European Heritage Awards / Europa Nostra Awards (2025)
1006-Conservation and Adaptive Reuse 1. Conservation & Adaptive Reuse

Kambones 1615 Historic Home

nOMMYBPm

Entry details

General information

Main country of application	Greece
Name of the building, site or work of art	Kambones 1615 Historic Home

Address of the building, site or work of art

> Kambones Pyrgos
> Agios Antonios
> Kourounochori
> Naxos 84300
> Greece

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

Brief description of the project

> Kambones 1615 is a listed building and ancestral home on the island of Naxos, Greece. The towerhouse was last renovated in 1615 by the Venetian Michel Sanudo who married the noble Venetian Maria Calvo.
> We inherited it with serious structural damage together with the adjoining olive press, other farm buildings belonging to the property and the private Catholic chapel.
> We embarked on a major restoration of the house, outlying buildings and surviving contents: furniture, metalwork, household items, paintings, books, embroidery and lace. New uses in keeping with its cultural history have successfully become a part of its function.

Start date of the project	2012-09-01
Completion date of the project	2022-10-01
Website(s) of the project/nominee	www.kambones.com

Instagram page of the project, if any	@kambones.naxos
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:

> Kambones towerhouse is a listed building designated by the Greek Ministry of Culture in 1975.

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?	No
If relevant, is the site/heritage accessible to the public?	Yes

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

> Yes, it is accessible at ground level (main house, chapels and outlying ancillary buildings).

Contact details

Name of the entrant	Ms. Sophia Emmanuel
Entrant's position	Property Manager
Organisation of the entrant	Kambones 1615
Address of the entrant	PO BOX 30, Naxos 84300 Greece
Email address of the entrant	sophiaemmanuel@yahoo.gr
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Telephone of the entrant (fixed line)	+302285062210
Telephone of the entrant (mobile number)	+306973210402
Website of the entrant	https://www.kambones.com
Name of the owner	Mr. Athanasios Karavias and Ms. Sophia Emmanuel
Owner's position	Site Manager (Athanasios Karavias)
Organisation of the owner	Private historic home owner

Email address of the owner	sophiaemmanuel@yahoo.gr
Name of the project leader	Ms. Sophia Emmanuel
Project leader's position	Property Manager
Organisation of the project leader	Property Manager of Kambones 1615 Historic Home
Email of the project leader	sophiaemmanuel@yahoo.gr
Telephone of the project leader	+306973210402

Other relevant participants

> Mr. Nikolaos Karavias
> Cultural Events Manager

Concise summary

Concise summary

> Kambones towerhouse which was founded by Venetian nobility around 1500 AD is a listed building designated by the Greek Ministry of Culture in 1975. We inherited it fifteen years ago and our first priority was to save the tower from total collapse.
> It was equally important to us to preserve its character as part of an agricultural complex which included a large cellar with a granary and corn mill, a double brushwood oven, an olive press, a grape press, two lime kilns, two threshing floors, a watermill and a large water reservoir. Ancient olive trees are still producing the Aegean throumba olive for which the 200 hectare farm was famous.
> Kambones Pyrgos is of great interest as an example of religious tolerance with its double-aisled Orthodox and Catholic chapel, dating from the post-Byzantine period.
> The property's natural setting in a valley where birds of prey have undisturbed breeding grounds is unique. Falco Eleonorae and Accipiter Brevipes nest in the walls of the house every Spring.
> Our first aim was to prevent the collapse of our ancestral home. However we believe that its value as part of our common shared heritage goes beyond the scope of a family home so we made the decision (and took the risk) to make it accessible to the public without altering its character or primary function. Short-term rental allows small numbers of people to immerse themselves in the house's history and experience the feeling of living in a place of great natural beauty and tranquillity. Our cultural events allow a wider public to learn about the economic and cultural contribution of Kambones to the surrounding community. Many crafts and trades were practised here for centuries and we take care to preserve this knowledge and pass it on.
> The valuable experience we acquired in restoring Kambones Pyrgos using traditional materials and techniques following the wisdom of local vernacular architecture has already inspired other owners of traditional and even modern houses to seek our expertise.
> We offer the olive press area to young producers of local agricultural products such as wine, cheese, olive oil and herbs for showcasing their high quality products.
> Classical guitar recitals and music lessons take place in the olive press, and the chapels are open for the sacraments of baptism and marriage as well as private devotions.
> We have restored Kambones Pyrgos entirely with our own private funds, total cost of 150,000 euro.

Historical background

Historical background with dates

> The oldest part of the main abode may originate in the 14th Century which is when the Dukes of the Latin occupation began founding large farms in the hinterland of the island. The inscription on the lintel of Kambones Pyrgos has a date of 1615, however this date certainly refers to its acquisition through marriage by Michel Sanudo rather than being a founding date. The coat of arms of the Calvo family whose daughter Maria he married was removed from the lintel and placed on the outside flagstones to be trodden upon prior to this date, likely the result of a dowry dispute.
> Properties on the islands were almost always transferred through marriage and dowry agreements and Kambones was in the Justiniani, Sommaripa, Solomou and Sforza - Castri families as recorded in a document dated 1800. Our grandmother Eleonora Velasti - Dellarocca and her three sisters inherited Kambones in 1890.

Value and significance in its local/regional/national context

> Kambones is extraordinary in a regional and national context because it gives the visitor a comprehensive understanding of a self-sufficient residential and agricultural complex which has been in continuous use for at least 500 years. We know that our ancestors lived there from May until November overseeing all the important cultivation and production processes on the farm. The water mill, grape press, olive press, threshing floors, granary, corn mill, marble quarry and lime kiln provide ample testimony to the important economic activities of the past.
> We also gain an understanding of the fullness of their experience at Kambones by the presence of the private twin chapel which was the centre of daily devotion and religious experience for both Catholic and Orthodox residents of the area. The chapels are still open 24/7 and local residents can walk in at any time to light a candle and pray.

Former and new use of the building/site, if applicable

> The main residence was always and continues to be a summer residence for our family and for small numbers of paying guests in order to cover costs. The olive press which is separate from the towerhouse lends itself to activities such as classical guitar recitals, music teaching, olive, wine and cheese tasting.
> Quarrying marble to make lime, milling olives, and growing grain are no longer viable but we have chosen to preserve the entire surroundings including the ancient olive groves as a historic landscape of great natural beauty and as a valuable ecosystem for all kinds of flora and fauna.

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

> The entire structure of the towerhouse was on the verge of collapse because of the compromised roof, which allowed rainwater to penetrate the whole length of the North wall, forming a fault which reached from the roof down to the foundations. Rainwater also eroded extensive hollows in the basement walls, some large enough for an adult to fit inside quite easily. The olive press roof had collapsed and needed to be replaced urgently, before the stone walls started crumbling. Major rescue work was urgently required to prevent total destruction of the towerhouse and outbuildings.

Conservation work undertaken

Aims and objectives of the project.

> The first and extremely urgent aim was to restore the buildings which were on the verge of total collapse, specifically the towerhouse and the olive press. This necessitated finding workmen who were skilled in traditional building techniques and with knowledge of local materials (different types of stone, marble, wood).
> Having done the structural work, our aim was to preserve the interior with the surviving contents of the home (furniture, household items, books, linen) in order to maintain the sense of continuity of everyday life. This was again a question of either finding skilled craftspeople or learning to do repairs and restoration tasks by ourselves.
> In setting up the home again it was most important for us to preserve a sense of continuity because too often a

restoration project results in a complete break with the past. It was also necessary for the towerhouse to be "user friendly" so that visitors would not feel that they are in a museum where nothing must be touched and where everything is fragile.
Regarding the uses of the complex, we began holding cultural and social events for small groups of people to respect the intimate scale of the property. We feel that the aim of opening to the public without compromising the character, history and sustainability of the property has been achieved.

Historical and technical research undertaken for the project.

The first area of intensive research was for the purpose of recreating the composition of the lime mortar for the outside walls, and matching the original colour using natural ochre-based pigments. Rigorous testing was done before the final coat of plaster was applied.
Historical research has uncovered a long list of owners among the Latin nobility of Naxos and that the property was almost always transferred through marriage contracts.
We researched how the household functioned. Ecological methods of domestic cleaning and washing laundry have become part of our daily practise at Kambones.
Research on the birds of prey living in the valley has also helped us to respect the needs of Accipiter Brevipes during breeding season, limiting light use on the East facade.
The most demanding ongoing research is that pertaining to the intangible cultural heritage of Kambones.
Special areas of interest are bobbin lace, embroidery (especially whitework), working lime kilns, rope making, basket weaving, methods of food preservation.
We possess original scores for a capella music composed for the chapel which are being edited for performance.
We firmly believe that the cultural history of a historic home should continue to live and adapt with the restored architectural structures.

Stages of implementation of the project.

Having first secured the permission to begin rescue work from the Cycladic Ephorate of Antiquities which required detailed drawings and a survey of structural problems, work began in the following order:

1. Work on the walls: Removal of friable plaster. As much as possible of the original plastering was retained. Topical rebuilding of stonework where necessary, the most serious structural damage being the crack on the north facing wall from roof to basement. Pointing between the stonework. New three-coat plastering, applied with traditional hand troweling techniques.
2. Work on the floors and the roof: Stone paving was numbered before removal. Mortar was applied and the stones replaced in the same positions. Pointing between the stones was done. Removal of disintegrating wooden floors. Replacement of wooden floors with the same species of wood. Replacement of the wooden staircase leading to the mezzanine level. Woodworm and insect treatment.
3. Wooden doors and windows: Repair and reuse of any pieces still in good condition. Reconstruction following the exact same design with the original colours precisely matched for doors, windows and shutters.
4. Different tasks: Reconstruction of wooden balcony following the traces of the original one. Maintenance (pointing) of the chimneys and olive press walls.
5. Installations: Electrical circuitry, taking care to avoid damaging walls. Installation of plumbing and installation of indoor bathrooms, taking care as above. Running water installed in the house for the first time in its history.
6. Repairs and maintenance of all furniture and household copperware and family heirlooms.

Design and conservation work carried out.

Our architects, Bilis & Magnisali, began by making scale drawings of the entire property, with elevations, cross sections and floor plans in order to secure approval of the permit from the Cycladic Ephorate of Antiquities. These plans included the proposals for installing two indoor bathrooms which were the only major architectural interventions regarding everyday material comfort in the towerhouse.
The whole structure of the towerhouse was on the verge of collapse because of the compromised roof, which allowed rainwater to penetrate along the whole length of the North wall, forming a fault which reached from the roof down to

the foundations. Rainwater also eroded extensive hollows in the basement walls, some large enough for an adult to fit inside quite easily.
Throughout the whole building the original wall plastering had eroded, it was friable and crumbling and needed replacing with a traditional plaster mixture. Because of rainwater damage the original stone floor paving had shifted. The flagstones had to be lifted after first being numbered so they could be replaced correctly. The original wooden floors, windows, doors and their frames were also completely destroyed and were replaced in their entirety.
The tower had never had running water or electrical systems, both of which had to be installed from scratch. The Ephorate's instructions were to conceal the electricity metre, but we went a step further by installing underground cables for the power supply and placing the metre one kilometre from the house.
It was a challenge to install modern bathrooms while maintaining the aesthetic integrity of the 500 year old home so custom marble tiles were specially made for the floors while the walls were not tiled.
Finally the original furniture was restored to a high standard and offcuts from very damaged pieces were saved and repurposed for shelves or cutting boards.

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

The enormous crack running from the roof to the basement on the north facing wall had compromised the structural integrity of the towerhouse. While one recommendation was to perform consolidation grouting with concrete injections to fill the cavernous spaces between the external and internal walls, we felt that this was inappropriate in a building 500 years old. Our master builders agreed that traditional and holistic restoration methods would best secure the structure of the walls. Therefore the compromised walls were taken down stone by stone as shown in our photographs and rebuilt from basement to roof exactly as stonemasons in the past would have done.
Traditional buildings need traditional solutions!

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

Restoring a property like Kambones can only be done correctly using materials and techniques which would have been in use at the time of its original construction. Therefore local stones were used for repairing parts of the walls which had suffered major water damage. Pointing between the stone walls which had been cleared of all the old friable plaster had to be done using lime based mortar. Similarly when plastering the internal and external walls, workmen with experience in applying hand troweled plaster had to be found.
It was a major challenge to find a cabinetmaker with experience in restoring old furniture using traditional stains and finishes but we eventually found the last person on Naxos with the knowledge and patience to repair the badly damaged furniture.
We discovered that there are no longer any craftsmen on the island who repair and resurface antique copper cookware, so our only option was to take these items to a traditional craftsman in Athens.
For needlework and embroidery repairs we consulted older women who had learnt to embroider with our skilled relatives and were familiar with their particular styles and techniques.

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.

Kambones towerhouse itself has retained its original function since the foundation of the property. It was a family home and continues to be one, albeit with the additional function of hosting guests in order to be economically sustainable longterm, and to be visible as an example of appropriate restoration in vernacular architecture. The Philippe Rotthier Award for Rural Restoration and the European Sustainable Heritage Award have honoured our efforts.
An important part of the built landscape at Kambones are the material monuments of agricultural production such as

the olive press, storage areas, grape press, watermill, lime kiln and marble quarry. These features are central to understanding how a large well-organised farm operated and are an important part of educational outreach.
The entire valley was an intensively cultivated area producing table olives, olive oil, grains, wine, raisins, apricots for export to Athens and large quantities of lime, sustained by quarrying from the marble quarry on the premises.
Maintaining the farm production depended on generous irrigation from the outflow of a spring higher up in the valley which still flows but at a greatly reduced capacity. Therefore intensive agriculture is no longer viable and the vines and apricot trees have long since disappeared. Barley and wheat which were sown and harvested with the help of a mule have not been sown for more than fifty years.
It was sad but necessary to abandon the hope of cultivating the farm again in view of water scarcity on the island.
The olive groves however are an area of great natural beauty and have become an important breeding ground for birds of prey and other fauna. We feel that it is more important to preserve the landscape as a natural wilderness and historic landscape than to embark on an unsustainable plan to cultivate them again.

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

We hope that we can lead by example in the context of an increasingly unsustainable summer rental market. We have demonstrated beyond doubt that staying true to the principles of vernacular architecture gives superior aesthetic and functional results. When we embarked on our restoration project we aspired to "make the house eco friendly".
As the building unlocked its secrets we understood that the principles of bioclimatic and energy neutral architecture had already been implemented 500 years ago and that even features such as insulation (using 30 cm thick layers of seaweed) were already in place and moreover did not need replacing.
Eco tourism certification was a very easy process simply because traditional wisdom had already met the specifications for an energy neutral and water wise home.
By taking the time to learn from the past and demonstrating that going back is the way forward Kambones is truly an innovative project.

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

We believe that short term rentals allow us to cover the cost of maintaining the property without compromising sustainability or damaging the surrounding natural environment.
We offer the venue for small scale weddings, baptisms and social events and prioritize sustainability by working with local vendors and discouraging wasteful practises such as using imported flowers for decoration and single-use plastic items.
Our clients are more than happy to follow our guidelines for minimizing the footprint of these events, therefore customer satisfaction is encouraging us to develop this offering.
Our cultural events (classical guitar recitals, music lessons, degustation of local produce and literary evenings) also contribute to future viability and reach a larger audience, including local residents who enjoy participating and are always welcome to join the events.
With regard to future maintenance, all our workers and staff live locally and are fully on board with our philosophy and sustainable practises.

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

Our decision to maintain the tower house guided by traditional wisdom is probably unique in the context of properties available for short term rental on Naxos. The towerhouse functions as a superb example of energy neutral bioclimatic architecture, with perfect orientation and no heating or air conditioning units at all.
We have gone to great lengths to be water wise, with all waste water which after going through a three chamber septic tank is pure enough for irrigation when it eventually reaches the final stage.
Drought resistant herbs are grown outside for maximum water economy.
Our mains electricity is "Green Pass" (from certified renewable sources). Outdoor lighting is exclusively solar powered, and all indoor lighting is LED.
Solar water heating panels supply hot water.

All household items are repaired when damaged, if this is not possible they are recycled.
All waste is recyled, with food waste feeding our domestic animals.

Project's interaction with the surrounding community and landscape.

Kambones plays an important part in promoting social cohesion in the area, by encouraging local cultural events. Experiences like olive oil, wine and cheese tastings and lessons in arts and crafts (especially embroidery and lace making with skilled needlewomen in the area who are willing to share their knowledge) are important social events for small rural communities.
Local businesses benefit directly from our house guests who we encourage to prioritize restaurants and businesses in the immediate vicinity of the property.
Local musicians and dancers are hired for social events, giving permanent residents a chance to showcase their skills to a wider audience.
Access to the property has been improved by us, meaning that it is easier for local residents to access the two chapels and therefore to organise religious ceremonies such as liturgies, memorial services, baptisms and weddings.
All our staff and craftsmen live within a radius of 5 kilometres.

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

The historical value of Kambones 1615 as a monument from the Latin period of Naxos is a given but this history includes the continuous presence of our family and its cultural input. In this sense we feel that our holistic restoration has achieved its purpose.
Our objectives included preserving the knowledge of the property's function and exploring how this relates to our time.
We believe that its value as part of our common shared heritage goes beyond the scope of a family home so we made the potentially risky decision to make it accessible to the public without altering its character or primary function.
However by opening to the general public the valuable experience we acquired in restoring Kambones Pyrgos can be shared.
Professionals such as architects and builders can witness firsthand that vernacular architecture has superior aesthetic value and offers solutions to make buildings resistant to climate change.

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

Our open days allow a wider public to learn about the economic and cultural contribution of Kambones to the surrounding community in the past and in the present, and to simply enjoy being in the surroundings of Kambones.
Older people living in the villages near Kambones are happy to be interviewed about life in former times and have enriched our knowledge of how the farm and household were run many years ago, sharing information which would otherwise be lost forever.
We make sure that we give absolute priority to local residents for work opportunities, whether in the maintenance sector or in helping to organise and staff social events like weddings and baptisms which are by definition labour intensive.
Local people take great pride in working at a historic home and they feel a sense of ownership and involvement in its evolution as a new cultural landmark.

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

On the Cycladic islands with a booming, destructive real estate sector, new buildings spring up at a staggering rate every year, spreading concrete over every square metre of new developments and destroying what remains of the rural landscape.
Kambones reminds us of the benefits of respecting nature and remaining true to the principles of vernacular architecture.
Importantly, new buildings are ever more dependent on air conditioning in order to be livable in summer, leading to frequent power outages on the island in high season.
Kambones has proven that a home which is correctly oriented and built in the vernacular style with local materials is

comfortable and livable with no air conditioning even throughout a prolonged heat wave and has no great demands on natural resources, especially water. As such it provides a guide to creating an ideal habitat and many elements of its construction can be transferred to modern architecture.

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

While the restoration of the material ruins of Kambones Pyrgos was a finite project with a beginning, a middle and an end, the intangible remains will be a subject of study for years to come.
Many crafts and trades were practised here for centuries and we strive to preserve the knowledge of how milling grain,making lime, pressing olives for oil and preserving farm produce was done in former times.
We are working to involve local experts in lace making, embroidery, basket weaving and soap making who can transfer their skills to the younger generations who have had no exposure to traditional crafts.
Documentation and further stabilisation of the ancillary structures (lime kilns and water mill in particular) is necessary and to this end we are already in discussion with two Schools of Architecture with the aim of finding students who are keen to participate in these projects.

European and international dimension

European significance of the project/initiative/nominee.

Kambones Pyrgos is of great architectural interest, with Venetian elements coexisting in harmony with vernacular architecture.
It has a rare double aisled chapel which is Orthodox and Catholic. Both St Anthony and the Virgin Mary are the patron saints of millers, giving protection to the olive mill and watermill at Kambones.
In a European context, twin churches belonging to two different denominations are extremely rare so this is a wonderful example of social cohesion and religious solidarity.
The 17th century icon in the Catholic church was commissioned from an unknown artist in the Italian style of painting considered innovative at the time.
Kambones women made embroidery and bobbin lace of exceptional quality in the French style, having been educated by French teachers at the Ursuline School.
Polyphonic a capella music was composed for sung mass in the chapel.
All these facets of Kambones reveal a microcosm of European cultural heritage.

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 costs of the project over 12 years came to 150,000 euro. This amount was covered entirely by our private earned income, however all our family members have put in many hours of work over the years to this aim. With the purpose of making economies for restoring the family home, we needed to do a lot of research into the most cost effective ways of going about our restoration.
Interestingly this showed that local traditional materials are the most cost effective and naturally the most appropriate for a historic home. This was particularly true with the problem of the fault on the north wall and the dilemma of whether to use modern concrete injections or to rebuild one stone at a time. The modern solution would also have been far more expensive and probably out of our budget.
We became aware that we were in fact following in the footsteps of all the previous owners who used local materials, repaired everything and repurposed household items and materials.

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

> None.

Additional information

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

> We believe that a project like our restoration of Kambones 1615 deserves to be better known because it has the potential to disseminate information about sustainable architecture in a part of Europe which is extremely vulnerable to climate change.
> We know that recipients of Europa Nostra awards have benefited hugely from the organisation's high profile publicity. Winning this award would strengthen our efforts to tell the story of Kambones and secure its place for posterity.

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

> We would plan to use 50% of the funds for documenting and restoring ancillary structures (especially the lime kilns and the water mill) and 50% for setting up a scheme for students of architecture to be able to do fieldwork at Kambones and enhance their knowledge of vernacular architecture.

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

> As the entrant I, Sophia Emmanuel, would be the recipient of the monetary award . The responsibility for the implementation of the work described above would be shared between the two owners, myself and Athanasios Karavias.

How did you find out about the European Heritage Awards / Europa Nostra Awards?	Other
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?	✓ 8

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

> I personally would have found it helpful to have more flexibility with the word count, some sections simply needed more information in order for me to be able to describe accurately. Perhaps next year there could be a total word count which entrants could be free to allocate, so the sections where more explanations are needed can be complete. The application was frequently unable to save information and I had to fill in information multiple times before being able to save it.

By submitting your data, photographs and other material to the European Heritage Awards /	. Please check the box to	✓

Europa Nostra Awards you agree to the processing and sharing of your data in accordance with Europa Nostra's Privacy Policy indicate you agree with the Privacy Policy.

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



Kambones Exte... 1.9 MiB



Kambones site.j... 6.7 MiB



Living area.jpg 1.9 MiB



Living area with... 1.6 MiB



North Facade B... 4.1 MiB



North Facade A... 3.7 MiB



Living Area Bef... 2.8 MiB



Living Area Afte... 4.3 MiB



Interior Before.J... 4.2 MiB



Interior After.jpg 1.7 MiB



Level 2 Before.J... 4.1 MiB



Level 2 After.jpg 1.3 MiB



Stairwell Before... 3.3 MiB





Olive Press Bef... 3.6 MiB

Stairwell After.jpg 4.2 MiB



Olive Press Afte... 3.6 MiB



Donkey House ... 3.4 MiB



Donkey house.j... 164 KiB



Kitchen.jpg 1.7 MiB



Double Brushw... 6.3 MiB



Millstone in oliv... 2.0 MiB



Olive press guit... 406 KiB



Kambones nort... 1.5 MiB



East aspect.jpeg 471 KiB



Front courtyard... 668 KiB



Living area soci... 110 KiB



Catholic and Or... 608 KiB



Chapels North ... 476 KiB



Catholic chapel ... 3.0 MiB



Embroidery at ... 4.1 MiB

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Kambones Site ... 83 KiB

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AXONOMETRIK... 38 KiB

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Kambones-Buil... 2.2 MiB

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Kambones-Buil... 2.2 MiB

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Kambones-Buil... 2.1 MiB



Kambones-Exte... 2.1 MiB



Kambones-Exte... 2.1 MiB



Kambones-Exte... 2.1 MiB



Kambones-Exte... 2.1 MiB



Kambones-Floo... 2.1 MiB



Kambones-Floo... 2.1 MiB



Kambones-Floo... 2.2 MiB



Kambones-Floo... 2.1 MiB



Prix_Rotthier_2... 13.2 MiB



Authorisation F... 507 KiB



Attachment name



Attachment name

Video of Kambones incl...	Local musicians recordi...
https://vimeo.com/9088...	https://www.youtube.co...

