European Heritage Awards / Europa Nostra Awards (2026)
1908-Conservation and Adaptive Reuse 1. Conservation & Adaptive Reuse

WMMAmxnP

Restoration of the Monastery of San Benedetto Po

Entry details

General information

Main country of application	Italy
Name of the building, site or work of art	Benedictine Monastery of San Benedetto Po - Polirone Municipal Museum

Address of the building, site or work of art

> Teofilo Folengo Square, 46027, San Benedetto Po, Italy (GPS coordinates: 45°02'31.2"N 10°55'43.1"E)

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

Brief description of the project

> The 2012 earthquake inflicted serious damage to the structures of the complex, resulting in the declaration of total unusability of the almost 20000 sm of surface area which housed numerous public services. In 2013, Europa Nostra included it among the 7 European monuments most in danger in relation to their artistic value. The last batch, was the end of a long series of works that led to the reopening of all three cloisters. The works were characterized by a marked complexity due to finding an overall design vision giving continuity to the numerous contracts that made the works economically sustainable.

Start date of the project	2007-09-02
Completion date of the project	2024-06-30

Website(s) of the project/nominee	https://www.turismosanbenedettopo.it/servizi/notizie/notizie_homepage.aspx
Facebook page of the project, if any	https://www.facebook.com/turismosanbenedettopo
Instagram page of the project, if any	https://www.instagram.com/turismosanbenedettopo/
Any other relevant social media	https://www.youtube.com/@museopolironiano
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:

> Monumental building with protection restrictions from the Superintendency of Fine Arts (Legislative Decree 22 January 2004, n. 42, Code of cultural heritage and landscape, pursuant to article 10 of law 6 July 2002, n. 137)

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? If so, please specify which one.

> No

Is the site or heritage in question designated as a European Heritage Label? 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 museum, the post office, the church, the conference rooms, the library and the rooms for associations and the cloisters are accessible by wheelchair via designed routes, ramps and elevators.

Contact details

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Entrant's position	Team leader, designer and construction manager
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Name of the project leader	Eng. Florindo Landredi
Project leader's position	Controller from the municipality
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Other relevant participants

> Collaboration for structural design: Prof. Arch. Carlo Blasi (Studio Comes Srl), Eng. Stefano De Vito
>
> Collaboration for architectural design: Arch. Franco Maffeis
>
> Collaboration for plant design: Eng. Raphel Caratti (Caratti Engineering Srl), Eng. Paolo Corbellani and Eng. Nerino Valentini (C.O.P.R.A.T. Scarl)
>
> Security management: Eng. Nicola Fumagalli (Studio Berlucchi Srl)
>
> Workers: Marmiroli Srl

Concise summary

Concise summary

At the beginning of the 2000s the complex was in disastrous conditions and abandoned to itself: after a thousand years since its construction, in 2007 the municipality allocated funds for the renovation of the first floor of the cloister of San Simeone, of Barberini's monumental staircase and the former library. Following the seismic events of 2012, the structural integrity of the entire building was compromised: in 2013 the complex was included among the 7 most endangered monuments in Europe. Thanks to the visibility given by the publication from Europa Nostra, the Municipality had access to numerous funds which over the years allowed the monastic complex to become functional again. From 2014 to 2024, repair and seismic improvement works have been carried out on the newly restored museum and the former refectory, the Secolari cloister (project and work coordination made with BIM method) and the ground floor of the San Simeone cloister. The only elements excluded from the plans and supervision of Studio Berlucchi are the basilica, the bell tower, and the external gardens owned by the Church, already in good condition. The final phase, completed in June 2024, involved the redevelopment of the cloister of San Simeone, including the creation of open spaces for temporary exhibitions and the removal of architectural barriers.–"Preserving and enhancing the surviving parts" and "restoring the building without ruining the authentic perception of the space" were the common thread in the realization of the restoration: it was decided to use traditional materials and construction techniques, integrating them with modern systems of consolidation. The complexity of the project was balancing the use of the most modern technologies while protecting the cultural heritage of the building. The surviving decorated surfaces have been preserved in order to leave visible all the historical periods. The quality of the interventions and the place was appreciated by the whole community and by the new visitors from all over northern Italy and abroad who have seen the monastic complex flourish again and finally can access all the areas of the building. The works were divided into 14 lots for a total duration of 16 years of planning and management carried out by Studio Berlucchi Srl and a cumulative expense of approximately 8 million euros. The contracted works were carried out within the scheduled times and in compliance with the monumental protection restrictions of the building according to Italian legislation.

Historical background

Historical background with dates

The foundation of the Benedictine monastery dates back to 1007 by Tedaldo of Canossa. In the following centuries the monks reclaimed the surrounding marshes, cultivating the land and building a network of monastic courts. In the fifteenth century the monastic scriptorium flourished and building activities intensified: were called some major artists to collaborate to the expansion of the monastery: Correggio, Bonsignori, Giulio Romano, Paolo Veronese. During the Gonzaga period (1450) started the expansion works on the cloister of San Benedetto and between 1458 and 1480 the renovation of San Simeone cloister. In 1674 began the construction of the baroque staircase (by Barberini) which connects the Secolari and the San Simeone cloisters. Following the Napoleonic suppression (1797) with the destination of the monastery as a military hospital for the French army first (until 1814) and then the Austrian army (until 1866), timely interventions were carried out to adapt the various buildings.

Value and significance in its local/regional/national context

The complex represents the cultural and vital center for the community of San Benedetto Po with its extension exceeding 20,000 m2 of which the ethnographic museum occupies approximately 7,000 m2 and is one of the largest in Italy. Thanks to the presence of the monastery and all the adjacent cloisters, inserted within a majestic square of medieval origin, the town has been included among "The Most Beautiful Villages in Italy". Over the centuries it was a central hub for both the church and the adjacent kingdoms and was one of the most important Cluniac sites in medieval Europe: when Martin Luther visited in 1510 he was disconcerted by the opulence and richness of the complex. Until 1632 it housed the body of Matilda of Canossa which, at the behest of Pope Urban VIII, was transferred to St. Peter's Basilica in the Vatican in her new tomb sculpted by Bernini.

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

> Previously there were municipal offices, the post office, cultural associations, a museum and a library. After the works, in addition to the activities listed above, were added a conference room, warehouses and archives of the museum with gas extinguishing systems, a guesthouse, municipal offices, a visitable archaeological exhibition, a music academy and a gallery for art exhibitions. The complexity of the interventions was to make the places accessible to all without upsetting the building listed by the fine arts and adapting to the various regulations which, since the building must host numerous functions within it, must coexist with each other.

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

> The spaces previously open to the public required a general review of the intended uses of the cloisters as well as the need to adapt to the most recent regulations for existing obsolete systems. Before the 2012 earthquake, the building needed an urgent general conservation intervention, in particular on the numerous frescoes and statues in the building, and an adequate setup for the ethnographic museum. After the seismic events, there were numerous areas at risk of collapse and some areas were declared unusable. The earthquake had also accentuated the problems relating to the lack of maintenance of past decades.

Conservation work undertaken

Aims and objectives of the project.

> Today we cannot think of using a building as a simple "container" indifferent to the functions placed in it, perhaps forcibly; on the other hand, if the conservation of the building is taken as a priority objective, and if the mere conservation forces new functions into inadequate spaces, with irrational routes and without the comforts required by contemporary society, is not truly achieved. The achievement of the project objectives is in fact a necessary condition for effective and long-lasting conservation: any performance deficiencies would soon lead to new interventions, and therefore to serious diseconomies and a greater overall impact on the historic building. The priority of the interventions, in addition to the conservation of the monumental asset and the seismic improvement of the building, was the adoption of a design method that could address the building as a complex but unitary whole, taking into consideration every type of problem. The subdivision of the works into numerous lots and therefore the risk of not being able to pursue one's overall vision, were not an obstacle to the realization of the initial project which has been continuously improved and optimized over the years. In addition to the considerations described above, from the beginning it was considered crucially important to allow access to the entire complex by elder or people with disabilities by designing easier routes, inserting a lift to connect the ground floor to the first floor, ramps to overcome obstacles and some paths for visually impaired people.

Historical and technical research undertaken for the project.

> Before starting with the design, historical-archival research and an archaeological study located in correspondence with the chapter house present in the cloister of San Simeone were accomplished. Research studies were also implemented by some thesis students from the university who examined in depth an archaeological campaign carried out in the 1990s, during which artefacts relating to the monastic activity of the abbots were found. Before the works, where it was necessary to excavate, geologists, archaeologists and officials of the Superintendency were consulted to evaluate the best way to protect the property in the event of further ancient discoveries. The study of the history of the complex, performed at the diocesan and state archives, and the analysis of cadastral plans and historical drawings allowed the design team to recompose the construction phases of the buildings. In addition to historical memory, diagnostic investigation campaigns were carried out to expand technical knowledge relating to the existing structure, architectural finishes, pictorial decorations and stone statues that dot the entire complex. Therefore, floor tests, stratigraphic plugs, resistographic investigations on the structural elements of the roof, thermographies and microscopic analyzes of the stone and decorated elements, structural dynamic analyzes and lighting engineering calculations were carried out.

Stages of implementation of the project.

Before 2004 Abandoned state; 09/2007-06/2008 Restoration of the east wing of the San Simeone cloister and the former library; 10/2010-03/2011 Completion of surface restoration of the north, south and west galleries, monumental staircase and secondary staircase; 01/2011-03/2012 Restoration of the Secolari cloister and the north-east wing of the San Simeone cloister; 05/2012 Seismic events that made a large part of the complex unusable; 10/2013-05/2014 Repair works and seismic improvement of the ethnographic museum in the cloister of San Simeone - Complementary works relating to the former library; 09/2014-12/2014 Repair works and seismic improvement of the Barberini Staircase and the north-east side of the Secolari cloister: first section of the Barberini Staircase works; 09/2013-09/2014 Repair works and seismic improvement of the north-east area of the cloister of San Simeone called "Ala Giorgi" and building called "Ex Refettorio"; 02/2015-09/2015 Repair works and seismic improvement of the cloister of San Simeone - Complementary works relating to the east wing attic; 10/2016-09/2017 Repair works and seismic improvement of the east wing of the Secolari cloister; 10/2020-01/2023 Repair works and seismic improvement of the Secolari cloister - north, west and south wings and completion of the finishes of the east wing (project and construction site carried out with BIM methodology – winner of the first prize of the competition "Restoration in the HBIM era" year 2021-2022); 03/2023-03/2024 Open space “Cultural regeneration between innovation and sustainability” - redevelopment and enhancement works of the cultural routes of the Polironian complex on the ground floor of the cloister of San Simeone

Description of the design and conservation work undertaken, including the rationale behind key decisions made during the process.

From an architectural point of view, the original rooms were restored, demolishing partitions that modified the pre-existing spaces; toilets have been built in accessible places without historical value, while an elevator has been built in the atrium between the two main cloisters. Where possible, architectural barriers have been eliminated: the existing steps previously built to overcome the numerous differences in level present in the wings of the cloisters have been flanked by ramps for disabled people to allow them to reach all the public areas of the complex. The materials (local and selected) were chosen “subdued” to highlight the monument itself, its historical stratigraphy and its thousand-year-old memory. From the point of view of restoration and conservation, the works were aimed at preserving the ancient plasters and removing only the incompatible or potentially harmful elements. The same concept applies to the pictorial decorations, frescoes and statues, which have been consolidated, reinstated and protected. From a structural point of view, a seismic improvement was carried out, designing numerous interventions to guarantee the box-like behavior of the building and to ensure that the seismic forces are correctly transferred to the ground through the insertion of new strategically arranged partition walls. The works were carried out with materials compatible with the historical structures: the wooden roof structure was preserved, replacing the rotting elements with cutting-edge techniques and where necessary replacing them with beams and planks of the same essence as the existing wood. The vaults and historic walls were consolidated with specific interventions, designed precisely for each room and with the aim of preserving every single brick still capable of fulfilling its load-bearing function. The seismic safety has been achieved creating a kind of 3D behavior like a box through roof connection, steel chains, wood frames, fiber reinforced mortars, basaltic fibers stripes and Saint Andrew’s cross metal reinforcements. Concrete was used only to reinforce the structural floors above the vaults to make them considered as “infinitely rigid” with just 5/6 cm thick caps with metal mesh and steel fibres. The most recent technologies were used for the construction of mechanical, electrical and special systems installed in such a way as not to damage the historic walls and decorations. The illumination of the entire complex has seen the use of contemporary LED design lighting and all the safety systems were located in dedicated metal totems along the cloister corridors. From an environmental perspective, the decision was to "visit the museum wearing a coat", reducing heating and energy consumption within the museum (7000 sqm) with a special heating system (called Temperierung) and without summer cooling, so as not to impact the economic budget of the municipality.

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

The first problem concerns the impossibility of drawing up a project with a simple geometric survey: reaching a precise level of knowledge of the building means to carry out an in-depth diagnostic campaign, which is essential for guaranteeing the correct conservation and obtaining the approvals of the superintendence of cultural heritage. The

second problem is that the information obtained from the diagnostic campaigns does not allow us to know every nook and cranny of the building: the studio carried out the intervention on the Secolari cloister with BIM methodology, reducing construction site times and costs and anticipating some problems resolved during the phase planning, although not all. A third problem was the division of the works into 14 contracts which entailed participation in numerous public tenders with extended bureaucratic times and the risk that the same team that dealt with the initial project could not deal with its actual implementation. The division into small contracts was necessary primarily due to the small size of the municipality and the significant difficulty in obtaining public funds to complete the work in a single lot. Furthermore, the town of San Benedetto Po is deeply characterized by the presence of the Monastery, within which numerous public domain functions are included: a further design theme was the logistics of the works, ensuring the promiscuity of the interventions with the use of the complex by the local population.

Description of the building and conservation techniques and principles applied, materials employed and any traditional crafts and skills used.

The new floors are in handmade Florentine terracotta and with reused historic tiles recovered from removal operations or in red Verona marble or Prun stone in imitation of the existing ones. The doors and windows have been restored and where it was necessary to replace them they have been made with double glazing and thermal break with the same design as the existing one. The wooden ceilings have been lightly sandblasted, treated with biocide and stained or restored. The concrete was used exclusively to guarantee the resistance to stress of the new floor slabs and above the masonry vaults while the cement patches of the walls were removed to use eco-friendly lime mortar. The plasters, where missing or in the presence of gaps, were made smooth and painted with a pigmented milk-lime-based glaze. The decorated surfaces were protected and restored to the original design with watercolor glazes. All the windows have been restored and partly renewed with new wooden windows with frames similar to the original but still respecting energy saving regulations. Inside the cloisters, gardens and vegetable gardens with medicinal and aromatic plants have been designed. The wooden decks were consolidated by doubling the planking and fixing it to the perimeter walls with steel corner profiles. The wooden roofs were waterproofed and consolidated using the "wooden roof box" technique or by inserting new trusses and solidifying the knots of the existing ones, consolidating them with wooden slats and fixing the rotting heads. The use of elements such as steel fibres and basalt fibre nets or, where possible, wooden beam floors and wood panels has allowed to minimize the amount of cement used, thus also reducing the carbon footprint and the use of materials that were difficult to recycle in the environment. The few cement and concrete reinforcement were separate from the old building avoiding any possible damage by means of sulfate salts migration. New air conditioning systems have been created, a thermal power plant for district heating, mechanical ventilation systems for toilets, electrical systems, ordinary and emergency lighting, smoke detection and fire extinguishing systems (warehouses with automatic gas shut-off), video surveillance and security, sound system and wifi access point.

European significance

European significance of the project/initiative/nominee.

The nomination of the project for the Europa Nostra prize would be the completion of a long and complex journey, achieved thanks to many different actors: in particular the fact that from 2013 to today it has been possible to recover one of the "seven most endangered heritage sites" has a profound meaning since it is really possible to put those monuments that are often abandoned to themselves under the lenses of the entire European community. The reason is the lack of media coverage they should have which is reflected in the failure to allocate precious economic resources to be able to restore them. We are therefore grateful to have had this opportunity, the Studio as the designer of most of the interventions and the municipality and the inhabitants of San Benedetto Po' who can enjoy the fruits.

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 objective of restoring complete functionality to the complex has been achieved. For the Studio, the project was a great construction site to put to the test its skills accumulated over the years. Since the works began twenty years ago, some of the restoration and conservation practices have evolved with new instruments or types of interventions and the team of designers has always adapted to using the most innovative in the sector. Given the vastness of the building and the historical diversification of many of its parts, to preserve and enhance the surviving parts it was necessary to use all the restoration techniques applicable in all their forms: from a structural point of view, the most modern consolidation technologies were used: innovative and compatible products were mixed with traditional construction techniques given by the prescriptions for the protection of monumental assets. Each beam, arch, vault, truss was subjected to a specific intervention, often different from the same adjacent element, all accompanied by detailed construction drawings. The choice to restore the building without ruining the authentic perception of the space is the common thread of all the design choices: we opted for the "where it was, how it was" line of thought since the beauty of the complex did not have to be in any way distorted due to interventions that are inconsistent with the context. Thanks to the conservative process adopted, it was possible to enhance the existing asset by making it accessible to the public and the population without upsetting the layout of the places: the residents of the town did not need to adapt to a "new complex" but found themselves in places their family members but with the addition of numerous new functions that have helped improve their lifestyle without changing their habits.

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

> All the most innovative techniques in the restoration and structural consolidation sector have been used; it must not be forgotten that the principle adopted is that of conservation and therefore innovation was applied in the techniques and materials used but not in the architectural composition. From 2004 to today, surveys with the laser scanner method have become more accessible (in economic terms): in this case it was used to have a cloud of points available to use as a basis for the model of the Secolari cloister. With regard to the design and management of the construction site, an H-BIM model of the cloister mentioned above was created to be considered as digital innovation in the restoration sector: the model is complete with all the work carried out, the measurements and accounting of the construction site and all the maintenance works to be carried out over the coming years.

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 complex includes facilities that appeal to people of all ages, particularly children and adults. These include a public library, an ethnographic museum, an exhibition gallery, and conference rooms. Some of the spaces and gardens can be rented for weddings and private parties. Persons with physical disabilities have access to both floors of the cloisters, all three of the aforementioned facilities, as well as the post office, the music rooms, and the spaces for voluntary and non-voluntary associations. Among the associations is a seniors' club, where they can enjoy daytime recreation and participate in events organized by the municipality. The conference room, located in the historic library, is used by the municipality for public meetings but can also be requested by private individuals for conferences and presentations. Tactile floor markings are also installed in the cloister of San Simeone to help visually impaired people orient themselves and navigate the spaces.

Project’s interaction with the surrounding community and landscape.

> With the redevelopment of the Polironiano complex, the municipal administration has shown courage and coherence in pursuing the objective without being intimidated by the huge sums necessary for the restoration and optimizing all the resources that a small municipality like San Benedetto Po has been able to find. The impact of the

numerous construction sites carried out on the population has been positive: after a long series of transformations that have evolved over a period of 20 years, many local associations now have a place where they can gather, the music academy has been renovated, there are new exhibition spaces to attract new tourists, the library has doubled its spaces and the conference room built in the former historic library is used regularly. The town now has a central hub which includes a series of functions used in everyday life by the population and around which numerous external activities gravitate.

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 principle of cultural heritage conservation is itself a form of environmental sustainability process. To reduce consumption, it was decided to divide the museum's heating system into sectors and not to create a cooling system (thick walls). The system has been designed not to exceed 15 degrees in winter and in some rooms only to avoid pipes freezing. From a technical point of view, mostly natural materials were created such as lime and hemp for the mortar or expanded clay to lighten the weight of the floors. Also consider that the most recent CAM criteria (minimum environmental requirements) have been adopted for the new materials used. The implementation of the BIM process for construction sites relating to the Secolari cloister made it possible to optimize the transport logistics on the construction site and improve communication between designers, builders and suppliers and collect all the documentation and certifications in digital format. From the point of view of building management, a huge effort was made to make the special, fire and safety systems of the two cloisters communicate with each other so that the museum operators could use a single intuitive interface to communicate efficiently with the security forces in the event of problems. The latest contracts were carried out with the regulations of the European environmental criteria in force and therefore the selected materials necessarily had to follow the requirements imposed by law like DNSH (Do Not Significant Harm) requirements. Furthermore, thanks to the conservative process pursued by the designers, it was possible to enhance the existing asset making it usable by the public and the population without distorting the conformation of the places: the inhabitants of the town therefore did not need to adapt to a "new complex" but found themselves in the places of their memory, with the addition of numerous new functions useful for the social integration of the citizens. The community seems to have welcomed positively the efforts made by the municipal administration, the designers and the companies. The final result has revitalized about 20,000 square meters of spaces with uses not only as a museum, but also with a music school, spaces for meetings and gatherings of the local population, spaces for temporary exhibitions, concerts, meetings of local associations and many other uses. An example of reuse for the great monastic monuments, belonging to small towns with little economic founds, that characterize the whole of Europe.

Measures adopted to ensure the longer term maintenance of the site.

Added to the visibility given by Europa Nostra, the economic sustainability of the interventions was guaranteed by the division of the overall intervention into lots: the municipality had access to small sums of money which allowed to work on individual parts of the monastery, maintaining the other portions operative. It was easier to report public expenses, considering that San Benedetto Po has 6692 inhabitants and with a low overall annual budget which does not allow it to request large sums in a single payment. The lively conference tourism and the use of the venues and gardens for private parties and weddings also helps the administration generate a steady income for the maintenance of the entire complex. The interventions carried out were specifically designed to provide a simple and functional completed work, giving the client the possibility of independently carrying out small economic interventions to keep the entire complex running over time (except the automatic gas extinguishing system, created to safeguard the museum objects kept in the warehouses in the event of fire, without risking ruining them by using a water sprinkler system). The illumination of the entire complex has seen the use of contemporary LED design lighting.

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

> Studio Berlucchi has always promoted the restoration and recovery of everything that is still capable of fulfilling its function: it is necessary to raise awareness among the population and other designers to safeguard Italian and foreign heritage. Four visits for four consecutive years were organized by the ICE Agency during the "Restoration Week" with more than 50 delegates from 20 foreign countries. The project created with the H-BIM method won the first prize in the "Restoration in the H-BIM era" competition promulgated by the La Sapienza University and the Rotary Club of Rome and was part of a seminar organized by ICMQ relating to "BIM and digital technologies for the recovery of historical heritage". From a practical point of view, the results of the project can be seen from the increase in museum visits and from the numerous initiatives that the municipal administration organizes weekly within the monastic complex.

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

> The typological restoration and structural consolidation interventions can be used in various contexts that present the same problems seen during the works on the monastery: what is certain is that the use of such interventions must be contextualised with other buildings and modified on a case-by-case basis. The process of merging the various functions within the cloisters was possible thanks to the size of the place and its detachment from purely religious functions: it is therefore difficult to replicate this type of functional centralization in other places unless they are newly built. The economic sustainability given by the division into small lots of the works carried out and the tenacity of the 4 different municipal administrations that pursued the initial path traced in 2007, represent a virtuous example for large European monastic complexes which, added to the visibility provided by associations such as Europa Nostra, need to be recovered.

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

> The complex is currently fully functional and operational. Future interventions to be carried out must be aimed at conserving the existing heritage and possibly restoring the decorated surfaces of the church and sacristy.

Costs of the project/initiative

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

> The funding to support the costs of the project is all public in nature: the Municipality drew on all the regional tenders which allowed it to carry out the tenders for the design and construction of the works. Some of the funds available belonged to the emergency measures implemented by the State to deal with the seismic events of 2012, while others were public tenders for culture and for the removal of architectural barriers, which made it possible to restore the museum and gardens of the cloisters. The contracts followed by Studio Berlucchi never exceeded 2.5 million euros each and there were 14 in total. Considering a total amount of the works equal to approximately €8,000,000, it can be said that the average public expenditure for each contract was approximately €570,000.

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

> The funds received by the Municipality of San Benedetto Po mostly come from the tenders of the Lombardy Region, which follow the directives of the European community and the funding promulgated by it for culture, for urban regeneration and for the conservation of monumental assets. There have been no cases in which the European Community had directly financed the works relating to the Polirone monastic complex.

Additional information

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

> The benefit of winning the prize is to provide the necessary visibility to a monumental complex that is still little known despite its beauty, history and proximity to Mantua. Studio Berlucchi's hope is that this award will help motivate other owners (public or private) of similar buildings to enhance the territory and the hidden beauties of our continent.

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

> The monetary prize will be used to organize an important event open to the public to celebrate the victory of perseverance achieved by the municipal administrations and to publicize the new hotel built inside the former nursing home, helping the municipality to find a manager.

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

> The Municipality of San Benedetto Po

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:	HA-2025 n°880 Conservation & Adaptive Reuse
On a scale of 1-10, how satisfied are you with this online submission form?	✓ 10
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.



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1_FRAMEWORK ... 4.5 MiB

PDF

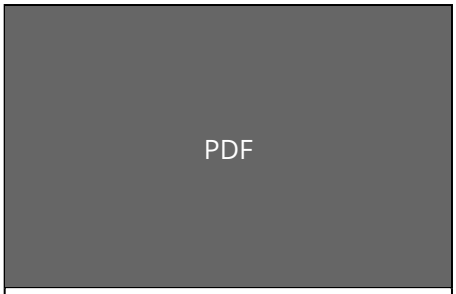
2_SURVEY - FLO... 2.6 MiB



3_PHOTO MAPP... 3.3 MiB



4_READING RO... 2.3 MiB



5_CHAPTER HA... 3.6 MiB



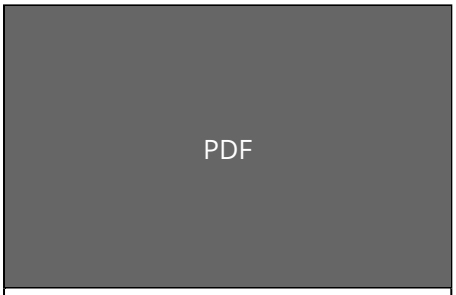
6_GALLERY ARC... 2.1 MiB



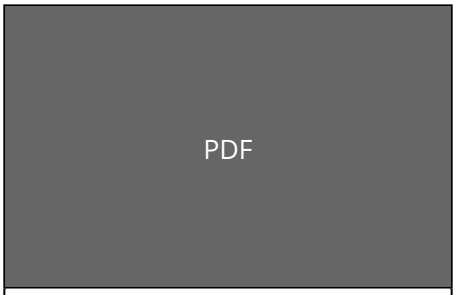
7_ROOF STRUC... 2.3 MiB



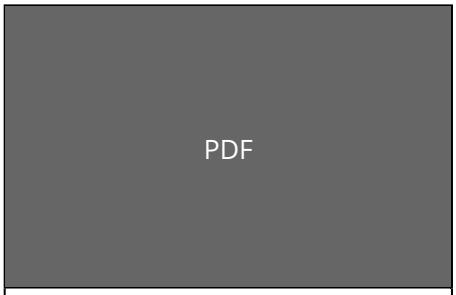
8_FACADE REST... 3.7 MiB



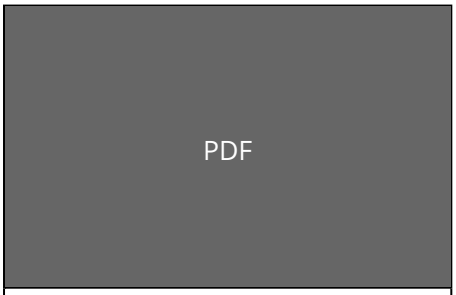
9_SECTIONS AR... 2.1 MiB



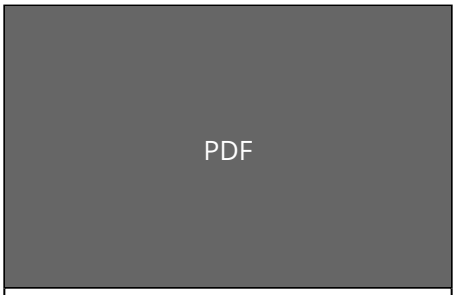
10_WOODEN R... 4.9 MiB



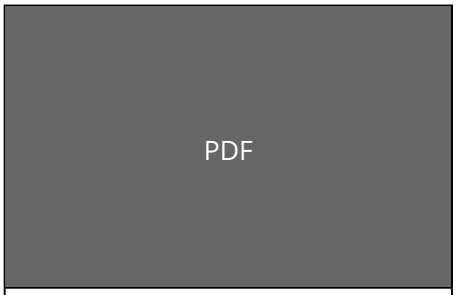
11_STRUCTURA... 3.7 MiB



12_COLUMNS S... 1.3 MiB



13_SCRIPTORIU... 1.4 MiB



14_ROOF STRU... 2.6 MiB



15_BIM MODEL ... 4.1 MiB



2009.10.02 Man... 130 KiB



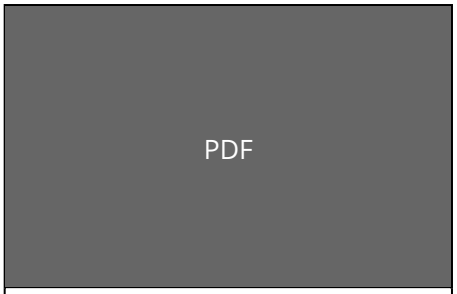
2013 7ME San B... 3.2 MiB



2015.10.05 Il Gi... 426 KiB



2021.05.27 L'alt... 311 KiB



2023.10.05 La G... 744 KiB



HA2026 Entrant... 282 KiB



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Channel: Studio Berlucc...

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