



EUROPEAN LANDSCAPE CONVENTION
LANDSCAPE AWARD OF THE COUNCIL OF EUROPE

5th Session – 2016-2017

APPLICATION FORM

Presentation

The European Landscape Convention aims to promote the protection, management and planning of landscapes and to bring together European co-operation in this field. It is the first international treaty exclusively devoted to all dimensions of European landscape. Taking into account the landscape, natural and cultural values of the territory, it contributes to promoting the quality of life and well-being of Europeans.

The Resolution on the Rules governing the Landscape Award of the Council of Europe, adopted by the Committee of Ministers on 20 February 2008 at the 1018th meeting of the Ministers' Deputies, draws attention to the fact that Article 11 of the Convention institutes the Landscape Award of the Council of Europe and that it is in keeping with the work carried out by the Council of Europe concerning human rights, democracy and sustainable development. It effectively promotes the territorial dimension of human rights and democracy by acknowledging the importance of measures taken to improve the landscape for people's living conditions.

Opened to the Parties to the Convention, the Award is intended to raise civil society's awareness of the value of landscapes, of their role and of changes to them. Its objective is to reward exemplary practical initiatives aimed at successful landscape quality objectives on the territories of the Parties to the Convention. The Award is conferred every two years and the files presenting applications must reach the Secretariat General of the Council of Europe.

At its meeting held in Strasbourg on 28-29 April 2008, the Steering Committee for Cultural Heritage and Landscape (CDPATEP) decided that applications should be submitted to the Council of Europe Secretariat through the Permanent Representations of the Parties to the Convention.

*I would be very grateful if you could send no later than **30 January 2017** the following elements of the candidature file (20 pages maximum) established for your country on the basis of the proposals forwarded to you by the Ministries:*

- 1) by E-mail, the Application form completed to: maguelonne.dejeant-pons@coe.int ;*
- 2) by post, a copy of the Application form completed together with a CD-Rom or DVD containing the all the additional material to: Maguelonne Déjeant-Pons, Executive Secretary of the European Landscape Convention, Council of Europe, Agora (A3-32C), F- 67075 STRASBOURG Cedex.*

* * *

- Participation to the Landscape Award of the Council of Europe is only open to local and regional authorities and their groupings and non-governmental organisations, as stated in the Resolution CM/Res (2008)3, Appendix, Article 2.*
- The application form must be completed in all its parts, in one of the two official languages of the Council of Europe (English or French).*
- The materials submitted must be copyright-free, for use by the Council of Europe in communications aimed at promoting the award or any other publications or activities relating to the Convention. The Council of Europe undertakes to cite the author's names.*
- Files that are incomplete or fail to comply with the rules will not be taken into consideration.*

For further information please visit the Landscape Award section of the Council of Europe website: <http://www.coe.int/EuropeanLandscapeConvention>

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I. STATE CONCERNED AND APPLICANT

1. State

Greece

Represented by

Mr. Anestis Gourgiotis

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2. Applicant

*Name of the local,
regional authority (ies)
or NGO(s)*

Municipality of Larissa, Greece

Represented by

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II. PRESENTATION OF THE PROJET

3. Name of the Project

Developing water-codes in the centre of the city of Larissa – The Larissa experiment

4. Location of the Project

Larissa, Thessaly, Greece

5. Summary of the Project (10 lines)

The project has been proposed by the urban scale sculptor Nella Golanda and promoted by the Municipality of Larissa. The project aims to create a new landscape identity for the city of Larissa based on the lost physical and historical landscape of the newly excavated ancient Theatre of the 3rd c. BC, in the center of the town. It intends to do so by involving local communities and revealing the memories of a distinctive agricultural landscape such as the plain of Thessaly with Pinios river and its surrounding famous mythical mountains.

N. Golanda aims to create a new identity for the city of Larissa based on the enhancement of the ancient Theatre of the city. In order to achieve these goals, she proposes the design of “*the sculpted river*”, marking the lost relation of the city with its river (Pinios) and emphasizing the different landscape types of Thessaly (the uplands and the lowlands) along its route.

6. Photo representing the Project (high definition – JPEG 350 dpi) and name of the author of the photo please

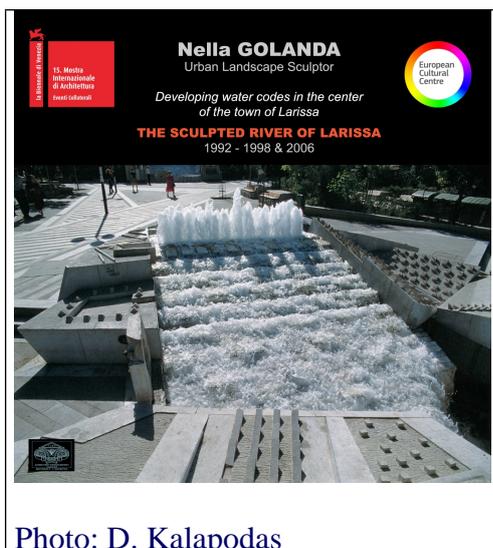


Photo: D. Kalapodas

III. CONTENT OF THE PROJECT

7. **Start of the Project** month year
The project must have been completed three years previously

8. **Partners**

The Master Plan was commissioned and supervised by the Municipality of Larissa [Technical Service Department, Architects: Vayoula Tsopanoglou and Lily Giovri] and the Direction of Special Projects of the Greek Ministry for the Environment Physical Planning and Public Works. The town sculpted holistic design project was developed by the Urban Large Scale Sculptor Nella Golanda (www.sculpted-architectural-landscapes)

9. **Financing bodies**

All funds for the master plan and the project have been fully collected by the Operational Programme of the Municipality of Larissa and European programs

10. **Central aims of the Project**

The central idea of the design would be a comprehensive urban landscape intervention, which enables the city of Larissa to welcome the revealed Ancient Theatre in the very center of the town, by using a structured urban center, where various rhythms and qualities have the possibility to develop, “in the river’s flow”, through Total Art sculpted large scale interventions, a spatial natural and historical landscape. Special emphasis in these interventions based in holistic design was given for the emergence of forgotten everyday experiences and relations of living in the riverside and the benefit of the waters through the line of time. On the other hand, the presence of the rhythms of the plantations, the development of the water codes throughout the whole area and the agriculture procedures in the famous fertile Thessalian Plain help the awareness of the citizens and especially the children about their natural, geographical and historical environment.

11. Outcome

This is a good practice example of cooperation among the designer, the local authority and the citizens of Larissa. It illustrated that projects which obtain the participation of the general public, local and regional authorities can prove successful. Also, with the active participation of the interested parties, as advocated by the E.L.C., it was more viable to identify this particular landscape throughout its territory. People realized that after this project their life has been improved, environmental restoration has been achieved and tourism increased

IV. RESPECT OF THE CRITERIA OF THE ATTRIBUTION OF THE AWARD

12. Sustainable territorial development

Is the project part of a sustainable development policy?

Does it contribute to the enhancement of environmental, social, economic, cultural or aesthetic values of the landscape? How?

Has it successfully countered or posed a remedy to any pre-existing environmental damage or urban blight? How?

Larissa is an ancient riverside town in the middle of the fertile plain of Thessaly. Its timeless habitation is lost in the mists of history. Major floods of the Pinios river led to its (90%) diversion in the 1930s, an action that had as a consequence the loss of the riverside – city character.

In addition, in the spring of 1941, after the bombing and the big earthquake which followed almost immediately, the city was destroyed and lost all her characteristics, becoming a sad city.

Special emphasis in the Total Art sculpted large scale interventions was given for the emergence of forgotten everyday experiences and relations of living in the riverside and the benefit of the waters through the line of time. On the other hand, the presence of the rhythms of the plantations and the agriculture procedures in the famous fertile Thessalian Plain help the awareness especially of children about their natural, geographical and historical position. During the construction of the squares and the “sculpted river”, a wide zymosis developed in the city, as the Pinios River reenters to city conscious life.

The project seeks to enhance public awareness for the particular historical landscape of Larissa and to achieve sustainable development based on a balanced and harmonious relationship between social needs, economic activity, culture and the environment.

It aims to alter the indifferent landscape character of big cities and to raise consciousness among the citizens for the local historical characteristics of their town.

Last but not least, to educate people and especially the children that the landscape is a key element of individual and social well-being and that its protection, management and planning entail rights and responsibilities for everyone

13. Exemplary value

*Can the project be considered of exemplary value? Why?
Which are the good practices that it implemented?*

After an intense involving of the local community and press during the construction phase (6years, 1992-1998) the citizens became day by day aware of the value of their lost relation with the city river and the following years till now by developing great sensitivity for their town, they re-established their admiration and love for the broader landscapes qualities. These Total Art sculpted large scale interventions within the chaos of contemporary life form a sensitive hug that fills people without realizing that they live and breathe the art, penetrating into everyday urban life as a totality.

In 2008, the project of the pedestrianization of the *Ancient Theatre* was entitled with the first award of landscape architecture of archaeological sites, by the Greek Association of Planners.

In 2011, based on the occasion of Pinios River value for the city of Larissa, SADAS (Panhellenic Union of Architects) organized in Larissa a congress under the title: “Water: an important design tool for the contemporary cities”.

In 2013, within the framework of the E-CLIC program “Making European Policy Popular through Challenge, Learning, Innovation, Cooperation: An experiment on the Landscape Convention, this project with the title “*Total art operations for the reestablishment of the natural, historical and cultural landscape of the city of Larissa*” was included to one of the good practices in the implementation of landscape policies (through landscape projects) Greek case.

In 2015, “The Larissa Experiment - Total Art operations for the re-establishment in urban life of the wider natural and historical landscape 1992-98, 2005-06 Larissa (Town of Thessaly – Greece)” was presented by N. Golanda in Andorra during the 16th Council of Europe Meeting of the Workshops for the implementation of the European Landscape Convention with the title “Landscape and trans-frontier cooperation: Landscape knows no boarder”.

In 2016, N. Golanda was invited in the exhibition “Time – Space – Existence”, an official part of 15th International Venice Architecture Biennale, and presented in Palazzo Bembo - European Cultural Center her big scale Total Art sculpted large scale interventions, including, the Larissa experiment with the title “Developing water codes in the center of the town of Larissa - The sculpted river”. Her participation was supported by the Greek Ministry of Culture in cooperation with the Municipality of Larissa and the National Gallery of Larissa – Katsigra Museum.

14. **Public participation**

Does the project actively encourage the public's participation in the decision-making process? How?

Is the project in line with the wider policies implemented by national, regional or local authorities?

Golanda has emphasized the archaeological value of the city's underground by incorporating, in cooperation with the students of the mosaic workshop of the Municipal Gallery of Larissa – Katsigra Museum, the 24 replicas of floor mosaics, from the Archaeological Museum, into areas of seating. Information points are placed close to the seatings, providing necessary details about the address (Name and number of the street of the town of Larissa), where these are found, and the year of their excavation.

Furthermore, many clubs are created, such as "Friends of mythological Pinios", "Women and the river" etc., and many annual riverside festivals with nominal tributes to the Nymphs of Pinios and the mythical surroundings take place. The city now recovers its riverside front where new interesting buildings are constructed and a new riverside green pedestrian route is created. In addition, due to the masses of waters in the "*sculpted river*", birds came back to the city. According to a poll, five years ago, in Greece, Larissa was found to be the most beloved city from its residents; a vision and a goal set by many worthy Mayors during the recent years.

15. Awareness-raising

Is the project effectively increasing the public's awareness of the importance of landscape in terms of human development, consolidation of European identity, or individual and collective well-being? How?

The aim of N.Golanda's Master Plan is to increase people's awareness about the lost relationship of the city of Larissa with its historical and mythical Pinios River (due to floods, natural disasters and bombings) and to re-establish this connection. Also to "prepare" the city centre to accommodate the revealed ancient Theatre, which is located few meters away from the central squares.

i) **Post office square** represents the strong water flows from the mountains of Thessaly-guided by three sections of the "sculpted river" (local loops) to the Ancient Theater-.It represents the landscape of the uplands of Thessaly.

ii) **Central (Sapka) square** represents the landscape of lowlands of Thessaly and is designed to create an impression of this type of landscape.

iii) **The ancient Theatre** was highlighted by the holistic design of N.Golanda's pedestrian improvements. The pavement design of the landscape sculptor represents the ground-plan of ancient buildings existing on the underground of the city of Larissa, originating from the Neolithic era, through the Classical Period and the Byzantine Periods, creating a palimpsest of the presence of different civilizations.

Finally, the great revival of the city of Larissa appeared after the excavation and the revealing of its Ancient Theater. Now the city presents her new face with high leveled Museums such as the new Diachronic Archeological Museum of Larissa, specialized art workshops etc, aiming to the development of higher distinctive cultural background levels, while Larissa was named a candidate city for European Capital of Culture 2021!

Larissa at present is a most visited tourist center for its total art large scale urban design interventions of its historical center focused to its revealed magnificent Ancient Theater.

V. ADDITIONAL MATERIAL

Together with the printed version of the Application form, additional material in digital format should be included in one CD-Rom or DVD and returned by post or courier to:

Maguelonne Déjeant-Pons

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Head of Division, Agora (A3-32C), Council of Europe

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- Text (20 pages max.): *PDF format*

- Photos (10 max.): *JPEG 350 dpi high definition*

- Posters (2 max.): *PDF format high definition or JPEG 350 dpi high definition*

- Video (15mn max.): *mpeg 2 format - It is advised to present a video (even of amateur quality).*

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