

REVIVAL

WP3

D. 3.1.2. Cross – border cataloguing cards

Responsible partner: UNIZD

Final Version

May, 2020

Public

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REVIVAL

WP3

D. 3.1.2. Cross – border cataloguing cards

City of Zadar/UNIZD

Final Version

May, 2020

Public

1	<p>Name of the building or site, City, Region, Country</p> <p>UNDERGROUND FORT (SHELTER) "Enrico Totti", ZADAR, ZADAR COUNTY, REPUBLIC OF CROATIA</p>
<p>Address of the building/ site</p> <p>Ulica Franje Tuđmana – Zadar. Position: 44°06'59.00" N, 15°14'05.60" E cadastral plot 4790/1, 4785/3 i 4785/5 k.o. Zadar)</p>	
<p>Past and present ownership of the building / site</p> <p>The very first owner was Italian Army. After the Second World War it became part of "Boris Kidrič" factory and part of public park. Today it is partially owned by company "Lignum" and another part is public park owned by the state.</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The fort is in solid condition but it is full of garbage and lots of parts like doors etc. are missing. It is not under protection.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>The only name which was used for this fort is "Enrico Totti" (Famous Italian cyclist and World War I hero).</p>	
<p>Typology and Style of the building/ site</p> <p>Underground military fort – shelter.</p>	
<p>Architectural description of the building /site</p> <p>The building is an underground military fort and during the construction of the fort in 1930s, the existing terrain features were well used. Between the northern stone wall of the French rampart and the road was a few meters deep and wide canal (dug) and the fort was built in the canal and leaning against the rampart. The interior rooms were first covered with metal beams, then watered with concrete and buried with a few meters high application of stones and soil. The fort has four entrances (Ingreso A, B, C and D), two of which are in the level of the surrounding terrain, and two are located on the roof of the fort. Inside there are two large rooms for staff accommodation, and each of them has one separate smaller room. Inside there is also a toilet with a squat (Latrina) and a separate room with a manually operated air purifier (Aereatore). The entrances at the level of the surrounding terrain are protected by a loop for machine gun. The fort was not intended for the combat role, but as a shelter for senior Italian officers in the Zadar Defense Command.</p>	

<p>History and historical context of the building /site</p> <p>At the end of the First World War and the dissolution of the Austro-Hungarian Monarchy, Zadar belonged to the Kingdom of Italy, however, encircled with the territory of the Kingdom of Yugoslavia Zadar represented the enclave on the eastern Adriatic coast. Learned from the end of the war and growing mistrust, all European countries began defining borders and building bunkers. Italy began its fortification in year 1931, shortly after the issuance of Circular no. 200. Particular importance was given to Zadar that in addition to its defense functions, the enclave should also serve as a springboard for the new conquests.</p> <p>It was used by Italian Army during short so called April war (Axis attack on Kingdom of Yugoslavia from 6th April 1941 till 17th April 1941) and probably by the German Army in years 1943 – 1944. After the war the fort was probably used as the shelter in case of the war for the workers of nearby factory.</p>
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>The building is very value in architecturally sense because it represents the compound of military construction from 19th century and 20th century. There is historical and architectural value as part of the Italian fortification ring that developed around Zadar in the period between the two world wars.</p>
<p>Description of the urban context and development specific for chosen building /site</p> <p>Near the center of the city, in the defensive ditch of the French rampart from the time of the Napoleonic Wars, is a shelter intended for the Zadar Defense Command built in the first half of the 20th century. Skilfully masked with a layer of soil and grass and in the shade of pine trees, it is very difficult to see and therefore unknown to the local population.</p>

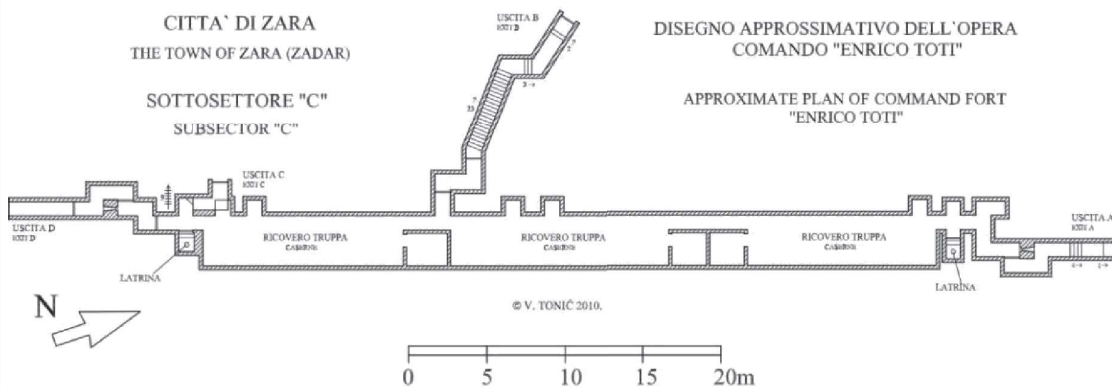
City maps, Urban plans, Blueprints of the building /site



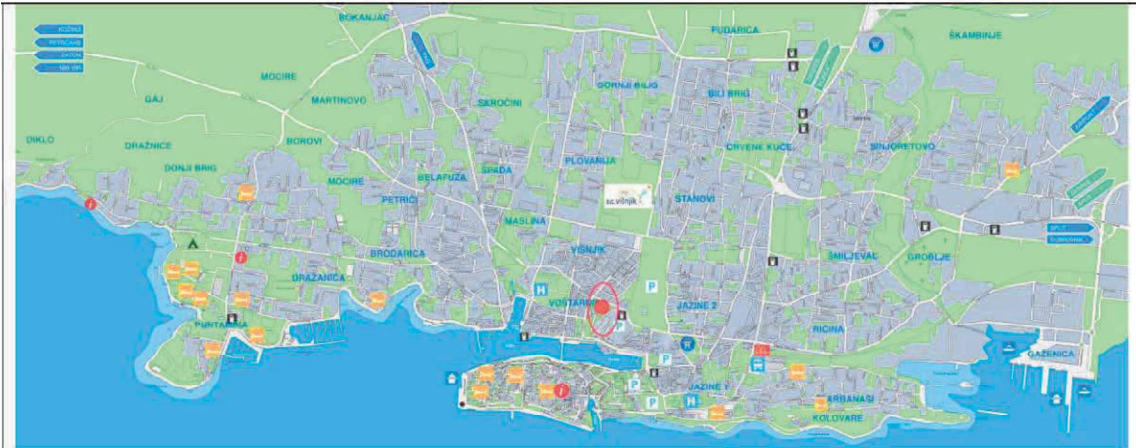
1.1. On the Italian military map from August 1940, the position of the shelter was marked with a red circle, however, the shelter was not marked since it was not a combat position.

PROVINCIA DI ZARA - SCACCHIERE ORIENTALE

ZARA (ZADAR) PROVINCE - EASTERN FRONT



1.2. Ground plan of the shelter. Made by Vladimir Tonic.



1.3. The position of the shelter is indicated by a red dot inside the red circle on the map of today's Zadar.

Archival documents of the building /site

Archival documentation for the construction of the shelter was not found in the State Archives in Zadar, which is not unusual given that it was a military object whose construction was probably designated as a military secret. However, it is likely that the archive material is in the military archive in Rome, which could not be accessed at this time.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

Vučetić, Jurica, Sve talijanske fortifikacije u Zadru, Magazin za vojnu povijest, 2013., str. 52-58

Vučetić, Jurica, Kopneni i morski sektor obrane, Magazin za vojnu povijest, 2013., str. 20-26
 Vučetić, Jurica, Podsektori obrane „D“ i „E“, Magazin za vojnu povijest, 2013., str. 22-29

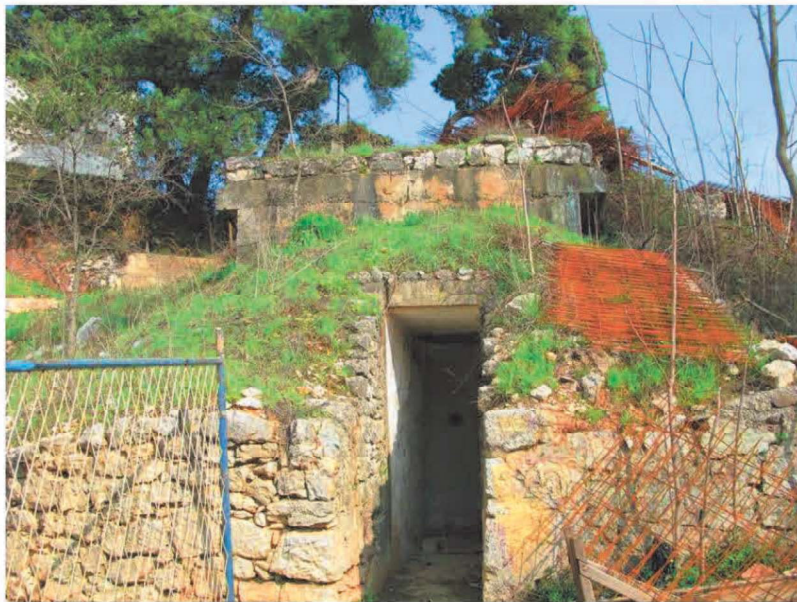
Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



1.4. Position of the fort on the aerial photograph from 1943.



1.5. The position of the fort within the today urban tissue. Source: GoogleEarth



1.6. One of the four entrances to the fort.



1.7. One of the two main rooms inside of the fort.



1.8. Well preserved toilets with squat.



1.9. Original metal door.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment) in just a few sentences

Although the fort is not currently operational, there is great potential for its revitalization in civilian purposes, especially since its location is near the old city center. This building can become the hot spot for all those who would like to learn something about bunkers around Zadar and their locations. Also this place is very good for exhibitions, seminars etc.

Name and contact details of the Person in charge of the application

2	<p>Name of the building or site, City, Region, Country</p> <p>BIG CONCRETE BUNKER "A-4", ZADAR, ZADAR COUNTY, REPUBLIC OF CROATIA</p>
<p>Address of the building/ site</p> <p>Poljana Dragutina Domjanića – Zadar (Diklo) Pozicija: 44°08'44.98" N, 15°12'52.79" E (čest. zem./cadastral plot 1096/79 k.o. Diklo)</p>	
<p>Past and present ownership of the building / site</p> <p>The very first owner was Italian Army and after the Second World War it became property of City of Zadar in whose possession is also today.</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The bunker is in solid condition but it is full of garbage and graffits. Lots of parts like doors etc. are missing. It is not under any protection.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>The bunker is marked as "A-4" and that is the only and original name.</p>	
<p>Typology and Style of the building/ site</p> <p>Military object – bunker.</p>	
<p>Architectural description of the building /site</p> <p>The bunker was built in accordance with Italian Circular 15000 from year 1939. It was probably built between August 1940 and September 1943. Its purpose was to cover the valley to the west with the village of Diklo and the border, and to cover the narrow valley north of the bunker. The entire bunker is built of concrete only. The side walls are at least meter thick and the roof over two meters thick. Apart from the position for the two FIAT Mod 14/35 8 mm heavy machine guns, these bunkers also have protection of blind spots. Thus, two light machine guns were located in the front semicircular compartment, the so-called. "Caponir", between two heavy machine guns, and three more light machine guns were in the rear semicircular compartment, to the side of the front door. In addition, blind spots were also equipped with barrels for dropping hand grenades that would fall directly adjacent to the bunker walls in the event that enemy infantry is outside the reach of</p>	

firearms. In total, six bunkers of this type have been built in the Zadar area and all of them are almost identical, except in some details. This type of bunker is entered through a steel door equipped with a small loop hole in a short corridor in the shape of the letter "L" that leads to the central part of the bunker, or above ground room - shelter. The hallway on the inside is protected by a small loophole embedded in the inner partition wall. To the right of the room are circular concrete steps leading to an underground level that was also intended for shelter and storage. On the left side of the above ground room is a narrow corridor leading to the rear capon, and in the center of the room there are four steps leading to two heads of position for heavy machine guns and to the front capon. It should be noted that these bunkers were equipped with a common system for the protection against poisons, so the soldiers could connect the pipes of their protective masks to a common filter whose pipes were in the walls of the bunkers.

History and historical context of the building /site

With the end of the First World War and the dissolution of the Austro-Hungarian Monarchy, Zadar belonged to the Kingdom of Italy, however, encircled with the territory of the Kingdom of Yugoslavia Zadar represented the enclave on the eastern Adriatic coast. Learned from the end of the war and growing mistrust, all European countries began defining borders and building bunkers. Italy began its fortification in year 1931, shortly after the issuance of Circular no. 200. Particular importance was given to Zadar that in addition to its defense functions, the enclave should also serve as a springboard for the new conquests.

It was used by Italian Army during short so called April war (Axis attack on Kingdom of Yugoslavia from 6th April 1941 till 17th April 1941) and probably by the German Army in years 1943 – 1944. After the end of World War II, the bunker was abandoned and left to decay and devastation.

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

It is a state-of-the-art of military architecture and most sophisticated type of bunker built before the capitulation of Italy. There is historical and architectural value as part of the Italian fortification ring that developed around Zadar in the period between the two world wars.

Description of the urban context and development specific for chosen building /site

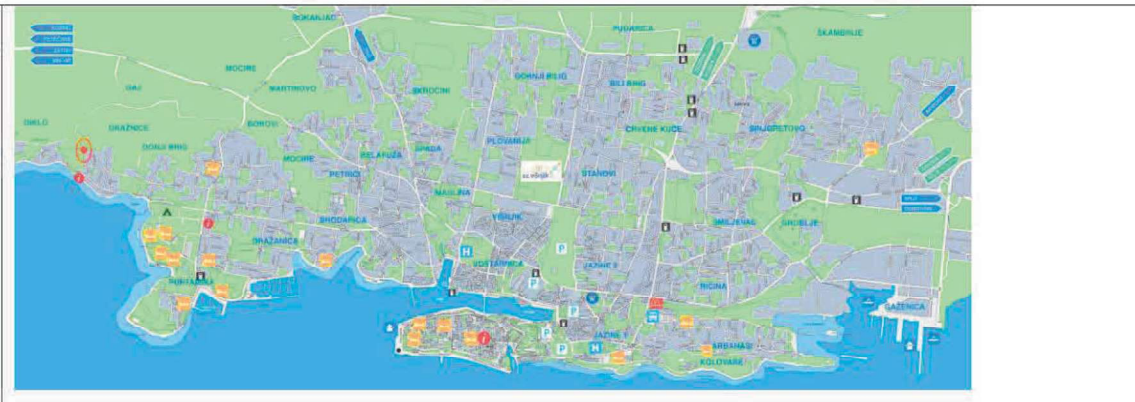
In the suburban village of Diklo, a very popular tourist destination, at a height of 22 m above sea level, there is a bunker around which modern housing is skillfully integrated. You can

reach to the bunker very easily and from above, there is a beautiful view of the sea, green fields and pine trees from the position.

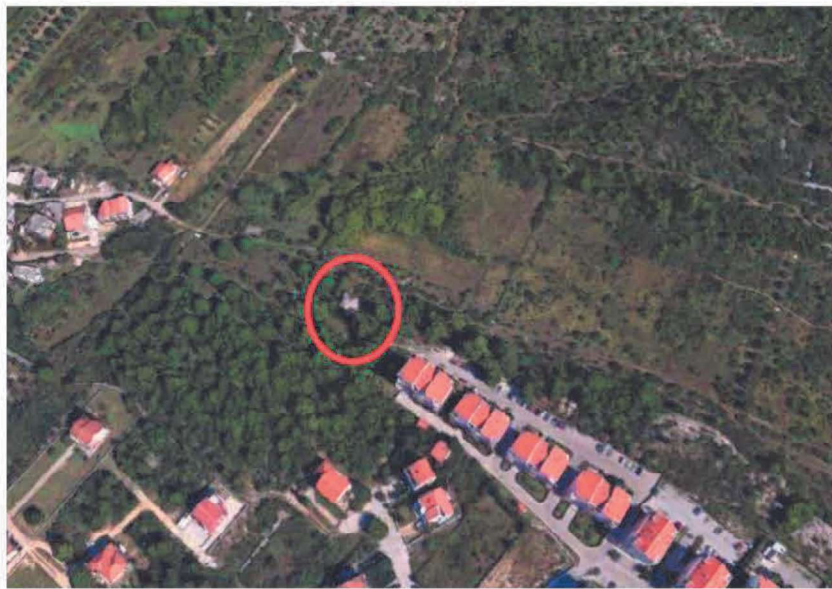
City maps, Urban plans, Blueprints of the building /site



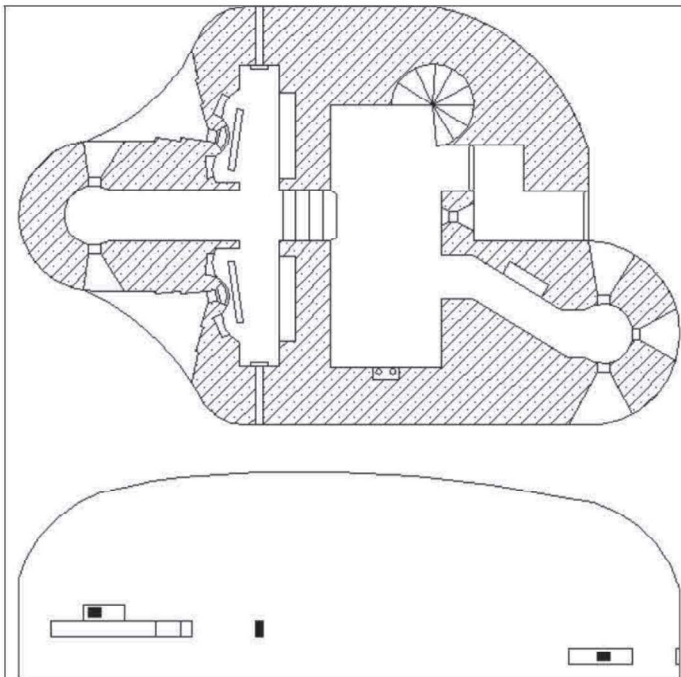
2.1. A red circle indicates the position of the bunker on the Italian military map from August 1940. However, the map does not indicate the bunker or the entire first line of defense, which was apparently built after August 1940. Only the second line of defense is marked on the map and the third line of defense is also missing.



2.2. The position of the bunker is indicated by a red dot inside the red circle.

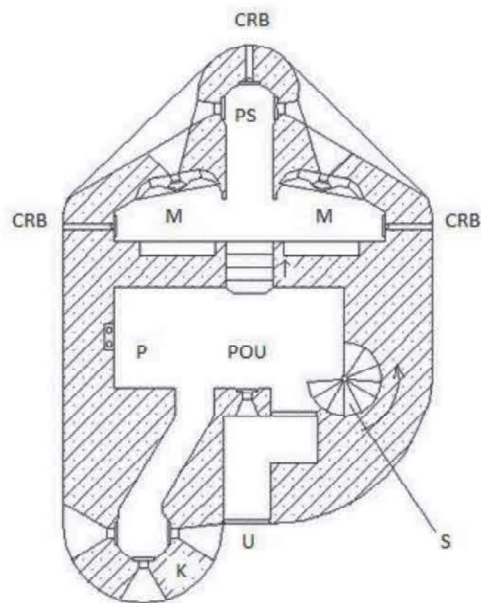


2.3. The position of the bunker.
Source:
GoogleEarth



2.4. Cross-section through Type 15000 bunker with marked combat positions and premises.

Izradio / Made by:
Vladimir Tonic



- M - Mitraljezi
- PS - Puškostrojnice
- CRB - Cijev za ručne bombe
- U - Ulaz
- S - Stepenice za podzemnu prostoriju
- P - Prostorija za posadu
- POU - Položaj za obranu ulaza
- K - Kaponir

© V. TONIĆ 2005.



Archival documents of the building/site

Archival documentation for the construction of the shelter was not found in the State Archives in Zadar, which is not unusual given that it was a military object whose construction

was probably designated as a military secret. However, it is likely that the archive material is in the military archive in Rome, which could not be accessed at this time.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

Vučetić, Jurica, Sve talijanske fortifikacije u Zadru, Magazin za vojnu povijest, 2013., str. 52-58

Vučetić, Jurica, Kopneni i morski sektor obrane, Magazin za vojnu povijest, 2013., str. 20-26
 Vučetić, Jurica, Podsektori obrane „D“ i „E“, Magazin za vojnu povijest, 2013., str. 22-29

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



2.5. External appearance of the A-4 marking bunker with combat positions.



2.6. External appearance of the A-4 marking bunker with combat positions.



2.7. Remains of concrete spiral stairs.



2.8. Position for entrance defending.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

As this bunker is located near numerous apartments and hotel complex as well as having good accessibility and possibility of parking, in the future it can become a tourist destination or it can be converted to some other civilian purpose.

Name and contact details of the Person in charge of the application

3	<p>Name of the building or site, City, Region, Country</p> <p>ABOVE THE GROUND FORT "A-18", ZADAR, ZADAR COUNTY, REPUBLIC OF CROATIA</p> <p>Address of the building/ site Obala kralja Petra Krešimira IV – Zadar. Pozicija: 44°08'19.36" N, 15°12'58.21" E</p> <p>Coast of King Petar Krešimir 4th – Zadar. Position: 44°08'19.36" N, 15°12'58.21" E</p> <p>(čest. zem./cadastral plot 95/1 k.o. Diklo)</p> <p>Past and present ownership of the building / site The very first owner was Italian Army and after the Second World War it become private property.</p> <p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The fort is in solid state but it is full of garbage and lots of metal parts are missing. It is not under protection.</p> <p>Present name and Original Name (if there are any) of the building / site</p> <p>The fort is marked as "A-4" and that is the only and original name.</p> <p>Typology and Style of the building/ site</p> <p>Military object – bunker/fort.</p> <p>Architectural description of the building /site</p> <p>The exact time of the construction of the fort is unknown, but it is most likely in the 1930s, probably after the enactment of Circular 200 from year 1931. The fort was built to control the road leading from Zadar to the village of Diklo, which was located in Yugoslavia. During the construction of the fort, concrete, bricks and stones were used, and the entire structure, except for the water tank, is above the ground. The interior of the fort was entered through a large double metal door, and the interior consisted of an uncovered courtyard, crew</p>
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accommodation, and three one floor tower with open roof and with combat positions or loopholes that had no metal flaps. The loopholes are also found on the ground floor walls, but with metal shutters.

History and historical context of the building /site

With the end of the First World War and the dissolution of the Austro-Hungarian Monarchy, Zadar belonged to the Kingdom of Italy, however, encircled with the territory of the Kingdom of Yugoslavia Zadar represented the enclave on the eastern Adriatic coast. Learned from the end of the war and growing mistrust, all European countries began defining borders and building bunkers. Italy began its fortification in year 1931, shortly after the issuance of Circular no. 200. Particular importance was given to Zadar that in addition to its defense functions, the enclave should also serve as a springboard for the new conquests.

The fort was used by Italian Army during short so called April war (Axis attack on Kingdom of Yugoslavia from 6th April 1941 till 17th April 1941) and probably by the German Army in years 1943 – 1944. After the end of World War II, the fort was abandoned and left to decay and devastation. But in the second half of the 1990s, it served as a gathering place for Punk music listeners.

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

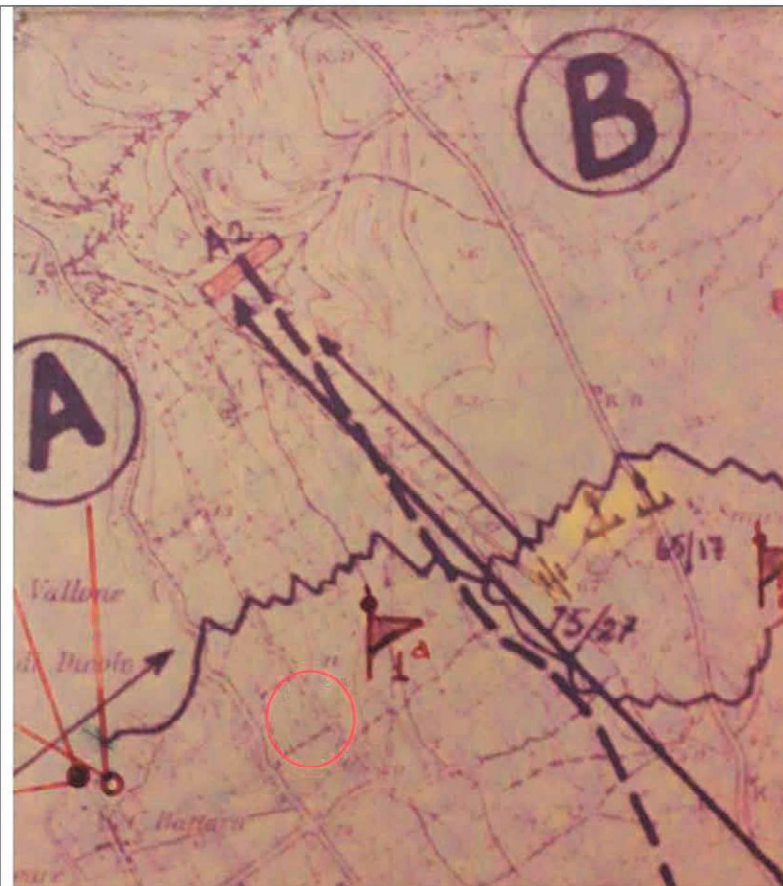
There is historical and architectural value as part of the Italian fortification ring that developed around Zadar in the period between the two world wars.

Description of the urban context and development specific for chosen building /site

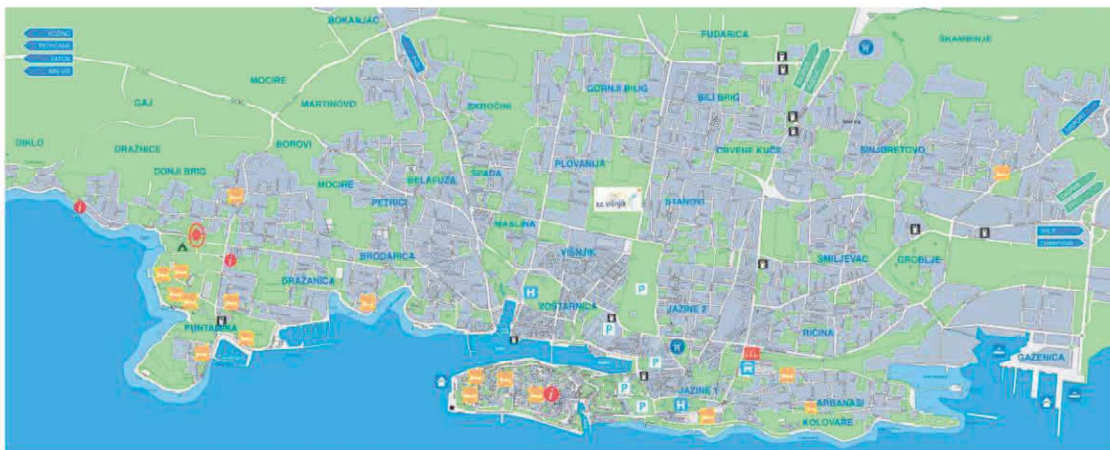
Near the road that connects Zadar with the suburban village of Diklo, north of the hotel complex and near the family houses, there is an above ground fortress that in its appearance is reminiscent of the fortifications of French legionaries in North Africa. The aforementioned fort is one of six identical forts built along the roads connecting Zadar to the hinterland. Given that it is located in an urbanized area, access is very easy and convenient for all vehicles.

City maps, Urban plans, Blueprints of the building /site





3.1. A red circle marked the position of the fort on an Italian military map from August 1940. However, the map did not indicate the said bunker nor the entire third line of defense.



3.2. The position of the fort is indicated by a red dot inside the red circle.



3.3. The position of the fort within the today urban tissue. Source: GoogleEarth

Archival documents of the building /site

Archival documentation for the construction of the fort was not found in the State Archives in Zadar, which is not unusual given that it was a military object whose construction was probably designated as a military secret. However, it is likely that the archive material is in the military archive in Rome, which could not be accessed at this time.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

Vučetić, Jurica, Sve talijanske fortifikacije u Zadru, Magazin za vojnu povijest, 2013., str. 52-58
 Vučetić, Jurica, Kopneni i morski sektor obrane, Magazin za vojnu povijest, 2013., str. 20-26
 Vučetić, Jurica, Podsektori obrane „D“ i „E“, Magazin za vojnu povijest, 2013., str. 22-29

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



3.4. Exterior wall with loopholes and towers.



3.5. Entrance to the fort.



3.6. Loopholes on the ground floor of the tower.



3.4. Patio and entrance to the crew quarters.



3.5. Crew rooms.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

The fort is not currently operational. But there is great potential for its revitalization, especially since it is large in size and suitable for gathering more people. So, it can be in use as a tourist destination or for concerts, summer cinema etc.

Name and contact details of the Person in charge of the application

4	<p>Name of the building or site, City, Region, Country</p> <p>SEMIUNDERGROUNDED SHELTER "C-30", ZADAR, ZADAR COUNTY, REPUBLIC OF CROATIA</p>
<p>Address of the building/ site</p> <p>Zadar, Čubrijan, Pozicija: 44°08'10.01" N, 15°15'41.28" E</p> <p>Zadar, Čubrijan, Position: 44°08'10.01" N, 15°15'41.28" E</p> <p>(čest. zem./cadastral plot 1602/2, 1602/3, 1602/4, 1618/2, 1618/4, 1618/5 k.o. Crno)</p>	
<p>Past and present ownership of the building / site</p> <p>The very first owner was Italian Army. After the Second World War it become partly private property and partly property of Republic of Croatia.</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The shelter is in perfect condition. It is not under protection.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>The shelter is marked as "C-30" and that is the only and original name.</p>	
<p>Typology and Style of the building/ site</p> <p>Military object – Semiundergrounded shelter.</p>	
<p>Architectural description of the building /site</p> <p>The exact time of the construction of the fort is unknown, but it is most likely in the 1930s, probably after the enactment of Circular 200 from year 1931. The shelter is constructed of reinforced concrete and 2/3 of its total height is under ground. The remaining 1/3 is above the ground and skillfully masked. The interior was entered through two entrances, and the interior consisted of one large and two smaller rooms. In addition to the aforementioned entrances, the shelter has windows and the ceiling is semicircular in shape. The shelter was used for the large number of soldiers and war material. The shelter is the central part of the defense of an important elevation of 114 m above sea level, which included several larger and smaller combat positions. Together with the village of Bokanjac, this elevation closed</p>	

the access to Zadar from the north, which was also the most suitable terrain for the tank penetration of the attackers.

History and historical context of the building /site

With the end of the First World War and the dissolution of the Austro-Hungarian Monarchy, Zadar belonged to the Kingdom of Italy, however, encircled with the territory of the Kingdom of Yugoslavia Zadar represented the enclave on the eastern Adriatic coast. Learned from the end of the war and growing mistrust, all European countries began defining borders and building bunkers. Italy began its fortification in year 1931, shortly after the issuance of Circular no. 200. Particular importance was given to Zadar that in addition to its defense functions, the enclave should also serve as a springboard for the new conquests.

The shelter was used by Italian Army during short so called April war (Axis attack on Kingdom of Yugoslavia from 6th April 1941 till 17th April 1941) and probably by the German Army in years 1943 – 1944. During the Patriotic War in Croatia in years 1991 - 1995, it was extensively used by the Croatian Army. Subsequently, the shelter was illegally used to breed fighting dogs, and after it was used to hold electronic music concerts.

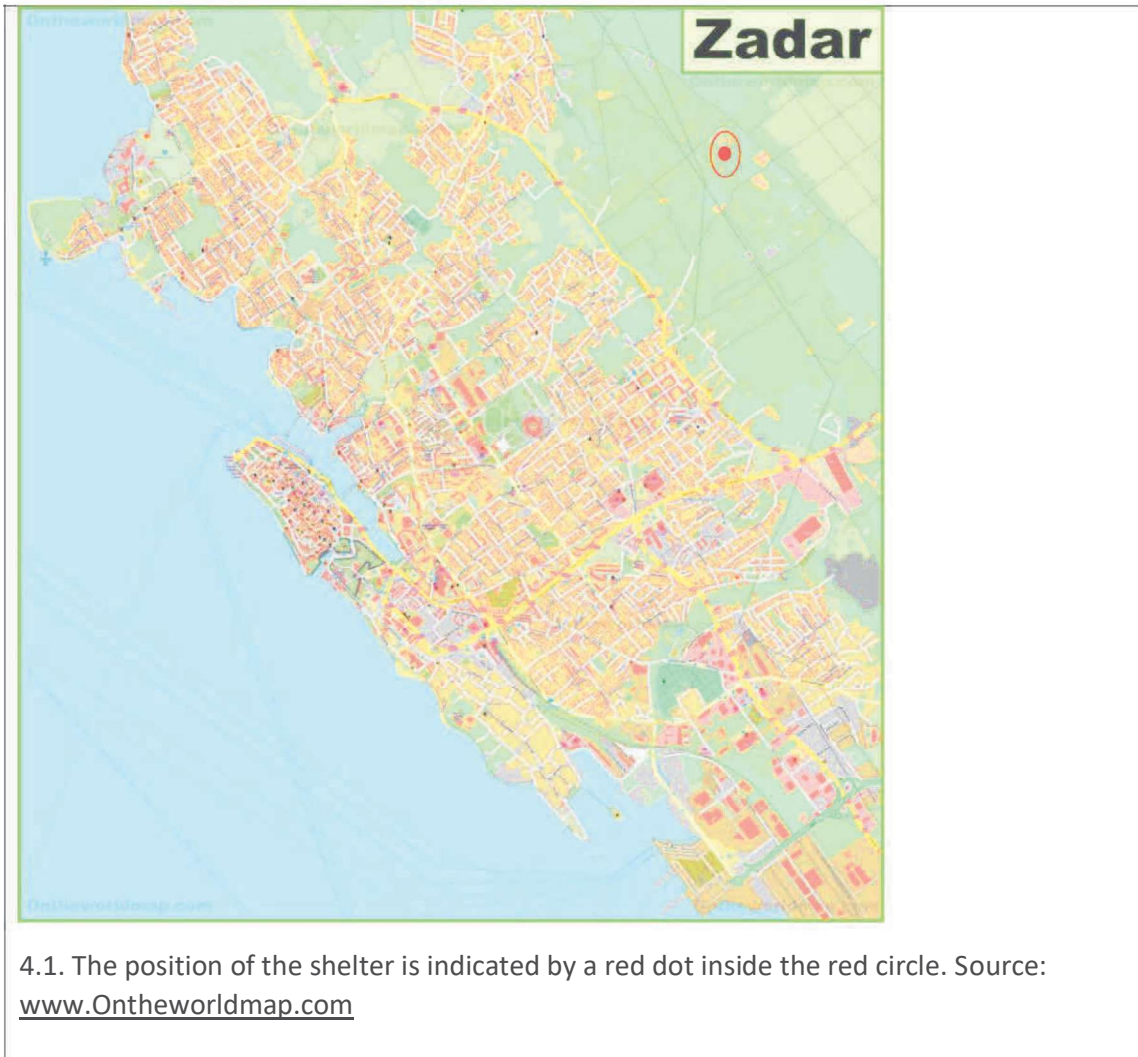
Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

There is historical and architectural value as part of the Italian fortification ring that developed around Zadar in the period between the two world wars.

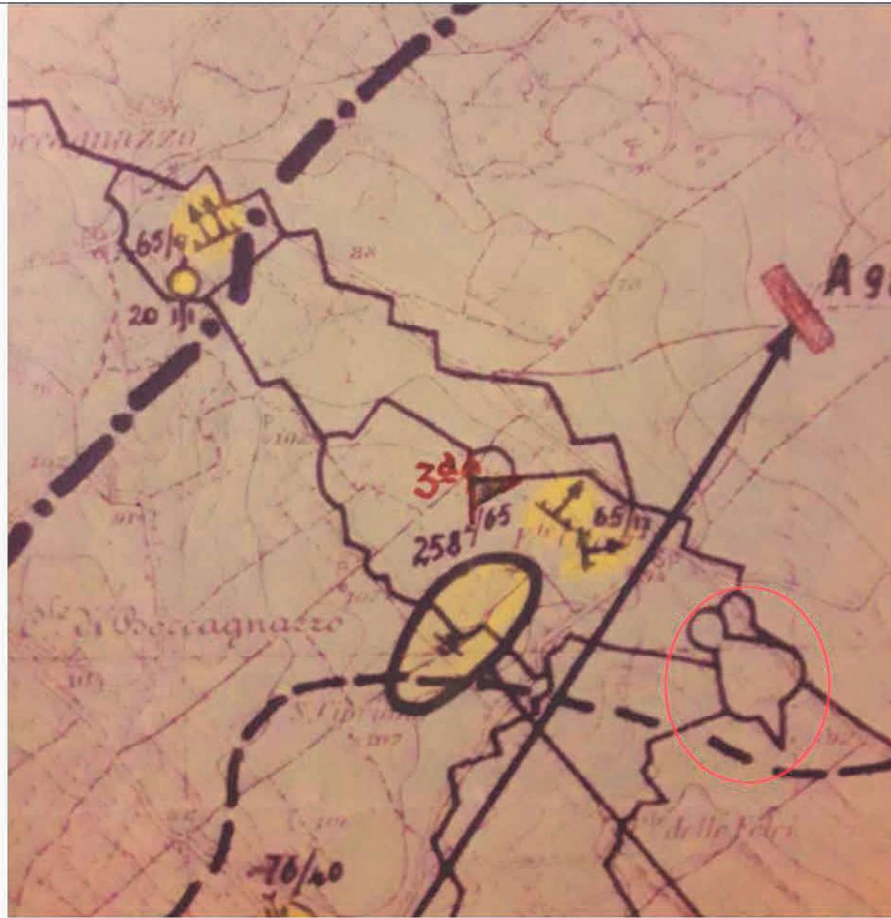
Description of the urban context and development specific for chosen building /site

The shelter is not located in the urban part of Zadar, but on the outskirts surrounded by pine forests, cultivated fields and pastures. Access to the shelter is possible through a solid gravel road and there is ample space to park more vehicles.

City maps, Urban plans, Blueprints of the building /site



4.1. The position of the shelter is indicated by a red dot inside the red circle. Source: www.Ontheworldmap.com



4.2. A red circle indicates the position of the shelter on an Italian military map from August 1940. The map shows several rows of circular defenses in the area, as well as the mark of the infantry unit that was located there and separate anti-tank guns and a battery of 65 mm anti-tank guns.



4.3. The position of the shelter. Source: GoogleEarth

Archival documents of the building /site

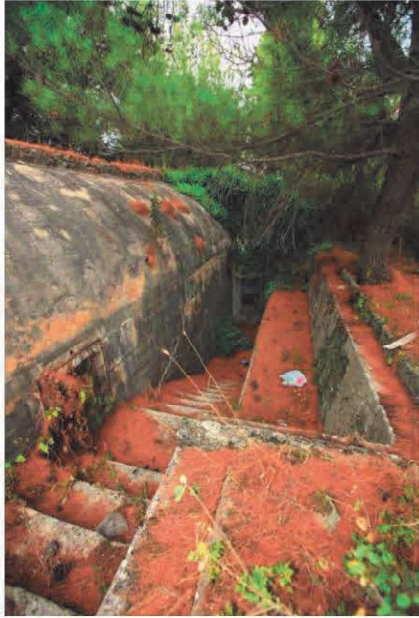
Archival documentation for the construction of the shelter was not found in the State Archives in Zadar, which is not unusual given that it was a military object whose construction was probably designated as a military secret. However, it is likely that the archive material is in the military archive in Rome, which could not be accessed at this time.

Secondary sources (newspapers, publications, commercial advertising, photos...)

Vučetić, Jurica, Sve talijanske fortifikacije u Zadru, Magazin za vojnu povijest, 2013., str. 52-58

Vučetić, Jurica, Kopneni i morski sektor obrane, Magazin za vojnu povijest, 2013., str. 20-26
 Vučetić, Jurica, Podsektori obrane „D“ i „E“, Magazin za vojnu povijest, 2013., str. 22-29

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



4.2. External appearance of the C-30 semiundergrounded shelter marking.



4.3. Internal appearance of the C-30 semiunderground shelter.



Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

There is great potential for its revitalization, especially since it is a large object and is suitable for gathering people. Also, the shelter is located at an altitude of 112 m and is the largest point in the area from which a beautiful view of the Zadar hinterland, the islands of Vir and Pag and the mountain Velebit. Near the shelter there are several larger and smaller fortifications, which makes this area even more interesting.

Name and contact details of the Person in charge of the application

5	<p>Name of the building or site, City, Region, Country</p> <p>UNDERGROUND FORTRESS „C-42 Fratelli Croce”, ZADAR, ZADAR COUNTY, REPUBLIC OF CROATIA</p>
<p>Address of the building/ site</p> <p>Zadar, Bokanjac, Put groblja, Pozicija: 44°08'21.40" N, 15°14'53.38" E</p> <p>Zadar, Bokanjac, Put groblja, Position: 44°08'21.40" N, 15°14'53.38" E</p> <p>(čest. zem./cadastral plot 357/1 i 357/2 k.o. Bokanjac)</p>	
<p>Past and present ownership of the building / site</p> <p>The very first owner was Italian Army and after the Second World War it became property of City of Zadar in whose possession is also today.</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The fort is in very solid condition. The original Italian inscriptions on the walls are being preserved as well as the name of the fort. Also the white color of the walls is also preserved. Inside, there are still original doors between some rooms, and the space is not filled with garbage. During the socialist Yugoslavia, two steel cupolas (No. 1 and No. 4) were taken out and two entrances (A and D) were buried. The fort is not under any protection.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>The fort is marked as "C-42 Fratteli Croce" and that is the only and original name (Renato and Egidio Croce were brothers from Zadar who were killed in World War I fighting on the side of Italy).</p>	
<p>Typology and Style of the building/ site</p> <p>Underground military fort.</p>	
<p>Architectural description of the building /site</p> <p>The exact time of construction of the fort is unknown, but construction probably began in the late 1930s in accordance with Circular no. 200. However, it is very likely that it was not completed by August 1940 because it is not on the Italian military map from that time. With</p>	

its four cupolas, it covered the valley between the hill on which the village of Bokanjac is located and elevation 114 Čubrijan. The fort was constructed by the method of surface excavation in such a way that the interior of the fort is covered with metal beams and those watered with concrete and covered with 4-5 m of stone and earth. It had four combat positions, that is, steel cupolas Mod. 3 weighing 10 tons. The walls of the cupolas are 80 mm thick and are made of steel cast. The body of the cupolas was cast in one piece with the access shaft on the bottom (the cupolas were made in the Ilva steel mill in Genoa). The cupolas were fixed to the concrete foundation by steel screws and then poured to the level of the loopholes with concrete for greater protection. Every cupola had four protruding embrasures with protruding 320 kg ball-shaped steel shields, each providing a 100 ° field of fire. Two FIAT Mod 14/35 caliber 8 mm machine guns could be used in one cupola in diametrically opposed loopholes. Embrasures that were not occupied by a weapon could be closed by turning the sphere 90 °. The interior of the fort consisted of two large crew accommodation rooms (Dormitorio Truppa) to which four access corridors (Uscita A, B, C and D) led from the surface. One access corridor (Uscita D) at the same time was the corridor to combat positions (Postazioni N. 3 i 4). From accommodation rooms, long corridors led to the combat positions (Postazioni N. 1, 2, 3 and 4). For the purpose of the crew, the fort had sanitary facility with two squats (Latrina), one tank with water (Serbatoio Aqua) and a food storage room. In another separate room was manually operated air purifier (Areatore).

History and historical context of the building /site

With the end of the First World War and the dissolution of the Austro-Hungarian Monarchy, Zadar belonged to the Kingdom of Italy, however, encircled with the territory of the Kingdom of Yugoslavia Zadar represented the enclave on the eastern Adriatic coast. Learned from the end of the war and growing mistrust, all European countries began defining borders and building bunkers. Italy began its fortification in year 1931, shortly after the issuance of Circular no. 200. Particular importance was given to Zadar that in addition to its defense functions, the enclave should also serve as a springboard for the new conquests.

The fort was used by Italian Army during short so called April war (Axis attack on Kingdom of Yugoslavia from 6th April 1941 till 17th April 1941) and probably by the German Army in years 1943 – 1944. During the Patriotic War in Croatia in years 1991 - 1995, it was extensively used by the Croatian Army.

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

The fort is very valuable as a monument of military architecture and as a unique example of a fort embedded in a local cemetery. There is historical and architectural value as part of

the Italian fortification ring that developed around Zadar in the period between the two world wars.

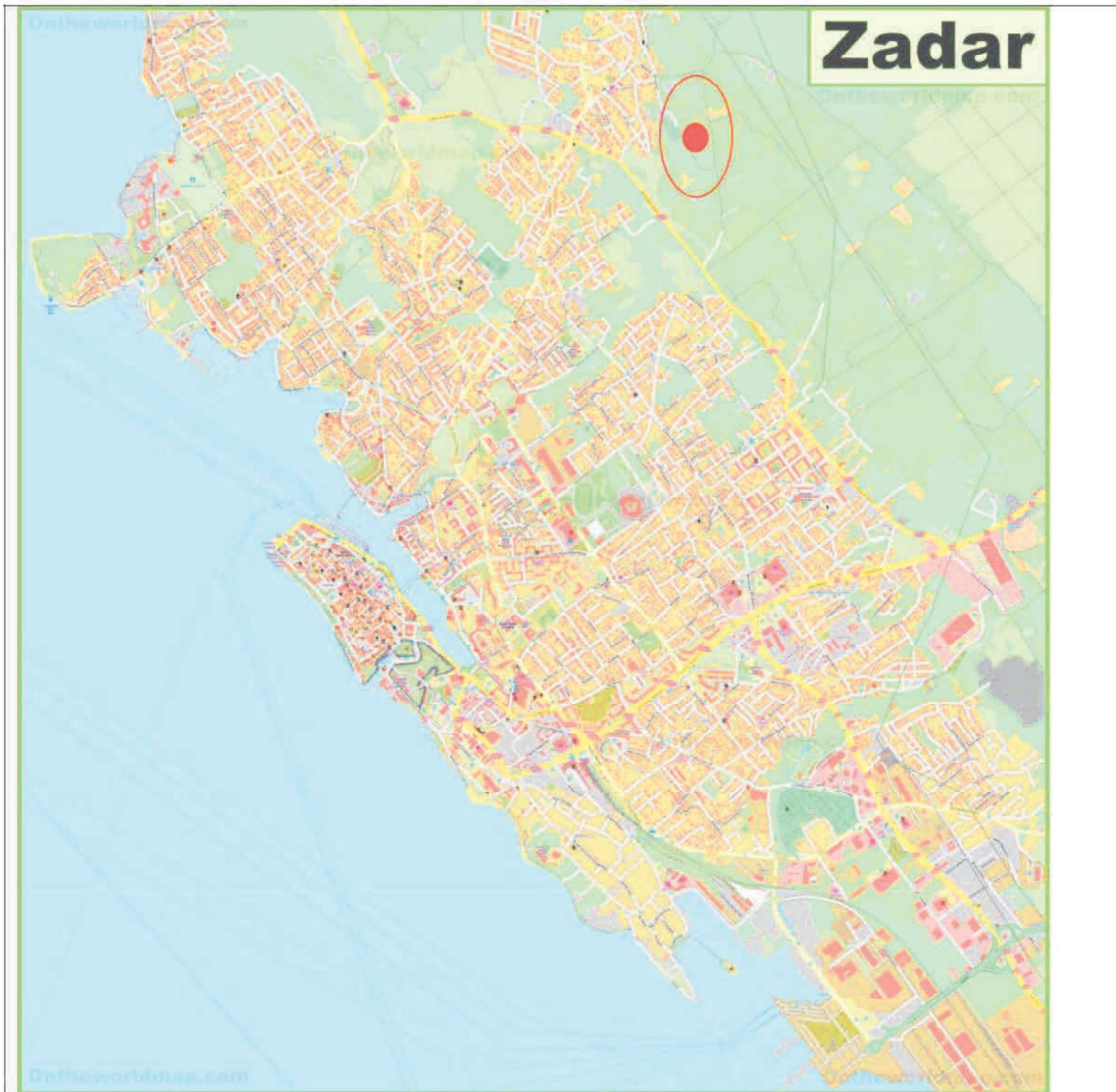
Description of the urban context and development specific for chosen building /site

Apart from the fact that the fort itself is interesting because of its long corridors and because of the deep underground, its geographical location gives it a special charm. The most fascinating fact is that the fort is located in the area of the old and new part of the civilian cemetery in the suburban settlement of Bokanjac and the cemetery of German prisoners of war who were buried there in the period 1944-1947. The two existing entrances are located between civilian tombs, and German soldiers are buried above two underground rooms to accommodate the crew. In the immediate vicinity of the fort before and during the Second World War, there were military barracks in which Italian and German soldiers were housed, and later captured German soldiers. The special charm of this fort is given by the beautiful view of the Zadar hinterland and Velebit and the suburban settlement of Bokanjac, which was once a village outside the city.

City maps, Urban plans, Blueprints of the building /site



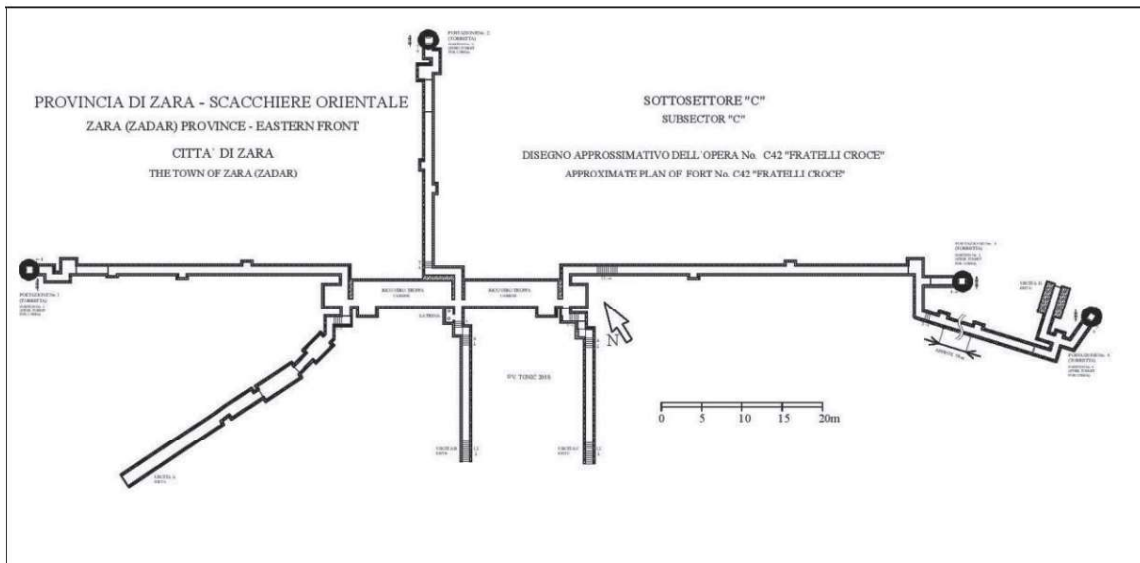
5.1. Position of the fort in the cemetery area. Source: GoogleEarth



5.2. The position of the fort is indicated by a red dot inside the red circle. Source: www.Ontheworldmap.com



5.3. A red circle indicates the position of the shelter on an Italian military map from August 1940. The map shows the first and second lines of defense, but not the third line of defense to which Fortress C-42 also belonged.



5.4. Ground plan of the fort. Made by Vladimir Tonic.

Archival documents of the building /site

Archival documentation for the construction of the fort was not found in the State Archives in Zadar, which is not unusual given that it was a military object whose construction was probably designated as a military secret. However, it is likely that the archive material is in the military archive in Rome, which could not be accessed at this time.

Secondary sources (newspapers, publications, commercial advertising, photos etc)

- Vučetić, Jurica, Sve talijanske fortifikacije u Zadru, Magazin za vojnu povijest, 2013., str. 52-58
- Vučetić, Jurica, Kopneni i morski sektor obrane, Magazin za vojnu povijest, 2013., str. 20-26
- Vučetić, Jurica, Podsektori obrane „D“ i „E“, Magazin za vojnu povijest, 2013., str. 22-29
- Dragoni Patrizia, Mlikota Antonija, Uništeni talijanski spomenik “Ara ai Caduti Dalmati” u Zadru, Ars Adriatica, 2018., str. 179-194

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



5.5. Entrance No. 2



5.6. Combat
Position (cupola)
Number 2.



5.7. Well preserved inscription on the direction of combat positions and entrances.



5.8. The inside of the fort.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

Although the fort is momentarily out of use, there is great potential for revitalization, mainly because it is very well preserved and there is the possibility of easy access and accommodation of even larger passenger vehicles. The whole area is also interesting because of the old civilian cemetery and the cemetery of captured German soldiers. From

the hill on which the fortress is located, there is a beautiful view of the fertile fields and almost the entire Zadar hinterland, as well as the mountain Velebit and the sea.

Name and contact details of the Person in charge of the application

6	<p>Name of the building or site, City, Region, Country</p> <p>SEMIUNDERGROUNDED SHELTER "D-28", ZADAR, ZADAR COUNTY, REPUBLIC OF CROATIA</p>
<p>Address of the building/ site</p> <p>Put Ploča, Zadar. Position: 44°06'20.85" N, 15°16'40.28" E</p> <p>(cadastral plot 3592/24 k.o. Crno)</p>	
<p>Past and present ownership of the building / site</p> <p>The very first owner was Italian Army. After the Second World War it become property of City of Zadar.</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The shelter is in perfect condition. It is not under protection.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>The shelter is marked as "D-28" and that is the only and original name.</p>	
<p>Typology and Style of the building/ site</p> <p>Military object – Semiundergrounded shelter.</p>	
<p>Architectural description of the building /site</p> <p>The exact time of the construction of the fort is unknown, but it is most likely in the 1930s in accordance with Circular no. 200. The shelter is constructed of reinforced concrete and 2/3 of its total height is under ground. The remaining 1/3 is above the ground. The interior was entered through two entrances, and the interior consisted of one large and two smaller rooms. In addition to the aforementioned entrances, the shelter has windows and the ceiling is semicircular in shape. The shelter was used for the large number of soldiers and war material.</p>	
<p>History and historical context of the building /site</p> <p>With the end of the First World War and the dissolution of the Austro-Hungarian Monarchy, Zadar belonged to the Kingdom of Italy, however, encircled with the territory of the</p>	

Kingdom of Yugoslavia Zadar represented the enclave on the eastern Adriatic coast. Learned from the end of the war and growing mistrust, all European countries began defining borders and building bunkers. Italy began its fortification in year 1931, shortly after the issuance of Circular no. 200. Particular importance was given to Zadar that in addition to its defense functions, the enclave should also serve as a springboard for the new conquests.

The shelter was used by Italian Army during short so called April war (Axis attack on Kingdom of Yugoslavia from 6th April 1941 till 17th April 1941) and probably by the German Army in years 1943 – 1944. During the Patriotic War in Croatia in years 1991 - 1995, it was extensively used by the Croatian Army. It is currently used by young people and members of the Ploče Local Board.

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

There is historical and architectural value as part of the Italian fortification ring that developed around Zadar in the period between the two world wars.

Description of the urban context and development specific for chosen building /site

The shelter is part of the former village, and today's suburb of Ploče. It shouldn't be considered partly but as a whole of the circular defense of the area with a series of larger and smaller bunkers and combat positions.

City maps, Urban plans, Blueprints of the building /site



6.1. The red circle indicates the position of the shelter on the Italian military map from August 1940. The map shows a strong circular defense of Ploče, which was of key importance for the defense of Zadar from attacks from the east. The loss of Ploče would jeopardize the defense of the entire area.



6.2. The position of the fort within the urban tissue of the suburban settlement of Ploča
Source: GoogleEarth

Archival documents of the building /site

Archival documentation for the construction of the shelter was not found in the State Archives in Zadar, which is not unusual given that it was a military object whose construction was probably designated as a military secret. However, it is likely that the archive material is in the military archive in Rome, which could not be accessed at this time.

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Vučetić, Jurica, Sve talijanske fortifikacije u Zadru, Magazin za vojnu povijest, 2013., str. 52-58

Vučetić, Jurica, Kopneni i morski sektor obrane, Magazin za vojnu povijest, 2013., str. 20-26
Vučetić, Jurica, Podsektori obrane „D“ i „E“, Magazin za vojnu povijest, 2013., str. 22-29

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



6.3. External appearance of the C-28 semiundergrounded shelter.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

There is great potential for revitalization, mainly because it is a large space suitable for gathering larger numbers of people. Also, the shelter is located in a village unknown to tourists coming to Zadar, however, a combination of old houses and narrow streets, Italian bunkers and still existing trenches from the Homeland War and a beautiful view of Zadar and the sea on one side and fertile fields and Velebit on the other sides, it could become very interesting.

Name and contact details of the Person in charge of the application

7	<p>Name of the building or site, City, Region, Country</p> <p>BIG CONCRETE BUNKER "E-20", ZADAR, ZADAR COUNTY, REPUBLIC OF CROATIA</p>
<p>Address of the building/ site</p> <p>Ploča / Barbaričine, Zadar. Position: 44°05'45.26" N, 15°16'42.59" E</p> <p>(cadastral plot 1698/222, 1698/340 i 1698/767 k.o. Zadar)</p>	
<p>Past and present ownership of the building / site</p> <p>The very first owner was Italian Army. After the Second World War it become property of private persons.</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The bunker is in solid state. It is not under protection.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>The bunker is marked as "E-20" and that is the only and original name.</p>	
<p>Typology and Style of the building/ site</p> <p>Military object – bunker.</p>	
<p>Architectural description of the building /site</p> <p>The exact time of the construction of the fort is unknown, but it is most likely in the 1930s in accordance with Circular no. 200. This is an older model of a large bunker built of reinforced concrete. The side walls are up to one meter thick and the roof is up to two meters thick. The aforementioned bunker consists of two parts - an entrance section with a room in the level of the surrounding terrain and a lofty section with positions for three light machine guns. Two additional loopholes are located to the left and right of the entrance and are used to protect the rear of the bunker.</p>	
<p>History and historical context of the building /site</p>	

With the end of the First World War and the dissolution of the Austro-Hungarian Monarchy, Zadar belonged to the Kingdom of Italy, however, encircled with the territory of the Kingdom of Yugoslavia Zadar represented the enclave on the eastern Adriatic coast. Learned from the end of the war and growing mistrust, all European countries began defining borders and building bunkers. Italy began its fortification in year 1931, shortly after the issuance of Circular no. 200. Particular importance was given to Zadar that in addition to its defense functions, the enclave should also serve as a springboard for the new conquests.

The shelter was used by Italian Army during short so called April war (Axis attack on Kingdom of Yugoslavia from 6th April 1941 till 17th April 1941) and probably by the German Army in years 1943 – 1944.

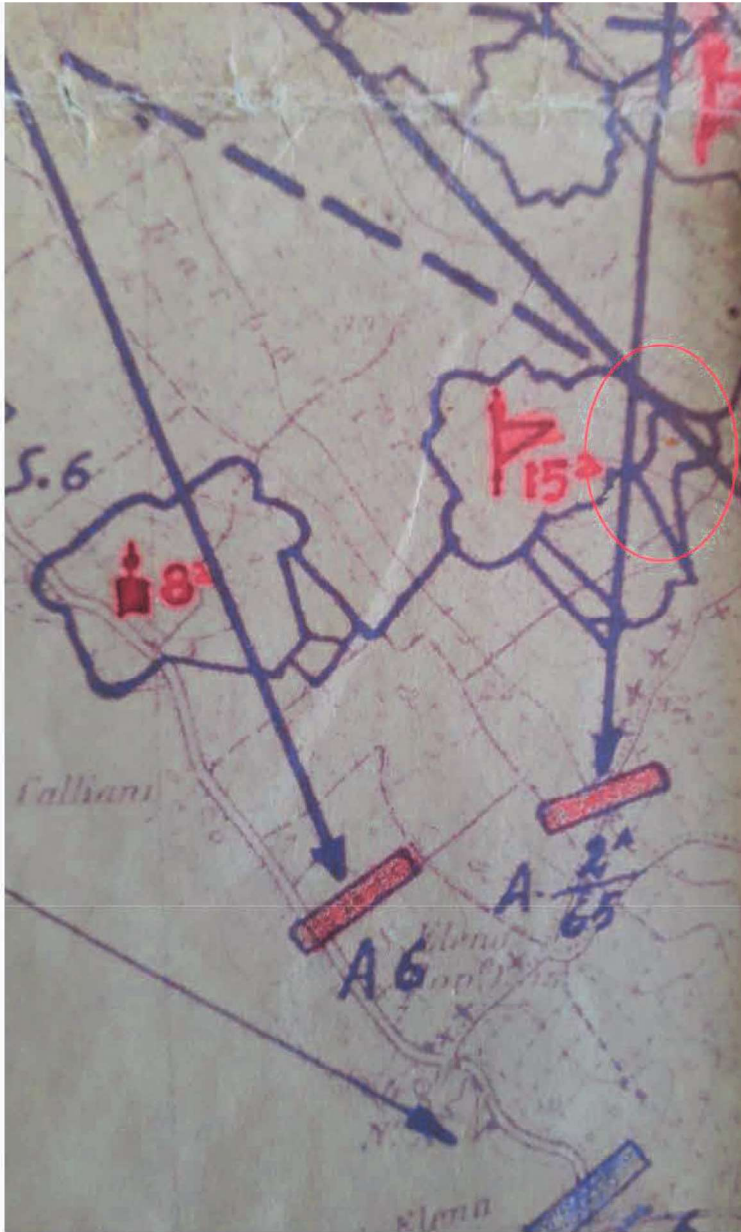
Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

However, it is a unique model of bunker in the Zadar area. There is historical and architectural value as part of the Italian fortification ring that developed around Zadar in the period between the two world wars.

Description of the urban context and development specific for chosen building /site

The bunker is located in an area that is not urbanized and is intended for the expansion of the economic-industrial zone. Given that within a few hundred meters there are a number of larger and smaller bunkers and combat positions, this bunker should be viewed as an indivisible whole with other specimens.

City maps, Urban plans, Blueprints of the building /site



7.1. The position of the bunker on the Italian military map from August 1940 is marked with a red circle. The map shows a strong circular defense of the Barbarečina and Gaženica areas. The positions in this area were intended to prevent an attack from the village of Bibinje in the east and to defend the right flank of the settlement of Ploče.



7.2. Bunker location along State Road D 502. Source: GoogleEarth

Archival documents of the building /site

Archival documentation for the construction of the shelter was not found in the State Archives in Zadar, which is not unusual given that it was a military object whose construction was probably designated as a military secret. However, it is likely that the archive material is in the military archive in Rome, which could not be accessed at this time.

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Vučetić, Jurica, Sve talijanske fortifikacije u Zadru, *Magazin za vojnu povijest*, 2013., str. 52-58

Vučetić, Jurica, Kopneni i morski sektor obrane, *Magazin za vojnu povijest*, 2013., str. 20-26
Vučetić, Jurica, Podsektori obrane „D“ i „E“, *Magazin za vojnu povijest*, 2013., str. 22-29

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



7.2. External appearance of the E-20 bunker.

Documentation (Video documentation and Photographing) of all undertaken works on building/site
New cultural tourist offers focused on selected building /site (plans and ideas at the moment) Considering that the mentioned bunker is located along the road leading to the city, it is possible to present this bunker to a larger number of people with a light installation and to acquaint potential tourists with the existence of such fortifications. This bunker should also not be viewed as an individual but as part of densely packed fortifications in the area.
Name and contact details of the Person in charge of the application

<p>8</p>	<p>Name of the building or site, City, Region, Country</p> <p>PODZEMNA UTVRDA „C-47“, ZADAR, ZADARSKA ŽUPANIJA, REPUBLIKA HRVATSKA</p> <p>UNDERGROUND FORTRESS „C-47“, ZADAR, ZADAR COUNTY, REPUBLIC OF CROATIA</p>
<p>Address of the building/ site</p> <p>Zadar, Bokanjac, Ulica Hrvatskog sabora, Pozicija: 44°08'00.89" N, 15°14'57.59" E</p> <p>Zadar, Bokanjac Ulica Hrvatskog sabora, Position: 44°08'00.89" N, 15°14'57.59" E</p> <p>(čest. zem./cadastral plot 336/1, 336/2, 336/3, 338/4, 340/4, 342/6 i 1014/2 k.o. Bokanjac)</p>	
<p>Past and present ownership of the building / site</p> <p>The very first owner was Italian Army and after the Second World War it became property of City of Zadar, Republic of Croatia and Parish of St. Simeone in whose possession is also today.</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The fort is in very solid condition. The walls have preserved the white color, which was very likely restored after 1945, and the rooms are not filled with garbage. During socialist Yugoslavia, one steel cupola was prepared for excavation, and one entrance (Entrance B) was buried. The fort is not under any protection.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>The fort is marked as "C-47" and that is the only and official name. Unfortunately, due to the new coating of white paint, it is not possible to determine by which Italian person the fort was named.</p>	
<p>Typology and Style of the building/ site</p> <p>Underground military fort.</p>	
<p>Architectural description of the building /site</p> <p>The exact time of construction of the fort is unknown, but its probably began in the late 1930s in accordance with Circular no. 200. However, it is very likely that it was not completed by August 1940 because it is not visible on the Italian military map from that time. With its two cupolas, it covered the valley between the hill on which the village of Bokanjac is located and elevation 114 Čubrijan. The fort was constructed by using the</p>	

method of surface excavation in such a way that the interior of the fort is covered with metal beams which are poured with concrete and covered with 2-3 m of stone and soil. It has two combat positions in steel cupolas (Mod. 3 weighing 10 tons). The walls of the cupolas are 80 mm thick and are made of steel cast. The body of the cupolas was cast in one piece with the access shaft on the bottom (the cupolas were made in the Ilva steel mill in Genoa). The cupolas were fixed to the concrete foundation by steel screws and then poured to the level of the loopholes with concrete for greater protection. Every cupola had four protruding embrasures protected with 320 kg ball-shaped steel shields, each providing a 100 ° field of fire. Two FIAT Mod 14/35 caliber 8 mm machine guns could be used in one cupola, but in diametrically opposed loopholes. Embrasures that were not occupied by a weapon could be closed by turning the sphere 90 °. The interior of the fort consisted of two large crew accommodation rooms (Dormitorio Truppa) is accessible through the three entrance (Uscita A, B and C) led from the surface. From accommodation rooms, long corridors led to the combat positions (Postazioni N. 1 and 2). For the purpose of the crew, the fort had sanitary facility with two squats (Latrina), one tank with water (Serbatoio Aqua) and a food storage room. Air purifier (Aereatore) was located in another separate room and operated manually. This underground fortress is the shallowest underground fortress in the area of Zadar. Its entrance "C" differs from all other entrances in similar forts.

History and historical context of the building /site

At the end of the First World War and the dissolution of the Austro-Hungarian Monarchy, Zadar belonged to the Kingdom of Italy. However, encircled with the territory of the Kingdom of Yugoslavia Zadar represented the enclave on the eastern Adriatic coast. Learned from the end of the war and growing mistrust, all European countries began defining borders and building bunkers. Italy began its fortification in 1931, shortly after the issuance of Circular no. 200. Particular importance was given to Zadar that in addition to its defense functions, the enclave should also serve as a springboard for the new conquests.

The fort was used by Italian Army during short so called April war (Axis attack on Kingdom of Yugoslavia from 6th April 1941 till 17th April 1941) and probably by the German Army from 1943 to 1944. During the Homeland War in Croatia from 1991 to 1995, it was extensively used by the Croatian Army.

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

The fort is very valuable as a monument of military architecture. There is historical and architectural value as part of the Italian fortification ring that developed around Zadar in the period between the two world wars.

Description of the urban context and development specific for chosen building /site

Apart from the fact that the fort itself is interesting because of its underground rooms, its geographical location gives it a special charm, with a view of the city of Zadar and the surrounding islands.

City maps, Urban plans, Blueprints of the building /site

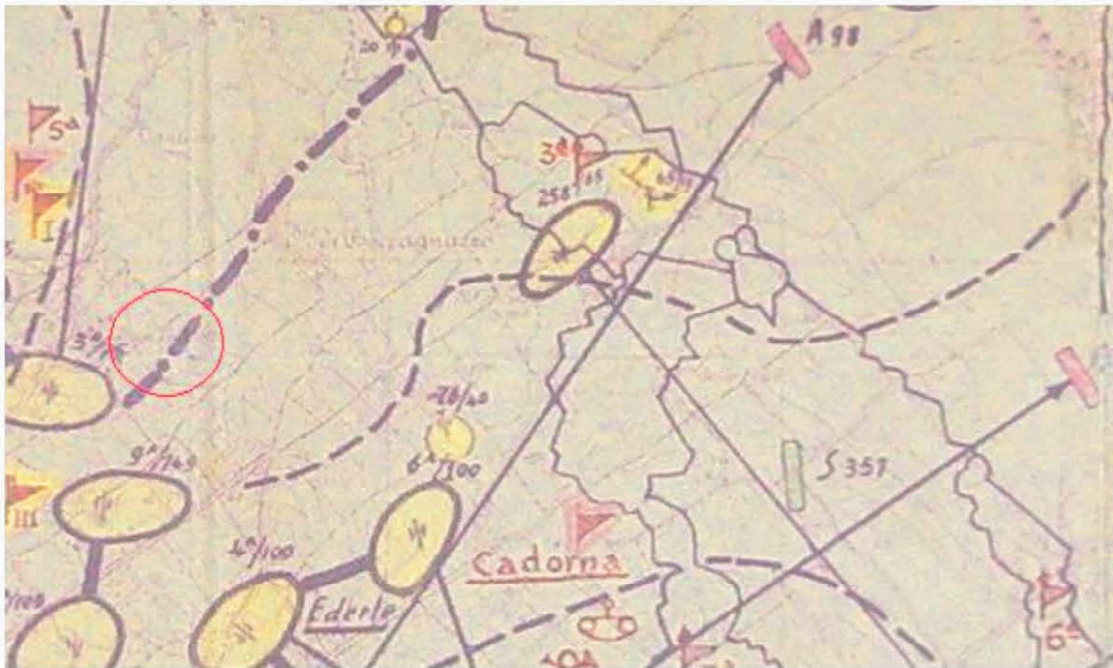


8.1. Position of the fort.

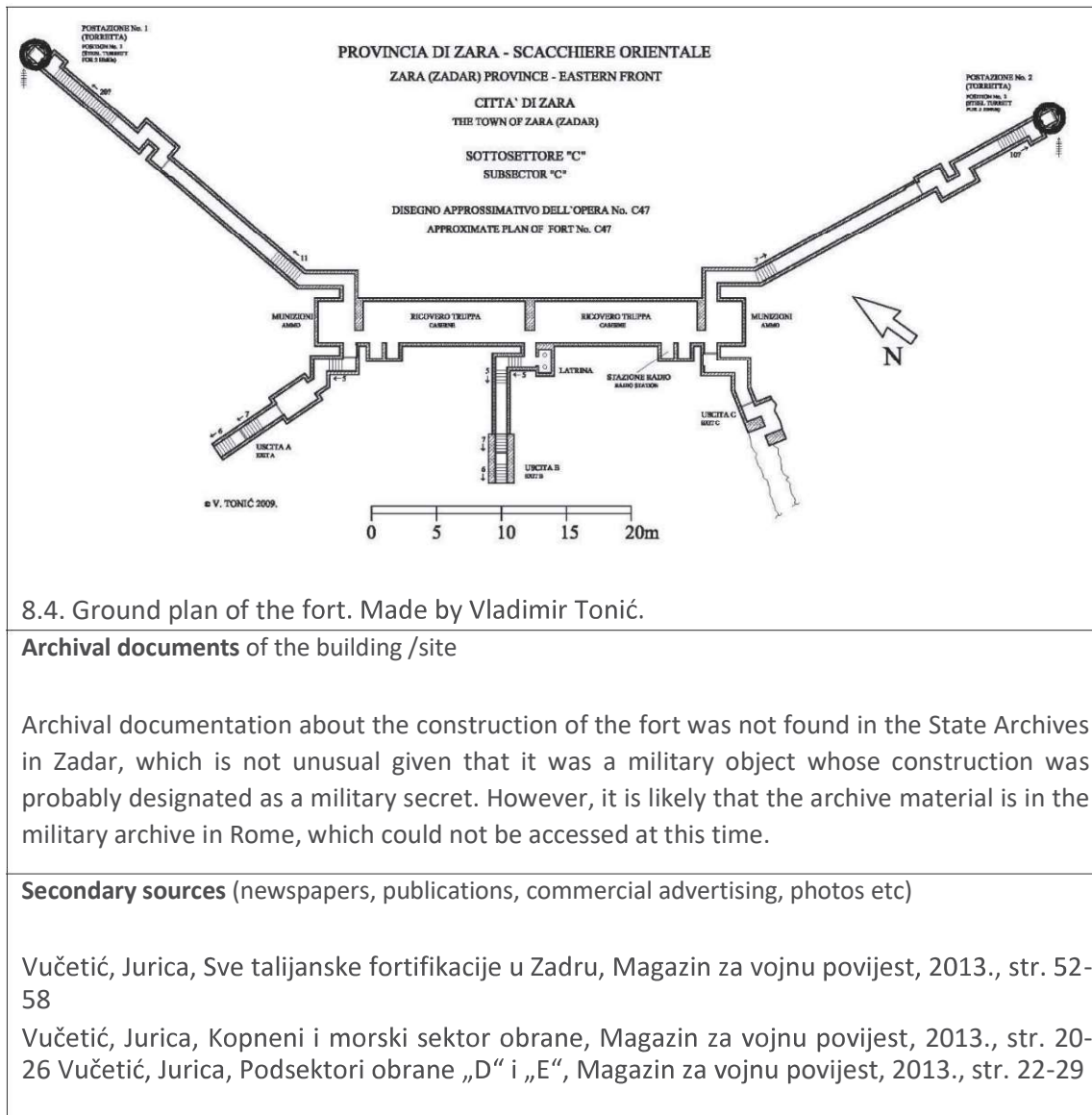
Source: GoogleEarth



8.2. The position of the fort is indicated by a red dot inside the red circle. Source: www.Ontheworldmap.com



8.3. A red circle indicates the position of the shelter on the Italian military map from August 1940. The map shows the first and second lines of defense, but not the third line of defense to which Fortress C-47 also belonged.



8.4. Ground plan of the fort. Made by Vladimir Tonić.

Archival documents of the building /site

Archival documentation about the construction of the fort was not found in the State Archives in Zadar, which is not unusual given that it was a military object whose construction was probably designated as a military secret. However, it is likely that the archive material is in the military archive in Rome, which could not be accessed at this time.

Secondary sources (newspapers, publications, commercial advertising, photos etc)

- Vučetić, Jurica, Sve talijanske fortifikacije u Zadru, Magazin za vojnu povijest, 2013., str. 52-58
- Vučetić, Jurica, Kopneni i morski sektor obrane, Magazin za vojnu povijest, 2013., str. 20-26
- Vučetić, Jurica, Podsektori obrane „D“ i „E“, Magazin za vojnu povijest, 2013., str. 22-29

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



8.5. Entrance “A”.



8.6. The cupola from which the concrete foundation was removed when attempting to remove.



8.7. The interior of the fort.
Documentation (Video documentation and Photographing) of all undertaken works on building/site
<p>New cultural tourist offers focused on selected building /site (plans and ideas at the moment)</p> <p>Although the fort is currently not in any use because it serves as a storage for a private person, there is great potential for revitalization, mainly because it is very well preserved and there is the possibility of easy access and accommodation of even larger passenger vehicles. The whole area is interesting because of the lookout from which a beautiful view of the mountain Velebit, the sea and the city of Zadar takes place.</p>
Name and contact details of the Person in charge of the application

REVIVAL

WP3

D. 3.1.2. Cross – border cataloguing cards

City of Rijeka

Final Version

May, 2020

Public

<h1>1</h1> <p>(W1)</p>	<p>Name of the building or site, City, Region, Country FORTIFICATION SV. KATARINA A, Alpine wall fortification, City of Rijeka, Primorje-Gorski Kotar County, Croatia UPORIŠTE SVETA KATARINA A, Utvrde Alpskog bedema, Grad Rijeka, Primorsko-Goranska županija, Hrvatska</p>
<p>Location of the building/ site</p> <p>45°20'17" N; 14°27'25" E; +203 m.a.s.l.</p> <p>A hill above the Rječina River canyon, overlooking the port of the town of Sušak, with two entrances and one exit. <i>"...The area of fire of this fortification included both the Rječina Canyon and the Draška Valley, with important communications towards the town of Sušak located there, as well as the main road and the Zagreb - Sušak railway."</i></p> <p>System of underground tunnels and bunkers develops between of approx. 183.m.a.s.l. to 205 m.a.s.l.</p> <p>(k.č./cadastral plot 1432/1, 1426/18, 1426/28, k.o. Stari Grad)</p>	
<p>Past and present ownership of the building / site</p> <p>Public (RH,Ministry of defence and City of Rijeka)</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>Fairly well preserved. Unlike other fortifications of this type, the final branches of the Katarina A tunnel were obviously built with a smaller ground layer as the tunnel vault at the points where the exits towards the watchtower or embrasure are located is made of steel elements. These have corroded due to moisture and their degradation is evident.</p> <p>One of the halls that once provided shelter for the crew is in extremely poor condition due to the leakage of leachate into the ground, and cracks of a few centimetres can be seen in the vault, and some (so far smaller) pieces have separated. Due to the humidity and drainage of water into the room, the floor has also been destroyed.</p> <p>What has been found to be in good condition are the steel domes of the watchtower and the casemates, where the engraved inscriptions "FIAT" with the year of construction, as well as the inscription "Fonderia Milanese...." can be seen. This has no status as cultural heritage.</p> <p>The characteristic of the extremely long corridors in these tunnels is that they are "carved" by the niches in which the benches are set up. Most of the benches have been destroyed by vandals.</p> <p>Rubbish has accumulated in places of above-ground openings (exits, entrances, bunkers with larger openings), indicating human presence despite it being a controlled area.</p> <p>The partition walls within the crew rooms have been removed, except for that of the tank.</p>	

Present name and Original Name (if there are any) of the building / site

Today is called "Sv. Katarina A" or shorter "Katarina A" (*St. Catherine A*). The original name was „Angheben 1" (named after the Italian soldier killed in 1st World War – Mario Angheben).

Typology and Style of the building/ site

A World War II military fortification facility, built as an underground stronghold consisting of a system of subterranean tunnels and strategic battle blocks (bunkers) extending beyond the terrain line. One of the few completely finished buildings in the area of the city of Rijeka was built between 1931 and 1941 ("*Circular 200*") and constitutes an integral part of the steel and concrete defense belt, also known as the *Vallo Alpino* (translated Alpine wall), built by the Kingdom of Italy at its borders during the fascism period. The purpose of these fortifications was to protect their own borders.

"...The stronghold "Sv. Katarina A" consisted of two fortifications known as "Centre no. 1" and "Centre no. 2", built inside the hills above the Rječina River canyon, overlooking the port of the town of Sušak, and interconnected by an underground passage of some 160 metres in length. The strongholds were fully autonomous and ready for prolonged battle, even in the event of being completely surrounded by the enemy." (Tonić, 2011)

Given the typology of the building, fortifications of this type were built in the highest secrecy and were inaccessible to the local population. Apart from being physically inaccessible, the massive over ground structures were very skillfully camouflaged and thus almost impossible to locate.

"...Other heavy machine guns were housed in steel domes (casemates) with a single embrasure, concreted into the hillside slopes and carefully camouflaged. Two steel observation domes were camouflaged in limestone and could also serve as positions for light machine guns." (Tonić, 2011)

Architectural description of the building /site

This building was completely finished and consists of an underground part made up of a system of corridors connecting strategic battle blocks (bunkers), where their overground part (concrete or steel) was masterfully camouflaged. The length of the main central tunnel connecting the end points of "Centre 1" and "Centre 2" is about 400 metres, while the total length of underground tunnels with all of the secondary branches is about 1000 metres.

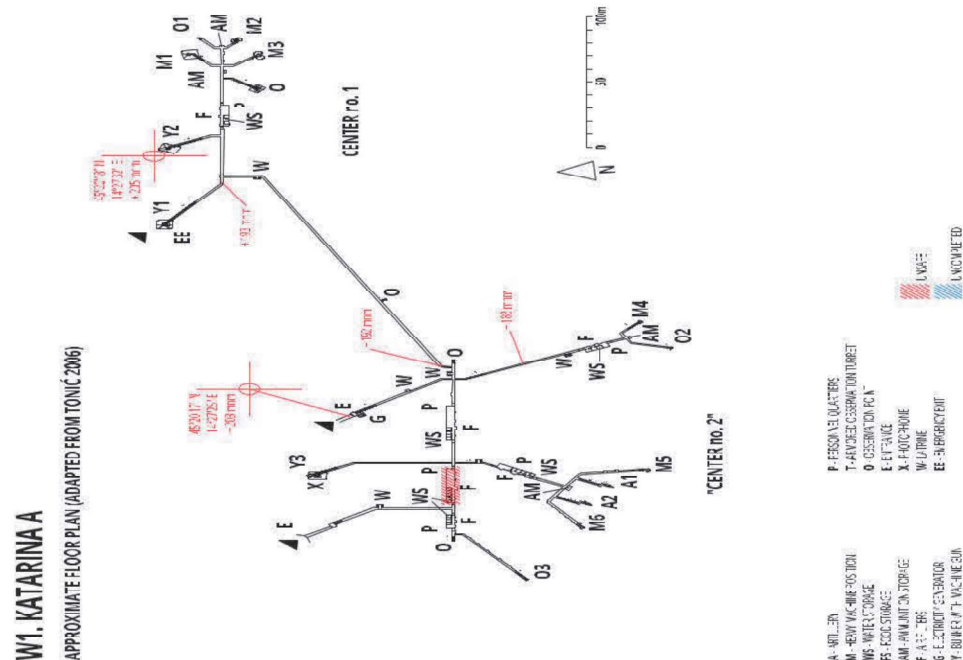
Considering the size, content and number of premises, it can be assumed that both "Katarina A" and "Katarina B" were the main defence centre in the area. Namely, with a complete system of defence bunkers, "Katarina A" also had the crew rooms necessary for longer stay in the underground fortifications in case of a siege situation.

These include the officers' and subofficers' rooms, a kitchen, a water tank, toilets, an electricity generator, a food pantry and a photophone that allowed visual communication with surrounding fortifications. Ventilation in the tunnels had been provided and there were air filter in every quarter. There was also an iron safety "gas proof" door at the entrance. The width of the crew rooms was 3m and the length varied depending on location (10, 15, 20, 25 metres).

"Armament of fortification no. 1 consisted of both heavy and light machine guns located within 6 battle blocks (bunkers): two concrete blocks, each with three embrasures, one steel dome with one embrasure, two heavy machine gun blocks protected by a 20 cm thick steel shield and a steel observation dome also capable of serving as a position for a light machine gun. The first two blocks were intended for the observation/defence of the west side and were built as massive over ground structures. The remaining

bunkers were oriented towards the much more dangerous east, so the Italian art of camouflage came to the fore with the use of limestone blocks to create the illusion of a coastal dry stone wall, or by digging the position to such an extent that the embrasure could only be seen from the immediate vicinity. In addition to the steel observation dome, this fortification also had a special reinforced concrete watchtower, which was used to indicate firing from both fortifications ("Osservatorio comandante"), which was built almost at ground level.

Armament of fortification no. 2, located on Sv. Katarina, consisted of both heavy and light machine guns housed within 6 battle blocks (bunkers), and an underground artillery battalion of two 75 mm calibre guns in steel casemates, 27 calibre barrel lengths (2025 mm) were made according to the Krupp's license. These steel casemates, made at the Vanzetti foundry in Milan, were the most heavily armoured parts to be installed in the "Alpine wall" fortifications. (Tonic, 2011)



History and historical context of the building /site

"In the climate of mistrust that prevailed among European countries in the 1930s, memories of the First World War slaughters were still fresh. The battles on the Italian-Austro-Hungarian front, on the Soča River and in the Julian Alps, could be compared with the fierceness and magnitude of the tragedy of hundreds of thousands of lives lost to those in the plains of France and Belgium. After the war, there was an opinion among military strategists that it was better to invest in strong defensive lines and concrete fortifications than to count on the masses of soldiers, "cannon fodder", as a guarantee of inviolability of borders and avoiding future bloodshed. The most famous such line was undoubtedly the so-called Maginot line in France,

but other European countries have succumbed to "fortification fever", such as Germany, the Netherlands, Belgium, Czechoslovakia, the USSR, Italy, Yugoslavia and others.

The construction of permanent fortifications on Italy's "Eastern Frontier" began shortly after Circular no. 200 was issued: both Croatian and Slovenian papers of that time mention the digging of "huge caverns" as early as in 1931-1932."

Until 1995. the fortification was controlled an in use by military forces.

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

This site has a primarily historical value, both globally and locally. However, its architectural value is not to be underestimated either.

If we take the years when it was built into account, the complete secrecy that accompanied its construction, and the extremely demanding location on the slopes of the Rječina River canyon, we can safely say that from a construction point of view, this facility is an exceptional example of 20th century fortification construction. It is fascinating that the above ground steel domes are about 20-30 cm thick, weighing tens of tons each, it certainly makes it difficult to mount them in secret, especially since they are located on the most prominent and inaccessible slopes above the city.

Description of the urban context and development specific for chosen building /site

There is a fortification with all its parts on the slopes of Sv. Katarina hill, above Rijeka. The entrance is very well hidden and completely overgrown. Although located on the edge of the construction zone of the residential area, almost all parts of the complex are within the area controlled by the Ministry of Internal Affairs, and access to the facility is restricted and impossible without the permission of the guards.

City maps, Urban plans, Blueprints of the building /site





(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site

The archival documentation for the construction of tunnels and bunkers was not found in the State Archives, which is logical given the fact that the construction of these facilities was a very well-kept secret at the time. It is not possible to exclude the possibility of archival documentation on the Rijeka fortifications in the military archive in Rome, however, a longer period for research is needed. The found documentation comes from private sources or Drenova Heritage Museum digital archive.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

VLADIMIR TONIĆ, *Tragom „Alpskog bedema“ u Rijeci i Hrvatskoj*, Rijeka: Slobodna Država Rijeka, 2011, str. 40-44

<http://www.valloalpino.com/index.htm>The https://www.youtube.com/watch?v=Ouz_BWWQgKU link shows the story of the Battle of Rijeka, one of the bloodiest battles in this area, which took place in Sv. Katarina, testifying to the strength of the fortification and its location, which remained unconquered until the end of the war.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context Vidi mapu 4. See folder 4.



Original writing on the wall, indicating the function of the room and showing the ventilation tube



Bunker with machine gun (Y2).

Documentation (Video documentation and Photographing) of all undertaken works on building/site
<p>New cultural tourist offers focused on selected building /site (plans and ideas at the moment)</p> <p>Since the facility has limited access due to its being located in a controlled and fenced off area that is under the jurisdiction of the Rijeka Police Directorate, the facility as such cannot be included in the tourism program. Although it is one of the more attractive and rarely completed fortifications, it would be advisable to consult with the Ministry of Internal Affairs in order to present it.</p>
Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

<h1 style="font-size: 2em; margin: 0;">2</h1> <h2 style="font-size: 1.5em; margin: 0;">(W3)</h2>	<p>Name of the building or site, City, Region, Country FORTIFICATION SV. KATARINA B, Alpine wall fortification, City of Rijeka, Primorje-Gorski Kotar County, Croatia UPORIŠTE SVETA KATARINA B, Utvrda Alpskog bedema, Grad Rijeka, Primorsko-Goranska županija, Hrvatska</p>
<p>Location of the building/ site</p> <p>45°20'40" N; 14°26'59" E; +293 m.a.s.l.</p> <p>On Pulac hill (marked "Montecroce" in old maps), with views to the north, northwest and west. The area of fire operation included the Rječina River canyon, Orehovica, Trsat and Strmica. Check and defence points controlling the forest driveways could be found even on the eastern side.</p> <p>Two entrances and one exit are located on the south side of the hill on c.l. no. 2013/4 c.m. Stari Grad (land owned by the Republic of Croatia, Ministry of Labour and Social Welfare).</p> <p><i>"Fortifications of the "Sv. Katarina B" stronghold covered the entire surrounding area by fire, while fire from weapons of the " Sv. Katarina A" stronghold was concentrated toward the southeast - the town of Sušak, its port and access roads."</i></p> <p>System of underground tunnels and bunkers develops between of approx. 280.m.a.s.l. to 293 m.a.s.l.</p> <p>(k.č./cadastral no. 203/39, 203/58, 203/4, 216, k.o. Stari Grad)</p>	
<p>Past and present ownership of the building / site Public (Republika Hrvatska)</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>From a construction point of view, this is a very well-preserved fortification (the best of all those found in Rijeka), and there has even been the discovery of electrical wires still in existence (although these are assumed not to be original). Moving equipment was removed from the site. All steel domes (casemates, watchtowers) have remained on site. Apart from the absence of signs of moisture and a significant cracking of the structure, no dilapidated condition was found at this location nor was there a large amount of waste (probably due to the presence of different associations).</p> <p>The steel elements (beams and vaults) used in places where there was insufficient depth and the rocks in the upper belt (entrance parts) are corroded. Unlike Katarina A, very few of these parts can be noticed here. It is assumed that the underground concrete parts were painted after construction in the 30's, and the inscriptions on the wall (graffiti) date back to 1991.</p> <p>It has no cultural heritage status.</p>	
<p>Present name and Original Name (if there are any) of the building / site Today known as "Sv. Katarina B" or abbreviated as "Katarina B". The original name is "Angheben II" (after an Italian soldier killed in World War I - Mario Angheben)</p>	
<p>Typology and Style of the building/ site</p>	

The World War 2 military fortification facility, built as an underground fortification consisting of a system of a total of 12 underground tunnels and strategic battle blocks (bunkers) just above the terrain line.

One of the few completely finished buildings in the area of the city of Rijeka was built between 1931 and 1941 ("Circular 200") and is an integral part of the steel and concrete defence belt, also known as the Vallo Alpino (translated Alpine wall).

As of December 1939, the "Circular 15000" created a detailed classification of the fortifications, and according to the same, based on the known parameters, it is possible to classify the fortification of Katarina (A and B) among the large fortress ("*Opera grossa*") category.

The "Katarina B" stronghold consisted of two fortifications – the "Left" and the "Right" sector, respectively East and West. The two sectors are connected by corridors, which together formed one ring, and today a complete circle can be made without the need to return to the same corridor (as is the case in "Katarina A"). Given the typology of the building, fortifications of this type were built in the highest secrecy and were inaccessible to the local population. Apart from being physically inaccessible, the massive above ground structures were very skilfully camouflaged and thus almost impossible to locate.

Architectural description of the building /site

The building is completely finished and consists of an underground part made up of a corridor (ring) system that connects strategic battle blocks (bunkers), where their aboveground part (concrete or steel) was masterfully camouflaged. How much attention was paid to the construction itself is also evidenced by the detail of a concrete staircase with a rounded front part of the tread, which is characteristic for civil architecture.

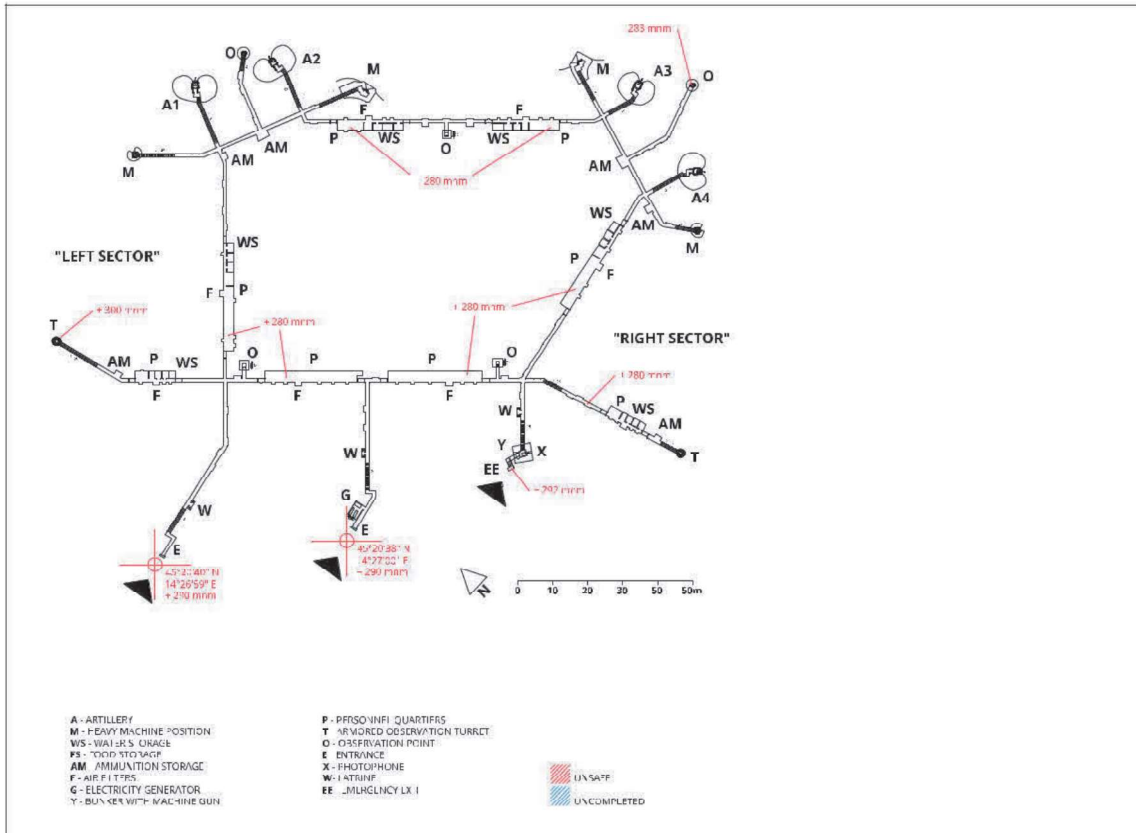
The length of the main circular tunnel connecting the fortifications of the *left* and *right* sector is about 360 metres, although taking this into account with all the corridors leading to the bunker, the total length of the tunnel is about 790 metres.

Considering the size, content and number of premises, it can be assumed that "Katarina B" alongside "Katarina A" was the main defence centre in the area. Just like "Katarina A", "Katarina B" had all the facilities and crew rooms necessary for longer stay in underground fortifications in the event of a siege.

"Each of the fortifications had a separate entrance and a well-equipped logistical section, with power generators for lighting, ventilation and communication. The generator room, along with the gasoline tank, was near the entrance to the "right" fortification. The "Sv. Katarina B – East" fortification had an additional bunker as well, which housed a photophone for communication between strongholds "A" and "B", and there was also a security exit, defended by the position of a light machine gun. Fire from bunkers was directed from the "Central watchtower" "Osservatorio centrale", whose concrete roof was no more than 50 cm thick but was reinforced with steel and carefully camouflaged, located 14 metres above the level of the shelter."

The underground (logistical) part of the Katarina A and Katarina B strongholds were similar, but their internal arrangement was adapted to the morphology of the hill within which the fortifications were located. According to Tonić, fortifications of the "Katarina B" stronghold had a total crew of approximately 180 officers and soldiers. It is interesting that the size and capacity of the rooms were expressed in cubic metres because the basic prerequisite for the stay of people was obviously ventilation thanks to the air filters found in each room.

The entire territory of the fortifications was surrounded by barbed wire that still exists today.



History and historical context of the building /site

"In the climate of mistrust that prevailed among European countries in the 1930s, memories of the First World War slaughters were still fresh. The battles on the Italian-Austro-Hungarian front, on the Soča River and in the Julian Alps, could be compared with the fierceness and magnitude of the tragedy of hundreds of thousands of lives lost to those in the plains of France and Belgium. After the war, there was an opinion among military strategists that it was better to invest in strong defensive lines and concrete fortifications than to count on the masses of soldiers, "cannon fodder", as a guarantee of inviolability of borders and avoiding future bloodshed. The most famous such line was undoubtedly the so-called Maginot line in France, but other European countries have succumbed to "fortification fever", such as Germany, the Netherlands, Belgium, Czechoslovakia, the USSR, Italy, Yugoslavia and others.

The construction of permanent fortifications on Italy's "Eastern Frontier" began shortly after Circular no. 200 was issued: both Croatian and Slovenian papers of that time mention the digging of "huge caverns" as early as in 1931-1932."

Until 1995, the fortification was controlled and in use by military forces.

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

The value of this site is primarily military-historical, both locally and globally. There is much to be learned about the manner and strategy of World War II warfare. However, the architectural value of fortification should also not be underestimated. If we take into account the years when it was built, the complete secrecy that accompanied the construction, and the extremely demanding location on the slopes of the Rječina River canyon, we can safely say that from a construction point of view, this facility is an exceptional example of fortification construction of the 20th century. It is fascinating that the above ground steel domes, approximately 20-30cm thick, weighed tens of tons each. The value is certainly of an aesthetic and landscape nature as well. Namely, besides the underground itself being interesting, even more so are the above-ground bunkers, the way they camouflage and fit into the environment and the strategic positioning of them without the use of any of the sophisticated tools known today.

Description of the urban context and development specific for chosen building /site

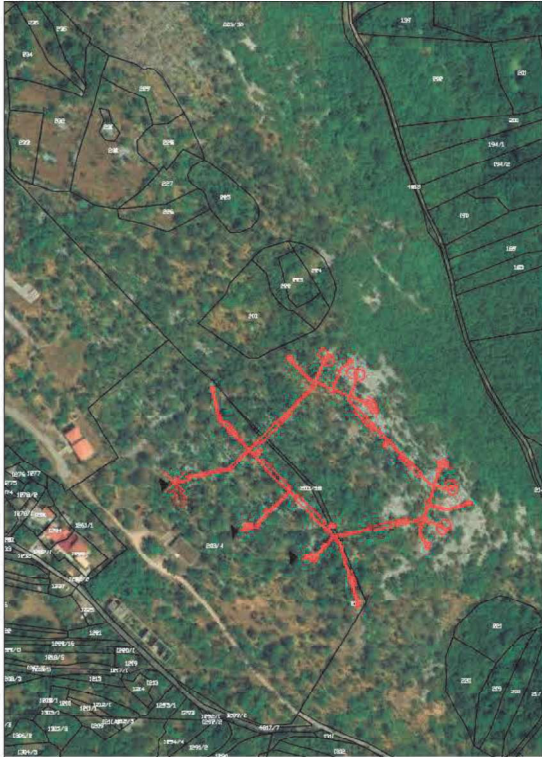
Not far above the residential part of the settlement, on the slopes of Sv. Katarina, there is a Rehabilitation Centre to which traffic for vehicles is ensured and in the immediate vicinity there is a parking lot as well as entrances to the underground tunnels of Katarina B. Just before the entrances to the underground part, there are ground structures and on one of them the inscription "*Credere- Obbedire – Combattere*" still stands which means "*Believe - Obey - Fight*" as well as the "*Di qui non passeranno*" meaning "*They shall not pass here*".

City maps, Urban plans, Blueprints of the building /site

See folder 1.



W3. KATARINA B



Entrance from the inside

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site

The archival documentation for the construction of tunnels and bunkers was not found in the State Archives, which is logical given the fact that the construction of these facilities was a very well-kept secret at the time. It is not possible to exclude the possibility of archival documentation on the Rijeka fortifications in the military archive in Rome, however, a longer period for research is needed. The documentation found was collected from private collections from various forums or archives of the Heritage Museum of Drenova.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

VLADIMIR TONIĆ, *Tragom „Alpskog bedema“ u Rijeci i Hrvatskoj, Rijeka: Slobodna Država Rijeka, 2011, str. 45-47*

<http://www.valloalpino.com/index.htm>

The https://www.youtube.com/watch?v=Ouz_BWWQgKU link shows the story of the Battle of Rijeka, one of the bloodiest battles in this area, which took place in Sv. Katarina, testifying to the strength of the fortification and its location, which remained unconquered until the end of the war.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context
 Vidi mapu 4. See folder 4.



View over the comander observatory point

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

"Katarina B" is a unique location where all examples of bunkers (steel and concrete), tunnels, anti-tank positions and trenches can be seen, and which shows the Alpine Wall at its peak when there was clearly no shortage of funds or work force.

Considering that from here the view extends over the whole city and its surroundings, "tourist" parallels can be drawn, as usually happens with viewpoints. For example, one of the controlled positions was Trsat which is now a famous pilgrimage destination. It would be interesting to draw a historical parallel about the development of the city on Rječina through former strategic points, through a very accessible and well preserved story of fortification bunkers and by walking through the forest or along the already marked Rijeka promenade, a former "mulatiera", i.e. a path where people once transported goods with donkeys.

On the other (south) side there is a very good driveway with ground floor facilities that can serve as an info point with a place to rest and present everything that can be visited.

Education (history, geography, biodiversity), sports, recreation, entertainment, tourism - can all be incorporated here.

Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

<h1 style="font-size: 2em; margin: 0;">3</h1> (W4)	<p>Name of the building or site, City, Region, Country FORTIFICATION VELI VRH, Alpine wall fortification, City of Rijeka, Primorje-Gorski Kotar County, Croatia UPORIŠTE VELI VRH, Utvrda Alpskog bedema, Grad Rijeka, Primorsko-Goranska županija, Hrvatska</p>
<p>Location of the building/ site</p> <p>45°21'10" N ; 14°26'32" ; +370 m.a.s.l.</p> <p>The hill above the Rječina River canyon, with northern and western views over Čavle, Grobnik, and eastern ones towards Drenova, with the main area of activity being oriented towards the north and south, which was more of an observation point towards the Drenova and Dorčići strongholds. <i>West of the "St. Katarina B" stronghold.</i> System of underground tunnels and bunkers develops between of approx. 370 m.a.s.l. to 384 m.a.s.l.</p> <p>(k.č./cadastral no. 3781/3, 2389, 2388, 2387, 2392, 3782, 3785, 3781/1, 2393/1, k.o. Drenova)</p>	
<p>Past and present ownership of the building / site</p> <p>Public (City of Rijeka, Republika Hrvatska, Javno dobro putevi i vode), affiliated company (Vodovod i kanalizacija d.o.o.)</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>Fairly well preserved. The passageway of the entrance crew room is backfilled with building material, i.e. brick that has collapsed from both the walls and ceiling, leaving the concrete part visible. It is not a listed building.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>Today is called "Stronghold Veli Vrh" or shorter "Veli Vrh". The original name was „Monte Lesco“</p>	
<p>Typology and Style of the building/ site</p> <p>World War II military fortification facility that forms the Alpine wall system, and was built as an underground fortification consisting of a system of underground tunnels and strategic battle blocks (bunkers) extending beyond the terrain line. The underground fortification was almost complete at the time of the outbreak of the war, and its construction began after 1931 ("Circular 200"). The "Circular 15000" as of December 1939 created a detailed classification of the fortifications, and according to the same, based on the known parameters, we can classify the fortification of Veli Vrh among the large fortresses ("Opera grossa") category.</p> <p><i>"...It lacked, however, weapons and various elements of communications and electrical equipment, and could not be considered operationally ready. Unlike the aforementioned fortifications, whose bunkers were buried deep into the slopes of the hill, the fighting blocks on the Monte Lesco elevation were massive concrete structures above ground, while the project according to which the fortification was to be built, envisaged multiple embrasures per block with the use of both frontal and lateral fire. The bunkers were appropriately camouflaged, so that they resembled clusters of karst rocks, but an experienced observer from far away would be able to recognise their purpose thanks to the highlighted size." (Tonić 2011)</i></p>	

Architectural description of the building /site

The construction part of the underground building is completely finished, with already obvious signs of degradation, right at the entrance where the wall and brick ceiling inside the crew room have collapsed.

“The underground (logistical) part is located at a depth of about 14 metres below the level of the main watchtower, with all the necessary parts located in the extension of the main corridor, which extended in a northwest-southeast direction. The excavation was concreted and then further coated with bricks.”

The main tunnel is about 130m long, while the total length of the underground parts being about 470 metres.

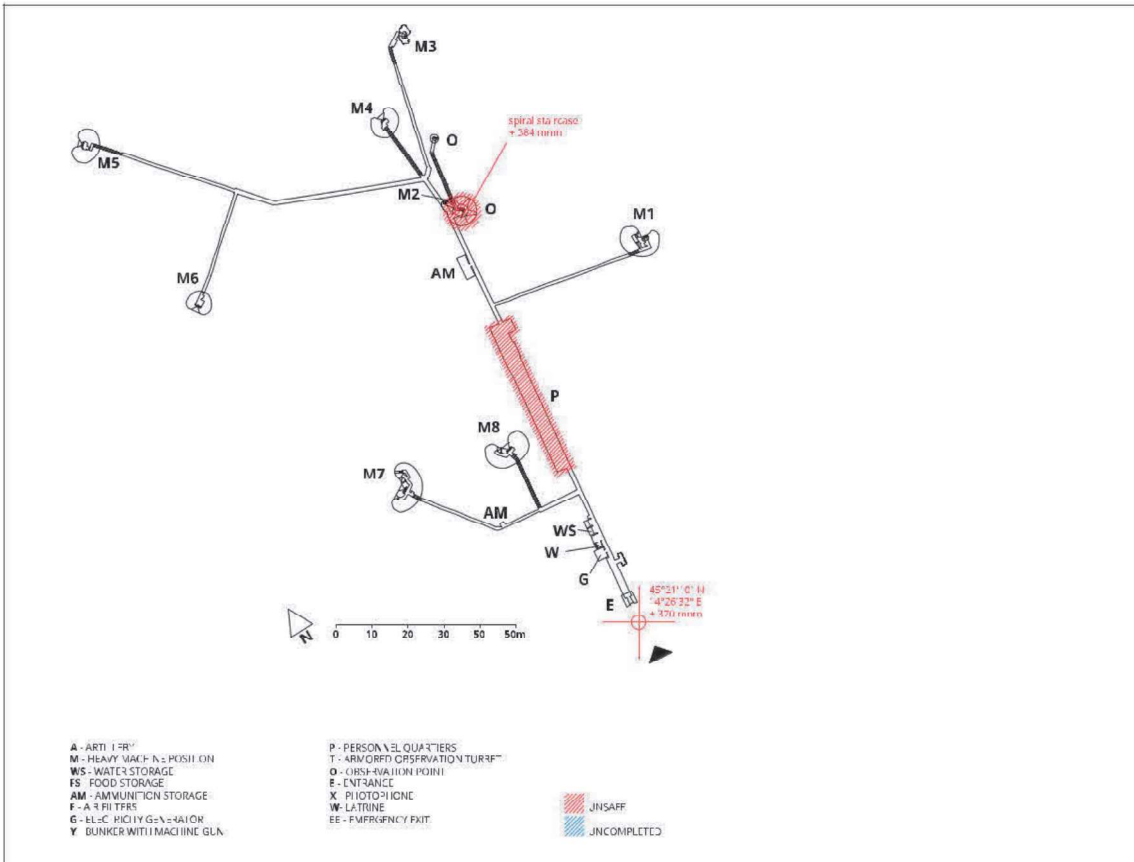
“The room for the electricity generator, kitchen, toilets, and food and water storage is located close to the only entrance (lack of the usual emergency exit is an atypical feature of this fortification).”

What also differentiates this from the other fortifications is the spiral staircase (86 steps) that leads to the most representative aboveground bunker, at the very top, right next to the hiking promenade, and overcomes a leveling of about 14m.

“The “most attractive” structure of this fortification is a massive concrete watchtower with three unshielded embrasures oriented west, north and east, with a separate dome (casemate) with one embrasure for machine gun, facing northwest.” (Tonić 2011)

Masterfully camouflaged in a way that resembles a build-up of karst rocks, this bunker was, from far, recognisable for its size, and even today, anyone who passes by is sure to notice it because it impresses with its massiveness. Unlike *Katarina A* and *B*, whose bunkers were buried deep in the hill slopes, the construction of concrete bunkers at Veli vrh also explains the current state of steel shortage in Italy, which suffered an international embargo on steel imports, and the Navy had priority for its use. The lack of steel armour in the embrasures has obviously been attempted to compensate, with a greater thickness of the protective layer of concrete, resulting in the larger dimensions of the bunker.

“...the fort had a total of nine battle blocks with 13 heavy machine guns and light machine guns...”



History and historical context of the building /site

"In the climate of mistrust that prevailed among European countries in the 1930s, memories of the First World War slaughters were still fresh. The battles on the Italian-Austro-Hungarian front, on the Soča River and in the Julian Alps, could be compared with the fierceness and magnitude of the tragedy of hundreds of thousands of lives lost to those in the plains of France and Belgium. After the war, there was an opinion among military strategists that it was better to invest in strong defensive lines and concrete fortifications than to count on the masses of soldiers, "cannon fodder", as a guarantee of inviolability of borders and avoiding future bloodshed. The most famous such line was undoubtedly the so-called Maginot line in France, but other European countries have succumbed to "fortification fever", such as Germany, the Netherlands, Belgium, Czechoslovakia, the USSR, Italy, Yugoslavia and others.

The construction of permanent fortifications on Italy's "Eastern Frontier" began shortly after Circular no. 200 was issued: both Croatian and Slovenian papers of that time mention the digging of "huge caverns" as early as in 1931-1932."

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

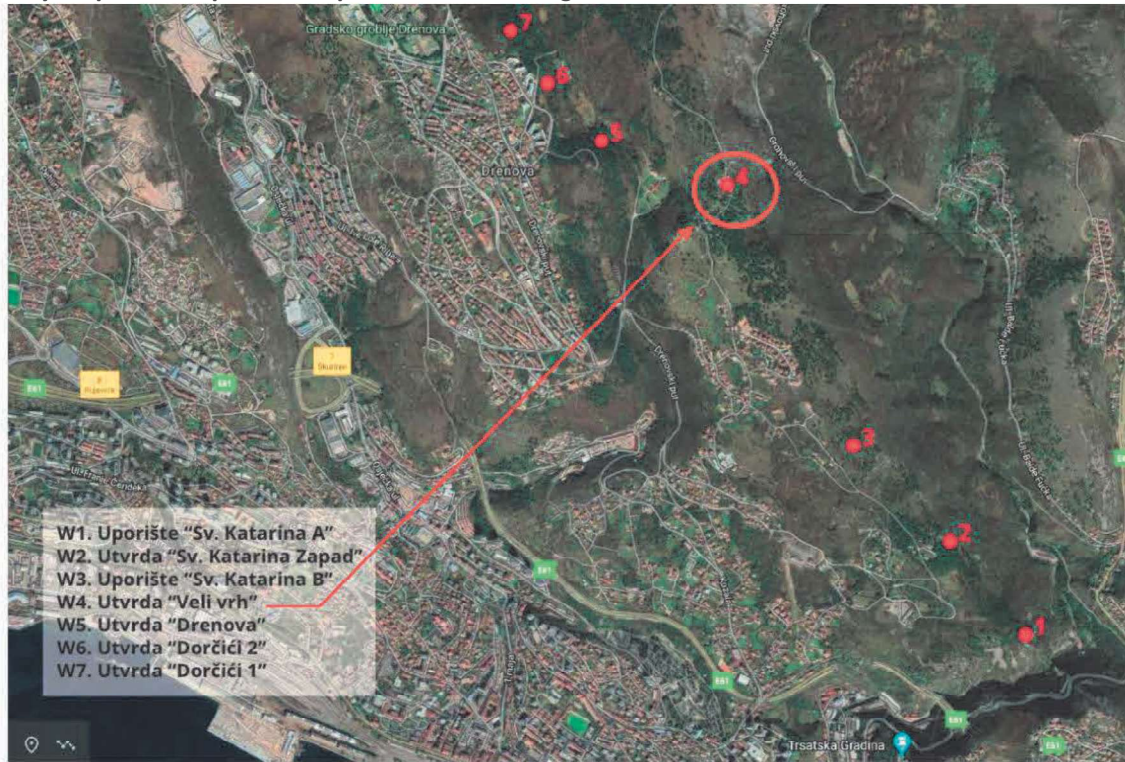
The value of this site is primarily both cultural and historical, both globally and locally. However, the architectural value of the fortification, especially the skillfully camouflaged above-ground bunkers, should also not be underestimated.

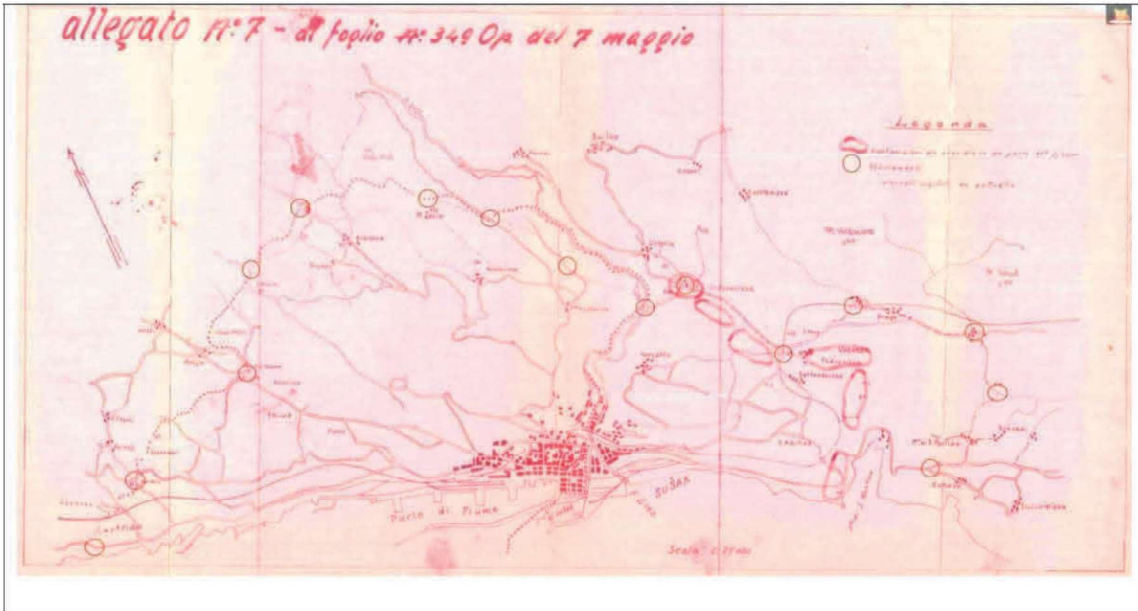
More recently, this site has become the city's hub for sport climbing and various other outdoor activities, and the concrete bunkers have become a base for graffiti.

Description of the urban context and development specific for chosen building /site

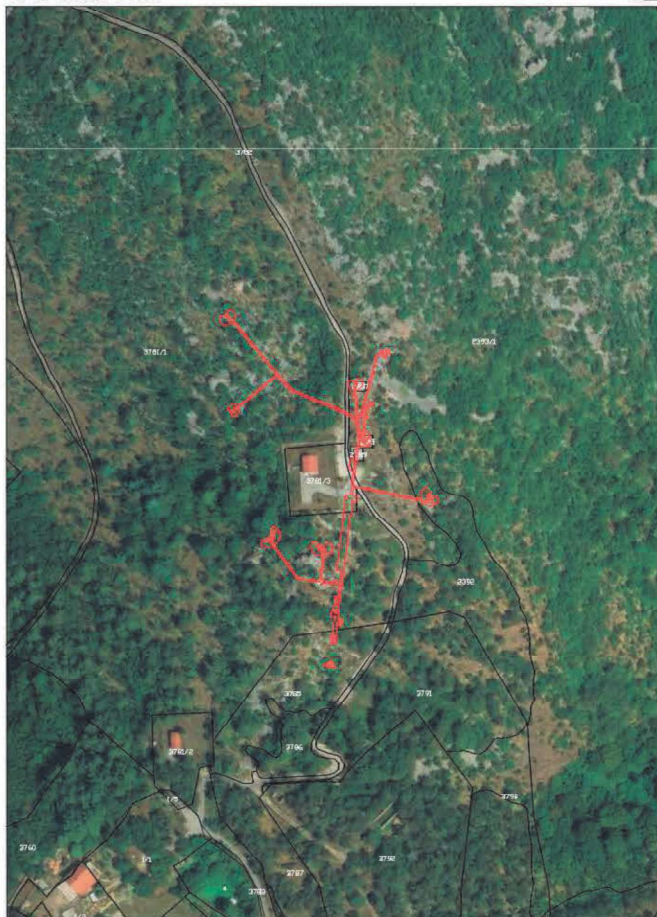
On the slopes of the hill above Pulac, there is a paved but narrow and winding road which leads to Veli Vrh. This place has been a popular city climbing destination for many years. Furthermore, the "Rijeka promenade" mountain path leads here as well. The view is breathtaking, both west towards the sea and east towards the hills. A great place for meditation, sport and recreation.

City maps, Urban plans, Blueprints of the building /site





W4. VELI VRH



(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site

The archival documentation for the construction of tunnels and bunkers was not found in the State Archives, which is logical given the fact that the construction of these facilities was a very well-kept secret at the time. It is not possible to exclude the possibility of archival documentation on the Rijeka fortifications in the military archive in Rome, however, although for this it would be necessary to have a longer period of time for research. The found documentation comes from private sources or Drenova Heritage Museum digital archive.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

VLADIMIR TONIĆ, *Tragom „Alpskog bedema“ u Rijeci i Hrvatskoj, Rijeka: Slobodna Država Rijeka, 2011, str. 49-51*

<http://www.valloalpino.com/index.htm>

VESNA LUKANOVIĆ, DAMIR MEDVED, CHRISTIAN GRAILACH, VLADIMIR TONIC, *Noničeva tiramola: zbornik radova, Rijeka: Društvo štovatelja baštine „Bez granica“ – Drenova, 2016*

- *Legenda o špijunaži na Velom vrhu by Vladimir Tonic „Crtice s granice“, str. 51-62 Vidi mapu 3 – See folder 3.*

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context vidi mapu 4. See folder 4.



Camouflaged concrete bunker.



Bunker and armoured observatory

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

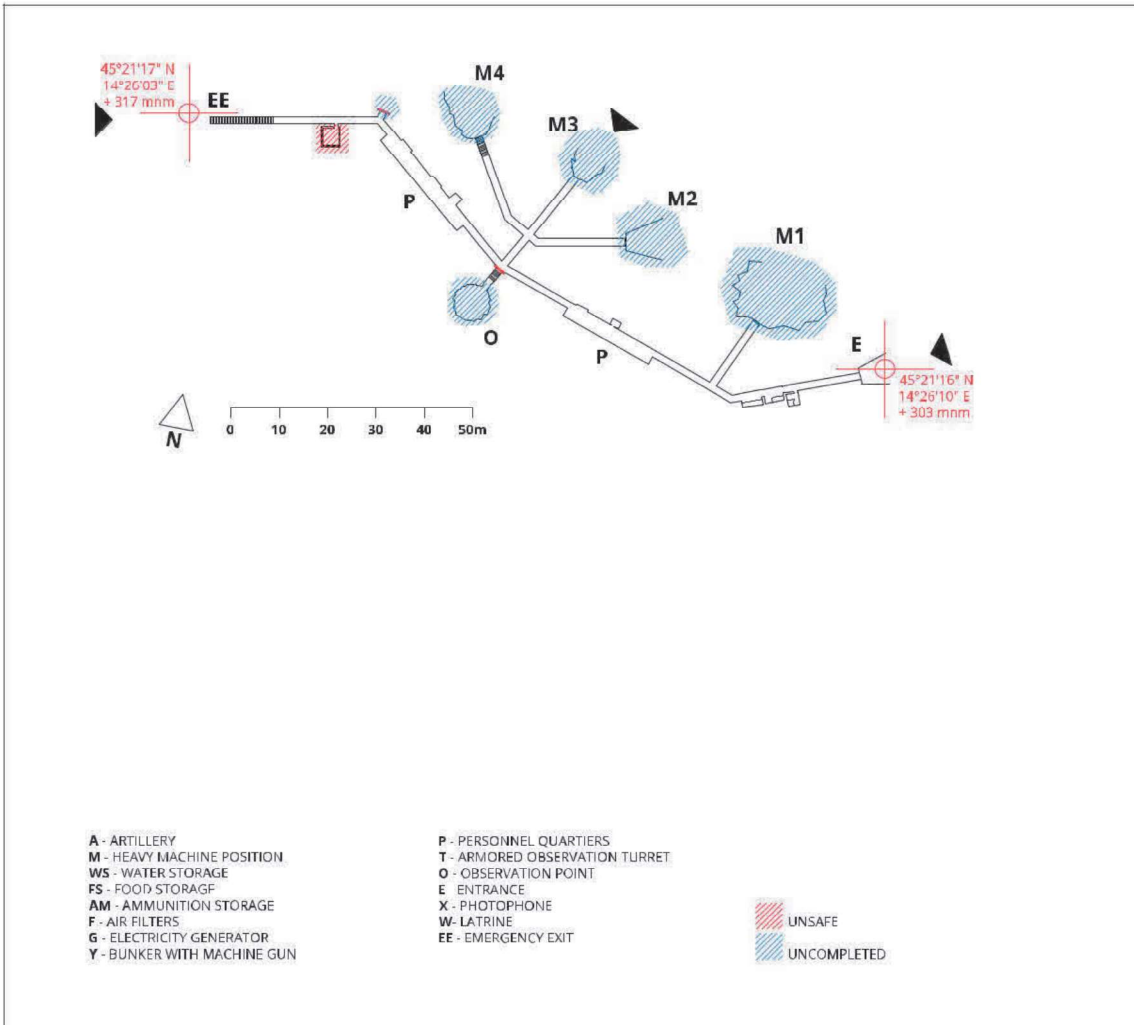
Given the urban context in which the fortification is located, and the type of bunkers that are different from the others in the surrounding area, including a number of smaller abandoned buildings, this would be an ideal place to form a smaller sports and recreation centre run by one of Rijeka’s numerous mountain societies, intended primarily for locals and then for tourism. It is rarity to have such a hiking destination near the city. It is interesting that in the 1980's, ideas about the establishment of a Museum of the Battle of Rijeka existed, which allegedly came to the administrative center in Belgrade although the idea never came into fruition.

At this location, more attention should be paid to the environment and above ground battle positions that can fit into the sports and recreation story, rather than to the tunnel itself, which by no means is different when compared to the adjacent tunnels on Sv. Katarina. Moreover, the subjective impression is that the underground premises of Veli Vrh are much cooler with sensory wind passing through.

Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

<h1 style="font-size: 2em; margin: 0;">4</h1> <h2 style="font-size: 1.5em; margin: 0;">(W5)</h2>	<p>Name of the building or site, City, Region, Country FORTIFICATION DRENOVA, Alpine wall fortification, City of Rijeka, Primorje-Gorski Kotar County, Croatia UPORIŠTE DRENOVA, Utvrda Alpskog bedema, Grad Rijeka, Primorsko-Goranska županija, Hrvatska</p>
<p>Location of the building/ site</p> <p>45°21'16" N ; 14°26'10" E ; +303 m.a.s.l.</p> <p>“The role of the fortifications by the shooting range and the old cemetery should have been for the protection of the valley between Drenova and Veli vrh,...” System of underground tunnels and bunkers develops between of approx. 303 m.a.s.l. to 317 m.a.s.l.</p> <p>(k.č./cadastral no. 3230/1, k.o. Drenova)</p>	
<p>Past and present ownership of the building / site Public (Grad Rijeka)</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>Medium degree of conservation. Incomplete. In one of the rooms with bricked walls and ceiling, the brick separation should be noted as it is only a matter of time before it will collapse. The exit is clogged with rubbish, and waste can also be found in the tunnels. Given the proximity of the settlement, it is assumed that this is a kind of youth playground. No status of cultural heritage.</p>	
<p>Present name and Original Name (if there are any) of the building / site It is called and was called “Uporište Drenova” or shorter “Drenova”.</p>	
<p>Typology and Style of the building/ site</p> <p>World War II military fortification facility, built as an underground fortress consisting of a system of underground tunnels and planned bunkers that have not been built. Construction began probably before 1938, although the bunkers were never constructed, whilst the underground tunnels were almost completely built. Their construction was slowed down after April 1941, and practically stopped with the capitulation of Italy, so that work did not go beyond the completion of the underground excavations and concrete works, or erecting the brick layer.</p>	
<p>Architectural description of the building /site</p> <p>The underground part of the fortification is partially completed and has no significant architectural and design value compared to the others. What makes this tunnel specific and different from the others is the entrance area where the crew rooms are located, where instead of vertical partition walls, two concrete platforms (one above the other) exist, and it can be assumed that they were once used as beds. The main tunnel is about 155 metres long, while the total length of the completed tunnels is about 240 m.</p>	



History and historical context of the building /site

„U klimi nepovjerenja koja je tridesetih godina dvadesetog stoljeća vladala među europskim državama, još su svježe bile uspomene na klaonicu Prvog svjetskog rata. Bitke na talijansko-austrougarskoj bojišnici, na rijeci Soči i Julijskim Alpama, mogle su se po žestini i veličini tragedije stotina tisuća izgubljenih života mjeriti s onima u ravninama Francuske i Belgije. Nakon rata, među vojnim stratezima uvriježilo se mišljenje da je bolje ulagati u snažne obrambene linije i betonske utvrde, nego računati na mase vojnika, «topovskog mesa», kao garanciju nepovredivosti granica i izbjegavanja budućeg krvoprolića. Najpoznatija takva linija bila je nesumnjivo tzv. Maginot linija u Francuskoj, ali su i druge europske države podlegle «fortifikacijskoj groznici», poput Njemačke, Nizozemske, Belgije, Čehoslovačke, SSSR, Italije, Jugoslavije i drugih. Izgradnja stalnih fortifikacija na «Istočnoj granici» Italije započela je neposredno nakon izdavanja Okružnice br. 200: hrvatski i slovenski listovi onog doba spominju kopanje «ogromnih kaverni» već 1931-32. godine.“

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

This site has both historical and architectural value. An interesting thing, which is evidently an anomaly is the square-shaped room before the exit/entrance itself. This room has been covered additionally with a layer of bricks in order to assure better thermal insulation. However, this layer is in poor condition and it is only a matter of time before it will collapse.

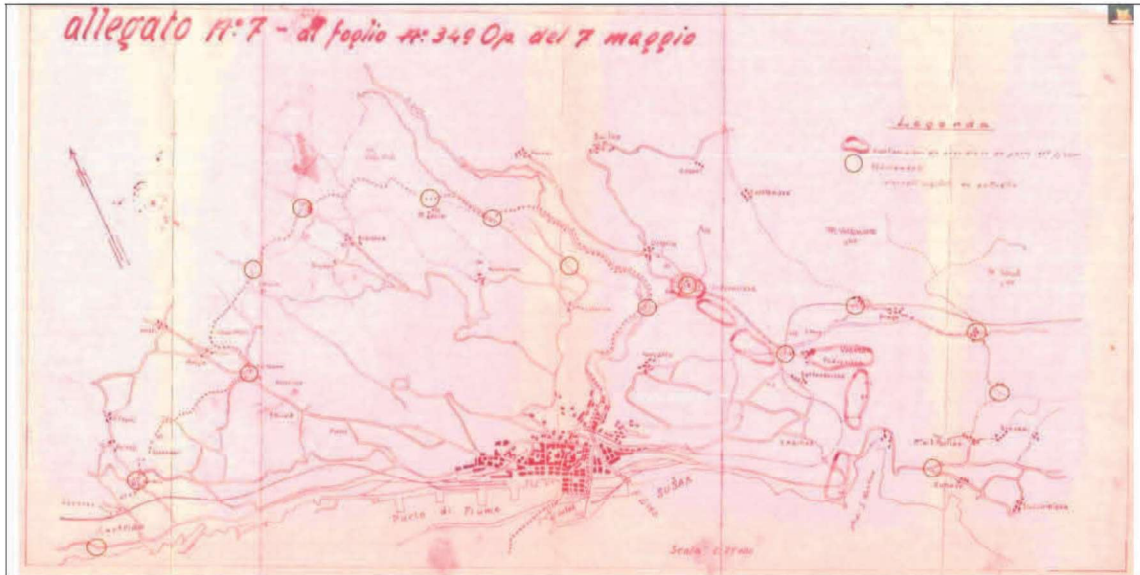
Description of the urban context and development specific for chosen building /site

Very accessible entrances of the underground fortification can be found along the white road leading from the shooting range towards the populated part of the Drenova quarter. The entrances themselves and the way they are dug into the mountain give the promenade a special touch.

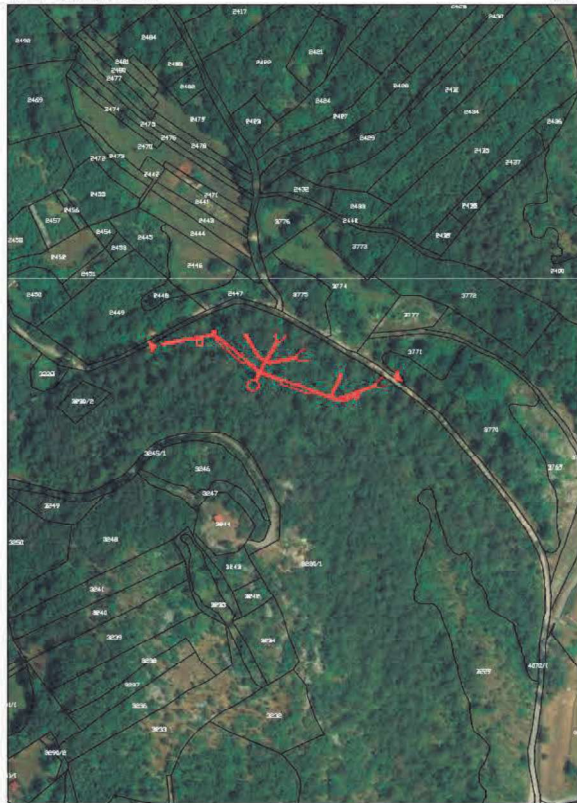
The local people pass here during their daily walks and while walking their dogs, but probably few of them get close to the entrances or show interest for these bunkers. However, it can be assumed that youngsters from the nearby buildings come here. Following the construction of the buildings for apartments in the immediate vicinity, the number of walkers using the promenade probably increased. The gravel road can also be used by cars and represents the only access to the nearby water supply facility.

City maps, Urban plans, Blueprints of the building /site





W5. DRENOVA



(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site

Archival documentation for the construction of tunnels and bunkers was not found in the State Archives, which is logical given the fact that construction of these facilities was a very well-kept secret at the time. It is not possible to exclude the possibility of archival documentation on the Rijeka fortifications in the military archive in Rome, however, although for this it would be necessary to have a longer period of time for research. The documentation found was collected from private collections from various forums or archives of the Heritage Museum of Drenova.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

VLADIMIR TONIĆ, *Tragom „Alpskog bedema“ u Rijeci i Hrvatskoj, Rijeka: Slobodna Država Rijeka, 2011, str. 51-52*

<http://www.valloalpino.com/index.htm>

<https://bezgranica.hr/digital-archive-movie-records/>

<https://bezgranica.hr/digital-archive-documents/>

Vidi mapu 3 – See folder 3.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context Vidi mapu 4. See folder 4.



Quarters – platforms.



One of the entrances.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

Although this is not the most representative tunnel, of note are the entrances, exits, embrasures, which are dug into the mountain and look almost fabulous next to the promenade used by the local inhabitants. Unfortunately, because of the amount of rubbish that is dumped into the tunnel staircase, a thorough cleaning will be needed first and then entrances should be closed. It would be interesting to place signs along the promenade in front of the “cavities” in the mountain. There are 6 such cavities along the promenade. It does not have to be anything sophisticated or pretentious, for example a lockable glass door (with safety glass) with engraved or printed border stories or similar (such as those boards from a museum collection) where the program would be imagined by the Drenova Homeland Museum. An unfinished watchtower, which is presented as a 10-metre long hole with visible landslides, needs to be secured.

Name and contact details of the Person in charge of the application
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The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

<p>5 (W7)</p>	<p>Name of the building or site, City, Region, Country FORTIFICATION DORČIĆI 1, Alpine wall fortification, City of Rijeka, Primorje-Gorski Kotar County, Croatia UPORIŠTE DORČIĆI 1, Utvrda Alpskog bedema, Grad Rijeka, Primorsko-Goranska županija, Hrvatska</p>
<p>Location of the building/ site</p> <p>45°21'28" N ; 14°25'49" E ; +345 m.a.s.l.</p> <p>On the hill, west of the old cemetery, near to the settlement of Dorčići, right next to the former border of Italy. "...the fort on the hill in Dorčići was supposed to control the border crossing and the "Petrolejska cesta" road." System of underground tunnels and bunkers develops between of approx. 330 m.a.s.l. to 360 m.a.s.l.</p> <p>(k.č./cadastral no. 2550/1, 2598/1, 2579, 2578, 2577, 2574, 2576, 2575/1 k.o. Drenova)</p>	
<p>Past and present ownership of the building / site Public (Grad Rijeka) + Private (different)</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>A good degree of conservation. All end branches that are partially covered with waste and construction materials are unfinished. Construction waste has also been thrown into the interior, so it is difficult to walk up some staircases. It has no status as cultural heritage.</p>	
<p>Present name and Original Name (if there are any) of the building / site It is called "Utvrda Dorčići 1" or shorter "Dorčići" just as it was called during the 2nd WW, and which was already adapted from Dorcich..</p>	
<p>Typology and Style of the building/ site</p> <p>This is a World War II military fortification facility, built as an underground fortress consisting of a system of underground tunnels and planned bunkers that were not completed. Construction began in the mid-1930s. Their construction was slowed down after April 1941, and practically stopped with the capitulation of Italy, so that work did not go beyond the completion of underground excavations and their concreting, or being laid with bricks.</p> <p>As of December 1939 , the "Circular 15000" created a detailed classification of fortifications, and according to the same, based on the known parameters, we can classify the fortification of Dorcici 1 among the large fortress ("Opera grossa") category.</p>	
<p>Architectural description of the building /site</p> <p>The underground part of the fortification, the tunnels, are completed while the above ground are not, nor is there access to all battle positions. In most locations where underground access is available, there are or</p>	

have been iron doors, placed in more recent times to restrict access, however these doors are either broken or have been removed.

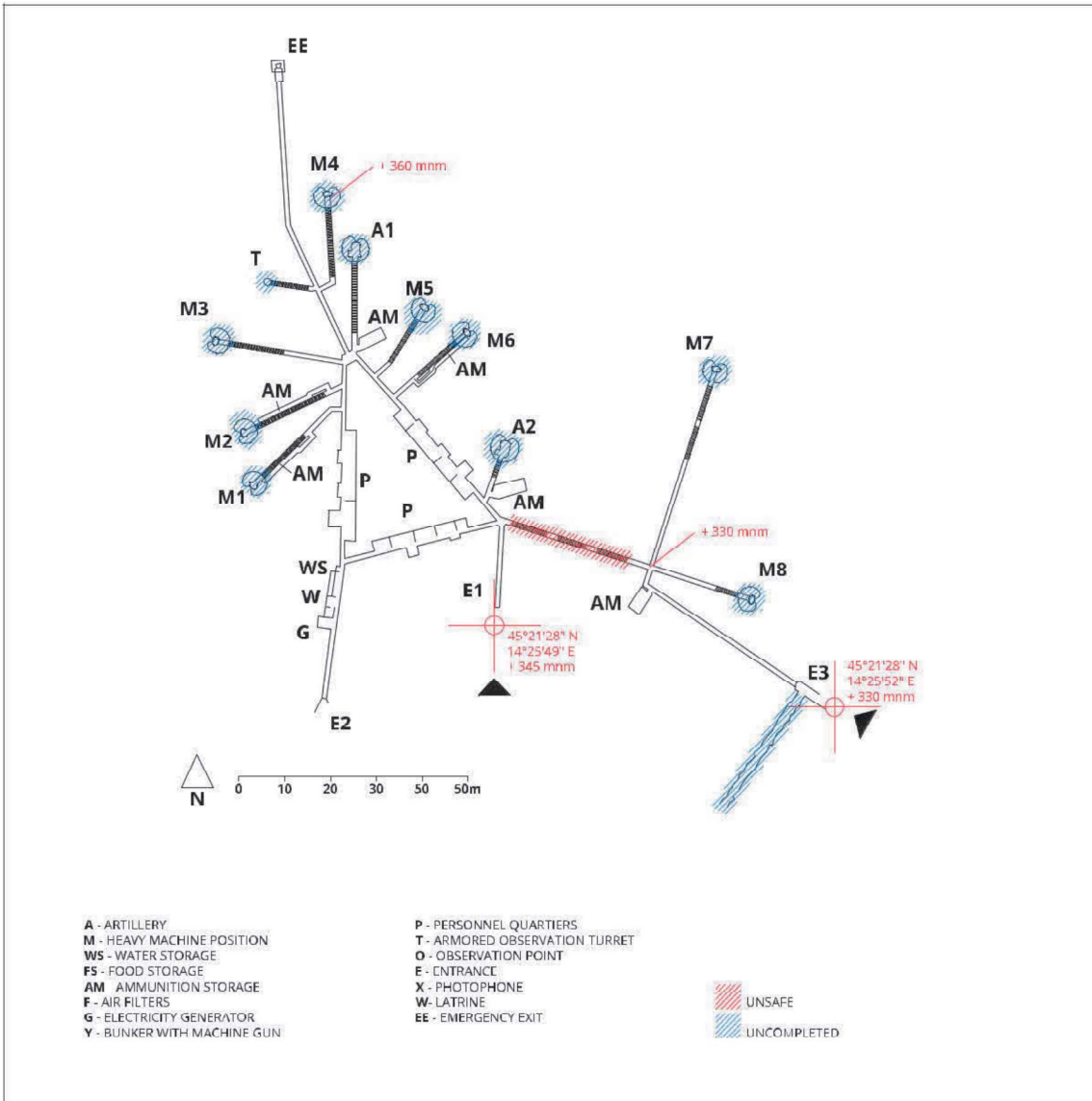
The interesting thing about this tunnel is that, like "Katarina B", it has a circular main tunnel. When seen from the plan view, the main tunnel is shaped like a triangle, with smaller tunnels leading to the surface branch out on all sides. The main tunnel has a developed length of approximately 130m, although taking this into account with all the side tunnels it is about 600 metres long.

Access to the tunnel is in the immediate vicinity of the newly built residential settlement of subsidised housing, so it is not surprising that there are traces of people staying inside, although a door is set at the entrance itself.

A novelty in the construction is the use of space below the staircase, which was probably used as ammunition storage. Compared to other fortifications, Dorčići has much more space for ammunition storage.

"The important and exposed position of this fortification required that all battle blocks should be deeply dug, that all machine guns be placed in steel domes, and that cannons be positioned behind thick steel shields. It can be assumed that a smaller fortification above the old cemetery would have been associated with this fortification. It is the degree of (in)completion here that helps us understand the way battle positions were constructed: after completing an excavation approximately 4 metres deep and 6 metres in diameter, the foundation for a steel dome (casemate) was concreted. Two steel cylinders of a height of 1.57 or 1.05 metres were mounted on the finished foundation, interconnected by large screws, on which the final two elements of the armoured dome were to be mounted: which was a cylinder with an embrasure and a roof dome.

The space between such a steel structure and the end of the excavation had to be filled with concrete, and completed so that the embrasure was barely visible, since the concrete was covered with limestone, soil and grass for camouflage. Only one of the positions of this fortification was moved further from the concreting of the foundations, with two steel cylinders on top of each other, which look like an abstract monument in the midst of bushes and the surrounding karst. "(Tonić 2011)



History and historical context of the building /site

"In the climate of mistrust that prevailed among European countries in the 1930s, the memories of the First World War slaughters were still fresh. The battles on the Italian-Austro-Hungarian front, on the Soča River and in the Julian Alps, could be compared to the ferocity and magnitude of the tragedy of hundreds of thousands of lives being lost to those in the plains of France and Belgium. After the war, there was an opinion among military strategists that it was better to invest in strong defensive lines and concrete fortifications than to count on the masses of soldiers, "cannon fodder", as a guarantee of the inviolability of borders and avoiding future bloodshed. The most famous such line was undoubtedly the so-called Maginot line in France,

but other European countries succumbed to "fortification fever", such as Germany, the Netherlands, Belgium, Czechoslovakia, the USSR, Italy, Yugoslavia and others.
"The construction of permanent fortifications on Italy's "Eastern border" began shortly after Circular no. 200 was issued: Croatian and Slovenian papers of the time mention the digging of "huge caverns" as early as 1931-1932."

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

This site has both a historic and architectural value, and is important for the local community, given that the border at the time passed here. Stories of crossing the border, smuggling low-value goods and reselling them for survival, and coexistence with soldiers are documented in a series of interviews with locals, as documented through the "Noničeva tiramola" program at the Heritage Museum of Drenova.

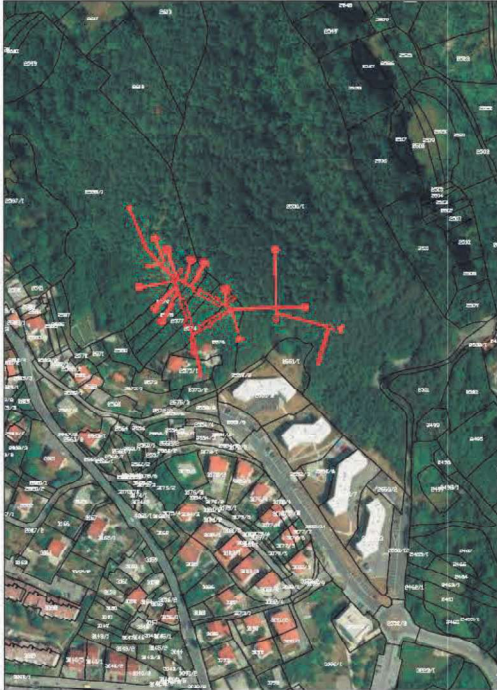
Description of the urban context and development specific for chosen building /site

With the construction of several residential buildings of subsidised housing in the early 21st century, the built-up part of the settlement significantly approached the Dorčiči 1 fortification. This is probably one of the reasons why there are traces of human habitation in them, from glasses and cans to various inscriptions on the walls. Although it is directly adjacent to the buildings, the Dorčiči still enjoys a wild, woodland feel that we can imagine by watching old films.

City maps, Urban plans, Blueprints of the building /site



W7. DORČIĆI 1



(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site

Archival documentation for the construction of tunnels and bunkers was not found in the State Archives, which is logical given the fact that construction of these facilities was a very well-kept secret at the time. It is not possible to exclude the possibility of archival documentation on the Rijeka fortifications in the military archive in Rome, however, although for this it would be necessary to have a longer period of time for research. The documentation found was collected from private collections from various forums or archives of the Heritage Museum of Drenova.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

VLADIMIR TONIĆ, *Tragom „Alpskog bedema“ u Rijeci i Hrvatskoj, Rijeka: Slobodna Država Rijeka, 2011, str. 51-53*

- <http://www.valloalpino.com/index.htm>
- <https://bezgranica.hr/digital-archive-movie-records/>
- <https://bezgranica.hr/digital-archive-documents/>

Vidi mapu 3 – See folder 3.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context Vidi mapu 4. See folder 4.



One of the entrances.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

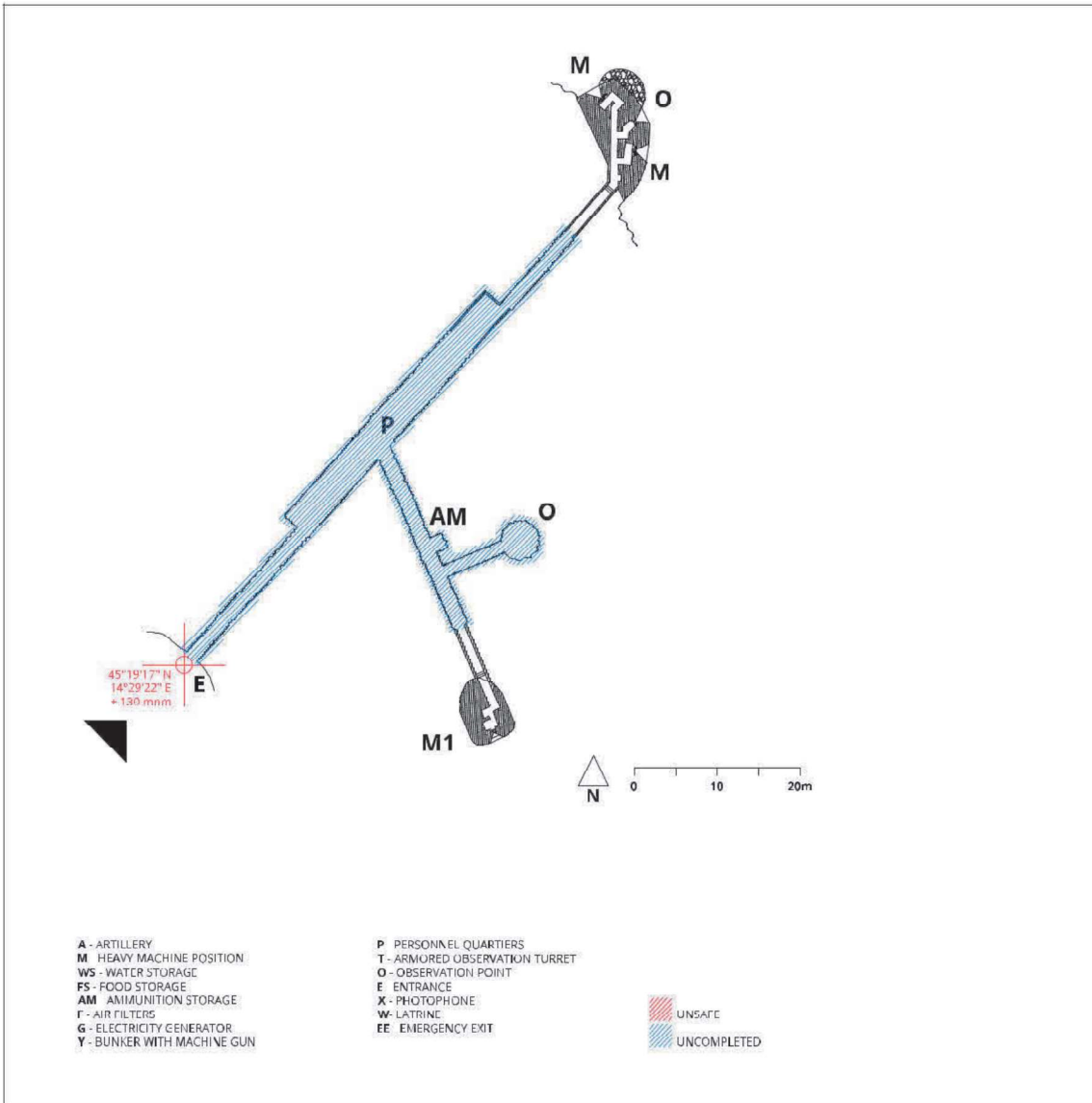
New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

Although situated in the forest, on the outskirts of the settlement, the subjective impression in the underground is quite creepy. The location of this tunnel is interesting because it was located on the border. Considering the space of activity, the concept of presentation of this fortification might be guided by the Drenova Homeland Museum with the aim of enriching its program with *in situ* tours and exhibitions.

Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

<h1 style="font-size: 2em; margin: 0;">6</h1> (E6)	<p>Name of the building or site, City, Region, Country FORTIFICATION SV.KRIŽ 1, Alpine wall fortification, City of Rijeka, Primorje-Gorski Kotar County, Croatia UPORIŠTE Sv. KRIŽI 1, Utvrda Alpskog bedema, Grad Rijeka, Primorsko-Goranska županija, Hrvatska</p>
<p>Location of the building/ site</p> <p>45°21'28" N ; 14°25'49" E ; + 130 m.a.s.l.</p> <p>On the hill of Sv. Križ, above Martinšćica. The area of activity was towards Kostrena and Martinšćica bay. System of underground tunnels and bunkers develops on the same altitude around +130 m.a.s.l. except the unfinished observation point that is 15 m higher.</p> <p>(k.č./cadastral no. 1874/1 k.o. Sušak)</p>	
<p>Past and present ownership of the building / site Public (Grad Rijeka)</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>A good degree of conservation. Unfinished (unbuilt) underground cave-like tunnels, while the bunkers have been entirely constructed. The bunkers have "gang" inscriptions on the walls, by those who played here. It has no status as a cultural heritage.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>It is known as "Fortification Sv. Križ" or just Sv. Križ, and implies a system of all the fortifications on the hill. Some sources refer to these fortifications as the fortifications on Sv. Ana</p>	
<p>Typology and Style of the building/ site</p> <p>This World War II military fortification facility was built after 1941, after Sušak fell under Italian rule. These fortifications were built according to the guidelines given in 1938 in the so-called <i>Circular 7000</i>. According to the same, it can be concluded that these fortifications were built as simpler and more economical than those preceding them, and were positioned at the locations of the main lines of enemy attacks, probably to further protect the main military stronghold and to expand the line of defence.</p>	
<p>Architectural description of the building /site</p> <p>The underground part of the fortification is unbuilt though completely mined and leads to two battle positions and two concrete bunkers. In a part of a tunnel, the construction of the wall has begun and it is interesting to see the way it was done at the time.</p> <p><i>"The larger of the two fortifications had a single battle block facing the Draška Valley to control traffic on the railway and the road to Zagreb. From the example of this bunker it can be clearly seen how much attention was paid to the appropriate camouflage, where besides the basic mass of concrete, specially shaped layers of stone and concrete were added, in order to give the bunker the appearance of karst rocks. Camouflage of the other battle blocks of these fortifications was not completed, while the observation block of the larger fortification remained unfinished." (Tonić 2011)</i></p>	



History and historical context of the building /site

"From the moment of the Italian occupation of the town of Sušak, and its formal annexation to Rijeka within the "Provincia di Fiume", this town was included among the Italian fortification plans. Authorities from former Yugoslavia did not build any significant fortifications in the town of Sušak, since the main stronghold in the so-called Sector II of the "Rupnik Line" (Yugoslav Defence System of the Western Borders) was Kamenjak above the Grobnik Field, and therefore only a few smaller machine bunkers were built in Sušak."

Unlike the Kingdom of Yugoslavia, the Italian army envisaged the construction of underground but mainly above ground fortifications in a number of different locations on Trsat and the Sveti Križ hill above Vežica, as well as on the western slopes of Martinšćica Bay.

The construction of fortifications on the eastern side of the town is linked to the guidelines issued in 1938, "Circular 7000".

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

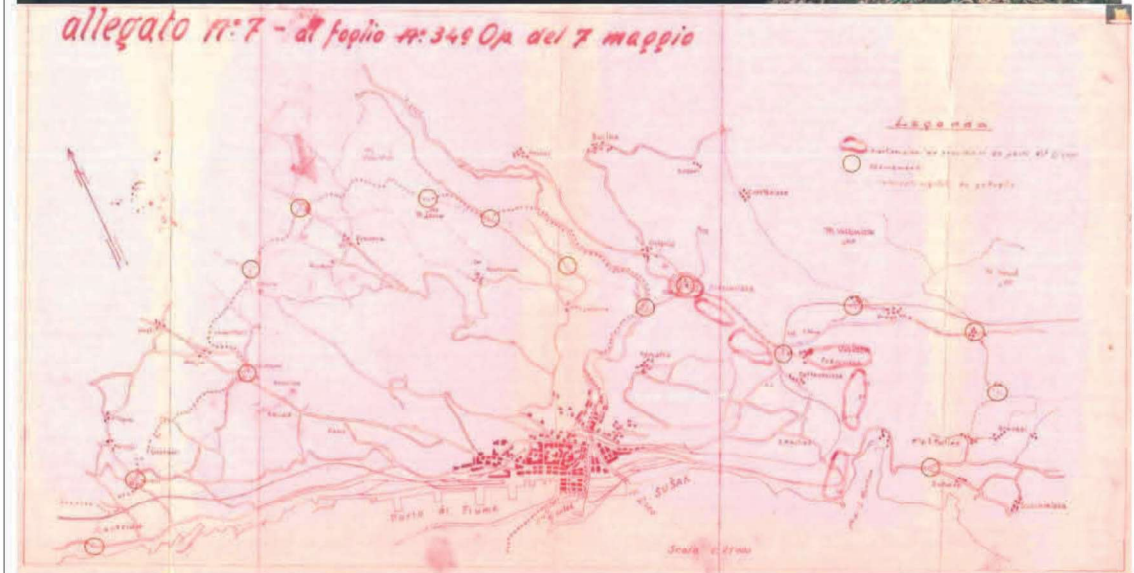
This site has primarily historical and architectural value and is important to the local community, perhaps more because of the landscape than the fortifications themselves, although many stories related to the Battle of Rijeka come from the slopes of Sv. Križ, that is Sv. Ana.

In the 1990s, children living in the Vežica skyscrapers came here to play their imaginary wars, while the Homeland War was ongoing in the eastern parts of the country. According to their stories, their inspiration were American films popular in the 80's, such as *Warriors*, where gangs clashed with each other and members went through the process of initiation. In the same way boys from the surrounding skyscrapers gathered at Sv. Križ where they would spend time in their sometimes not so harmless initiation games.

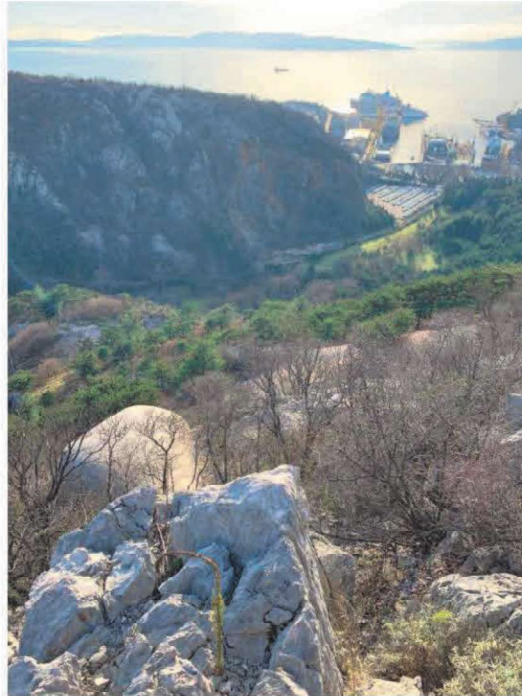
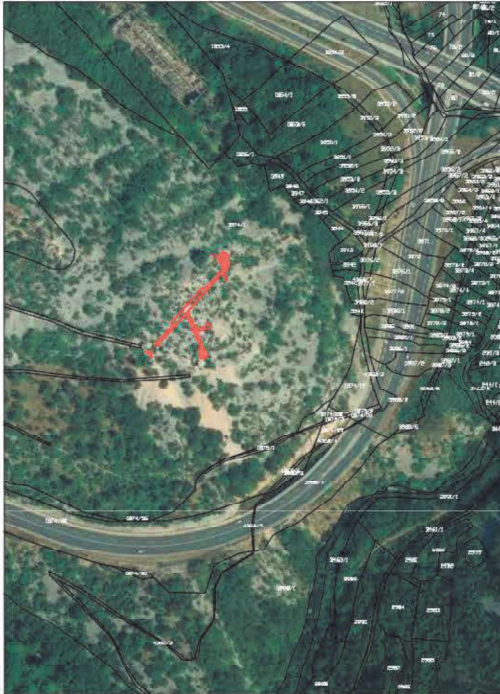
Description of the urban context and development specific for chosen building /site

In the immediate vicinity of the residential settlement of Gornja Vežica and the Astronomical Centre, is the stony hill of Sv. Križ, which hides a few unfinished fortifications.

City maps, Urban plans, Blueprints of the building /site



E6. SVETI KRIŽ 1



View from M1 bunker position towards the bay

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site

The archival documentation for the construction of tunnels and bunkers was not found in the State Archives, which is logical given the fact that the construction of these facilities was a very well-kept secret at the time. It is not possible to exclude the possibility of archival documentation on the Rijeka fortifications in the military archive in Rome however, although for this it would be necessary to have a longer period of time for research. The documentation found was collected from private collections from various forums or archives of the Heritage Museum of Drenova.



Photo of soldiers on Sv. Križ, around 1945. Source: www.lokalpatrioti-rijeka.com

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

VLADIMIR TONIĆ, *Tragom „Alpskog bedema“ u Rijeci i Hrvatskoj*, Rijeka: Slobodna Država Rijeka, 2011, str. 59-60

<http://www.valloalpino.com/index.htm>

www.croinfo.net

Vidi mapu 3 – See folder 3.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context Vidi mapu 4. See folder 4.



Construction inside the tunnel.

Concrete mask of casamate.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

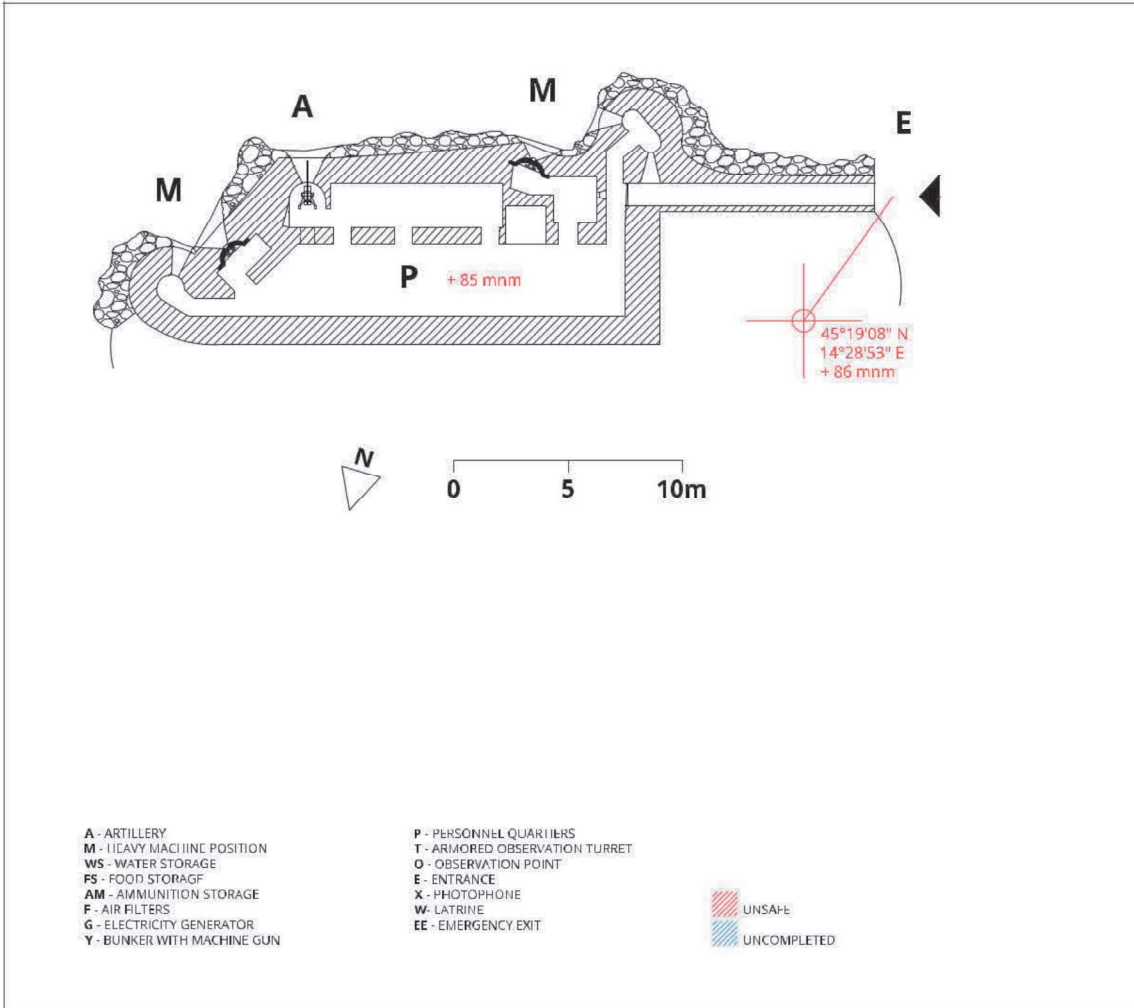
New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

In 2004, five sub-committees were formed within the Gornja Vežica Local Board, including the Sv. Križ Instructive Path. The Sv. Križ Instructive Path was imagined as part of an existing park project on the Sv. Križ within the Gornja Vežica settlement. Through such projects, it is possible to present bunkers to the local community.

Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

<h1 style="font-size: 2em; margin: 0;">7</h1> (E7)	<p>Name of the building or site, City, Region, Country BUNKER VEŽICA 1, Alpine wall fortification, City of Rijeka, Primorje-Gorski Kotar County, Croatia BUNKER VEŽICA 1, Utvrda Alpskog bedema, Grad Rijeka, Primorsko-Goranska županija, Hrvatska</p>
<p>Location of the building/ site</p> <p>45°19'08" N ; 14°28'53" E ; + 86 m.a.s.l.</p> <p>In Vežica, overlooking the Draška Valley and Martinšćica Bay. (k.č./cadastral no. 1874/1 k.o. Sušak)</p>	
<p>Past and present ownership of the building / site Public (Grad Rijeka)</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site Good degree of conservation. It has no status as a cultural heritage.</p>	
<p>Present name and Original Name (if there are any) of the building / site Kao i sve utvrde danas se zove po mjestu gdje se nalazi (Vežica), a prijašnja imena nisu poznata. As all the other fortifications it is called as the place where it is set (Vežica), and earlier names are not known.</p>	
<p>Typology and Style of the building/ site</p> <p>This World War II military above-ground fortification facility was built after 1941, after Sušak fell under Italian rule. These fortifications were built according to the guidelines given in 1938 in the so-called <i>Circular 7000</i>. According to the same, it can be concluded that these fortifications were built as simpler and more economical than those preceding them and were positioned at the locations of the main lines of enemy attacks, probably to further protect the main military stronghold and to expand the line of defence.</p>	
<p>Architectural description of the building /site</p> <p>The above-ground reinforced concrete bunker was armed with heavy machine guns and anti-tank gun. The central area was accessed via a tunnel controlled from an embrasure, just as happened with underground fortifications. Battle blocks were accessed from the central building, an area of some 50 square metres, which was probably once divided by partition walls.</p>	



History and historical context of the building /site

Unlike the Kingdom of Yugoslavia, the Italian army envisaged the construction of underground but mainly above ground fortifications in a number of different locations on Trsat and the Sveti Križ hill above Vežica, as well as on the western slopes of Martinšćica Bay.”

The construction of fortifications on the eastern side of the town is linked to the guidelines issued in 1938, "Circular 7000".

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

Kulturno-povijesna i graditeljska.

Još jedan primjerak vješte kamuflacije masivnih nadzemnih bunkera.

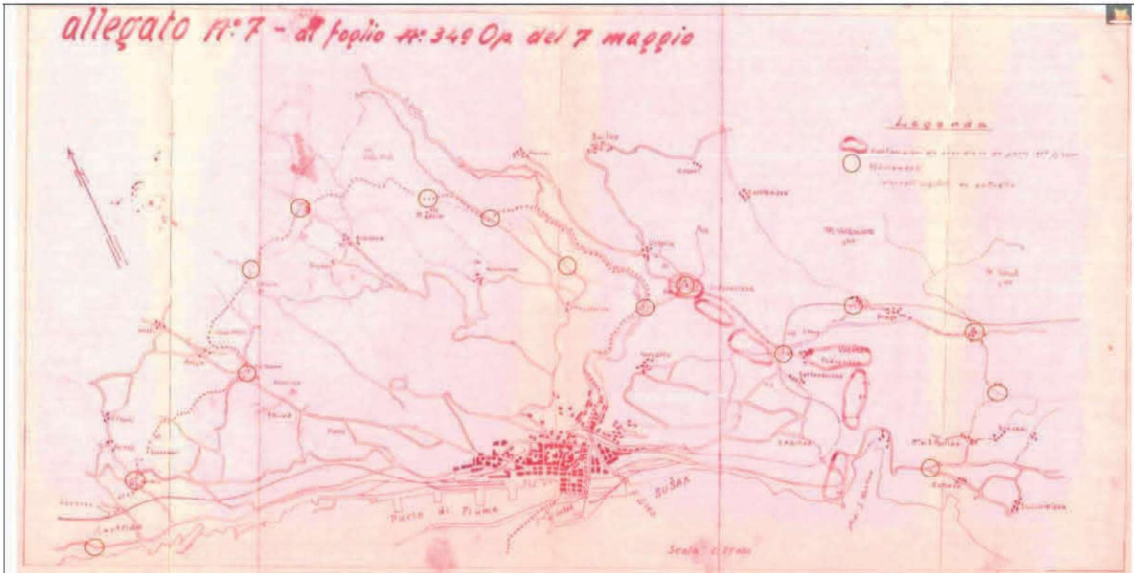
Cultural-historical and architectural.
 Another example of the skilful camouflage of the massive above-ground bunkers.

Description of the urban context and development specific for chosen building /site

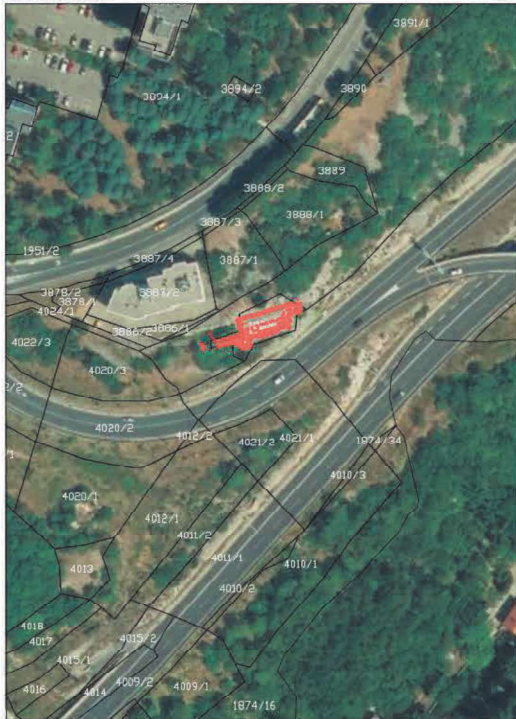
In the immediate vicinity of the densely populated residential area of Gornja Vežica. From the nearby skyscrapers one can clearly see the bunker’s concrete “roof”. According to stories this place was a kind of stage where local boys solved their problems and clashed, while the children looked at them from their balconies. More recently, a residential building was built, through which yard it was necessary to pass in order to access the bunker, which has locked door at the entrance.

City maps, Urban plans, Blueprints of the building /site





E7. VEŽICA 1



(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site

The archival documentation for the construction of tunnels and bunkers was not found in the State Archives, which is logical given the fact that the construction of these facilities was a very well-kept secret at the time. It is not possible to exclude the possibility of archival documentation on the Rijeka fortifications in the military archive in Rome however, although for this it would be necessary to have a longer period of time for research. The documentation found was collected from private collections from various forums or archives of the Heritage Museum of Drenova.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

VLADIMIR TONIĆ, *Tragom „Alpskog bedema“ u Rijeci i Hrvatskoj*, Rijeka: Slobodna Država Rijeka, 2011, str. 59-60

<http://www.valloalpino.com/index.htm>

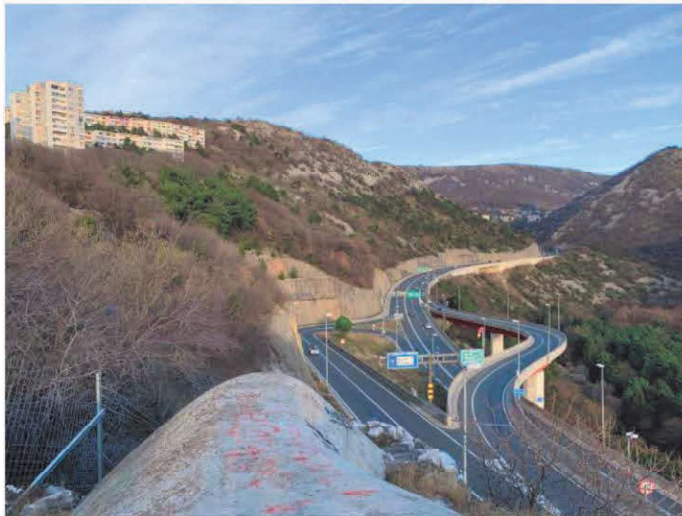
www.croinfo.net

Vidi mapu 3 – See folder 3.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context Vidi mapu 4. See folder 4.



Entrance tunnel.



View towards Sv. Križ.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

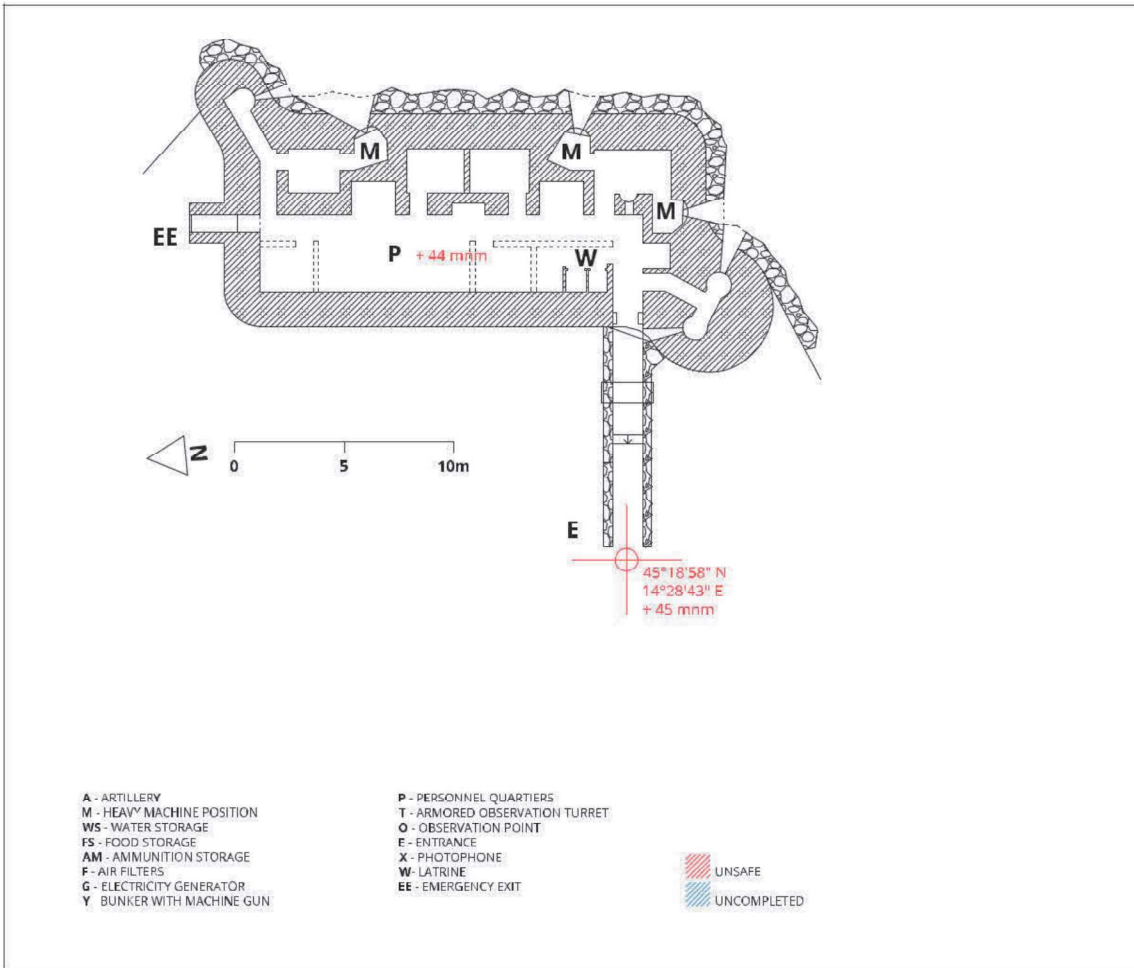
New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

Name and contact details of the Person in charge of the application



The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

<h1 style="font-size: 2em; margin: 0;">8</h1> (E8)	<p>Name of the building or site, City, Region, Country BUNKER VEŽICA 2, Alpine wall fortification, City of Rijeka, Primorje-Gorski Kotar County, Croatia BUNKER VEŽICA 2, Utvrda Alpskog bedema, Grad Rijeka, Primorsko-Goranska županija, Hrvatska</p>
<p>Location of the building/ site</p> <p>45°18'58" N ; 14°28'43" E ; +45 m.a.s.l. Situated in Vežica, overlooking the Draška Valley and Martinšćica Bay (k.č./cadastral no. 1874/1 k.o. Sušak)</p>	
<p>Past and present ownership of the building / site Public (Republika Hrvatska)</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>From a construction point of view, the bunker is well preserved. The environment is full of rubbish, which disrupts the extremely beautiful landscape and distracts from the carefully crafted and camouflaged bunker sheath. Inside, it would appear that suspicious groups of people have stayed here for a long period of time, so the bunker was used as their "living room" for a while. In order to deny access, the entrance was concreted up and the space was cleared. It has no status as cultural heritage.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>Kao i sve utvrde danas se zove po mjestu gdje se nalazi (Vežica), a prijašnja imena nisu poznata. Like all fortifications today, it is named after its location (Vežica), and its previous names are unknown.</p>	
<p>Typology and Style of the building/ site</p> <p>This World War II military fortification facility was built after 1941, after Sušak fell under Italian rule. These fortifications were built according to the guidelines given in 1938 in the so-called <i>Circular 7000</i>. According to the same, it can be concluded that these fortifications were built as simpler and more economical than those preceding them, and were positioned at the locations of the main lines of enemy attacks, probably to further protect the main military stronghold and to expand the line of defence.</p>	
<p>Architectural description of the building /site</p> <p>Vežica 2 is similar to Vežica 1 in all architectural and design characteristics, but it is slightly larger. The above-ground reinforced concrete bunker was armed with heavy machine guns and anti-tank gun. The central area was accessed via a tunnel controlled from an embrasure. The battle blocks were accessed from the central space of about 60 square metres (the crew room), which was once divided by partition walls. There were toilets right at the entrance, as well as a water tank and rooms for sub-officers. Aside from the toilets that are still separated, the other partitions have been demolished and now it is a unique space.</p>	



History and historical context of the building /site

"From the moment of the Italian occupation of the town of Sušak, and its formal annexation to Rijeka within the "Provincia di Fiume", this town was included among the Italian fortification plans. Authorities from former Yugoslavia did not build any significant fortifications in the town of Sušak, since the main stronghold in the so-called Sector II of the "Rupnik Line" (Yugoslav Defence System of the Western Borders) was Kamenjak above the Grobnik Field, and therefore only a few smaller machine bunkers were built in Sušak."

Unlike the Kingdom of Yugoslavia, the Italian army envisaged the construction of underground but mainly above ground fortifications in a number of different locations on Trsat and the Sveti Križ hill above Vežica, as well as on the western slopes of Martinšćica Bay."

The construction of fortifications on the eastern side of the town is linked to the guidelines issued in 1938, "Circular 7000".

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

Cultural-historical and architectural.

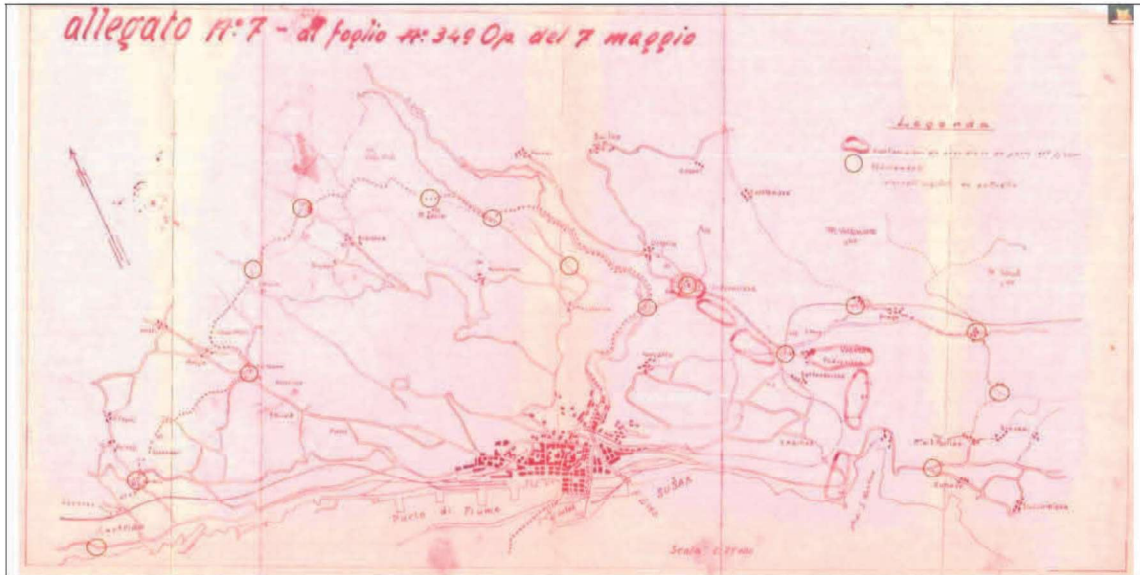
Another example of the skilful camouflage of the massive above-ground bunkers.

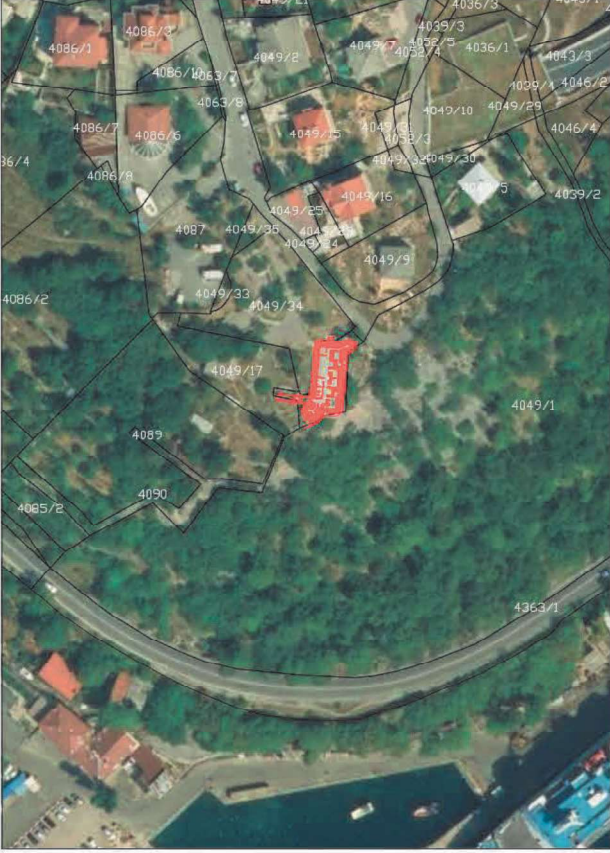
Description of the urban context and development specific for chosen building /site

At the very end of the inhabited residential area of Vežica. It is accessed from a paved side road, along which tall family houses were built. There is a children's park nearby and the bunker itself has the function of a lookout post.

City maps, Urban plans, Blueprints of the building /site





<p>E8. VEŽICA 2</p> 
<p>(Choose most illustrative and comparable (past and present) ones)</p>
<p>Archival documents of the building /site</p> <p>The archival documentation for the construction of tunnels and bunkers was not found in the State Archives, which is logical given the fact that the construction of these facilities was a very well-kept secret at the time. It is not possible to exclude the possibility of archival documentation on the Rijeka fortifications in the military archive in Rome however, although for this it would be necessary to have a longer period of time for research. The documentation found was collected from private collections from various forums or archives of the Heritage Museum of Drenova.</p>
<p>Secondary sources (newspapers, publications, commercial advertising, photos etc.)</p> <p>VLADIMIR TONIĆ, <i>Tragom „Alpskog bedema“ u Rijeci i Hrvatskoj</i>, Rijeka: Slobodna Država Rijeka, 2011 , str. 59-60</p> <p>http://www.valloalpino.com/index.htm</p> <p>www.croinfo.net</p>

Vidi mapu 3 – See folder 3.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context Vidi mapu 4. See folder 4.



The top of the bunker.



The front facade of camouflaged concrete wall.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

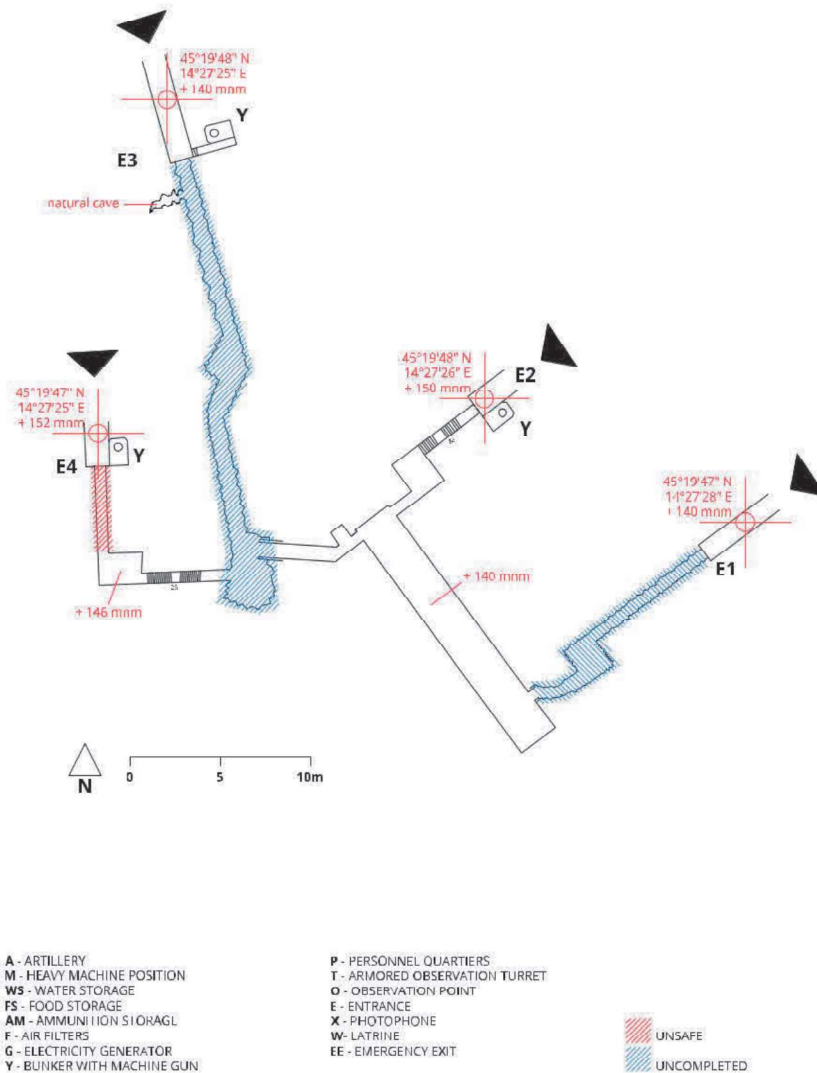
New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

<h1>9</h1> <h2>(E9)</h2>	<p>Name of the building or site, City, Region, Country FORTIFICATION TRSAT, Alpine wall fortification, City of Rijeka, Primorje-Gorski Kotar County, Croatia UTVRDA TRSAT, Utvrda Alpskog bedema, Grad Rijeka, Primorsko-Goranska županija, Hrvatska</p>
<p>Location of the building/ site</p> <p>45°19'48" N ; 14°27'25" E ; + 140 m.a.s.l.</p> <p>As part of the Shrine of Our Lady of Trsat overlooking Katarina. System of underground tunnels and bunkers develops between of approx. 140 m.a.s.l. to 152 m.a.s.l.</p> <p>(k.č./cadastral no. 2868, 2867 k.o. Sušak n.i.)</p>	
<p>Past and present ownership of the building / site Private (SAMOSTAN O.O. FRANJEVACA NA TRSATU)</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The bunker is unfinished but well preserved. The environment is arranged on the part of the entrance, which is located to the side of the Shrine, and the outside entrance is blocked. All entrances are closed and locked, therefore no waste was found in the interior. Since 2010. following a decision by the Ministry of Culture, c.l. 2867 has the property of a cultural heritage. It is probable that this only applies to the sacral object in the immediate vicinity.</p>	
<p>Present name and Original Name (if there are any) of the building / site Zove po mjestu gdje se nalazi – Trsat koje se nekada zvao Tersatto. It is named after the place where it is located – Trsat, once called Tersatto.</p>	
<p>Typology and Style of the building/ site</p> <p>The construction of this World War II military fortification facility began after 1941 (after Sušak fell under Italian rule). It is to be assumed that construction of the fortification on Trsat was started by the Italians and continued by the Germans. Although, according to the guidelines for the construction of fortifications from 1938 (<i>Circular 7000</i>), they were supposed to be simpler and more economical, this tunnel also has the characteristics of the above-mentioned tunnels on Drenova.</p> <p>It cannot be stated with certainty whether this fortification was primarily of a combat nature or served as a civilian shelter or as a warehouse for weapons.</p>	
<p>Architectural description of the building /site</p> <p>The fortification consists of underground tunnels and above ground bunkers of a different type than those found in the western part of the city. Reinforced concrete bunkers are not directly connected to the underground corridors but are located close to the entrances. Their ground is square shaped and they have a concrete staircase leading to a circular hole in the roof where the weapons were mounted, and not laterally. This leads one to think that the purpose of the tunnel was different from that of the west, and that the bunkers were used to protect the entrance (people or goods within), or that their construction began later</p>	

(at the end of the war). The central room connecting all the tunnels is extremely large, approximately 140 m², with square concrete boards on the vault. The part of the tunnel where the watchtower probably was, has collapsed and earth material is blocking the junction towards one of the entrances.



History and historical context of the building /site

"From the moment of the Italian occupation of the town of Sušak, and its formal annexation to Rijeka within the "Provincia di Fiume", this town was included among the Italian fortification plans. Authorities from former Yugoslavia did not build any significant fortifications in the town of Sušak, since the main stronghold

in the so-called Sector II of the "Rupnik Line" (Yugoslav Defence System of the Western Borders) was Kamenjak above the Grobnik Field, and therefore only a few smaller machine bunkers were built in Sušak."

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

Kulturno-povijesna i graditeljska.
Cultural-historical and architectural.

Description of the urban context and development specific for chosen building /site

It is located within the complex of the Shrine of Our Lady of Trsat, where access to the entrances with the bunkers (3) is located, whilst one entrance/exit is outside the Shrine, from the main road.

City maps, Urban plans, Blueprints of the building /site



E9. TRSAT



(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site

The archival documentation for the construction of tunnels and bunkers was not found in the State Archives, which is logical given the fact that the construction of these facilities was a very well-kept secret at the time. It is not possible to exclude the possibility of archival documentation on the Rijeka fortifications in the military archive in Rome.

Secondary sources (newspapers, publications, commercial advertising, photos etc.)

VLADIMIR TONIĆ, *Tragom „Alpskog bedema“ u Rijeci i Hrvatskoj, Rijeka: Slobodna Država Rijeka, 2011, str. 59-60*

<http://www.valloalpino.com/index.htm>

www.croinfo.net

Vidi mapu 3 – See folder 3.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context Vidi mapu 4. See folder 4.



Bunker in front of the entrance of the tunnel.



Quarters/central hall.

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

Given the location of this fortification its future purpose may be varied and not necessarily military, given the context in which it is located.

Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

REVIVAL

WP3

D. 3.1.2. Cross – border cataloguing cards


PI RERA SD

Final Version
May, 2020
Public

Reference number	1
Name of the building or site, City, Region, Country	Winery Vinalko Kaštel Stari, Split–Dalmatia County, Republic of Croatia
Address	Kaštel, Kaštel Stari, Obala kralja Tomislava 4 43°33'00.0"N 16°20'43.1"E
Past and present ownership	Past: until 1946 Šimeta Family, 1946 – 1963 Vinary Vinalko Present: Dalmacijavino, company
Degree of preservation and Status of protection	Protected Cultural Property, Immovable Cultural Property – Individually, Z-6895
Present name and Original Name	Dalmacijavino, Vinalko
Typology and Style	Typology: Industrial building, winery – warehouse Style: Industrial architecture, neoclassical style
Architectural description	Vinalko is an industrial architectural complex with a main facade facing east with multiple entrances to individual parts of the complex. Some door and window jambs and windows are decorated in a neoclassical manner. The finished products were mostly stored in wooden barrels of all sizes, which are still preserved in the interior of the winery. It is a complex of industrial architecture from the beginning of the 20th century. A complex of rectangular shape, built of limestone molds with a well-shaped profile, is oriented in the north-south direction, while the main facade faces east. The building still houses huge wooden wine barrels today to commemorate some time lost. Fortunately, today we are witnessing a renaissance of the production of the famous Kastela wine. 1,400 m ² property, wine cellar with 12 built-in concrete tanks, 18 wooden logs and 30 barrels for wine storage. Barrels can accept more than 11,000 liters of wine.

<p>History and historical context</p>	<p>The winery building in Kastel Stari (Vinalka) is an individually protected cultural property (entered in the Register of Cultural Property of the Republic of Croatia under code P5011). In the late 19th and early 20th centuries, the Šimeta and Sons company, which was engaged in the trade of agricultural products, built warehouses on the eastern coast of the Kaštel Stari. In 1903, a tiled pier was expanded and, with the winery building, represented a unique functional unit. After World War II, the Šimetinih company was shut down, and in 1946 the warehouse became the property of Vinalko with the aim of activating the wineries capacities found after the war. The building of the Šimetinih warehouse is still known in the locals as Vinalko.</p>
<p>Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p>	<p>In the early 20th century, the Šimeta and Sons Kaštela company built warehouses in the eastern part of the Kaštel Stari shore. The Shimetin warehouse known as the winery. The company Simet and Sons was founded by a family of the same name, which was engaged in the export of wine as early as the 19th century. In terms of business, it was one of the largest export companies in Dalmatia. After the 2nd sv. During the war, the Šimetinih company was shut down and in 1946 the warehouse became the property of Vinalko. In 1963, the new Dalmacijavino Company began operating at the Vinalko facility.</p>
<p>Description of the urban context and development</p>	<p>Thanks to the great enthusiasm of young Kastela's winemakers and winemakers, the old vineyards on the slopes of Kozjak were restored. It is significant that the most common assortment is tribidrag black grapes, also known as Kastela red grapes, that is, grapes related to this area. Unfortunately, despite the re-awakening of winemaking in Kastela, the Šimeta winery stands aside. It may be an opportunity now, as part of the construction of the harbor in Kastel Stari, to win a new winery function in connection with the port, tourist and catering functions, and it would be desirable for the old wine cellar business to live in at least one warehouse</p>

<p>City maps, Urban plans, Blueprints</p>	 <p><i>Izvor:Geoportal</i></p>
<p>Archival documents</p>	<p>Ministry of Culture, Conservation Department in Trogir,Z-6895</p>
<p>Secondary sources</p>	<p>Institut IGH d.d., Studija o utjecaju na okoliš izgradnje spojne ceste od čvora Vučevica na autocesti A1 do D8/Ž6137 u Kaštelima, 2016</p> <p>Babin M., Pleština I., Prilog poznavanju urbaništičke cjeline Kaštel Staroga – zaštitini arheološki i konzervatorski radovi unutar povijesne jezgre u 2016.godini, 2017</p> <p>Ured Vojnović d.o.o., Konzervatorski elaborat za rekonstrukciju obale od plaže Gabine u Kaštel Štafilicu do zgrade vinarije u Kaštel Starom , 2014</p> <p>Marasović, K., Kaštel Cipiko u Kaštel Starome. Prostor,Separat, UDK 728.81 (497.5 Kaštel Stari), Sveučilište u Zagrebu, Arhitektonski fakultet, UDK 71/72, 19 (2011), 2011</p> <p>https://www.kastela.org/crljenak</p>

<p>Video documentation and Photographing</p>	 <p><i>Photo: Institut IGH</i></p>
<p>Documentation</p>	<p>Ministarstvo kulture RH, Registar kulturnih dobara, Konzervatorski odjel u Trogiru</p> <p>Generalni urbanistički plan Kaštela (Službeni glasnik Grada Kaštela 02/06, 02/09, 02/12)</p> <p>Prostorni plan uređenja Grada Kaštela (Službeni glasnik Grada Kaštela 02/06, 02/09, 02/12)</p>
<p>New cultural tourist offers focused on selected building</p>	<p>The town of Kastela has the right of first purchase, it is planned to commercialize part of the building, remodel it for the needs of the market, fish market, part of it would be rented out and the part would be used in accordance with the protection.</p>
<p>Name and contact details of the Person incharge of the application</p>	<p>Mirna Karzen, mirna@karzenikarzen.hr</p>

Reference number	2
Name of the building or site, City, Region, Country	The Dalmacijavino building Split, Split-Dalmatia County, Republic of Croatia
Address	Split, Obala kneza Domagoja 15 43°30'05.8"N 16°26'32.8"E
Past and present ownership	Past: Private ownership, Dalmacijavino Company Present: Private ownership, Right of first refusal Republic of Croatia
Degree of preservation and Status of protection	Protected cultural property, immovable cultural property - individual, profane architectural heritage, Z-7005
Present name and Original Name	The Dalmacijavino building
Typology and Style	Built from 1959 to 1973. Designer, Stanko Fabris. An industrial building designed in the spirit of international modernity and the distinctive architectural expression of Stanko Fabris, who designed more than thirty wineries and wine factories in the region and emphasized the importance of Split as the winemaking center of Dalmatia at that time.

**Architectural
description**

The central Dalmacijavino winery was built in 1959 in the southeastern part of the port of Split according to the project of architect Stanko Fabris, (and co-designed with Dink Vesanovic, but only in the first phase of construction). The ground floor and two level building, in the exterior and interior, gives a rational and functional design characteristic of industrial architecture, but also an appreciation of the environment in which it was created. Situated at the foot of Katalinić hill with an emphasized horizontality, from certain vistas it acts as a harmonious pedestal of the verticals of the Lighthouse "Pomorac" in the background, an exceptional work by the author Ivan Caric, completed a year earlier (1957-1958). The geometrically shaped volume of the building is symbolized by a recessed ground floor, treatment of the first and second floor facades on which the offices are located, as well as a flat roof that used to have a public purpose (restaurant) and a pedestrian bridge that connected with Katalinic Hill. The building has all the features of Fabris architectural expression: skillfully balanced full-to-empty relationship, dynamic facades using smooth stone surfaces with rhythmic arrays of windows with emphasized columns, application of the tiled textures of a rustic stone ground floor ("Split embroidery"). This is also a link to Fabris's Split origins and the local tradition, the contrast of light and shadow and the deep shadows of the porch. It is worth mentioning that Fabris's characteristic color of the facade - today the faded color of the Dalmacijavino building points to a palette of blue tones similar to the color of Fabris' skyscrapers in the Glavičina area of Split.

History and historical context

According to Stanko Fabris' project in 1959, the building of the central Dalmacijavino was in the port of Split. The centuries-old grape and wine trade between the island and the mainland thus took on its architectural form, which at the same time emphasized the positioning of Split as the winemaking center of Dalmatia. The building remained in its original function until 2011, when Dalmacijavino went bankrupt and it was confiscated and handed over to the management of the Port Authority of Split. Today, the building is still empty and devastated, but it also houses valuable design material. On the top floor of the building, among the administrative offices, there was a design office, where for decades labels of well-known products such as the famous Pipi drink, thought-provoking advertisements and planned presentations at fairs brought many awards to Dalmatia. When evicted from the building in the port, an extremely valuable archive of design material was subsequently rescued, but should be valorized and treated as a material industrial heritage of those times. Overall, the Dalmacijavino building is an example of Croatian modern industrial architecture, an example recognized by the profession and protected by the preventive protection of the Conservation Department of the Ministry of Culture of the Republic of Croatia in Split.

Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

The Dalmacijavino building is a valuable example of Croatian modern industrial architecture, unavoidable in the valorization of the work of architect Stanko Fabris. In addition to contemporary architectural expression, and despite the upgrades, from 1962 to 1973, which are also Fabris' design, the exceptional value of this building is in its dimensions and spatial disposition the dominant horizontal in harmony with the slopes of Katalinić hill, the vertical of the Pomorac Lighthouse and harmonious views from the sea and land. In the Dalmacijavino example, the designer Stanko Fabris realizes a bold and harmonious combination of stone and glass which, on a horizontally set volume of this building, achieves articulation of the facades in the spirit of neoplasticism. The achieved breakdown of floors with windows and loggias, over the recessed and rustic stone lined and pillars of the ground floor, gives the volume of the building a certain amount of ease. The geometric approach to the facade analysis of the building is in accordance with the international style, and the use of materials is local. At the very location, the building makes a logical transition between the Katalinic Hill and the breakwater, but is also a functional meeting point for maritime, road and rail transport for the wine industry. Together with the structures of the breakwater, the Dalmacijavino building creates a spatial horizontal that, with the vertical of the Lighthouse of the Seafarer located on Katalinić hill, behind the Dalmacijavino building, designed by Ivan Carić and Paško Kuzmanić in 1958, creates a modernist vision of the city that is visible to all passengers who enter the city by boat.

Description of the urban context and development

It was built on the site where there were two houses of the Katalinic family, the first dating from 1855 and the second from 1892. It is an interesting fact that this family was involved in the wine trade, and wine storehouses were located on the ground floors of these houses. After the Second World War, only the ruins of both houses remained, and the present-day building of the Dalmacijavino Winery was built on the site of one of them. Construction of this building was after the Second World War, in the period when there was a rapid development of industry and traffic in Split. The city port and the North industrial port were undergoing rebuilding efforts, including the expansion of the shipyard, renovation of cement factories, and construction of new factories, such as the Plastics Factory "Jugovinil" in Kaštel Sućurac in 1947. Post-war architecture is of a very social or industrial character. Driven by the ideology of social-democratic rule at the time, architecture at the time focused on job creation in the form of large-scale construction and the side effect of industrialization, as well as the need to increase accommodation capacity by building high-rise residential neighborhoods. In such an atmosphere, there was a need to build a winery facility in the city port in order to transport the wine as easily as possible by ferries and to bring grapes from the islands. The proximity to the dock and good traffic connections were the result of the decision to build an industrial building at this very site.

As traffic in the ferry port is of a passenger character today, and such a purpose of the building is unprofitable, there is currently a need for public space and public amenities for both tourists and residents of the city of Split.

City maps, Urban plans, Blueprints



Izvor:Geoportal

<p>Archival documents</p>	<p>Ministry of Culture, Conservation Department in Split,Z-7005</p>
<p>Secondary sources</p>	<p>Perojević, S., Konzervatorski elaborate zgrade Dalmacijavina, Kugla promet d.o.o., Split, 2015</p> <p>Botić, M. Diolomski rad Revitalizacija objekta Dalmacijavino, studentica: Marina Botić, mentor: doc.Nikola Popić, dip.ing.arh, komentor: dr.sc. Marjan Sikora, dipl. ing., 2015/2016</p> <p>https://d-a-r.hr/artur-arhitektura-i-turizam-2016-radionica-devastacija-u-splitu/</p> <p>http://pogledaj.to/arhitektura/fabrisovo-dalmacijavino-novi-suvremeni-i-zivi-muzej-mora/</p>

Video documentation and Photographing



Photo: Buška Boban, pogledaj.to

Documentation

Ministarstvo kulture RH, Registar kulturnih dobara, Konzervatorski odjel u Splitu

Prostorni plan uređenja Grada Splita (Sl.gl. Grada Splitabr. 31/05)

Generalni urbanistički plan Splita (Sl.gl. Grada Splita br.1/06 , 15/07, 3/08, 3/12, 32/13, 52/13, 41/14, 55/14-pročišćeni tekst)

New cultural tourist offers focused on selected building

There are several ideas and visions for this building and the location to include the few:

1. Katalinic Hill and its natural, historical, defensive and recreational features have always attracted the attention of the citizens of Split, making it one of the most used locations in the city to date. On the opposite side, there is Sustipan, the second green peak, on the west side. This opens a possibility of connecting Marjan and Bacvice with the promenade between Sustipan and Katalinić Hill. Today, this promenade is widely used, from the west coast via the waterfront to the ferry port. However, after the waterfront, this connection declines substantially as determined by transport and the need for people to use the bus, rail and maritime terminals.
2. Duška Boban, artist and activist of the "For Marjan" initiative, proposes that the building of the former Dalmatianavino house be the new Split Museum of the Sea, which would bring together several existing institutions and collections.
3. According to Marina Botić's diploma thesis, given the lack of a Multifunctional Hall, especially a Concert Hall in Split-Dalmatia County, but also in the area of the wider region, a new purpose of the building was proposed as a hybrid of the multifunctional hall and the accompanying facilities required for that space. Given the proximity of the center city, railway, bus and maritime terminals. A multifunctional hall would nourish that part of the city culturally, while coexistence with other amenities would make the building itself financially independent. In addition, given the particular use in the evening, there is a need for an additional program to activate the building throughout the day.

New cultural tourist offers focused on selected building

The additional facilities are therefore of catering character on the floors, the ground floor has activities for tourists, and the roof terrace becomes an urban space by merging KatalinicHill with the city port in the form of a new promenade through the building.

Name and contact details of the Person incharge of the application

Mirna Karzen, mirna@karzenikarzen.hr

Reference number	3
Name of the building or site, City, Region, Country	Dalmatinka Sinj, Split-Dalmatian County, Republic of Croatia
Address	Sinj, Domovinskog rata 86 43°42'08.8"N 16°38'57.6"E
Past and present ownership	Past: Dalmatinka Company Present: Business park d.o.o.
Degree of preservation and Status of protection	-
Present name and Original Name	Dalmatinka factory of yarn and thread in Sinj, 1946-53 (1976)
Typology and Style	Industrial building Industrial architecture design and accomplishment by architect Lavoslav Horvat

Architectural description

The factory was completed in the outlined dimensions in the mid-1950s. The simplest horseshoe layout solution of the drive spaces surrounding the inner worker's yard resulted in continuous functional throughout the work process, and again was organized in an extremely rational manner. According to Horvat, the previously unused systems and technology, such as precision, smooth and reusable formwork, were directly used in the performance, directly supported by the foundations of the hall of the office building and the roofs. In the construction, special attention was paid to the relationship between structural elements and climatic conditions, with regard to economic viability and rationality. The rectangular floor plan, as the first segment to be built with associated storage and service and in the technical rooms, the floor plan along the longitudinal axis of the side service contents was mirrored, resulting in two identical dimensions of the spinning-room and the finished one with a green space. The spaces are skeletal halls of spinning yards and checkers, covered with equally laid back roofs, represented spacious work spaces, free in the organization of propulsion work processes. The interiors of the halls, separated by light, into white The wooden and glazed walls, laid parallel to the lines of the shaded roofs, seemed to be airy, richly lit and spacious. Parquet floors, as the most appropriate base for impact machines, have given the extraordinary impression of this extraordinary architectural achievements. The rest of the interior floors are completely covered with domestic multicolor stone and only a small part with alkasin. At the time of the construction of the mill, a large tunnel shelter was constructed opposite the northern one traffic, but it was later abandoned.

History and historical context


The Dalmatinka Yarn and Thread Factory was founded in 1951 on the initiative of Mr. Vice Buljan. After the funds were secured, architect Lavoslav Horvat was hired to design the factory. The structure of employees was mostly female. For years, the business has been economically successful. Raw cotton was sourced from Egypt, from which thread was produced to supply the domestic textile industry, and part was exported to a number of European and Arab countries and Russia. With its economic strength, the factory influenced the development of Sinj and the surrounding towns; a secondary textile school was founded and funded. Highly trained professionals worked in their own R&D lab and health station. In addition to housing through the construction of apartments or by lending, the Dalmatian also financed workers' resorts, sports clubs, and art section. In the late 1990s, after the bankruptcy proceedings, Dalmatinka ceased operations.


Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

The factory complex has been supplemented for years with the accompanying buildings of workshops, warehouses, technical and energy facilities and garages, but by far the most significant interventions were made with the completion of the eastern paint shop building. 1973 and complete upgrade of the northern part of the factory assembly 1976. At that time, an extension of the spinning mill and the mill office were annexed to the original building in the north, and the central entrance and restaurant area with the workers' kitchen. The entrance part of the factory complex with the administration building, porter and ambulance and with a smaller garage was built at the same time as the first drives in the early 1950s. A different architectural style and design of skeletal reinforced concrete drive halls, covered with rooftop arrays, is a climate-friendly entrance stone in which the factory grew. Lined with homemade mulch, covered with heaps of ducts and closed with scabbards, this reception architecture contrasts formally with the concrete and glass of the working plants, yet forms a harmonious whole with them. Three workers were constantly employed only to maintain the rich horticultural areas of this large and successful textile assembly, and the Sinj area has been around for decades since the 1950s. characterized by a state-of-the-art textile factory employing approximately 4,500 workers at the time of the largest economic situation.

Description of the urban context and development

As early as the post-war period of 1946, the history of the long-term stage design and construction of the largest Yugoslav textile factory "Dalmatinka" in Sinj begins, first spinning mills and then finishing plants. According to data from the Zagreb APZ, the same year was marked by the beginning of designing a textile giant, defined at the beginning of the first five-year development plan, and completely completed in 1953 in dimensions of approximately 30,000 m². The simplicity and purity of the original architectural concept and the achieved functionality of the working and all accompanying premises of the factory, for decades after its construction, caused the appreciation of the architectural and textile profession in the country and in the world. The purity of the architectural concept is rarely where it succeeded in its synthesis with the given technological processes, which had to be incorporated and shaped, and although the factory was built in stages, the segments were gradually but harmoniously upgraded to a logical and functional whole. The design and construction of the new cotton spinning mill, and then the finishing mill, involved a whole team of diverse experts. In designing a complex industrial complex, in addition to the basic tasks of an architect, Horvat had to fulfill the no less demanding task of coordinating numerous experts from different professions and specializations. In addition to the fine cotton yarn, the Sinj factory also produced thread after the construction of its eastern plants in 1953. Equipped with state-of-the-art machine tools and extraordinarily complex auxiliary facilities, the spinning mill and the machine shop have met the very sensitive technological process of production. process, and again it was organized in an extremely rational manner.

	<p>Due to the increased water consumption, especially in the dyeing plant, the water supply requirements have increased, resulting in a double system. Therefore, in addition to the factory water tank, Horvat built a water tower with a tank of soft water, which was filled only by gravity flow through water purification devices, which at the same time became a recognizable vertical accent of the architecture of the factory assembly. Novelty of the applied structural system with regard to dilatation, by reducing the cross section of the end pillars, it resolved the issue of double pillars and grilles on the dilatations, while ensuring cleaner facades and views. The height of the roof sheds, simultaneously used as a static grid height, resulted in maximum rationality and cleanliness of the structure. The harmonization of the technological process of production with the design parameters, especially in the part of the office building, completely directed the architectural design and final design of the assembly. The simplest horseshoe layout solution the drive spaces surrounding the inner worker's yard resulted in a continuous functional throughout the work</p>
<p>City maps, Urban plans, Blueprints</p>	 <p><i>Izvor: Geoportal</i></p>
<p>Archival documents</p>	<p>-</p>

<p>Secondary sources</p>	<p>Z. Paladino, Industrijska arhitektura Lavoslava Horvata , 376-391 19[2011] 2[42] PROSTOR</p> <p>Paladino, Zrinka. "Industrial architecture by Lavoslav Horvat: selected examples/ Industrijska arhitektura Paladino, Z., "Industrial architecture by Lavoslav Horvat!: selected examples/ Industrijska arhitektura Lavoslava Horvata: Odabrani primjeri." Prostor, vol. 19, no. 2, 2011, p. 376+.</p> <p>Dalmatinka Sinj, Studio MIK 2019, Renovacija tvornice konca Dalmatinka Sinj i prenamjena u Business Centar Dalmatinka Sinj, brošura, 2019</p> <p>http://www.h-alter.org/vijesti/dalmatinka-sinj</p> <p>http://www.arhivx.net/sikirica/</p>
<p>Video documentation and Photographing</p>	 <p><i>Photo: Igor Bilazdžić</i></p>
<p>Documentation</p>	<p>Generalni urbanistički plan Grada Sinja (Službeni glasnik Grada Sinja br. 2/07, 1/09, 6/16 i 6/18)</p>

<p>New cultural tourist offers focused on selected building</p>	<p>The proposed project is a conceptual and conceptual solution for the remodeling of the old Dalmatinka factory. There is a great emphasis on the decoration of exteriors, that is, public spaces, and that is precisely the main intervention and guiding principle of the project. The function of the new complex is determined according to the needs of the town of Sinj and the local population, according to the contents of the surrounding towns and cities, and according to successful examples from practice. Content distribution is systematic and zones are logically intertwined, creating an area for business, for shopping, for recreation and socializing. The architecture of the old industrial complex of the Dalmatinka thread factory is a successful and significant example of Croatian industrial architecture. For this reason, intervention in the layout of an existing facility should be minimal and true to the existing complex. It is necessary to renovate the existing façade, to install new floors and new joinery in line with all the buildings that make up the complex. Intervention with colors and contemporary materials would take place in the exterior, thus reviving and becoming a visual attraction that attracts the clientele to the new business complex.</p>
<p>Name and contact details of the Person in charge of the application</p>	<p>Mirna Karzen, mirna@karzenikarzen.hr</p>

Reference number	4
Name of the building or site, City, Region, Country	The Meteorological Observatory building Split, Split-Dalmatia County, Republic of Croatia
Address	Split, Marijan, Glagoljaška street 43°30'29.7"N 16°25'34.8"E
Past and present ownership	National Hydrometeorological Institute
Degree of preservation and Status of protection	Protected Cultural Property, Immovable Cultural Property - Individually, Profane Architectural Heritage, Z-5399
Present name and Original Name	The Meteorological Observatory building
Typology and Style	An example of a modern, functionalist industrial architecture in the 1920s (between the two World Wars) designed by the architect Josip Kodl. In architecture, Functionalism is the doctrine that the form of a building should be determined by practical considerations such as use, material, and structure, as distinct from the attitude that plan and structure must conform to a preconceived picture in the designer's mind.

<p>Architectural description</p>	<p>Built on the initiative of Erald Marchi, an engineer from Hvar, who was the first and long-time manager, (the building was actually built by Josip Kodl). Kodl, a manager at the Municipal Technical and Civil Engineer Department marked the architectural scene of Split in the late 20s and early 30s. The project dates from 1924 and was built from 1925-1926 in a prominent location within the Marjan Park Forest, on the edge of a stone gorge. The work of the architect, his first work in Split, announces the features of modern architecture that he brings to Split: cubic volume design, reinforced concrete construction, plaster and flat roof - the first performed in Split. The colourful facade finish brings out the distinctive artistic values of the building, which, in addition to the composition of the volume and other listed features, makes it extremely harmonious and thoughtful architecturally.</p>
<p>History and historical context</p>	<p>Increasingly complex circumstances between the two world wars called for a meteorological service to be established on the Adriatic coast. There were several observation stations before the war, but they were later abandoned, which became a major problem. The service had to be re-organized in a better way. Analyses have shown that the station would work best in the central Adriatic so Split was selected as the best location. The building of the Meteorological Observatory was erected on the first peak of the hill of Marjan.</p>

	<p>The tasks of the new institution were to record weather data, issue daily reports, publish forecasts, process the climatology of Split within the international service, and work on seismology.</p>
<p>Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p>	<p>The works were performed in 1926 by the construction company of Lovro Krstulović. The grand opening was on December 1st. The building is particularly interesting because of the new structural frame system made in reinforced concrete. This was a novelty for this region, which formed an important link in the breakthrough of contemporary modern European thought in the construction industry.</p>
<p>Description of the urban context and development</p>	<p>The period between the two world wars was a time of modern urban transformation of the city of Split, which in the Kingdom of Serbia, Croatia and Slovenia / Yugoslavia was by far the largest urban center on the Adriatic coast. Following the adoption of the Split Regulatory Plan, (1923-1926), the efforts of the city's political, intellectual and entrepreneurial elite, however different developmental concepts and interests were, helped the city transform economically, culturally and architecturally in twenty years. Its exterior appearance and ambience changed almost from day to day. Numerous buildings have been built for public and cultural purposes including the Meteorological Observatory.</p>

City maps, Urban plans, Blueprints



Izvor: Geoportal

Archival documents

Ministry of Culture, Conservation Department in Split, Z-5399

Secondary sources

Piplović, S. Urbani razvitak Splita između dva svjetka rata, UDK: 711.4(497.5 Split)“1918/1941“, Pregledni rad, 2014

Grgić A., Split Arhitektura 20. stoljeća Vodič, Split: Sveučilište u Splitu Građevinsko - arhitektonski fakultet, monografija, 2011

<https://www.dalmacijadanas.hr/split-tko-su-vrijedni-motritelji-na-marjanu-koji-gotovo-svaki-sat-salju-meteoroloske-podatke-u-svijet/>

Secondary sources

Piplović, S. Urbani razvitak Splita između dva svjetka rata, UDK: 711.4(497.5 Split)“1918/1941“, Pregledni rad, 2014

Grgić A., Split Arhitektura 20. stoljeća Vodič, Split: Sveučilište u Splitu Građevinsko - arhitektonski fakultet, monografija, 2011

<https://www.dalmacijadanas.hr/split-tko-su-vrijedni-motritelji-na-marjanu-koji-gotovo-svaki-sat-salju-meteoroloske-podatke-u-svijet/>

Video documentation and Photographing

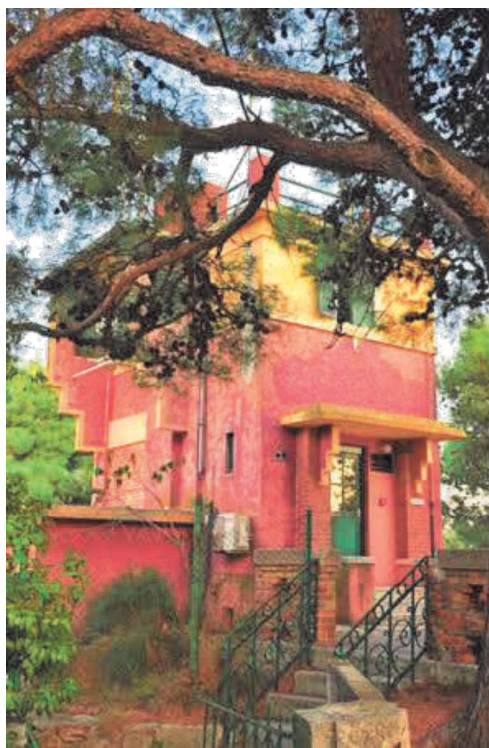


Photo: Marjan – Park šuma

<p>Documentation</p>	<p>Ministarstvo kulture RH, Registar kulturnih dobara, Konzervatorski odjel uSplitu</p> <p>Prostorni plan uređenja Grada Splita (Sl.gl. Grada Splita br. 31/05)</p> <p>Generalni urbanistički plan Splita (Sl.gl. Grada Splita br. 1/06 , 15/07, 3/08, 3/12, 32/13, 52/13, 41/14, 55/14-pročišćeni tekst)</p>
<p>New cultural tourist offers focused on selected building</p>	<p>For the past 93 years, the Observatory has been monitoring the weather is credited with making Split a part of the worldwide meteorological data exchange system. Almost every hour, with short breaks in the afternoon and night, meteorological parameters are sent from this location to the Maritime Meteorological Center of Split, and further to Zagreb and the world. The National Hydrometeorological Institute is planning a total renovation of the Meteorological Observatory with the inauguration in 2026, on its 100th anniversary.</p>
<p>Name and contact details of the Person in charge of the application</p>	<p>Mirna Karzen, mirna@karzenikarzen.hr</p>

Reference number	5
Name of the building or site, City, Region, Country	The Seafarer*s Lighthouse Split, Split–Dalmatia County, Republic of Croatia
Address	Split, Obala kneza Domagoja 15, Katalinićev Prilaz(Park Pomoraca) N43°30'03.1", E16°26'35.4"
Past and present ownership	Republic of Croatia (state ownership, kčbr 9564/2) 43°30'03.7"N 16°26'35.8"E
Degree of preservation and Status of protection	Protected Cultural Property, Immovable Cultural Property – Individually, Z-5686
Present name and Original Name	The Seafarer*s Lighthouse / Fallen Partisan Sailors, Split, Split – Dalmatia County, CRO
Typology and Style	Typology: Monument, Seafarer* s Lighthouse, monument created to commemorate the WWII actions, Protective and landscape greenery with existing buildings (Z6), 38m tall lighthouse, stone, glass and concrete. Stile: The tallest lighthouse in Croatia, operate as a symbol of power and technical innovation, similar to how other famous historical lighthouses operated as symbols of power and architectural prowess.

**Architectural
description**

The minimalistic lighthouse, standing 38m tall, is thin shaped and constructed of stone blocks on its two thin sides, while its two broad sides were filled with copper sheets perforated with a tight grid of 5860 circular glass bricks. Ambient light passes through the pillar via these glass bricks, scattering and diffracting in a unique and artistic fashion. This tall pillar's lighthouse beacon, which broadcasted a strong rotating beam of light, was visible for over 56 kilometers. Split Lighthouse is the tallest lighthouse in Croatia. A narrow set of stairs (closed to public access) also leads to the top of the tower and to a small room originally meant for a lighthouse keeper. The tender for the creation of this project was awarded to a five-person team, lead by architect Ivan Carić, with design assistance from Budimir Prvan, Branko Franičević and Paško Kuzmanić, along with local Split sculptor Andrija Krstulović (a student of the famed Ivan Meštrović). The location chosen for the lighthouse monument was a dramatic rock outcrop at the entrance to the Port of Split named Katalinic Brig, right on the edge of the small Bay of Bačvice overlooking the central Split harbor.

History and historical context

Located on a rock outcrop named “Katalinic Brig” overlooking the Adriatic Sea is the Seafarer’s Lighthouse, a monument created to commemorate the WWII actions of Partisan sailors of Split who perished during the People’s Liberation Struggle. After the end of WWII, in addition to its strategic location, Split became a booming commercial hub and a regional center for naval activities. In the mid-1950s, the Urban Planning Bureau of Split began making plans for a memorial lighthouse that would be built along the city's coast. This endeavor was to be the first major monument project in Split since the end of WWII, as well as being the first major post-war vertical object built in the city. The decision was made early in the process that the monument would take the form of a lighthouse, which could act both as a memorial while also providing a utilitarian function. Meanwhile, in front of the lighthouse pillar was constructed a white stone tomb which contained the remains of an "Unknown Seaman". Next to the tomb is a large metal anchor, possibly from a ship used by the Partisan Navy. The final element of the memorial site is a dynamic sculptural work by Andrija Krstulović made of white Brač limestone, which depicts a man struggling in violent seas. Positioned right on the edge of the cliff, the form is created through cut-out silhouetted forms, with the beautiful Adriatic Sea visible through the holes, a unique effect which adds to the drama and impressiveness of the sculpture.

The "Unknown Seaman" was lowered into his tomb on September 9th, 1958, with the large public ceremony and unveiling event occurring the following day on September 10th, known as "Seafarer's Day". The unveiling was followed by the inaugural lighting of the lighthouse, as well as fireworks and festivities across Split which were attended by over 10,000 people.

	<p>The official name given to the complex was "The Seafarer's Lighthouse" (Svjetonik Pomorac), which has existed as a tribute to all sailors who have perished at sea, not only during WWII, but also in peacetime. During the 1960's – 1980's, it was an extremely well- visited memorial and one of the most popular monument sites in Split, not only for commemorative purposes, but also for use as a park and an area for relaxation and sightseeing (as it had excellent views of the Adriatic and the city of Split).</p>
<p>Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p>	<p>When examining the symbolism of the Split Seafarer's Lighthouse memorial complex, there are two primary components to examine; firstly, the lighthouse itself and, secondly, Andrija Krstulović's sculptural work. Considering the lighthouse, in addition to its utilitarian function, the intuitive symbolic message of such a tall conspicuous illuminated object can be interpreted as representing a "beacon of freedom" or a "torch of liberty" visible across all the landscape. In addition, since it was built as the tallest lighthouse in Croatia it would also operate as a symbol of power and technical innovation, similar to how other famous historical lighthouses operated as symbols of power and architectural prowess (such as the Lighthouse of Alexandria of Greek antiquity). In addition, just like the Lighthouse of Alexandria the Seafarer's Lighthouse in Split was purposefully positioned on a conspicuous rock outcrop right at the entrance to the city's harbor, visible to all who sailed into the city as a symbol of power and military victory.</p>

Description of the urban context and development

In the years after Croatia gained its independence, the Seafarer's Lighthouse began to fall into a state of neglect and disrepair. No immediate efforts were made to repair the lighthouse beam after a military shell (ordnance) struck it in 1991. As a result, not only did this monument complex begin to deteriorate, but it also became a basin for trash and a breeding-ground those looking to vandalize the monument with graffiti. Furthermore, as the lighthouse became more marginalized and an afterthought of local authorities, a mobile phone antenna was installed at the top of the tower. The site is managed by the state-owned maritime company Plovput, who collect the revenues from the antenna, but during the 1990s and 2000s they had put little effort into restoring or rehabilitating the site. However, after outcries and initiatives put forward by several groups, serious efforts were finally made towards implementing an intensive restoration of the site, most notably spearheaded by the Split Rotary Club and the Croatian Maritime Union (who began to re-initiate commemorative events at the monument in 2011). Restoration, construction and graffiti removal for the lighthouse memorial complex began in earnest in the summer of 2013. During this work, the scores of glass bricks that had shattered and fallen out over the years were replaced with newly fabricated bricks, while the facade of the lighthouse, which was damaged by the 1991 shelling, was repaired. Most importantly in 2013, the rotating lighthouse beam was repaired and subsequently re-activated. In 2014, the restoration project for the monument site was completed. As of 2020, the site is still not in a perfect condition, still subjected to occasional vandalism and graffiti, but it has vastly improved, with the site again used for regular commemorative events and visited by locals and tourists.

Meanwhile, in recent years, young artists and designers have been proposing innovative ideas to make the monument more engaging to the public, with one unique 2013 proposal suggesting that the 5860 glass bricks of the monument be fitted with LED lights, which could display customized illuminated messages for sailors to see from their boats as they are approaching Split harbor.


Regarding the current state of the Seafarer's Lighthouse and memorial complex, the condition can be considered as fair to good. Because of the 2013-2014 restoration and rehabilitation project, much of the destruction, decay and degradation that this site had experienced during the 1990s and 2000s is now repaired. This repair included the removal of vast amounts of graffiti, fixing damage to the facades of the memorial elements, as well as the repair of the lighthouse beacon. However, despite the improved presentation of the park, there are no promotional or directional signs that might lead visitors to this memorial park. Furthermore, there are also no interpretive or informational placards at the monument which might relate to visitors its history, meaning or cultural importance. In addition, the official Split tourism website does not list the Seafarer's Lighthouse as a local attraction or point of interest.

City maps, Urban plans, Blueprints



Izvor:Geoportal

<p>Archival documents</p>	<p>Ministry of Culture, Conservation Department in Split,Z-5686</p>
<p>Secondary sources</p>	<p>Borodžić N., Butković Mićin L., Šimpraga S., Consumer Culture Landscapes in Socialist Yugoslavia, Co- published by Loose Associations /Slobodne veze, Zagreb & ONOMATOPEE, Eindhoven, December, 2018</p> <p>https://www.spomenikdatabase.org/split</p> <p>http://infozona.hr/news/katalinka/5005</p> <p>http://www.d-a-z.hr/hr/vijesti/zaboravljeni-splitski-spomenik-svjetionik,1620.html</p> <p>http://pogledaj.to/drugestvari/obnovljen-35-metarski-svjetionik-pomorac/</p> <p>https://www.yumpu.com/xx/document/read/38807227/temat-svjetla-grada-zarez/32</p> <p>https://1postozaumjetnost.wordpress.com/initiatives/katalinica-brig-split-1postozaumjetnost-2/</p>

<p>Video documentation and Photographing</p>	 <p><i>Photo: Jakov Prkić, CROPIX</i></p>
<p>Documentation</p>	<p>Ministarstvo kulture RH, Registar kulturnih dobara, Konzervatorski odjel u Splitu</p> <p>Prostorni plan uređenja Grada Splita (Sl.gl. Grada Splitabr. 31/05)</p> <p>Generalni urbanistički plan Splita (Sl.gl. Grada Splita br.1/06 , 15/07, 3/08, 3/12, 32/13, 52/13, 41/14, 55/14- pročišćeni tekst)</p>
<p>New cultural tourist offers focused on selected building</p>	<p>Despite its lack of promotion, the memorial park is often bustling with activity, both locals and tourists exploring the site's amazing views. Furthermore, the memorial complex still regularly hosts remembrance ceremonies and commemorative events, traditionally on the eve of the feast of St. John the Baptist (June 24th), the Day of St. Nicholas, Patron Saint of Sailors (December 6th) and Seafarer's Day (September 10th). There are still hopes among some groups that eventually the mobile phone antennas installed on the top of the lighthouse can at some point be removed to restore the structure to its original unobstructed appearance, while others think the antennas should remain in place, operating as a public utility.</p>
<p>Name and contact details of the Person incharge of the application</p>	<p>Mirna Karzen, mirna@karzenikarzen.hr</p>

Reference number	6
Name of the building or site, City, Region, Country	Power plant (Trafostanica) in Dujmovac Split, Split-Dalmatia County, Republic of Croatia
Address	Split, Solinska 70 and 72 43°31'32.2"N 16°28'41.9"E
Past and present ownership	DP Elektrodalmacija
Degree of preservation and Status of protection	Protected cultural property, immovable cultural property - individual, profane architectural heritage, Z-5795
Present name and Original Name	Power plant (Trafostanica) in Dujmovaca, Split
Typology and Style	An example of a modern, functionalist industrial architecture in the 1920s (between the two World Wars) designed by the architect Josip Kodl. In architecture, Functionalism is the doctrine that the form of a building should be determined by practical considerations such as use, material, and structure, as distinct from the attitude that plan and structure must conform to a preconceived picture in the designer's mind.

**Architectural
description**

Erected at Solinska Street #70, Trafostanica was intended as the main power plant for the region. The one-story building is a rectangular square plan, built in a combination of concrete and brick material, with details in stone. Its design, especially in the details of the opening, in this case the main entrance with richly indented white stone frames, reveals the recognizable handwriting of the architect. In the middle of the building stands out the higher volume of the square floor plan, this ends with a four-story canopy ceiling, and rests on a protruding concrete roof. The rest of the building is covered with a flat roof. The ground floor is built in concrete and plaster, and the floor is in brick with properly arranged rectangular openings framed by smooth stone frames and molded in a grid of glass, to give as much light as possible to the interior of this utilitarian building. Only the two openings on the main facade, above the representative entrance, have wooden joinery not cut into the wall like the other openings. The unique interior space with the power plant has retained its original function to this day. The power plant at Solinska Street #72 differs from the adjacent power plant, with less decorative design and materials, and with the layout and height divisions of cubic volumes, flat roofs and simplicity as a whole, and in detail approximated the architectural expression of modernity that Kodl brought to Split architecture. Built entirely in concrete, it consists of three basic cubic volumes of different heights, the highest of which has

a high ground floor and two floors. The part where the main entrance is located is the lowest and has only the ground floor, while the other part of the building has two floors. They all end with a prominent cornice above which is an Attic and a flat terrace. The windows are arranged in a regular rhythm, cut into the wall and molded in a screen of glass, with only white smooth stone windowsills. The interior retained its original appearance and function

History and historical context

On the fenced plot in the Split area of Dujmovaca, in Solinska street 70 and 72, there are two power plants on the route of the old road connecting Split and Solin. Both were built according to the design of Josip Kodl in 1926, when electricity from Dugi rat was brought to Split. The plot is separated from the street by a wall with an entrance portal made in combination of concrete, brick and stone and an interestingly shaped iron fence.


It is interesting to follow the historical but also urban development timeline preceding and following the year when Split received electric energy as well as the works on two power plants:

- 1908. "Split AD" company, for the needs of the cement factory, builds on the Jadro River the first hydroelectric power plant in Vrilo - Majdan. The power of the two units was 1,200 kVA.
- 1913 The first phase of construction of the Kraljevac HPP is completed. Built transmission line from hydroelectric power station to Dugi Rat, Omiš receives electricity.
- 1919 The City of Split enters into an agreement with the Czech company "Elektra -Prague" on a joint venture and the establishment of a limited liability company.
- 1920. The company «Electric Company d.so. j.Split » and the first director is Eng. Jerko Jerić. Work on electrification of the city has begun. A 6.5 km long 10 kV transmission line was built on wooden columns from HPP Vrilo (Majdan) to Split, two TS in the city and part of the city network. On July 15, on the coast of Split, electric public lighting shone for the first time. Then the most important city streets and the People's Square were illuminated.

	<ul style="list-style-type: none"> • 1921 An electric company builds a diesel power plant in Split with two 100 HP and 75kW machines. • 1923 The municipal government concludes an agreement with the Vrilo HPP to take over large quantities of electricity (400 kW). • 1923 The town of Sinj is electrified from a 50HP gas power plant. • 1924 Established Electric companies, which receives a concession for electrification and use of electricity in the municipality. • 1925 The town of Hvar gets public lighting when the Municipal Electric Company launches a 40hp diesel engine, later boosted by another 15hp. • 1926 TS 50/10 kV Dujmovača was built, 2 x 2.75 MVA installed capacity and 50 kV Dugi Rat - Dujmovača transmission line, 17 km long and installed on 163 iron columns. <p>1927. For Split, electricity comes from Kraljevac HPP. Double 10 kV transmission lines were built from Dujmovača to Kaštel Sućurac and to Split Plokit and one to Majdan. A 36 kVA diesel power plant was built in Selce, Brač for the needs of the stone industry and site lighting.</p>
<p>Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p>	<p>As a protected cultural property, power plants can be used for their original purpose, purpose for which they have not been used for some time, or for a purpose designated by the competent body, i.e. the competent Conservation Office of the Ministry of Culture of the Republic of Croatia or other bodies. In anticipation of the proper purpose of the power plant, the gaping, empty, functionless and lifeless gazebos have been decaying for decades. The City of Split's cultural strategy adopted this year brought an interesting initiative to revive the power plants through the Science Museum.</p>

Description of the urban context and development

The area of the city of Split, located on the margin of its peninsular spatial-urban organization, was named Dujmovaca, after the church of Saint Dujma from the 17th Century. According to the same church, the toponym Dujmovac was created as a name for the ravine, which is mentioned in the spatial plan of Split from 1831. Furthermore, in 1080 this area was called 'confinium territorii sancti Domnii' by the Holy Roman Empire. It is important to emphasize these quickly separated historical backgrounds with toponyms in order to indicate the historical complexity of the places that underwent a radical transformation in the post-World War II period, when it took on features that are more industrial. Over time, both production facilities and those of the business-warehouse type (Processing, Jadrantrans, Ilova, Koteks) were built. However, on this margin of the city where suburban houses were built on Solin street, in the first half of the twentieth century, a power plant was built as an essential element in the electrification of the city. This valuable part of the industrial architecture of the Czech architect Josip Kodl, representative of the functionalist currents within modernism, has been preserved today, albeit in a very neglected and dilapidated state. The next phase of transformation is experiencing this part of the city because of a changed political and social paradigm from the early 1990s onwards. Industrial plants were systematically terminated and/or converted into commercial zones. The recent preparation of the grounds for the construction of the Bauhaus shopping mall (on the site of the former Jadrantrans company) has led to valuable archeological findings. It is a late antique church building that is associated with the name of the patron saint, bishop of Salonica and the martyr of St. Duje.

<p>City maps, Urban plans, Blueprints</p>	 <p><i>Izvor: Geoportal</i></p>
<p>Archival documents</p>	<p>Ministry of Culture, Conservation Department in Split, Z-5795</p>
<p>Secondary sources</p>	<p>Žuljević S., Znanstveni centar kao kulturni centar polazi od zaštićenog kompleksa trafostanice u splitskoj četvrti Dujmovača, izgrađenog 20-ih godina prošloga stoljeća kao jedno od najranijih ostvarenja arhitekture moderne na ovome području, a koji se novim projektom transformira u veliki znanstveni centar, Diplomski rad, 2019</p> <p>Kranjčević Batalić T., Trafostanice – skrivena splitska kulturna dobra http://stav.cenzura.hr/skrivena-splitska-kulturna-dobra/</p> <p>https://vizkultura.hr/sinteza-industrije-proslosti-i-buducnosti/</p> <p>https://www.culturenet.hr/default.aspx?id=48485</p> <p>https://www.britannica.com/art/Functionalism-architecture</p>

**Video documentation
and Photographing**



Photo: Ministry of Culture

Documentation

Ministarstvo kulture, Registar kulturni dobara,
Konzervatorski odjel u Splitu

Prostorni plan uređenja Grada Splita (Sl.gl. GradaSplita
br. 31/05)

Generalni urbanistički plan Splita (Sl.gl. Grada Splitabr. 1/06
, 15/07, 3/08, 3/12, 32/13, 52/13,
41/14, 55/14-pročišćeni tekst)

New cultural tourist offers focused on selected building

1. RT (Workplace) Coach / Transformer - A Critical Perspective. This project proposed by **OUR – NGO for culture and visual art, founded in 2010.** Members: Alemka Đivoje, Dalibor Prančević, Robertina Tomić. **(M.K., 17.10.2012)** would seek to draw attention to the transformation of the urban area and the memory it offers, pointing to the unusual symbiosis of energy fields that have been historically - unequivocally marked by this area of the city. A curatorial and artistic intervention would be carried out in this area as a platform for the 'instigation' of attention and the provocation of 'memory'. When discussing Dujmovaca then, one should not forget that its positioning enters the discourse about the peripheral space'

2. RT (Radni teren) Dujmovača / Preobražaj – kritička perspektiva. Projektom koji je predložio OUR-Udruga za kulturu i vizualnu umjetnost, osnovana 2010. godine sa članovima, Alemka Đivoje, Dalibor Prančević, Robertina Tomić pokušala bi se svratiti pozornost na transformaciju gradskog predjela i memorijsku bremenitost koju ona nudi ukazujući na neobičnu simbiozu energetske polja kojima je ovaj predio grada – povijesno - nedvosmisleno obilježen. Na tom bi se prostoru izvela kustosko-umjetnička intervencija kao platforma 'iritacije' pažnje i provociranja "uspomene". Kada se raspravlja o Dujmovači tada ne treba zaboraviti da njena pozicioniranost ulazi u prostor diskursa o periferijskom prostoru". (M.K., 17.10.2012)
plan for the reconstruction of buildings.

3. The idea of the Museum of Science, which was included in the Culture Strategy in 2015, was previously born by the director at the time Budanko, but was not realized due to the Homeland war. Architect Ivanisevic continued to push the idea and in 2010 brought together a number of academics and professors who, in the hope of establishing a Museum of Science, they have drafted a museum study and, in the hope of establishing a museum, signed a charter. Apart from architect Ivanisevic, Nenad Cambi, Zeljko Kovacevic, Ante Maletic, Damir Sapunar and Gorki Zuvela were also there. The idea of the Museum of Science is based on the museum as a site of presentation and dissemination of specific knowledge, with the specific aim of developing young people. The specific knowledge suggested by the initiators of the museum would be from the fields of sea, energy, health, ecology, construction and computer science and the exhibition would be realized in cooperation with the faculties of Split and industry. In addition to its role in promoting science, the development of museums at this site contributes to the revitalization of the entire area, which in some developmental vision of the city has the potential to become one of the most important focal points and the preservation of architectural heritage in public use. By including the Museum of Science in the Culture Strategy, the City accepted the idea and to some extent committed itself to realizing it. The next key step in the realization of this idea is the cooperation with HEP, which owns the power plants as a possible co-founder of the museum. The "negotiations with the City of Split are currently at the level of preliminary design of the site, and the administrative settlement of the legal basis of ownership of the future museum is underway." In all likelihood, the story around the Science Museum is developing positively. Still, the path to creating a museum is a long one.

	<p>Much of what has been achieved so far is the result of the efforts of enthusiasts gathered around this initiative. The agreement between the City and HEP is only the foundation on which the new museum can rest. This is followed by advocacy with the Ministry of Culture, more specifically the Croatian Museum Council, which must accept the museological program, conceptual design of the museum's layout and function and the budget itself. Also, regarding protection, the Conservation Department within the same ministry must approve a new purpose and a plan for the reconstruction of buildings.</p>
<p>Name and contact details of the Person in charge of the application</p>	<p>Mirna Karzen, mirna@karzenikarzen.hr</p>

Reference number	7
Name of the building or site, City, Region, Country	Multimedia Cultural Center Split, Youth Center, City of Split, Split-Dalmatia County, Republic of Croatia
Address	Ul. Slobode 28, 21 000 Split, The Republic of Croatia 43°30'50.9"N 16°27'00.3"E
Past and present ownership	The space of the Youth Center is under the ownership of the City of Split and managed by the Multimedia Cultural Center. Many associations and institutions use the space. This type of open institution changes the existing professional practices of working towards new forms of work and enables the development of partnerships and cooperation with civil society. It also establishes a dialogue between the public, civil and business sectors.
Degree of preservation and Status of protection	-
Present name and Original Name	Multimedia Cultural Center Split, Split Youth Center
Typology and Style	Hybrid Institution: Split Youth Center is an amazing and at the same time unusual building. This is true both in its conception and appearance, and in its destiny, which, from the halt of the construction works in 1984 to the present, exists in the specific gap between the extraordinarily ambitious program and the inability to actually finish this building, which has been mostly completed.

	<p>Authors: Dinko Peračić, Miranda Veljačić Contributors: Nadia Obukhova, Andrea Mueller, Viktor Peric, Hrvoje Kedzo, Jasna Bajlo, Ivana Katusic, Lovel Culic</p> <p>Location: Split</p> <p>Design year: 2007. Status: under realisation</p> <p>Investor: Multimedia Cultural Center Split, City of Split</p> <p>Land area: 9000 m²</p> <p>Floor area: 2907 m²</p>
<p>Architectural description</p>	<p>The somewhat awkward building of the Youth Center was programmatically and spatially defined and completed by the rohbau phase, when a radical alteration of the content structure was already difficult to accomplish. The core of the spatial configuration is an interesting stage structure with two-sided amphitheatres with a capacity of 350 or 650 seats and a technical space of 23.5 m height, which are impressive today. The Youth Center also contains numerous other rooms that are regularly occupied and used for various permanent or occasional events. From today's perspective, it is unnecessary to discuss the aesthetic-conceptual properties of a building. It is however indisputable that it can accept public events of various characters, from stage performances, through workshops and exhibitions. It is undergoing a gradual adaptation and renovation, which is carried out at a slow pace. In parallel with the use of space, whether or not it is completely completed the entire building is already a potentially usable space.</p>

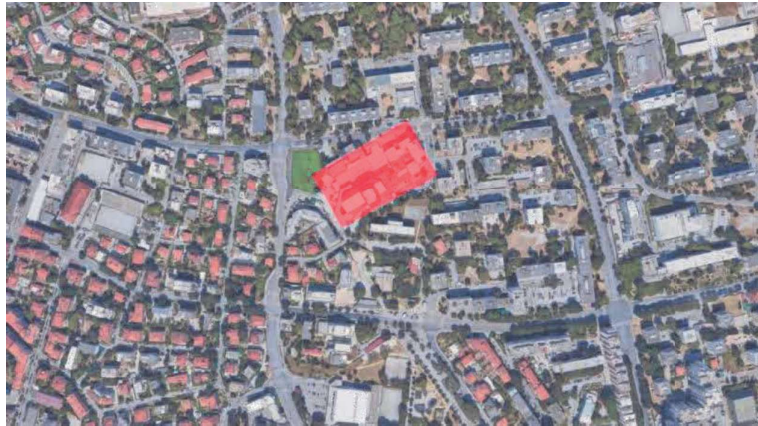


History and historical context

In the book “St. Peter and St. Sava. Sacred Symbols as Metaphors of Historical Change ”by Vjekoslav Perica, in which two sacral buildings in Split become symbols of nations and people, we also discover the political context in which the idea of building a home was conceived. In the book the author also traces the relations between the state and the church. Although the church in the socialist state was not entitled to the construction of new sacral buildings, based on the demolished church of St. Peter on the Split market it was granted permission to build a new cathedral. They bought land in Plokite, but the local community at the time opposed it and came up with the idea that a Youth Center should be built at that location instead. Thus, in the tense relationship between the state and the church, the idea of the Youth Center was born, an idea that was never fully brought to an end. The Center in today’s state is an unfinished rough construction where the last works ceased in 1984. The building is architecturally conceived as a series of spaces centered around a central volume that comprise two amphitheaters located around a stage above which stands today an impressive stage tower nearly 25m high. The theatres also anticipated over 1,000 visitors, and the accompanying venues were intended to accommodate the ensemble and staff and give the audience access. The idea of a megalomaniacal architecture that accommodates an equally ambitious program was never realized and the building of the Center was empty for years without content.

<p>Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p>	<p>The Youth Center is an unfinished cultural center created in the early 1980s. From the time of its creation, parts of the space were used for cultural and artistic programs, in a more or less organized form, in inadequate and sometimes dangerous conditions. In the last 8 years, systematic landscaping has been initiated and the cultural scene that is its beneficiary has been established. The concept of a centrally organized building with a focus on one stage has been replaced by a logic multimedia set consisting of a series of production and presentation spaces. The concept of a large public cultural institution with a large number of employees and a permanent ensemble, as the dominant occupant of the building, has been replaced by a hybrid model that relies on numerous initiatives that have, in different regimes, implemented their programs, used space and took responsibility for the functioning of the center or parts of it. This innovative model of space-organization-program in culture is being developed with the support of the city of Split, which owns the building.</p>
<p>Description of the urban context and development</p>	<p>The Multimedia Cultural Center's platform today addresses the relationships between users and their relationships with space. Fragmental use of space meets today's cultural needs, but a complete architectural solution is required for long-term planning. Socio-cultural centers are a fairly broad concept, but the Youth Center is working on a strategy in which, apart from the management process, the program profile but also a management model will crystallize.</p>

City maps, Urban plans,
Blueprints



Izvor: Geoportal

Archival documents

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Secondary sources

Mrduljaš M., Galerija MKC Split, interview, 2011

<http://pogledaj.to/art/skvotirana-megalomanska-arhitektura-postaje-socio-kulturni-centar/>

<http://mkcsplit.hr/dom-mladih/povijest/>

www.uha.hr

<p>Video documentation and Photographing</p>	 <p><i>Photo: http://static.panoramio.com</i></p>
<p>Documentation</p>	<p>Prostorni plan uređenja Grada Splita (Sl.gl. Grada Splitabr. 31/05)</p> <p>Generalni urbanistički plan Splita (Sl.gl. Grada Splita br.1/06, 15/07, 3/08, 3/12, 32/13, 52/13, 41/14, 55/14-pročišćeni tekst)</p>
<p>New cultural tourist offers focused on selected building</p>	<p>A strategic plan for the Youth Center is under development, based on a hybrid model that relies on a number of initiatives that implement their programs in different regimes, use space and take responsibility for the functioning of the center or parts of it. Emphasis will be placed on an innovative collaborative model of work in self-governance and partnerships within the Youth Center, to provide a spatial, organizational, programmatic and financial platform to create, participate, use and experience contemporary and advanced arts and culture and related social processes - lifelong education and social inclusion.</p>

	<p>In this way, the Youth Center would be affirmed as a production and presentation center of contemporary culture and art, a contemporary socio-cultural centre, with a high level of quality of artistic production, and a wide impact on the cultural sphere of the city and the region. It would become an actor in the international scene of advanced cultural centers.</p>
Name and contact details of the Person incharge of the application	Mirna Karzen, mirna@karzenikarzen.hr

Reference number	8
Name of the building or site, City, Region, Country	Sljeme Motels Trogir, Split – Dalmatia County, Republic of Croatia
Address	Trogir, Ulica Alojzija Stepinca 2343°31'03.4"N 16°14'39.5"E
Past and present ownership	Past: Agro-industrial company Sljeme Sljeme is the name of an agricultural and industrial company that produced and sold meat and meat products. Sljeme invested in motel chain, restaurants and snack bars on the Adriatic coast and worked intensively on expanding their catering services network. Present: Motel “Soline” / Motel “Trogir”
Degree of preservation and Status of protection	Protected cultural property, immovable cultural property – individually, profane architectural heritage, KD Z-6169
Present name and Original Name	Sljeme Motels
Typology and Style	Typology: The Trogir motel, representing the entire motel chain. Stile: emblematic of architecture developed primarily for travellers in cars.

Architectural description

The Sljeme motel chain along the new highway, designed by architect Ivan Vitić in 1965, is emblematic of architecture developed primarily for travelers in cars. This motel could even be considered as an extension of the highway, a tourist architecture that differs from the subsequent period when tourist complexes were built en masse along the coast and designed exclusively as final travel destinations. Almost everything in the structure was designed to accommodate to car travelers. The main building contains a reception desk, a kitchen, a restaurant, and an open-air terrace, with the guest rooms on the first floor. There are two separate annexes and two types of detached pavilions. The basic unit of lodging is an extension from the smallest of the accommodation facilities, a series of bungalows clustered around the core. Other structures are formed by multiplying this initial unit, ranging from other bungalow types with two to three units to three level annexes with a greater number of rooms.

The motel is located on a very steep and cramped slope overlooking the sea, and the view of the open sea and the islands is spectacular from its elevated position. However, the terrain has forced Vitić to abandon the trademark U-shape of his core buildings. They are now set longitudinally, along the ridge. The main building and the shop stand above the access road, while the one level annex is dug into the ground, with the ground-level terrace as its roof. Below this linear core, Vitić added another annex and additional bungalows. Vertical retaining walls along the downward-sloping road are clad in stone to blend in with the surroundings and to control the view of the driver. According to the original design, when a driver enters the complex from the highway, the road would first take the driver under the motel's main building, which towered above the road. A sharp turn would then open the view to the sea in an almost ceremonious, solemn approach to the parking lot, where car passengers could enjoy the views of the open sea.

History and historical context

The construction of the Adriatic Highway began in 1954, the result of the modernization of the Federal People's Republic of Croatia. The aim was to develop a unique transportation system and by doing so, to help create a cohesive territory from previously disconnected fragments of coastline. It was not until the 1960s, (thanks to the state's increasing interest in tourism), that traffic increased dramatically.

Architect Vitić, a passionate driver, drew front views of the annexes with automobiles parked in front to a remarkable level of precision, even greater than in the actual motel designs themselves. These parked cars, each of them different, dominate the foreground instead of the façades of the buildings. The surroundings of the motel are designed in an orthogonal system, within which all individual buildings can be reached by car. Individual bungalows and the interstices between them do not only frame segments of nature and bring rhythm into the landscape — they enable the cars, for which the interstices exist, to have a view of the sea or the trees. The view through the windcreens of the parked cars is the same as that from the rooms of the pavilions. The bungalows are the most compact and most poetic part of all of the designs. The two-level structures were meant to be occupied by only a single family. On the ground floor, only three meters wide, is a living room and sanitary facilities, while the first-floor houses two bedrooms, accessed via a steep stairway resembling a ladder. Although the size could not offer the level of comfort that would soon be demanded by tourists, these cramped dimensions hint at the intended brief stay of the guests, while simultaneously directing them towards the more intensive use of the external areas of the motel complex.

These accentuations of rhythm, views, and invitations to use the landscape reflect the architect's design process. He displayed a specific sensibility for a close relationship between a new means of transportation and the type of tourist structure developed to best accommodate it. He utilized the scenery as seen from behind the wheel as one of the key elements in organizing his architectural complex.

The construction of the highway initiated two parallel processes with far-reaching consequences. The first was the state-sponsored, large-scale development of the tourist industry, and the second was the excessive construction of private secondary housing, mostly on former vineyard plots, a move also intended to accommodate the influx of tourists. Both processes permanently transformed the coastline and the appearance and use of the road that had triggered these processes.

Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

Vitić separated the architectural design of this motel structural layout into a sequence of functionally and formally differentiated buildings, unlike the earlier motels built along this route. Those motels were compact, freestanding buildings with a parking lot facing the road, the designs completely oblivious to their natural settings and the creative possibilities offered by the landscape. The paramount feature of Vitić's motels is the multiple and varied entrances into individual residential units, which were mostly connected by covered passages and immersed within a lush, Mediterranean landscape. This distribution of entrances and possible routes through the complexes created a stage for encounters as a simulacrum of a typical Mediterranean town.

Vitić rationalizes the element of variation by saying that 'Adriatic Highway, with its cultural and historical natural aspects and with its endless variations, does not tolerate templates in the shaping of spatial sections, but rather demands a unified architectural rhythm' (Vitić 1967). The changes in the distribution of the buildings' positions within particular sites go hand in hand with Vitić's evaluation of the highway as a long and monotonous path, and with his aspiration to use his motels to materialize the dire need for diversity and the articulation of a spatial 'rhythm'.

The well-known logo of the Sljeme company, a boy wearing elements of a folk dress, is present on a tall advertising column depicted on the perspective view of the complex, which leads to the conclusion that this project may have been the first of the Sljeme motel chain.



Description of the urban context and development

The development of the contemporary highway system, which coincided with the development of air travel, irrevocably changed how tourists arrived at the Adriatic coast, thus changing their perception of it. It also brought about an expansion of typologies of traffic infrastructure. In the latter part of the 20th century, with the planning of trans-European corridors within the broader context of tourist migrations, the importance of this area has changed. New itineraries, together with decades of expansive construction, slowly blurred the articulation of the original route of the Adriatic Highway. The repertoire of its construction elements, from its stone safety posts to its stone walls clad by hand, has aged and eroded, as have Vitic's motels. Recently, efforts to bring them back into use have been aided by a growing interest in preserving post-war modernist heritage. Only two of the motels from the Sljeme chain were recognized by the state as cultural heritage in 2013 and 2015 and are therefore listed for protection. Nevertheless, the state has done little to raise awareness of their decay and the need to protect them — instead, the impetus for this has come from the work of an NGO called 'Loose Associations'. The motel chain deserves to be systematically re-evaluated, as well as protected, as a testament to a rare, successful synergy of the technical, architectural and landscape design culture.

City maps, Urban plans, Blueprints



Izvor: Geoportal

Archival documents

Secondary sources


Čavlović, M 2018 Constructing a Travel Landscape: A Case Study of the Sljeme Motels along the Adriatic Highway. *Architectural Histories*, 6(1): 1, pp. 1–14, DOI: <https://doi.org/10.5334/ah.187>

Lušić, T 2015 Hotel Soline Trogir, Diplomski rad, Sveučilište u Splitu, Fakultet građevinarstva, arhitekture i geodezije, Repozitorij: <https://urn.nsk.hr/urn:nbn:hr:123:468228>

<http://www.d-a-z.hr/hr/vijesti/viticevi-jadranski-moteli,2025.html>

<https://slobodneveze.wordpress.com/motel-trogir/>


<http://pogledaj.to/arhitektura/kako-zamisljate-buducnost-viticevog-motela-trogir/>

<p>Video documentation and Photographing</p>	 <p><i>Photo: Bojan Mrđenović</i></p>
<p>Documentation</p>	<p>Ministarstvo kulture RH, Registar kulturnih dobara, Konzervatorski odjel u Trogiru</p>
<p>New cultural tourist offers focused on selected building</p>	<p>Artistic interventions - The project "Motel Trogir" started with an educational series of lectures and mentored walks. They continued with artistic interventions, such as the one of Neli Ruzic who intervened in the motel in Trogir by a Mondrian installation. Finally, there is a text presentation titled "Trogir Motel - Not the Future is Coming". This consists of thirteen texts illustrating the history and context of Vitić's motels. So Jakovina writes about the political moment of Yugoslavia in the 60's, Daphne Berc on the general features of tourist construction in the SFRY, Melita Čavlović on the origin and economic effects of the Adriatic Highway and Tamara Bjazević Kirin about the architect Vitić himself.</p>
<p>Name and contact details of the Person in charge of the application</p>	<p>Mirna Karzen, mirna@karzenikarzen.hr</p>

Reference number	9
Name of the building or site, City, Region, Country	„Lloyds Register of Shipping“ Split, Split_Dalmatia County, Republic of Croatia
Address	Split, Dražanac Bartola Kašića 21 43°30'24.6"N 16°25'51.8"E
Past and present ownership	City of Split
Degree of preservation and Status of protection	Protected cultural property, immovable cultural property – individually, profane architectural heritage, KD Z-6824
Present name and Original Name	Lloyds Register of Shipping building
Typology and Style	Typology: Residential and office building Style: Croatian modernity, tradition of Le Corbusier architecture
Architectural description	The residential and office building "Lloyds Register of Shipping" in the Dražanac area above the West Coast was designed in 1962 by prominent Split and Croatian architect Neven Šegvić. The construction was completed in 1965. The cubic volume of the rectangular base with a separate volume of the external staircase has a basement recessed relative to the basic dimensions of the building, and above the full volume of the ground floor with a continuous horizontal opening strip, the main facade is drawn into the upper floor with a large terrace with a eaves thin concrete sun visor panels that overlook the city harbor. In addition to the part of the ground floor that is molded in stone, the building is molded in concrete, with façades plastered in a light tone.

	<p>The basement was originally intended for the home of a janitor and ancillary, the ground floor for the Lloyd office space, and a large comfortable apartment was designed upstairs. In front of the main façade, a large, once carefully horticultural shaped garden is provided with a garden.</p>
<p>History and historical context</p>	<p>The Lloyd building belongs to the best tradition of Croatian modernity. It inherited its morphology partly from the tradition of Le Corbusier architecture, but is primarily referenced to the architectural works of architect R. Neutra in the 1930s, with a developed sensitivity of the architect to the Mediterranean location and climate. It stands out within the oeuvre of Neven Šegvić, and in the review of the architecture of the 1960s in Split as one of the few buildings from the time with the author's signature, which will be followed by mostly typical construction.</p>
<p>Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p>	<p>Most represented in Split, modernist architecture, with its dominant presence, bears witness to the period of rapid economic, social and infrastructural progress of the city in the second half of the 20th century. Modernist architecture in the context of Split mostly associates us with something massive, concrete, demolished, dangerous, empty, and on the other hand evokes the neatness of a bygone era that seemed to possess structure, rules, order, jobs, production, entertainment, urban logic, and forethought. How does such a space of changed or non-existent content and purpose shape us, and how do we identify with such spaces - the answers are provided by Goran Radošević, author of the art book "Metastatics".</p>

<p>Description of the urban context and development</p>	<p>The interdisciplinary project of the author Goran Radosevic consists of three parts, a series of 10 illustrations of Split modernist objects (1) and a prose commentary and pseudo-expert description for each of the illustrations, united in the art book called “Metastatics” (2). Already in the title of the exhibition, the author gives us a sense of the importance of the relationship of change and persistence, and in combination with a look at the illustrations, he states that it is not a work that deals primarily with criticism or praise, but rather shows the author's personal attitude towards selected locations, impressions and memories. Architecture represents relations of power, social and cultural order, interaction, identity and memory. Our home, our environment, becomes part of our identity.</p>
<p>City maps, Urban plans, Blueprints</p>	
<p>Archival documents</p>	<p><i>Izvor: Geoportal</i></p> <p>Ministry of Culture, Conservation Department in Split, Z-6824</p>

<p>Secondary sources</p>	<p>Uchytíl A., Strataificiranje projektantskog opusa arhitekta Nevena Šegvića, Prostor, 11 (2/26): 145-155, Zagreb, 2003</p> <p>Arhitektura u Hrvatskoj 1945 – 1985., Udruženje hrvatskih arhitekata, UPI-2M PLUS d.o.o., Zagreb, studeni 2012.</p> <p>http://klfm.org/goran-radosevic-metastatika/</p> <p>http://pdm.hr/3230-2/</p> <p>https://pogledaj.to/arhitektura/stota-obljetnica-rodenja-arhitekta-nevena-segvica/</p>
<p>Video documentation and Photographing</p>	 <p><i>Photo: Jutarnji list</i></p>
<p>Documentation</p>	<p>Ministarstvo kulture RH, Registar kulturnih dobara, Conservation Department in Split</p> <p>Prostorni plan uređenja Grada Splita (Sl.gl. Grada Splita br. 31/05)</p> <p>Generalni urbanistički plan Splita (Sl.gl. Grada Splita br.1/06 , 15/07, 3/08, 3/12, 32/13, 52/13, 41/14, 55/14- pročišćeni tekst)</p>

<p>New cultural tourist offers focused on selected building</p>	<p>Radosevic captures architectural objects with photography, introduces them to a computer space where he does not process them as such but builds and designs them from scratch - in 3D modeling programs, and then completes them with 2D digital techniques to the final illustration. He then prints them into posterforms - open to read / interpret with a particular scene and story. Depictions are architectures that have evolved in an unforeseen, most often degrading direction that was not originally intended. With a dose of humor, cynicism, and irony, she portrays scenes from life that she corroborates with prose texts. The texts are an individual's personal expression, humorous commentary, the possibility of events or lines from life and everyday life. As a contrast, he also provides prose texts with texts about interesting facts and anecdotes related to a particular location or object.</p>
<p>Name and contact details of the Person in charge of the application</p>	<p>Mirna Karzen, mirna@karzenikarzen.hr</p>

REVIVAL

WP3

D. 3.1.2. Cross – border cataloguing cards

Municipality of Forli

Final Version

May, 2020

Public

1	<p>Name of the building or site, City, Region, Country</p> <p>Ex ATR (SITA Bus depot), Forlì, Emilia-Romagna, Italy</p>
<p>Address of the building/ site</p> <p>Piazzetta Savonarola 6 – Forlì</p>	
<p>Past and present ownership of the building / site</p> <p>Public</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The building, now abandoned, is occasionally used for cultural events.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>Today is called “Ex ATR”, the original name was “SITA bus depot”.</p>	
<p>Typology and Style of the building/ site</p> <p>Rationalist</p>	
<p>Architectural description of the building /site</p> <p>Although not proposing prominent stylistic elements, the building presents interesting interpretations: first of all the main bridge entrance, on two floors, where two fake turrets simulate a defensive outpost. This solution allowed the users to be filtered to offices and services without interfering with the spaces for remittance.</p> <p>Secondary the large cover that strikes for the width of the covered surface without the aid of median columns.</p>	
<p>History and historical context of the building /site</p> <p>La prima sede forlivese della SITA (Società Italiana Trasporti Automobilistici) fu realizzata su un lato del bellissimo Garage FIAT costruito nel 1922 nell’attuale piazzale Della Vittoria.</p> <p>Tuttavia, la sistemazione definitiva delle autocorriere a servizio del territorio forlivese vide la costruzione di un edificio, nel 1935, in Piazzale Savonarola, su progetto del geometra Alberto</p>	

Flamigni. *Negli anni '80 nacque ATR (Azienda Trasporti Romagnoli) che alle soglie del 2000 trasferì la sede delle autocorriere in altra sede.*

SITA (Italian Automobile Transport Company) had its first location on one side of the beautiful Fiat Garage built in 1922 in the present Piazzale della Vittoria.

However the final arrangement of the coaches (couriers) at the service of the Forlì territory saw the construction of a building, in 1935 in Piazzale Savonarola, designed by the surveyor Alberto Flamigni. In 1980 a new company ATR was established and, at the beginning of year 2000 the headquarters of the company was transferred to another location.

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

Description

of the urban context and development specific for chosen building /site

City maps, Urban plans, Blueprints of the building /site

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site



1.1 Ex ATR, Deposito autocorriere SITA, Geom. Alberto Flamigni, Complesso risalente al 1935, 2019.



1.2 Ex ATR, Deposito autocorriere SITA, Interno dell'autorimessa, Forlì, Archivio Associazione Città di Ebla, foto Gianluca Camporesi.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context

Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

Name and contact details of the Person in charge of the application

2	<p>Name of the building or site, City, Region, Country</p> <p>Foro Boario, Forlì, Emilia-Romagna, Italy</p>
<p>Address of the building/ site</p> <p>Piazza Foro Boario</p>	
<p>Past and present ownership of the building / site</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>Today the building is partially used, while the area behind it has no intended use.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>Foro Boario</p>	
<p>Typology and Style of the building/ site</p> <p>Rationalist</p>	
<p>Architectural description of the building /site</p> <p>The monumental nineteenth-century entrance, built as a barrier to adapt the aesthetics to the building development of the neighbourhood, was built between 1932 and 1935. The building has not suffered of substantial changes and the external surface retains the metal structure of the canopies and, partially, the arrangement of the stables. The entire complex is surrounded by a fence wall.</p>	
<p>History and historical context of the building /site</p> <p>The large area of the Foro Baorio was built in 1927. The area - equipped with canopies and services - was the historic cattle market in Forlì. For many decades it was the reference point for the supply of meat destined for food consumption and in the golden years it was one of the five pilot markets in Italy, which formed the national price list for live cattle.</p> <p>The building included the management offices, the vet's station, the trading room, bank services, bar, post offices and more.</p> <p>The designer was Arnaldo Fuzzi, influential technician and politician, member of the building commission, federal secretary for some years and friend of the Mussolini family. Other important public buildings will be designed by him throughout the Romagna Region.</p>	

From the early seventies, with the abandonment of the countryside and the change in the meat production cycle, the Foro Boario began its decline, closing definitively in 1978.

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

Description of the urban context and development specific for chosen building /site

City maps, Urban plans, Blueprints of the building /site

Archival documents of the building /site



2.1 *Foro Boario, Ingresso monumentale*, Ing. Arnaldo Fuzzi, Complesso risalente ai primi anni Trenta del Novecento, Cartolina spedita nel 1938, **PROVENIENZA FONTE**, Raccolta privata.



2.2. *Foro Boario, Ingresso monumentale all'area attrezzata*, 2019.

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context
Documentation (Video documentation and Photographing) of all undertaken works on building/site
New cultural tourist offers focused on selected building /site (plans and ideas at the moment)
Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

3	<p>Name of the building or site, City, Region, Country</p> <p>GIL Theatre, Forlì, Emilia-Romagna, Italy</p>
<p>Address of the building/ site</p> <p>Viale della Libertà 4</p>	
<p>Past and present ownership of the building / site</p> <p>Public</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The entire complex has been recently restored. Due to insufficient funding the cinema / theatre alone was not the subject of this interventions. However this space has been cleared of furnishings (they were not the originals of the 30s) and remained in the "raw" state.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>Today is called "Ex GIL", original name "Casa stadio dell'ONB" (Opera Nazionale Balilla) then Gil (Gioventù Italiana del Littorio - italian Youth of Littorio)</p>	
<p>Typology and Style of the building/ site</p> <p>Rationalist</p>	
<p>Architectural description of the building /site</p> <p>This work, with a rationalist character, was created in 1935 by Cesare Valle, a pupil of Marcello Piacentini.</p> <p>The study of the Roman technician proposed a very modern complex in which there were gyms, swimming pool, outdoor facilities dedicated to sports, but also offices, library, classrooms and a theatre dedicated to culture.</p>	
<p>History and historical context of the building /site</p>	
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>With the establishment of the GIL, the regime created the places where Italian children could merge with the aim of indoctrinating them from a very young age creating, at the same time, the suppression of sports and cultural associations not controlled by the fascist party.</p>	

Description of the urban context and development specific for chosen building /site

City maps, Urban plans, Blueprints of the building /site

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site



3.1 Casa Stadio dell'O.N.B., poi G.I.L., Arch. Cesare Valle, Complesso risalente al 1934-1936, 2019



3.2. Teatro della G.I.L., da rivista "Architettura", luglio 1936, Comune di Forlì, Biblioteca Saffi, Emeroteca



3.3. *Teatro della G.I.L.*, Interno, 2019

Secondary sources (newspapers, publications, commercial advertising, photos etc)
Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context
Documentation (Video documentation and Photographing) of all undertaken works on building/site
New cultural tourist offers focused on selected building /site (plans and ideas at the moment) in just a few sentences
Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

4	<p>Name of the building or site, City, Region, Country</p> <p>City Hotel (Garzanti's Foundation), Forlì, Emilia–Romagna, Italy</p>
<p>Address of the building/ site</p> <p>Corso della Repubblica, 127</p>	
<p>Past and present ownership of the building / site</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>Currently the whole complex is unused.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>Hotel della Città – City Hotel</p>	
<p>Typology and Style of the building/ site</p>	
<p>Architectural description of the building /site</p> <p>At the time the release of the concession, some details of the construction were questioned by the Building Commission of Forlì, but both Ponti and Garzanti were resolute and the Administration, fortunately, stepped back.</p>	
<p>History and historical context of the building /site</p> <p>With a building license issued in 1954 the construction of one of the most representative modern buildings of the city of Forlì began : this is the Hotel della Città (Fondazione Garzanti) designed by the great Italian architect Gio Ponti on commission by another leading figure for our country's culture (in the culture of our country): Aldo Garzanti.</p> <p>Through this very important initiative, the famous Forlì publisher wanted to create a foundation that honoured the memory of his own parents Livio e Maria Garzanti.</p>	
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>The structure have also had the task of welcoming artists and writers in need. The building complex included a restaurant and some shops whose purpose was to finance the philanthropic activity.</p>	

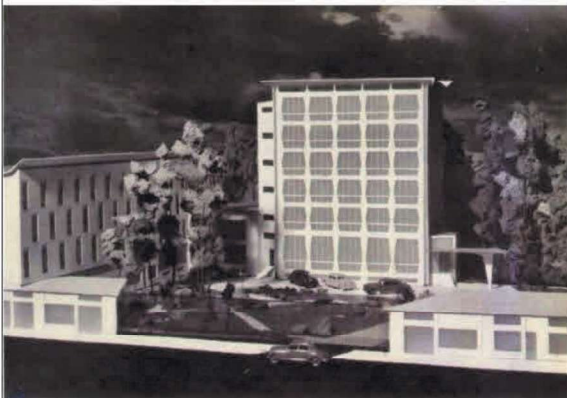
Description of the urban context and development specific for chosen building /site

City maps, Urban plans, Blueprints of the building /site

Archival documents of the building /site



4.1. Fondazione Garzanti, *Hotel della Città, La costruzione del complesso edilizio*, Gio Ponti, Complesso risalente al 1954, Comune di Forlì, Archivio generale



4.2. Fondazione Garzanti, *Hotel della Città, Plastico del complesso edilizio*, da "L'Illustrazione Italiana", febbraio 1954, Comune di Forlì, Archivio generale



4.3. Fondazione Garzanti, *Hotel della Città*, Edificio anno 1957, **PROVENIENZA FONTE**, Arch. Gio Ponti, 2019

Secondary sources (newspapers, publications, commercial advertising, photos...)
Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context
Documentation (Video documentation and Photographing) of all undertaken works on building/site
New cultural tourist offers focused on selected building /site (plans and ideas at the moment)
Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

5	<p>Name of the building or site, City, Region, Country</p> <p>Post Office, Forlì, Emilia-Romagna, Italy</p>
<p>Address of the building/ site</p> <p>Piazza Aurelio Saffi, 28</p>	
<p>Past and present ownership of the building / site</p> <p>Public</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p> <p>The work activity within the large building, once intense and significant, today has suffered a considerable decline. Administrative and logistical changes in the Poste Italiane organization have in fact transferred most of the activities to the regional headquarters.</p> <p>As a result, the only floor used is ground floor, where the front office is also located, while the upper floors is been completely empty since years.</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>Palazzo delle Poste – Post Office</p>	
<p>Typology and Style of the building/ site</p>	
<p>Architectural description of the building /site</p>	
<p>History and historical context of the building /site</p> <p>The central post office building is one of the buildings symbolizing the architecture of the regime in Forlì. It was built between 1930 and 1932 to a design by the roman engineer Cesare Bazzani, a very important and academic technician from Italy. For its construction the most central place in the city was chosen, Piazza Aurelio Saffi, sacrificing some historic buildings.</p> <p>The inauguration was carried out for the celebration of the tenth anniversary of the march on Rome. Architecture, therefore, as propaganda, consensus and admonishing presence of the State.</p>	
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p>	
<p>Description of the urban context and development specific for chosen building /site</p>	

City maps, Urban plans, Blueprints of the building /site

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site



5.1. *Palazzo delle Poste*, Ing. Cesare Bazzani, Complesso risalente al 1932, Cartolina d'epoca, **PROVENIENZA FONTE**, Raccolta Privata



5.2. *Palazzo delle Poste*, 2019

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context

Documentation (Video documentation and Photographing) of all undertaken works on building/site
New cultural tourist offers focused on selected building /site (plans and ideas at the moment)
Name and contact details of the Person in charge of the application

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

6	<p>Name of the building or site, City, Region, Country</p> <p>Apollo Theatre, Forlì, Emilia-Romagna, Italy</p>
<p>Address of the building/ site</p> <p>via Mentana, 8</p>	
<p>Past and present ownership of the building / site</p> <p>Public</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p>	
<p>Present name and Original Name (if there are any) of the building / site</p> <p>Today "Apollo Theatre", originally "Central Kursaal".</p>	
<p>Typology and Style of the building/ site</p>	
<p>Architectural description of the building /site</p>	
<p>History and historical context of the building /site</p> <p>On 24 January 1914 the Central Kursaal was inaugurated in Via Mentana, Forlì, a multi-purpose hall used for the "cinematographic show", for dance parties and skating. This space was born on the initiative of the Forlì entrepreneur Leonida Vallicelli who, after some study trips made in different Italian and Austrian theatres - inspired by the latter for the name "Central Kursaal" - collaborated with the engineer Sesto Baccarini in drafting the executive design.</p>	
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>The place was equipped with all "the modern comforts", but not with a stage: in its place a platform was in fact positioned for a better management of the spaces (the stage can be dated 1921).</p> <p>After a short period of time, changes and integrations were made and, due to the difficult historical period, the name was transformed into the more Italian name "Apollo".</p> <p>The multi-purpose room welcomed the sports of Fighting and Boxing but also meetings and numerous and lucky concerts. In the post-war period a second hall was built thus transforming the</p>	

Apollo into a modern multiplex. Later, the second hall hosted commercial activities while the theatre was closed in 2012.

Description of the urban context and development specific for chosen building /site

City maps, Urban plans, Blueprints of the building /site


Archival documents of the building /site



6.1. *Teatro Apollo*, Ing. Sesto Baccharini, edificio risalente al 1914, Ingresso da via Cesare Battisti (oggi via Delle Torri), Cartolina seconda metà degli anni Venti del Novecento, **PROVENIENZA FONTE**, Raccolta privata



6.2. *Teatro Apollo*, Ingresso da via Mentana, 2019

<p style="writing-mode: vertical-rl; transform: rotate(180deg);"> TEATRO APOLLO - FORLÌ <small>Inaugurato il 24 Gennaio 1914</small> </p>		<p>6.3. <i>Teatro Apollo</i>, Interno, Cartolina d'epoca, PROVENIENZA FONTE, Raccolta Roberta Paganelli</p>
<p>Secondary sources (newspapers, publications, commercial advertising, photos etc)</p>		
<p>Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context</p>		
<p>Documentation (Video documentation and Photographing) of all undertaken works on building/site</p>		
<p>New cultural tourist offers focused on selected building /site (plans and ideas at the moment)</p>		
<p>Name and contact details of the Person in charge of the application</p>		

The activity above should be integrated by the mapping/valorisation of folk legends, fairy tales, stories, curiosities that will also be reported in the Digital Documentation Centre.

REVIVAL

WP3

D. 3.1.2. Cross – border cataloguing cards

Municipality of Campobasso

Final Version
May, 2020
Public

1	<p>Name of the building or site, City, Region, Country School House, Campobasso, Regione Molise, Italy</p>
<p>Address of the building/ site Via Roma 41, 86100 - Campobasso</p>	
<p>Past and present ownership of the building / site The school is owned by the Campobasso Municipality</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site The building is in a good state of conservation, even if some rooms are in a state of decay and abandonment. The building is now home to the Municipal BiblioMediaTeca and the Civic Gallery of Modern and Contemporary Art.</p>	
<p>Present name and Original Name (if there are any) of the building / site The name of the building is "Enrico d'Ovidio School", also known as "School House".</p>	
<p>Typology and Style of the building/ site</p> <p>The construction, built in the early 20s of the last century, can be considered one of the most important architectural examples of the city of Campobasso relative to the era in which it was built. Built in the central area with respect to the urban grid of the nineteenth-century expansion of the city, it is found to be a scenic backdrop for one of the roads perpendicular to the main road axes (viale Elena, Corso Vittorio Emanuele and via Roma) of the city and precisely for what it laps the Municipal Palace dividing it from the Piazza Vittorio Emanuele and goes north-east.</p> <p>This building can also be considered one of the first examples of construction with a mixed structure, that is load-bearing masonry and reinforced concrete, certainly an avant-garde intervention for the city and for the period in which it was conceived. Then covered with white squared stone and decorated with pilasters and frames, both string course and framing of the openings, it acquires an unobtrusive solemnity and grandeur, in the not rich urban scenography of the city.</p> <p>Over the course of time, it has kept its typological and functional characteristics unchanged, with the exception of the isolated body of the gym behind it, which was demolished in the 1980s and was substituted with a building with a modern conception and stylistic rupture.</p>	
<p>Architectural description of the building /site</p> <p>The building, with a regular shape, referable geometrically to the rectangle (118.50 x 11.90 ml.), is spread over four functional floor levels, with a height on Via Roma of approximately 15.70 ml.: in the basement, some offices are located in the former school canteen, and for the remaining part, the premises are used for storage, with parts of them in particular in a state of decay and abandonment.</p> <p>On the mezzanine and on the remaining floors, the classrooms and rooms for teaching activities were located, as well as the central and suggestive Aula Magna which geometrically acts as the axis of symmetry of the building.</p> <p>The two bodies, with a square base located at the rear and centrally to the two wings, accommodate the stairs and the services of the various floors.</p> <p>The main structural features are:</p> <ul style="list-style-type: none"> vertical structural facings in squared stone masonry; 	

- reinforced concrete floors;
- internal stairs with reinforced concrete slabs;
- brick-cement roofing on trusses and steel trusses.

The outdoor spaces behind the structure are in a poor state of maintenance and are used on occasion as a parking space.

History and historical context of the building /site

The project of the "School House" was approved on 20.12.1911, but the works suffered various interruptions due to the inclement weather, for the controversies that arose with the building company and for the difficulties due to the state of war in the period 1915/18, when Austrian prisoners were used in the building. From November 1917 to September 1918, the building was requisitioned by the military authorities for the construction of a military hospital. The takeover by the Mayor of Campobasso took place on September 30, 1919. Its majestic structure presents symmetrical and regular architectural lines, made more suggestive by the stone masonry. In the Great Hall, the plaque placed on the front wall "by the pupils and teachers" in memory of those killed in the war and the majestic chandelier, the work of the master Giuseppe Tucci, take on particular significance. Unfortunately, documents relating to school life and activities relating to the period from 1920 to 1924 are missing.

Through the notes of the director Francesco Marino, attached to the teachers' files from 1925 to 1935, it is possible to detect all the initiatives taken by the school for local and national events during which pupils' choirs, praised by the school authorities, were performed.

In the statistical report prepared by Vincenzo Arcolesse in 1926, the number of classes, the significant number of failed students, the small number of approved ones are highlighted. The data in the document represent a school situation in which the failure rate and school dropout greatly increased the number of illiterate people. Only after the programs of 1945, aimed at eliminating illiteracy, and those of 1955, the number of pupils per class was reduced. On July 7, 1936, on the occasion of the tenth anniversary of the death of his brother Francesco D'Ovidio, the Casa della Scuola was named after Enrico D'Ovidio, a mathematician from Campobasso who contributed to the foundation of the Italian school of algebraic geometry.

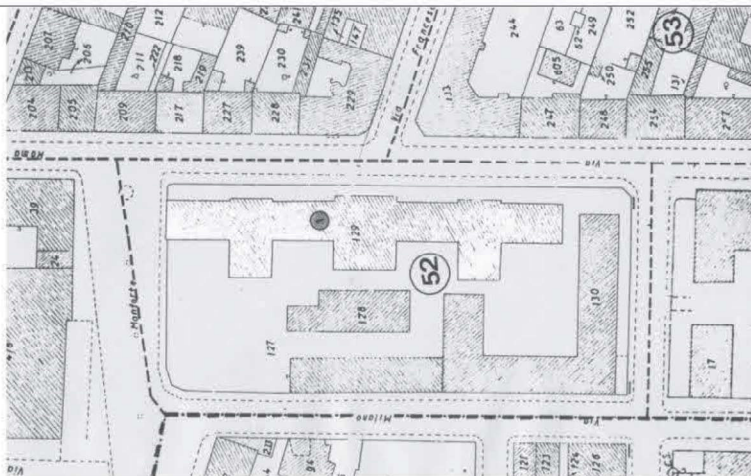
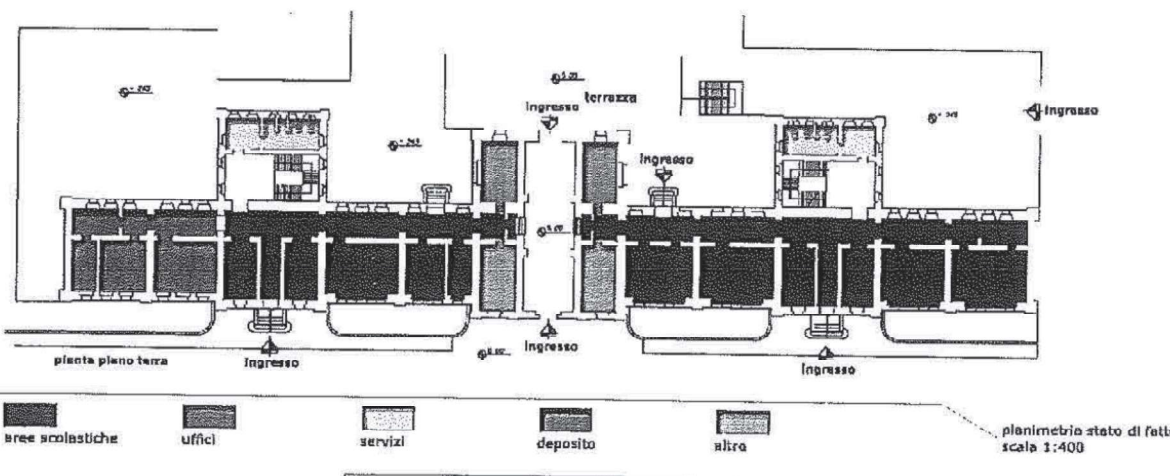
Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

The School House is located in a privileged urban position, in the historic center of Campobasso. For years it has represented the "school" of all people from Campobasso, who nurture a nostalgic affection for it. From an architectural point of view, the school, built in the early 1920s, can be considered one of the most important examples of the city of Campobasso, in relation to the era in which it was built. In addition, the building hosted Austrian prisoners during the First World War, then became a working school for arts and crafts and finally was used for its educational function.

Description of the urban context and development specific for chosen building /site

The School House is located in the center of Campobasso, at the base of a possible route starting from the Monforte castle, which passes next to the Samnite Museum and arrives in via Roma, where the building is located: a privileged urban location and easy to access.

City maps, Urban plans, Blueprints of the building /site
(Choose most illustrative and comparable (past and present) ones)



<p>Archival documents of the building /site</p>
<p>Secondary sources (newspapers, publications, commercial advertising, photos etc.)</p> <p>Progetto RESTARC (Interreg IIIA) – <i>Il restauro architettonico diffuso</i>, 2005</p> <p>A. Palladino, <i>La casa della scuola di Campobasso. Una finestra sulla storia</i>, 2019</p> <p>M. Spina, <i>Scuola Elementare “E.D’Ovidio”. Raccolta di notizie e di documenti</i></p>
<p>Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context</p>
<p>Documentation (Video documentation and Photographing) of all undertaken works on building/site</p>



New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

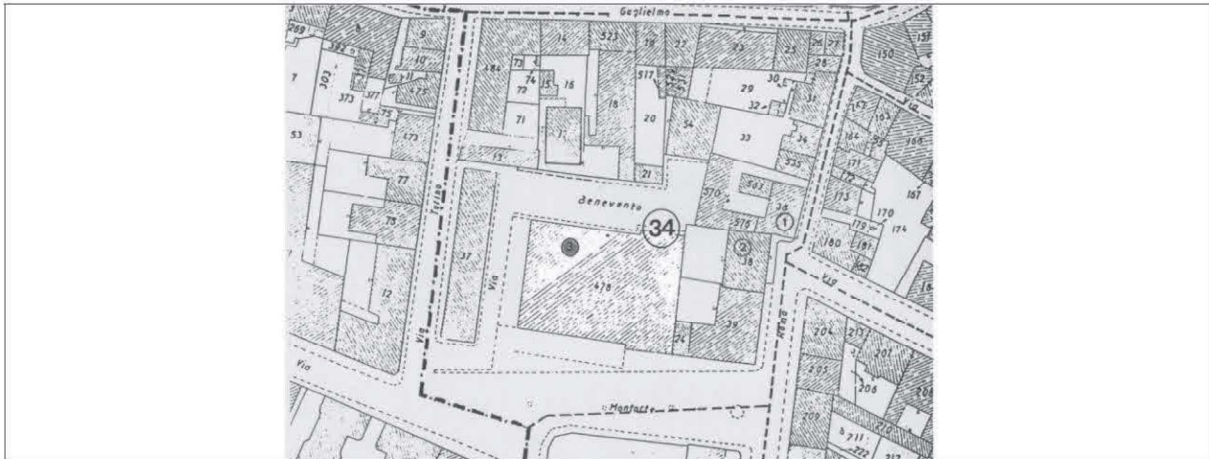
Creating a museum for permanent and temporary exhibitions and for cultural activities. In the garden it is supposed to create a place of entertainment with a bar and outdoor events

Name and contact details of the Person in charge of the application

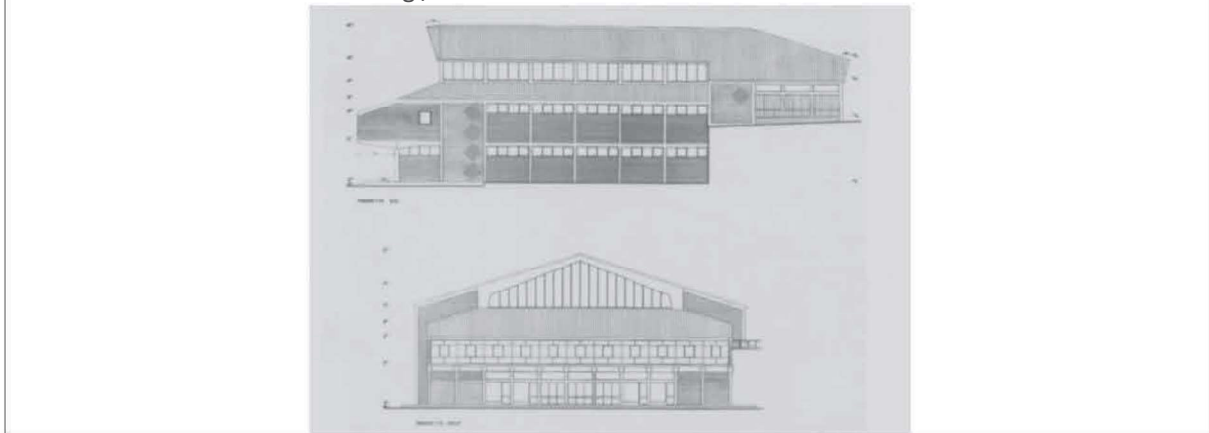
Sabrina Tirabassi - sabrina.tirabassi@comune.campobasso.it – Claudia Romaniello – claudia.romaniello@comune.campobasso.it

<h1>2</h1>	<p>Name of the building or site, City, Region, Country Covered Market, Campobasso, Regione Molise, Italy</p>
<p>Address of the building/ site Via Monforte 6, 86100 - Campobasso</p>	
<p>Past and present ownership of the building / site The Covered Market is owned by the Municipality of Campobasso</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site The market is still used for the intended purposes and functions. However, a possible recovery has been under consideration for years, and several projects have been presented to enhance and restore it - or in some cases to change its function.</p>	
<p>Present name and Original Name (if there are any) of the building / site The name of the building is "Covered Market", and is sometimes referred to as the "Mandolesi Market", from the name of the architect who designed it.</p>	
<p>Typology and Style of the building/ site</p> <p>Built in 1957 on a design by the architect Enrico Mandolesi. In the fifties and sixties of the twentieth century, the engineer Enrico Mandolesi revolutionized the concepts of urban planning and architecture through a rationalist vision based on the evolution of language and technological innovation. One of the most evident variations of this concept can be found in the use of exposed brick, a definitely innovative construction technique for those years, when the products were made with plastered bricks. The perimeter gallery in addition to the function of serving the shops and being an architectural path has multiple architectural views. Furthermore, the light, designed to flood the immense central space, is a fundamental element. Inside, the exposed concrete fountain still exists, while the circular bases of the</p>	

<p>ground floor which served as sales counters have been lost.</p> <p>The market is still considered a one-of-a-kind of its type, even if over the years it had to deal with some unlikely interventions, such as the elimination of the original circular sales counters, also made with exposed bricks, or the choice of painting one of the external facades with a mural.</p>
<p>Architectural description of the building /site</p> <p>The elementary almost sparse spatiality, characterized by a strong tectonic component to which the market refers, aimed at overcoming the pure functional data, and is a particularly significant expression of this approach. The reinterpretation of the role of public place is intended for sale but also for the exchange and meeting between people, which this type of structure has played throughout history. It suggests to the designer the use of a unitary space, a large full height classroom, with upper balcony and perimeter shops, structured according to a basilica layout. A covered square, in continuity with the city, characterized by the fluid and lively space of the sale on the ground floor where the arrangement in regular rows of the brick and stone counters for sale (today unfortunately demolished), shaped on a circular plan, was aimed at evoke the atmosphere of the oldest Roman markets.</p> <p>On the outside, the volume follows the morphology of the land, reuniting the two different parts of the city at the ends and thus reaffirming its urban value. Inside, the balanced relationship between the three dimensions of the lobby basin is underlined by the rhythm of the reinforced concrete frames, interspersed with exposed brick infill and large windows, which mark the space giving it a character of gravity and same time of familiarity.</p>
<p>History and historical context of the building /site</p> <p>The Covered Market was built in 1957 on a design by the architect Enrico Mandolesi and is still considered a unique work of its kind today. For decades, and still today, it has represented the food market of Campobasso, and a place of exchange between supply and demand for agricultural products.</p> <p>Its valorization must aim to consider it as a strategic building for the economic and cultural dynamics of the city of Campobasso. Furthermore, the Market is a place "where market is made", that is where social actors - producers, entrepreneurs, consumers, citizens, but also institutions - meet.</p>
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>The covered market of Campobasso represents an important testimony of the Italian architectural production of the 1950s, a period that saw many architects committed to rethinking the values and role of the discipline in a society that has just emerged from the Second World War. In the plastic-spatial unity of structure and form thus achieved, the architectural value and permanence of the building, the aesthetic and symbolic value, as well as the simply utilitarian one, to which the durability of the building is linked, are evident.</p>
<p>Description of the urban context and development specific for chosen building /site</p> <p>The Covered Market is located in the center of the city, and is part of the ideal route that starts from the Monforte Castle and subsequently touches the School House and finally the Ex Onmi building.</p> <p>Its strategic location in the city center has determined a stable pole for the community. The border position, between the agricultural area of the gardens of S. Antonio Abate and the commercial area of the city center, meant that a spontaneous commercial fervor developed in the market area, until the unfortunate moment when the abandonment of small agricultural activities and the birth of shopping centers shifted the economy to the industrial area, changing the daily habits of the local people.</p>
<p>City maps, Urban plans, Blueprints of the building /site (Choose most illustrative and comparable (past and present) ones)</p>



Archival documents of the building /site



Secondary sources (newspapers, publications, commercial advertising, photos etc.)

Manifesto per un efficace riuso del Mercato Coperto di Campobasso, Lega Ambiente Molise, Ordine degli Architetti di Campobasso e Centro di ricerca ARIA, 2017

Palestini C. – Pozzi, C., *L'Architettura in Abruzzo e Molise dal 1945 ad oggi*, Gangemi, 2013

Web link: <http://architetturecontemporanee.beniculturali.it/architetture/>

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



Documentation (Video documentation and Photographing) of all undertaken works on building/site



New cultural tourist offers focused on selected building /site (plans and ideas at the moment)

The offer regards the organisation of activities such as fairs and events related to the food sector, as well as cultural events as concerts and exhibitions, conferences, etc.

Name and contact details of the Person in charge of the application

Sabrina Tirabassi - sabrina.tirabassi@comune.campobasso.it – Claudia Romaniello
– claudia.romaniello@comune.campobasso.it

REVIVAL

WP3

D. 3.1.2. Cross – border cataloguing cards

Municipality of Cesenatico

Final Version
May, 2020
Public


Reference number	1
Name of the building or site, City, Region, Country	EX PUBLIC WASH HOUSE Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	65, 67 Gino Cecchini St
Geographical-coordinates (latitude and longitude)	X: 771310,61 Y: 4899392,49
Italian land registry	Sheet: 14, Parcel: 28, 105 e 106
Past and present ownership	Municipality of Cesenatico (FC)
Degree of preservation and Status of protection	
Original Name/s	Public wash-house with a building for the disinfection of clothes and a building for the baths
Typology and Style	Typology: public wash-house Style: the building was not built according to architectural codified canons
Architectural description	<p>The architectural complex called “ex Lavatoio” (ex-public wash-house) is composed of two houses with square plan and to a single floor and of a long canopy to rectangular plan and that it rises on 18 pillars in masonry. One house was used for the disinfection of clothes and the other house was used for public toilets. The building for cleaning clothes had two boilers for wet disinfection and a stove for steam disinfection. The public bathroom building was equipped with a dressing room, a shower and a bathtub for personal hygiene. The canopy contained the tanks to wash the clothes after they had been disinfected. The wash tanks were arranged in two parallel rows. There were 40 tanks for washing clothes, made of reinforced concrete, and composed of two distinct parts: the washing table and the actual tank.</p> <p>The structure was damaged during the Second World War, but in a slight way and still today it is possible to have the full overview of the architectural complex of origin. In recent years a conservative restoration of the buildings had begun, but for several reasons the project was not completed: a sign of this attempt at recovery is the glass closure of the structure that originally contained the tanks for washing the cloths.</p>


History and historical context	<p>In 1912 the Municipality of Cesenatico approved the construction of a new wash-house in an area near the port. The plant is designed by Eng. Amilcare Zavatti of Cesena, as technical chief of the Municipality of Cesenatico.</p> <p>The masonry works are contracted out to the Workers' Cooperative, bricklayers and cement workers of Ravenna. The hydraulic system components are supplied and assembled by the company of engineer Felice Coni of Milan.</p> <p>Construction work began in 1913 and ended in March 1914. In May 1914, the additional project for drilling an artesian well for the supply of water needed for the entire complex was approved. The new wash-house came into operation in 1915 after the approval in the City Council of the regulations of use (08 February 1915) and the tariff of use (08 April 1915) and is used until the second post-war period. Subsequently, the main function of the complex lost its importance mainly due to the increasing diffusion of household washing machines.</p> <p>The last destination of use of the architectural complex was that of laboratory and warehouse of the "Museo della Marineria" (civic museum). Today it is not used.</p>
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<p>Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p>	<p>The public wash house in Cesenatico is important for its scientific and artistic aspects and for the local history. For the reference period, it was a very modern building because it housed a room that was used to disinfect clothes with steam. It has an architectural style that distinguishes it from the other public wash houses built in the neighboring territory . The public wash house in Cesenatico was a meeting place for the citizens of Cesenatico because it was the only place where people could disinfect their clothes. The public wash house of Cesenatico, finally, it contributed to the tourist promotion of the city of Cesenatico because the Municipality of Cesenatico could guarantee that in the city there was a safe place to wash the clothes and could avoid the spread of infectious diseases. The public wash house of Cesenatico has been declared of Arctic historical interest by Italian Ministry for Cultural Heritage and Activities and Tourism.</p>
<p>Bibliography</p>	<p>Errani Paola [edited by], Amilcare Zavatti ingegnere architetto (1869-1939), Cesena, 2001, pp. 15, 43.</p>
<p>Notes</p>	<p>The municipal technical archive was in the Municipal Palace bombed during World War II and it's therefore partly destroyed and partly dispersed. It's possible to reconstruct the construction process of the former wash-house through the registers of the the acts of the political bodies of the Municipality of Cesenatico kept in the Civic Library "Marino Moretti". Part of the documentation and projects in draft are conserved in the Archival Fund "Amilcare Zavatti" conserved in the Civic Library of the Municipality of Cesena.</p>
<p>Form author, date of compilation</p>	<p>Veronica Pari (Serint Group Italia srl), 2019 novembre 15</p>
<p>Photo (one)</p>	<div data-bbox="534 1100 1406 1591" data-label="Image"> </div> <p data-bbox="1214 1602 1414 1625" style="text-align: right;">Veronica Pari, 2019</p>


Reference number	2
Name of the building or site, City, Region, Country	EX PUBLIC HOUSING Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	40, 42 Leonardo da Vinci St
Geographical-coordinates (latitude and longitude)	X: 771696,53 Y: 4899697,01
Italian land registry	Sheet: 9, Parcel: 322
Past and present ownership	Municipality of Cesenatico (FC)
Degree of preservation and Status of protection	
Original Name/s	Public housing
Typology and Style	Typology: Public housing (residential building for people in difficulty) Style: the building was not built according to architectural codified canons
Architectural description	The complex consists of a main two-story masonry building (ground floor and first floor) and a second single-story building where cellars and storage rooms are located. The complex has an internal courtyard area and garden and vegetable garden areas.
History and historical context	In the aftermath of World War I (1914-1918), throughout the Italian region called Emilia- Romagna, a higher rate of unemployment, especially among the laborers and masons and many local authorities decide community service just to make up for the lack of work. In this context of severe social crisis the most important works include the construction of public housing. In 1920 the Municipality of Cesenatico instructs the engineer Amilcare Zavatti (1869-1939) of Cesena to design the construction of a series of buildings to use public housing. Eng. Zavatti conceives a set of eleven two-storey buildings. Every single building has a proopria yard area and a utility room. In every building there are four apartments in two types: the type "A" with accommodation of two bedrooms and type "B" accommodation with three bedrooms. The project was approved by the Municipality of Cesenatico 10 February 1921. The construction began in 1921 and ends in September 1923. The building until a few years ago it was still used as social housing. In 2019, in celebration of the passage of Leonardo da Vinci in Cesenatico, the local artist main facade was painted Tribu (Simone Tribuiani)
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The building is of particular interest for the local history because today there are only two buildings of the master plan for urban plan for the construction of social housing of the 1920s: the building that until some years ago was still used as public houses (object of the present work of registration) and the structure that currently is the headquarters of the police of the Municipality of Cesenatico. However this latter building has been extensions and the original plant is completely altered. The urban plan of the Municipality of Cesenatico has identified the area on which the building rises as an area of historical and environmental value.

Bibliography	Errani Paola [edited by], Amilcare Zavatti ingegnere architetto (1869-1939), Cesena, 2001, pp. 15, 46.
Notes	The municipal technical archive was in the Municipal Palace bombed during World War II and it's therefore partly destroyed and partly dispersed. It's possible to reconstruct the construction process of the former building through

	<p>the registers of the the acts of the political bodies of the Municipality of Cesenatico kept in the Civic Library “Marino Moretti”.</p> <p>Part of the documentation and projects in draft are conserved in the Archival fund “Amilcare Zavatti” conserved in the Civic Library of the Municipality of Cesena.</p>
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>

Reference number	3
Name of the building or site, City, Region, Country	RURAL HAUSE Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	Cesare Abba St [the house is inside the public park is called east park, by the name of the neighborhood in which it is located]
Geographical-coordinates (latitude and longitude)	X: 773022,52 Y: 4898147,49
Italian land registry	Sheet: 22, Parcel: 26
Past and present ownership	Past ownership : Mucipality of Cesena (FC) Present ownership : Municipality of Cesenatico (FC)
Degree of preservation and Status of protection	
Original Name/s	Rural hause “Bonifica IV”
Typology and Style	Typology: rural house of a farm Style: the building was built according to the architectural style typical of the rural houses of the plain of Romagna
Architectural description	The building consists of a central quadrangular body with a gabled roof flanked by two tall lateral bodies half compared to the main building. A sober decorative value is represented by a frame formed by terracotta shelves placed in the engagement point between the front and rear facades and coverage.
History and historical context	Country farm house of the farm until the November 26, 1985, the date on which it was affiliated with the Municipality of Cesena to the Municipality of Cesenatico to use public park service. The house was purchased by the Municipality of Cesenatico in September 2019 together with the whole complex of the “Levante” Park.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The house is a testimony to the history of civilization, architecture and rural settlement in Romagna. The house has been declared of Arctic historical interest by Italian Ministry for Cultural Heritage and Activities and Tourism.
Notes	The house was built before 1926, date of compilation of the cadastral map in which the house is registered .
Bibliography	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	

Veronica Pari, 2019

Reference number	4
Name of the building or site, City, Region, Country	BUNKER Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	Cesare Abba St [the bunker is inside the public park is called east park, by the name of the neighborhood in which it is located]
Past and present ownership	German Army Municipality of Cesenatico (FC)
Degree of preservation and Status of protection	
Original Name/s e	Bunker
Typology and Style	Typology: Bunker Style: compact bunker of the category called "Ringsgänd"
Architectural description	The bunker, in reinforced concrete, is formed by an armored chamber for a single armed military emerging from a mouth of fire superior to circular shape.
History and historical context	After the signing of the armistice of Cassibile, announced on 8 September 1943, the threat of an Allied landing on the Italian coast of Romagna, north of the Gothic line, spread among the German Army. This danger led to a real arms race, as it would have offered free access to the heart of the Third Reich. What ensued was therefore the organization of a strong line of defence consisting of bunkers, defensive emplacements and structures like dragon's teeth. The landing, however, never took place and it turned out to be part of a deception strategy. At the end of the war the bunkers were largely destroyed, silted or covered by sand; since then, only some of them have been reused as storages or warehouses.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The bunker is a significant testimony of the presence of the German Army in Cesenatico during the Second World War.
Bibliography	
Notes	In the territory of the municipality of Cesenatico there are four other bunkers .
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>

Reference number	5
Name of the building or site, City, Region, Country	EX CINEMA "ASTRA" Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	8/A Leonardo da Vinci St
Geographical-coordinates (latitude and longitude)	X: 771521,65 Y: 4899849,59
Italian land registry	Sheet: 8, Parcel: 1657
Past and present ownership	Private ownership
Degree of preservation and Status of protection	
Original Name/s	Cinema "Astra"
Typology and Style	Typology: Cinema Style: the building was not built according to architectural codified canons
Architectural description	The building has three floors with reinforced concrete structure, brick infill and vaulted roof. The exterior is plastered and lined with exposed bricks, the windows are aluminum and the doors are wooden. The ground floor is entirely occupied by the cinema hall preceded by the area once used as entrance, ticket and bar. The first and second floors are both empty on the movie theater. On the first floor there is a residential apartment.
History and historical context	In November 1962, the Municipality of Cesenatico granted Carlini Giorgio the building permit nr. 392 for the construction of a building for cinema use with accommodation and services. The works begin on January 14, 1963 and end on June of the same year. The project is the Eng. Maurizio Cumo. The company that built the building is Marino & Bros. of Rimini . The activity has always been managed by the property. and has ceased since 1 January 2014.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The building has a symbolic value in the collective imagination of the country as it was the last cinema in Cesenatico. The decision to close the cinema, made public in November 2013, was particularly felt by the citizens of Cesenatico. The cinema "Astra" is also an indirect testimony of the phenomenon of the birth of multi -cinema that in many cases has led to the cessation of the suburban cinemas .
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15

Photo (one)



Veronica Pari, 2019


Reference number	6
Name of the building or site, City, Region, Country	LIBERTY (ART NOUVEAU) HOUSE Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	5 Anita Garibaldi St
Geographical-coordinates (latitude and longitude)	X: 771548,32 Y: 4899981,43
Italian land registry	Sheet: 9, Parcel: 2532
Past and present ownership	Private ownership
Degree of preservation and Status of protection	
Original Name/s	
Typology and Style	Typology: House Style: Liberty (art nouveau)
Architectural description	<p>The house is accessed by a porch delimited by the angled walls of the building and from a column with capital adorned with leaves and flowers and raised with respect to the ground level (reached by climbing four steps). Above the porch is the only terrace was built of the house. This terrace has the railing with an iron railing with flowers and variously shaped curves.</p> <p>All floors of the building (three in elevation and a basement) are disengaged from a staircase in masonry which is reached through the inlet space of the ground floor. The window profiles are shaped and decorated according to the plan with curved lines compositions and festoons of leaves or fruit. In the upper part of the house there are decorations depicting the heads of women who like caryatids supporting the cornice beams. Even the front door of the house has a molding decorated with leaves and geometric elements.</p>
History and historical context	The building dates back to the early years of the '900 and the typical art nouveau house that retains the original typological and, in the tables, decorations and finishes in the same period
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The building is representative of urban development in Cesenatico in the historical moment when the country is preparing to become a tourist city. The town plan of the Municipality of Cesenatico has identified the house as a building of historical value.
Bibliography	
Notes	-
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15


Photo (one)





Veronica Pari, 2019





Reference number	7
Name of the building or site, City, Region, Country	LIBERTY (ART NOUVEAU) HOUSE Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	162 Giosuè Carducci St
Geographical-coordinates (latitude and longitude)	X: 772437,81 Y: 4899312,44
Italian land registry	Sheet: 8 , Parcel: 73
Past and present ownership	Private ownership
Degree of preservation and Status of protection	
Original Name/s	
Typology and Style	Typology: House Style: Liberty (art nouveau)
Architectural description	The house is square and stands on two floors. The house is accessed by a porch and above the porch is the only terrace was built of the house. This terrace has the railing with an iron railing.
History and historical context	The building dates back to the early years of the '900 and the typical art nouveau house that retains the original typological and, in the tables, decorations and finishes in the same period.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The building is representative of urban development in Cesenatico in the historical moment when the country is preparing to become a tourist city. The town plan of the Municipality of Cesenatico has identified the house as a building of historical value.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>


Reference number	8
Name of the building or site, City, Region, Country	EX CENTRAL HOTEL Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	126 Giosuè Carducci St
Geographical-coordinates (latitude and longitude)	X: 772168,90 Y: 4899684,85
Italian land registry	Sheet: 9 , Parcel: 126
Past and present ownership	Private ownership
Degree of preservation and Status of protection	
Original Name/s	Central Hotel
Typology and Style	Typology: Hotel Style: the building was not built according to architectural codified canons
Architectural description	
History and historical context	The building called "Ex Central Hotel" was born as dwelling during the development of a sea of Cesenatico area (Ten years of the '900). It was a two-story building with side turret to the south, which maintains the same parent plant until the Second World War. Then the structure is used as a hotel and maintains this intended use until 2010, when it finally ceased activity.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The building is a significant sign of the radical urban transformation occurred in Cesenatico in the years of so-called economic boom. In this period (the 50s and 60s of the twentieth century), many buildings were born as holiday homes change the intended use from residential to hospitality.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>

Reference number	9
Name of the building or site, City, Region, Country	EX "BOLOGNA" HOTEL Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	146 Giosuè Carducci St
Geographical-coordinates (latitude and longitude)	X: 772267,86 Y: 4899552,29
Italian land registry	Sheet: 9 , Parcel: 130
Past and present ownership	Private ownership
Degree of preservation and Status of protection	
Original Name/s	"Bologna" Hotel
Typology and Style	Typology: Hotel Style: the building was not built according to architectural codified canons
Architectural description	
History and historical context	The building called "Ex Bologna Hotel" was born as dwelling during the development of a sea of Cesenatico area (Ten years of the '900). Then the structure is used as a hotel and maintains this intended use until 2000 ca, when it finally ceased activity.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The building is a significant sign of the radical urban transformation occurred in Cesenatico in the years of so-called economic boom. In this period (the 50s and 60s of the twentieth century), many buildings were born as holiday homes change the intended use from residential to hospitality.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>


Reference number	9
Name of the building or site, City, Region, Country	EX “S.I.P.” Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	35, 35/A Della Repubblica St
Geographical-coordinates (latitude and longitude)	X: 771536,29 Y: 4899588,73
Italian land registry	Sheet: 8 , Parcel: 158
Past and present ownership	Past ownership: public ownership (S.I.P.) Present ownership: private ownership (TELECOM Italia spa)
Degree of preservation and Status of protection	
Original Name/s	“S.I.P.”
Typology and Style	Typology: Industrial (electricity generation) and commercial building Style: the building was not built according to architectural codified canons
Architectural description	The building has a rectangular plan and stands for three floors (ground floor, first and second floor). The vertical supporting structure is in exposed reinforced concrete with finishes in civil plaster and exposed brick strips. It’s partially used as a power plant.
History and historical context	The request for construction of the building was submitted to the Municipality of Cesenatico by the then S.I.P. The permit for the construction of the building was issued by the Municipality of Cesenatico in May 1970 (LE n.170/1970 with variant in course of work in 1981). Construction work began in August 1970 and the end of work was announced in June 1981. The engineers who designed the building are: Eng. Morelli Gianni of the technical office of the headquarters S.I.P. of Bologna, and Eng. Carlo Strocchi.. The company that built the building was the “Cooperativa muratori ed affini” of Cervia
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The building has no significant architectural value, but the property has marked the Italian history of telephony and telecommunications because the S.I.P. was the main Italian telecommunications company and belonged to the I.R.I. group (Institute for Industrial Reconstruction), a public institute with industrial policy functions established during the fascist period.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: center;">Veronica Pari, 2019</p>


Reference number	10
Name of the building or site, City, Region, Country	EX HOLIDAYHOUSE OF "BONOMELLI" Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	160, 162 Giosuè Carducci St
Geographical-coordinates (latitude and longitude)	X: 772403,57 Y: 4899302,68
Italian land registry	Sheet: 8 , Parcel: 73
Past and present ownership	Present ownership : private ownership Past ownership - private ownership (religious institution of Milan) - private ownership
Degree of preservation and Status of protection	
Original Name/s	
Typology and Style	Typology: Holidayhouse for children Style: the building was not built according to architectural codified canons
Architectural description	
History and historical context	The building was built in the first half of '900 and has since been expanded since the 50s. The building was the seat of a school until its final closure.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	Values: importance for local history.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>


Reference number	12
Name of the building or site, City, Region, Country	EX HOLIDAYHOUSE “STELLA MARIS” Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	52 Trento St
Geographical-coordinates (latitude and longitude)	X:772265,72 Y: 4899373,85
Italian land registry	Sheet: 15 , Parcel: 66
Past and present ownership	Past ownership : private ownership (religious institution of Milan) Past ownership : - private ownership (religious institution of Bologna called “O.D.A.”) - private ownership (religious institution of Milan called “Sacro cuore”) - private ownership
Degree of preservation and Status of protection	
Original Name/s	Holidayhouse “Stella Maris”
Typology and Style	Typology: Holidayhouse for children Style: the building was not built according to architectural codified canons
Architectural description	
History and historical context	The building was built in the first half of '900 and has since been expanded since the 50s
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	Values: importance for local history.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>

Reference number	13
Name of the building or site, City, Region, Country	EX HOLIDAYHOUSE "E.N.P.A.S." Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	32 Cristoforo Colombo St
Geographical-coordinates (latitude and longitude)	X: 770333,68 Y: 4901821,21
Italian land registry	Sheet: 3 , Parcel: 75
Past and present ownership	Public ownership (Italian Ministry of the Interior)
Degree of preservation and Status of protection	
Original Name/s	Holidayhouse "E.N.P.A.S."
Typology and Style	Typology: Holidayhouse for children Style: the building was not built according to architectural codified canons
Architectural description	The main building is composed of three pavilions stellar structure on three floors above ground. In each pavilion, the scale and the central corridors connecting the three dormitories-bathrooms-room personnel nuclei, self- sufficient and independent. The set of halls are connected by means of paths covered with a hexagonal two-storey building, which houses a large recreation room and the refectory. A fifth building, isolated, two-level, was destined to isolation is partly used for staff accommodation.
History and historical context	It is a complex designed by architect Paolo Porteghesi (1931-) as a holiday home for the children of the employees of state then called E.N.P.A.S. and it was built between 1963 and 1965.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The complex has been declared of Arctic historical interest by Italian Ministry for Cultural Heritage and Activities and Tourism.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>

Reference number	14
Name of the building or site, City, Region, Country	EX HOLIDAYHOUSE "C.I.F. OF FORLI" Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	264 Giosuè Carducci St
Geographical-coordinates (latitude and longitude)	X: 773305,56 Y:4898228,79
Italian land registry	Sheet: 15 , Parcel: 1620
Past and present ownership	Present: private ownership Past: private ownership (association of Forli)
Degree of preservation and Status of protection	
Original Name/s	Holidayhouse "C.I.F. of Forli"
Typology and Style	Typology: Holidayhouse for children Style: the building was not built according to architectural codified canons
Architectural description	
History and historical context	The building was built between 1952 and 1954 and then expanded in 1966.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	The building has no significant architectural value, but the C.I.F. Is a very important italian association. The CIF was founded in 1944 as a federation of Catholic women's centres to promote women's participation in political and social life. He mobilized for the right to vote for women and for post-war reconstruction with a network of welfare services. In 1970 he changed the federative form and became an association, autonomous towards the Church, abandoning the welfare logic and proposing moments of study on the themes of the family and work, and training for young people.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>

Reference number	15
Name of the building or site, City, Region, Country	EX HOLIDAYHOUSE "LEONE XIII" Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	4 Cristoforo Colombo St
Geographical-coordinates (latitude and longitude)	X:770905,18 Y:4900914,74
Italian land registry	Sheet: 7 , Parcel: 108
Past and present ownership	Present: private ownership Past: private ownership (religious organisation of Brescia, called O.D.A.)
Degree of preservation and Status of protection	
Original Name/s	Holidayhouse "Leone XIII"
Typology and Style	Typology: Holidayhouse for children Style: the building was not built according to architectural codified canons
Architectural description	
History and historical context	The building was built between 1952 and 1954 and then expanded in 1963, in 1967 and in 1971.
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	Values: importance for local history.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>

Reference number	16
Name of the building or site, City, Region, Country	Ex BUILDING FOR THE PRODUCTION AND PROCESSING OF FISH FARMS Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	21 Adolfo Magrini St
Geographical-coordinates (latitude and longitude)	X: 771297,30 Y: 4899982,62
Italian land registry	Sheet: 7, Parcel: 105
Past and present ownership	Privateownership
Degree of preservation and Status of protection	
Original Name/s	-
Typology and Style	Typology: Industrial building Style: the building was not built according to architectural codified canons
Architectural description	
History and historical context	The building was built in the second half of the twentieth century .
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	Values: importance for local history.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>

Reference number	17
Name of the building or site, City, Region, Country	EX RECREATION CLUB OF THE ITALIAN REPUBLICAN PARTY Cesenatico (FC) 47042, Emilia-Romagna Region, Italy
Address	432 Cesenatiico St
Geographical-coordinates (latitude and longitude)	X: 769159,46 Y: 4896752,71
Italian land registry	Sheet: 26, Parcel: 80
Past and present ownership	Past ownership: Italian Republican party Present ownership:: private ownership
Degree of preservation and Status of protection	
Original Name/s	P.R.I. Villalta
Typology and Style	Typology: Recreation club Style: the building was not built according to architectural codified canons
Architectural description	
History and historical context	
Values (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	Values: importance for local history.
Bibliography	
Notes	
Form author, date of compilation	Veronica Pari (Serint Group Italia srl), 2019 novembre 15
Photo (one)	 <p style="text-align: right;">Veronica Pari, 2019</p>

REVIVAL

WP3

D. 3.1.2. Cross – border cataloguing cards

Municipality of Pesaro

Final Version

May, 2020

Public

1	<p>Name of the building or site, City, Region, Country</p> <p>Male Workers Society of Mutual Aid</p>
<p>Address of the building/ site</p> <p>Piazza Dante Alighieri</p>	
<p>Past and present ownership of the building / site</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p>	
<p>Present name and Original Name (if there are any) of the building / site</p>	
<p>Typology and Style of the building/ site (max 2000 characters)</p>	
<p>Architectural description of the building /site (max 2000 characters)</p>	
<p>History and historical context of the building /site (max 2000 characters)</p> <p>Male Workers Society of Mutual Aid</p> <p>Located outside the city walls of the village of Fiorenzuola in Piazza Dante Alighieri (formerly Piazza Umberto I), today it is a privately owned building used as a restaurant. At the end of the nineteenth century a first mutual aid company was established in Pesaro, while in 1919 a cooperative was formed with 54 members, who had orders throughout Italy. The competition of asphalt and porphyry will determine the crisis in the sector and the dissolution of the cooperative around the 1960s. The work of the "selcini" workers consisted of collecting the characteristic rounded pebbles from the sea and chiselling them until they took on the shape of their final use; paving of streets and squares. It was hard work that involved whole families in various ways. Work was carried out directly on the beach, up to 16 hours a day and protected only by a screen of reeds as shelter from the elements.</p>	

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

(max 1000 characters)

Description of the urban context and development specific for chosen building /site (max 2000 characters)

City maps, Urban plans, Blueprints of the building /site

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site (photos of the most important one and list of the institution were document are with name of the funds and numbers of the boxes

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment) in just a few sentences

Name and contact details of the Person in charge of the application

2	<p>Name of the building or site, City, Region, Country</p> <p>Former Municipal Building of the Casa del Medico of Fiorenzuola</p>
Address of the building/ site	
Past and present ownership of the building / site	
Degree of preservation and Status of protection (if there are any) of the building /site	
Present name and Original Name (if there are any) of the building / site	
Typology and Style of the building/ site (max 2000 characters)	
Architectural description of the building /site (max 2000 characters)	
<p>History and historical context of the building /site (max 2000 characters)</p> <p>From the village of Fiorenzuola di Focara begins the Path of Love which is linked to the Path of the Sea n. 15 and descends towards the beach through a paved road closed to traffic. Inside the historic centre of Fiorenzuola, at the corner of Via Marzetti and Via Forno Nuovo, there is an abandoned building owned by the municipality, presumably built in the era in which the small village of Fiorenzuola was a Municipality between 1861 and 1929. The building, adjacent to the Palazzo Moretti, perhaps was hosting the offices in charge of political and administrative functions. In the post-war period it became the house and clinic of the local doctor. The inner garden on the ground floor is housed inside the city walls. The building typology consists of an above-ground floor, a basement floor and the relative cave. The entrance portal is framed with pillars and an arch overlaps with a keystone</p>	
Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)	

(max 1000 characters)

Description of the urban context and development specific for chosen building /site (max 2000 characters)

City maps, Urban plans, Blueprints of the building /site

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Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment) in just a few sentences

Name and contact details of the Person in charge of the application

3	<p>Name of the building or site, City, Region, Country</p> <p>Primary School of S. Marina Alta, Strada di S. Marina 26</p>
<p>Address of the building/ site</p> <p>Santa Marina Alta</p>	
<p>Past and present ownership of the building / site</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p>	
<p>Present name and Original Name (if there are any) of the building / site</p>	
<p>Typology and Style of the building/ site (max 2000 characters)</p>	
<p>Architectural description of the building /site (max 2000 characters)</p>	
<p>History and historical context of the building /site (max 2000 characters)</p> <p>Trail No. 9 crosses the inhabited core of Santa Marina Alta, where the building of the old primry school, now owned by the San Bartolo Park Authority, is located. The building included the classrooms on the ground floor and the teacher's quarters on the first floor. After being used as a school in 1977, before being transformed into an exhibition site by the Park Authority, the building was used for social housing. The tourist development of the towns of Santa Marina and Fiorenzuola started with the construction of the Panoramic Road in 1946 which constituted an opportunity for many San Bartolo residents to work at a time of severe economic crisis.</p>	
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>(max 1000 characters)</p>	

Description of the urban context and development specific for chosen building /site (max 2000 characters)

City maps, Urban plans, Blueprints of the building /site

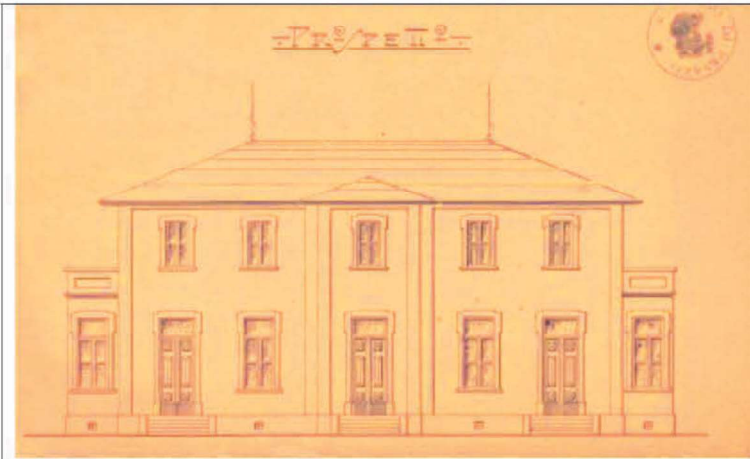
(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site (photos of the most important one and list of the institution were document are with name of the funds and numbers of the boxes)

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context





Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)
in just a few sentences

Name and contact details of the Person in charge of the application

4	<p>Name of the building or site, City, Region, Country</p> <p>Consumer Cooperative in S.S. Adriatic 17-19</p>
<p>Address of the building/ site</p> <p>S.S. Adriatic 17-19</p>	
<p>Past and present ownership of the building / site</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p>	
<p>Present name and Original Name (if there are any) of the building / site</p>	
<p>Typology and Style of the building/ site (max 2000 characters)</p>	
<p>Architectural description of the building /site (max 2000 characters)</p>	
<p>History and historical context of the building /site (max 2000 characters)</p> <p>The building, privately owned, is located in S. Maria delle Fabbrecce and can be reached via the Sentiero di Villa Caprile n. 32. It is one of the most significant examples of liberty architecture in Pesaro and its construction dates back to 1913. On the balcony overlooking the Adriatic SS is the name of the building, now used as a club. A few meters from the Cooperative, there is another example of liberty architecture: it is the "Workers of the Earth" building, built in 1905 to host a club for parties and dances at the weekend. Also privately owned, it now houses a printing house.</p>	
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>(max 1000 characters)</p>	
<p>Description of the urban context and development specific for chosen building /site (max 2000 characters)</p>	

City maps, Urban plans, Blueprints of the building /site

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site (photos of the most important one and list of the institution were document are with name of the funds and numbers of the boxes

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context





Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment) in just a few sentences

Name and contact details of the Person in charge of the application

5	<p>Name of the building or site, City, Region, Country</p> <p>Casa del Tedesco in the Strada Panoramica Adriatica 236</p>
<p>Address of the building/ site</p> <p>Strada Panoramica Adriatica 236</p>	
<p>Past and present ownership of the building / site</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p>	
<p>Present name and Original Name (if there are any) of the building / site</p>	
<p>Typology and Style of the building/ site (max 2000 characters)</p>	
<p>Architectural description of the building /site (max 2000 characters)</p>	
<p>History and historical context of the building /site (max 2000 characters)</p> <p>The privately owned building is located along the panoramic road that crosses Mount San Bartolo, two bends before the lighthouse, at the foot of the Sentiero della Cupa n. 2. The house was built around the 1950s by the Serafini family, who lived there for a few years before selling it. Today it is abandoned and has undergone several changes of ownership over time, including the purchase by a German citizen, hence the name given to it.</p>	
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>(max 1000 characters)</p>	
<p>Description of the urban context and development specific for chosen building /site (max 2000 characters)</p>	

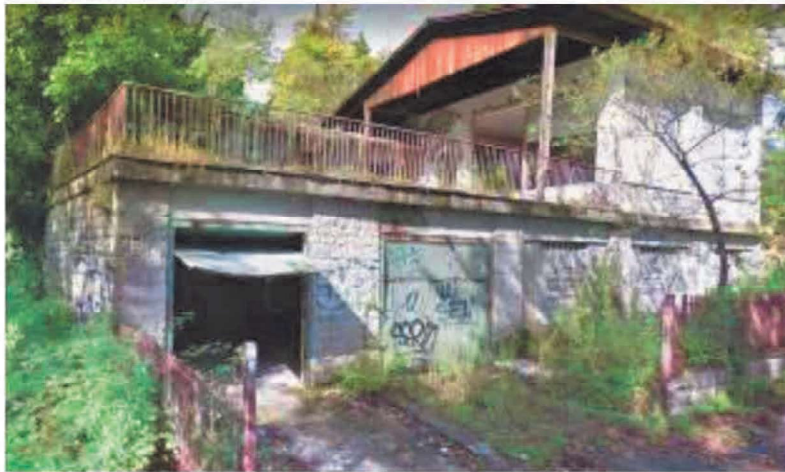
City maps, Urban plans, Blueprints of the building /site

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site (photos of the most important one and list of the institution where document are with name of the funds and numbers of the boxes)

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment) in just a few sentences

Name and contact details of the Person in charge of the application

6	<p>Name of the building or site, City, Region, Country</p> <p>Purification Monastery (former cloistered convent of the Servites of Santa Maria Addolorata)</p>
<p>Address of the building/ site</p> <p>Strada San Bartolo 36 - via del Monastero</p>	
<p>Past and present ownership of the building / site</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p>	
<p>Present name and Original Name (if there are any) of the building / site</p>	
<p>Typology and Style of the building/ site (max 2000 characters)</p>	
<p>Architectural description of the building /site (max 2000 characters)</p>	
<p>History and historical context of the building /site (max 2000 characters)</p> <p>Along the Strada San Bartolo, at the beginning of the Sentiero della Cupa n. 2, there is the church dedicated to the Capuchin Blessed Virgin, better known as Santa Maria dei Cappuccini Vecchi.</p> <p>At this site, in the sixteenth century, the ancient Capuchin monastery was built, a historical testimony of the original settlements of the mendicant orders. These places were later abandoned in the following century when the Capuchins moved to the city of Pesaro. the current convent complex (formerly the cloistered convent of the Servites) consists of a church, monastery and canonical house. The monastery was built around the 1820s and stands on two floors above ground, as well as an attic. To date, the structure, owned by the Archdiocese of Pesaro, has been abandoned. On the ground floor, it housed the living area, while on the first floor there were the old cells of the nuns. The church of the Beata Vergine dei Cappuccini, with entrance on Via del Monastero, dates back to the seventeenth century.</p>	

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

(max 1000 characters)

Description of the urban context and development specific for chosen building /site (max 2000 characters)

City maps, Urban plans, Blueprints of the building /site


(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site (photos of the most important one and list of the institution were document are with name of the funds and numbers of the boxes

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context




<p>Documentation (Video documentation and Photographing) of all undertaken works on building/site</p>
<p>New cultural tourist offers focused on selected building /site (plans and ideas at the moment) in just a few sentences</p>
<p>Name and contact details of the Person in charge of the application</p>

7	<p>Name of the building or site, City, Region, Country</p> <p>Jewish cemetery in Strada Panoramica Adriatica</p>
Address of the building/ site	
Past and present ownership of the building / site	
Degree of preservation and Status of protection (if there are any) of the building /site	
Present name and Original Name (if there are any) of the building / site	
Typology and Style of the building/ site (max 2000 characters)	
Architectural description of the building /site (max 2000 characters)	
<p>History and historical context of the building /site (max 2000 characters)</p> <p>Located at the end point of the Path of the Headquarters n. 1 (SN), in use since the end of the seventeenth century. It rises on the eastern side of the San Bartolo hill. Inside there are about 140 burials, placed on terraces, however the number of burials must have been greater. The highest part of the land contains the oldest graves, mostly in stelae or cylindrical stones with inscriptions in Hebrew. The character of the lower portion is different, where the sepulchres take on a more monumental appearance and are more recent, built between 1860 and the early 1900s.</p> <p>The cemetery plant has a size of over 6,700 square meters. and look according to tradition to the east, towards Jerusalem. The construction of the wall enclosure took place around the twenties of the twentieth century thanks to a legacy of a member of the Jewish community of Pesaro, Lazzaro Recanati, who died in 1928, as recalled by the large plaque to the left of the entrance gate. On that occasion he also had a small chapel built in which they used to prepare the body for burial.</p>	

Previously a small building further downstream was used for this purpose, near the house of the settler. The cemetery area, now owned by the Jewish community of Ancona, was in fact part of a larger plot with an adjoining farmhouse, and the farmer who managed the estate undertook, in exchange for the harvest, to carry out all the painful

Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)

(max 1000 characters)

Description of the urban context and development specific for chosen building /site (max 2000 characters)

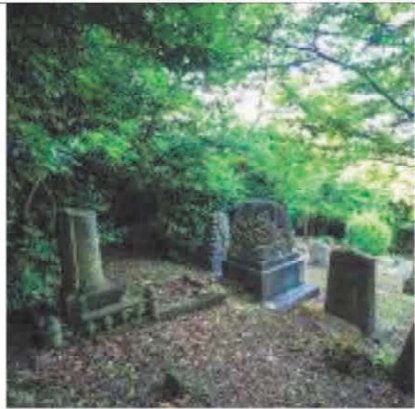
City maps, Urban plans, Blueprints of the building /site

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site (photos of the most important one and list of the institution were document are with name of the funds and numbers of the boxes

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment) in just a few sentences

Name and contact details of the Person in charge of the application

8	<p>Name of the building or site, City, Region, Country</p> <p>Building former Headquarters of the Park Authority</p>
<p>Address of the building/ site</p> <p>via Varsavia</p>	
<p>Past and present ownership of the building / site</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p>	
<p>Present name and Original Name (if there are any) of the building / site</p>	
<p>Typology and Style of the building/ site (max 2000 characters)</p>	
<p>Architectural description of the building /site (max 2000 characters)</p>	
<p>History and historical context of the building /site (max 2000 characters)</p> <p>From the Campo di Marte (formerly Piazza d'Armi) starts the Path of the Headquarters n. 1 (SN), which begins at the foot of Colle San Bartolo, at the former site of the San Bartolo Park Authority. The building, unused to date, was the subject of restructuring and change of destination from a farmhouse to a social gathering centre in 1995.</p>	
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>(max 1000 characters)</p>	
<p>Description of the urban context and development specific for chosen building /site (max 2000 characters)</p>	

City maps, Urban plans, Blueprints of the building /site

(Choose most illustrative and comparable (past and present) ones)

Archival documents of the building /site (photos of the most important one and list of the institution were document are with name of the funds and numbers of the boxes

Secondary sources (newspapers, publications, commercial advertising, photos etc)

Video documentation and Photographing (high quality) total, facades, details, photo from the air which will put chosen the building /site in urban context



Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment)
in just a few sentences

Name and contact details of the Person in charge of the application

<h1>9</h1>	<p>Name of the building or site, City, Region, Country</p> <p>Villa Giulia-Pavarotti in via Varsavia 1</p>
<p>Address of the building/ site</p> <p>via Varsavia 1</p>	
<p>Past and present ownership of the building / site</p>	
<p>Degree of preservation and Status of protection (if there are any) of the building /site</p>	
<p>Present name and Original Name (if there are any) of the building / site</p>	
<p>Typology and Style of the building/ site (max 2000 characters)</p>	
<p>Architectural description of the building /site (max 2000 characters)</p>	
<p>History and historical context of the building /site (max 2000 characters)</p> <p>This private property is located near the beginning of the Path of the Headquarters n. 1 (SN), skirting the Campo di Marte (formerly Piazza d'Armi) until the end of viale Varsavia. It was built around 1951 by the counts Albani, then owners of Monte San Bartolo. The new farmhouse, built by the counts a few meters behind the old house, which had been swallowed up by the sea, finally passed into the hands of the tenor Luciano Pavarotti in 1975. To date it is rented as a holiday home and is the site of a high-level Masterclass course specialization in opera singing.</p>	
<p>Values of the building / site (scientific, aesthetic, historical, artistic, stylistic, importance for local history etc)</p> <p>(max 1000 characters)</p>	
<p>Description of the urban context and development specific for chosen building /site (max 2000 characters)</p>	

City maps, Urban plans, Blueprints of the building /site

(Choose most illustrative and comparable (past and present) ones)

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Documentation (Video documentation and Photographing) of all undertaken works on building/site

New cultural tourist offers focused on selected building /site (plans and ideas at the moment) in just a few sentences

Name and contact details of the Person in charge of the application