number)	+393355933294
Name of the owner	Lanfranco Secco Suardo
Owner's position	Responsible of the project and President Associazione Giovanni Secco Suardo
Organisation of the owner	Associazione Giovanni Secco Suardo
Email address of the owner	info@associazionegiovanniseccosuardo.it
Name of the project leader	Lanfranco Secco Suardo
Project leader's position	President of Associazione Giovanni Secco Suardo and Scientific Committee member's of National Historical Archive of Italian Restorers (ASRI)
Organisation of the project leader	Associazione Giovanni Secco Suardo
Email of the project leader	info@associazionegiovanniseccosuardo.it
Telephone of the project leader	+393355933294

Other relevant participants

> • Carlo Giantomassi, President scientific committee (Restorer);
> • Michela Di Macco, Vice-president scientific committee (University of Rome“La Sapienza”);
> • Marisa Dalai Emiliani, Honorary President scientific committee (University of Rome “La Sapienza”);
> • Silvia Cecchini, art historian and restorer, professor at University Roma Tre, member of scientific committee;
> • Paola D'Alconzo, art historian and professor at University of Naples Federico II, member of scientific committee;
> • Luigi Ficacci, art historian, member of scientific committee;
> • Luigi Oliva, Director Istituto Centrale Restauro - Ministry of Culture, member of scientific committee.

Concise summary

Concise summary

In the European culture, the dimension of the Conservation-Restoration represents a “unicum” towards the rest of the world.Since many years the European conservation-restoration community stress trough nationals and internationals “recommendations” the need of integrates studies and cross-disciplinaries researches on the history of conservation-restoration as essential instrument of investigation for any conservation-restoration interventions as well as necessary element for any conservation-restoration intervention.To date, the only project of international importance on history of conservation-restoration, the **National Historical Archive of Italian Restorers (ASRI)** has seen the participation, as promoter and supporter, of the Ministry of Culture, through the Istituto Centrale per il Restauro, alongside the **Associazione Giovanni Secco Suardo** that manages and coordinates the various activities.Considering the great mobility, during the centuries, of the European Artistic and Cultural Heritage and of the Conservator-Restorers, the European conservation community feel today the need and the urgency to constitute a network of institutions and experts, to work together on the subject and share the results of the researches.The project has involved more than ninety researchers and students from various universities, museums and public archives, through research campaigns, of which 24 projects of national interest supported by the Ministry of University.

The **Scientific Committee** that consists of scholars and researchers in the fields of art history, conservation-restoration, and archives, ensures the interdisciplinary nature and the scientific and methodological guidance of the project:

- Carlo Giantomassi President (restorer);
- Michela Di Macco Vice president (University Rome "La Sapienza");
- Marisa Dalai Emiliani Honorary president (formerly University Rome La Sapienza);
- Cristina Acidini (art historian, formerly Soprintendenza Polo museale Florence);
- Carlo Birrozzi (director Central Institute Catalogue and Documentation-Ministry of Culture);
- Giorgio Bonsanti (University Florence);
- Silvia Cecchini (art historian and restorer, University Roma Tre);
- Emanuela Daffra (director Opificio Pietre Dure-Ministry of Culture);
- Paola D'Alconzo (University of Naples Federico II);
- Andrea De Pasquale (director General Education, Research and Cultural Institutes-Ministry of Culture)
- Maria Concetta Di Natale (SISCA-Italian Society for the History of Art Criticism);
- Maria Beatrice Failla (University of Turin);
- Luigi Ficacci (Art Historian);
- Francesca Furst (Directorate General Archival Heritage-Ministry of Culture);
- Mario Micheli (University of Roma Tre);
- Mauro Natale (University Geneva);
- Luigi Oliva (Director Istituto Centrale Restauro-Ministry of Culture);
- Pietro Petraroia (Catholic University Milan);
- Chiara Piva (University Rome "La Sapienza");
- Regina Poso (former University Salento);
- Lidia Rissotto (former Istituto Centrale per il Restauro-Ministry of Culture);
- Orietta Rossi Pinelli (former University of Rome "La Sapienza");
- Francesco Scoppola (Architect);
- Lanfranco Secco Suardo (Giovanni Secco Suardo Association);

Objectives, methodology and context

Aims and objectives of the research project.

The aims of the National Historical Archive of Italian Restorers (ASRI) are:

- to offer a support to the conservation-restoration community of all the information of conservation and restoration history (the anamnesis) of the works of art;

- avoiding the dispersion and dismemberment of the archives of the conservator-restorers and other figures involved in conservation;
- to reconstruct the evolution of restoration theories and practices
- to create a European Network of research and educational centres and institutions, to achieve synergy among different countries on the issues related with preserving-restoring interventions on Cultural Heritage.

The main objectives of the project are:

- to save the documentary heritage constituted by the professional archives of conservator-restorers and making them a real tool of work and research;
- to identify, acquire, inventory, digitise, preserve in original or duplicate the funds, the documentary collections and any other elements useful to the history of the restoration, managing the information collected through contemporary technologies and international descriptive standards;
- to offer a free database open to consultation, dedicated to conservators-restorers, conservation scientists, art historians, teachers and students, museum curators, art lovers, etc.
- to share, by means of a widespread telematic platform, data and information collected in many countries, in order to get an overall view on the preserving-restoring events concerning the cultural heritage and to identify new research areas.
- Digital collection of data strongly enhances the chance of exchanging and sharing information, which is fundamental to promote studies and researches in such an unexplored area.

Surrounding context in which the project was undertaken, both locally and nationally, and in terms of the state of the field at the time of conducting the research.

The plan of the project **ASRI**, started from the basic need to know the conservation events in the Cultural Heritage.

This need came out in various national and international occasions, emphasizing the importance of studies and research on restoration history, as crucial elements for any analysis of art history, as well as essential tools for any conservation-restoration intervention.

Starting from **Venice Charter of 1964**, where in art. 9 it is established that *"...The restoration will always be preceded and accompanied by a historical study*", more and more, in recent years, the awareness has grown that no conservation-restoration intervention can and must be carried out without first having in-depth knowledge of every other intervention carried out.

It is in this perspective that ASRI project born, following the vote presented during the proceedings of the Giovanni Secco Suardo International Conference. In the vote, "*having noted the exceptional importance of the conservator-restorers' archives*", it was hoped to avoid the dispersion "*of this precious heritage", proposing that the Associazione Giovanni Secco Suardo make itself "available to continue and promote every initiative aimed at enhancing the value of these archives and in particular to launch a project in harmony and in collaboration with responsible bodies*".

Approach and methodology used for the project as well as reproducibility of the approach.

The approach of the project has been an interdisciplinary approach, which is confirmed in the composition of the Scientific Committee and in all the various teams of the project.
The methodology has been determined through a SWOT analysis which made it possible to define the needs, objectives, activities, results, beneficiaries, and sustainability over time, and the function of the various internal bodies (Scientific Committee, Research Groups, Editorial board, etc.)

Every year, monitoring has been activated which assessed:

- the objectives, priorities and operating methodologies;

- adequacy of human resources and the experts (art historians, conservation historians, conservator-restorers; computer technicians) involved in the project;
- adequacy of the tools in relation to the objectives to be achieved;
- the conceptual framework and common descriptive standards;
- the policies and the tools for dissemination of the results of the project;
- European research institutions to involve;
- organizational levels;
- timing (states of progress relating to the programmatic objectives);
- relationships with partners (in relation to sustainability).

The reproducibility of the project was positively tested during the two-year experimentation period of the European project Historical Archive of European Conservator-Restorers - CLT2005/A1/CH/IT-302

Stages of implementation of the project

- project planning;
- establishment of governance and main partnership (Ministry of Culture and Ministry of University);
- constitution of the Scientific Committee and the various operational bodies of the project;
- acquisition of the first archives of conservators-restorers and start of of the inventory activity;
- design and implementation of the first database stand-alone RESI 1.0;
- launch of groups of university researchers to fill the database;
- implementation of second database RESI 2.0;
- public presentations and aggregation of new supporting partners;
- continuation of acquisition of archives and opening of data to public consultation in situ and online;
- experimental two-year period of the European project Historical Archive of European Conservator-Restorers-CLT2005/A1/CH/IT-302;
- implementation of third database on-line open source RESI-3.0;
- dissemination of results within various museums;
- expansion of the community of art historians, conservator-restorers, museum officials, students, etc.
- formal involvement through agreements with the University of Roma Tre and the University of Naples Federico II

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

The biggest problem encountered was where and how to organize all the information researchers had collected. The problem was solved by creating the RES.I database, built and organized in such a way as to host all the information in specific sections and fields and allow cross-searches that were previously unthinkable.

Another problem was how to avoid the dispersion of restorers' archive materials and how to raise awareness among restorers regarding the conservation and/or donation of their archives. Thanks to numerous public presentations and the expansion of the network of contacts, the project has managed to save and acquire as a donation thirty-three private archives of restorers to date.

European significance

European significance of the project/initiative/nominee.

> Since 2005 and for two years, the project has stimulated and initiated research groups in the different countries (France, Germany, Great Britain, Italy, Spain, Hungary) generating a very lively discussion and sharing of research methodologies and the results achieved, which then flowed into the final publication, where the "***Declaration of Intent***" signed by all the institutions involved is also published.
>
> The declaration contains the promotion of a "***European Network for the study and documentation of restoring events concerning Cultural Heritage***" and the main "intents" desired, regarding the history of restoration.
>
> The results of ***ASRE "Historical Archives of European Restorers - European Network for the Study and Documentation of the Preservation of Cultural Heritage***" may provide a sufficient experimental basis for future developments that the conservation and restoration scientific community demands.

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 main results achieved:
>
> - 33 archives acquired with a quantity of approximately 1,680,000 documents and approximately 550,000 images, photographs and videos;
> - RESI 3.0 database, populated by approximately 25,000 "forms" compiled with approximately 100,000 fields;
> - more than 90 scholars, researchers and students involved in the project from eleven universities, museums, superintendencies, etc. through 37 research/filing campaigns, of which 24 as research projects of national interest (PRIN) supported by the Ministry of University;
> - the possibility of knowing the conservative history (the anamnesis) of works of art will contribute to a better preservation and enhancement of the historical, cultural values and heritage, allowing a more aware and correct approach towards future restoration interventions, a greater knowledge of the evolution of restoration theories and practices and greater shared knowledge of restoration practices, techniques, materials and tools and the related technical lexicons.
>
>   The impact of the project will facilitate a conservation policy and practice more tending towards preventive and planned conservation. It is important to emphasize that all the acquired archives would have been lost, as the institutions under the responsibility of the Ministry of Culture (specifically the State Archives) face significant difficulties in accepting new archival collections — except for those of considerable antiquity — due to severe space constraints, as well as in organizing continuous and timely inventory activities within them.

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

> ASRI is the only project of national importance on the history of restoration in Italy.
>
> Thanks to the RES.I. database it allows you to know the conservative history and "anamnesis" of works of art, a fundamental element to guarantee the correctness of conservative interventions on the historical and artistic heritage, and to guarantee adequate knowledge of them. The information collected constitutes a precious useful source for restorers who are approaching a new intervention, for the superintendence officials who will have the task of supervising the works, for art historians and for all the numerous professionals who operate in the field of Cultural Heritage.

The database is organized through the tabs: Restorers, Interventions, Works of Art and Sources, capable of managing attached multimedia files including texts, images, sound and video recordings. In this way, scholars will be able to access the information at any time and for free.

Steps taken to reach people who have not previously interacted with the site/project. This might include youth, local communities, non-traditional audiences, people with disabilities, etc.

The project places great importance on involving young students, from secondary school to university, the community, and the general public, with the aim of raising awareness of the role and work of the restorer and its importance for the preservation of cultural heritage, as well as sensitizing younger generations to the protection and transmission of all artistic works to the future and stimulating study and research activities on these issues.

As part of the project, we have carried out, among other things:

- presentations and on-site training with vocational schools and universities;
- internships for university students;
- national civil service;
- training for professional museum guides on the European history of conservation-restoration;
- multimedia museum educational experience on the European history of conservation-restoration;
- RRM museums project (https://rrmusei.it/).

Environmental, social, and economic sustainability of the project (e.g. contribution to climate action and environmental protection; measures to ensure long-term financial sustainability or future viability; benefits for people and communities, where relevant).

The social and economic sustainability that the project guarantees is represented by the greater capacity of a ***preventive and planned conservation*** policy of the historical-artistic heritage and by a more correct approach to any future restoration intervention.

So far, the financial sustainability of the project has been guaranteed by state, regional and university contributions and by contributions from banking foundations (Bank of Italy, CARIPLO Foundation, etc.). To guarantee long-term financial sustainability, the possibility of a parliamentary law that can guarantee continuous financial sustainability is being studied.

The benefits for the population and communities are: a more correct conservation of the historical-artistic heritage and a greater awareness of the importance of the ***preventive and planned conservation*** with the related economic savings that derive from it.

The beneficiaries of the project are:

- restorers who need to start a restoration project;
- MIC officials who need to authorise and supervise each restoration project;
- teachers who need to teach art history and the history and theory of restoration in secondary schools, universities and restoration schools;
- conservation scientists who need to analyse a work of art;
- art history scholars and students;
- museums that need to know the conservation history of their works and need to launch new educational programmes for the general public;
- organisations or companies that need to launch planned conservation processes.

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

Over approximately 3,000 searches to which the project responded directly, as well as web queries from the RES.I. database, the results of the project were disseminated through 43 publications, 32 conferences, national and international seminars and public presentations and the series of the Restorers and restorations in archives project.

Furthermore, the project generated a parallel pilot project (RRMusei) in which the conservation history of various works of art was told in five museums, offering visitors a greater understanding of the work of art, retracing, in front of the work itself, its conservation history through the most ancient restoration interventions up to now.

The knowledge on history of restoration, carefully reworked and adapted to modern communication, can represent a new attraction towards the works of art. Through specific multimedia installations, IT tools, training of guides, the project has offered to the general public, a real and new critical knowledge.

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

The National Historical Archive of Italian Restorers is a reminder of the importance of private professional archives as additional sources for the study and conservation of cultural heritage. In Italy, similar experiments, although differently structured, are carried out with regard to the archives of architects, art historians and photographers: this kind of approach can easily be adopted, for similar professional figures, also by other European countries and with the fundamental support of all stakeholders of the sector.

Furthermore, the database, customised from opensource software, is already prepared for multilingual use and the code - documented on GitLab - can be re-used.

Costs of the project/initiative

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

The total cost of the ASRI project, over the years, has been € 1.421.049,41, supported by:

- Ministero della Cultura MiC – Istituto Centrale per il Restauro: € 229.822,00
- Ministero della Cultura MiC – 5 per mille Cultura 2016 + PNRR TOCC-Transizione Digitale Organismi Culturali e Creativi: € 112.079,46
- Ministero della Cultura MiC - Soprintendenza Archivistica della Lombardia: € 32.737,00
- Ministero della Cultura MiC - Direzione Generale Archivi: € 19.000,00
- Ministero dell'Università e della Ricerca (through various PRIN - Progetti di Ricerca di Interesse Nazionale): € 45.605,00
- Regione Lombardia – Direzione Generale Autonomia e Cultura: € 395.878,95
- Banca d'Italia + Fondazione Cariplo + Compagnia di San Paolo + Fondazione per l'Arte della Compagnia di San Paolo: € 585.927,00

Furthermore, there was a contribution of voluntary work of € 828.714,00

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

2023-2025 Funded by the European Union – Next Generation EU – PNRR Digital Transition Cultural and Creative Organizations - PROT: TOCC0000745 – COR: 15919992 – CUP: C87J23004540008 - amount of the grant: €55.854,00.

2005-2006 experimental period of the European project ASRE "Historical Archives of European Conservator-Restorers - European Network for the Study and Documentation of Cultural Heritage Conservation"- CLT2005/A1/CH/IT-302. With the support of the EUROPEAN UNION'S CULTURE 2000 PROGRAM with a grant of €143,163.03 on a project with a total cost of €288,163.03.

Short CV of research author(s)

Short CVs of the author(s)

Michela Di Macco: art historian, has been a lecturer at the Universities of Trento, Eastern Piedmont and Turin, here on the chair of Museology, Art Criticism and Restoration, and full professor of History of Modern Art at Sapienza, University of Rome. Previously, as an official art historian, she was a conservation officer at the Piedmont Historical and Artistic Superintendency and at the Ministry's central offices in Rome. She was director of the Sabauda Gallery in Turin. She is president of the technical-scientific Fine Arts Committee of the MIBACT and a member of the Superior Council of Cultural and Landscape Heritage. She is a member of the Comité International d'Histoire de l'Art (CHIA)/Italy; she is a corresponding member of the Turin Academy of Sciences. She has been a member of the Scientific Council of the Higher Institute for Conservation and Restoration in Rome and of the Scientific Committee of the Conservation and Restoration Center La Venaria Reale.

Pietro Petraroia: art historian, professor of Modern Art History, Sapienza Rome University (1977-1980) - Inspector for artistic heritage (Ministry of Culture) in Abruzzo Region and in the Istituto Centrale per il Restauro (1980-1991) - Public responsible for Artistic Heritage as Superintendent for Milan, West Lombardy and Pinacoteca di Brera (1991-1997) - Director of the Leonardo's da Vinci "Last Supper" conservation measures (1991-1999) - General Director of Lombardy Region's Department of Culture (1997-2007). In this role he was responsible for several innovative projects in cultural domains, or for great historical parks (like at "Reggia di Monza", where he was General Director from 2009 to 2011) - Professor at Milan Catholic University, teaching Legislation and Organization of cultural heritage protection (1995 – 2018) - Member of ICOM - Co-Founder and CEO of "Cultura Valore Srl" (Italy) he was creator and co-curator of several art exhibitions, like "Giotto, l'Italia" (Milan, 2015-16) and scientific advisor in the Uffizi Galleries (Florence, 2015-2018).

Mario Micheli: art historian, professor of Museology, art criticism and restoration, University Roma Tre (2008 – 2012) - responsible for the Roma Tre Research Unit within the PRIN 2008 project Culture of restoration and restorers: reception models for museology and ancient and modern art history.

Silvia Cecchini: restorer and art historian, professor of history and theory of restoration at Università di Rome Tre.

Chiara Piva: professor of "Museology, art criticism and restoration" at Ca' Foscari University of Venice, PhD in "History and conservation of art and architectural objects" at the Università di Rome Tre.

Sergio del Bello: archivist.

Luigi Oliva: Director Istituto Centrale Restauro - Ministry of Culture.

Giacomo Cosenza: computer developer of the RES.I database for Sinapsi s.r.l.

Matteo Panzeri: art historian and expert in applied information technology for cultural heritage.

Paola Manzoni: collaborator on the National Historical Archives project and database of Italian Restorers (ASRI) project for management aspects and coordination of archival research, acquisition and inventorying activities.

Ambra Vitali: restorer, collaborator on the National Historical Archives project for archival research and digitization.

Lanfranco Secco Suardo: president of Associazione Giovanni Secco Suardo

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Additional information

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

The European Heritage Award / Europa Nostra Award could give greater visibility to the ASRI project and the organization Associazione Giovanni Secco Suardo, this would allow to expand even more the network of national

> and international contacts, hoping that it could generate new collaborations in the European sphere as well. It would also emphasize and spread knowledge of the conservation history of works of art that constitute European Cultural Heritage.

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

> The monetary award will go toward the activation of two scholarships for research on important figures in the history of Italian/European restoration and will be dedicated to young European researchers.

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

> The recipient will be Associazione Giovanni Secco Suardo, which has been working since 1991, in coordination with national and international institutions, to stimulate and expand historical-cultural and technical-scientific research and discussion on the problems of conservation of different cultural realities, fostering constant updating and debate on advanced issues and methodologies.

How did you find out about the European Heritage Awards / Europa Nostra Awards?	Europa Nostra website
Is this the first time that this entry has been submitted to the European Heritage Awards / Europa Nostra Awards?	No
If it is a resubmission, write the registration number and title of the previous submission here:	587 The National Historical Archive of Italian Restorers (ASRI)
On a scale of 1-10, how satisfied are you with this online submission form?	✓ 9
By submitting your data, photographs and other material to the European Heritage Awards / Europa Nostra Awards you agree to the processing and sharing of your data in accordance with Europa Nostra's Privacy Policy. Please check the box to indicate you agree with the Privacy Policy.	✓

Log in to european-heritage.awardsplatform.com to see complete entry attachments.



01.Tramonti-Ma... 1.3 MiB



02.Tramonti-Ma... 1.2 MiB



03.Tramonti-Ma... 1,013 KiB



04.Tramonti-Ma... 1.3 MiB



05.Tramonti-Ma... 1.3 MiB



06.Tramonti-Ma... 1.2 MiB



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08.Mandelli.jpg 1.8 MiB



09.Mandelli.jpg 1.6 MiB



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11.Caponi.jpg 638 KiB



12.archival.mat... 2.1 MiB



13.Pellicioli_arc... 135 KiB



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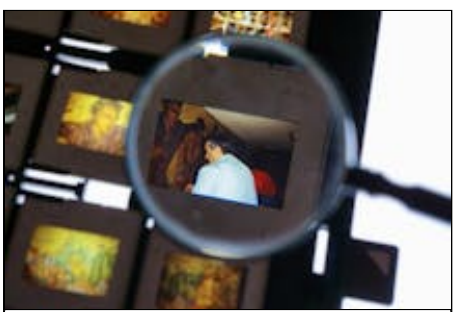

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18.international... 1.4 MiB



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20.Hartman.JPG 4.0 MiB



21.Hartman.JPG 4.2 MiB



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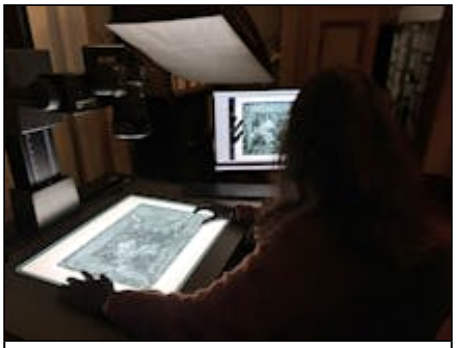

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24.Digitalization...406 KiB



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26.ASRI_archive... 2.4 MiB

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ASRI_ASRE_publ...7.3 MiB

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Awards and lett... 928 KiB

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Signatures in su...347 KiB



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HA2026 Entrant... 334 KiB



Attachment name

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