



EMPOWERING YOUTH TO REDISCOVER EUROPE'S ARCHITECTURAL LEGACY

A3.1 RESEARCH TO DEVELOP HERITAGE
BUILDINGS IN PARTNER CITIES,
CONSTRUCTED BETWEEN 1850 AND 1960.





Deliverable Factsheet

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DRAMBLYS	Partner	Spain
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All Partner Logos



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A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Contents

Deliverable Factsheet.....	1
Partnership.....	2
INTRODUCTION.....	5
1. Malta.....	6
Santa Maria Addolorata Cemetery.....	6
Palazzo Ferreria.....	9
Robert Samut Hall.....	11
Victoria Lines.....	14
Palazzo Parisio.....	16
Royal Ex-Naval Hospital Bighi.....	18
Villa Roseville.....	20
Balluta Buildings.....	22
Lascaris War Rooms.....	24
Cisk Brewery.....	26
Basilica of Christ the King.....	29
Qala Primary School.....	32
2. Greece.....	34
National Archaeological Museum of Athens.....	34
Zappeion Hall.....	36
Academy of Athens.....	38
Benaki Museum.....	41
The Apollo Theater.....	43
Presidential Mansion.....	46
Municipal Theater of Piraeus.....	48
Kapodistrian University of Athens.....	50
Athens War Museum.....	52
Royal Palace of Athens.....	54
National Library of Greece.....	57
Numismatic Museum of Athens.....	59
3. Spain.....	61
Casa de Hortelano.....	61
Depósitos del Sol.....	63
Depósitos del Agua de la Fiesta del Árbol.....	65
Pasaje Lodaes.....	67
The Bank of Spain.....	69
The Comedy Theater.....	72
The Fontecha Palace.....	74



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Toledo Railway station building.....	76
School of Arts and Crafts of Toledo.....	78
Flour Factory San José.....	80
Palace of the Provincial Council of Ciudad Real.....	82
The Pantheon of Duchess of Sevillano.....	84
4. Cyprus.....	86
Cyprus University of Technology Library.....	86
School of Faneromeni.....	88
Faneromeni Church.....	90
St Paul's Anglican Cathedral Nicosia.....	92
Municipal and University Library of Lemesos (Pilavakis Mansion).....	94
The Old Carob Mill behind the Medieval Castle.....	96
Larnaka Municipal Cultural Centre.....	98
Nicosia Municipal Arts Centre.....	100
School of Economics and Management of CUT (Continental Hotel).....	102
Rectorate of the Cyprus University of Technology.....	104
Rialto Theatre.....	106
St. Catherine Catholic Church.....	108
5. France.....	111
Halles Alstom 1 & 2, 4 & 5.....	111
Le Lieu Unique.....	114
La Manufacture des Tabacs.....	116
Les Machines de l'Île.....	119
La Forge des Batignolles.....	121
Hotel Radisson Blu.....	123
Gare de l'État (Gare de Nantes-État).....	126
Église Sainte-Thérèse-de-l'Enfant-Jésus.....	129
Maison des Hommes et des Techniques.....	131
Cité Radieuse de Rezé (Maison Radieuse).....	134
Pont Saint-Mihiel.....	136
Pont Général-de-la-Motte-Rouge.....	138
CONCLUSION.....	140
ANNEXES.....	141



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

INTRODUCTION

This document is a comprehensive report of heritage buildings in Cyprus, France, Greece, Malta and Spain. The following lists twelve (12) buildings of cultural heritage in Project Partners' cities, and includes an introduction to important aspects of the structure, covering the date of construction, the involved architects and designers, architectural features, and use. The report forms part of the overall project, and may be used as a standalone document, and as a complementary to subsequent Project activities.



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1. Malta

Santa Maria Addolorata Cemetery

Santa Lucija Avenue, Paola <https://goo.gl/maps/VASoMAZ6yHrC5DxF8>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1868	Neo-Gothic	Multi-faith cemetery	Government of Malta	Grade 1	No



Image source: Wikimedia Commons contributors

Santa Maria Addolorata Cemetery, officially classified as a religious building, is Malta's largest and most significant burial ground. Located on the hill known as Tal-Flor in Paola, the cemetery was constructed between 1862 and 1868 and officially inaugurated on May 9, 1869. The site itself has a much older history, having served as a burial ground since prehistoric times.



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Architectural and Historical Significance

The cemetery was designed by Emanuele Luigi Galizia (1830–1907), a renowned Maltese architect and civil engineer who is regarded as the principal Maltese architect of the second half of the nineteenth century. Galizia's design is a striking example of neo-Gothic architecture, a style that contrasts with Malta's predominantly baroque ecclesiastical buildings. The cemetery's layout and landscaping follow the natural gradient of the hill, culminating in the iconic Chapel of Our Lady of Sorrows (Cappella della Beata Vergine Addolorata), which stands at the highest point and serves as the spiritual heart of the complex. The chapel's spire is visible from miles away, symbolising the journey of the soul from earthly life to eternal rest.

Cultural and Religious Context

The cemetery's full name, Santa Maria Addolorata, refers to Our Lady of Sorrows, reflecting the deep Marian devotion of the Maltese people. The site is rich in religious symbolism, with numerous statues and monuments, many in marble and bronze, depicting angels and other religious figures. These serve as guardians of the departed and reinforce the cemetery's role as a sacred landscape rather than merely a burial ground. Until 2010, the Franciscan Capuchins cared for the non-denominational chapel at the cemetery.

Initially, only Roman Catholics could be buried here, but since 1974, the cemetery has been open to people of all faiths, reflecting broader societal changes in Malta.

Notable Burials and War Graves

Over its 150-year history, the cemetery has become the final resting place for approximately 300,000 people, including many notable Maltese figures, politicians, artists, and clerics, who have shaped the nation's history. The cemetery also contains 277 identified Commonwealth war graves from the First and Second World Wars, with many gravestones maintained by the Commonwealth War Graves Commission (CWGC). These graves commemorate servicemen from across the British Empire, including soldiers from the West Indies, New Zealand, Australia, and India, reflecting Malta's strategic role during both world wars.

Artistic and Architectural Features

Visitors to Addolorata Cemetery will find a wealth of artistic heritage: old family mausoleums, elaborate tombstones, and intricate sculptures in both marble and bronze. The neo-Gothic chapel, family crypts, and the balustraded parapet at the entrance offer striking views and architectural interest. The cemetery's design is intended to mirror the spiritual journey from life to death and, ultimately, to resurrection, with the main avenue symbolising the path of the soul toward the chapel and eternal life.

Restoration and Modern Use

After periods of neglect, restoration works are underway to preserve the cemetery's historic structures and monuments. Recent projects have included the restoration of private family chapels, the main entrance, and other key buildings, along with the construction of new graves to



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accommodate future burials. The cemetery continues to be an important cultural and historical site, attracting both locals and visitors interested in Malta's heritage.

Visiting Information

Santa Maria Addolorata Cemetery is open to the public every day from 7:00 to 16:00 (or 17:00, depending on the source), all year round. Admission is free, and visitors are encouraged to explore the site respectfully, taking time to appreciate its artistic, historical, and spiritual significance.



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Palazzo Ferreria

"Republic Street, Valletta, <https://goo.gl/maps/kppACKCYyBuiSLQM6>"

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1876	Maltese Eclectic	Commercial outlet	Government of Malta	Grade 2	Yes



Image source: Wikimedia Commons contributors

Palazzo Ferreria is officially classified as a residential building and stands as one of Valletta's most iconic and architecturally significant palaces. Located near the entrance to Malta's capital city, this grand edifice captures the attention of locals and visitors alike with its ornate façade and rich historical background.

Architectural and Historical Significance



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Palazzo Ferreria was designed by Giuseppe Bonavia (1821–1885), a distinguished Maltese draughtsman and architect. Bonavia played a pivotal role in shaping Malta’s urban landscape in the second half of the 19th century. His career began as a clerk of works with the Royal Engineers, after which he rose to become the Head of the Civil Service Works Department. Bonavia’s experience and vision are evident in the palace’s unique blend of neo-Gothic and Venetian architectural styles, which set it apart from other buildings in Valletta.

The site on which Palazzo Ferreria stands has a storied past. It was originally occupied by the foundry of the Order of St John, where armaments were manufactured for the knights. The very name “Ferreria” is derived from the Italian word for “foundry,” preserving the memory of the site’s original function.

The Francia Family and Wartime History

The palace was built in the late 19th century and became the residence of the prominent Francia family, who were influential in Maltese society and commerce. The family lived in the palace until the end of World War Two, in 1947. Following the war, Malta faced extensive damage, particularly in Valletta, which required significant reconstruction efforts. Recognising the strategic location and spaciousness of Palazzo Ferreria, the Maltese government rented part of the palace from the Francia family. It was used by the Public Works Department as a base for the reconstruction and restoration of Valletta, playing a vital role in the city’s post-war recovery.

Architectural Features

Palazzo Ferreria is renowned for its elaborate façade, which features a harmonious blend of stonework, ornate balconies, and intricate carvings. The main entrance is framed by decorative arches and columns, while the upper floors are adorned with traditional Maltese wooden balconies, known as “gallarija.” These balconies are painted in vibrant colours and are a distinctive feature of Valletta’s architectural heritage.

The palace’s interior, though not fully accessible to the public, is said to contain grand staircases, high-ceilinged rooms, and decorative elements that reflect the opulence of its original residents. The building’s design demonstrates Bonavia’s attention to detail and his ability to merge functionality with aesthetic appeal.

Modern Use and Public Access

Today, Palazzo Ferreria remains a prominent landmark in Valletta. While much of the building is used for government offices and private residences, parts of it are open to the public. The ground floor houses several commercial outlets, including shops and cafés, which can be accessed during their respective opening hours. This allows visitors to experience the palace’s historic ambience while enjoying modern conveniences.

The palace’s central location, just a stone’s throw from the City Gate and Republic Street, makes it a popular meeting point and a gateway to exploring Valletta’s rich cultural and architectural heritage.

Cultural Importance



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Palazzo Ferreria is more than just a residential building; it is a symbol of Malta's resilience and adaptability. From its origins as a foundry supporting the knights, to its transformation into a stately residence, and later its role in post-war reconstruction, the palace has continually evolved to meet the needs of the community. Its preservation and continued use reflect Malta's commitment to honouring its past while embracing the future.

Robert Samut Hall

"Sarria Street, Floriana <https://goo.gl/maps/ngS4Q8yrGdP35u2d8>"

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1883	Neo-Gothic	Concert Hall	Government of Malta	No	No



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Image source: Wikimedia Commons contributors

Robert Samut Hall is officially classified as a religious building and stands as a unique landmark in Floriana, Malta. Originally constructed as a Methodist church, this historic site reflects both the island's diverse religious heritage and its embrace of modernity at the turn of the 20th century.

Architectural and Historical Significance

The hall was designed by Thomas Mullett Ellis (1859-1939), an American architect who contributed to the architectural landscape of Malta during the late 19th and early 20th centuries. Ellis's design is a striking example of Gothic Revival architecture, characterised by its pointed arches, intricate stonework, and stained-glass windows. The building's elegant façade and soaring interior vaults make it one of the most visually impressive religious structures in the area, despite its relatively modest size compared to Malta's grand cathedrals.

One of the hall's most notable claims to fame is its pioneering use of technology. Robert Samut Hall was the first building in Malta to be equipped with electricity, a remarkable achievement that underscored the island's openness to innovation and progress during the period.

From Methodist Church to Cultural Venue



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Originally serving as a Methodist church, the building played a vital role in the religious life of Malta's Protestant community. Over time, as the congregation dwindled and religious needs changed, the church was deconsecrated and repurposed. Today, it no longer functions as a place of worship but has found new life as a cultural and events venue. Its excellent acoustics and atmospheric interior make it particularly popular for concerts, lectures, and exhibitions.

Honouring Robert Samut

The building is named after Robert Samut (1869–1934), a distinguished Maltese doctor and musician. Samut is best remembered for composing the music for "L-Innu Malti," the national anthem of Malta, which is a source of great pride for the Maltese people. Naming the hall after him serves as a tribute to his contributions to both the medical and cultural life of the nation.

Architectural Features and Interior

Robert Samut Hall's architecture is notable for its harmonious blend of traditional ecclesiastical elements and modern innovations. The exterior is adorned with pointed Gothic windows and decorative stone carvings, while the interior boasts a spacious nave, wooden pews, and a gallery. The original stained-glass windows, which cast colourful light into the hall, have been carefully preserved, adding to the building's serene and contemplative atmosphere.

Access and Public Use

Today, Robert Samut Hall is open to the public by appointment. It is managed as a cultural venue, hosting a variety of events throughout the year, including musical performances, art exhibitions, and educational talks. Visitors are welcome to explore the building's unique architecture and learn about its fascinating history, but booking is required to ensure access.



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Victoria Lines

📍 Victoria Lines

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1899	Utilitarian	Scenic walkway	Government of Malta	Grade 1	No



Image source: Rolf Krahl / CC BY 4.0 (via Wikimedia Commons)

The Victoria Lines are officially classified as a military site and stand as one of Malta's most remarkable feats of 19th-century military engineering. Stretching approximately 12 kilometres across the width of northern Malta, these fortifications were constructed by the British Empire between 1875 and 1899, forming a continuous defensive barrier from Fomm ir-Riġ in the west to Madliena in the east.

Historical and Strategic Context



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The concept for the Victoria Lines was originally proposed by Col. Mann, who headed the Corps of Royal Engineers (RE), also known as the Sappers, within the British Army. Their primary objective was to create a formidable physical barrier to deter and delay any invading forces landing in the north of Malta, thereby protecting the vital harbour installations around Valletta. These harbours were crucial for the maintenance and operational power of the British fleet, especially after the opening of the Suez Canal in 1869, which greatly increased Malta's strategic importance in the Mediterranean.

Architectural Features and Construction

The Victoria Lines are not a single wall but a complex network of fortifications, including:

- Three main forts: Bingemma, Mosta, and Madliena
- A substantial entrenchment at Dwejra
- Numerous batteries, stop-walls, infantry lines, searchlight emplacements, and howitzer positions

The fortifications were strategically built along the Great Fault, a natural escarpment that provided a ready-made defensive advantage. The defining feature is the infantry wall, a continuous masonry parapet averaging 1.5 metres in height, often constructed just below the crest of the ridge to remain less visible from below. In some sections, musketry loopholes were incorporated, allowing defending soldiers to fire on attackers while remaining protected.

Much of the stone used in construction was quarried on site, and in places, the hillside beneath the lines was excavated to make the slope steeper, further impeding any potential assault.

Military Use and Legacy

The Victoria Lines were named in 1897 to commemorate Queen Victoria's Diamond Jubilee. Despite their imposing appearance and strategic intent, the fortifications were never tested in battle. By the early 20th century, advances in military technology and tactics rendered them obsolete, and a military exercise in 1900 demonstrated that the lines could be bypassed with relative ease. By 1907, they had lost all military significance and were largely abandoned, though some forts continued to serve other defensive roles for a time.

Present-Day Significance

Today, the Victoria Lines are celebrated as a unique monument of military architecture and have become one of Malta's foremost countryside and heritage trails. The route offers dramatic panoramic views of the island's valleys and coastline, attracting hikers, history enthusiasts, and nature lovers alike. The trail is open-air and accessible year-round, but some sections are overgrown, partially collapsed, or cross private property, which may present challenges for those with mobility impairments.



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Palazzo Parisio

"29, Victory Square, Naxxar <https://goo.gl/maps/XbpzntwyyKhTxZHY7>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1907	Art Nouveau & Sicilian Baroque	Restaurant & events hall	Scicluna family	Grade 1	No



Image source: Newsbook.com.mt

Palazzo Parisio is officially classified as a residential property and stands as one of Malta's most opulent and historically layered palaces. Located in the heart of Naxxar, it is celebrated for its blend of architectural grandeur, rich artistic decoration, and its evolving role in Maltese society.

Architectural and Artistic Significance



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The palace was redesigned and expanded in the early 20th century under the direction of Annibale Lupi (1869–1925), a Maltese architect and civil engineer who also pioneered the establishment of the Chamber of Architects in Malta. Lupi acted as the personal architect and project manager for Marquis Giuseppe Scicluna, overseeing the transformation of the property into a showcase of Maltese and Italian craftsmanship¹. The palace features an Art Nouveau exterior and a lavish Sicilian Baroque interior, with elaborate stucco, gilded ceilings, and marble staircases, the latter including the largest single piece of marble on the island.

A team of renowned Italian and Maltese artists and sculptors, including Carlo Sada, Giuseppe Valenti, Giulio Moschetti, Giacomo Olzai, and Filippo Fortunato Venuti, contributed to the palace's decorative program. Each room was adorned with unique themes, from mythological allegories to scenes inspired by the Marquis's life and work, such as commerce and travel.

Historical Evolution

The site of Palazzo Parisio has a history stretching back to the early 18th century, when it was first used as a hunting lodge by Grand Master António Manoel de Vilhena in 1733. Over the centuries, it served as a summer residence, barracks, and a Jesuit college before being acquired by Marquis Giuseppe Scicluna in 1898. Scicluna, a visionary banker and merchant who established Malta's first privately owned local bank, envisioned the palace as a "mini-Versailles on the Mediterranean" and a testament to Maltese art and culture.

Wartime and Modern Uses

During World War II, the underground cellars of Palazzo Parisio were opened to the public as air raid shelters, providing refuge for locals during bombing raids. Parts of the palace were also adapted for use as a hospital during this period. The palace's grandeur and unique interiors have made it a sought-after filming location, featuring in movies such as "Cutthroat Island" and "The Count of Monte Cristo" (2002).

Public Access and Current Role

Today, Palazzo Parisio and its renowned walled gardens are open to the public. The ground floor, which houses a restaurant and tearoom, is accessible during opening hours, while other areas of the palace can be visited by appointment. The palace is also a popular venue for weddings, events, and guided tours, offering visitors a glimpse into the lifestyle of Malta's historic nobility and the artistry of its interiors and gardens.

Cultural Importance

Palazzo Parisio is listed as a Grade 1 property on Malta's National Inventory of Cultural Property and remains in the hands of the Scicluna family.



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Royal Ex-Naval Hospital Bighi

"Bighi Complex, Triq Marina, Il-Kalkara <https://goo.gl/maps/a2SBTVMsxvevNrKGA>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1903	Neoclassical	Esplora Interactive Science Centre	Government of Malta	Grade 2	No



Image source: https://www.kottonera.mt/things_to_do/royal-navy-hospital-bighi/

The Royal Ex-Naval Hospital, commonly known as Bighi Hospital, is officially classified as a military building and is one of Malta's most historically significant medical sites. Located in Kalkara, overlooking the Grand Harbour, the hospital played a vital role in the British military's Mediterranean operations for nearly 140 years.



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Historical and Architectural Significance

The design of Bigi Hospital is generally attributed to Colonel (later Major General) Sir George Whitmore (1775–1862), who headed the Royal Engineers from 1811 to 1829. The hospital was constructed on the site of the gardens of Palazzo Bichi, also periodically known as Palazzo Salvatore, situated on Salvatore Hill. The foundation stone was laid in 1830, and the hospital was completed in 1832 for £20,000, featuring neoclassical architecture with modern Doric elements and high floors. The complex included separate wings and blocks, with later additions in the early 20th century to address the spread of infectious diseases.

Role in Military Medicine

Bigi Hospital quickly became a cornerstone of British naval medical care in the Mediterranean. It was specifically designed to provide nursing and medical care for casualties from hostilities in the region, earning Malta the nickname "the nurse of the Mediterranean". The hospital treated wounded from major conflicts such as the Crimean War, World War I (notably accommodating thousands of casualties from Gallipoli), and World War II, during which it suffered damage from bombing raids. Its facilities and medical care were considered among the best available, with thoughtful features such as large verandas and ample air circulation for patients.

Later History and Present-Day Use

After serving the Royal Navy until 1970, the hospital was closed and subsequently repurposed for various educational uses, including as a trade school and secondary school. In recent years, the historic hospital complex has been carefully restored and now houses the Esplora Interactive Science Centre, Malta's national science and discovery centre. The site is also home to Heritage Malta's head office and the National Centre for Conservation and Restoration, where extensive conservation work is carried out on Maltese cultural artefacts.

Public Access

Today, the former hospital is open to the public during the opening hours of the Science Centre Esplora. Visitors can explore both the interactive science exhibits and the permanent displays that commemorate the building's use as a naval hospital, including its architecture, medical technology, and the stories of those who served and were treated there.



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Villa Roseville

"83 St Anthony St, Attard <https://goo.gl/maps/BPgx7EzctkJCkKDb7>"

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1902	Art Nouveau	Home for the elderly	Privately owned	Grade 2	No



Image source: Wikimedia Commons contributors

Villa Rosa is officially classified as a residential property and stands as one of Malta's rare and exquisite examples of Art Nouveau architecture. Located in Attard, the villa is celebrated for its distinctive style, rich decorative details, and layered history.

Architectural and Artistic Significance



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Villa Rosa was constructed in two stages: the ground floor was built in 1912 to the designs of Italian architect Alessandro Manara, while the first floor was added in 1921 by Maltese architect Emanuele Borg (1884–1964). Despite being built years apart and by different architects, both phases maintained a consistent Art Nouveau style, making Villa Rosa one of the few such buildings in Malta. The villa's exterior is adorned with floral sculpted windows and painted motifs, recalling the Art Nouveau houses found in cities like Brussels and Antwerp. Inside, the house features Egyptian-style decoration, a fashionable trend of the era, and boasts original reed-and-plaster ceilings, which have been carefully preserved in their original form.

Notably, the villa includes bespoke ceilings in each room, intricate mosaics, and distinctive door knobs, precise replicas of metalwork fittings designed by Antoni Gaudí, adding to the building's unique ambiance.

Historical Background

Villa Rosa was originally built as a summer residence for Dr. Walter Briffa and remained in the Briffa family until the 1970s. After years of abandonment following the deaths of Briffa's daughters, the villa fell into disrepair but was protected as a Grade 2 national monument and listed on the National Inventory of the Cultural Property of the Maltese Islands¹. The villa's reputation was colored by local legends of it being cursed or haunted, with stories of mysterious deaths among its early residents.

Restoration and Modern Use

In 2009, Villa Rosa was restored and converted into a nursing home for the elderly, officially opening in 2010. Today, Roseville (as it is also known) offers accommodation and personal care services, with rooms set across four levels, beautiful gardens, and a chapel dedicated to St. George Preca. The restoration preserved many original architectural features, including the unique Art Nouveau elements and decorative ceilings.

Public Access

Villa Rosa is open to the public, but visits are generally limited to those with appointments or to guests visiting residents of the nursing home. The property's transformation into a care facility has ensured its continued preservation and public appreciation, while still maintaining its historic character.



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Balluta Buildings

George Borg Olivier St, St Julian's <https://goo.gl/maps/AR3tX9PJfb8vLvw16>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1928	Italianate Art Nouveau	Residential	Privately owned	Grade 2	No



Image source: Wikimedia Commons contributors

The Balluta Building is officially classified as a residential property and is widely regarded as one of Malta's most iconic examples of Art Nouveau architecture. Overlooking Balluta Bay in St Julian's, this landmark apartment block was designed by Giuseppe Psaila (1891–1960), a pioneering Maltese architect who drew inspiration from leading Italian Art Nouveau figures such as Raimondo D'Aronco and Ernesto Basile. At a time when Neoclassicism still dominated Maltese architecture, Psaila's bold vision set Balluta Building apart as a unique and enduring masterpiece.

Architectural and Historical Significance

Commissioned by Marquis John Scicluna, Balluta Building was completed in 1928 and immediately became one of the most prestigious addresses in Malta. The building's name is derived from the oak



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trees (ballut in Maltese) that once grew in the area in front of it, a feature that also gave Balluta Bay its name. The site was previously terraced fields and part of the gardens of Villa St Ignatius before being developed in the 1920s.

The structure consists of three interconnected vertical blocks, each characterised by long, arched openings that project from the main façade and are topped with keystones featuring carved putti. Flanking these arches are rows of double windows and pilasters, with each block capped by a pediment. The architraves beneath the pediments are inscribed with “BALLUTA” (left block), “BUILDINGS” (right block), and “A.D. MCMXXVIII” (central block), marking its completion date. The building is constructed from local limestone and is adorned with intricate floral and geometric Art Nouveau decorations, both on the exterior and throughout the interior.

Luxurious Living and Social Prestige

At the time of its completion, Balluta Building contained some of the largest and most luxurious apartments in Europe. The twenty apartments featured high ceilings, spacious living areas, columns, and traditional Maltese tiles, making them highly desirable among Malta’s elite. The building quickly established itself as a prestigious address, with many original tenants being associates of Marquis Scicluna, a legacy that continues, as many apartments remain in the hands of tenants’ heirs today.

Preservation and Modern Use

The Balluta Building is recognised as a Grade 1 monument, listed on the National Inventory of the Cultural Property of the Maltese Islands, reflecting its exceptional national, architectural, and historical importance. While the building remains intact and largely in good condition, it has undergone some renovations in recent years to address the natural ageing of its façade and interiors. The ground level houses several cafés and restaurants, making the semi-private areas accessible to the public. However, the apartments themselves are privately owned and only accessible by request.

Cultural Impact

The Balluta Building stands as a testament to the creativity and vision of Giuseppe Psaila, whose work helped introduce and establish Art Nouveau in Malta. Its elegant façade, luxurious interiors, and prominent location continue to make it a symbol of early 20th-century sophistication and an architectural gem in the rapidly developing landscape of St Julian’s.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Lascaris War Rooms

Lascaris Ditch, Valletta <https://goo.gl/maps/ookxo3Z8RF1YJYie6>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1943	Utilitarian	Museum	Government of Malta	No	Yes



Image source: Ryan Murdock

The Lascaris War Rooms are officially classified as military property and represent one of Malta's most significant and best-preserved sites of wartime heritage. Located deep beneath the Lascaris Bastion in Valletta, this underground complex was a nerve centre for Allied military operations in the Mediterranean during World War II and the Cold War.

Historical and Strategic Significance

Construction of the Lascaris War Rooms began in 1940, as the British military sought to utilise and expand a network of tunnels beneath the Upper Barrakka Gardens and the Saluting Battery. These



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tunnels, originally excavated during the Hospitaller period and used as slave quarters, were transformed into a state-of-the-art military headquarters capable of withstanding direct bomb hits and functioning autonomously during a siege. The complex was completed in early 1943, just in time to play a pivotal role in the defence of Malta and the wider Mediterranean theatre.

From these rooms, the British coordinated the island's air, land, and sea defences, as well as major Allied operations. Notably, the Lascaris War Rooms served as the advanced Allied headquarters for Operation Husky, the 1943 invasion of Sicily, under the command of General Eisenhower, Admiral Cunningham, Field Marshal Montgomery, and Air Marshal Tedder. The site was equipped with dedicated operations rooms for each military branch, a filter room for radar data, and secure communications facilities. At its peak, over 1,000 personnel worked within this subterranean "city," which included its own power and ventilation systems.

Cold War and NATO Era

After World War II, the Lascaris War Rooms continued to serve as the headquarters for the Royal Navy's Mediterranean Fleet. The complex played an active role during the Suez Crisis in 1956 and was on full alert during the Cuban Missile Crisis in 1962, when a Soviet missile strike against Malta was feared. In 1967, the site was taken over by NATO and repurposed as a strategic Communication Centre for the interception of Soviet submarines in the Mediterranean. The war rooms remained operational in this capacity until their closure in 1977.

Public Access and Preservation

Now managed by Fondazzjoni Wirt Artna, the Lascaris War Rooms have been carefully restored and reopened as a museum, allowing visitors to explore the original operations rooms, plotting tables, communications equipment, and even the room where Operation Husky was planned. The site is open to the public during museum hours, typically from 10:00 to 17:00 daily, with guided tours available. The museum offers a vivid insight into Malta's strategic wartime role and the daily life of those who served underground during some of the most critical moments of the 20th century.



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Cisk Brewery

Mdina Road, Zone 2, Central Business District <https://goo.gl/maps/nk711YNyZrQbttNq7>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1929	Modernist	Restaurants, office and conference spaces	Simonds Farsons Cisk plc.	No	No



Image source: The Farsons Brewery Visitor Experience

The Farsons Cisk Brewery is officially classified as an industrial property and stands as one of Malta's most significant landmarks of industrial heritage and brewing history. Established in 1928, it was the first brewery on the island, playing a pivotal role in shaping Malta's beer culture and beverage industry.



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Founding and Architectural Significance

The original brewery was designed by Lewis Victor Farrugia, an entrepreneur and architect who founded L. Farrugia & Sons, commonly known as Farsons, in the late 1920s. Farrugia's architectural vision was innovative for its time: the brewery, constructed in 1950 at Mriehel, was one of Malta's first large-scale concrete buildings, designed so that the brewing machinery dictated the layout and form of the structure itself. The building's industrial process and machinery were so integral that they influenced the very shape and construction of the facility, a rare approach in architectural design of the era. The brewery's façade, with its 200-meter-long colonnade, is a Grade 2 listed structure, bearing similarities to Art Deco architecture and recognised as an important industrial heritage site.

Brewing Rivalry and the Birth of "Cisk"

Shortly after Farsons launched its first brew in 1928, Marquis John Scicluna opened the Malta Export Brewery nearby, introducing "Cisk" Pilsner and Munchener lagers. The name "Cisk" traces back to Marquis Giuseppe Scicluna, who established Malta's first privately owned bank in 1840. The local population, unfamiliar with the English word "cheque," began referring to it as "čisk," which became the Marquis's nickname and, eventually, the brand name for Malta's most popular lager.

For two decades, Farsons and Malta Export Brewery were fierce competitors. In 1948, recognising the benefits of unity in a small market, the two breweries merged to form Simonds Farsons Cisk Ltd., combining their expertise and resources to dominate the Maltese beverage industry.

Growth, Innovation, and Legacy

The brewery continued to expand, adding new facilities and embracing technological advancements. In 1950, under Lewis V. Farrugia's direction, a state-of-the-art brewery was inaugurated at Mriehel, further cementing Farsons' reputation for innovation and quality. The company diversified its product range and became a leader in the beverage market, exporting its flagship Cisk Lager and other brands internationally.

Today, the original brewery complex has been redeveloped as Trident Park, a mixed-use commercial and cultural site that honours the brewery's heritage while incorporating modern eco-technological innovations. The Brewhouse, part of the complex, now houses The Farsons Brewery Experience, a museum and visitor centre that tells the story of Maltese brewing and the Farsons legacy.

Public Access

The Farsons Cisk Brewery site is open to the public in several ways. Visitors can access the restaurant and rooftop bar, The Cisk Tap, during opening hours, and can explore the brewery's history through guided tours at The Farsons Brewery Experience. Office spaces and the sports facility are accessible by appointment or membership.



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Basilica of Christ the King

Lampuka Street, Paola <https://goo.gl/maps/4xTGwtDDxkFD3bYp7>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1967	Neoclassical	Church	Archdiocese of Malta	No	No



Image source: Church Trails of Malta

The Basilica of Christ the King is officially classified as a religious property and stands as a monumental landmark in Paola, Malta. Designed by Ġużè d'Amato (1886–1963), a prominent Maltese architect renowned for his pioneering use of reinforced concrete in ecclesiastical architecture, the basilica exemplifies a blend of Baroque and Neoclassical style. D'Amato, though not formally qualified as an architect, was deeply passionate about church design and played a significant role in introducing modern construction techniques to Malta's religious buildings.



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A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Historical Background

The parish of Paola, known locally as Raġnal Ġdid, was established in 1910 by Archbishop Pietro Pace. Initially, the 17th-century St. Ubaldesca Church served as the parish church. However, as the population grew, plans were made in 1924 for a larger church to better serve the community. The foundation stone was laid that year, and construction involved local craftsmen and stonemasons, with work continuing over several decades. The church began serving as the parish church in 1936 and was officially consecrated and dedicated to Christ the King on 3 June 1967.

Architectural Features

The basilica's design is notable for its imposing dimensions, 250 feet long and 100 feet wide, and its grand façade, which features a 30-metre-wide portico supported by six modern Ionic columns. Three large doorways provide access, flanked by statues of St. Joseph and the Virgin Mary, sculpted in 1926 by Antonio Zammit. Inside, the church boasts ten altars, a titular statue of Christ the King within the apse, and a variety of artworks and statues crafted by renowned Maltese artists such as John Spiteri Sacco, Gianni Bonnici, and Wistin Camilleri. The use of reinforced concrete was innovative for its time, contributing to the basilica's robust structure and allowing for its expansive interior spaces.

Elevation to Basilica

On 5 April 2020, the Vatican issued a decree elevating the Church of Christ the King to the dignity of a Minor Basilica, a title that underscores its importance both spiritually and architecturally. This honour binds the church more closely to the Pope and the broader Catholic Church, and it brings with it special privileges, including the granting of plenary indulgences to visitors who fulfil certain spiritual conditions.

Public Access

The Basilica of Christ the King is open to the public during church opening hours and for the celebration of Catholic Mass. It remains a focal point for the local community and a prime example of Malta's 20th-century ecclesiastical architecture.



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Qala Primary School

[I-Isqof M. Buttigieg Street, Qala https://goo.gl/maps/z7umqAUNpJXgfVS77](https://goo.gl/maps/z7umqAUNpJXgfVS77)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1960	Modernist	School	Government of Malta	No	No



Image source: Buildingsofmalta.com

Qala Primary School is officially classified as an educational property and stands as a landmark of modernist architecture in Gozo. The school was designed by Joseph G. Huntingford (1926–1994), a Maltese architect, civil engineer, and urban planner renowned for his Modernist works, particularly several schools built on Gozo in the 1950s while he worked with the Department of Public Works. Huntingford was given considerable creative freedom during his assignment in Gozo, resulting in



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innovative designs that brought Maltese school architecture in line with international trends of the time.

Historical and Educational Context

The construction of Qala Primary School was a direct result of the 1946 Education Act, which made school attendance compulsory until the age of 14 and aimed to provide a school in every town and village in Malta and Gozo. This act marked a significant shift in Maltese education policy, responding to both post-war social needs and the growing demand for universal primary education. Qala Primary School was inaugurated by Prince Philip on 27 April 1960 and was considered Huntingford's masterpiece, reflecting Malta's commitment to educational reform and modern architectural standards.

Architectural Features

The Qala school is exceptional in its layout, comprising a series of finger blocks perpendicular to the street, linked by open, covered walkways. Classrooms are organised on two stories, each with its resource room and open courtyards, separated by landscaped gardens. This design maximised natural light and ventilation, and integrated outdoor and indoor spaces, an approach in line with the International Style and rare in Malta at the time. Huntingford's use of reinforced concrete and attention to shading structures were particularly innovative, addressing the local climate and educational needs.

Heritage and Controversy

Despite its architectural significance, Qala Primary School was partially demolished in 2006 to make way for new educational facilities, a move that drew strong condemnation from the Chamber of Architects and heritage authorities. They highlighted the building's unique status as one of Malta's finest examples of modern architecture and advocated for its preservation as part of the nation's artistic and architectural heritage. Significant parts of the original structure still stand, serving as a testament to Huntingford's vision and the era's educational ambitions.

Public Access

Today, the site is open to the public by appointment during school hours, continuing its legacy as a centre for learning and community engagement.



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2. Greece

National Archaeological Museum of Athens

28is Oktovriou 44, [Athina](#) 106 82, Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1889	Neoclassical	Museum	Greek Ministry of Culture and Sports	N/A	No



Image Source: Lydia Griva



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The National Archaeological Museum of Athens is officially classified as a museum property and is widely regarded as one of the world's foremost institutions for the preservation and display of ancient Greek artefacts. The museum was designed by Panagis Kalkos (1818–1875), one of the first Greek architects of the modern Greek state. Kalkos, educated in Munich, was a representative of strict neoclassicism and contributed to many of Athens' most characteristic neoclassical buildings, both public and private, many of which still stand today.

Architectural and Historical Significance

Construction of the museum began in 1866, following plans by Ludwig Lange that were later revised by Kalkos, who served as the main architect and supervised the work until his death. Additional modifications were made by architects Armodios Vlachos and Ernst Ziller. The building's imposing neoclassical design, with its grand façade and formal gardens adorned with sculptures, was intended to harmonise with the classical artefacts it houses. The museum officially opened to the public in 1889, presenting permanent collections that included prehistoric antiquities and sculpture.

Museum Collections and Role

The National Archaeological Museum was founded in 1829, initially located in Aegina before moving to Athens. It has since become the richest repository of Greek antiquity artefacts in the world, with collections spanning from the 6th millennium BC to the 4th century AD. These collections include treasures from Greece, Cyprus, Egypt, Italy, and other regions, offering a comprehensive panorama of the ancient Greek world and its connections throughout the eastern Mediterranean.

Wartime Protection and Legacy

During World War II, the museum was closed to the public. In anticipation of possible destruction or looting, the antiquities were meticulously sealed in protective boxes and buried in the museum's basements and other secure locations. This plan, devised by the Greek Ministry of Culture and implemented by museum staff, ensured the survival of Greece's priceless heritage through the occupation. After the war, the museum reopened in 1945, and the collections were gradually re-exhibited.

Modern Developments and Public Access

The museum has undergone several expansions and renovations, including a major refurbishment completed in 2004 and ongoing plans for a 20,000-square-metre underground extension expected by 2028. Today, the National Archaeological Museum is open to the public during regular museum hours, with closures on major public holidays. It continues to serve as a leading centre for archaeological research, education, and cultural exchange, hosting both permanent and temporary exhibitions.



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Zappeion Hall

Leof. Vasilissis Olgas, [Athina](#) 105 57, Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1888	Neoclassical	Conference and Exhibition Center for both public and private purposes.	Ministry of Culture and Sports	N/A	No

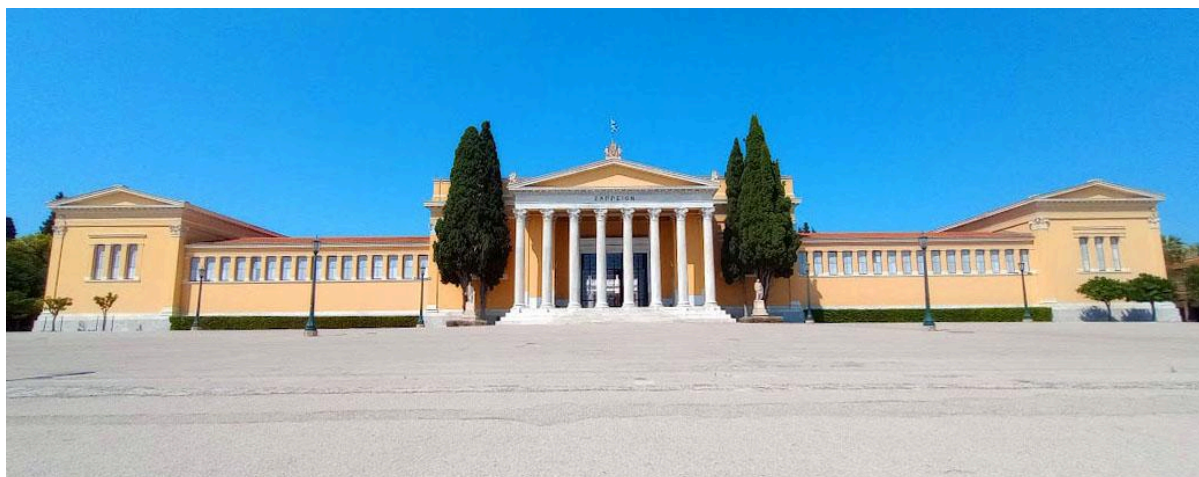


Image source: Wikimedia Commons

Zappeion Hall is officially classified as a sports venue and stands as one of Athens' most prominent neoclassical landmarks. Designed by Danish architect Baron Theophil Edvard von Hansen (1813–1891), who was renowned for his work in both Athens and Vienna, the Zappeion exemplifies the height of 19th-century neoclassicism and historicism. Hansen's design features a grand Corinthian portico and a harmonious organisation of interior spaces, including a unique circular atrium with statues of Caryatids, reflecting his mastery of classical architectural forms.

Historical and Olympic Significance

The Zappeion was conceived as the first building in the world constructed specifically for the revival of the Olympic Games. Its foundation stone was laid in 1874, and the building was inaugurated in



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1888, largely thanks to the vision and funding of benefactor Evangelos Zappas. Situated next to the National Gardens and near the Panathenaic Stadium, the Zappeion was intended to host exhibitions and ceremonies that would revive ancient Greek traditions.

During the first modern Olympic Games in 1896, Zappeion Hall served as the main fencing hall, marking its place in sports history. It was later used as the Olympic Village for the 1906 Intercalated Games and as the Olympic Media Centre during the 2004 Athens Olympics. Over the years, the Zappeion has also hosted major political events, including the signing of Greece's accession to the European Community in 1979.

Architecture and Current Use

Zappeion Hall is a Category A historical monument, the highest level of protection for scheduled monuments in Greece. This status ensures that any alterations, repairs, or restoration work must strictly follow guidelines set by the Ministry of Culture and Sports. The building's neoclassical architecture, with its Corinthian columns, sculptural flourishes, and grand atrium, pays tribute to ancient Greek temples and basilicas.

Today, Zappeion Hall functions as a major conference and exhibition centre, hosting both public and private events throughout the year. Its 25 rooms vary in size and are used for exhibitions, conferences, and cultural gatherings. The surrounding Zappeion Gardens offer a tranquil setting with statues and landscaped paths, enhancing the site's appeal as a place for both relaxation and cultural engagement.

Public Access

The Zappeion is open to the public, with general opening hours from 8am to 8pm daily, though these may vary depending on the season and scheduled events or exhibitions. Visitors can explore the building and its gardens, but access may be restricted during special events.



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Academy of Athens

Leof. Eleutheriou Venizelou 28, [Athina](#) 106 79, Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1926	Neoclassical	Research Institution	Ministry of Education	N/A	No



Image source: Thomas Wolf (www.foto-tw.de), CC BY-SA 3.0 DE



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The Academy of Athens is officially classified as an educational property and stands as one of the most iconic neoclassical monuments in Greece. Designed by Baron Theophil Edvard von Hansen (1813–1891), a Danish architect celebrated for his influential works in Athens and Vienna, the Academy is a prime example of 19th-century Neoclassicism and Historicism. Hansen's vision, realised in marble and adorned with classical motifs, has made the Academy building a symbol of Greek intellectual and cultural heritage.

Architectural and Historical Significance

Construction of the Academy of Athens began in 1859, but progress was repeatedly halted by political upheavals, wars, and financial constraints. The project was finally completed in the early 20th century, thanks to the generous patronage of wealthy Greek benefactors such as Andreas Syngros and Ioannis Aggelakis. The building's design draws inspiration from ancient Greek temples, with a grand colonnaded façade, intricate sculptural decorations, and a rooftop statue of Athena, said to be modelled after the famed Athena Parthenos of the Parthenon. The overall structure is also rumoured to have been inspired by the Pantheon in Rome, further enhancing its status as an architectural masterpiece.

The Academy forms part of the so-called "Athenian Trilogy" of neoclassical buildings on Panepistimiou Street, alongside the National and Kapodistrian University of Athens and the National Library of Greece, all designed by Hansen or his brother, Christian Hansen.

Traditions and Legends

The Academy of Athens is steeped in tradition and folklore, adding to its mystique and cultural importance:

- Philotheou Paradosis: Every year on February 8th, the Academy hosts the "Philotheou Paradosis," a ceremonial procession that reenacts the transfer of the property from the Philotheou Monastery of Mount Athos to the Greek state. Monks, priests, and officials carry a copy of the original deed of donation from the monastery to the Academy, commemorating a tradition that dates back to the 19th century.
- The Sinas Curse: According to legend, Simon Sinas, the Greek philanthropist who donated the land for the Academy, placed a curse on the property, proclaiming that anyone who disturbed its foundation would suffer misfortune. This tale is often cited as the reason why the building's foundation was never repaired or renovated, even as it showed signs of deterioration in the early 20th century.
- Architectural Legends: Numerous stories surround the building's design, including claims that the rooftop statue of Athena was modelled after the Parthenon's Athena Parthenos, and that the building's proportions echo those of the Roman Pantheon. These legends have contributed to the Academy's status as a cultural and architectural icon in Greece.

Legal Protection and Conservation

The Academy of Athens is listed in the Greek National Register of Monuments and is protected as a "Monument of Outstanding Importance", the highest grade of heritage protection in Greece. This



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designation means that the building is regarded as having exceptional cultural and historical value. Any alterations, repairs, or restoration work must be strictly regulated and approved by the Greek Ministry of Culture, following rigorous conservation standards to preserve its historic and architectural features.

Public Access

The Academy of Athens is open to the public by appointment only, ensuring that visits are managed in a way that protects the building's integrity and maintains its dignified atmosphere. Guided tours offer visitors the opportunity to appreciate the building's neoclassical grandeur, its legendary traditions, and its ongoing role as a centre of academic excellence.



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Benaki Museum

1 Koumbari St. & Vas. Sofias Ave., 106 74 Athens, Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1867	Neoclassical	Museum	Greek Government	N/A	No



Image source: Palickap, CC BY-SA 4.0

The Home of the Benaki Family, now the main building of the Benaki Museum, stands as a significant example of 19th-century Greek architecture and is officially protected under Greece's cultural heritage laws. The mansion was originally designed by Stamatios Kleanthis (1802–1862), a prominent Greek architect renowned for his contributions to the revivalist movement in Athens, when architects drew inspiration from the forms and motifs of ancient Greek architecture. Kleanthis played



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a key role in shaping the new capital's urban landscape after the Greek War of Independence, and his work on the Benaki mansion reflects the neoclassical elegance and grandeur of the period.

The Benaki Family and the Museum's Foundation

The Benaki family was one of the most prominent families in Greek society, deeply involved in the country's cultural and political life. In 1929, Antonis Benakis, son of Emmanuel Benakis, made a landmark donation of the family mansion to the Greek state. This act of generosity enabled the creation of the Benaki Museum, which officially opened its doors in 1930 under the auspices of the Benaki Museum Society, a non-profit organization established to oversee the museum's operations and growth.

Expansion and Development

The museum's collections and facilities have expanded significantly over the decades. In the 1950s and 1960s, the Benaki Museum acquired several neighboring properties, including the former home of the renowned Greek painter Nikolaos Gyzis. These acquisitions allowed the museum to broaden its exhibitions, particularly in Greek art, and to provide more space for its ever-growing collections.

A major milestone in the museum's development came in the early 21st century, with an ambitious renovation and expansion project completed in 2013. This included the construction of a new building dedicated to the museum's Islamic art collection, one of the most important in Europe, as well as the restoration and modernization of several existing buildings and exhibition spaces. These efforts have ensured that the Benaki Museum remains at the forefront of cultural preservation and public engagement in Greece.

Architectural and Cultural Significance

The Benaki mansion is a prime example of 19th-century neoclassical architecture, with its elegant proportions, decorative details, and harmonious integration into the urban fabric of Athens. The building's historical and architectural value is recognized by its protected status, ensuring that any alterations or restorations are carefully managed to preserve its character and significance.

The story of the Benaki family and their pivotal role in the museum's creation is central to the institution's identity. The family's commitment to Greek heritage and culture is reflected in the museum's diverse collections, which span from prehistoric antiquities to contemporary art, and in its ongoing mission to promote Greek history, art, and culture to a global audience. The Benaki Museum's main building is open to the public.



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The Apollo Theater

Vardaka Square, Ermoupolis, [Syros](#), Ermoupoli 841 00, Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1864	Neoclassical	Performing Art Venue	Greek Government	The Apollon Theater is officially designated an immovable historic monument under national heritage law (Law 4858/2021)	No



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Image source: Wikimedia Commons

The Apollo Theatre is officially classified as a theatre and stands as a cultural and architectural icon in Ermoupolis, Syros. Designed by Italian architect Pietro Sampo, with collaboration from Greek architect Ioannis Lazarimos, the theatre was constructed between 1862 and 1864 and inaugurated on 20 April 1864 with a performance of Verdi's "Rigoletto" and other Italian operas. Sampo, noted for his expertise in Art Nouveau and neoclassical styles, drew inspiration from several renowned Italian theatres, most notably La Scala in Milan, earning the Apollo Theatre the nickname "La Piccola Scala" (The Little Scala).

Architectural and Historical Significance

The Apollo Theatre was built during a period of economic and cultural prosperity on Syros, driven by its status as a major commercial hub in the Aegean. The island's affluent merchant class and the broader Greek artistic renaissance of the late 19th and early 20th centuries provided both the funding and the cultural impetus for its construction. Architecturally, the theatre blends neoclassical and baroque elements, with a simple two-storey marble and limestone exterior and an interior featuring velvet seats, wooden tiers, ornate painted ceilings, and frescoes depicting poets and composers. The auditorium and proscenium arch, adorned with Corinthian columns, echo the



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grandeur of its Italian counterparts, while the dome and its support reflect 19th-century French influences.

Cultural Role and Traditions

From its opening, the Apollo Theatre became the heart of Syros' cultural life, hosting opera, theatre, and musical performances by both Greek and international artists. Over the decades, it has welcomed renowned performers, including Maria Callas and Nana Mouskouri, and continues to host major events such as the Aegean Festival, the Syros International Film Festival, and the International Festival of the Aegean. The theatre also houses the Museo del Teatro, preserving its rich artistic and historical legacy.

A notable local tradition is the "Poutouria" ceremony on January 6th, Epiphany, where a priest throws a cross into the sea and young men dive to retrieve it, seeking good fortune for the year, a reflection of the theatre's integration into the island's broader cultural and religious life.

Wartime and Restoration

During World War II, the Apollo Theatre suffered significant damage and was used by Italian and German occupying forces as a cinema. Post-war neglect led to its closure in the mid-20th century, but a series of state-funded restorations, culminating in 2000, restored the theatre to its former glory, including the recreation of its painted ceilings by Dimitris Fortsas and architectural oversight by Petros Pikionis. Today, the theatre seats 350 and is once again a vibrant venue for cultural events.

Protection and Access

The Apollo Theatre is classified as a Grade B monument, the second-highest level of protection for historic buildings in Greece, ensuring that any alterations or renovations are strictly regulated to preserve its historical and architectural integrity. While not directly protected by UNESCO, it is located in the Historic Centre of Ermoupolis, a UNESCO World Heritage Site. The theatre is open to the public during scheduled performances and events, and during most days in the summer months, with specific visiting hours posted on its official website.



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Presidential Mansion

Vasileos Georgiou B 2, [Athina](#) 106 74, Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1897	Neoclassical	residence of the President of the Hellenic Republic	Hellenic Republic	Grade I	No



Image source: Tilemahos Efthimiadis / Flickr

The Presidential Palace in Athens is officially classified as a royal residence and stands as a prominent symbol of Greek political and architectural heritage. Designed by the renowned German architect Ernst Moritz Theodor Ziller (1837–1923), who left a lasting mark on Athens with his neoclassical



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masterpieces, the palace was originally constructed as the Crown Prince's Palace for Constantine, son of King George I. Construction began in 1891 and was completed in 1897, with the building showcasing Ziller's refined neoclassical style, characterized by its dignified façade and harmonious proportions.

Historical Significance and Key Events

The palace's history is closely intertwined with major events in modern Greek history. After the assassination of King George I in 1913, a pivotal moment that triggered political instability in Greece, the palace became the main royal residence for the new king, Constantine I. During the Greco-Turkish War of 1919–1922, the palace served as the headquarters of the Greek army and sustained significant damage as a result of the conflict. Following the war, it was renovated and restored, and eventually designated as the official residence of the President of the Hellenic Republic after the abolition of the monarchy in 1974.

Throughout its history, the palace has hosted numerous state events, including the swearing-in of presidents, receptions for foreign dignitaries, and important national ceremonies. The building's extensions, such as the ballroom and reception hall, were added to accommodate these functions.

Traditions and Ceremonies

One of the most famous traditions associated with the Presidential Palace is the Changing of the Guard. This ceremony, performed by the elite Evzones unit of the Greek Army, takes place every hour at the main gate and is a major attraction for both locals and tourists. The guards, dressed in traditional uniforms, execute precise and stylised movements, symbolising discipline and national pride. The Grand Change, involving the entire unit and a military band, occurs every Sunday at 11:00 am and is especially popular.

The palace also serves as the venue for significant state occasions, such as the swearing-in of the President and the reception of foreign dignitaries, often accompanied by traditional music, dancing, and cuisine, highlighting its ongoing role in Greek cultural and political life.

Legends and Cultural Lore

The Presidential Palace is not without its share of legends. One enduring story is that of the ghost of King Alexander I of Greece, who is said to haunt the palace's Blue Room on the anniversary of his assassination. Such tales contribute to the mystique and historical aura of the residence.

Architecture and Public Access

The palace is a three-storey neoclassical building surrounded by approximately seven acres of beautifully landscaped gardens, reflecting Ziller's commitment to elegance and harmony. While the palace itself is not generally open to the public due to its official function, the gardens are accessible every Sunday (excluding national holidays) from 10:00 am to 2:00 pm, providing a rare opportunity for visitors to experience the serene setting and observe the ceremonial guards up close.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Municipal Theater of Piraeus

Leof. Ir. Politechniou 32, Pireas 185 35, Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1895	Neoclassical	venue for theatrical and cultural events	Municipality of Piraeus	N/A	No



Image source: George Pachantouris/Getty Images

The Municipal Theatre of Piraeus is officially classified as a theatre and entertainment venue, and stands as one of the most distinguished examples of late 19th-century neoclassical architecture in Greece. Designed by Ioannis Lazarimos, who was born in Athens in 1851 and educated at the School



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of Fine Arts in Athens and later in Paris, the theatre reflects his mastery of neoclassical design, drawing inspiration from ancient Greek and Roman traditions as well as Renaissance influences.

Architectural and Historical Significance

Upon his return to Greece in 1881, Lazarimos quickly established himself as a leading architect, leaving a lasting mark with works such as the Municipal Theatre of Patras and the Bank of Athens building in Piraeus. The Municipal Theatre of Piraeus, completed in 1895, is perhaps his most celebrated creation. The theatre's grand façade features imposing Corinthian columns, a harmonious symmetry, and ornate detailing that exemplify the neoclassical style. The interior boasts a lavish auditorium with three tiers of balconies, a richly decorated ceiling, and excellent acoustics, designed to accommodate large audiences for operas, plays, and concerts.

Wartime and Postwar History

The theatre's storied history includes periods of hardship and adaptation. During World War II, the building suffered significant damage and, in the years that followed, was repurposed for various uses, including as a cinema and a warehouse. Despite these challenges, the theatre remained a beloved landmark for the people of Piraeus.

Restoration and Modern Use

In the 1990s, a comprehensive restoration project was undertaken to return the Municipal Theatre of Piraeus to its original splendour and function. The restoration carefully preserved the building's historic character while upgrading its facilities to meet modern standards. Today, the theatre is once again a vibrant hub for cultural life in Piraeus, hosting theatrical performances, concerts, dance productions, and other artistic events.

Protection and Public Access

As a historic landmark, the Municipal Theatre of Piraeus is protected by Greek law and has been designated as a "listed building." This status ensures that any alterations or renovations must be approved by the Central Council of Modern Monuments, safeguarding the theatre's architectural integrity for future generations.

The theatre is open to the public during scheduled events, such as theatrical performances, concerts, and special cultural occasions. Its central location and architectural beauty make it a focal point of the city's cultural scene and a symbol of Piraeus' rich artistic heritage.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Kapodistrian University of Athens

[Athens](#) 157 72, Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1864	Neoclassical	University	Greek state	N/A	No



Image source: Dominick Vietor / Pixabay

The Kapodistrian University of Athens, officially classified as a Higher Education Institution, is one of Greece's most significant academic and architectural landmarks. Founded in 1837 as the Othonian University, it is the oldest university in the modern Greek state and the first contemporary university in Southeast Europe and the Eastern Mediterranean. The university's main building, known as the Propylaea, was designed by the Danish architect Christian Hansen (1803–1883), a leading figure of the Neoclassical movement who also contributed to the design of the Academy of Athens and the National Library of Greece.

Architectural and Historical Significance

Christian Hansen's design for the University of Athens is a masterwork of neoclassical architecture, blending classical Greek forms with modern functionality. Construction began in 1839, and the front wing (the Propylaea) was completed in 1842–1843, while the rest of the complex was finished in



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1864 under the supervision of Greek architects Lysandros Kaftantzoglou and Anastasios Theofilas. The building forms part of the "Athenian Neoclassical Trilogy," alongside the Academy of Athens and the National Library, and features a symmetrical façade with an Ionic portico, statues, and vibrant murals by Bavarian painter Carl Rahl depicting King Otto surrounded by allegorical figures of the sciences and arts.

The university's establishment was a cornerstone in Greece's efforts to rebuild and modernise after the Greek War of Independence (1821–1832), symbolising the country's commitment to education, science, and civic development. The university played a decisive role in shaping Greek society, contributing to the formation of the modern Greek state, the promotion of civil rights, and the advancement of scientific research.

Growth, Challenges, and Traditions

From its inception with four faculties, Theology, Law, Medicine, and Arts, the university has grown into one of Europe's largest, with over 69,000 students and numerous faculties and research centres. Despite facing challenges such as the Greek economic crises of the late 19th and early 20th centuries, the university expanded its academic offerings and influence, continually adapting to the evolving needs of Greek society.

The university's history is closely intertwined with the nation's political and social struggles, including the Cretan Revolution, the Balkan Wars, World War II, and the resistance against dictatorial regimes. Its faculty and students have been at the forefront of social movements, educational reforms, and public life, making the university a vital participant in Greece's intellectual and political history.

Notable traditions include the annual Rector's Ball, celebrating the start of the academic year, and the Pnyx Speech, where a prominent Greek figure addresses the public at the university's historic Pnyx Hill location. The university's central courtyard, gardens, and museum are open to visitors and serve as venues for academic and cultural events.

Conservation and Public Access

The main building of the University of Athens is a protected monument, listed as a Grade I building and recognised as part of the city's most important neoclassical heritage. Since its official recognition as a monument in 1976, the building has undergone careful restoration and conservation to preserve its architectural integrity and historical character. Today, the main building houses the Rectorate, the Senate, the Great Hall of Ceremonies, and other central services.

Certain areas, such as the central courtyard, gardens, and the university museum, are open to the public.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Athens War Museum

Rizari 2-4, [Athina](#) 106 75, Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1874	Neoclassical	Museum	Greek State	"First Grade Scheduled Monuments"	No



Image source: Colin Cooke, "FG-695 at Athens War Museum (2019)," licensed under CC BY-SA 2.0

The Athens War Museum is officially classified as public property and is one of the largest and most comprehensive military history museums in Greece and Southeastern Europe. The museum is located in central Athens and occupies the former mansion of the renowned archaeologist Heinrich Schliemann, a neoclassical building designed by the prominent German architect Ernst Ziller. Ziller, who moved to Athens in 1861, was a leading figure in late 19th-century Greek architecture and was



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

known for his neoclassical style, designing many important public and private buildings in the city, including the National Observatory, the Academy of Athens, and the Athens Numismatic Museum.

Historical Background and Building

The mansion, known as the Iliou Melathron, was completed in 1881 for Schliemann and his family. It is an elegant example of Italian Renaissance style adapted to late 19th-century neoclassicism, and it remains one of the few mansions of its era still standing in Athens. During World War II, the building was occupied by German forces and used as a military hospital, suffering significant damage in the process. After extensive restoration, the building was repurposed to house the Athens War Museum, which officially opened its doors to the public in 1975.

Museum Collections and Exhibits

The Athens War Museum is dedicated to the collection, preservation, and exhibition of war artefacts and the documentation of Greece's military history from the early Bronze Age to the present day. The museum's exhibits are spread over four floors and include:

- Artefacts from antiquity, including the era of Alexander the Great, the Byzantine Empire, and classical Greece.
- Weapons, uniforms, maps, and engravings from the Greek Revolution, the Balkan Wars, World War I, the Asia Minor Campaign, World War II, and more recent conflicts such as the Greek Expeditionary Corps in Korea and the Turkish invasion of Cyprus in 1974.
- A significant collection of artillery and decommissioned aircraft is displayed in the museum's exterior gardens.
- Historic Hellenic Army uniforms, unusual weapons from around the world, and works of art depicting key battles and military events.

The museum also serves as an educational venue, hosting school visits, publishing books, maintaining monuments, and supporting military research and commemoration activities.

Visitor Information

The Athens War Museum is open daily, except for certain public holidays. Standard opening hours are from 9:00 to 17:00 (November–March) and 9:00 to 19:00 (April–October). Admission is free, and guided tours are available for an additional fee. The museum is easily accessible via public transport, with the nearest metro stop being Evangelismos.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Royal Palace of Athens

19 Herodou Attikou Street [Athens](#) 106 74 Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1843	Neoclassical	Hellenic Parliament Building	Greek state	N/A	No



Image source: athenswalk / CC0 (Wikimedia Commons)

The Royal Palace of Athens, also known today as the Old Royal Palace, is the official royal residence originally built for King Otto and Queen Amalia of Greece. This grand neoclassical structure was designed by Bavarian architect Friedrich von Gärtner, a prominent figure in 19th-century European



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

architecture renowned for his mastery of neoclassical style. Gärtner, born in 1791 in Koblenz, Germany, studied under Leo von Klenze in Munich and further refined his appreciation for classical design during his years in Italy. In 1834, he was invited to Greece by King Otto and Queen Amalia to design their royal residence, a project that would become a defining symbol of the new Greek monarchy.

Architectural and Historical Significance

Gärtner's vision for the palace blended classical Greek and European neoclassical elements, resulting in a stately building that harmonised with Athens' ancient heritage while projecting the authority of the modern Greek state. He worked closely with local Greek architects and craftsmen, ensuring that the palace reflected both international sophistication and local tradition.

The palace's construction began in 1836 and was completed in 1843. Its design features a symmetrical façade, grand halls, ornate furnishings, and extensive use of marble, all hallmarks of neoclassical architecture. The palace quickly became a focal point of Greek political and social life.

Historical Events and Transformations

Throughout its history, the Royal Palace was shaped by significant events:

- **1862 Earthquake:** A major earthquake struck Athens, causing extensive damage to the palace and the city. The building was subsequently restored and renovated, with some original features altered or removed during the process.
- **End of the Monarchy:** The palace served as the official residence of the Greek royal family until 1924, when the monarchy was abolished and Greece became a republic.
- **Wartime Use:** During World War II, the palace was repurposed as the headquarters of the Greek military.
- **Modern Role:** Since 1934, the building has housed the Hellenic Parliament, making it a central site of Greek democracy and governance.

Legends and Cultural Lore

The Royal Palace is steeped in legend, most notably the tale of Dr. Christian Schliemann, King Otto's physician. According to local lore, Schliemann was murdered by Queen Amalia, who suspected an affair between him and the king, and his ghost is said to haunt the palace's main hall, appearing in his 19th-century physician's uniform. These stories add a layer of intrigue to the palace's already rich history.

Protection and Public Access

The Royal Palace of Athens is designated a "Grade I" listed building, the highest level of protection for historic structures in Greece. Any alterations or renovations must receive government approval and adhere to strict preservation guidelines to safeguard the building's historic character and significance.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The palace is open to the public for guided tours, offering a chance to explore its grand halls, period furnishings, and historical artefacts while learning about its pivotal role in Greek history. However, due to its age and original design, some areas are not accessible to visitors with mobility impairments. Additionally, as the building is an active seat of government, access may be restricted during official state events or ceremonies. Visitors are advised to check the palace's website or contact the visitor centre in advance for current hours and accessibility information.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

National Library of Greece

32 Panepistimiou Avenue, 106 79 [Athens](#), Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1903	Neoclassical	Library	Greek state	Grade II	No



Image source: Photo by Giorgos Chatzopoulos / Wikimedia Commons, CC BY-SA 4.0

The National Library of Greece is officially used as a research library and cultural institution, and stands as one of the country's most important repositories of knowledge and heritage. Designed by the renowned Danish architect Theophil Freiherr von Hansen (1813–1891), the library is a masterpiece of neoclassical architecture and a cornerstone of the "Athenian Trilogy," alongside the Academy of Athens and the University of Athens. Hansen, celebrated for his ability to adapt neoclassical forms to local contexts, left an indelible mark on the urban landscape of Athens, as well as Vienna and Munich.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Architectural and Historical Significance

Theophil Hansen's design for the National Library of Greece features a grand marble façade with imposing Doric columns, monumental staircases, and harmonious proportions that echo the grandeur of ancient Greek temples. Construction began in 1888 and was completed in 1903, with the building funded by the Vallianos brothers, wealthy Greek benefactors from the diaspora. The library's elegant reading rooms, rotunda, and richly decorated interiors provide a fitting environment for study and research.

Originally, the library was housed in the palace of the monarchy and was envisioned as a repository of Greek cultural heritage and a centre for scholarship. Its collections grew rapidly, thanks to the efforts of dedicated librarians and generous donors who acquired rare manuscripts, incunabula, books, periodicals, and archival materials. Today, the National Library holds millions of items, including some of Greece's most precious historical documents.

Traditions and Cultural Events

The National Library of Greece is not only a centre for research but also a vibrant cultural institution, hosting traditions and events that celebrate Greek heritage and promote literacy:

- Cutting of the Vasilopita: Every January 1st, the library holds the traditional "cutting of the vasilopita" ceremony. Vasilopita is a Greek New Year's cake baked with a coin hidden inside; during the ceremony, the director of the library cuts and distributes pieces to staff and visitors. The lucky recipient of the coin is said to enjoy good fortune for the coming year.
- Book Night: Each April, the library participates in "Book Night," a European initiative to promote reading and literacy. The library extends its hours into the night and offers a variety of events, including readings, discussions, and performances, attracting book lovers and cultural enthusiasts of all ages.

Accessibility and Public Use

The National Library of Greece is committed to inclusivity and public access. Its collections, reading rooms, exhibitions, and other facilities are open to all, regardless of nationality, language, or background. The library has made significant efforts to ensure accessibility for people with disabilities, including the installation of ramps, elevators, and special accommodations for visitors with visual impairments.

Modern Developments

In recent years, the National Library has expanded its reach with the creation of a new, state-of-the-art facility at the Stavros Niarchos Foundation Cultural Centre (SNFCC) in Kallithea, Athens. The original neoclassical building remains a symbol of Greek culture and scholarship, while the new premises offer cutting-edge resources and digital services to meet the needs of contemporary researchers and the general public.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Numismatic Museum of Athens

El. Venizelou 12, [Athens](#), Greece

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1880	Neoclassical	Museum and cultural centre	Greek state	Grade I	No



Image source: Mathias Völzke

The Numismatic Museum of Athens is officially classified as a museum and is one of the most important institutions dedicated to the collection, study, and display of coins, medals, and related materials in Greece. Its mission is to foster understanding and appreciation of Greek history and culture through numismatics, offering a unique window into the economic, artistic, and social life of the ancient and modern Greek world.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Architectural and Historical Significance

The museum is housed in the magnificent Iliou Melathron, a mansion originally built as the private residence of the renowned German archaeologist Heinrich Schliemann, famed for his excavations at Troy and Mycenae. The building was designed by Ernst Ziller, one of the most prominent architects in Greece during the late 19th and early 20th centuries. Born in Saxony in 1837, Ziller studied at the Dresden Academy of Fine Arts before moving to Athens in 1864. He quickly became a leading figure in Greek architecture, designing iconic buildings such as the Athens Academy and the National Observatory of Athens.

Ziller's design for the Iliou Melathron is a masterful fusion of neoclassical and modernist elements, incorporating motifs from traditional Greek architecture while showcasing the cosmopolitan tastes of its original owner. The mansion's grand façade, opulent interiors, and beautifully painted ceilings were intended to reflect Schliemann's wealth and status, as well as to serve as a vibrant centre for intellectual and cultural life in Athens.

From Private Mansion to National Museum

After Schliemann died in 1890, the mansion was sold to the Greek state and served as the headquarters of the Greek Archaeological Society. During World War II, the building was used as a hospital and suffered damage, but it was later restored and repurposed as the Numismatic Museum, which opened to the public in 1998.

Today, the museum's extensive collections span from ancient Greek and Roman coins to Byzantine, medieval, and modern issues, as well as medals, seals, and related artefacts. The exhibitions are arranged both chronologically and thematically, providing insight into the evolution of currency, trade, and artistic expression across millennia.

Legends and Traditions

The Iliou Melathron is steeped in legend and tradition. One enduring story claims that the mansion was built atop an ancient Athenian cemetery, and that the ghosts of those buried there were disturbed by construction, haunting the building for years, a legend that persists to this day.

Another tradition holds that the building was used as a secret meeting place by the Filiki Eteria, the revolutionary organisation that played a pivotal role in the Greek War of Independence. Members are said to have used the mansion as a safe house and planning centre for their activities, adding a layer of intrigue to the building's storied past.

Public Access

The Numismatic Museum of Athens is open daily and is accessible to all visitors. The museum offers not only its rich permanent collections but also temporary exhibitions, educational programs, and cultural events. Its lush garden café provides a tranquil setting for relaxation in the heart of the city.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

3. Spain

Casa de Hortelano

Plaza de la Catedral, Albacete, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1912	Eclectic	Museum, Exhibitions, Performances	Albacete City Council	Yes	NO



Image source: <https://www.museocuchilleria.es>



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The Casa de Hortelano is officially classified as a museum and serves as the home of the Museo Municipal de la Cuchillería (Municipal Museum of Cutlery) in Albacete, Spain. This striking early 20th-century building was designed by architect Daniel Rubio in 1912, during a period of significant urban and architectural development in Spain. Rubio was known for his eclectic and modernist approach, and the Casa de Hortelano is a testament to his style, featuring a green-tiled Gothic façade, vitrified tiles, neo-Gothic pinnacles, and palatial windows.

Historical and Architectural Significance

Originally commissioned by Joaquín Hortelano as a private residence and headquarters for the Banco Vitalicio de España, the Casa de Hortelano has played various roles throughout its history, including serving as a university building, police headquarters, and the urban planning office for the city of Albacete. In the 1980s, the city council acquired the building, and in 2004, after careful restoration, it was inaugurated as the Museo Municipal de la Cuchillería.

The museum's location is significant, as Albacete is renowned for its centuries-old tradition of knife and cutlery making, a craft that has defined the city's identity since at least the 15th century. The museum was established to both preserve this heritage and promote the craftsmanship that has made Albacete famous worldwide.

Museum Collections and Activities

The Museo Municipal de la Cuchillería houses an extensive collection of over 5,000 pieces, including knives, daggers, scissors, and swords, ranging from prehistoric tools to contemporary cutlery. The permanent exhibition traces the evolution of cutlery in Spain, with a special focus on Albacete's folding knives and the materials used in their manufacture, such as mother-of-pearl, ivory, and ebony. The museum also features a recreated knife-making workshop and hosts regular cultural activities, educational programs, and competitions to engage the community and visitors.

In May 2011, the museum expanded into an annexe, increasing its exhibition space by 1,000 square meters and allowing for even more comprehensive displays and activities.

Visiting Information

The Casa de Hortelano is centrally located in Albacete, directly across from the cathedral. The museum is open to the public.

Admission is generally €3, with reduced rates for students, seniors, and groups, and free entry on Sundays. The museum is fully accessible for wheelchair users and offers guided tours and special events throughout the year.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Depósitos del Sol

Plaza de los Depósitos del Sol, Albacete, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1921-1922	Modernist	Museum, study rooms, public library, canteen	Albacete City Council	Yes	NO



Image source: <https://www.turismoenalbacete.com/>

The Depósito del Sol is officially classified as a water tank and stands as an important example of early 20th-century civic infrastructure in Albacete, Spain. The structure was designed by renowned



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Spanish architects Julio Carrilero and Manuel Muñoz, with engineering support from Eduardo Gallego Ramos. Julio Carrilero was a distinguished member of the Royal Academy of Fine Arts of San Fernando, while Manuel Muñoz was associated with the influential "Generation 25" artistic movement, both bringing a blend of technical expertise and artistic vision to the project.

Historical and Architectural Significance

The origin of the Depósito del Sol dates back to the early 20th century, a period marked by rapid urban development and modernisation in Albacete. In 1905, King Alfonso XIII inaugurated the city's water supply service, a milestone that underscored the importance of reliable public utilities for the growing population. By the late 1910s, recurring water shortages prompted the Albacete City Council to commission the construction of new water tanks, leading to the creation of the Depósito del Sol.

Architecturally, the structure reflects the practical yet elegant design sensibilities of the era, combining robust engineering with aesthetic touches characteristic of Carrilero and Muñoz's work. The tank not only served a crucial functional role in ensuring a steady water supply but also became a landmark of the city's modernisation efforts.

Transformation and Modern Use

Over time, as the city's water infrastructure evolved and new technologies emerged, the original function of the Depósito del Sol became obsolete. Rather than demolish the historic structure, the city repurposed it, transforming the space into the Municipal Library of Depósitos del Sol. This adaptive reuse has preserved the building's architectural heritage while giving it new life as a vibrant community resource.

Today, the library is especially popular with schoolchildren and students, offering a welcoming environment for study, reading, and educational activities. The building's unique history and architecture make it an inspiring setting for learning and community engagement.

Visiting Information

The Municipal Library of Depósitos del Sol is open to the public. The library is accessible to all and regularly hosts educational programs, workshops, and cultural events.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Depósitos del Agua de la Fiesta del Árbol

Parque de la Fiesta del Árbol, Albacete, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1944	Industrial	Interpretation Center, Water museum, tourist observation deck, auditorium, cultural center, study room, library, canteen	Albacete City Council	Yes	NO



Image source: <https://www.turismoenalbacete.com/>

The Depósitos del Agua de la Fiesta del Árbol is officially used as a public community centre and stands as a distinctive landmark in Albacete, Spain. Originally conceived as part of a city-wide effort to improve water provision, the project was designed by José Luis Escario del Pino (1895–1971), a prominent Spanish road engineer and politician who was recognised with the Order of Civil Merit in 1963 for his contributions to public works.

Historical and Architectural Significance



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The project was initially approved in 1935 to modernise Albacete's water infrastructure. However, the outbreak of the Spanish Civil War delayed construction, which only resumed in 1940. The two water tanks were completed during the Francoist period, with the first finished in 1944 and the second in 1947. These structures not only played a vital role in ensuring a reliable water supply for the city but also became architectural symbols of post-war reconstruction and civic progress.

Transformation and Modern Use

Today, the Depósitos del Agua de la Fiesta del Árbol has been repurposed to serve the community in new ways. The site now houses a public library and the Interpretation Centre of "Aguas de Albacete," located at the Fiesta del Árbol Park. The park itself was established to celebrate the Tree Festival, an event that emphasised the importance of flora and environmental stewardship. During the festival's early celebrations, the first trees of the park were planted by local children, a tradition that helped foster a sense of community and environmental awareness.

The water tower, now the highest point and building in Albacete, offers not only historical insight but also panoramic views of the city. The Interpretation Centre provides educational exhibits about the city's water history, infrastructure, and the significance of sustainable water management.

Visiting Information

The Depósitos del Agua de la Fiesta del Árbol is open to the public. The site is accessible to all visitors and regularly hosts educational activities, workshops, and community events, making it a vibrant hub for learning and cultural engagement.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Pasaje Lodaes

Between calle Mayor and Calle de Tinte, Albacete, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1925	Modernist	Gallery Shops Residential area	Citizens who live there or who conduct their commercial activity	Yes	No

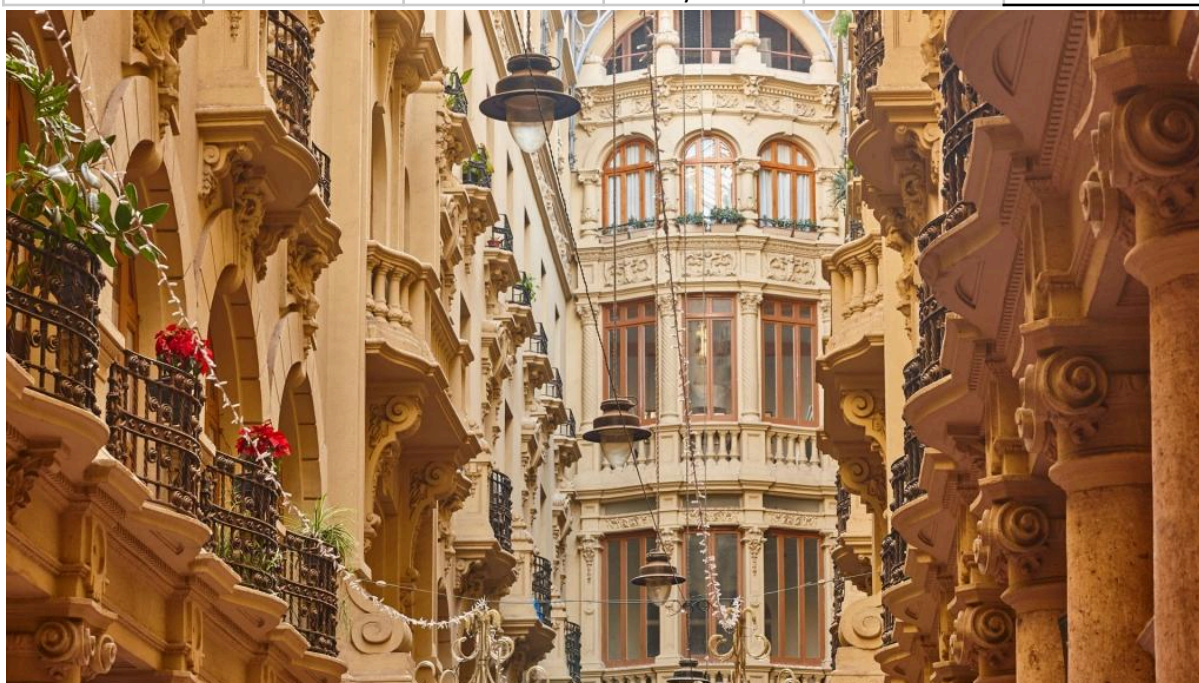


Image source: <https://www.turismoenalbacete.com/>

Pasaje Lodaes is one of Albacete's most iconic architectural landmarks, officially classified as a gallery and serving as both a commercial and residential passageway. Located between Calle Mayor and Calle de Tinte, this striking arcade was designed in 1925 by Buenaventura Ferrando Castells, a Valencian architect trained at the Superior School of Architecture in Madrid, who left a significant mark on both his hometown, Sueca and Albacete.

Architectural and Historical Significance



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Pasaje Lodaes is a prime example of postmodernist historicist architecture, blending eclectic and modernist styles with inspiration from Italian galleries such as Milan's Galleria Vittorio Emanuele II. The passage features a glass and iron vaulted roof that bathes the interior in natural light, creating a unique ambience for shoppers and visitors. Its structure is defined by forty-four Ionic columns and twelve pilasters, supporting a three-story façade and attic. The first floor is lined with stone and iron balconies, while the attic is formed by a gallery of glazed semicircular arches.

The facades at both entrances are monumental and distinct: the Calle Mayor entrance is more modest due to property constraints, while the Calle de Tinte entrance is grander, with paired pilasters and double columns topped with large urns, garlands, and cherubs. The passage's ironwork, designed by local craftsman José Tejedós, and its Renaissance-style balustrades and sculptural groups further enhance its decorative richness. Inside, allegorical figures represent industry, wealth, the poetic arts, and the liberal arts, reflecting the symbolic spirit of the era.

Social and Cultural Role

Commissioned by Gabriel Lodaes, a prominent local politician and businessman, the Pasaje Lodaes was conceived as a mixed-use development, with shops and businesses on the ground floor and residences or offices above. It quickly became a vibrant hub for commerce and social gatherings, and remains a bustling thoroughfare and a must-see for visitors to Albacete. The passage is one of only three such galleries still active in Spain, alongside the Pasaje del Ciclón in Zaragoza and Pasaje Gutierrez in Valladolid.

Heritage Status and Visiting Information

Pasaje Lodaes was declared a Bien de Interés Cultural (Asset of Cultural Interest) in 1996, recognising its architectural and historical importance. It is open to the public every day from 9:00 to 22:00, with free entry. The passage is fully accessible, featuring ramps and wide walkways for visitors with disabilities.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The Bank of Spain

Calle de Alcalá, paseo del Prado, Madrid, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1891	Eclectic	Bank	Spanish Government	Yes	NO



Image source: <https://www.bde.es/>

The Bank of Spain (Banco de España) headquarters, located at the prominent intersection of Calle de Alcalá and Paseo del Prado in Madrid, is one of the city's most emblematic and architecturally significant buildings. Officially classified as a bank, it serves as the central headquarters for Spain's national bank and is a landmark of late 19th and early 20th century Spanish architecture.



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Design and Architectural Team

The original building was designed by Eduardo Adaro Magro (1848–1906) and Severiano Sainz de la Lastra, both leading Spanish architects of their era. Adaro was noted for his innovative use of iron in construction and for blending palatial grandeur with industrial functionality. The project was awarded the gold medal at the National Exhibition of Fine Arts in 1884, reflecting its architectural significance. Later expansions and renovations involved other prominent architects, including José Yarnoz Larrosa, Alberto de Palacio y Elissague, Luis Cubillo de Arteaga, and Rafael Moneo, who contributed to the building's evolution through the 20th and 21st centuries.

Construction and Historical Context

Construction began on July 4, 1884, with King Alfonso XII and Queen Regent María Cristina laying the first stone. The site was previously occupied by the palace of the Marquis of Alcañices, which was demolished to make way for the new bank. The original building was inaugurated in 1891, quickly becoming a symbol of Madrid's financial and architectural modernisation.

The building's design was influenced by the great European banks of the era, with Adaro and Sainz de la Lastra studying international examples before finalising their plans. The result is an eclectic structure with classical facades, monumental wrought iron doors, and a restrained yet imposing presence. Notable interior features include a Carrara marble staircase by Adolfo Areizaga, stained glass windows by the German company Mayer, and an impressive library and reading room housing over 350,000 works on finance and economics.

Expansions and Security Features

The Bank of Spain building has undergone several significant expansions:

- 1927 Extension: Led by José Yarnoz Larrosa, this phase extended the façade along Calle de Alcalá, maintaining stylistic continuity while introducing modern interior innovations, including Art Deco stained glass in the operations patio.
- 1969–1975 and 2003–2006: Further expansions, including the final corner of the block, were completed under the direction of Rafael Moneo and other architects, ensuring the building's continued prominence and functionality.

The bank is also renowned for its advanced security features. Its gold reserves are stored 37 meters underground, protected by armoured doors, a trench with a single-person bridge, and a water-flooding system sourced from nearby rivers, a system so secure it famously deterred the filming of the series "Money Heist" on site.

Public Access and Visiting Information

The Bank of Spain is open to the public for banking services and limited guided tours:

- Banking hours: Monday to Friday, 8:30–14:00.
- Heritage tours: Available primarily for school groups, universities, and cultural organisations, with occasional access for individuals by appointment.



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- Library access: The research library is open to legitimate researchers on weekdays, except in August when hours are reduced.

The building is centrally located, easily accessible by metro (Banco de España station, Line 2), bus, and suburban train (Recoletos station).



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The Comedy Theater

Calle del Príncipe, 14, Madrid, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1875	Historicism	Theater, Performances	Spanish Government	No	NO



Image source: <https://teatromadrid.com/>

The Comedy Theatre (Teatro de la Comedia), located at Calle del Príncipe, 14 in Madrid, is one of the city's most historic and beloved theatrical venues. Officially classified as a theatre, it has played a pivotal role in Madrid's cultural life since its inauguration in the late 19th century.

Architectural and Historical Significance

The original theatre was designed by Agustín Ortiz de Villajos (1830–1902), a prominent Spanish architect known for his work on the Spanish Pavilion at the Universal Exposition in Paris in 1878. Ortiz



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de Villajos's design for the Comedy Theatre reflected the eclectic and neoclassical tastes of the era, with an emphasis on elegant facades and a functional yet ornate interior suited to the dramatic arts.

The theatre's history is marked by resilience. In 1915, a devastating fire destroyed the building. However, it was promptly rebuilt within the same year, thanks to the efforts of architects Francisco Andrés Octavio and Luis Bellido González, who preserved the spirit of the original design while updating it for modern use. The rapid reconstruction allowed the theatre to quickly resume its central role in Madrid's performing arts scene.

Cultural Role and Present-Day Use

The Comedy Theatre has long been a hub for Spanish drama, particularly for the performance of classical and contemporary Spanish plays. It is currently the headquarters of the National Classical Theatre Company (Compañía Nacional de Teatro Clásico, CNTC), which is dedicated to preserving and promoting Spain's rich theatrical heritage.

Over the decades, the theatre has hosted countless premieres, renowned actors, and major productions, making it a cornerstone of Madrid's cultural identity. Its programming continues to draw theatre enthusiasts from across Spain and beyond, offering both classic and innovative performances.

Visiting Information

The Comedy Theatre is open to the public during scheduled performances and events.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The Fontecha Palace

Calle de Tesifonte Gallego, 22, Centro, Albacete, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1922	Classical, Neo-Renaissance, Neo-Baroque	Headquarters of Instituto de Estudios Albacetenses (IEA), Institute of Albacetean Studies	Instituto de Estudios Albacetenses	Yes	NO



Image source: <https://cultura.castillalamancha.es/>



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The Fontecha Palace (Palacio de Fontecha), located at Calle de Tesifonte Gallego, 22 in the heart of Albacete, Spain, is a distinguished example of early 20th-century Spanish mansion architecture. Officially classified as a mansion, this grand residence was designed by Luis Bellido González, a renowned architect celebrated for his eclectic style, which blended elements of historicism with strong French influences. Bellido is perhaps best known for his work on major civic buildings in Madrid, such as the Municipal Cattle Market.

Architectural and Historical Significance

The Fontecha Palace stands out for its elegant façade, intricate ornamentation, and harmonious proportions, reflecting Bellido's ability to merge diverse architectural traditions into a cohesive and sophisticated whole. The building's design showcases a mix of classical and French-inspired details, making it a unique landmark within Albacete's urban landscape.

Constructed during a period of significant growth and modernisation in Spain, the palace served as a residence for the influential Fontecha family. Over the years, it has been associated with the city's social and cultural elite, hosting numerous private gatherings and celebrations.

Protection and Heritage Status

The palace's historical and architectural value was officially recognised during the Spanish Transition to Democracy in 1978, when the newly formed Autonomous Government of Castilla-La Mancha promoted its protection as part of a broader effort to safeguard the region's cultural heritage. This move ensured the preservation of the palace's unique character and prevented inappropriate alterations or potential demolition.

Current Use and Public Access

Today, the Fontecha Palace is not open for general public use. Access to the interior is restricted, and the building is reserved for select official celebrations and private events. Its stately presence, however, continues to be admired from the street, and it remains an important symbol of Albacete's architectural and historical legacy.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Toledo Railway station building

Paseo de la Rosa, Toledo, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1919	Neo-Mudéjar	Railway station	ADIF, "Administrador de Infraestructuras Ferroviarias" is a Spanish public railway infrastructure company.	Yes	No



Image source: <https://cultura.castillalamancha.es/>

The Toledo Railway Station, located on Paseo de la Rosa in Toledo, Spain, is a celebrated architectural and cultural landmark that reflects the city's rich historical tapestry. The building was originally



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

constructed as a railway station, serving as a major transportation hub for Toledo and connecting it to Madrid and other cities since the mid-19th century.

Architect and Background:

The current station, inaugurated in 1919, was designed by Narciso Clavería y de Palacios, the third Count of Manila. Clavería y de Palacios was an accomplished Spanish architect who had previously worked in Madrid with his master, Juan Bautista Lázaro de Diego. The project was supervised by the Madrid-Zaragoza-Alicante (MZA) Railway Company, with construction beginning in 1914 under the direction of French engineer Édouard Hourdillé. Clavería y de Palacios chose the Neo-Mudéjar style for the station, a revivalist architectural style that blends Moorish and Spanish elements, reflecting Toledo's unique blend of Christian and Islamic heritage.

Major Happenings Influencing Development:

- The original station, opened in 1858, was a more functional and plain structure, inaugurated by Queen Isabella II of Spain.
- By the early 20th century, increased passenger traffic and Toledo's status as a historic capital city prompted the construction of a more monumental station, worthy of its setting.
- The new Neo-Mudéjar station opened on April 24, 1919, replacing the original and echoing the city's architectural traditions.
- The station underwent significant restoration in 2005, coinciding with the inauguration of the Madrid-Toledo high-speed rail line, which brought renewed attention and care to the building's architectural details.

Traditions or Stories Associated

The station is renowned for its architectural beauty, particularly the interior booking hall with its carved wooden furnishings and decorated abstract ceiling. The clock tower, which mimics the style of Toledo's church towers, is a distinctive feature and a local point of pride. The building's Neo-Mudéjar elements, horseshoe arches, arabesque tiling, and ornamental brickwork, pay homage to Toledo's multicultural history and have made the station a beloved symbol of the city's identity.

Accessibility

The Toledo Railway Station is fully operational and open to the public, serving as the main rail gateway to the city. Following its restoration, the station is accessible and welcomes both travelers and visitors interested in its architecture and history. It is recognised as a Property of Cultural Interest and classified as a monument.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

School of Arts and Crafts of Toledo

C. de los Reyes Católicos, 15, Toledo, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1882	Gothic Hispano-Flemish	Historical Institute of Castile-La Mancha	Toledo City Hall	Yes	No



Image source: <https://cultura.castillalamancha.es/>

The School of Arts and Crafts of Toledo (Escuela de Artes y Oficios de Toledo) is a historic educational institution located at C. de los Reyes Católicos, 15, in Toledo, Spain. It was designed and constructed in the late 19th century by Arturo Mélida y Alinari (1849–1902), a renowned Spanish architect, sculptor, and painter. Mélida was responsible for restoring the Monastery of San Juan de los Reyes,



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

which had been heavily damaged during the Napoleonic invasion in 1809, and the school itself was built upon the ruins of one of the monastery's cloisters.

Architectural and Historical Significance

The school was constructed around 1881, during a period marked by strong nationalist sentiments in European art and architecture. Mérida's design reflects the "gothic hispanoflaminco" style, which was considered a national style at the time and is visible in the school's architectural features. The building is deeply intertwined with the history of the Monastery of San Juan de los Reyes, originally commissioned by Queen Isabella I of Castile and King Ferdinand II of Aragon, and later destroyed by French troops.

Educational Legacy

The School of Arts and Crafts of Toledo was inaugurated at the start of the 20th century, after nearly two decades of construction, and was initially known as the "Escuela Superior de Artes Industriales". Its founding director was Matías Moreno, a painter and drawing professor who had studied under Federico de Madrazo and at the Academy of San Fernando. The school quickly became a cradle for generations of artists and craftsmen, many of whom played pivotal roles in the history of art in Castilla-La Mancha. Notable alumni and faculty include Aurelio Cabrera y Gallardo, Tomás Jimena, Roberto Rubio Rosell, Isabel Pascual Villalba, Pilar Úbeda, and Julio Pascual, who introduced damascening as a subject in 1905.

The school has always emphasised a blend of manual and technological skills, adapting its curriculum over the years to include both traditional crafts and new technologies. Today, it offers programs in illustration, graphic design, sculpture, ceramics, and more, with over 400 students currently enrolled.

Heritage Status and Public Access

The School of Arts and Crafts of Toledo is open to visitors and continues to function as an active educational institution. It was declared an "Asset of Cultural Interest" and listed as a historic monument in 1998 under Spanish Law 16/1985 on Historical Heritage, ensuring the protection and preservation of its unique architectural and educational legacy.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Flour Factory San José

C. de los Reyes Católicos, Toledo, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1889	Industrial	Hotel "San Juan de los Reyes" and a restaurant since May 2003	Eurostars Hotel Company	Yes	No



Image source: <https://cultura.castillalamancha.es/>

The Flour Factory San José (Fábrica de Harinas San José) is a notable industrial heritage site located on Calle de los Reyes Católicos in Toledo, Spain. While the original architect of the building remains unknown, the factory stands as an important example of early 20th-century industrial architecture in the region.



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Historical and Cultural Significance

The Flour Factory San José played a vital role in Toledo's industrial development, serving as a major flour production centre that contributed to the city's economic growth. Its robust construction and utilitarian design reflect the industrial ambitions of the era, while its continued preservation highlights the community's commitment to honouring its working-class and manufacturing heritage.

Heritage Protection

Recognising its historical and architectural value, the Flour Factory San José has been declared an "Asset of Cultural Interest" (Bien de Interés Cultural) and is officially listed as a historic monument under Spanish Law 16/1985 on Historical Heritage (SLHH). This designation ensures that the building is protected and preserved for future generations and that any alterations or restorations must comply with strict heritage guidelines.

Modern Use and Public Access

Today, the Flour Factory San José has been adaptively reused to serve the community in new ways. The site is open to the public every day, offering visitors a chance to appreciate its industrial architecture and historical ambience. A portion of the building now houses a restaurant, which is open to the public.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Palace of the Provincial Council of Ciudad Real

C. de Toledo, 17, Ciudad Real, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1893	Eclectic	Palace of the Provincial Council of Ciudad Real	Provincial Council of Ciudad Real	Yes	No



Image source: <https://www.dipucr.es/>

The Palace of the Provincial Council of Ciudad Real, located at C. de Toledo, 17 in Ciudad Real, Spain, serves as the headquarters for the Provincial Council and is a prominent historic and administrative building in the city. Designed by architects Sebastián Rebollar y Muñoz and D. Joaquín Castillo, the palace stands as a central symbol of local government and civic pride.

Architectural and Historical Significance

The palace is recognised for its architectural and cultural value, exemplifying regional architectural styles and reflecting the importance of provincial governance in the area. Its role as the seat of the Provincial Council makes it a focal point for the administration and political life of Ciudad Real.



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Heritage Protection

In 1993, the Palace of the Provincial Council of Ciudad Real was declared an "Asset of Cultural Interest" (Bien de Interés Cultural), a designation that underscores its significance within the cultural landscape of the city. It is officially listed as a historic monument under Spanish Law 16/1985 on Historical Heritage (SLHH), ensuring its ongoing protection and conservation. This legal status mandates that any interventions or restorations must comply with strict heritage guidelines to preserve the building's historic character.

Public Access

Specific information on public access is not provided, but as a functioning government building, access may be limited to official events or by appointment. Certain areas may be open to the public during special occasions or administrative functions, while other sections are likely restricted to staff and officials.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The Pantheon of Duchess of Sevillano

Paseo Francisco Arizmendi, 2, Guadalajara, Spain

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1916	Funerary	The Pantheon of Duchess of Sevillano	Mausoleum	No	NO

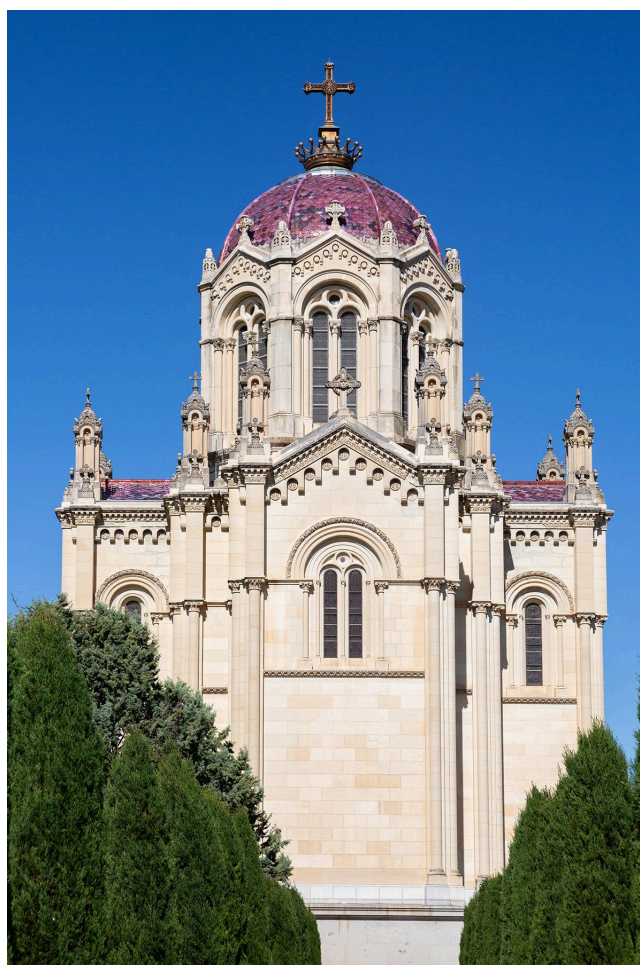


Image source: <https://cultura.castillalamancha.es/>

The Pantheon of the Duchess of Sevillano (Panteón de la Duquesa de Sevillano), located at Paseo Francisco Arizmendi, 2 in Guadalajara, Spain, is one of the city's most remarkable monuments and an



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outstanding example of eclectic historicist funerary architecture. Commissioned by María Diega Desmaissières y Sevillano, the Countess of Vega del Pozo and Duchess of Sevillano, the pantheon was built between 1882 and 1916 as a mausoleum for herself and her family.

Architectural and Artistic Significance

The building was designed by the renowned architect Ricardo Velázquez Bosco, with contributions from Benito Ramón Cura, and is recognised for its blend of architectural styles. The exterior features a neo-Romanesque-Lombard style, while the interior is richly decorated with Byzantine mosaics and Mudejar-inspired capitals, resulting in a unique and captivating aesthetic. The dome, a signature feature, is covered with purple metallic tiles crafted by the celebrated ceramist Daniel Zuloaga, adding to the monument's visual distinction.

The Pantheon's floor plan is shaped like a Greek cross and is divided into two levels. The upper floor is dedicated to worship and features a painting of the crucified Christ by Alejandro Ferrant. The lower floor, accessed via a monumental staircase, contains a sepulchral monument sculpted in marble by Ángel García Díaz, depicting the Duchess's funeral procession and surrounded by four angels. This level also houses the remains of the Duchess and her closest relatives.

Historical Context and Legacy

María Diega Desmaissières y Sevillano was a prominent philanthropist who used her fortune to support cultural and charitable works in Guadalajara. The Pantheon was conceived as the centrepiece of a larger complex, including schools and an asylum for children, reflecting her commitment to social welfare. Upon her death in 1916, having no direct descendants, the property and its annexes were managed by the Fundación San Diego de Alcalá, which continues to oversee the site and adjacent buildings, now used as schools and a church.

Visiting Information

The Pantheon of the Duchess of Sevillano is privately managed by the Fundación San Diego de Alcalá. Visits are generally possible for a small fee, but access may be limited as the foundation also manages the surrounding educational institutions and gardens. The Pantheon stands as one of Guadalajara's most significant architectural and cultural landmarks, celebrated for its artistic richness and historical importance.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

4. Cyprus

Cyprus University of Technology Library

[1 Nikolaou Xiouta, Limassol 3036, Cyprus](#)

When was the building of the property completed ?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1911	Neoclassical	Cyprus Technological University (CUT)	Cyprus Technological University (CUT)	It is protected as it is considered a heritage building, but the listing cannot be found in the Department of Town Planning and Housing.	No



Image source: Valanto Constantinou



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The Cyprus University of Technology Library is officially classified as an academic library and learning resource centre, serving as the main information and research hub for the university's students, staff, and broader academic community.

Architectural and Artistic Significance

The building now housing the Cyprus University of Technology (CUT) Library, "Vassilis Michaelides," stands as a remarkable example of British colonial architecture in Cyprus. Designed by the British Government Engineer Williams Williams, it features a distinguished exterior adorned with the British emblem, a testament to the emphasis placed on administrative grandeur during the British rule. The building's recent renovation has preserved its prestigious architectural features while adapting the interior to serve as a modern academic library for CUT.

Historical Context and Legacy

Originally constructed to function as the Court of Justice, the building later accommodated a range of government departments, marking it as a central fixture in the public and administrative life of Limassol under British governance. In 2009, the building was officially granted to the Cyprus University of Technology, embarking on a new chapter as the institution's main library after significant refurbishment. This transition not only preserved an important historical structure but also infused it with a renewed educational purpose.

Traditions or Stories Associated

A notable aspect of the building's social history is the former presence of Rialas' open-air café, located directly in front of the main entrance to the Courts building. The café served as a popular meeting place for lawyers, citizens, and members of Limassol's intellectual and political circles, fostering a vibrant community hub that enriched the city's cultural life.

Visiting Information

Today, visitors can explore both the architectural beauty and the historical resonance of the "Vassilis Michaelides" Library at Cyprus University of Technology. Its central location and storied past make it not just an academic resource, but also a cultural and historic landmark in Limassol.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

School of Faneromeni

[Trikoupi 90b, Nicosia, Cyprus](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1857	Neoclassical Greek with Cypriot Elements	A school and childcare facility	Church of Cyprus	It is protected as it is considered a heritage building, but the listing cannot be found in the Department of Town Planning and Housing.	No



Image source: Valanto Constantinou



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The Faneromeni School was originally classified as a school, specifically the first girls' school (parthenagogeio) in Cyprus under Ottoman rule. It was founded to provide education for girls at a time when illiteracy was widespread, marking a significant step forward for female education on the island.

Architectural and Artistic Significance

The principal architect associated with the Faneromeni School is Theodoros Fotiadis, noted as the first Cypriot to be formally educated in architecture. The school's neoclassical design also reflects the influence of Greek architectural traditions, with local Cypriot elements incorporated into the building. The 1925 emblematic façade with Ionic columns was funded by the Faneromeni Church.

Historical Context and Legacy

Several major events have shaped the Faneromeni School's development:

- **Founding and Early Years:** Established by Archbishop Makarios I in 1857 (some sources cite 1852 or 1859), the school was a pioneering institution for girls' education in Cyprus.
- **Expansion:** In 1903, it began training female teachers, becoming the first such institution in Cyprus.
- **1924/1925 Renovation:** The school took its present form in the 1920s, with significant financial support from the Faneromeni Church.
- **Political Upheaval:** After the events of July 1974 (the Turkish invasion of Cyprus), the school temporarily ceased operation and reopened in 1975–76 as a co-educational institution under a new name.
- **Recent Developments:** The building is set to be leased to the University of Cyprus for its School of Architecture, as part of an urban renewal project in the old city.

Traditions or Stories Associated

The Faneromeni School has a long-standing tradition tied to the Greek Orthodox Church and Hellenistic education, being founded and funded by the church and closely connected to the Faneromeni Church across the square.

The school's history is intertwined with the 1821 execution of four clerics by the Ottomans, commemorated by the Marble Mausoleum in front of the building. The inter-teaching method was used in its early years, with older students assisting in teaching younger ones.

The school has also played a key role in the multicultural evolution of the old city, especially from the 1990s onward, reflecting the changing demographics of Nicosia.

Visiting Information

The Faneromeni School is accessible, currently housing nursery, primary, and secondary school students. With the upcoming relocation of the University of Cyprus School of Architecture, the building will continue to serve educational and public purposes, contributing to the revitalization of Nicosia's old town.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Faneromeni Church

[Mouson 12a, Nicosia](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1872 (opened in 1911)	Gothic Revival architecture with Cypriot elements	Church	Church of Cyprus	It is protected as it is considered a heritage building, but the listing cannot be found in the Department of Town Planning and Housing.	No



Image source: Valanto Constantinou



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Faneromeni Church is originally and currently classified as a religious property—a Greek Orthodox church built to serve as a central place of worship for the Orthodox community in Nicosia.

Architectural and Artistic Significance

The specific architect of the 1872 Faneromeni Church is not named in available records. However, the church's design reflects a blend of Byzantine, Latin, and Neoclassical influences, with some Neo-Gothic elements, reflecting the architectural trends of the period and the multicultural history of Cyprus. Notable artists involved in its decoration include Cypriot painter Ioannis Kissonergis (frescoes, 1929) and woodcarver M. Taliadoros.

Historical Context and Legacy

The site was originally occupied by an Orthodox women's monastery, believed to date back to 1222. The church was rebuilt multiple times due to damage from conquerors and a major earthquake in the 17th century.

The current structure was built in 1872, following the discovery of a 14th-century icon of the Virgin Mary among the ruins of the previous church, which inspired the dedication to "Faneromeni" (meaning "the one who appeared").

The marble mausoleum east of the church contains the relics of bishops and priests executed by the Ottomans in 1821, linking the church to the Greek national movement and Cyprus's turbulent history under Ottoman rule.

Traditions or Stories Associated

Several traditions and stories are linked to Faneromeni Church. The church is named for the miraculous appearance of the icon of the Virgin Mary after the destruction of the earlier church; the icon, dating to the 14th century, is preserved inside and displayed on special occasions.

According to local lore, attempts by Ottoman conquerors to convert the church into a mosque failed mysteriously, as all assigned imams died, leading the Ottomans to abandon their efforts.

The church is associated with the memory of Cypriot martyrs executed in 1821, whose relics are kept in the mausoleum. The church remains a focal point for religious celebrations and commemorations in Nicosia.

Visiting Information

Yes, Faneromeni Church is open to the public daily. Visitors can attend services or view the church's interior and its historic icons and fresco. The church is centrally located within the old city walls and is accessible to visitors, though as an active place of worship, some areas or times may be reserved for religious functions.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

St Paul's Anglican Cathedral Nicosia

[Lordou Vyronos, Nicosia](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1893	English Gothic (English parish church)	The Christian church today is part of the Diocese of Cyprus and the Gulf.	Owner unknown, presumably the Anglican Diocese of Cyprus and the Gulf	Yes, although it is considered a symbol of the long tradition of the Church of England.	No



Image source: Valanto Constantinou



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

St Paul's Anglican Cathedral was originally classified as a church and place of worship. Built in the late 19th century, it has served as a spiritual centre for the Anglican community in Cyprus since its completion.

Architectural and Artistic Significance

The specific architect of St Paul's Anglican Cathedral is not documented in widely available sources. However, the church's design is influenced by the English parish church tradition, reflecting the British colonial presence in Cyprus at the time of its construction. The architectural style was chosen to serve the British expatriate and colonial community, emphasising familiar ecclesiastical features from England.

Historical Context and Legacy

The church was constructed during the British Empire's rule over Cyprus, and its architecture and function were deeply influenced by British colonial needs and aesthetics. In 1981, St Paul's was elevated from a parish church to a diocesan cathedral, marking its increased importance within the Anglican Diocese of Cyprus and the Gulf.

Over its 125+ years, the cathedral has adapted to the changing needs of its congregation, serving as a hub for both local and international Anglican communities, and playing a role in interfaith and ecumenical activities in Nicosia.

Traditions or Stories Associated

St Paul's Anglican Cathedral is rich in tradition and community life. It hosts regular Anglican worship services, including weekly Holy Communion, morning and evening prayers, and special celebrations for major Christian festivals.

The cathedral is a centre for community outreach, including monthly free suppers for the disadvantaged, refugee support, and hosting various charitable activities.

It is also a venue for ecumenical services, musical events, and cultural gatherings, reflecting its openness to the broader community.

The church premises are used by a variety of groups, such as the Women's Friendship Group, Rainbows, Brownies, and Guides, as well as international congregations, making it a lively and inclusive space.

Visiting Information

Yes, St Paul's Anglican Cathedral is open to the public. It offers weekly services at 8:30 am and 4:30 pm every other day, and the schedule may include additional services or events. The cathedral strives to be accessible and welcoming to all, regardless of background or faith. Efforts have been made to improve accessibility for people with mobility needs, such as installing ramps and handrails. Visitors are encouraged to check current service times or contact the cathedral for the latest information.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Municipal and University Library of Lemesos (Pilavakis Mansion)

[Karaiskaki & Agiou Andreou 269, Limassol](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1934	Eclectic style/Belle Epoque	Library	Cyprus Technological University (CUT) (Cypriot state)	Yes	No



Image source: Valanto Constantinou

The Municipal and University Library of Lemesos, housed in the Pilavakis Mansion at the corner of Karaiskaki and Agiou Andreou streets in Limassol, Cyprus, is officially classified as a library and



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

cultural institution. The mansion itself is an architectural landmark with a rich history, originally constructed between 1919 and 1934 as a luxurious private residence.

Architectural and Artistic Significance

The design of the mansion was inspired by the Monte Carlo Casino in Monaco, a building admired by its original owner, Antonis Pilavakis, a prominent merchant and philanthropist. Pilavakis commissioned the design in Paris, influenced by the work of Edouard Niermans, a famous French architect known for iconic buildings like the Folies-Bergère and Moulin Rouge. To adapt the design to local architectural traditions, Pilavakis collaborated with Zacharias Vondas, a Greek architect from Corfu and a friend, who was responsible for modifying the plans to suit Cypriot standards.

Construction took 15 years, involving skilled craftsmen from across Cyprus who created ornate columns, arched windows and doors, and intricate decorative elements. When completed in 1934, the mansion was celebrated for its grandeur and elegance, becoming a symbol of wealth and cultural sophistication in Limassol.

Historical Context and Legacy

Following Antonis Pilavakis's death, the mansion gradually fell into disrepair. In 1966, it was sold to the Limassol Municipality, which repurposed it as the Municipal Library, moving the library from its previous location in the Municipal Hall. This transformation involved several alterations, such as replacing original floor tiles, repainting columns, joining the covered veranda with the reading area, and installing modern aluminium windows.

The mansion underwent a major restoration project completed in December 2017, carried out in collaboration with the Limassol Municipality and the Cyprus University of Technology, which now manages the library's collections and operations. The renovation restored the building's architectural features while equipping it with modern facilities to host thousands of books, visitors, and various cultural events.

Today, the Municipal and University Library of Lemesos is a vibrant cultural and educational hub, offering a vast collection of over 70,000 volumes, including rare editions and a significant section dedicated to Cypriot literature and history. It serves students, researchers, and the general public, hosting lectures, exhibitions, and educational programs.

Visiting Information

The library is open Monday through Friday from 8:00 to 18:00 and is accessible to all visitors.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The Old Carob Mill behind the Medieval Castle

[Vasilissis Street, Limassol 3042](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1900	Industrial	Museum (Partially)	Lanitis Group	Yes	No

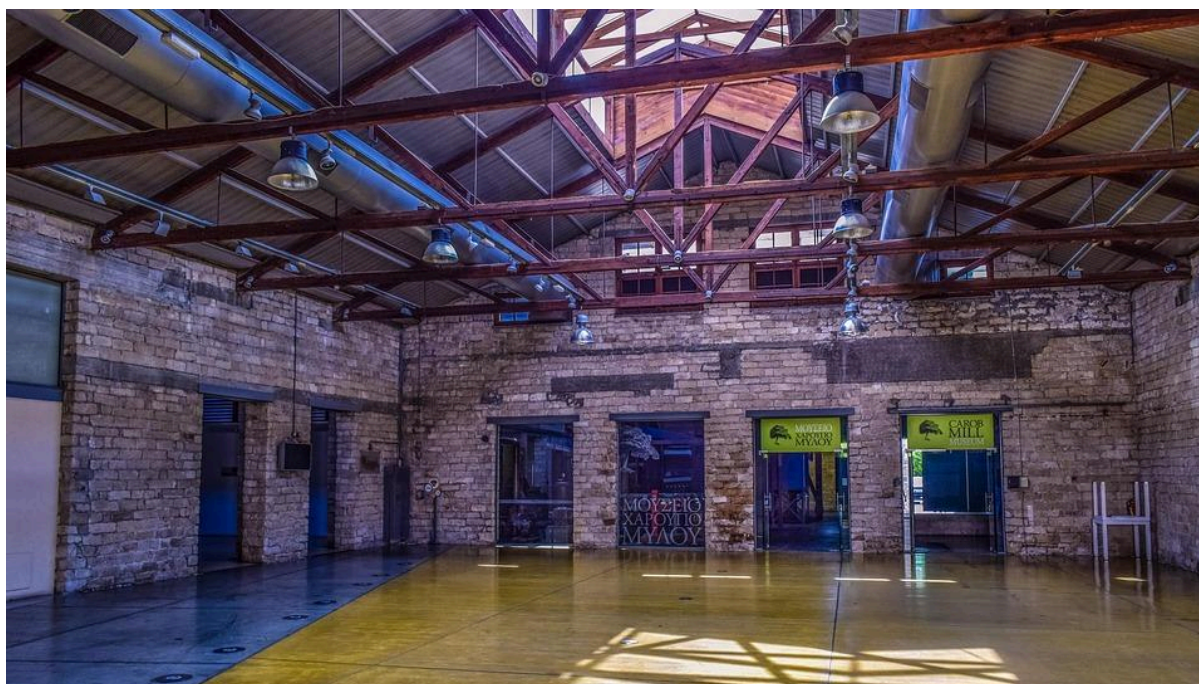


Image source: Valanto Constantinou

The Carob Mill Warehouse, located in the historic centre of Limassol near the Medieval Castle and Old Port, was originally classified as a warehouse complex for the storage and processing of carobs. The architect of the original stone-built warehouses is unknown, but the structures are characteristic examples of early 20th-century industrial architecture in Cyprus, reflecting the importance of the carob trade to the island's economy at the time.

Architectural and Artistic Significance

The development of the Carob Mill Warehouse was heavily influenced by the economic boom in carob exports during the British colonial period. Carobs, often called "black gold," were a major



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

export product, used in the manufacture of items ranging from photographic film plates to medicines and sweets. Limassol's port became a central hub for this trade, and several warehouses were constructed near the sea to facilitate storage and export. The N.P. Lanitis Company acquired the warehouses and, in the late 1920s, converted them into a carob mill, which operated until the 1960s. The decline of the carob trade after the 1960s led to the abandonment or repurposing of many such buildings.

Traditions or Stories Associated

There are several traditions and stories associated with the Carob Mill Warehouse. The site is a living testament to the era when carobs were a vital part of Cyprus's agricultural and economic life. The carob was so valuable that it was referred to as "black gold," and the mill's operation was central to the livelihoods of many Limassol countryside families. Today, the museum within the complex displays the original machinery and tools used in carob processing, such as sorting funnels, scales, and sewing needles for sacks, allowing visitors to trace the journey of carobs from harvest to export. The complex also houses the Evagoras Lanitis Centre, which serves as an arts and exhibition venue, and several event and dining spaces, blending industrial heritage with contemporary cultural life.

Visitor's Information

The Carob Mill Warehouse is open to the public every day, except on public holidays. Visitors can explore the museum, view the preserved milling apparatus, and participate in events or dine in the restored spaces. The site is accessible and welcomes both locals and tourists.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Larnaka Municipal Cultural Centre

[Vasileos Pavlou Square, Larnaca, Cyprus](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1881	Neoclassical (Administrative buildings - Classic Colonial)	Gallery, archives	Municipality of Larnaca	Yes	No



Image source: Valanto Constantinou

The complex comprising the residence and offices of the colonial Port Master of Larnaka, along with the port customs warehouses, is a significant example of early 20th-century colonial administrative architecture in Cyprus. The original architect of these buildings is unknown, reflecting a period when



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

functionality was prioritised over architectural distinction due to the urgent need for administrative infrastructure under British rule.

Original Use Classification

The property was originally classified as a government and administrative complex. It housed the residence and offices of the colonial Port Master, as well as customs warehouses essential for the operation and regulation of the port of Larnaka.

Architect and Background

The architect of the complex remains unidentified. The buildings were typical of the colonial era, designed primarily for practical use rather than for stylistic expression. This approach was common across Cyprus at the time, as the British colonial administration rapidly constructed functional buildings to accommodate various governmental departments.

Major Happenings Influencing Development

The development of this complex was directly influenced by the administrative needs of the British colonial government. The lack of suitable buildings for government departments led to a wave of construction across the island, particularly in key port cities like Larnaka. These buildings became central to the operation of the port and customs services, which were vital to the island's economy and governance.

Traditions or Stories Associated

Today, the complex plays a vital role in the cultural and artistic life of Larnaka. The former warehouses now house the Municipal Gallery, which showcases works by Cypriot artists and serves as a hub for visual arts in the city. The residence and offices of the Port Master have been repurposed as the Municipal Historical Archives and Museum of Larnaka. The ground floor museum presents the history of Larnaka, while the second floor contains rare books, documents, and articles in the Historical Archives, accessible only to researchers. The integration of these institutions into the social fabric of Larnaka has contributed significantly to the preservation and promotion of local heritage and the visual arts.

Public Access and Accessibility

Both the Municipal Gallery and the ground floor of the Municipal Historical Archives and Museum are open to the public, making them accessible venues for residents and visitors interested in art and history. The second floor of the Municipal Historical Archives, which houses sensitive archival materials, is restricted to researchers. The complex is well-integrated into the community, serving as a cultural and educational resource for Larnaka and Cyprus as a whole.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Nicosia Municipal Arts Centre

[19, Palias Ilektrikis, 1016 Nicosia](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
beginning of the 20th century	Industrial	Nicosia Municipal Art Centre	Municipality of Nicosia in association with Pierides Foundation	Yes	No



Image source: Valanto Constantinou

The Power Station Building in Nicosia is a landmark of Cyprus's industrial and cultural history. Here is a detailed response to your questions:



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Architectural and Artistic Significance

The Power Station Building was originally classified as an industrial facility. It was the first power-generating station in Nicosia, constructed after the British administration introduced electricity to Cyprus in 1903. The building is a prime example of early 20th-century industrial architecture in Cyprus.

Historical Context and Legacy

The architect of the original power station is unknown. The building's design reflects the utilitarian and robust style typical of early industrial facilities under British colonial influence, prioritising functionality and durability over decorative features.

Did any major happenings influence the property's development?

Several major events shaped the building's development and transformation:

- The introduction of electricity by the British in 1903 led to the construction of this pioneering facility.
- After decades of use, the power station was abandoned for nearly 20 years.
- In the late 20th century, the Electricity Authority of Cyprus (EAC) granted the building to the Municipality of Nicosia.

The Municipality, in partnership with the Pierides Foundation, restored the building to house the Nicosia Municipal Arts Centre (NiMAC). The restoration was completed with great sensitivity to the building's industrial heritage and was awarded the Europa Nostra Award in 1994 for architectural excellence

Traditions or Stories Associated

The building is now closely associated with the cultural life of Nicosia and Cyprus. Since its transformation into NiMAC in 1994, it has become the island's oldest and largest contemporary art centre. The Centre has hosted over 80 exhibitions, many in collaboration with international museums and institutions, and has become a hub for artistic exchange, education, and innovation. NiMAC also houses the Demetrios Z. Pierides History of Art Library and offers educational programs for children and adults, further embedding it in the community's cultural traditions.

Visitor's Information

The Power Station Building, now NiMAC, is open to the public. It operates Tuesday to Saturday from 10:00 to 21:00 and is closed on Sundays and Mondays. Entrance is generally free, and the centre is accessible to all visitors, offering a welcoming environment for art lovers, students, and researchers. The restoration included modern amenities to ensure accessibility and comfort for a diverse audience.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

School of Economics and Management of CUT (Continental Hotel)

[Spyrou Araouzou, Limassol, Cyprus](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
early 1900	European	University	Cyprus Technological University (CUT)	Yes	No



Image source: Valanto Constantinou



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The Whitfield House, later known as the Continental Hotel, is a landmark building on the Limassol seafront with a rich and varied history reflecting the city's evolution through the 20th century.

Original Use Classification

The property was originally classified as a private residence. Built in the early 20th century and first known as Whitfield House, it quickly became a prominent feature on Limassol's coastal front.

Architect and Background

The original architect of Whitfield House is not documented. However, a significant architectural intervention occurred in 1965, when Charilaos Dikeos, a noted Cypriot architect, added a second floor to the building. Dikeos's work was carefully executed to match the original aesthetics and form, preserving the building's historic character.

Major Happenings Influencing Development

The building's history is marked by several key events and transitions:

- In 1917, the ground floor housed the Liberal Political Club, reflecting its early importance as a social and political hub.
- In 1920, it was sold to the Church of Kition, and soon after, entrepreneur G. Ioannidis leased the property, transforming it into the Vienna Hotel. Ioannidis's bold advertising and the hotel's prime location overlooking the mountains and sea made it a popular destination.
- The hotel's most famous era began in the 1930s when Christos Mylonas acquired it and renamed it the Continental Hotel. Under his management, the Continental became one of Limassol's most celebrated hotels, thriving until 1974.
- The addition of the second floor by Charilaos Dikeos in 1965 was a major architectural change, made to accommodate the hotel's growing success and clientele.

After the hotel ceased operations, the building was repurposed and now houses the School of Economics and Management of the Cyprus University of Technology, reflecting Limassol's transformation into a university city.

Traditions or Stories Associated with the Property

The Continental Hotel is remembered as a social and cultural landmark. It was known for its elegant hospitality, panoramic views, and as a gathering place for locals and international visitors alike. Its transformation from a private residence to a hotel and then to an academic institution mirrors the broader changes in Limassol's urban and cultural landscape.

Visitor's Information

Yes, the building is open to the public as it now serves as part of the Cyprus University of Technology, specifically housing the School of Economics and Management. As a university facility, it is accessible to students, staff, and visitors, though access to certain areas may be regulated according to university policies.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Rectorate of the Cyprus University of Technology

[Archiepiskopou Kyprianou 30, Limassol 3036](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1882	Neoclassical	University	Cyprus Technological University (CUT)	Yes	No



Image source: Valanto Constantinou

The former Rossides residence, now the Rectorate (Deanery) of the Cyprus University of Technology (CUT), is one of the most characteristic and historically significant buildings in the centre of Limassol, prominently located on Archbishop Kyprianou Street.

Original Use Classification

The property was originally built in 1882 as a private residence for Georgios Rossides, a prominent economic and political figure in Limassol. The ground floor also housed various shops, reflecting the mixed-use nature typical of affluent urban dwellings of the period.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Architect and Background

The specific architect of the building is not recorded in available sources. However, its construction and design reflected the wealth and status of its original owner and were admired as one of the rare grand residences in Limassol in the late 19th century.

Major Happenings Influencing Development

After Georgios Rossides faced financial difficulties, the property was acquired by the colonial administration and repurposed for government use. It housed the Provincial Administration and Land Registry offices until the 1950s, after which these services moved to another building. The Post Office also operated there for a period.

During its time as a government building, the structure underwent significant internal and external alterations, including the replacement of wooden doors with metal ones and the addition of concrete elements, which disrupted the original architectural harmony.

In 2004, the building was granted to the Cyprus University of Technology, which undertook a comprehensive restoration project. This restoration, completed in 2011 for €6 million, returned the building to its original form and established it as a landmark and the centrepiece of the surrounding square. The restoration was seen as a major investment in preserving Limassol's architectural heritage.

Traditions or Stories Associated

The Rossides residence is admired as a symbol of Limassol's historic urban fabric and prosperity in the 19th century. Its layered history—transitioning from a grand home to a government office and now to a university landmark—mirrors the city's own evolution and resilience. The restoration itself is celebrated locally as a triumph of heritage preservation, and the building remains a point of pride for Limassol residents.

Public Access and Accessibility

Today, the building is open for university business and is accessible to students, staff, and visitors. The Cyprus University of Technology has prioritised accessibility, installing ramps, elevators, and braille signage to ensure that all members of the community, including those with disabilities, can use the facilities. This commitment to inclusivity is a core value of the university, and the restored Rossides building is fully integrated into the academic and civic life of Limassol.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Rialto Theatre

[Andrea Drousioti 19, Limassol 3040](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1930	Art Deco/Modernist, with classic cinema-theatre features from the interwar period.	Theatre	A public-private partnership entity mainly supported by the Ministry of Culture and municipality.	Yes	No



Image source: Valanto Constantinou

The Rialto Theatre in Limassol is a landmark of Cyprus's cultural and architectural heritage, with a history that mirrors the city's social evolution and the broader changes in Cypriot society.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Original Use Classification

The Rialto Theatre was originally built and classified as a cinema and theatre. When it opened in 1930 (some sources say 1933), it was considered the first modern cinema in Cyprus, hosting both film screenings and live theatre productions.

Architect and Background

The theatre was designed by Benjamin Günsberg, a German Jewish architect and engineer from the Cypriot Contracting Company. Günsberg was also responsible for other important buildings in Cyprus, such as the Ledra Palace Hotel in Nicosia and the Lemesos Municipal Art Gallery. The Chrysochou Brothers, experienced businessmen from the Dodecanese with a passion for the arts, commissioned Günsberg to create a modern, functional theatre with innovative features for the time: an orchestra, balcony, boxes, a large stage, dressing rooms, and a basement smoking room.

Major Happenings Influencing Development

The Rialto Theatre flourished for nearly fifty years as a focal point of Limassol's cultural life. However, the rise of television and video in the 1970s, and the social upheaval following the 1974 invasion of Cyprus, led to its decline and eventual closure in the mid-1980s. The area around Heroes Square, where the theatre is located, also experienced social decline, with entertainment venues turning into brothels and increased criminal activity contributing to the theatre's closure.

In 1991, the Limassol Cooperative Savings Bank purchased the abandoned building, recognising its cultural value. The bank, in collaboration with the Limassol Municipality and the Ministry of Education and Culture, undertook a major refurbishment. The theatre reopened in May 1999, fully restored and equipped with modern facilities, and has since become a major regional, national, and international venue for the performing arts.

Traditions or Stories Associated

The Rialto Theatre is deeply woven into the cultural memory of Limassol. It has hosted countless significant events, from film premieres to theatre, music, and dance performances, and is a key venue for festivals such as the Cyprus Rialto World Music Festival and the Cyprus Contemporary Dance Festival. Its reopening is often cited as a turning point in the revitalization of Heroes Square and the city's cultural life.

Public Access and Accessibility

Yes, the Rialto Theatre is open to the public. The box office operates Monday to Friday from 10:00 to 15:00, and also opens an hour and a half before each performance. The theatre is accessible, with designated spaces for wheelchair users and reduced ticket prices for their escorts. The venue is committed to inclusivity and operates following international standards for health, safety, and accessibility.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

St. Catherine Catholic Church

[St. Catherine, Jerusalem, Limassol](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1879	Eclectic for the exterior and Baroque style for the interior	Church	Latin Patriarchate of Jerusalem.	yes	No



Image source: Valanto Constantinou



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St. Catherine's Catholic Church (Agia Aikaterini or Fragoklisia) is one of Limassol's oldest and most distinctive churches, reflecting the city's multicultural history and the enduring presence of the Catholic community in Cyprus.

Original Use Classification

The property was originally classified as a Roman Catholic church, built to serve the Catholic population of Limassol during the late Ottoman period.

Architect and Background

The church was designed by Francesco da Monghidoro, a Franciscan friar from Bologna, Italy. Da Monghidoro followed the artistic trends of his era, employing a baroque style for the interior and an eclectic design for the exterior, dominated by a prominent portico. He was part of the broader European movement of Franciscan church building and brought continental influences to Cyprus.

Major Happenings Influencing Development

The church's history began in 1872, during Ottoman rule, when the Franciscans were granted permission to construct a Catholic church in Limassol. However, as the Ottomans realised the church's imposing size and magnificence, they halted construction.

The Vatican intervened diplomatically, compelling the Ottoman authorities to permit the completion of the church.

Construction resumed and was completed in 1879, shortly after Cyprus came under British administration. The church was officially inaugurated on November 25, 1879, the feast day of St. Catherine, with the British Governor, foreign consuls, and Orthodox clergy in attendance.

In 1979, the church underwent significant restoration, including the addition of an 80-square-meter neo-Byzantine fresco behind the sanctuary, depicting saints significant to both the Franciscan order and Cyprus.

Traditions or Stories Associated

The church is known locally as Fragoklisia and is a focal point for Limassol's Catholic community, hosting masses in Greek, English, and Latin, and serving various international and local groups.

It is also home to a Franciscan convent directly behind the church, with simple architecture, arches, and well-kept gardens, serving as a center for religious and community gatherings.

The church's construction, halted and then resumed due to Vatican intervention, is a well-known story reflecting the interplay of religious and political power in Cyprus's history.

Public Access and Protection

St. Catherine's Catholic Church is open every day from 7:30 am to 7:30 pm, offering daily and Sunday masses in multiple languages and serving as a place of worship, reconciliation, and community for Catholics and visitors of all backgrounds.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

The church is protected as a significant religious and cultural landmark, particularly as a place of worship for Cyprus's Latin minority under the Latin Patriarchal Vicariate. Entry is free, and the church is easily accessible to the public, with its central location making it a well-visited site for both worshippers and tourists.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

5. France

Halles Alstom 1 & 2, 4 & 5

[Île de Nantes - 5 All. Frida Kahlo, 44200 Nantes, France](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
Early XX ^e century (rehabilitated in 2023)	Preserved industrial metal structure, incorporating glass and modern concrete	Offices, collaborative spaces for start-ups and cultural facilities (Ecole des Beaux-Arts - Fine Arts School in Halles 4&5)	Nantes Métropole (the metropolitan municipality of Nantes) via Samoa (Société d'Aménagement de la Métropole Ouest Atlantique - West Atlantic Metropolis Development Company)	Classified elements (metal frameworks)	No



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.



Image source:

<https://www.franklinazzi.fr/en/projects/halles-alstom-%C3%A9cole-sup%C3%A9rieure-nationale-des-beaux-arts>

The Halles Alstom 1 & 2, 4 & 5 on the Île de Nantes are a striking example of industrial heritage transformed into a vibrant, multipurpose cultural and educational district at 5 Allée Frida Kahlo, Nantes, France.

Original Use Classification

These buildings were originally constructed in the mid-19th century as part of the Voruz Foundries and later became the Alstom industrial site, dedicated to heavy industry, shipbuilding, and



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

mechanical production. For decades, they were at the heart of Nantes' industrial and working-class history, employing hundreds of workers and contributing to the city's economic development.

Architects and Background

The recent transformation and rehabilitation of Halles Alstom 4 & 5 (and the masterplan for the entire site) were designed by Franklin Azzi Architecture, with execution architects ACS and a multidisciplinary team including landscape, engineering, and environmental specialists. Halles 1&2 were reimaged by architect Patrice Gardera (Gardera & Pastre), who led the rehabilitation of these 19th-century halls into a contemporary, open, and modular space for creative industries and public life. The architectural approach retained the historic steel frameworks and industrial character while integrating glass, metal, and modern amenities, creating a dialogue between past and present.

Major Happenings Influencing Development

The departure of the Alstom group in the early 2000s left the site vacant, prompting a major urban redevelopment initiative by Nantes Métropole and SAMOA, the local urban planning authority.

Over 20 years, the area was gradually reimaged as the "Quartier de la Création," a new creative district for Nantes, with the Halles at its core. The rehabilitation of Halles 4 & 5 (2017) and Halles 1 & 2 (inaugurated 2023) marked the final steps in transforming the former industrial wasteland into a hub for education, innovation, and culture.

The project has been a catalyst for the emergence of a unique ecosystem of creative and cultural industries, with over 9,000 companies and 38,000 jobs in the sector locally.

Traditions or Stories Associated

The Halles Alstom are emblematic of Nantes' industrial memory and its ongoing reinvention. Once the "reactor core" of the city's shipyards and foundries, the halls are now a symbol of Nantes' transition from industry to creativity and technology. The site regularly hosts guided tours during Nantes Digital Week and the European Heritage Days, inviting the public to explore its layered history and new functions.

Current Use and Accessibility

Today, Halles Alstom 1&2, 4&5 form the centrepiece of the Île de Nantes' creative district:

- Halles 4 & 5 house the Nantes Saint-Nazaire Higher School of Fine Arts (ENSBAN), with facilities for 500 students, workshops, an art library, exhibition spaces, and public creative hubs.
- Halles 1&2, inaugurated in 2023, offers 3,400 m² for creative industries, prototyping, and the Hyperlien digital culture lab, as well as food halls and public event spaces.

The entire site is open to the public, with varying degrees of access: public areas (such as the agora, exhibition spaces, and food halls) are open to all, while certain educational and office spaces are reserved for students, staff, or registered users.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Le Lieu Unique

[Quai Ferdinand Favre, 44000 Nantes, France](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1909 (reopened in 2000)	Industrial architecture with iconic bell tower	Cultural centre (theatre, exhibitions, café, hammam)	Municipality of Nantes	Listed in the Supplementary Inventory of Historic Monuments	No



Image source: <https://www.livetheworld.com/activities/france/le-lieu-unique>



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Le Lieu Unique, located on Quai Ferdinand Favre in Nantes, is one of France's most celebrated contemporary cultural centres, renowned for its bold programming and its transformation from industrial landmark to creative hub.

Original Use Classification

The building was originally constructed in 1895 as the main factory for Lefèvre-Utile (LU), the famous Nantes-based biscuit manufacturer known for its petit beurre cookies. The factory, with its innovative concrete and metal structure and iconic twin towers (added in 1909), was a symbol of Nantes' industrial prowess.

Architects and Background

The original factory was designed by architect Auguste Bluysen. After LU ceased production in the city centre in 1986, the site fell into disrepair. In the late 1990s, the remaining annexe and tower were rehabilitated by architect Patrick Bouchain, with restoration of the tower by Jean-Marie Lépinay and later contributions from Nicole Concordet. Their work preserved the industrial character while adapting the space for cultural use, making it a model of adaptive reuse in urban France.

Major Happenings Influencing Development

After the LU factory closed, the site became an informal playground for artists, notably the Royal de Luxe theatre troupe, and a venue for avant-garde cultural events in the 1990s. In 1994, the Centre de Recherche et de Développement Culturel (CRDC) began hosting major events in the abandoned building, laying the groundwork for its future as a cultural hub.

The city of Nantes, recognising the site's potential, commissioned its transformation into a "utopian living space" for creativity and conviviality. Restoration began in 1998, and Le Lieu Unique was inaugurated as a national stage for contemporary arts on January 1, 2000.

Traditions or Stories Associated

The "Grenier du Siècle" (Store of the Century) is a unique tradition: during the opening in 1999, a translucent double wall was created to house objects donated by the public, sealed to be opened in 2100, a time capsule for future generations.

Le Lieu Unique is known for its eclectic and international programming, including theatre, dance, circus, music, visual arts, literature, philosophy, and digital culture. It hosts over 100 performances and 200 days of exhibitions annually, as well as major festivals and debates, making it a living symbol of Nantes' creative spirit

Visitor's Accessibility

Le Lieu Unique is open year-round to the public. Entry is generally free for exhibitions and many events, and the centre includes a bar, restaurant, bookstore, day nursery, hammam, and public spaces for relaxation and socialising. It is fully accessible and centrally located near the SNCF train station and major city landmarks, making it a welcoming destination for locals and visitors alike.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

La Manufacture des Tabacs

[7 Pl. de la Manu, 44000 Nantes, France](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1864 (refurbishment in 1983)	Brick and industrial structure	Housing, nursery, library, municipal services	Municipality of Nantes	No	No



Image source: https://upload.wikimedia.org/wikipedia/commons/6/65/Manu_Tabacs_Nantes.JPG



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

La Manufacture des Tabacs, located at 7 Place de la Manu in Nantes, is one of the city's most significant industrial heritage sites, embodying both the history of French tobacco manufacturing and the social evolution of Nantes.

Original Use Classification

The property was originally built as a tobacco factory (manufacture des tabacs), dedicated to the production of cigars, cigarillos, and various forms of processed tobacco. It was the fifteenth such factory established in France, reflecting the expansion of the state tobacco monopoly in the 19th century.

Architects and Background

The factory was designed and built between 1861 and 1866 by architect Joseph-Fleury Chenantais, in collaboration with engineer Eugène Rolland, who had already developed a standard model for tobacco factories in other French cities like Strasbourg and Châteaoux. Later, architects Georges Evano and Sylvie Jullien led the rehabilitation of the site in the late 20th century, transforming it into a multifunctional urban complex.

Major Happenings Influencing Development

The factory was inaugurated in 1864, at a time when tobacco consumption was rapidly increasing in France and the state was expanding its monopoly. The site was ideally located near the train station and the Loire River, facilitating the transport of raw materials and finished products. The factory employed up to 2,000 workers at its peak in 1965, with a workforce that was predominantly female, known as "cigaretières", who became emblematic figures in Nantes' industrial and social history.

The factory closed in 1974 as a result of industrial decline and changing consumption patterns. In 1977, a major rehabilitation project began, and by 1983, the site had been transformed to house municipal services, housing, associations, and a youth hostel. The site is also marked by the installation of the bronze statue "La Cigarière" by Jacques Raoult in 1983, paying homage to the women workers of the factory.

Traditions or Stories Associated

The strict organisation of work, with fixed entry and exit times, rigorous discipline, and a system of rewards and penalties, is a well-remembered aspect of the factory's history. The "cigaretières" became a symbol of the working-class culture of Nantes, and the annual celebrations and commemorations around the statue "La Cigarière" keep this memory alive. The factory was also notable for its early adoption of social benefits for workers, such as a mutual aid society (1858), a crèche (1861), and a savings office (1876).

Visitor's Accessibility

La Manufacture des Tabacs is a vibrant, multi-use complex. It houses municipal services, residential units, community organisations, and a youth hostel. The site is generally open to the public, with access to various services and public areas, and is regularly the subject of guided tours and cultural



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

events. Ongoing rehabilitation projects aim to further enhance accessibility and energy performance while preserving the historic architecture.

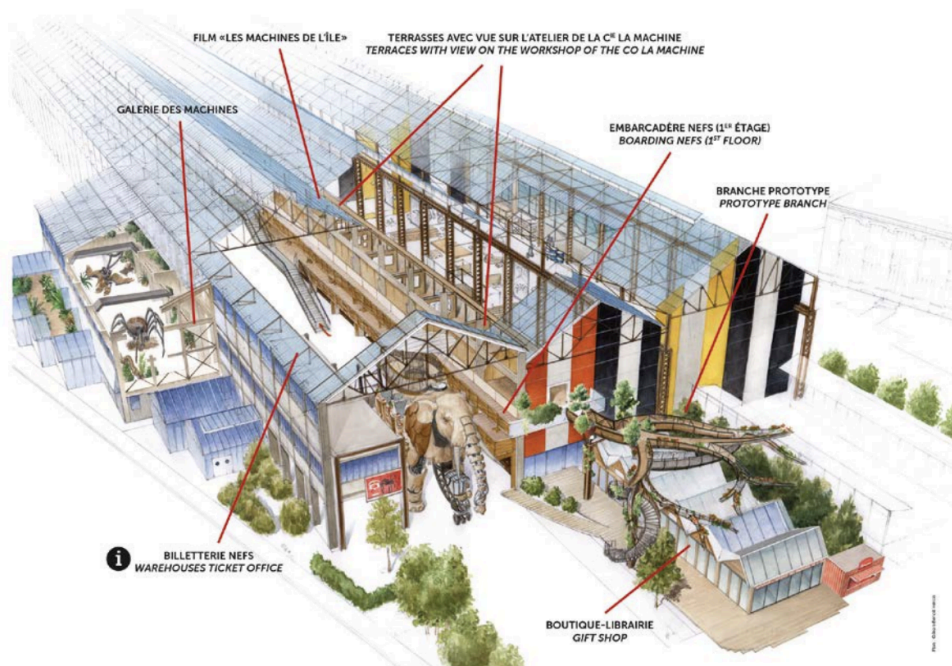


A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Les Machines de l'Île

[Parc des Chantiers, Bd Léon Bureau, 44200 Nantes, France](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
Refurbishment completed in 2007	Industrial buildings reinterpreted in a steampunk universe	A tourist and artistic attraction	Local public company	No	No



PRESS PACK 2019 **17**

Image source: https://www.lesmachines-nantes.fr/wp-content/uploads/2019/04/DP-MACHINES_2019_GB_BD.pdf

Les Machines de l'Île, located at Parc des Chantiers on Boulevard Léon Bureau in Nantes, is a unique artistic, touristic, and cultural project that has become a major symbol of the city's creative identity.

Original Use Classification

The property was originally part of the vast shipbuilding yards (Chantiers de la Loire) on the Île de Nantes. The enormous iron, concrete, and steel warehouses were constructed in the early 20th



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

century to house the metalworking shops and other facilities of the shipyards, which were the heart of Nantes' shipbuilding industry until their closure in 1987.

Architects and Background

The current incarnation of Les Machines de l'Île was conceived by François Delarozière (artistic director) and Pierre Orefice, in collaboration with the theatre company La Machine. The project was launched by Nantes Métropole in 2004 and inaugurated in 2007, transforming the former industrial site into a fantastical world inspired by the works of Jules Verne, the mechanical imagination of Leonardo da Vinci, and the city's industrial history.

Major Happenings Influencing Development

The closure of the shipyards in 1987 left the site vacant and in decline, prompting a major urban renewal effort on the Île de Nantes, one of the largest redevelopment projects in Europe. The creation of Les Machines de l'Île marked a turning point, breathing new life into the warehouses and making them a centrepiece of Nantes' cultural regeneration.

The project has received international acclaim, including a special jury prize at the Paris International Tourism Show and a Thea Award from the Themed Entertainment Association.

Traditions or Stories Associated

Les Machines de l'Île is famous for its monumental mechanical creations, including the Grand Éléphant, a 12-meter-high mechanical elephant that carries up to 49 passengers on a 45-minute ride around the site, and the Carrousel des Mondes Marins, a 25-metre-tall carousel featuring 35 moving sea creatures on three levels. The Galerie des Machines is a living exhibition space where visitors can see, learn about, and sometimes operate the mechanical bestiary, with ongoing demonstrations and guided tours. The site's whimsical, dreamlike atmosphere is a tribute to Nantes' literary and industrial heritage, and it has become a beloved destination for families, tourists, and art lovers.

Visitor's Accessibility

Les Machines de l'Île is open to the public almost year-round, except January and some Mondays. Opening hours vary seasonally, but the site generally welcomes visitors from Tuesday to Sunday, with extended hours during weekends and holidays. The entire site is designed to be accessible to all, including people with disabilities, and offers a variety of ticketing options, guided tours, and interactive experiences. The site is easily reached by public transport, cycling, or on foot, with nearby parking and tram stops.



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La Forge des Batignolles

[Quartier Haluchère-Batignolles, 13-15 Rue du Ranzay, 44300 Nantes, France](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1846 (rehabilitation underway until 2025)	Hybrid industrial buildings with contemporary extensions	Offices and co-building spaces for industrial start-ups	Municipality of Nantes and private sponsors	Listed as Historic Monument	No



Image source: <https://media.lesechos.com/api/v1/images/view/6476fe8db6294364652624f8/1280x720/090228590992-web-tete.jpg>

La Forge des Batignolles, located at 13-15 Rue du Ranzay in the Haluchère-Batignolles district of Nantes, is a landmark of the city's industrial and working-class heritage, now reborn as a hub for innovation and the industries of the future.



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Original Use Classification

The property was originally constructed as a large-scale industrial factory, built between 1917 and 1920 for the Société de Construction des Batignolles (SCB) and its locomotive-producing subsidiary, Batignolles-Châtillon. The site was used for the construction of locomotives and, over time, for the production of tank turrets, torpedo tubes, printing presses, and forklift trucks, reflecting the evolution and diversification of Nantes' industrial sector.

Architect and Background

The factory was designed by Eugène Freyssinet, a renowned French engineer and pioneer of prestressed concrete. Freyssinet's innovative use of this material gave the halls their distinctive, airy structure and exceptional durability. The buildings, nicknamed "cathedrals" by workers for their vast size and luminous glass roofs, are a testament to early 20th-century industrial architecture and engineering excellence.

Major Happenings Influencing Development

The factory was a major employer and a centre of social life for the working-class neighbourhoods that grew up around it, providing jobs and housing for thousands of workers, including many foreign labourers. After decades of industrial activity, much of the site was eventually abandoned as heavy industry declined in the late 20th century.

In 2022, the Batignolles factory was officially listed as a historic monument, recognising its architectural and social importance. Between 2021 and 2023, Eiffage Immobilier led a major rehabilitation project, restoring two of the historic halls and constructing two new office buildings. The project preserved the original concrete and glass architecture while introducing modern amenities and sustainable features. The redevelopment won the Pyramides d'Argent award in 2020 and achieved BREEAM Very Good certification for environmental standards.

Traditions or Stories Associated

The site is deeply woven into Nantes' industrial memory. The halls, once called "cathedrals" by generations of workers, were the scene of major labour movements, strikes, and social progress. The transformation of the site into La Forge des Batignolles is seen as a symbol of the city's commitment to honouring its industrial past while embracing the future of innovation and technology.

Visitor's Accessibility

La Forge des Batignolles is open to the public as a multi-use complex dedicated to industrial innovation. It offers 5,600 m² of space for offices, workshops, start-ups, established companies, and shared amenities such as restaurants, a gym, meeting rooms, and an auditorium. The site is designed to foster collaboration across high-tech and low-tech sectors, supporting research and development in robotics, artificial intelligence, eco-construction, and more. It is easily accessible by public transport (near the Haluchère tram station) and by car, and is integrated into a vibrant, dynamic neighbourhood.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Hotel Radisson Blu

[6 Pl. Aristide Briand, 44000 Nantes](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
Original building in 1851.	Neoclassical	Hotel	Conseil général de la Loire-Atlantique - Provincial Council of Loire-Atlantique (building) Radisson Hotels & Resorts (hotel)	Yes	No



Image source: François de Dijon; Title: Nantes Ancien Palais de justice 01; Source: Wikimedia Commons https://commons.wikimedia.org/wiki/File:Nantes_Ancien_Palais_de_justice_01.jpg; License: CC BY-SA 4.0

Original Use Classification

The building now known as the Hotel Radisson Blu Nantes was originally constructed as the Palais de Justice de Nantes. From its completion in 1851 until 2000, it served as the city's main courthouse, embodying the authority and grandeur of the French judicial system through its neoclassical



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architectural style. The imposing structure played a central role in the civic and legal life of Nantes for nearly 150 years.

Architect and Background

The original courthouse was designed by Saint-Félix Seheult and Joseph-Fleury Chenantais, both prominent architects of their era. Their work on the Palais de Justice established a significant landmark in Nantes, reflecting 19th-century ideals of justice and civic pride. When the building was later transformed into a hotel, the renovation and interior design were entrusted to Jacques Cholet (DTACC) and Jean-Philippe Nuel. Jean-Philippe Nuel is renowned for his expertise in converting historic sites into luxury hotels, and his approach to this project preserved the courthouse's iconic spaces while introducing modern elements to create a harmonious blend of past and present.

Major Happenings Influencing Development

Several major events have shaped the history of this building. Notable cases tried within its walls include the Congrès affair in 1903, which led to the conviction of deputy Marquis de Dion, the La Délivrance affair in 1928, the trial between Aristide Briand and Léon Daudet, and the trial of the Cayenne insurgents in 1931, with Gaston Monnerville as a key defence attorney. During World War II, German authorities seized and melted down the two lion statues that once guarded the entrance; these were only replaced in 1991 with stone replicas by sculptor Mourad Horch. Another dramatic event occurred on December 19, 1985, when Georges Courtois and two accomplices took the Assize Court hostage for 36 hours. In 2000, the city's judicial functions were relocated to a new building designed by Jean Nouvel, which allowed for the historic courthouse's transformation into a hotel.

Traditions or Stories Associated

The transformation of the courthouse into the Radisson Blu Hotel Nantes has preserved many elements of its judicial heritage, creating a unique atmosphere where history is palpable. The main restaurant, L'Assise, is situated in the former courtroom and retains original architectural details, offering guests a dining experience steeped in history. The former judge's bench now serves as the restaurant's wine cellar. The hotel regularly hosts cultural events, exhibitions, and concerts in its grand hall, maintaining its tradition as a gathering place for the community. Additionally, the building has served as a film location, notably for Pascal Thomas's "Mercredi, folle journée!" (2001) and Abdellatif Kechiche's "Vénus noire" (2010).

Visitor's Accessibility

Today, the Radisson Blu Hotel Nantes is open to the public, welcoming guests and visitors with 142 rooms and suites, a restaurant, bar, and event spaces. Its central location ensures convenient access to major transport links. The hotel provides accessible rooms and facilities for guests with reduced mobility, ensuring inclusivity. Its commitment to cultural engagement is evident in its regular organisation of cultural and musical events, making it a vibrant part of Nantes' community life. The hotel's design retains many original features of the courthouse, such as grand columns and neoclassical facades, while offering modern amenities including a spa, fitness centre, and meeting rooms. Guests can also enjoy special culinary events, sensory dining experiences, and historical tours



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that highlight the building's remarkable journey from a courthouse to a symbol of adaptive reuse and cultural vibrancy.



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Gare de l'État (Gare de Nantes-État)

[Île de Nantes, 27 Bd de la Prairie au Duc, 44200 Nantes](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1884–1886	Neoclassical style	Converted into Maison des Syndicats (Trade unions' house) in 1990. Final setup in 2001.	?	?	No



Image source: Wikipedia https://upload.wikimedia.org/wikipedia/commons/8/83/Nantes_Gare_Etat_2.jpg?download;
License: CC-BY-SA-3.1



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Original Use Classification

Gare de l'État, also known as Gare de Nantes-État, was originally constructed as the first railway station in Nantes operated by the French state. Inaugurated in 1887, the station served both passenger and freight rail services. It became a strategic railway hub, particularly for goods transported via the nearby port, and played a vital role in the city's industrial and commercial development. The station continued to operate for passenger traffic until 1959 and for freight until 1969, largely due to the neighbouring wholesale market that required ongoing rail access

Architect and Background

The monumental stone buildings of Gare de l'État were erected starting in 1884. While specific individual architects are not widely cited, the project was overseen by the Compagnie des chemins de fer de l'État (State Railways Company), with ministerial involvement to ensure the station's design reflected the significance of Nantes as a major city. The neoclassical style of the main building, with its grand central pavilion and symmetrical annexes, was deliberately chosen to convey both modernity and prestige. In the 1990s, the transformation into the Maison des Syndicats (Trade Unions' House) was led by the Nantes-based architectural firm Forma 6, which restored the central structure and added contemporary extensions, earning architectural recognition for their sensitive approach.

Major Happenings Influencing Development

Gare de l'État's history was notably marked by the events of World War II. The station was heavily damaged during the Allied bombings of Nantes in September 1943, which targeted strategic infrastructure such as the port and railway facilities. These bombings resulted in significant destruction across the city and necessitated the rebuilding of the station's facilities in the postwar period. After the cessation of passenger and later freight services, the building faced the threat of demolition. However, local campaigns and their symbolic value for the labour movement led to its preservation and conversion into the Maison des Syndicats in the 1990s, with the final setup completed in 2001.

Traditions or Stories Associated

The Gare de l'État holds symbolic importance in Nantes' industrial and labour history. Its selection as the site for the Maison des Syndicats was a deliberate nod to its role as a place of workers' passage and struggle. The transformation project not only preserved the architectural heritage but also reinforced the building's identity as a gathering place for trade unions and labour organisations. The restoration retained many original features, such as the neoclassical facades and distinctive rooflines, while introducing new communal spaces for union activities. The site's continued use as a centre for labour organisations sustains its legacy as a locus of collective action and solidarity

Visitor's Accessibility

Today, the former Gare de l'État functions as the Maison des Syndicats and is not generally open to the public. Access is primarily reserved for members of the trade unions and organisations housed



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within the complex. While the building is an important part of Nantes' architectural and social heritage, it does not serve as a public visitor site in the manner of a museum or cultural centre. However, its prominent location and preserved facades make it a recognisable landmark within the cityscape, and its transformation is often cited as an example of adaptive reuse in urban development



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Église Sainte-Thérèse-de-l'Enfant-Jésus

[Pl. Alexandre Vincent, 44100 Nantes](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1933–1961 (delayed by WWII)	Roman-Byzantine with modern elements (concrete, red brick, granite columns, octagonal dome).	Parish church	Catholic Church	Included in the Inventory of heritage buildings	No



Image source: <https://media-cdn.tripadvisor.com/media/photo-s/0b/6e/f5/b5/vue-de-la-facade.jpg>; License Unknown



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Original Use Classification

Église Sainte-Thérèse-de-l'Enfant-Jésus is a Catholic parish church, forming the centerpiece of a larger architectural and urban ensemble in Nantes. Conceived and constructed primarily in the mid-20th century, it was designed to serve as a place of worship and as a focal point for the expanding residential neighborhoods of the city. Alongside the church, the ensemble includes a presbytery and a diocesan school group, reflecting its role as both a religious and community hub.

Architect and Background

The church was designed by René Ménard, a Nantes-based architect known for his contributions to the city's urban development in the 20th century. Ménard's vision was carried forward and completed by his collaborator Maurice Ferré after World War II. The artistic team also included Jean Fréour, a sculptor who created the church's notable Christ sculpture, and Gabriel Loire, a master glassworker responsible for the modern stained glass windows. This collaboration resulted in a harmonious blend of architecture and art, with each contributor leaving a distinct mark on the building's character.

Major Happenings Influencing Development

The construction of Église Sainte-Thérèse-de-l'Enfant-Jésus was significantly affected by the events of World War II. Bombings during the war caused delays, halting progress on the church and its associated buildings. Work resumed in 1952, and the church was finally completed in 1961. This interruption and subsequent resumption are emblematic of the resilience of the local community and the importance placed on completing the church as a symbol of faith and renewal in the postwar era.

Traditions or Stories Associated

As a parish church, Église Sainte-Thérèse-de-l'Enfant-Jésus is deeply woven into the spiritual and communal life of its neighborhood. It is renowned for housing a striking Christ sculpture by Jean Fréour and for its modern stained glass windows crafted by Gabriel Loire, both of which are integral to the church's identity. The architectural ensemble, characterized by its Roman-Byzantine style with modern elements such as concrete, red brick, granite columns, and an octagonal dome, stands as a testament to thoughtful urban planning and the integration of art, architecture, and community. The church and its associated school have long served as gathering places for worship, education, and local events, fostering a strong sense of tradition and continuity.

Visitor's Accessibility

Église Sainte-Thérèse-de-l'Enfant-Jésus remains open to the public, welcoming worshippers and visitors alike. It continues to function as an active parish church, offering regular services and serving as a venue for community gatherings and cultural visits. The church's accessible location and welcoming ethos ensure that it is available to all who wish to experience its architectural beauty, spiritual atmosphere, and artistic treasures.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Maison des Hommes et des Techniques

[Bâtiment Ateliers et Chantiers de Nantes, 2bis Bd Léon Bureau, 44200 Nantes, France](#)

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1917–1918	Industrial style	Museum and documentation centre for industrial and social history.	Municipality of Nantes	No	No



Image source:

<https://www.maison-hommes-techniques.fr/wp-content/uploads/2023/05/photo-batiment-Ateliers-et-Chantiers-de-Nantes-actualisee--768x576.jpg>; License unknown.



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Original Use Classification

The Maison des Hommes et des Techniques in Nantes is a striking example of early 20th-century industrial architecture originally designed to serve the bustling shipbuilding industry of the region. From 1918 until 1986, the building functioned primarily as the administration and training center for the Ateliers et Chantiers de la Loire shipyards, a major French shipbuilding enterprise. Its role was central to managing and educating the workforce that operated one of Nantes' most important industrial institutions.

Architect and Background

The building was designed by architects Ferdinand Ménéard and Émile Le Bot, who crafted a functional space tailored to the operational needs of a large-scale industrial facility. Their work supported the growth and modernization of shipbuilding activities in Nantes during a period when maritime construction was a key driver of the local economy. The architecture reflects the utilitarian yet enduring industrial design typical of the era, underscoring the building's importance as a hub for industrial innovation and workforce development.

Major Happenings Influencing Development

Significant changes in the shipbuilding industry deeply influenced the building's development and use. In 1961 and again in 1969, the Ateliers et Chantiers de la Loire merged with other regional shipyard sites, signaling shifts in industrial practices and economic pressures. Ultimately, the decline of shipbuilding led to the closure of the Nantes shipyards in 1986, ending nearly seven decades of operation at the site. In response, former shipyard workers transformed the building in 1987 into a heritage association and museum, establishing the "Association Histoire de la construction navale à Nantes." This marked a major turning point, repurposing the space to celebrate and preserve the industrial and social history of Nantes' shipbuilding past.

Traditions or Stories Associated

The Maison des Hommes et des Techniques is deeply rooted in the traditions and stories of the local shipbuilding community. Founded and run by former shipyard workers, the museum preserves the memories and experiences of generations who contributed to the maritime industry. Its extensive archives are a treasure trove of regional heritage, including identification sheets for 2,500 ships built in the Nantes region from 1248 to the present day, over 5,000 original ship plans dating back to the 19th century, and more than 20,000 iconographic items such as negatives, slides, and photographic prints. These images document not only the ships themselves but also workshops, workers at their tasks, shipyard buildings, docks, and the social life surrounding the industry, especially at the Dubigeon yard.

Visitor's Accessibility

Today, the Maison des Hommes et des Techniques welcomes the public as a museum and documentation center that offers rich insights into Nantes' industrial and social heritage. Visitors can explore exhibitions, access the extensive archives for research, and engage with educational



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programs about the city's maritime past. The center remains a vital cultural institution, fostering awareness and appreciation of the shipbuilding legacy preserved through the dedication of the workers who built it and the community that continues to honor their history.



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Cité Radieuse de Rezé (Maison Radieuse)

<https://maps.app.goo.gl/DLaUqr9GjqpJqCdp9>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1953–1955	Brutalist, Modernist; Le Corbusier	Residential, with public areas, a school, and a rooftop terrace	Co-ownership of residents	Listed Monument Historique as	No (Marseille's Cité Radieuse is UNESCO, not Rezé's)



Image source: <https://www.maisonradieuse.org/squelettes/css/img/maison-radieuse-reze-2560.webp>

Original Use Classification

Cité Radieuse de Rezé, also known as Maison Radieuse, was designed as a residential housing complex and is part of the Unité d'Habitation concept. It was intended to offer a new model of collective living for families in the aftermath of World War II, featuring integrated services and communal spaces within a single building. This innovative approach sought to foster community and efficiency in postwar urban environments.



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Architect and Background

The Maison Radieuse was designed by the renowned architect Le Corbusier, a leading figure of the Brutalist and Modernist architectural movements. As one of the five Unités d’Habitation worldwide, the building exemplifies Le Corbusier’s philosophy of architecture as a tool for social progress. It was completed in 1955 in Rezé, near Nantes, and is recognized for its use of raw concrete, bold geometric forms, and attention to light, space, and communal living.

Major Happenings Influencing Development

The development of Maison Radieuse was heavily influenced by the post-WWII housing crisis and the search for new ways to house growing urban populations. Le Corbusier’s Unité d’Habitation model emerged as a direct response to these challenges, offering dense, efficient, and humane housing solutions. In 2025, Maison Radieuse marks its 70th anniversary, a significant milestone. The year-long celebration will unfold in four distinct stages, featuring a rich program of events designed for residents, locals (rezéens), and architecture enthusiasts of all ages.

Traditions or Stories Associated

Maison Radieuse is iconic for embodying the spirit of innovation and community central to Le Corbusier’s philosophy. It has long been considered a symbol of collective living and modernist social aspiration. Stories from the building reflect its unique blend of private apartments and communal amenities, including rooftop terraces, schools, and shops—all designed to nurture a sense of belonging among residents.

Visitor’s Accessibility

Today, Maison Radieuse remains a functioning residential building but can also be visited by architecture enthusiasts. Guided tours are available on select dates (especially during anniversary events), allowing visitors to appreciate the architectural details, learn about its history, and experience the living manifestation of Le Corbusier’s vision. Details about upcoming public events and accessibility are typically announced throughout the year, particularly in connection with the 70th anniversary celebrations in 2025.



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Pont Saint-Mihiel

<https://maps.app.goo.gl/DLaUqr9GjqpJqCdp9>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1913	Belle Époque	Road and pedestrian bridge	City of Nantes	No	No



Image source:

https://static.wixstatic.com/media/257613_f3cb6e73028a400284e7746146d695d8~mv2.jpg/v1/fill/w_1760,h_1320,a_l_c,q_90,usm_0.66_1.00_0.01,enc_auto/Pont%20Saint-Mihiel%20Photo%202.jpg



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Original Use Classification

Pont Saint-Mihiel is a road and pedestrian bridge designed to facilitate both vehicular and foot traffic. It spans the Erdre River, connecting two notable points in Nantes: Place Châteaubriand and Place de la Bonde. Its construction reflects the growing transportation needs of the city at the time of its conception.

Architect and Background

Built during the Belle Époque period, the Pont Saint-Mihiel features a harmonious blend of stone and steel. Its structural and aesthetic choices mirror the architectural trends of late 19th and early 20th-century France, when combining functionality with elegant design became increasingly important. While the precise architect is not widely documented, the bridge's style is emblematic of the era's civic optimism and attention to detail.

Major Happenings Influencing Development

Originally, the crossing at this site was a wooden footbridge. To accommodate the growing demands of urban transport and create a more enduring structure, it was replaced with the present stone and steel bridge. Notably, Pont Saint-Mihiel is named in remembrance of Saint-Mihiel (WWI), commemorating the significant World War I battle and honoring its lasting historical impact.

Traditions or Stories Associated

The bridge has become a local symbol in Nantes, cherished for its connection to the city's history and its elegant presence along the Erdre. Over the years, it has also established itself as a popular promenade spot. Residents and visitors alike are drawn to its scenic views and tranquil atmosphere, making it a favored location for leisurely walks.

Visitor's Accessibility

Pont Saint-Mihiel is easily accessible to both vehicles and pedestrians. Its central position, connecting prominent public spaces, ensures a steady flow of pedestrians and city traffic. The bridge's wide walkways, durable design, and open views make it an inviting spot for sightseers, daily commuters, and anyone wishing to appreciate a quintessential piece of Nantes' urban landscape.



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Pont Général-de-la-Motte-Rouge

<https://maps.app.goo.gl/dmdDmz5JruLsfgLD9>

When was the building of the property completed?	What is the property's style classification?	What is the property's current use?	Who is the current owner of the property?	Is the property protected by heritage policy?	Is the property a UNESCO World Heritage site or within such a site?
1885	19th-century French civic infrastructure design: utilitarian style	Road and pedestrian bridge	City of Nantes	No	No

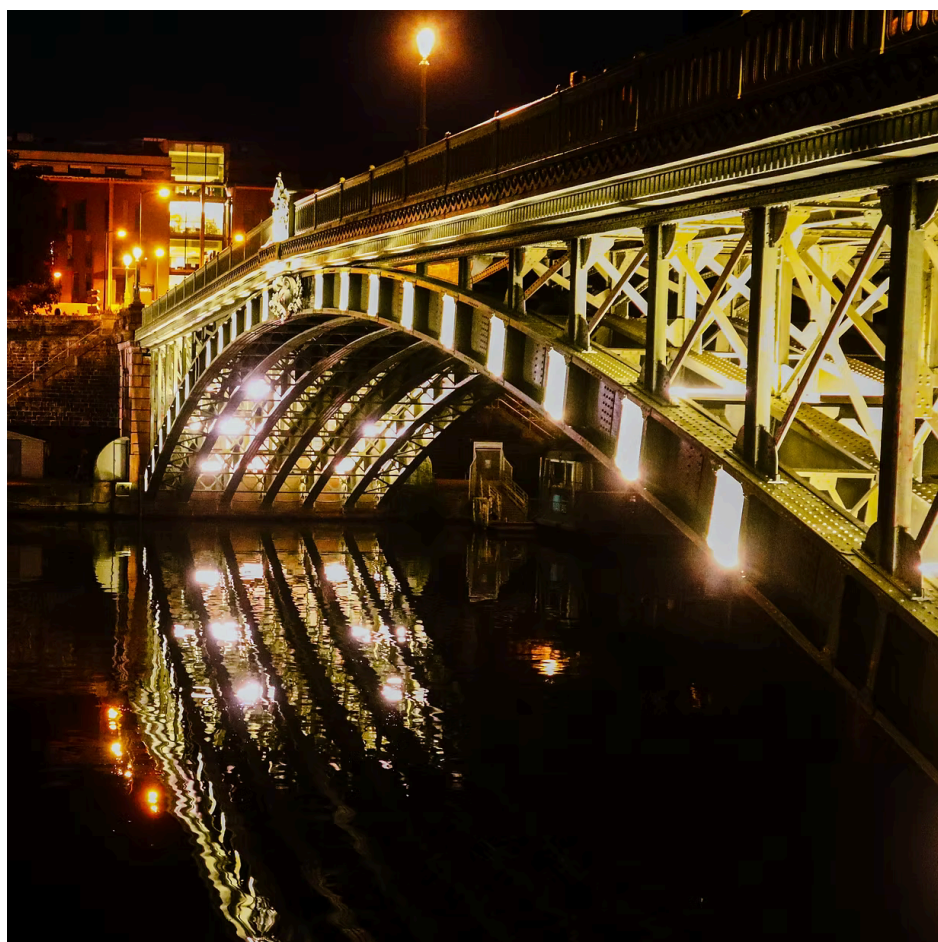


Image source: <https://www.lerdre.fr/lepontdelamotte-rouge?lightbox=datatem-kzclb2wl>



A3.1 Research to develop Heritage buildings in partner cities, constructed between 1850 and 1960.

Original Use Classification

Pont Général-de-la-Motte-Rouge in Nantes is a road and pedestrian bridge that spans the Erdre River. Its primary purpose has always been to connect Boulevard Amiral Courbet and Place Waldeck, accommodating both vehicular and pedestrian traffic. As the oldest bridge in Nantes, it remains a central element in the city's transport infrastructure.

Architect and Background

The bridge exemplifies 19th-century French civic infrastructure, designed in a utilitarian style inspired by the Fine Arts movement of the time. The project was engineered by Jean Résal, a renowned French engineer. The structure stands out as an early example of metal bridge construction, boasting a single iron arch of 80m—a notable engineering feat during the period. Its design is marked by elegance and symmetry, reflecting the civil engineering achievements characteristic of the Third French Republic.

Major Happenings Influencing Development

- The site originally featured an ancient causeway known as Pont de Barbin.
- In 1891, the bridge was renamed after General de la Motte-Rouge, celebrated for his role in the Battle of Solferino (1859).
- The bridge underwent major renovations in 1935 and more recently in 2013, ensuring its continued structural integrity and adapting it to modern use.

Traditions or Stories Associated

The Pont Général-de-la-Motte-Rouge is renowned in Nantes not only for its role as the city's oldest bridge, but also for the quality of its structure and its distinctive lighting. Its renaming in honor of General de la Motte-Rouge adds historical gravitas, commemorating a hero from the Franco-Italian campaign.

Visitor's Accessibility

This bridge is accessible to both motorists and pedestrians, making it a vital thoroughfare for daily transit and a pleasant route for those who wish to appreciate its historic design. The combination of its elegant structure, effective lighting, and central location continues to make Pont Général-de-la-Motte-Rouge a celebrated and well-used landmark in Nantes.