

Valencia

"An authentic garden, with prosperous buildings, to my eye it's quite the best I've seen." *Lope de Vega*

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VALENCIA



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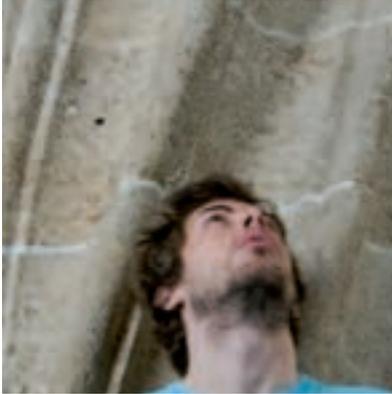


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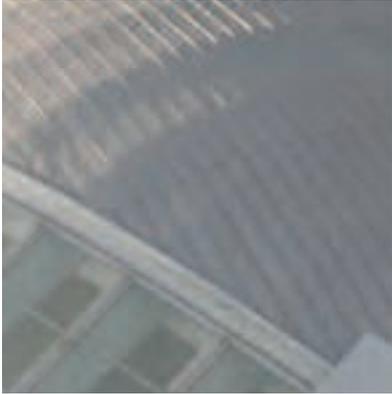
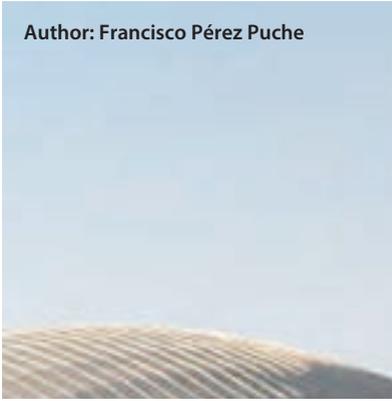




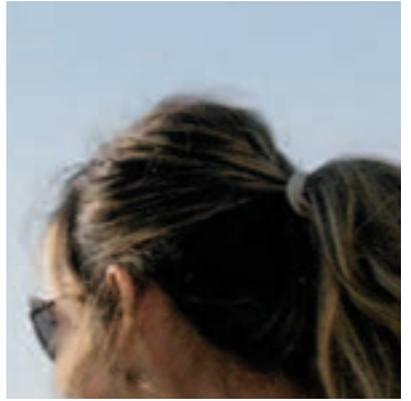
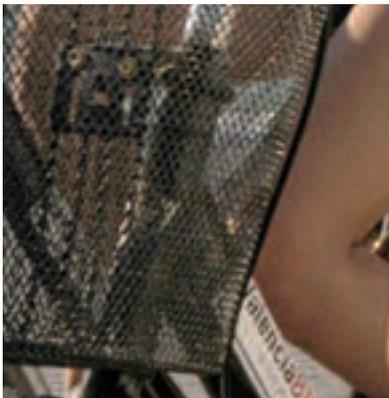
The key to Valencia - clues to discovering an unusual city

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Valencia



Between blue and green - Valencia

The city both new and classic:
incredibly futuristic yet always urbane

Terracotta, white and sienna; spires and cobalt blue cupolas. It is the third largest city in Spain. **A surprising city, an unexpected city, which in the first years of the new millennium has become fashionable to visit.** This is the Valencia of videos, of trencadis, of digital temptation. Synonymous with all that is modern, equivalent to what is unusual, it can all be found here. Between sea and fertile plain, a bright clear sky and the land beneath invitingly serene, a whole city there to discover. Or to explore afresh, after its surprising changes. Valencia is the European city where tourism has had most growth in recent years. There must be a reason. For its colours; for the flavours of tradition and



the new taste that innovative chefs are awakening. And because just a stone's throw away one can find the most organised Romanesque and the most theatrical baroque.

Dual city

Youth and experience; new cultures that integrate with the festive tradition. This is a dual city where everything finds its contrast and



Origins and language

- Founded by: **Roman Empire**
- Year of foundation: **138 B.C**
- Original name: **Valentia Edetanorum**
- Name of the inhabitants: **Valencian**
- Official languages: **Castillian Spanish, Valencian**

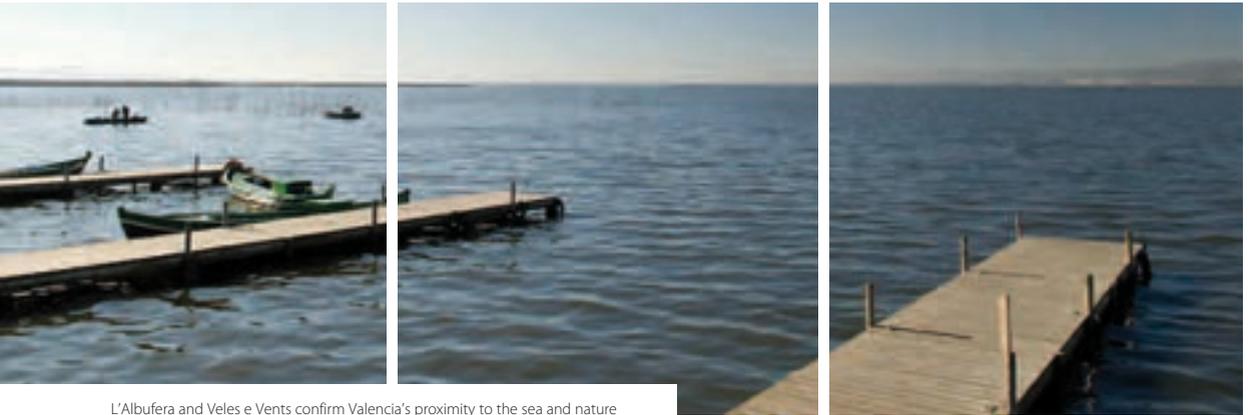
complement. **Antiquity and modernity, throbbing life and calm quiet, classicism and innovation make their way together in offices, classrooms, auditoriums and avenues.** A city of olive trees and cypresses, of serene mornings and never-ending nights, Valencia has spent two thousand years waiting, with utter naturalness, for travellers to set out on the adventure of discovering its most intimate secrets. The city, Valencia, gave its name to the province and named the old kingdom that was turned into an autonomous community with the

City of contrasts: the modern Palace of the Arts and the Valldigna gateway in the Mussulman city wall.

arrival of democracy in the 20th century. Standing on the eastern shores of the peninsula, it is the nearest and most accessible port to the central Meseta of Spain and to the capital, a port of entry to the ships making the route from the East. With the Balearic Islands within easy reach, Valencia – a friend and rival of Naples and Tunisia, Marseilles and Barcelona – occupies the centre of a deep gulf and leads one of the most dynamic metropolitan areas of the country.

accepted like a motto the truth of the unusual things that are told. “Unbelievable but true,” is said at the end of an advertising spot where lions and dolphins cross paths with a Formula 1 racing car. The most surprising snapshots are the best synthesis of the city.

And along with these vibrant ones, the little square and its peacefulness, the archway and flowers of a balcony. Because Valencia is an invitation to the eternal adventure of discovery,



L'Albufera and Veles e Vents confirm Valencia's proximity to the sea and nature

Bound up with the sea

The Mediterranean explains the city and organises its history; time and space are bound up with the sea. The sandy coast alternates between palm trees and pine forests: the Mare Nostrum [Latin for “our sea”, ancient Roman name for the Mediterranean] of the novels by Blasco Ibáñez, of the bathing scenes painted by Joaquín Sorolla, is here and on these shores spends a winter rarely altered by a generous climate. Clichés are no longer so in Valencia. White is bright and green is deep and rich. **Without fear of being a cliché, oranges and rice are, in Valencia, as much a reality that has been come to terms with as are fertility and the need for shade, or salt on the sea breeze.** In recent years, the city has

for those who walk the city without the need for bustle.



“And the other Spain, the Spain we could call pagan and, perhaps a certain progressive sense, the one that wants to live and not to think of death, this one finds its other painter in Sorolla.” (Miguel de Unamuno, “Of pictorial art”)

Two rivers

A city with two rivers, Valencia has an unusual park, over ten kilometres in length, along which the Turia used to run. This is the only large Spanish city that has a nature park within its municipal boundary, l'Albufera, a lovely freshwater lake situated just a few steps away from the sea. And surrounding the city, in constant expansion, La Huerta [Spanish for “market garden” or “orchard”], an ancestral heritage of fertility and well-tended crops, which



La Albufera

“Towards Noon is La Albufera, a very distinguished lake of three leagues, stretching along the marina, the word originating from the Arabic, passed into Latin or Romance, meaning “small sea”: it is most celebrated for shooting game birds and fishing.” (Enrique Cock, “Annals of the year eighty-five”, 1585-1586)



The barraca, an adobe house, symbol of Valencia's traditional Huerta

is struggling to maintain itself in a changing world. The city of Valencia has achieved a great transformation on the back of the change of century. **At the same time as turning itself into a cosmopolitan modern city, it has been endowed with communications, a trade fair showground, cultural, scientific and leisure infrastructures, and a large park with hotel facilities** All that, jointly with great sporting events, like the America's Cup or Formula 1, have made it stand out among Spanish cities and position it on an enviably European level. **Neighbourhoods of tortuous Moorish streets and boulevards of a modern layout. Tradition and avant-garde.** But Valencia, which is all of this, is also much more: along with the tourism of big events, the heritage of monuments, museums and wandering leisurely around the streets, thousands of visitors come to Valencia every year to look around the trade fairs, attend conferences or take part in professional meetings. All are welcome. All will find an open and welcoming society, a city that in over two thousand years of history has learnt the virtues of courtesy and the good taste of family dealings.

Valencia in figures

- Area: **134.65 km²**
- Height: **13 metres (Plaza del Ayuntamiento)**
- Green areas, parks and gardens: **8.4 km²**
- Average temperature: **18.7°C**
- Average relative humidity: **66%**
- Cloudy days, average per year: **58**
- Days with temperature over 25°C: **154**
- Population of the city: **790.201 inhabitants. (INE 2016)**
- GPS coordinates: **0° 22' 28" W 39° 28' 36" N**



Open city

An old master of Valencian journalism called it an open city, no doubt referring to its Mediterranean vocation and the willingness of its people to trade along its coast and absorb the best that the sea might bring to the culture and to work. Geography, the physical fact, shapes Valencian society.

The third largest Spanish city, situated at the end of the Gulf of Valencia, is capital of the Region of Valencia and 65 kilometres from Castellón de la Plana to the north, and 180 from Alicante, capital of the province, to the south. Valencia lies 350 kilometres from both Madrid and Barcelona, the two Spanish cities that exceed it in number of inhabitants. The city has very little difference in height. Situated on the flood plain created by the river

Turia with its floodwaters, Valencia has for twenty centuries enjoyed the vocation of fertility which has given it an area of market gardening and orchards of generous crops and highly productive. The highest natural ground level of the city – not reaching fifteen metres above sea level – is in the area of the Cathedral, a gentle hill where the Roman founders settled. In the Cabecera park, another peculiar hill was raised a few years ago, in this case artificial, some twenty metres in height.



The Flores bridge, a technical aesthetic over the former riverbed of the river Turia.



A mild climate

Travellers from all eras have left testimonies of the exceptional brightness of the Valencian sky. The climate in Valencia is benign. The sea tempers the summer and the sun warms the winters. The temperatures have gentle variations between seasons and on few days in the year can real cold be spoken of in the city. Some years the Region of Valencia has over two hundred days of clear skies. Clouds are scarce and winds are generally moderate and constant. The rainiest season is autumn when harsh storms may occur, with torrential rains proper to the Mediterranean basin. All this forms an atmosphere suitable for tourism, travel and outdoor life nearly all the year round. A climate without excessive rigors may be enjoyed during nine out of every twelve months. This explains the large number of foreigners, specially Europeans, who have settled along the coastal strip of the Region of Valencia: nearly three hundred thousand are registered permanent residents, a figure that grows not only in summer, but also during the months of milder weather, between March and October.

The Turia

And yet, that natural plain of the Turia, which joins the Xúquer valley and feeds the lake of l'Albufera, is surrounded by a very mountainous landscape. The Sierra Calderona closes in La Huerta along the north, as do other sierras (Perenchiza, Martés, etc.) along the south. The two rivers, fed by rains that in autumn can be very heavy, tend to produce sporadic fast-flowing floodwaters. Valencia has a peculiarity: it is one of the few cities in the world that has two courses for the same river, which the visitors will probably see dry. The river Turia, which has shaped the urban geography with fearful floods, was rerouted after the devastating floods when the river burst its banks in 1957 and a new and wider watercourse was built for it to the south.

The former watercourse, which traces a curve embracing the old city centre, protected in its day by retaining walls, has gradually been turned into a park since the 1980s.

Unusual garden

This garden, some ten kilometres long, is now the green axis of the city. From morning to night people are there doing their favourite sport or just enjoying a pleasant park, separated from the urban traffic, safe, lit up by night and provided with continuous surveillance.

A score of walkways and bridges, five of them classic stone ones, cross that watercourse, adorned with parapets, buttresses, benches and decorative features.

For at least a millennium, the waters of the Turia have been subjected to conscientious draining before reaching the city. Seven irrigation ditches, which in turn give way to any number of regulatory institutions for water distribution, have sustained the life of La Huerta and its crops. The Tribunal de las Aguas [Tribunal of the Waters], has for centuries regulated the judicious use of the water flow and has imparted and executed spoken justice.

Nature Park

Valencia has another peculiarity: it is the only big Spanish city that has a protected nature park within its municipal boundary. **To the south of the central city, barely ten kilometres from the urban hustle and bustle, Valencia has and protects a lake of nearly 3,000 hectares** which sustains a large stretch of rice fields and an area of scenic and biological interest unique in Europe. Owned by the Crown for centuries, it was handed over to the city a century ago with the specific mission that Valencia should preserve it for the future. In this way, forty percent of the municipal district of Valencia is a protected nature park, flooded in winter and intensely green with rice fields in summer. One out of every five square

Blend of cultures

The city of Valencia has a little more than 800,000 inhabitants and is surrounded by a group of forty towns of differing sizes, making up a conurbation of approximately a million and a half inhabitants. After a process of intense immigration, which was from other parts of Spain during the '50s and '60s and has been international in the last ten years, Valencia's society has become a melting pot of all the different cultures and origins. In the city of Valencia, registered foreign residents reach as many as 17 percent of the population. While Morroccans, Ecuadorians and Colombians are the most numerous from outside the EU, Italians, French, Romanians and British stand out among those born in EU countries.



A lovely lake of 3,000 hectares, rich in flora and fauna, at the centre of a nature park

metres of the city forms part of a unique freshwater lake (l'Albufera), separated from the sea by a sand bar forested with pines and the Saler golf course.

Endowed with its own freshwater springs (ullals), **the lake is also fed by the river Xúquer, and the effluent from the conscientious treatment of the waste water from the entire city.** The lake, like the Doñana park and the Ebro Delta, is an obligatory stopping off point for migratory birds on their way between Europe and Africa.

A key piece in the geography and development of the city is its harbour, which also helps to shape the landscape of Valencia. Born laboriously from a sandy coast without natural harbour conditions, this port started to grow with the technology of the 19th century and is now, although a new enlargement is under construction, one of the most dynamic and competitive of the Mediterranean. It is the inevitable nearest natural outlet to the Mediterranean from Spain's capital, Madrid, and from the entire central part of the Peninsula. Valencia, right now, is a national leader in

commercial traffic and the great port of entry into Europe of products imported from Asia arriving in gigantic ships. That activity, which includes being the export point for vehicles to the south of Europe and the north of Africa, does not prevent the port from being the active point of communication with the Balearic Islands it always has been or from receiving the yearly increasing tourism from cruise ships.

Docks - Juan Carlos I Royal Marina

The former 19th century docks have been separated from commercial traffic and destined exclusively to recreation and tourism, with marinas providing berths for up to 600 yachts and sailing boats. Since 2005, the teams of the America's Cup have their base there. Sailing boats and leisure craft reach the open sea and regatta courses in a few minutes through a channel separating the commercial waters from those of leisure and sport. The province of Valencia, as well as the south of Castellón and the north of Alicante, use the services of an efficient transoceanic international airport, situated just 8.5 kilometres from the city, recently enlarged and with a traffic of nearly six million passengers per year. On the other hand, the metropolitan area of Valencia is surrounded by two bypasses, linked with the south and north by means of toll motorways and to the west by means of various dual carriageways, notable among them those from Madrid via Cuenca, and from Aragón via Albacete.

Railways

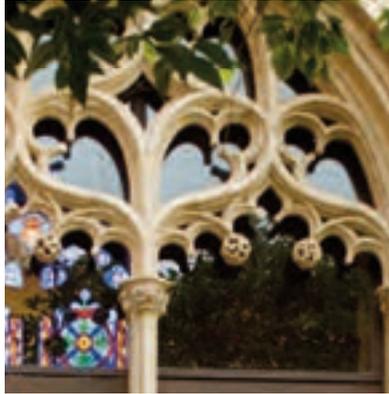
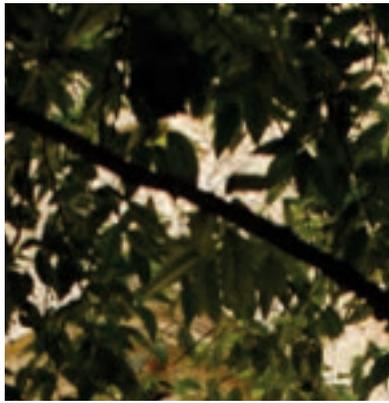
High speed railway lines to link Valencia with Madrid are under construction, as well as the one along the Mediterranean axis. Valencia and the most important towns of its area of influence have 150 kilometres of efficient and modern metropolitan railway network with 132 stations,



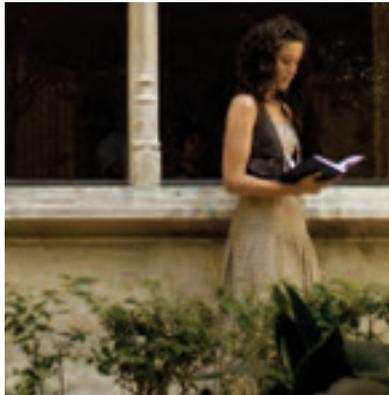
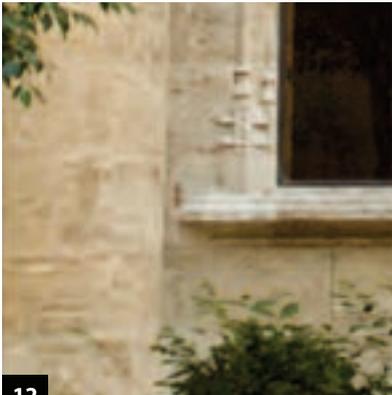
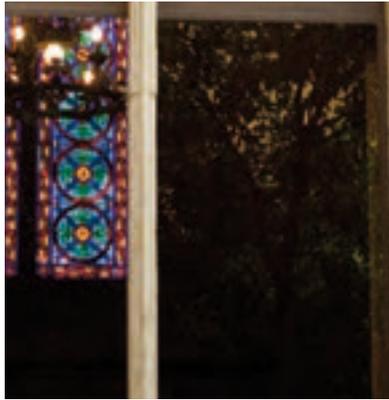
Veles e Vents is a vantage point over the Mediterranean in the middle of the Juan Carlos I Royal Marina.

used by 72 million passengers per year. That network, which is underground in the city of Valencia, connects towns and neighbourhoods with the commercial, financial, educational and cultural centres, linking with the long distance railways and combining with the coach, bus and tram networks. In 2007, the inclusion of the airport in that communications network was one of the new developments best received by local and visiting users.

Valencia, which was the first city in Spain to be served by completely fibre optic cabling, is provided with a top quality free public hospital system continually being renewed. The new La Fe Hospital, a reference facility in Europe, will be ready by 2010, within the city itself. Valencia has four technical and humanistic universities, two public and two private, and a network of international language schools of English, French and German. Going beyond the port and the airport, Valencia has an important Feria [trade fair showground] with a busy annual calendar and an Events Centre available for all kinds of activities. Thanks to a modern Conference Centre and the attractive Arts and Sciences City, Valencia has become a city receiving business, cultural and leisure tourism. Dozens of new establishments have positioned it among the cities best endowed with hotel complexes.



**A history
to tell**



This is a city with a long history to tell; a past with economic, social and cultural raisons d'êtres. Valencia is a city whose past deserves to be known.

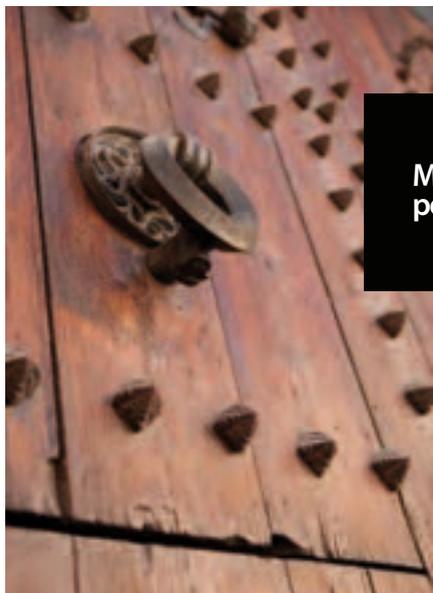


The Almoina door of the Cathedral is the most notable Romanesque heritage

The city was founded over two thousand years ago on a hill rising over the plain through which the river wound its way through the reeds. It was in the year 138BC. Protected from the floods, the first inhabitants of the Roman city built a defensive wall, raised a temple, created a market and a forum. The Vía Augusta went up to Sagunto and Tarragona. From the promontory the coastline could be seen, noticeably closer then: commercial flat-bottomed boats could make their way upstream as far as the foot of the city itself. **On the ground, in the middle of the Plaza de la Virgen, in front of the Cathedral, a stone**

plaque engraved in Latin recalls the founding of the old city of Valentia. With over 2,000 years of history to account for, Valencia maintains a fame built on an openness to trade, the arts and technology; and for a hospitable, hard-working and festive nature. **For centuries, Valencia has been dynamic in work, sharp in commerce and noisy in festivity and fun.**

As may be seen at l'Almoina, the unusual archaeological site near the Cathedral, Valencia is an overlay of styles, cultures and lives – streets, city walls, pits, columns, cobbles, irrigation ditches - that have all left their mark one over



Melting-pot

"Greece, Carthage, Rome, Alexandria, Mecca, Fez, each outdoes the next here." Waldo Frank, in his "Virgin Spain", detected before many others did in the 20th century, the evidence of a culture built on the melting-pot of history. But before him many other travellers had done so: Giacomo Casanova and Enrique Cock, Edmundo d'Amicis and Hans Christian Andersen.

another: Roman, Visigoth and Mussulman. First, the city displays a multitude of unusual examples of all styles and arts. After the Spanish conquest: Romanesque, Gothic, Renaissance, baroque and neoclassical. Examples of all these styles are found in Valencia of notable artistic quality that eventually form a harmonious ensemble. **Visitors will find interesting remains, doors, walls and towers, of the early defensive enclosure, which was integrated**

Valencia brings together examples of all styles and eras



The Senyera [traditional flag] of the city and the kingdom flies over the Serranos towers

into another, far superior Spanish one. In the 19th century, the demolition of these walls left only two large bastions standing, the Serranos towers and the Quart towers; but it made possible the notable modern expansion in the Ensanche [a district whose name means “expansion”]. During the 20th century, the city of Valencia has trebled its population and has grown across the fertile plains that surround it, on both sides of the river Turia. The Mussulman past was no small thing: after the Romans and the Visigoths, five centuries of culture left traces that go from the architecture to the noisiness of festivities; while there are dozens of alleyways that seem to come from the Maghreb, the taste for cakes and pastries of almonds, sugar and oil, evokes that past still more. **El Cid, Rodrigo Díaz de Vivar, passed from Castille to the sea and took Valencia at the turn of the year 1100.**

But it was a time of ephemeral Christianisation, barely eight years, that scarcely left even a fleeting memory. The city of Valencia is regarded as having been refounded in 1238 by the king, Jaime I, known as the Conqueror, who put an end to the long Mussulman dominion, brought Spaniards to repopulate and gave specific laws to a new kingdom, that of Valencia, which was united with the confederation of the Crown of Aragon. Valencia had been an important taifa [independent Mussulman-ruled emirate]. And many Muslims were left in the territory.

Although the example of coexistence between Christians, Jews and Muslims predominates generally, there were inevitably uprisings and tensions throughout the Middle Ages. The 15th is the Spanish Golden Age, the Valencian century par excellence. Trade with Naples and Venice; Sicily was a known territory and in the north of Africa the merchants from Valencia were respected, ruled by the norms of the Llibre de Consolat de Mar. **Without being opulent, this was a rich city; without being exploitive, Valencia found no rival in the final decades of the 1400s.** Its best Gothic galas are the fruit of that society and of the European artists who worked here along with the local glories. La Lonja de la Seda [Silk Exchange building], which today is a World Cultural Heritage, started



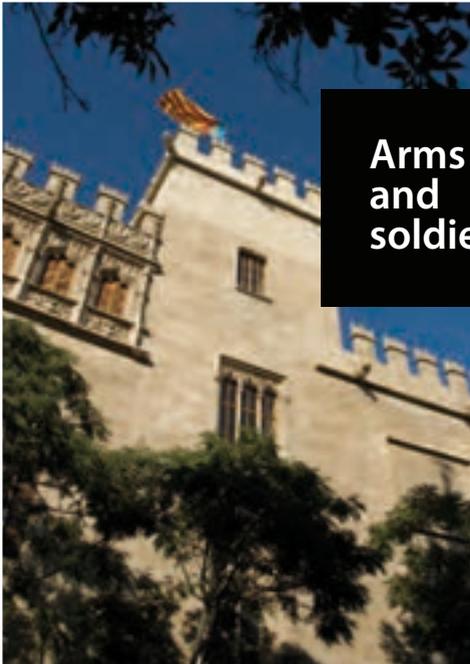
In the streets of Valencia ceramic altarpieces are frequent, like this one dedicated to the Virgin of Peace, on the façade of Santa Catalina.

Moors and Spaniards

The Conquest and the sporadic battles are evoked each year in numerous towns in the region: the cities are taken over by Moors and Spaniards dressed up with adornments and weapons of war. In Valencia, and throughout the Region of Valencia, on 9 October it is the regional festival: it evokes the taking of the city by the Conqueror and is celebrated with the parade of the Senyera [traditional flag] through the streets, to the foot of the statue of the monarch.

off as a civic building dedicated to commerce and was adorned with mottos about how good business keeps its word and does not exercise usury. In those days civic organisation was based on judicious institutions in which the thrust of the large workers' guilds or brotherhoods counterbalanced the power of the Church and the nobility. The king and founder, protecting

the free cities and giving them royal charter, sought that balance which would rid him of the excessive demands of the aristocracy. As well as the "Consolat de Mar", the "Taula de Canvis" - the first municipal bank - functioned in the Lonja. "El Llibre dels Furs" was the regulatory codex, the judicial foundation of the new kingdom, whilst the city, which became powerful thanks to commerce, put up palaces and organised a "Junta de Murs i Valls" which took care of public works: city walls, defensive barriers and above all bridges and defences against the floodwaters of the river. During the war with Castille, Pedro el Ceremonioso ordered strong city walls to be put up and the gates of Serranos and Quart came into being which, as well as being a defense, were triumphal arches to adorn the pride of a prosperous city. The Valencia of the 15th century is that of the House of Borja, the Borgias of Rome, who before reaching the Papal city had



Arms and soldiers

"Valencia is rich in arms and soldiers, abounding in merchandise of all kinds, of such joyful soil and sky that it does not suffer cold in winter and the full force of the summers is tempered by the breezes from the sea. Its buildings are magnificent and grand; its citizens, honoured: such that it is commonly said that it makes foreigners forget their own homelands and natural origins."
(Juan de Mariana, "General History of Spain", 1592)

been bishops and cardinals of a rich see in which a large Cathedral was built. **Famed men of letters and medicine flourished in the city: Ausiàs March, Jaume Roig, Joanot Martorell and Isabel de Villena.** The next two centuries were less favourable for Valencia. After the episodes of the Germanías [revolt of the Brotherhoods], the kingdom of Valencia was left cut off from the new American intentions of the Spanish Empire and the city was no longer the same. Its farming economy and textile industry

La Lonja de la Seda, former Silk Exchange, also once housed the Taula de Canvis, the city's first public bank

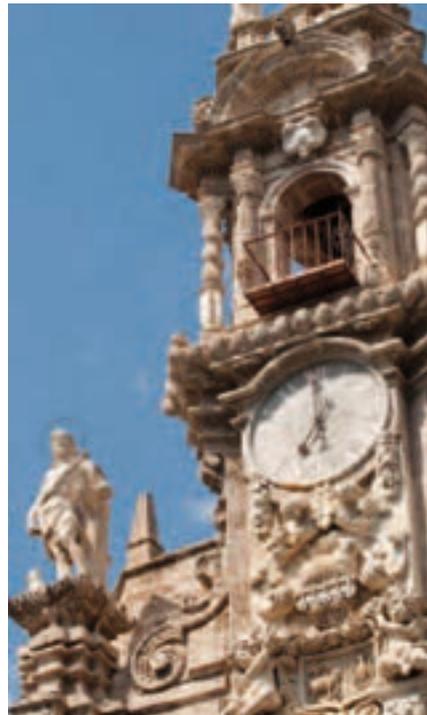


The church of the Santos Juanes, opposite La Lonja, stands on the site of an old mosque

continued supplying wealth and commerce; but as from the expulsion of the Moors, in 1609, the absence of cheap labour left the economy injured. The arts flourished, beautiful palaces and public buildings were built and what was Gothic in the churches was covered up. Guillén de Castro became close friends with Lope de Vega, who spent long seasons in Valencia, the city that competed with Madrid in the number of theatres and inner courtyards it boasted. But the 17th century was not of great splendour for the kingdom of Valencia in the economy, although it was in painting and letters. **Political decadence was rounded off a little later, in 1707, when the position of the kingdom in the War of Succession and defeat in the battle of Almansa** meant the loss of the former Fueros [sets of laws, like charters] and the closing of a page in history that had great brilliance in its beginnings. Yet, the land, always the land and its fertility, would sustain a new era of work and wealth. Mulberry trees and the cultivation of silkworms were the key players of the 17th century: an entire neighbourhood (that of Velluters or the Terciopelo - meaning “velvet”) was able to sustain a brilliant economy. The

clatter of thousands of hadnlooms was the sustenance of thousands of families. **It was the century of the learned, the time of José Cavanilles, the geographer at the service of the king, of the botanist Rojas Clemente, and of Gregorio Mayans, the erudite of Oliva.**

Valencia defended itself from two sieges by the French, demolished its royal palace and suffered a Napoleonic occupation that left some reasonable improvements. After the convulsions of the War of Independence and the search for the ways of freedom between tradition and progress, all the tensions and longings of the 19th century were paraded through the city. It was the time of the Carlist Parties. But also of railways and the telegraph; and of a cantonal revolt, that of 1873, which ended up with the

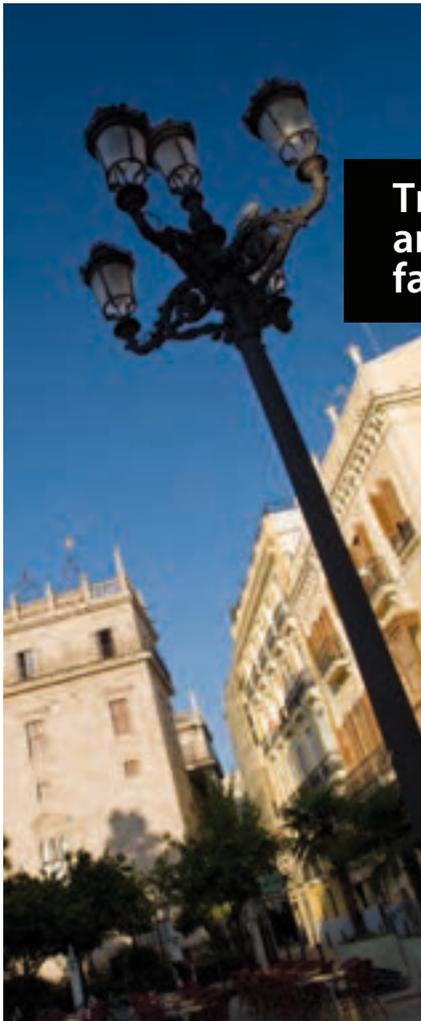


The clock presides over the grandiose baroque front of the church of the Santos Juanes

bombing of the city. The Restoration was a time of modernisation going beyond the tensions between secularity and tradition, which were precisely more intense because of the republican predominance among the popular classes. The Regional Exhibition in 1909, justly remembered on its centenary, was a time when the 20th century city's longings for



The neighbourhood of Velluters or "the velvet weavers"



The Generalitat del Reino, the kingdom's parliament building, now seat of the autonomous institution

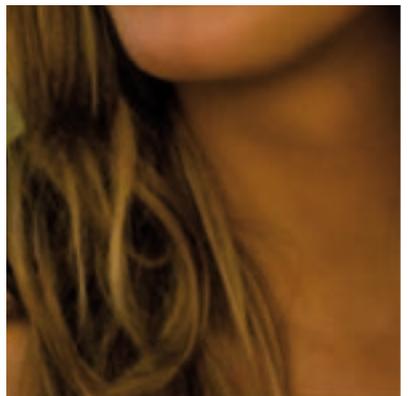
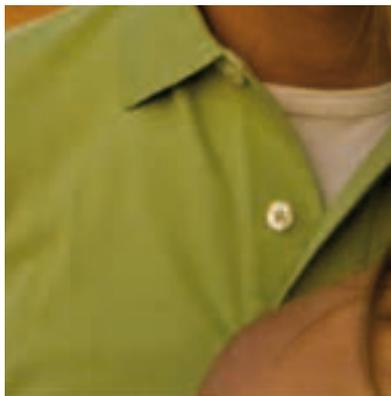
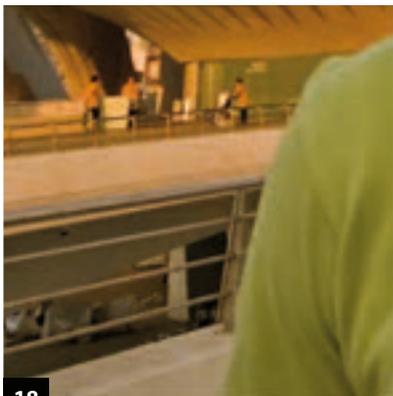
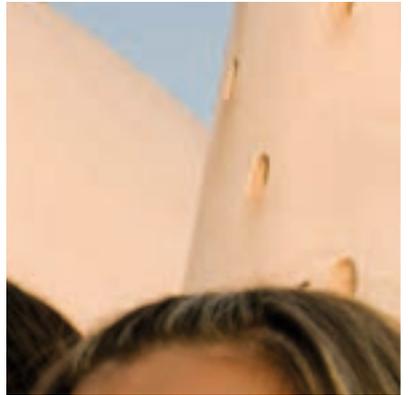
Trade and farming

"Valencia, one of the largest villas in Spain, is built on a plain and well inhabited. Many merchants and farmers are to be found there. There are bazaars and it is the place for the arrival and departure of ships". (Abu Abdalá Mohamed Al-Idris, "Description of Spain", 1154)

modernisation and change and the desire to shape a region that would have common economic, social and political projects. The dictatorship of Primo de Rivera and the 2nd Republic were moments of splendour and change in the city. The centre was modernised and achieved some good infrastructure. **During the Civil War, Valencia was capital of the Spanish Republic, seat of the Government and of the Courts**, and it received thousands of displaced families from Madrid and Castilla. The hardships of the postwar and the dictatorship gave way to the recovery of democracy and the implementation of the Statute of Autonomy. A flourishing orange industry enabled the bases of industrialisation to be laid. **In the last 30 years, all the administrations have sought with some effort to improve the city**, which has been spectacularly modernised, particularly in the last years of the 20th century and in this first decade of the 21st.

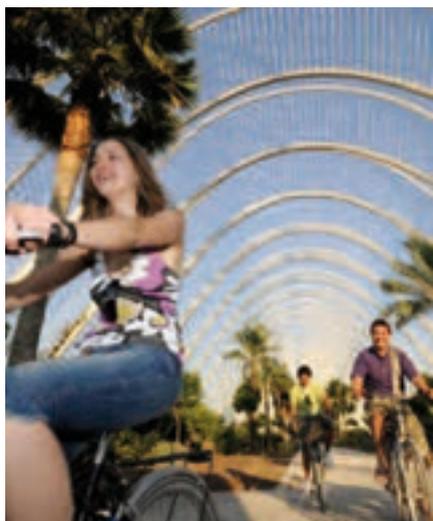


**The future
is here**



Look no further: the future is here. Those cupolas and crenellations announce it; the steel ribs and glass skin certify it.

Valencia, which once set off on the road to the future, found it and made it its own through its avant-garde architecture. The result is a catalogue of buildings that amaze visitors: at the Port, the Feria, the Conference Centre and, above all, at the City of Arts and Sciences. That is why Valencia is not easily forgotten. In the final years of the 20th century, the city set out on a pronounced change of image and vocation: convinced of the need to transform itself, of attracting tourism keen for whatever is new, it began playing the leading role in a mutation that has ended up by turning it into an international reference for the most modern architecture. At the end of the first



L'Umbracle is the best vantage point over the City of Arts and Sciences and provides a walkway and garden.



Queen Sofia Palace of the Arts, Valencia's opera house.

decade of the 21st century, when the City of Arts and Sciences is being finished, Valencia already features on the map of the avant-garde of Europe and of the world as a city of spectacular change.

Science Non-fiction

Fantasy and anticipation. In a city which allows itself a tourist advert assimilating that unusual architecture into that of a science-fiction city from other worlds. **This is the new Valencia, raising up a daring fantasy along the former bed of the river Turia,** forms before which every year hundreds of thousands of visitors go into ecstasies, cameras at the ready. It is the future.

The Valencia of anticipation, of wide boulevards and avant-garde architecture, born from the eighties. It is pleasant and spacious, easy to get around. And it has not broken with the charm of a readily accessible city, which lends itself well to sightseeing without the need for long or complicated journeys. **It is a city also conceived for getting to know by bike.** Such a fascinating new city owes a great tribute to a Valencian civil engineer and architect, Santiago Calatrava. But Valencia is also home to very noteworthy works by Félix Candela and Norman Foster, projects designed by David Chipperfield, José María Tomás, Jean Nouvel and so many others who, both before and after, have placed their skills at the service of the project to provide magical and innovative new urban spaces.



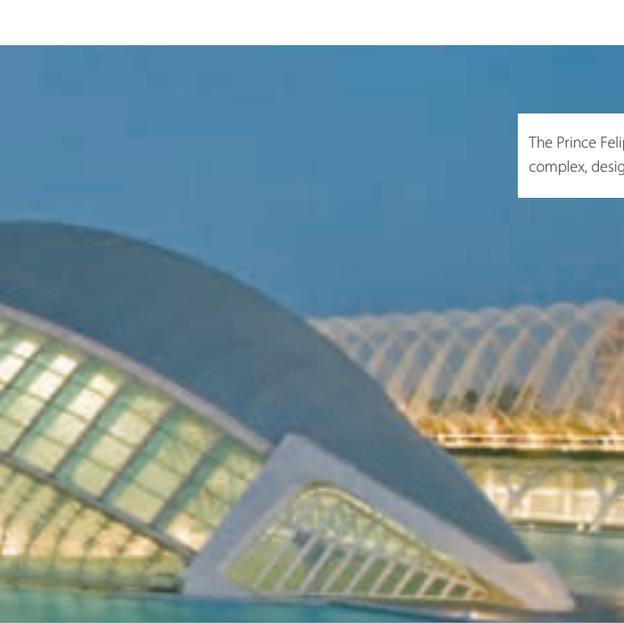
Mirrored in
the water

Sea road

City of Arts and Sciences

Valencia's bid for the future acquires its true sense in its search for an urbanism that unites the city with the sea front. **When, in the eighties, the plan to transform the former bed of the river Turia into a park was begun, it took up the old idea of moving towards the Mediterranean following the course of the river.** The first necessity to present itself was that of transforming the two riverbanks of the Turia (lined then with insalubrious industrial premises) to turn them into a new space for the city. New avenues were laid out. Avenida Francia used the cutting left by the former railway line to Barcelona. On either side no less than 6,000 dwellings were planned, a new modern city, where architects very soon began to compete in the field of creativity. The great green belt of the Turia made its way towards the sea to the rhythm of the new city.

There, on a large triangular site of some 35 hectares, flat ground halfway between the Turia and La Huerta, the City of Arts and Sciences is being born, the most spectacular group of buildings of avant-garde architecture to be found in Spain, six leading works by Santiago Calatrava, an architect of international fame born in Valencia in 1951. Originality is placed at the service of efficiency here; although sometimes, the buildings, looking like sculptures, galactic helmets, or the bony structures of grandiose dinosaurs, look as if they were found after a shipwreck and endowed with content. On both banks of the old Turia there will be large commercial centres and newly laid out hotels. The Ciudad de la Justicia [City of Justice - lawcourts complex], on the right bank, competes with the tower of the Iberdrola Renovables company on the left. Dozens of tower block apartments testify to the urban and property growth at the end of the



The Prince Felipe Science Museum is a key piece within the City of Arts and Sciences complex, designed by the architect Santiago Calatrava

"As the place is closed to the sea and Valencia is so dry, I decided to turn the water into the greatest element in the whole place, using it as a mirror of the architecture. My idea is that people can wander around without having to pay, through the gardens and along elevated cornices as well as long stretches of new buildings."
(Santiago Calatrava to The Times, London. July 2000)

20th century. **While the old Turia has given way to a modern garden guarding the memory of the former watercourse of the river, the City of Sciences stands, imposing, in the middle of the great riverbed.**

Seven large buildings and constructions by Santiago Calatrava make up the City of Arts and Sciences: the Queen Sofía Palace of the Arts, the Monteolivete viaduct, l'Hemisfèric, l'Umbracle, the Prince Felipe Science Museum, the L'Assut de l'Or bridge and the Àgora. While in the Oceanographic park there is no architecture by Calatrava, but rather by other equally unusual architects, like Félix Candela, this park completes the unusual group of scientific, artistic, cultural, recreational and educational installations, born between 1995 and 2010.

Palace of the Arts

The Queen Sofía Palace of the Arts, looking like a gigantic helmet as one is approaching it from the city, was the fifth of the eight great works of Calatrava to come into service and the one that has taken longest to build -eight years- given its magnitude and complexity. **The building fulfills a double mission: it is a cultural centre and venue for spectacular events but at the same time it was conceived to be a spectacular building in itself.** Its size,

appearance, audacious lines and advanced design have, at the same time, the vocation of being a new reference for Valencia in the world. For this is an opera house comprising a main hall with 1,800 seats, and another three halls for auditions and rehearsals. The group is a new cultural centre of international level, home of the resident Region of Valencia Orchestra and the Coro de la Generalitat [official choir]. It is, then, an institution intended to offer theatrical shows – opera, zarzuela, dance, ballet, musicals and popular contemporary music — as well as for their rehearsals and preparation.

A director of international prestige, Lorin Maazel, has been the artistic director of this musical colossus. **Zubin Mehta has been featured on the calendar of events, along with other greats of international opera, like Plácido Domingo.** The Palace of the Arts is able to offer up to four musical initiatives simultaneously thanks to its very advanced facilities and variety of spaces.

Monteolivete viaduct

The former bed of the river Turia, which in this area stopped having the defence of city walls, was crossed via the Monteolivete bridge, of a conventional structure as opposed to the spectacular development of the area. But Santiago Calatrava has extended it by means of a specially designed viaduct, integrated with the galleries

L'Hemisfèric, Eye of Wisdom

An eye emerges from the waters of a pool. That is l'Hemisfèric, the first work of the group that Calatrava designed in the mid-nineties. An eye that opens and closes its articulated lids by means of powerful hydraulic pistons. The pupil is the dome of an IMAX cinema rising from the depths. On the sheets of water, that are the roof



and pergolas that shape the Opera House. In this way, **the creator of the City of Arts and Sciences prepared a stretch of bridge which, being raised, places passers-by and drivers on the same level as the sharp pointed snout of the Palace of the Arts**, a building of which there is a spectacular view from the viaduct. A column rises from the bed of the Turia in memory of the place where, in 2006, the stage was set up for the ceremonies officiated by Pope Benedict XVI for the closure of the 6th World Gathering of Families.

of the offices and installations of the lower flower, cypress trees seem to emerge through holes. On the night of 16 April 1998, Valencia gave its first sign of pursuing an ambitious role when it opened this building to the accompaniment of



exceptional festivities. Acrobats danced on the sphere amidst a display of fireworks and coloured light projections. Calatrava, who had already built a station of the metropolitan railway network on the very bed of the Turia, covered the dome of his cinema with “trencadis”, tiny fragments of white mosaic. And he established this element, present on **the modernist buildings of the Colón market and the North station, as a**



The Colón market, turned into a shopping and leisure centre



The Ortega house, on the Gran via Marqués del Turia, constitutes, along with other adjoining buildings like the Tatay house or the Barona house, a lovely example of modernist architecture

“The river has to carry on being a river. At the very most it must be humanised. Making sports fields on the riverbed is daft, because sports facilities can be set up anywhere, without having to destroy something it has taken us centuries to make. The river Turia is something irreplaceable in Valencia. And I say what I say, safe in the knowledge that it has a brutal force. How could it not be so if this city has been taking care of its river for centuries, making magnificent bridges and parapets over it, which are now part of our history?” (Santiago Calatrava)

decorative reference, encouraging what was then called the New Valencia.

L’Hemisfèric occupies a site of 26,000 square metres. The main building is that reserved for the Planetarium and IMAX cinema; the cinema has a concave screen of 900 square metres and a spectacular projection system. When the installation celebrated five years of functioning, it had shown over 13,000 hours of laser planetarium projections and up to 22 different large format IMAX films. By ten years, in 2008, the number of spectators was well over five million people, of whom at least one million were schoolchildren. Various films and dozens of advertisements have used the building as a setting: every year dozens of events are held in its facilities, from weddings to sports award ceremonies.

Science Museum

On a site of 40,000 square metres, surrounded by pools, stands the grandiose architecture of the



The ribs of the Science Museum evoke Gothic architecture.

Prince Felipe Science Museum, the second large piece of the group put up by Santiago Calatrava, which came to make the mechanical eye of l'Hemisfèric look small and insignificant. It has been called the Secular Cathedral. It has been said to resemble the skeleton of a huge whale from former times. Whatever, it is an unusual building which has contributed to changing the image of Valencia. **Born for recreational sciences, for the experimental education of "not touching is prohibited"**, the Museum is of grandiose dimensions ;built between 1996 and 2000, while on both banks of the old Turia a multitude of residential buildings grew up. It was opened on 13 November of the final year of the 20th century. The complex, which has five different levels, has 42,000 square metres of display space.

The Foucault pendulum gathers visitors at all hours and a large structure explains DNA. A "Mirage" fighter plane donated by the Spanish Air Force hangs from the top of the roof, in memory of the Manises air base, and a reproduction of the first plane to fly in Valencia, in 1909. The first floor is dedicated to electricity, the "Exploratorium", whales and sports science; while music and physics, meteorology and satellites also have their space. On the second floor, which opens onto a large gallery over the pools, the main exhibition is dedicated to the legacy of science, in memory of

Ramón y Cajal, Severo Ochoa and Jean Dausset. Finally, on the third level, the Treasures of the Earth are displayed, dedicated to minerals and gems of the world.

L'Umbracle

L'Umbracle (a botanic garden complex) is a vantage point overlooking the City of Arts and Sciences and its pools; a green area with free access, 7,000 square metres, measuring 320 metres in length and 60 metres wide, born at the same time as the Science Museum. Its two lower storeys are given over to a huge car park. It is built over a series of 55 fixed arcs and another 54 floating arcs 18 metres tall. Climbing plants grow over them forming a huge shady pergola. **As many as fifty plant species find space in this garden, which alternates plant pots and sculptures.** These well-tended gardens and their harmonious layout has shaped one of the best green spaces of the city. The garden is planted with two hundred palm trees of varying size, Seville oranges [regarded as purely for decorative purposes in Spain, due to their being so bitter], Mediterranean shrubs, hundreds of climbing plants like honeysuckle and hanging bouganvilleas, and thousands of ground cover plants.

Conference Centre

“The concept of the Conference Centre has its origins in a paradox typical of the latter part of the 20th century. On the one hand we are witnesses to the capacity of the human being to exchange information electronically, to the point of prejudicing traditional models of work. Nevertheless, on the other hand, we can also note an increase in international events that gather masses of people for the purpose of sharing personal or professional interests. Socially, the need to gather together and of face to face contact would appear to be felt more strongly than ever.” (Norman Foster)



Amongst the sculptors are the best Valencian artists and not a few international ones:

Miquel Navarro, Manuel Valdés, Eva Lootz, Carmen Calvo, Joan Cardells, Ramón de Soto, Yoko Ono, Nacho Criado, Francesc Abad and Ángeles Marco.

L'Assut de l'Or bridge

To bring the ring road around Valencia full circle, a large bridge was necessary over the former bed of the river Turia, the design of which was also entrusted to Santiago Calatrava. After two years of work, by Christmas 2008 the great suspension bridge came into service, bearing the name of l'Assut de l'Or, an irrigation reservoir that used to be in the vicinity, in the old bed of the river Turia.

Spectacular, grandiose like all the work from Calatrava's studio, the suspension arch of the bridge, with its brace stays, already forms part of the new world stamp of the city of Valencia. Its pinnacle, to which only the maintenance technicians can gain access, competes in height with the Hotel Hilton which, with its 110-metre-high terrace, holds claim to being the “ceiling” of the city. A double tramway is soon to run along its floor.

The Ágora

The Ágora is the last of the grandiose pieces of the City of Arts and Sciences. It is a metal structure in the shape of a winged helmet, housing a forum or multipurpose space suitable for all kinds of events. The Tennis Open 500, an international sporting event that used facilities of the City of Arts and Science, was programmed for the opening of the Ágora, while **concerts,**





rallies, professional meetings and conventions will all be able to take place in this new space of the city, versatile and with a capacity for the most varied of events.

L'Oceanogràfic

The City of Arts and Sciences has, in L'Oceanogràfic, its counterpart dedicated to Nature. Opened towards the end of 2002, in its first five years it has seen over 7 million visitors, who have enjoyed a voyage through the chief seas and oceans of the planet through a biological collection unique in Europe. The park is situated on a large site, of 110,000 square

metres, between the Camino de las Moreras and the former bed of the river Turia. It is only a short distance from the sea, from which it takes the waters which, duly treated and in huge tanks, give life to no less than 45,000 specimens of 500 marine species from all the seas of the world. The unusual fish tanks, using special glass, contain over 40 million litres of water.

Beluga whales, walruses, sea lions, penguins, bull and grey sharks, sawfish, dolphins and seals, amongst many other species, live together in unique installations that recreate their natural habitat.

The visit is undertaken on two levels: on the surface the spectator can look at a gigantic spherical birdcage and watch the marine animals that use the tanks but also come out onto the surface. On the lower level, there are extraordinarily large circular fish tanks, one of which houses the main restaurant of the Park and one of the largest underwater tunnels in the world, with all-round vision, which allows spectators to coexist and see at close hand the evolution of the sharks.

The park is completed with the dolphinarium, over 10 metres deep, and a tank of 23 million litres, which opens onto a theatre with seating for 2,200 spectators. **Under the surface, the Oceans, the Mediterranean, the Tropics, Sea**



L'Oceanogràfic is a box of surprises bringing together the largest inhabitants from the depths of the sea.

Dock

Valencia is surprising: the old port has been converted into a Marina.



Lion Island and the Arctic area are the settings for the visit.

All types of restaurants and rest areas make it possible to spend an unusual day's visit.

Port

In the vicinity of the City of Arts and Sciences, Valencia has one of the largest growth areas of the city, where dozens of examples of daring architecture may be found and eye-catching sculptures, like the one called "El Parotet", by Miquel Navarro. These new districts tend to lead the city towards the sea, where in recent

years a radical transformation is taking place. There, too, is the new Valencia, on the Cabañal and Malvarrosa beaches, where maritime outings started off the drive for change, and at the **classic resorts that have been transformed into top quality modern hotels.**

Converted dock

Among the most eye-catching and innovative architecture of Valencia, the Juan Carlos I Royal Marina must be included, at the port's old dock. Three different marinas are able to accommodate over 600 sailing boats and yachts of all sizes, in a



setting where the most prestigious international regatta teams have set up their bases. Another of the city's emblematic buildings stands there, named "Veles e Vents", which David Chipperfield designed to be the place for welcoming guests during the America's Cup.

It is a building of elegant and harmonious lines, in which glass and white predominate, evoking classic maritime constructions.

This building evokes other horizons of a Valencia that wants to redesign its entire maritime frontage with the competition for great international architects.



Western horizon

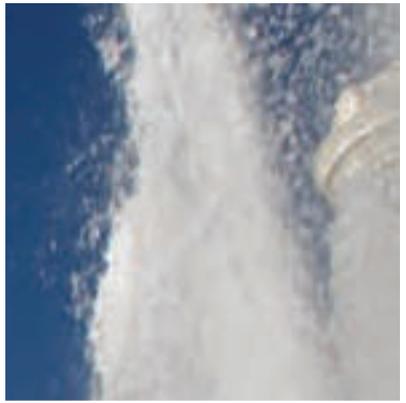
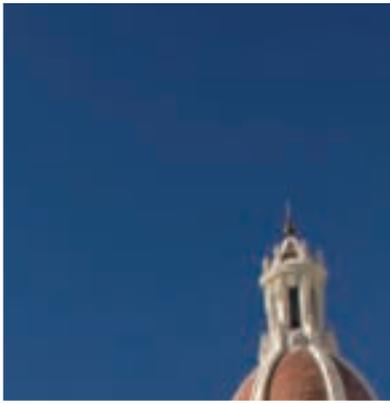
The closing of the dual carriageway around the outside of Valencia has allowed the birth of new districts in the north as well as in the south. The new La Fe hospital is planned to function on the border with the new bed of the river Turia, taking the lead in the change of a whole new district. In the north, bordering with La Huerta, there are new districts providing unusual parks, like those of Orriols and Marxalenes, in a pleasing architectural environment. With all this, the city has also grown spectacularly to the west, along the avenue of Las Cortes Valencianas. It is the urban access leading to the Feria and the Cycle Racing Track, an area of great urban expansion. Along the edge of the avenue a prodigious new city has risen up, between 1995 and 2005, where some spectacularly sized towers stand out.

The city's "ceiling", a hotel, with its 110 metre-high terrace, stands over a neighbourhood endowed with magnificent parks, where everything exudes modernity. The Conference Centre, work of the architect Norman Foster, is of exceptional architectural quality for, within its simplicity and its beauty of line, it gives daily proof of a functionality praised by all. Hotels and business centres are dotted about this new neighbourhood, well connected with the underground rail network, and it is adorned with an exceptional sculpture, the Dama Ibérica, made up of pieces of ceramic and designed by the Valencian sculptor Manolo Valdés. The new sports stadium of the Valencia Football Club is being built there, a spectacular enclosure for its ring-shaped design and the level of comfort its facilities will have.

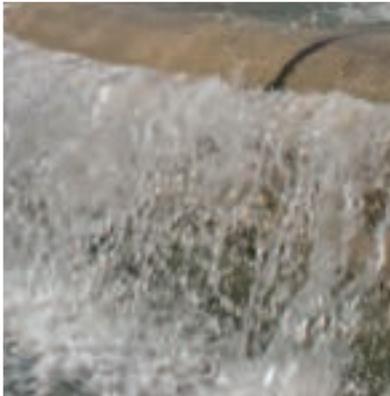
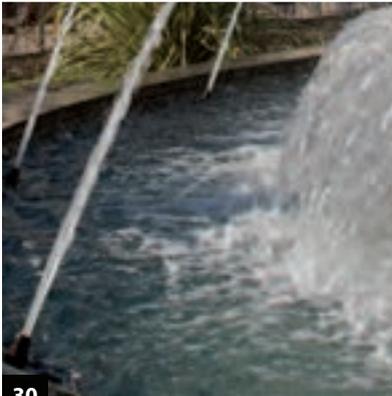


Conference Centre, by Norman Foster, and the Dama Ibérica, a surprising ceramic sculpture by the artist Manolo Valdés





**Cities
within the
city**



Each visitor finds the hidden charm of a city according to their own tastes and sensitivities.

When discovering a city, there are those who first of all seek out the Cathedral; but others are inclined rather for the real life of its shops and squares. **What does this Valencia display best: the burgher palaces that gave rise to the mediaeval city or the chapels of popular devotion?** Valencia's best secret, so visitors say, is that it has everything, and from all eras, in harmonious proportions and never overwhelming. Because alongside La Lonja, which is a World Heritage, stands the Central Marketplace, one of the largest in Europe. From the Roman forum up to the present day, there is a monumental, artistic, and cultural Valencia, which shows visitors dozens of interesting examples of all the styles and times of European history. But, after experiencing it, visitors always point to Valencia as an accessible



The gargoyles speak of a past in which the city dominated the Mediterranean



The windows of the Central Marketplace colour the light and turn the interior into a cathedral of food

and convenient city. And not only for its size, but also because the heritage it offers is both varied and attractive, as curious as it is easy to assimilate. **A little of everything, but with quality; art from all the centuries, but with harmony and complementary,** until the visitor is left spellbound by the charm of a city that quietly takes over those visiting it.

Brightness

Probably what most captures the visitor in the first place is the brightness of the light in Valencia. Much has been written about that sky, an incredibly bright blue most of the year, which inspired the best painters of the land. **It is that light which gives meaning to the secluded plazas and green balconies and the colours of terracotta, indigo and white.** Light of artists, it has been said. By all accounts, that brightness is the setting for another characteristic of Valencia: the dynamic, vivacious, welcoming cheerfulness of its people, typically Mediterranean. In this city, cosmopolitan yet manageable, lives an open society. There is a Valencia for the modernism of the beginning of the 20th century and another for the most austere Romanesque. In the same way there is yet another to savour the Gothic and the baroque. Valencia, so attractive for its fascinating new architecture, is not properly understood without that classic historical city. Because both are complementary and mutually explain each other. This is a city that has grown by overlaying and urbanism, as in trees, it takes the shape of concentric rings; but it is very common that its

buildings, palaces and monuments are the outcome of a sum of forms and styles accumulated over time. What is interesting, however, is that **it all ends up forming a harmonious group that makes it attractive to visitors.**

Bridges and walls

The river Turia defines the city of Valencia, which has in its turn spent centuries of resources on domesticating that river and building city walls and

the Mussulman enclosure, still visible in different places of the old centre of Valencia. The third wall, from the Spanish era, is from the 14th century, and of the twenty-one gateways, towers and doors it had in its time, all that is left now are two powerful bastions, the Serranos towers and those of Quart, which in their day were as much of a defensive nature as ornamental. Although modern roadways have been opened in that historic centre and the new urbanism has notably demolished obsolete buildings to make way for green areas, **it is still**



The Puente del Mar, now for pedestrians, was the natural link from the city to its port.

parapets, of thick ashlars, capable of withstanding the terrible floods. **The former bed of the river Turia, with its historic bridges, hugs the city to the north, on its way to the sea.** And it takes in a good part of the historic centre of Valencia, which was closed off by the defensive retaining wall, built by the Spaniards, until its demolition in 1865. This old centre is, along with those of Granada and Toledo, one of the most extensive of Spain; but it is generally accepted that it must be toured on foot, so as to have the best sensations of a comfortable experience, at the same time full with surprises.

History says this city has had as many as three walls. The Roman imperial one was followed by

possible to find the twisting narrow streets and plazas that speak of Mussulman times.

Churches and mosques

Many classic places of worship which are found in the old centre of Valencia, starting with the



Cathedral itself, were previously mosques. **The Mussulman city, which once competed in population with Granada, exercised its influence from the edges of the Ebro to beyond the Xúquer.** But the new society that led the new kingdom as from Jaime I, learnt very soon that it had its best vocation on the roads of Mediterranean commerce. The sea would be the means of entry for art, finance, wheat from Italy. On Roterós street there is a bread oven that is situated on a stretch of the Mussulman wall. Slowly, the city was applying the municipal plan destined to rescue the vestiges of a plain unadorned wall that left towers in the Carmen neighbourhood. The original idea of having a living room in a round turret of the 11th century wall is reality in this part of the city, where the Valdigna Portal can still be found. This gave access to the interior of the enclosure defended from the neighbourhoods outside, also heavily populated in Caliphate times.

Three doors, three styles

In the Cathedral, visitors will find three doors, three styles and three different centuries. The Almoina door, which leads to the Archbishop's palace, is the first that was put up and it has Romanesque traces. Over the semicircle of fretwork borders, visitors will find the smiling faces of seven men and seven women: they are the first donors that made contributions to the building of the cathedral, the founding families appearing with their baptismal names and contemplating the passage of time. Old wood studded with nails, strong latches. Mediaeval forged ironwork speaks of the early times of the conquest, forced and austere, when the kingdom was being consolidated over the Mussulman past. Not far away, in the church of San Juan del Hospital, on Trinquete de Caballeros street, a small series of merlons are an invitation to go inside and



Over the Cathedral's Almoina door, the heads of the donors

discover arches and paintings from the times of the templars and hospitaliers, the knights who accompanied the king Jaime I, the founder, to extend the kingdom and the Christian religion. Constanza Hohenstaufen, empress of the west, is buried here, having lived her final years in Valencia, banished from the Neapolitan court.

Lost trades

In the old centre of Valencia there are some street names that are not at all easy to understand. They suggest ancient trades and occupations now lost, activities of a city of tradesmen's guilds and brotherhoods, regulated by workshop masters and apprentices. In other cases, the streets bear the names of influential family lineages or the seats of old brotherhoods based on miracles, in which popular devotion paid its respect to the patron saint. It has been written that in that classic Valencia there were plazas as small as a living room and streets in which the facades of both sides could be touched with outstretched arms. **In La Ciutat Vella ["the old city"], the flavour of the ceramic altarpieces and the order in the Renaissance façades has not been lost.** The street name Trinquete de Caballeros alludes, by the way, to the court used for the mediaeval ball game [traditional in Valencia]. In his Diálogos, Luis Vives spoke of this street which he often used to pass through on his student escapades. Fortunately, **in Valencia there are plazas and**

corners that have survived the passage of time. In the last twenty years, good taste has returned and has made possible many operations to rescue buildings of the old centre that would have fallen into neglect had it not been for the interest of citizens in their history and some neighbourhoods where it is possible to live in peaceful good quality.



The columns stand like palm tree trunks and open out to sustain the vaulted ceiling of La Lonja.



Coats of arms of the city adorning the façade announced the economic splendour that Valencia experienced at the end of the 15th century

La Lonja

"I am a famous house, built in fifteen years. Fellow citizens, try and see how good is commerce that bears no fraudulent word, that gives its word to the neighbour and does not let him down, that does not use money with usury. The merchant who lives this way will overflow with riches and will afterwards enjoy eternal life". The legend is written in Latin in large golden letters, on a frieze running round all four sides of the large hall. **It is the best Gothic civil building in the Mediterranean.** The spiral columns twist and rise towards a ceiling that was once studded with stars. The eight large trunks open up like palm trees to support a contract hall that allows the Valencian light in through the huge windows, covered in their day by alabaster sheets. **Gargoyles shaped like monsters, medallions and emblems of the city, all speak, on the exterior,** of Valencia's best times, the final decade of the 15th century, when the Borgia family was established in the Papacy and a wealthy city could at the same time face the enlargement of the Cathedral and the building of the palace of the Generalitat. It has been a World Heritage since 1996.

Santo Domingo

That same Gothic splendour is found in the Chapter House of the Santo Domingo convent. Or in the Carmen convent. Because Valencia was a city of powerful religious institutions – Franciscans, Trinitarians, Dominicans, Mercedarians – which set up powerful monasteries in the old city and around the province. Those convents and monasteries, seized in the 19th century, facilitated a peculiarity of the city, putting those buildings to civil, institutional and cultural use, in a process of adaptation that has continued right up to the present. Some of those convents, like that of the



Changes

"For loving one's city is to accept it in all its inevitable changes, what it has been, what it is and what it will be; and the way a city changes faster, oh dear!, than the heart of a mortal".

(José Ombuena "Las Provincias" 10 Nov '72)

Trinity, where Sor Isabel de Villena had lived, were, moreover, centres of literary excellence.

The Renaissance entered Valencia through the house of Juan de Ribera, Patriarch of Corpus Christi college, archbishop, captain general and viceroy in the times of Felipe II, who filled another intense period of the city's history. Valencia, whose port had been left segregated from trade with America, is a notable city in the Mediterranean, but no longer lives its moments of great splendour. With the reform of the Council of Trent, the convents of nuns and religious orders proliferated, and parish churches were transformed to provide worship relevant to the mystery of the Eucharist.

Baroquism

The larger door of the Cathedral, situated at the foot of the place of worship, is baroque and was built with a concave line so as to better adapt the setting to the narrowness of a street that has today been lost. Not far away is the tower of Santa Catalina, the grace and splendour of baroque Valencia, respected and promoted by the urbanists who at the end of the 19th century laid out Paz street in a straight line. After the War of Succession, Valencia had lost its old Fueros and was by then being ruled by the new laws of

Castille. The large houses of the Middle Ages, with a prominent flight of steps of Gothic lines, would transform their façades to adapt them to the new taste in architecture; but they would carry on having a heart of ogival pointed Gothic arches in memory of a past that many did not wish to forget. Father Tosca, in 1703, meticulously laid out the streets and plazas of the walled Valencia that was facing new times. The city was starting to want to have a good quality port; it was still strong thanks to a powerful agriculture and some guilds or brotherhoods that based their activity on textiles. Valencia, surrounded by mulberry tree plantations for rearing silkworms, was preparing itself for the Age of Enlightenment. **The Central Marketplace continued to be the centre of more intense life in a city that was knowledgeable in medical research** and would very soon benefit from the cultured planning of the botanist Antonio José Cavanilles, and the erudite Gregorio Mayans. The façade of the palace of the Marquis of Dos Aguas, profusely decorated in baroque style, would become one of the city's 18th century references.

Handlooms

By the close of the 17th century, the city of Valencia had over a hundred thousand inhabitants within its walls; and possibly no less than 5,000 looms, clattering away in the arts of silkweaving. **La Lonja, which had been a Corn Exchange, was now an active centre for dealing in silk, which competed with the cloths from Lyon.** The nobility, the business sector of the day, looked to France in the commerce of wines and cloth, and became Frenchified in its cultural expressions. Times of great changes were on the way and the first the



The Cathedral and the Basilica of the Virgin, the heart of the city

city undertook was to lay a straight road joining the old centre, from the Customs Gate, to that port of eternal aspirations.

Valencia began to be regarded as the city of a hundred towers, for the large number of bell-towers and cupolas adorning its skyline.

Dozens of wayside chapels and convents raise their belfries in search of the blue of the sea. The city of artisans and guilds, the hardworking and flat-landed city, the Valencia of La Huerta, wanted to see the marine horizon and built sea lookouts or “miramar”s, little individual towers on which it was possible to raise oneself above the flatness of the city. The miramar and the deep cobalt blue tiles of the cupolas would combine as emblems of the city.

Breaking down the wall

The 19th century was that of the demolitions and changes, the century of the intense quest for liberties and of the cruel civil wars. Valencia resisted two sieges by French troops and demolished its royal palace in the course of the War of Independence. Afterwards, the passing of Marshal Suchet left in the city, along with the injuries of war, the memory of some notable urban advances, like La Alameda, which gave value to the left bank of the river Turia and the road towards the sea. Industrialisation, steam, started to change life in Valencia during the

course of the 19th century. The arrival of the railway, in 1852, confirmed the value of Valencia’s port as the nearest to the capital of the kingdom and as the natural outlet to the sea from the Meseta. Before long, Valencia was feeling constrained within its old walls. At the same time as assimilating old urban convents, the city built a bullring of Roman inspiration, set up its main theatre and various religious institutions were being restored. **The demolition of the walls, finally, was the moment to think about new dimensions for the city and to open up, in the Ensanche, new perspectives with a European air.**

Modernity

The Valencian Regional Exhibition, in 1909, was recorded as the great leap the city made towards modernity. For the first time, the leadership of the capital city set in motion economic, political and social progress at a regional level. Over the agrarian base a creative industrial bourgeoisie had arisen, with faith in the communications and progress of the new century, and showed itself willing to assimilate the changes that technology, economics and social organisation would demand in the following decades. Of that Exhibition, of the modernism it contributed to architecture, not a few memories remain, which were extended into the following decades. Valencia, in the first third of the 20th

century, expanded into the Ensanche, transformed the old fishermen's neighbourhood and gave a new layout to the former Bajada de San Francisco.

The new City Hall, the Bank of Spain, the National Institute for Social Security, the Post Office and Telephone Exchange, along with the North Station and the Central and Colón markets have shaped a modern city that,

despite the terrible break of the Civil War, aspires to shape itself as both a regional capital and a city competing in attractions with its Spanish sisters.

Difficult times

Valencia, which during the Civil War received the Government transferred from Madrid and thousands of evacuated civilians, suffered a hard postwar. As in all of Spain, development was slow and laborious in a Valencia in need of profound



Francisco Mora applied ceramic mosaics onto the Colón market and defined a style.



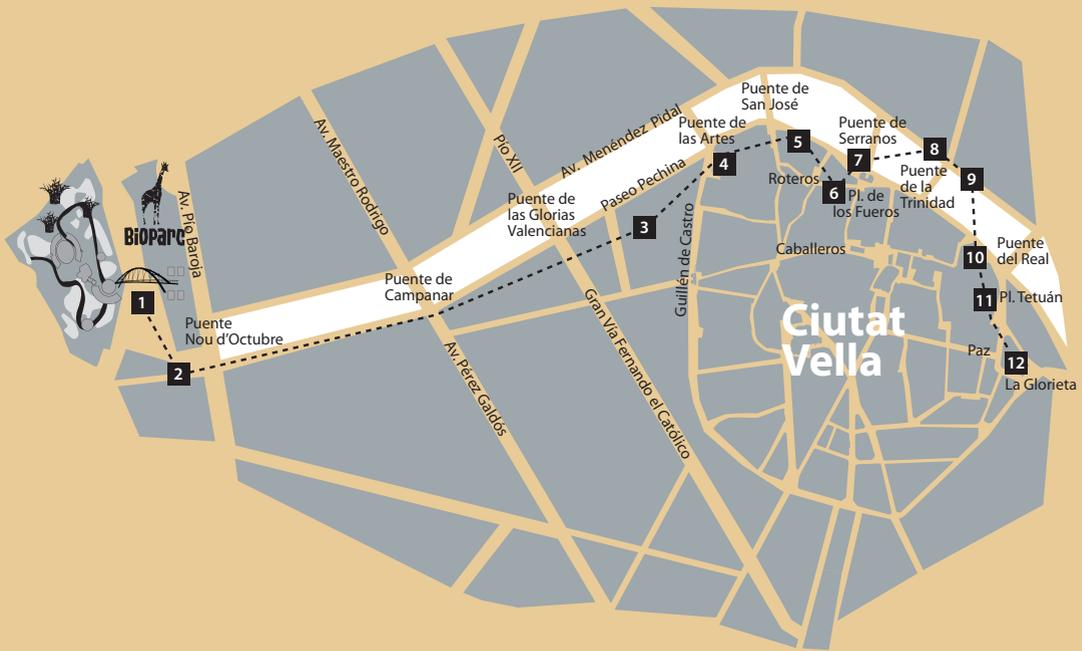
reforms. This was a period of scant architectural references of any quality, although they may be found in the Abastos wholesale market or in the early facilities of the emerging Paseo al Mar. The Finca Roja, nevertheless, would remain like a banner of unconventional architecture, which remains attractive even with the passage of time. The floods of 1957, with their grave ravages, forced two routes of strategic change in Valencia. On the one hand they drove the building of new districts for the victims and stimulated the birth of housing estates in the plans of the sixties and seventies. On the other, the decision to construct a new bed for the river Turia along the south of the municipal district ended up by turning into the most important decision of the 20th century regarding town planning and infrastructure. New networks of accesses and railways and a renewed general plan mean that the needs of the city of the future will be tackled and, in the long-term, that transcendent change consisting of dedicating the old bed of the river Turia to an urban park.



Itinerary 1

Way of the river

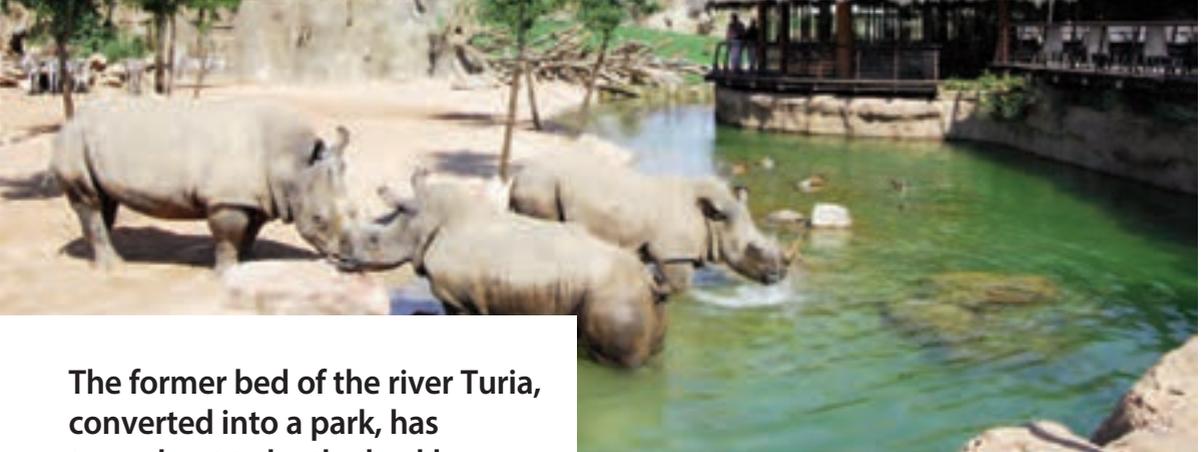
The city's main cultural centres and various monuments overlook the former bed of the river Turia.



- | | |
|--|---|
| 1 Cabecera park / Bioparc | 7 Serranos towers |
| 2 City history museum | 8 Monastery of the Trinity |
| 3 Botanical garden | 9 San Pío V Fine Arts Museum |
| 4 IVAM [Valencia Institute of Modern Art] | 10 Palace of the Templars |
| 5 Benlliure house museum | 11 Tetuán Plaza - Convent of Santo Domingo |
| 6 House at No.12 Rocas street. | 12 Glorieta |

Way of the river

"The river Guadalaviar is crossed by five bridges, which river, although very small, the water level rose so much in 1517 that it burst its banks, all the orchards, woods and vegetable crops that are along the riverbank were totally destroyed". (Enrique Cock, "Annals of the year eighty-five", 1585-1586)



The former bed of the river Turia, converted into a park, has turned out to be the backbone of the city, which most of the museums and cultural institutions overlook.

The proposed itinerary starts at the Parque de Cabecera, so named because it has been created at the mouth of the old river Turia in the municipal district. Making use of the natural depression of the riverbed, a lake was excavated and an artificial hill formed, which has ended up being the highest ground level in the city. The Parque de Cabecera, covering 150,000 square metres, has lovely places for relaxing and getting out and about, on foot or by bike, and also allows a pleasant ride on a pedalo on the lake. The Parque de Cabecera is situated beside the Bioparc.

Bioparc Valencia

Bioparc is a new space for animals which the city of Valencia has located in the Parque de Cabecera, to the north of the garden of the former bed of the river Turia. Bioparc Valencia is a new generation of zoo, quite unusual, created with the concept of zoo-immersion, supplemented by tourist services.

In it, visitors may enjoy a re-creation of the savana, with antelopes, giraffes and rhinos, lions on a rocky lookout, hyenas' lairs and warhogs' burrows, the dense equatorial jungle with gorillas, buffalos and leopards, and also elephants, hippos, crocodiles and colourful fishes. **This tour continues with the Valencia History Museum, an original cultural facility located in a hall of columns or "hypostyle hall"** [an architectural term meaning that the roof is supported by columns], which was a water store built by Ildefonso Cerdá. **Time machines allow visitors to go back effortlessly to Roman, Mussulman, mediaeval, Renaissance and modernist Valencia.**

The bridge named "9 de Octubre", over the Turia, is the first work of Santiago Calatrava in his city. The old Cárcel Modelo [model prison], a sober brick building from the early 20th century, is being turned into a large administrative complex for the use of the Generalitat, with various cultural facilities for the district. **Further on, along the same right bank of the Turia, is another large installation from the same times, the old Matadero [abattoir], now turned into a sports and cultural complex** with swimming pools, fitness centres, library, accommodation for top sportspeople and the headquarters of the



The lake in the Parque de Cabecera is a recent surprise of Valencia

Valenciana Sports Foundation. An open air athletics stadium, situated on the riverbed, completes the sports vocation of this area.

Botanical Garden

Following the course of the river a detour must be made through **the Botanical Garden, a delightful enclosure, gathered up and almost secret**, owned by the University. Set up at the beginning of the 19th century, **it was the first garden of medicinal and tropical plants in Valencia, at the service of pharmacy and research**. After seeing its greenhouses and the Museum of Entomology, a small but singular Valencian garden should not be forgotten, that of the Hesperides, which makes reference to the golden fruit, the orange, Valencia's emblem. Hundreds of varieties of lemon, mandarin and orange trees are gathered in this serene park adorned with sculptures. After the Valencian Charity Association and the San Juan Bautista asylum, now the Catholic University, the **IVAM** is reached, **the Valencia Institute of Modern Art, where Valencia permanently exhibits the**



The lake in the Parque de Cabecera is a recent surprise of Valencia

newest in the panorama of contemporary arts.

To the side, in Corona street, the Beneficencia Cultural Centre, of the local council, brings together two notable museums, one of Prehistory and the other of Ethnology, plus various galleries usually dedicated to exhibitions of history, customs and travel. **The Quart towers are a short way off, on the avenue that was that of the city wall.**

The imposing defensive gate, was built in the mid-14th century and is reminiscent of the Castel Nuovo of Naples. It bears some injuries, caused by the French artillery in the siege of the city during the War of Independence. Beside the towers stands the statue dedicated to El Palleter, the popular hero, who got the neighbours to rise up against the French. **Here it is possible to see the only stretch of the Spanish wall of Valencia that is still standing.** Returning to the right bank of the Turia, it can be recognised in the parapets that, as from the great flood of 1517, an institution called "De Murs i Valls" (Of Walls and Defences) took on the defence of the city against floodwaters from the river, repairing the bridges and reinforcing the parapets. The stone balls and stonework balustrades adorned with ornaments and numbered benches would be, in time, one of the characteristics of the city of Valencia. Until well into the 17th century the institution worked on the defence of the city.

Benlliure House Museum

The tour soon reaches the first historic bridge, that of San José, which dates from the 14th century. Passing through the Corpus Christi convent, on Guillén de Castro street, it leads to the heart of the Carmen neighbourhood. Along the bank of the Turia it is possible to reach the Benlliure House Museum and also the Salón de Racionistas [Rationing hall, where rations were doled out to the poor of the silk industry]. But a momentary detour from the bank of the Turia allows a visit to the Plaza del Carmen and the convent of the same



name, which was a museum and school of Fine Arts and which is gradually being converted into a cultural centre and a museum of the 19th century, destined to link up the Museum of Fine Arts with the contemporary collections of the IVAM. In the vicinity, Valencia has set up the headquarters of the Consell Valencià de Cultura and that of the Menéndez y Pelayo International University. It is possible to return to the river by Roterós street and see, on the left, the superb entrance, through one of the largest doors in Spain, leading to the Museum of the Rocas. That is the name given to the triumphal carts parading in Valencia's Corpus Christi procession, famous for the vast numbers taking part and for the colourful Mediterranean look of the costumes of all the Biblical recreations that parade. In the Rocas museum, theological and religious mysteries are represented through sculptures, some dating back for hundreds of years. The large house-store, recently refurbished, is from the 15th century.

Serranos towers

Standing now next to **the Serranos towers, one of the triumphal entrances to the city of Valencia**, a characteristic monument, situated opposite the 15th century bridge of the same name. Los Serranos is a region in the interior of the province. From this door, the road used to leave, taking travellers into the mountains of the northwest and also, by the north, to Cataluña. Those arriving at the city late, to find the doors in the city walls closed, were forced to stay outside all night "by the Valencia moon". Notice the bolts and the nail-studded door; the city's Liberty Bell,

placed on the rear part; and how the architects left the towers without covering behind so that the bastion was never used against the citizens. **The Senyera has always flown, by order of the City Judges, since the building of the towers was finished, in 1498.** The stronghold of its city walls and vaults made it advisable for the pictures of the Prado Museum, evacuated from Madrid to avoid the bombings of the Civil War, to spend a large part of the conflict here. The metal reinforced door of the rear right-hand part testifies to it. **Further on, the Trinity bridge dates back to the 14th century and bears the title of being the oldest in the city.** It leads to the Gothic convent of the Trinity, one of the outstanding monuments of the left bank of the river. Although the closed order nearly always closes its doors, the serenity of the patio and the seclusion of its church should not be missed. Founded in the 11th century, shortly after the conquest, it houses the tomb of doña María de Castille, wife of Alfonso the Magnanimous. Sor Isabel de Villena, a notable intellectual and inspired writer in the Valencian Golden Age, was abbess here.

Museum of Fine Arts

Not far away, just cross Alboraya street to reach the Museum of Fine Arts, in what was the 17th century San Pío V convent. After the Confiscations, the house was military property, barracks and a hospital; but in 1946 it was converted into the Provincial Museum of Fine Arts. **It has always been regarded as Spain's second most important art gallery, after the Prado Museum, for the quality of its paintings.** The importance of the San Carlos

Royal Academy of Fine Arts collection, deposited there, contributes to its collections. Subjected to alterations and badly treated by numerous floods, the "Royal" bridge joins the city with the Royal Palace of Valencia, which was on the left bank. Returning to the right bank by the "Royal" bridge, leads to the Templar palace, another of the many examples in Valencia of monasteries reused after the Confiscations. Sober, elegant, it is the seat of the Government's delegation in the Region of Valencia. It is a former monastery, fruit of the donation that Jaime I made to the Templars, who later became the Order of Montesa. Having lost the castle the order owned inland in the earthquake of 1748, the monks settled here and built the monastery, opened in 1770. One side commemorates the large fortified tower from which the Mussulmans hung the royal standard of Jaime I, as a sign of the city's surrender to the Spaniards.

Tetuán plaza

Going down what was the Rambla or tributary of the river, comes to the Plaza de Tetuán, where there are notable monuments and cultural centres. **The first is the Cervellón palace, currently the premises of the Municipal Historical Archive**, which safeguards documents of the city from the 11th century. On the other side of the plaza stands, imposingly, the Dominican convent, the preachers who gave the Valencian name to the plaza. Founded after the conquest, it was an important centre of piety where San Vicente Ferrer studied and made his profession of faith. It has Gothic and Renaissance cloisters which have been restored by the Army which, since the 19th century, has located here the headquarters of the region's military command. Regarding the military church of Santo Domingo, there is a chapel of great quality dominated by the tomb of the Marquises of Zenete. At the same plaza there is an important

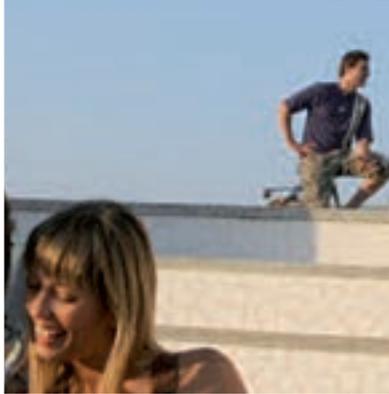
19th century block, which Bancaja has turned into its Cultural Foundation, with a conference hall, library and exhibition halls. The financial institution's first head office was added to the cultural centre after the appropriate alterations. **In Mar street, near the Tetuán plaza, it is a good idea to look at the Pouet de Sant Vicent.** This is the house where the Valencian saint was born, turned into a chapel.

Glorieta

The Glorieta is **the city's first public garden**, built by an initiative of Marshal Suchet during the French domination of the city. Adorned with statues and commemorative busts, the gardens witnessed, in 1844, the first public gas lighting. The Triton statue-fountain, by the Italian Ponzanelli, is from a private garden and is of singular quality. Opposite, imposing, **between the Glorieta and the Parterre, is the Valencia Palace of Justice**, which recalls its birth, in 1802, when Carlos IV visited Valencia and opened what was a large Customs and Excise Office, in addition to the laying out of the road leading to the port. The building, of brick and stone, has a rectangular floorplan and a grandiose appearance. It has been used as a Customs and Excise Office, but later it was a tobacco factory. In 1922 it ceased this activity and became the Palace of Justice after some adaptation.



The patio of ambassador Vich, Renaissance gem of the San Pío V Museum



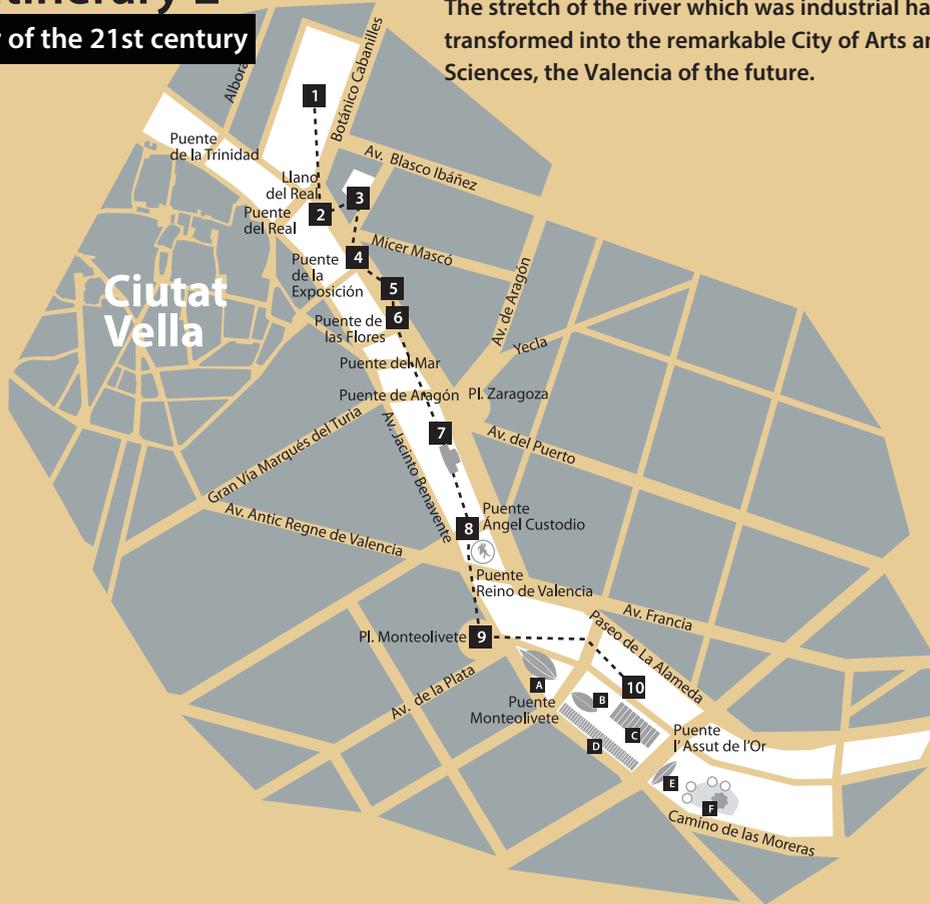
**River of the
21st
century**



Itinerary 2

River of the 21st century

The stretch of the river which was industrial has been transformed into the remarkable City of Arts and Sciences, the Valencia of the future.



1 Royal gardens

2 Alameda towers

3 Monforte gardens

4 "La Peineta" exhibition bridge

5 Exhibition palace

6 Flores bridge

7 Palace of Music

8 Gulliver park

9 Fallero museum

10 City of Arts and Sciences

A Palace of the Arts

B L' Hemisfèric

C Prince Felipe Science Museum

D L' Umbracle

E L' Àgora

F L' Oceanogràfic

River of the 21st century

"The works must be simple, of classical lines yet at the same time modern, with very few constructional elements and materials. The garden shall be basically green, in its first phase, with small trees and a wide range of greenery on the ground so that it is nice from the beginning." (Ricardo Bofill to a local newspaper, in 1986)



Over the "Royal" bridge another route starts now, leading to the following stretch of the river Turia, going downstream. The first stop is the Viveros [nurseries], the great public garden of the city, born out of the park and the zoo which the royal palace of Valencia had in its time, demolished during the War of Independence. The Valencians put an end to it themselves, fearful that the French would set up their batteries of artillery in it. The hill, densely forested with pines, which can be seen in these Royal Gardens, was shaped by the hastily piled up debris from the palace. Excavations were started recently to have better information about the remains of the mansion that was occupied by the king and his viceroys, a royal residence since Mussulman times. Rose gardens, fountains, walkways and ponds give these nurseries special grace, where the 20th century city had its area of recreation.

Monforte and Alameda

From the Viveros one may pass on to the elegant Monforte garden, a select beauty of the city, little known. It is a garden that was born from private property by the initiative of Juan Bautista Romero, a Valencian financier who purchased the garden plot from the Baron de Llaurí in the mid-19th century, enriching it with fountains, statues

and a fine design. **Here are the first lions that were fashioned to decorate the Spanish Courts**, in the Carrera de San Jerónimo; rejected as small, they were acquired by the owner of the garden, who incorporated them into the decoration he had in mind. The house at the entrance and the garden are used by the City Council, the current owner of the garden, as a setting for civil weddings. **The Alameda is an outing par excellence in the city, a favourite of Valencian people and families for recreation.** On favourable days they cross the river by car, or on horseback, and drive or ride through the grassland lined with poplars along the left bank of the river. Marshal Suchet, during the French occupation, made alterations to improve the place which, in his day, had statues in homage to Felipe V; in the 17th century he built the two towers of the wardens and later adorned the ends with French fountains. For decades the city's festive and leisure life has passed through here: it was the classic venue of the July Fair and every year, amongst another hundred events, the peculiar Batalla de Flores [flower battle] is still held.



Exhibition and bridges

Not far away, the Exhibition palace, and the former cigarette factory La Tabacalera and its associated Asilo de Lactancia [nursery for infants of workers at the factory], are reminders of the Regional Exhibition of 1909, a time of modernisation and progress in the city of Valencia. The Palacio Municipal [City Hall], which was the pavilion of the City Council at that event, evokes the Gothic lines of the Micalet and the Lonja and has lovely neo-Gothic windows. The Asilo de Lactancia is now the headquarters of the Balneario, a spa facility that uses the thermal waters from a nearby natural spring, not far away. La Tabacalera was the palace of Industry in that Exhibition and later a cigarette factory. It is now municipal property and has been converted into the headquarters of the City Council offices .

From La Alameda three unusual bridges can be seen: one, modern, is from the Exhibition, known by Valencians as “La Peineta”, by Santiago Calatrava. It occupies the place of the modernist walkway that was built for the Regional Exhibition, destroyed by the floods of 1957. Below

the surface of the river it is interesting to see the Metro underground railway station, covered with the whiteness of the “trencadis”, a mosaic technique made with tiny scraps of ceramic. Another interesting bridge is the Puente de las Flores [flowers], a curiosity of the city: in both winter and summer it is decorated with generous flowertubs, which reinforce the city’s floral legend. Nearby, the Puente del Mar is the last of the city’s classic bridges. Provided with steps in alterations and improvements in the thirties, it became no longer passable for vehicles in preference to other more modern infrastructures. Like other historic bridges, it is ornamented with statues of saints or of the city’s patrons, in elegant vaulted niches.



Palace of Music

On the left bank are the barracks of San Juan de Ribera, with the interesting Military Museum and very soon there appears on the horizon the stretch of the Turia gardens laid out by Ricardo Bofill, with its classic pergolas and the great pool with fountain. In this lovely setting stands the Palau de la Música, an auditorium designed by García de Paredes, which in 1987 announced -the IVAM arrived later - the city's desire to modernise and change, to make a leap forward in its cultural and social facilities. The Palau de la Música, a

Gulliver Park

Between the Aragón and Ángel Custodio bridges, Valencia has an attractive theme park based on the recumbent figure of Gulliver, built on a grand scale in the eighties. **It is an unusual, interesting place, born from the imagination of the Valencians, for kiddies to play on him and reconstruct the legend of the Lilliputians.** Seen from the heights of the bridge, the giant gains his true profile - acquires his visual proportions. The park ends with the modern Reino [kingdom] bridge or "puente de



The giant Gulliver lives in Valencia. He is the motif of an amazing children's fun park

necessity in a land of great musical enthusiasms, has for twenty years now been a focal point among Valencians for all kinds of musical culture. **The view of the auditorium by night, from the riverbed of the Turia, was the first emblem of the new city.** Its birth, with the extension of the Alameda, was the start of a transformation of the Turia's left bank which, from that point, in the eighties, was a degraded industrial area. The centre was extended in 2002 with new rehearsal rooms, dressing rooms, library and offices, as well as an underground loading bay.

la avenida de Francia", famous for the mythological figures that adorn it, men with heads of iron. Nearby, on the right bank, stands the former Monteolivete convent, hostel and quarantine station previously situated on the outskirts of the city. Since 1995, the building, restating that idea of a city that has made use of the old convents, has been the seat of the Junta Central Fallera [organising body of the "Fallas"] and of the Fallero museum. Since 1934 the efigies ("ninots") that by popular vote are annually reprieved from the burning are stored there.

Guadalaviar or Turia

"Despite its four nice stone bridges, it is completely dry for three-quarters of the year. As if in revenge, it sometimes bursts its banks during winter and causes terrible floods." (Charles Davillier, "Journey through Spain", 1874)

City of Arts and Sciences

The Turia gardens are entered in a new area of the city, heavily built up, which has been the subject of transformation in the last fifteen years. The gardens are now of modern design, the Turia no longer has the parapets of the former urban area and the watercourse of the Turia remains in the memory, on which Santiago Calatrava has insisted.

This is an area of intense renovation and tall buildings. On the right is the City of Justice and El Saler shopping centre; on the left, after the sculpture called "El Parotet", the tower of Europe, over 100 metres tall and El Corte Inglés shopping centre and the Aqua commercial complex, where the Iberdrola Renovables tower stands out. Covering more than 250,000 square metres, it is divided into three stretches, the different levels and terraces, along with various bridges, making it possible to play with the landscape. Downstream, always on its way to the sea, the river, beyond the Gran Vía de Barcelona, continues in a phase of transformation. Soon the new converted urban areas will be connected, bringing the city closer to its port and the sea.





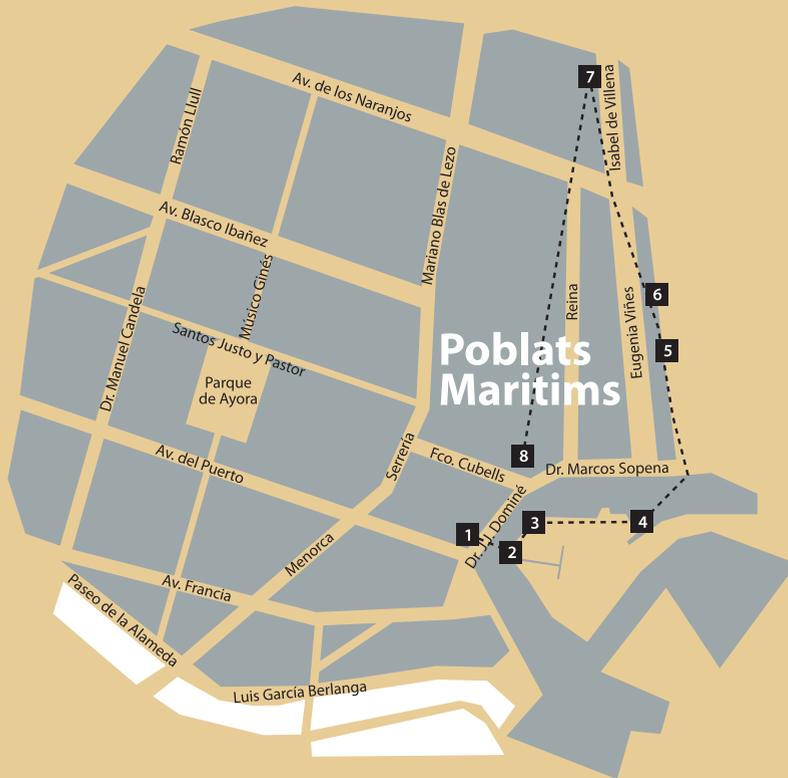
**Valencia of
the sea**



Itinerary 3

Valencia of the sea

Valencia has spent years getting closer to the sea from which it has never spiritually been distanced.

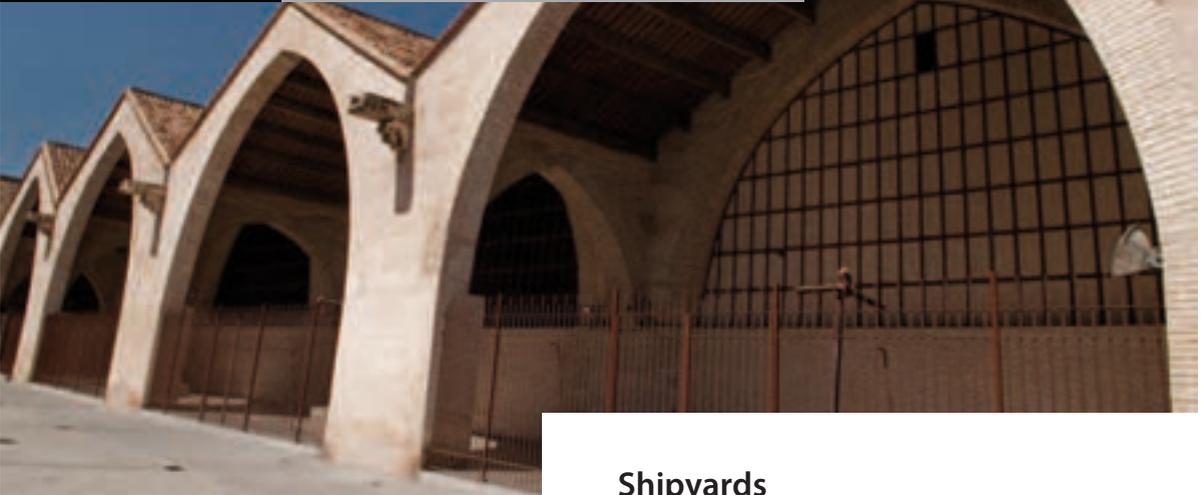


- 1 Royal Shipyards
- 2 Clock building
- 3 Sheds
- 4 Veles e Vents

- 5 Las Arenas former bathing resort
- 6 Maritime walk
- 7 Blasco Ibañez House Museum
- 8 Maritime Holy Week Museum

Valencia of the sea

"It is a sea that smells of the tramway. And snacks. And it ought to smell more of transatlantic and garden. And basically being both these things, as you deserve: a lovely Mediterranean balcony, a great port." (Martín Domínguez, "Soul and Land of Valencia", 1941)



In order to get to know Valencia better, a good exercise consists of comparing the vast extent of its port installations with the size of the city itself.

Valencia has the second largest port in the Mediterranean, always straining to win the lead: the great port of entry to Europe from the west for those giant container ships is here. So **a horizon is seen bristling with blue and yellow towers that oversee the hustle and bustle of merchandise day and night.**

The port, born on a sandy coast without harbour conditions, did not become a reality until well into the 19th century. Later, technology has allowed some enlargements as notable as the sacrifices made by the city: **so that the new port might reach the new riverbed of the Turia, Valencia lost a beach, the Nazaret, and changed its geography.**

Shipyards

Bearing witness to the passage of time and the change of the geography are the shipyards, which have been left noticeably distanced from the water although in their day they were built at the edge of the sand. **Las Atarazanas are the King of Aragon's shipyards, a Gothic installation which the city raised up to build and arm his galleys:** five huge sheds with Gothic arcades, which are now used as a centre for exhibitions and cultural events after a fine restoration. Nearby, the church of Santa María del Mar still retains urban plaques that speak of the time when this seaside town neighbouring Valencia was an independent municipality. This route shows the result of the conversion of the former dock into the Juan Carlos I Royal Marina, an operation that was undertaken in recent years, between 2004 and 2006. Separated from the traffic of the commercial and industrial port, the old dock was connected with the sea through a new channel and it became independent; to be the scene of the 32nd edition of the America's Cup in 2007, the most attractive world competition in the sport of sailing.



Veles e vents

The Clock building, the modernist sheds, the former maritime station, speak of a past in which the commercial traffic was already substantial for Valencia. Moreover, the America's Cup, as well as the bases for the teams, brought the beauty of lines and architectural purity of the building "Veles e Vents" by Chipperfield and Vázquez, which became the emblem of the new port.

From its terraces, the guests at the big competitions see the sailing boats filing out towards the sea and can follow the regattas that are always held near the coast, making the most of the regularity of the Valencian winds.

From the building "Veles e Vents" the great central pontoon catwalks of the dock can be seen, with yachts and sailing boats moored, as well as the dry dock and the Customs and Excise building of the old port, which have been adapted to new functions. As far as the sea, following the line of the channel, there is a new sports and leisure area, with restaurants lining its walkways and leading to the two marinas, north and south.

Valencia's beaches

Two enormous flagstuffs, flying the national and Valencian flags, indicate the gateway to the city's north beach. At that spot the classic beaches of Valencia start: the Cabanyal and the Malvarrosa. This is the beach that has so often been painted

by Joaquín Sorolla and which so many other artists looked at both before and after, like Cecilio Plá and Ignacio Pinazo. It is also the literary beach where Vicente Blasco Ibáñez set his novel "Flor de mayo", among the fishermen. The former picnic areas, the 19th century wooden bathing huts have been transformed over the course of the 20th century. Now it is possible to talk of truly top quality hotels. Yet, the establishments do not lose, but rather they encourage popular sentiment and fondness for tradition: here, in places that were made famous by **the town that sought picnic spots under reedbeds, like La Marcelina, La Pepica, El Estimat or La Rosa, the most unforgettable rice and fish in Valencia are still eaten.**

Las Arenas

The largest of all the classic resorts, Las Arenas, born in the 19th century for the hordes of bathers in the waves, is now a five-star hotel, with an estimable cuisine and with the good taste that modern times demand. The two bandstands with columns that were characteristic of the Valencian beach, now house salons for events, while the resort has been turned into a modern spa.

The maritime walk, a great conquest of the renewed Valencia, stretches out with all the attraction of its bars, terraces and restaurants.

The beach is excellently equipped, it is scrupulously clean and is the city's great summer centre. Beach huts, hammocks and sunshades



make it a comfortable beach where there is always the evocative memory of a fishing boat.

Blasco Ibáñez house

Thanks to the port, this northern beach is growing with time. Its distance from the sea is proven when the visitor reaches the Vicente Blasco Ibáñez house-museum, much closer to the waters when he built it a century ago. The writer spent his summers here, welcomed his literary get-togethers and his party friends, to share those republican longings for freedom. The City Council, owner of the site, maintains interesting cultural activities here based on the life and work of the novelist. Visiting his terrace and seeing his studio is an interesting experience. In the 19th century, a perfumier, Robillard, Valencian of French descent, bought land and set up nurseries of aromatic plants on those sands: lavender and rosemary, basil and rose mallow. From this last, malvarosa, and its perfume, the popular name of Valencia's most famous beach. Old chalets, houses with elegant modernist details, humble old fishermen's houses speak of a beach where at sundown the oxen used to pull in the big latin-rigged boats with the catches of fish that the women would arrange in baskets. Sorolla painted it time and time again; as he created that emblem of the excellent Valencian summer: the two women, impeccably dressed in white strolling with their parasols along the edge of the sea.

The beach and its occupants

There are always people on this beach; even on the roughest days of winter storms there are passers-by and runners and even the very keen taking their regular dip. This is the popular beach par excellence, the beach where Valencians best express their keenness for being in contact with nature: sand, sea and sky are the three key elements for this coexistence. Thus, from spring, this is the beach of the great day out, the ideal place for family recreation under the sunshade.

And also the place for a relaxed evening drink and quiet chat looking at the horizon of the sea. Poble Nou, the Cabanyal, Cap de França and the Canyamelar. These are the classic names of the centres of population along the Valencian coast, which for many years were nothing more than conglomerations of adobe huts crossed by irrigation ditches trying to find their way to the sea and, at best, brick houses of some height. The Cabanyal speaks of shacks ["cabaña"]; the Canyamelar, of sugar cane ["caña"], a crop that extended itself in distant times along the cultivated fields of sandy soil. But the predominating activity was fishing, the boats being hauled up onto the sand banks to store them overnight and by day the beach was used as an open-air workshop for mending the nets.

Popular feel

Fish drying in the sun and air, old solidarity of seamen accustomed to a hard life. **Sorolla painted "And they still say fish is expensive...!" here, to point out the tragedy of the industrial accident at sea.** These people, and their effort, every year welcomed the visit of dozens of Valencian families who rented the little houses for summer. Sorolla's family was one of those that joined the hundreds of summer

holiday-makers who arrived aboard the Botijo train from the interior of Spain. The result was the growth and the transformation of a neighbourhood with a strongly popular feel.

Unusual architecture

This is the neighbourhood where most of the port stores were. The streets, parallel to the sea, are reminiscent of the alignment of the adobe houses. The west-east cuttings are those of the old irrigation ditches. But they are also intelligent openings so that the sea breezes air and refresh the neighbourhood.

The markets, for their part, supply the best of the city's fish and the simple hubbub of all the towns close to the Mare Nostrum and the ports. Because most of Valencia's port workers live here, as they have done for centuries, and most of the fans of an age-old and different football team, Levante Unión Deportiva.

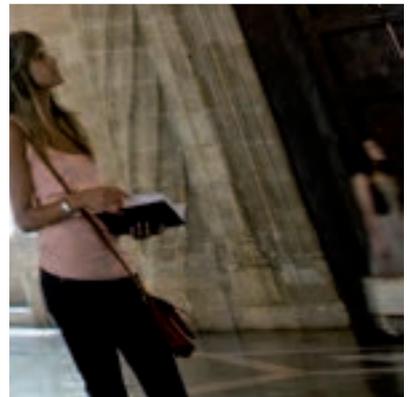
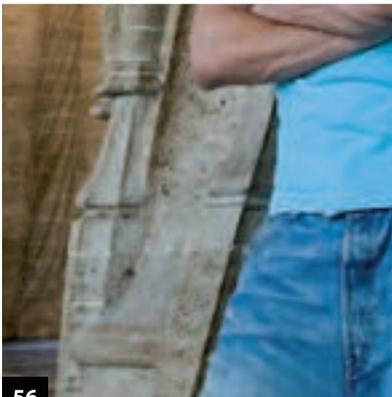
Unusual museums are found in the district, like that of rice - the Museo del Arroz - which is situated on Rosario street. Machinery for processing the grain presents the technology of a century ago in an attractive installation. In the same complex is the Museum dedicated to the Maritime Holy Week, bringing together routes, portable platforms for carrying the images,



Valencia's seaside is both popular and modernist, peaceful and for families.

The houses were built spontaneously and without any official plans at the hands of builders from the neighbourhood. And with a peculiar decorative sense which a century later seems extremely attractive, charged with a decorative innocence and popular feel. The churches and markets of this maritime Valencia are unusual buildings. In Holy Week, the churches are the headquarters of processions that make the district an attractive setting for the Passion full of the popular seafaring feel.

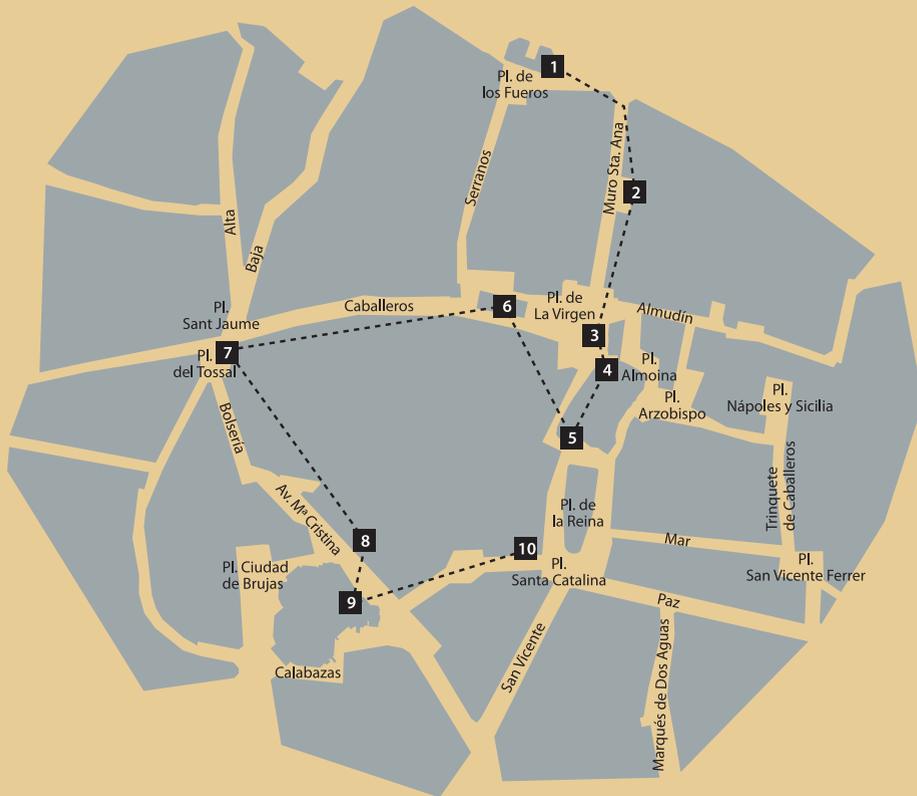
mementoes and banners of these religious celebrations.



Itinerary 4

Foundations of the city

Valencia's historic centre, one of the largest in Spain, offers a profusion of monuments over a structure that retains the original lines.



1 Serranos towers

2 Benicarló palace

3 Plaza de la Virgen

4 Cathedral

5 Basilica and the Micalet

6 Government House

7 Sant Jaume and Tossal Plazas

8 Silk Exchange

9 Central market

10 Santa Catalina

Foundations of the city

"On the other side of Valencia, as far as nearly five or six leagues away are the loveliest towns and gardens to be seen, adorned with fig, orange, grenadine, almond and other fruit trees not seen in our country." (Antonio de Lalaing, "First Journey of Felipe el Hermoso to Spain", 1501)



This Itinerary leads to the old heart of the city of Valencia.

It starts at the Serranos towers, heading along Muro de Santa Ana street, to San Lorenzo plaza.

On the right is the interesting Franciscan church of San Lorenzo, a curious building that has had the former decoration of its façade restored. On the left stands the Benicarló palace, the superb Gothic mediaeval residence of the Borgia family later turned into a textiles factory and house of the Count of Benicarló. It passed into the hands of the State and was residence of the Government of the Republic in 1937, when it was the office of President Azaña. Later it was converted into the seat of the Valencian Courts which, from 1982 on, restored it and added other buildings for the functioning of the Valencian parliament. A few steps away is the secluded Nules plaza, formed by two superb palaces: one is the seat of the Royal Cavalry Armoury and the other now houses the vicepresidence of the Generalitat. From there it is easy to reach the Plaza de la Virgen, at the heart

of the city. **This is the highest point of the hill the Romans occupied when they founded the city a century before Christ:** a plaque with an inscription, in the middle of the plaza, commemorates that event, of which there is memorial at the site of the Almoina, after the Basilica of Our Lady of the Forsaken.

Plaza de la Virgen

The plaza de la Virgen (in Valencian "la Mare de Déu") has a family feel with children running after the pigeons. It is handy for reaching the Valencia monuments: the Palacio de la Generalitat, the Basilica de la Virgen, the Vestuary House and the Cathedral. The garden surrounded by railings is the site that in the old Valencia was occupied by the City Council; the angel in the corner is St Michael, the city's guardian. **The Micalet, the bell-tower of the Cathedral church and the**



The angelic musicians and singers that appear inside the church are also on the pediment over the Door of the Apostles.

Cathedral

The building of the Cathedral was started in 1262 on top of the hill where the Romans founded the city, an area where there had been Roman temples, the first Visigoth church and the largest mosque. **The accumulation of styles in Valencia is clearly visible in the Cathedral:** the primitive door is Romanesque; the one leading onto the plaza is Gothic, as is the cimborio, beautifully pierced to let the light in; the third is baroque. The Cathedral was also a collection of styles inside. In modern times a choice has had to be made and the original Gothic lines of the Cistercians have been respected in one part of the place of worship. During the course of this work on the high altar recently, under a baroque covering, some precious Renaissance paintings have been uncovered, painted by Italian artists sent by Rodrigo Borgia, who was to become Pope Alejandro VI. They are angelic musicians, garlanded with golden stars, by the brushes of Francesco Pagano and Paolo de San Leocadio; after the initial surprise and the restoration, the experts have catalogued the paintings as unique in Europe for their quality.

Gothic cimborio stand out on its profile. But the Cathedral's llogia with a double Renaissance arcade is very notable, the powerful Gothic windows that form the pierced star of David ("The Solomon") and the Gothic door of the Apostles at whose feet the Tribunal of the Water meets every Thursday at midday, following the custom established centuries ago. It is the institution that regulates the irrigation of the Vega de Valencia [a fertile well-irrigated grassland area of the Huerta] and which pronounces unappealable sentences without written documentation; this is the oldest institution of oral justice functioning in Europe and has been designated a World Cultural Heritage by UNESCO.

The fountain gushing in the plaza is a reminder of those irrigations: in the centre is a Neptune-like figure representing the father river, the Turia, surrounded by his young daughters, the irrigation channels.

Basilica and Micalet

The Virgin of the Forsaken, Patron Saint of Valencia, first had her chapel in the arcade of the Cathedral's lloggia. But the increase in devotion to her in the 17th century recommended that a place of worship be built, specifically dedicated to the veneration of the image that accompanied the dispossessed and forsaken, those who died without the protection of their family, the simple-minded and insane of the city, becoming a focus of extreme popular devotion.

The Micalet, the Cathedral's Gothic bell-tower, had a belfry superimposed in the 17th century to



The Miguelete was built apart from the Cathedral, but the place of worship grew and joined up with its belfry

support the large bell of the hours, called "Miquel", which ended by giving its name to the tower. The mix of styles might clash to the visitor's eye; but this tower is the much-loved emblem of Valencians and is the nostalgic reference point for those who have to emigrate. If you go up to the terrace of the tower (207 steps) do not miss visiting the bell-ringer's house, from where the bells situated above can be rung.

From the terrace of the Micalet, which is no longer the highest spot in Valencia, which all the monarchs and illustrious travellers climbed up to in their day, the sea can be made out on the horizon. In the vicinity are the Reina plaza and the Almoina, an archaeological site with remains from all the eras, where excavations have gone back as far as the ground of the city's foundation. After long years of excavations, the group has become an unusual

museum going back over the city's original times, covered by a layer of water over another of glass. Nearby the Almudín should be visited: it is Valencia's former Corn Exchange, a Gothic gem with battlements and a guard patrol. Now, turned into an exhibition hall, the walls display some interesting inscriptions evoking the patron saints and recording some important arrivals of grain in times of scarcity. **The Archbishop's Palace dominates a lovely plaza in the vicinity of the Cathedral's Romanesque door.** Opposite stands the Berbedel Palace, an elegant mansion which belonged to the Marquis de Campo and which now houses the City Museum. It has an important permanent collection of paintings of the city and continually holds temporary exhibitions. Nearby, related to the archaeological deposits testifying to Valencia's origins, the crypt of San Vicente the Martyr can be found, a place of paleo-Christian roots evoking the martyrdom of the deacon Vicente, a key saint in the early Valencian Christianity.

Generalitat and Caballeros street

The neoclassical Vestuary House is interesting, built for the city councillors to get robed up with their vestments for the religious solemnities. It has some interesting paintings and has been adapted as a public library. The Palacio de la Generalitat [government building] was built as a solemn seat of the kingdom's courts. Gothic and Renaissance, it is now the seat of the presidency of the Generalitat. Inside it, the paintings in the Courtroom must be looked at: the knights, noblemen and clergy that illustrated the three arms representing the kingdom of Valencia, were portrayed in these for posterity. **The profusely decorated coffered ceiling of the Sala Dorada [Golden Hall] should also be viewed.**

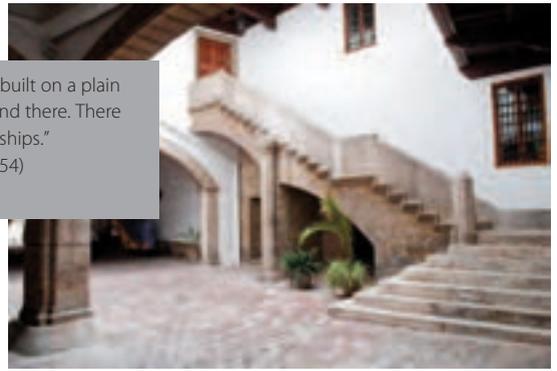
Villa

"Valencia, one of the most considerable villas of Spain, is built on a plain and well inhabited. Many merchants and farmers are found there. There are bazaars and it is the place of arrival and departure of ships."
(Abu Abdalá Mohamed Al-Idrisi "Description of Spain" 1154)

Beside the Generalitat building, Manises plaza stretches out, where the group of Gothic-Renaissance palaces of the Baylia and the Marquis of La Scala stand, seats of the Provincial Council. Nearby there are secluded convents like the "Puridad", and palatial mansions. The Fuentehermoso palace, opposite the Generalitat, is of elegant modernist purity. Here Caballeros street starts, lined with old lordly palaces. **Parts of the Mussulman wall are often found in this area – Salinas street – solitary or made use of again.** Nearby is the Portal de Valldigna, in the Mussulman wall. In the left hand area of this street, the entrance to the church of San Nicolás is found, another of the city's classics, decorated with lovely paintings.

Tossal and Sant Jaume plaza

Among palaces and mansions, the name of Tossal evokes a rise in the ground and a plaza with a small underground museum, with remains of the city wall. Sant Jaume plaza divides into two streets, Alta [Upper] and Baja [Lower], which lead into the popular labyrinth of the Carmen district. **The bars and small restaurants, shops of the most innovative creators, all meet up in this part of the city,** youthful and dynamic. Bolseria street also displays a special liveliness both by day and by night: its slope indicates that it leads down the hill towards an esplanade outside the Mussulman wall, where for over a thousand years the city has had a market. **Beforehand, however, it is worth making a small detour via Valeriola street to visit the palace of Joan de Valeriola, from the 14th and 15th centuries,** which is now the headquarters of the Chirivella Soriano Foundation. After a fine restoration, in 2005 it was converted into a contemporary art centre of notable interest,



The Almoina archaeological site, showing the city's history, is covered by a layer of water supported by a sheet of glass





The Central Marketplace is the pivotal point of a popular and picturesque commercial district, full of life at all times.

with an important collection of paintings, where temporary exhibitions are held and various activities of an investigative and educational nature.

Marketplace and Exchange

The Central Marketplace of Valencia was opened in the twenties and is a metal construction, of modernist lines in its decoration, of surprisingly large dimensions.

The ordinary people of Valencia meet up under its vaulted ceiling every day; but the 20th century market, completely modernised, is linked to the Internet and makes door-to-door deliveries like any shopping centre. The cupola, topped by the monumental parrot, is the symbol of this shopping centre where aromas and colours blend with all the habitual hurly-burly of the market. Since Mussulman times, this has been the site of the largest market stretching through little plazas and alleyways, under awnings and stalls. The building was designed by Alejandro Soler March and Francisco Guardia Vidal and was opened in 1929. The central cupola, 30 metres tall, lets in the Mediterranean light; topped by emblematic wrought iron animals, the building is elegant and harmonious. This crossroads is also the access to the church of the Saints James, which was previously a mosque, Gothic inside and baroque on its

elegant belfry with clock, images and statues. Opposite the market is the **Silk Exchange, a World Cultural Heritage. It was built between 1483 and 1498 by Pere Compte and Joan Ibarra**; inside, its spiral columns are surprising, opening out at the top like palm trees, and the Latin inscription on a freize around the hall requesting traders to be honorable without usury. The large pierced windows, the open patio with ornamental orange trees and the Salon of the Sea Consul turn the enclosure into a real gem of European civil Gothic, dedicated to the trading of grains, silk and other merchandise. The city of Valencia's first bank functioned there, the Taula de Canvis.

Santa Catalina

All the streets and plazas near the market are occupied by shops, bars and restaurants of a popular style, where the hubbub is guaranteed from morning to night. The streets Trench and Los Derechos, Ercilla and Las Mantas, Los





Between the towers of Santa Catalina and the Micalet, which almost rub shoulders, is the base for the Tourist Bus that runs round the city.



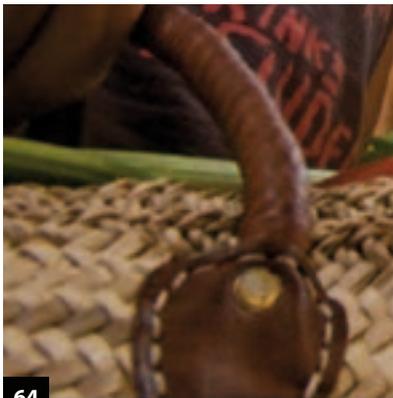
Ramilletes and Las Calabazas, all have names that evoke the humbler shops of traditional Valencia. **There are still antique silverware and antiquarian bookshops in a plaza, that of Lope de Vega, where the church of Santa Catalina looms with a great oculus.** Two arcades, recently uncovered, show the filling with which they were blanked off, between them the head of the statue of a prelate. This is another of the Valencian Gothic churches that were built over mosques. The ambulatory surrounding the high altar has the peculiarity of being unique in the city. But still the airy baroque tower, symbol of Valencia, attracts more attention, giving a sense of perspective to La Paz street which, through a popular plaza dominated by cakes and pastries shops and others serving the popular refreshing drink “horchata” made from tiger nuts, connects with the Plaza de la Reina.

Tourist Bus

From this plaza the circuits start out to view the city in a horse-drawn buggy. And the Tourist Bus lines also depart. These latter are double-deckers, equipped with individualised sound, with eight different languages, allowing visitors to listen to the commentary as they drive around the panoramic tour. The bus does a complete tour round the old centre and the more cosmopolitan area. The trip lasts approximately an hour and a half and has five stops. The service is available every day of the year, at 30 to 45 minute intervals, according to the time of year.



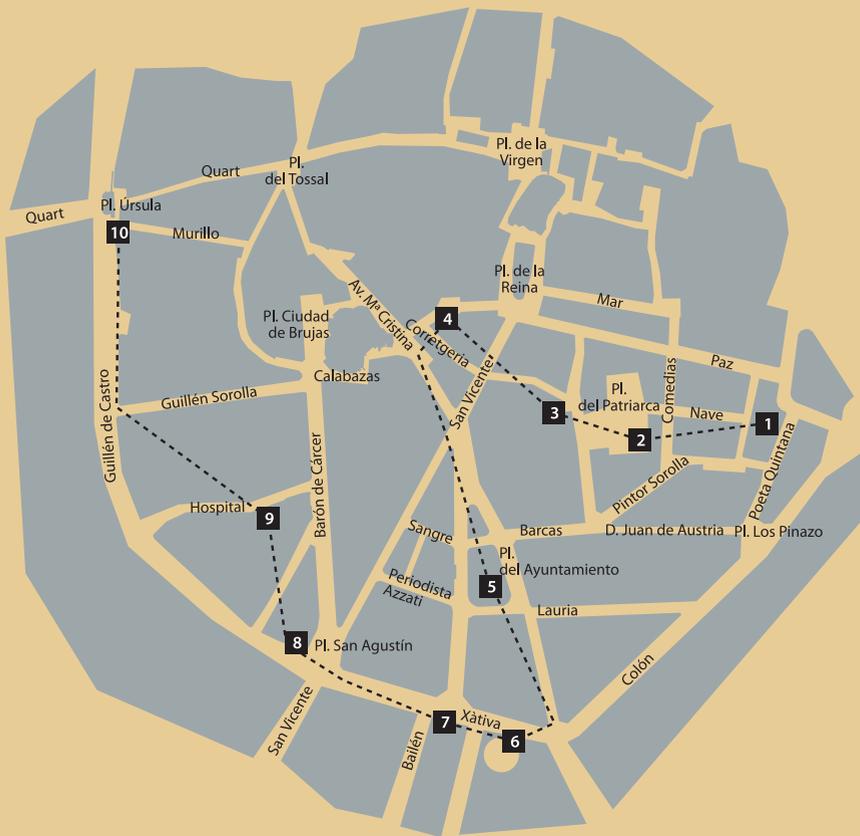
**Commercial
City**



Itinerary 5

Commercial City

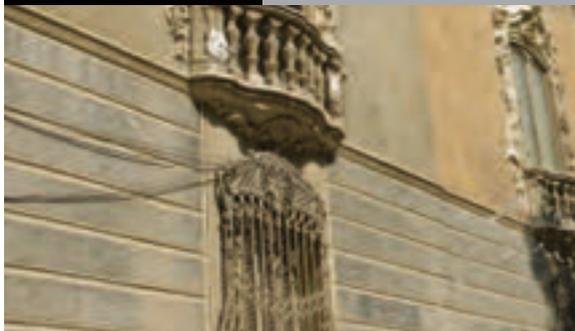
Commerce is substantial in cities. In Valencia, the old centre is full of shops with an old flavour and modern brands.



- | | |
|-------------------------------------|--------------------------------|
| 1 Plaza Alfonso El Magnánimo | 6 Bullring |
| 2 University of Valencia | 7 North Station |
| 3 National Ceramics Museum | 8 Church of St Augustin |
| 4 Plaza Redonda | 9 Public library |
| 5 Plaza del Ayuntamiento | 10 Quart towers |

Commercial City

"There is no city where winter and spring can be spent more agreeably than in Valencia, and I think there are few that can be praised for having a better composed dryness." (Joseph Townsend, "Journey to Spain", 1787)



The circuit proposed here goes through a city always active and in movement

It is the Valencia that was born and grew up in the first half of the 20th century, which now has a busier commercial, financial and administrative life. Heavy traffic is one of the characteristics of this part of the city, especially during weekdays. But at the same time it is the everyday Valencia, the conventional city displaying the vitality and pace of its energy. The route starts at the plaza of Alfonso the Magnanimous, with the statue the city dedicated to the king who founded the kingdom of Valencia, Jaime I. **La Paz street is the most elegant of the city and one of the most harmonious of Spain. Built between the 19th and 20th centuries it presents a sum of eclectic styles, Frenchified and modernist.** Vantage points and small towers, cupolas, shop windows and balconies, make it a compendium of equilibrium. It is advisable to pause before the modernist buildings that adorn it. It all speaks of how deeply the Valencian architects, at the start of the 20th century, had absorbed the new trends. At the crossroads of Las Comedias street, on a corner, the headquarters of the Valencian Agricultural Society can be seen, bearing a century and a half of continuous activity. On the right, there is a beautiful view of the tower of the church of the

Congregation, peeping out onto San Vicente Ferrer plaza, popularly known as Los Patos [the ducks], for the fountain which adorns it. From there Trinquete de Caballeros street starts out, elegant and lined with religious buildings like the church of St John of the Hospital, of Romanesque lines. **El Mar street runs parallel to that of La Paz, and has interesting palaces like that of the Valeriolas.**

University and College of the Patriarch

On the left of La Paz street there is a notable plaza, that of the Patriarch. Between it and Las Comedias street is the primitive and austere building of the neoclassical University, with a lovely patio with arcades presiding over the statue of the Valencian philosopher Juan Luis Vives. The building, which is now a cultural centre, often houses temporary exhibitions and in spring is a setting for concerts. The 17th century university auditorium is used for the greatest academic solemnities, at the beginning of courses. **At that same plaza, planted with ornamental orange trees, stands**



Corpus Christi College, founded by the patriarch Juan de Ribera, a saintly man who wanted to train good priests. The Renaissance patio is elegant and must be visited along with its church. The valuable collection of religious paintings it safeguards is of excellent quality. **In the vicinity, the street of the Poeta Querol is known as the Valencian Golden Mile: the best brands of luxury and fashion** compete to open their outlets here and vie with each other for the beauty of their window displays.

National Ceramics Museum

On that street, the Palace of the Marquis of Dos Aguas, housing the National Ceramics Museum, constantly attracts the attention of tourists.

It is a 15th century palace which has been the subject of various modifications and extensions. What stands out above anything else is the alabaster facade designed by Hipólito Rovira and sculpted, by then in the 18th century according to the canons of the French rococo, by the local sculptor Ignacio Vergara. **Inside there are important ceramics collections from all the manufacturers, with particular attention to those of Valencia.** The visit may continue to St Martin's abbey, another of the city's classic churches. Crossing the river of activity that is San Vicente street, the city's oldest shop can be seen, that of Las Ollas, which has been in business since 1792. Now, far from its original name [referring to cooking pots and pans] it sells passementerie and religious images. This leads straight to the plaza Redonda, a very special place in the city. Shops selling crafts, passementerie, haberdashery and popular clothing stalls give the plaza its classic feel. This commercial "bullring", with a fountain at the

La Paz street, elegant and modernist, includes the intensely baroque palace of the Marquis of Dos Aguas



centre, has been a fish market and poultry market and has also hosted, on Sundays, a lively market of pets and collectables.

Along San Vicente street, with a busy commercial life at all times of day, in a few minutes the crossroads with María Cristina avenue is reached, leading to the Central Marketplace. On the right, San Fernando street catches the eye. On the left it is delightful to see the Mariano Benlliure plaza and Ripalda passage, a lively commercial gallery in former times.

forties it has been kept clear for the “**mascletà**”, **a grandiose pyrotechnic symphony [as opposed to a visual firework display] particular to Valencia, which gathers huge crowds on the days of the Fallas celebrations.**

The building of the City Council, as well as the Mayor’s office and the general assembly hall, has an elegant hall for festivities, which is reached by a superb marble stairway. Inside, a valuable collection of artefacts from the city’s history is on display, including the Senyera [traditional flag], the plan of Valencia made in 1703 by Father Tosca and numerous mementos of Jaime I and



The City Council building, the central Post Office, the Telephone Exchange and the North Station are landmarks of a city that made a bid for modernisation at the beginning of the 20th century.

Plaza del Ayuntamiento

This is the city’s central plaza and around it stand the Mercantile Athenaeum, the Rialto theatre, the Post Office, the Telephone Exchange, various financial institutions and the building of the City Council itself.

It is surprising, probably for its irregular shape, the result of the urban reforms of the thirties and of the layout left by the early site of a convent, that of San Francisco. Also notable is the clear flat area in the middle of the plaza, which has never been planted with trees, as it had been at the beginning of the century, because since the

of the former times of the city’s local and provincial laws.

Bullring and Station

From the Plaza del Ayuntamiento, La Sangre street may be followed towards San Vicente street and the former Avenida del Oeste (Av. Barón de Cárcer), which are a hive of trading activity throughout the day. On the opposite side, Las Barcas street, offering the colourful view of the Banco de Valencia building, leads to the main theatre, to explore the new neighbourhood on its right, born at the beginning of the 20th century,

Friendly and personal

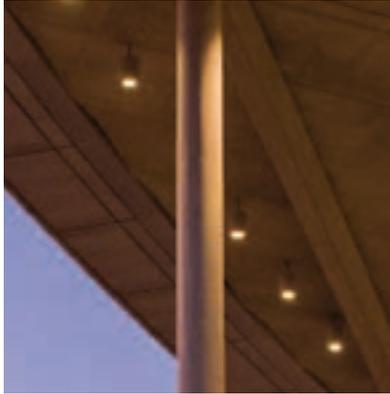
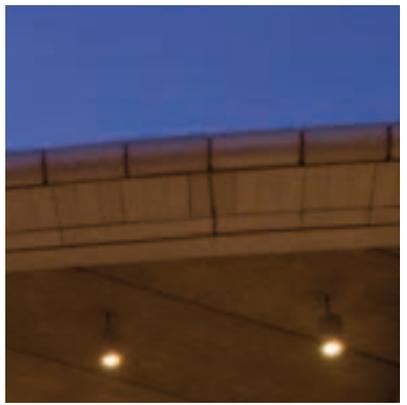
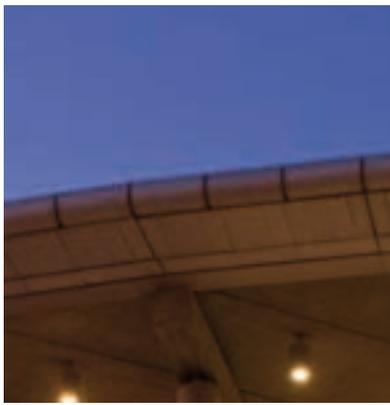
"... Valencia, one of the friendly and personal marks of the Hispanic world, is still not adequately frequented by tourists, which has nothing to do with being visited by travellers through Spain, but everything to do with their not staying there as long as it deserves..." (César González Ruano, "Valencia", Information, 12 Nov 1962.)

after what was called the Barrio de Pescadores [fishermen's neighbourhood] was demolished. The building of the Bank of Spain was the central attraction of that new area of the city, where numerous financial bodies, shopping precincts, professional offices and lively restaurants all established themselves. **The Plaza del Ayuntamiento comes out onto the Avenida del Marqués de Sotelo, outside the scope of the old city wall, with Ruzafa and Ribera streets, leading to the bullring and the North Station.** This last is one of Valencia's great modernist works; it was planned in 1906 by the architect Demetrio Ribes and the engineer Enrique Grasset, according to the Viennese style of the Secessionist School. Their mosaics with railway and travel motifs are admirable; in the vestibule, silhouetted over a wooden plinth, there are mottoes, made in mosaics, wishing travellers a good journey in different languages. **As for the bullring, which is more than 150 years old, it is neoclassical in style and entirely of red brick except for its white balustrades.** When it was built, outside the city wall, around 1860, it was the largest bullring in Spain.

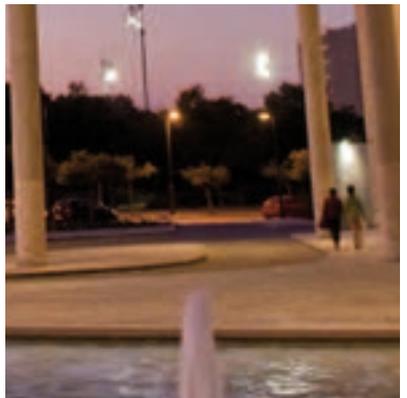
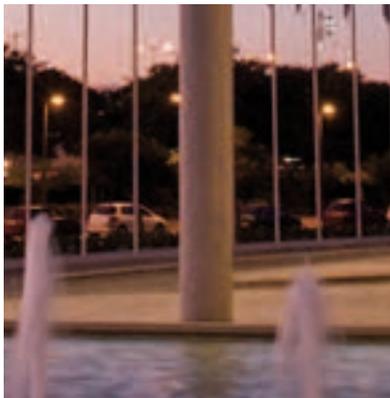
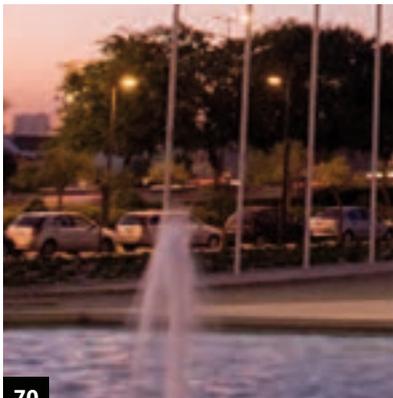
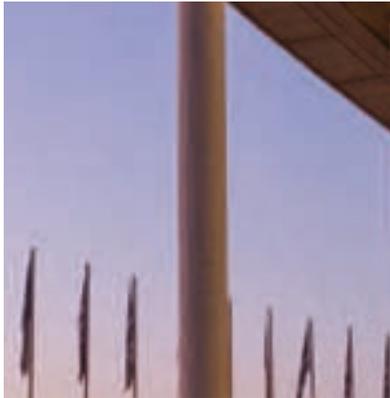
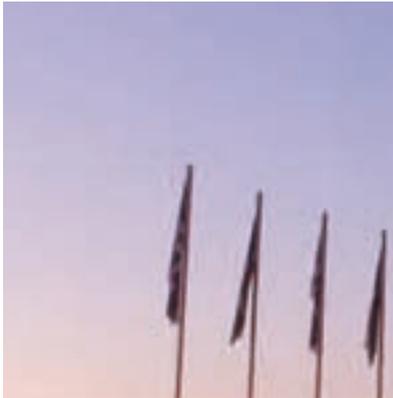


The bullring, of classical inspiration, defines an entire area of the city





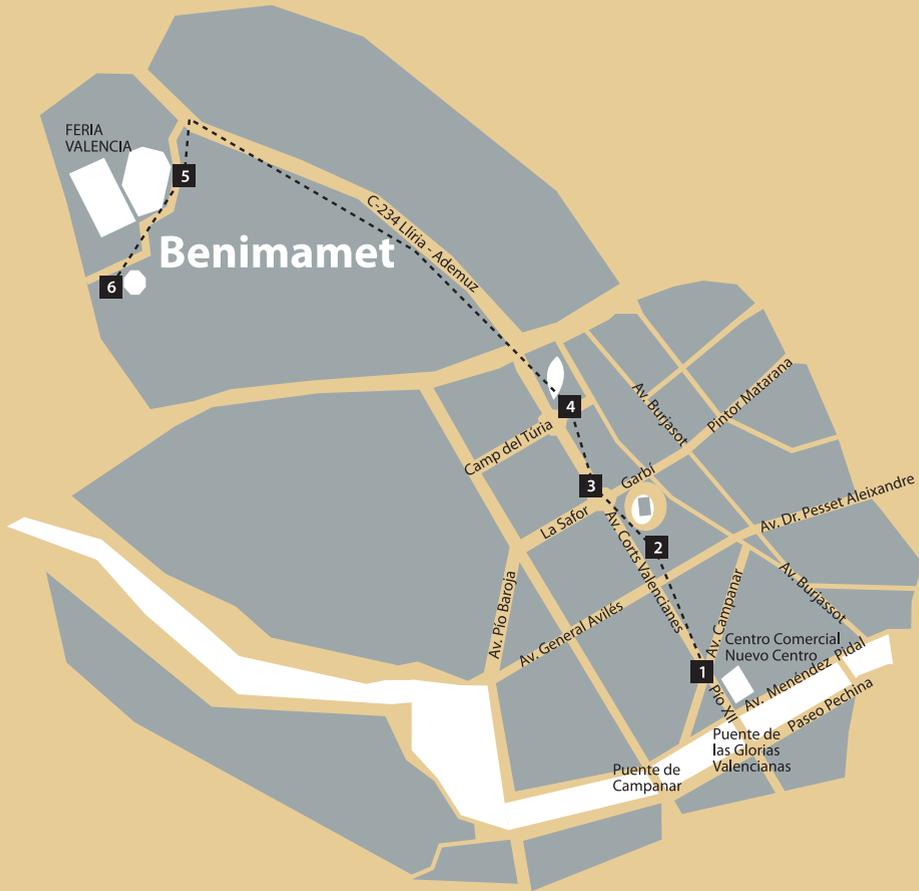
**Outward
expansion**



Itinerary 6

Outward expansion

In its expansion, the city has sought land in the northwest, towards Llíria, to occupy unirrigated lands.



- | | |
|---|---|
| 1 Av. Corts Valencianes | 4 Conference Centre |
| 2 Valencia C.F. new stadium | 5 Valencia trade fair showground |
| 3 La Dama Ibérica by Manolo Valdés | 6 Luis Puig Cycle Racing Track |

Architectural Luxury

"Valencia is much better and has more decorative luxury than any other city of the king in all his dominions; that is why many nobles reside and live there."
(Nicolás de Popielovo, "Travels through Spain and Portugal", 1484-1485.)



One of the recommendations of the Valencia Development Plan, drawn up in the seventies, recommended that the growth of the city should be towards the unirrigated lands of the west, with the aim of protecting, as far as possible, fertile cultivated land of the north and the south. The suggestion was relatively fulfilled, although the west and the northwest were, in effect, large centres of expansion in subsequent decades. The way out of the city towards Madrid, the Avenida del Cid, which also leads to the airport, was undoubtedly a centre of urban growth, of an industrial nature, on the outskirts. A while later, the city grew along the main road, later motorway, leading towards Llíria and the Valencian enclave of Ademuz, situated between Teruel and Cuenca. The growth of this part of the city, on what is called the Avenida de las Cortes Valencianas, is lined with commercial centres and residential

buildings and, during the first decade of the new century, has been the subject of an expansion parallel to that of the vicinity of the City of Sciences.

Conference Centre

The great incentive here has been the Conference Centre, by the British architect Sir Norman Foster. Elegant, simple, with an efficient layout, it is the seat of an institution which since 1998 has been giving a top performance in the city as far as its attraction to visitors and tourists. **With its calendar always full, the Conference Centre has led the growth of a neighbourhood where hotels and company and professional business offices abound.**

On one of the roundabouts stands the spectacular sculpture of the Dama Ibérica, depicting the **Dama de Elche by Manolo**



Night and day

Valencia of fine towers and gentle nights, Valencia, will I be with you, when I can no longer look at you, where the sand of the countryside grows and the violet sea becomes distant?
(Antonio Machado, "Complete Poetry")

Valdés and carried out with ceramic pieces in cobalt blue. To the side stands the new stadium of the Valencia Football Club. Designed with the greatest advances in the speciality, it will have private grandstand seating, its own parking and the most modern technological advances, which will even allow the playing field to be transformed for other complementary uses. All this growth, which includes attractive green areas, is made possible by one of the main lines of the metropolitan railway, which runs along the avenue. The Metro network was born in Valencia in 1989, thanks to this underground union which linked up the city's existing narrow-gauge railway networks connecting it with the towns in the north and the south and west. With other complementary lines, the Valencian Metro, over 200 kilometres long, is now the city's strongest means of mobility.

Feria Valencia

The Feria Valencia, the city's trade fair showground which at times was in the Alameda area, was moved in the seventies to outside the city, located in the Benimámet district, in those recommended unirrigated lands. It was born in 1917 and effectively fulfilled its mission, to the extent that in the first years of the 21st century it has been notably rebuilt and extended.

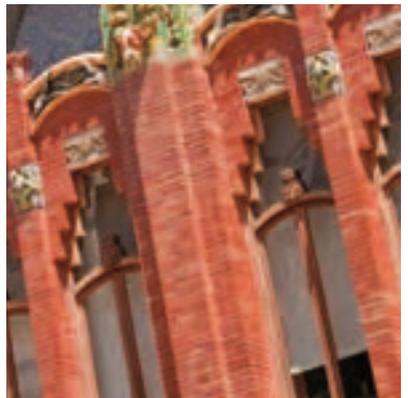
The complex has over 600,000 square metres built area, of which a net 230,000 are for exhibitions. With covered parking for 7,000 vehicles, the showground has loading bays and all the complementary services. This allows it to

cope with 1.3 million people visiting it per year and running some forty different events, of a variety of sizes and vocations, at the service of some 10,000 exhibitors. A modern events centre stands out from the group, covered by a huge glass dome. The economic impact of Feria Valencia on its surroundings is estimated as being in the order of 700 to 800 million euros annually.

Situated five kilometres from Valencia's urban centre, and a further distance from the airport, the showground is perfectly connected with the road network through the ring-road and the Lliria motorway. In the vicinity of the showground stands the Luis Puig cycle racing track, which is often adapted for other types of sports or musical events that require a large seating capacity. A special tram line connects the two institutions, and the widespread surrounding district, with the city centre and the general Metro network. Apart from the new constructions, in blocks or adjacent to each other, the former towns of Benimámet and Las Carolinas remain in the vicinity. They are full of simple houses, of popular vernacular architecture, at the same time as the occasional interesting summer villa from the beginning of the 20th century.



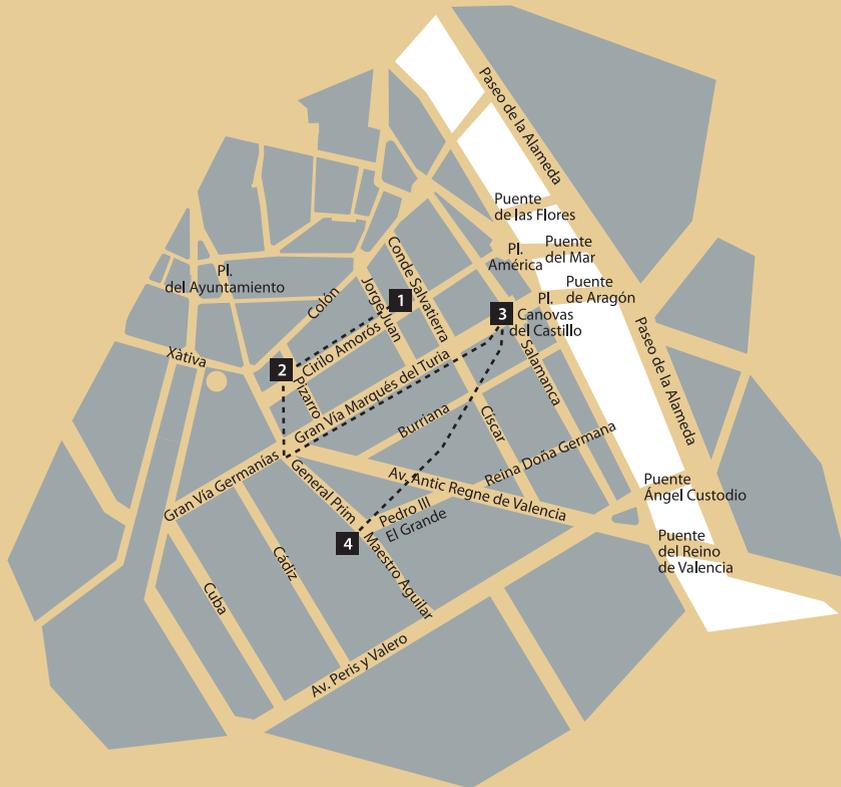
**Modernist
expansion**



Itinerary 7

Modernist expansion

When the city wall was demolished, at the beginning of the 20th century Valencia was extended by the Ensanche [meaning "expansion"], where the best modernism of the city is.



- 1 Colón Market
- 2 House of Oranges
- 3 Cánovas del Castillo plaza
- 4 Ruzafa Market

With its back to the sea

"How long have we Valencians lamented living with our backs to the sea? The subject seems forged in the press. But, as often happens, the subject is born of reality and is later fed by the inertia that opposes anything ever being changed. Today it is no longer entirely certain that we live ignorant of the sea. The fact is that everything is improvable." (Puche, "Las Provincias", 1996)



When Valencia demolished its city wall, Colón street was born in the space of the ring road outside the wall, between the gateway that connected with the sea and the one that led to Ruzafa.

Between the ring road and the Barcelona railway line, which used to run along what is now the Gran Vía del Reino de Valencia, a neighbourhood was born with a new plan, with streets on a grid layout, in which the city wished to reflect, in the last years of the 19th century and the early twentieth, its capacity for assimilating modern styles. **The outcome was an elegant neighbourhood, reasonably respected as time passes.** A century later, the details on the façades, the style of the windows and balconies, the Frenchified roofs, cupolas and mansards, speak of a time of good taste in a group of streets where the Colón market reigns imposingly with its decorative quality. It was

built according to the plans of the architect Francisco Mora and was opened at Christmas of 1916. Vegetables, fruits, crops and farmyard animals, the daily foodstuffs of the market come to life in the decorative freizes through elegant ceramic applications that connect the echoes of Barcelona modernism with local ways, always crowned by the city shield.





Balconies, wrought ironwork, portals, windows...
Architects' fancies offer interesting examples in this neighbourhood

A charming place

Nevertheless, with the passage of time, the Colón market fell into deterioration and disuse until it was left on the verge of extinction as a business. That was when the City Council began the project of restoring it and converting it into a shopping centre, in the style of London's Covent Garden. An important work that not only rescued the deteriorations of the passage of time but also provided the centre with a commercial basement and a sizeable underground carpark. The result was a pleasant place with terraces, suitable for aperitifs and leisure, which from spring of 2003 has been incorporated into city life with notable success throughout the year. With this renovation and adaptation, Valencia has discovered not only a new shopping centre, but also an added tourist

attraction. The presence of tourists is growing as the guidebooks and travellers themselves recommend the charm of this agreeable place, which the city has rescued for the benefit of all who use it. **But the Colón Market is nothing if not the centre of a neighbourhood where examples of modernist architecture,** or that eclectic architecture which was so prodigious at the end of the 19th century, were dominant: **the entire Ensanche district is full of attractive examples that have resisted the passage of time** and now proudly house businesses that make for an elegant commercial district, always full of life.

A neighbourhood with personality

The Regional Exhibition in 1909 was a dynamic project that brought to Valencia the best sculpture being done in Spain and in Europe. So it is that, in this neighbourhood, one finds notable works by other masters along with



those of the Exhibition's main architects. As well as Francisco Mora, who did the City Hall in that competition, works may be found by Ramón Lucini at Gran Vía Marqués de la Turia 59, and Félix Pizcueta 23; Vicente Ferrer, another Valencian architect of the time, is the author of the House of Oranges, situated at Cirilo Amorós 39. Francisco Almenar, for his part, built the church of San Juan and San Vicente, the basilica of San Vicente Ferrer and Matías Romero's house at number 48 of Cirilo Amorós street.

Vía, the main artery of the Ensanche, received the name of the Marquis of the Turia in memory of Tomás Trenor, the promotor of that 1909 Exhibition which helped so much to change Valencia. **Provided with a generous avenue of trees, bedecked with terraces in summer, the boulevard, decked out with stalls of the Antique Book Fair** as well as with large sculptures in the open air, pays tribute through statues to the Valencian farmer, the journalist and poet Teodoro Llorente and the Marquis of



Finally there are works by Carlos Carbonell at Cirilo Amorós 74, Jorge Juan 19, and Gran Vía Marqués de la Turia 65. **This is a neighbourhood with its own personality where the most modern of restaurants and dozens of bars for drinks and night-time gatherings of friends have set up.** It is enough to cast one's eyes around with sensitivity awakened to discover the elegant and creative architecture, decorated with interesting details. Just come to the area at dusk to discover the the special charm of its buildings. The Gran





Cánovas del Castillo, of elegant architecture and endless night-time animation.

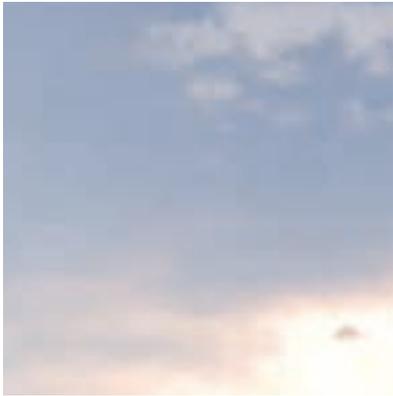
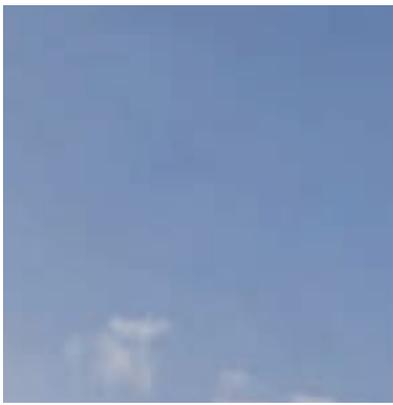
The former Russafa

Beyond the Gran Vía, in the area that reaches as far as the Avenida del Reino de Valencia, stretches out the so-called Second Ensanche. It is later in style, developed throughout the twenties and thirties, with other architectural models, equally full of charm and quality details. The monument to the maestro Serrano, composer of the music of the Regional Anthem, and the Crafts School, where some of the most glorious local artists studied, are the most relevant public references. The Ensanche, with other styles, continues to the south, to enfold the old independent town of Russafa, famous from Mussulman times.

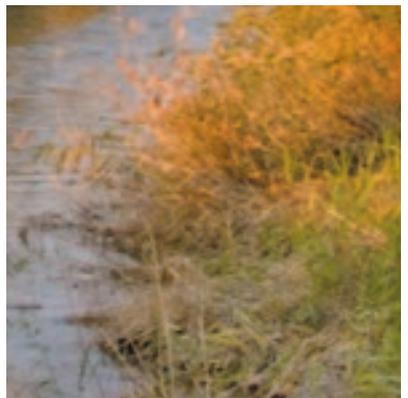
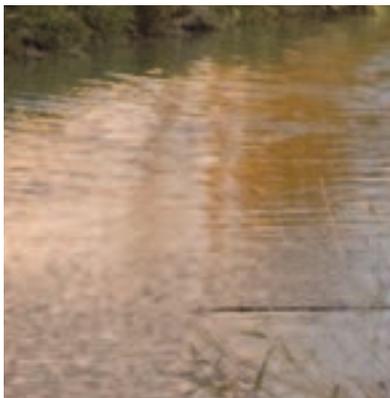
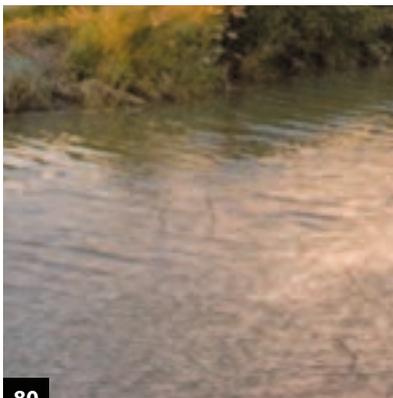
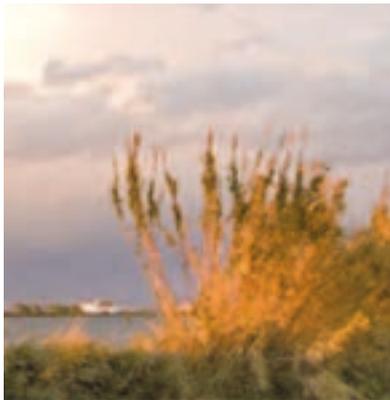
The city, in Russafa, exudes a different essence and deepens the roots of a former urban enclave of La Huerta, dotted with leafy Mussulman alquerías [Arab “country villas”], with its own personality and mayor’s office; and which professed in its church a special devotion to San Valero. Popular and lively, welcoming and commercial, Russafa lives around its market and cultivates its own personality which has now been joined by an important immigrant presence. None of them would find it odd that a poet born here in the 11th century, Ibn Al-Abbar, should sing nostalgically of his city:

“Nobody feels more longing than I do for a life that was spent between Russafa and the Bridge... Oh garden of Russafa! I want no other garden than you. Garden where the trees in dense woods, look like humans, young and wearing their heads covered with crowns of dew.”

Campo, who brought gas and the railway to the city, and stimulated the port commerce and educational attention to homeless children. The monument, modelled by the Valencian Mariano Benlliure, occupies the elliptical glorieta of



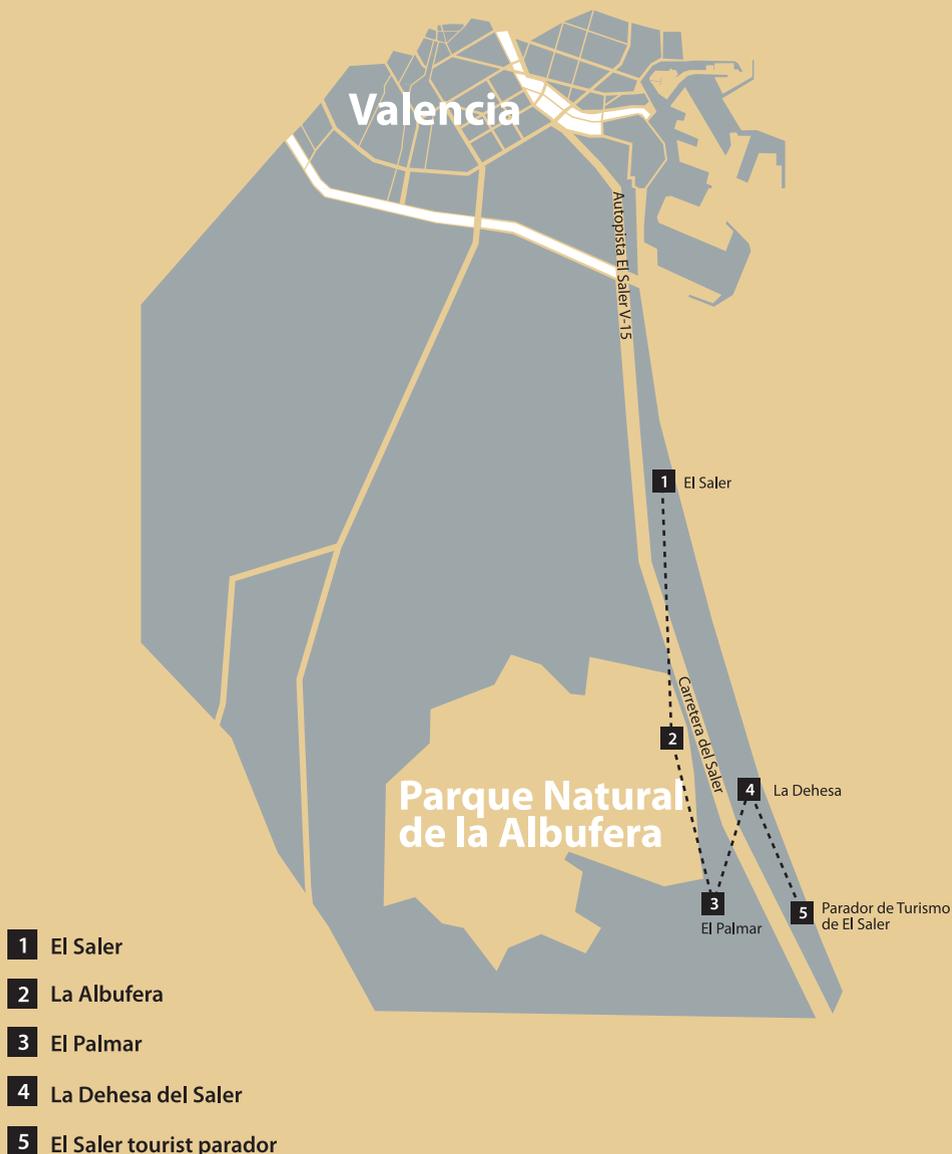
**A nature
park**



Itinerary 8

A nature park

One peculiarity of Valencia is that it has a protected nature park, l'Albufera, less than ten kilometres from its centre.



A Nature Park

"Valencia is called the flower posy of Al Andalus, for its many gardens. Its Ruzafa is one of the most beautiful pleasure spots on earth. In this region is the celebrated Albufera, full of light and brightness, and it is said that, due to the reflection of the sun on this Albufera, light is so abundant in Valencia, to the point that it is characterised for that." (Al Sagundi, "La Risala or Eulogy of the Spanish Islam", 12th century)



So far two peculiarities of the city of Valencia have been seen: its large commercial port, on the one hand, and the fact of having two beds for the same river.

But there is a third, perhaps even more important, peculiarity: Valencia is one of the few large cities of the world, and of course the only large Spanish capital, which has a protected nature park within its municipal boundary. L'Albufera, the city's great freshwater lake, is almost as big as the city itself, some 2,800 hectares. **The lake occupies the expanse covered by the outer ring road outside the boulevards, from San Marcelino to Torrefiel and from the Cabanyal to Campanar.**

The area of Valencia's municipal district is 13,465 hectares and L'Albufera Nature Park occupies 5,880 of those hectares. Of them, 2,837 are those bathed by the lake, 850 are occupied by the Monte de la Devesa and some 1,890 hectares are of marshland and crops. That is to say, Valencia has 43.6 % of its municipal district occupied by a nature park. A fifth of the ground belonging to the city is lake.

Since 1986 the autonomous law has been in force designating the group of l'Albufera and La Devesa del Saler as a protected park, the latter being the sand bank that separates the freshwater lake from the sea. This is, then, a nature park which belonged to the Crown until its cession to the city at the beginning of the 20th century, **stretching out across a wetland of something over 21,000 hectares, of great scenic and environmental value.** It extends from the mouth of the river Turia, in Pinedo, as far as the foothills of the Cullera mountain, which is already the domain of the river Xúquer. And it is these two rivers, along with donations, irrigation ditches and run-offs that make up a wetland that was historically much more extensive, as is proven by checking old maps.

El Saler

La Devesa del Saler, 850 hectares owned by the municipal authorities, is a strip of land as long as the former urban course of the river Turia but notably wider.



The urbanisation of that sand bank was the subject of intense controversy in the seventies, until the city became aware of its value and stopped a project for extremely intensive use. The result has been that what was built up to then has remained. Among those installations were two hotels, one of them being the El Saler tourist parador, annexed to an important 18-hole public golf course.

Designed by Javier Arana, the golf course has been running perfectly for 40 years and has created dozens of devotees among the sport's enthusiasts. For its facilities, its quality, and the seascape from which it is separated, El Saler is regarded as one of the best golf courses in Spain and Europe.

The sand bank, covered with Mediterranean pinewoods, has two channels (golas) connecting the freshwater lake with the sea.

The opening or closing of the sluice gates of those channels allows the draining or filling of the lake, which is quite shallow, and thus increases its surface area. The expanse of water over the flat plains of the park is what enables the growing of rice, inextricably linked with the lake and the park.

The lake, which also has freshwater springs (ullals) under its waters, is fed by the irrigation ditches; yet, in recent years its main supply of freshwater is what comes from the city's great water purifying plant, recycling considerable volumes per hour and reusing it for irrigation.



Park improvements

Subject to strict regulations, all use made of the natural resources of the park is judicious and is regulated by the authorities, respecting some ancestral traditions. In this way, **there are fisheries of eels, tench and halibut on the lake, which continue to use handcraft procedures.** There are also seasons for game hunting and fishing. In all, controls have meant

commendable. A narrow road, on which care must be taken when crossing bridges, makes it possible to reach El Palmar, which used to be a village established on an island within the lake. **It was the setting for the famous dramatic and costumbrist novel “La Barraca”, by Vicente Blasco Ibáñez.** These places have brought the story to the cinema on a couple of occasions.



L'Albufera, a great nature park that is the subject of all the best attention and care

that the contamination of the lake, which was alarming in the eighties, has decreased notably. The knock-on effect of vigilance and quality of water and places has been direct and clear on the increase of migratory birds: species that were formerly abundant have returned and a revitalisation of the flora and fauna is noticeable throughout the park. The construction of the dune chain on the Saler sand bank has also contributed to the improvement of the park.

The park may be visited but regulations with a high degree of respect for the environment must be fulfilled: circulation only through the recommended places, which are often forestry tracks, and in many places cycling is preferable to using a motor vehicle and walking would be

Sunset at l'Albufera

Visitors may reconstruct scenes from the the novel and take a trip on the same kinds of flat-bottomed boats that have always been used for getting about l'Albufera, among the reeds and bushes. Motors are not used on these waters: the boats are driven by lateen sails [simple triangular-shaped] or by “punting”: better than oars, the boatman uses a pole pushed into the silt on the bottom, like the Venetian gondoliers. **Visitors should not miss seeing the sun setting over the inland horizon, from the vantage point of the lake.** The reflections of the setting sun over the calm

La Albufera today

"Six square kilometres L'Albufera measures today: little, almost nothing, by comparison with its dimensions in other times, even fairly recent times. Farmworkers of the adjacent towns have been tenaciously reclaiming it and have turned it into rice fields." (Joan Fuster, "The Valencian country", Ediciones Destino, 1962)

waters are ideal for photographic mementos: posts, canes, fishing tackle and birds form a landscape that is hard to forget, while the sun is swallowed by the horizon.

Any time of year is good for enjoying the nature park. While in winter the attraction is a lake flooded to its maximum extent, in spring and summer it is a joy to the senses to immerse oneself in the deep green of an expanse of germinating rice fields. It is a landscape to explore on foot or by bike rather than by car. The paths run parallel to the calm deep irrigation ditches. The aromas of the mud and farming work are strong; tiny adobe huts, constructions to protect the motors for pumping the water are dotted white over the green.

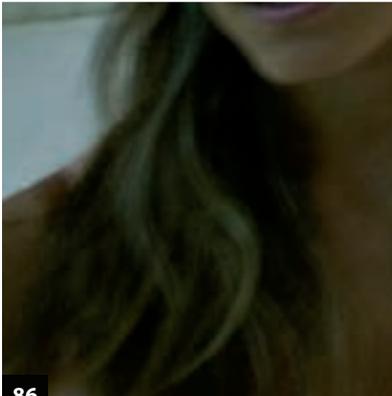
A costal road leads in a leisurely fashion towards the series of urban developments lining the coast as far as Cullera.

Apartaments and urban sprawl along El Perellonet, El Perelló and the Mareny as far as the beaches of Sueca. Inland, the lake of l'Albufera continues to dominate the landscape.





**Culture is
capital**



Faced with the city sporadically being turned into a capital of culture, Valencia shows the desire to be a city where culture is capital



Classic and avant-garde: Valencia has a wide range of museums and cultural centres



Transforming cultural fact into a necessary habit, a custom of society, has been one of the powerful aspirations to transformation that have enlivened the city in the last twenty years.

Valencia's cultural lead is manifest in various ways. But, by way of summary, it must be pointed out that the city has thirty-five museums and exhibition halls, two large music and multipurpose auditoriums, eight theatres with year-round programming and a network of some thirty or so public municipal libraries. Meanwhile, there are at least five private institutions that offer their members an active cultural life in which it is not complicated to take part.

Museums of Valencia

Valencia has museums for all aspirations and sensibilities. From the great classical collections to avant-garde contemporary paintings, from the Age of Enlightenment to the Holy Week traditions, from Benlliure to Concha Piquer, the arts and sciences have museums dedicated to them in the city.

Music for all



Palau de la Música i Congressos

The *“Marcha burlesca”*, by Manuel Palau; the *“Concierto de Aranjuez”*, by Joaquín Rodrigo, and *“La vida breve”*, by Manuel de Falla were the three works heard for the first time in the Palau de la Música, on its opening night of 25th April 1987. After years of waiting, Valencia has achieved a concert hall specifically for a Municipal Orchestra set up in the forties. The building, by the architect García de Paredes, was the first call to change in a city with regained momentum. From there on, step by step, the city has been transforming itself, largely in the urbanistic direction from the sea which the installation of the auditorium indicated. Extended in the early years of the 21st century, **the Palace of Music has provided the best music during over twenty years of tireless service**, to the point of having transformed Valencia’s musical tradition, enriched with new enthusiasts and and a more cultured training.

The Arts

In 2006, the Queen Sofia Palace of the Arts gradually came into use, a cultural bastion of the City of Arts and Sciences. The substrate of enthusiasts created by the Palace of Music was powerfully extended and completed, and has now taken a qualitative leap into the world of opera. With its four halls, the Palace of the Arts is



an extremely powerful cultural tool for staging opera series with spectacular stage sets, as it has been doing for the last three seasons. Keen concert-goers will, therefore, always find top quality musical performances, both operatic and symphonic, in the city's two great auditoriums.

Besides the conventional seasonal programmes, it will also be common to find special music series of jazz, flamenco and ballet, or series dedicated to any speciality or composer that may be featured during the course of the listings.



Throughout the year, the programming of Valencia's theatres includes first nights at national level

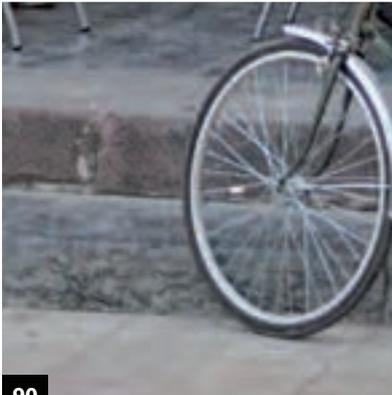


Treading the boards, under the spotlights

Valencia has a complete network of theatres where a range of shows is offered throughout the year, from classical to modern. There are conventional halls, both of the public domain and private enterprise, but **halls with an alternative concept also abound where other types of show are experimented with.**

Meanwhile, Valencia has a generous quota of halls dedicated to live local music, where occasional performances are given by the Comedy Club or café-theatre. Others often have programmes of jazz or flamenco music. **Good quality shows are therefore guaranteed in Valencia: for all tastes and pockets, for all sensibilities and preferences.**

Always
on the go



Food, wines and horchata - Open Cuisine Initiative

The contrasting variety and values visitors will find throughout the Region of Valencia are effectively summed up in the city of Valencia.



The new commercial centres satisfy the needs of a modern public with other customs and preferences



All tastes, all preferences for free time and leisure, all the demands of the palate are present in this cosmopolitan city, which has successfully brought together tradition and modernity.

Through four scenes of activity — Eating out, Nightlife, Leisure and Getaways — this guide now sums up the most noteworthy possibilities on offer to visitors in the city of Valencia and its surroundings. As a

suggestion, within a very wide range, in this modern and innovative city which has made a bid for change, it is easy to find the newest, also the most intense, whatever the visitor's preferences.

While Valencia's historic centre still retains the commercial structure that made it famous in the past, with a multitude of specialist shops, in the neighbourhoods on the outskirts and in the Ensanche, modern style commercial centres have proliferated, with vast areas dedicated to commerce, generalities and food.

In the city centre, moreover, visitors can find shops of the best European luxury and top of the range brands, brought together in streets where the highest quality selection predominates.

Beyond rice

The landscape of Valencia, in the traditional imagery, is topped by garlands of orange trees over an indisputable base of rice. Whereas the Romans of Valencia already had a horn of plenty as an emblem overflowing with all kinds of fruits and vegetables, La Huerta has contributed, along with the metaphor of flowers, to consolidate a subject which Valencians have never renounced, although in some cases it could get as far as being a relative truth.



Rice and oranges. And the kingdom of the paella, the universal dish which nearly everyone knows and identifies with our people and our human landscape. But there is more, much more than paella in Valencian cooking. To start with there is an ancient Mediterranean cuisine, extensive and varied, which overflows the territory of rice. Equally, there is a notable list of chefs that have wanted to change concepts or bring new experiences and flavours out of the old recipes. Visitors will quickly accept that Valencia is a land of contrasts: with a varied range of cuisines and with various attitudes to the value of innovation. There is the sea and there is the mountain. There is the past and the future. In Alicante, as in Castellón too, one must speak of magnificent

rices. But in Valencia, although all the range of rices are cooked, fluffy, steeped in broth, or dry, with meat or with fish or just with vegetables on their own, what it comes down to is talking of Valencian paella. If it has a clearly identifiable place in the world it has to be in this province, in the fertile and richly cultivated area of the city. It is the **Valencian paella, conventional and defined by tradition: cooked with firewood, if possible from orange trees**, and rice flavoured with chicken, rabbit and snails; a paella that associates three particular vegetables, small white beans, Lima beans and large flat fresh green beans, and which rejects other mysteries, additions or ingredients, except for a small sprig of rosemary if cooked in a mountainous area.



Paella

"In Valencia the imperious paella reigns supreme. When it is at its utmost, paella (...) is an abbreviated gastronomic world, a magnificent mélange of flavours." (Azorín, "Valencia")

"The best – it has always been said – is the paella cooked by the mother or father of the family."

Because it should be known that this is the only dish that thousands of men of this land know how to make, and even the only one in which the woman is displaced from the hearth because the men have acquired the mastery. The *pater familias*, who officiates at the paella ceremony, is a spectacle the visitor should be able to enjoy at least once. Because, beyond the exercise of cooking and eating a dish, the whole matter becomes a festive ritual when it is prepared and cooked as a community, when it is served in the centre of the table and shared communally, all helping themselves from the same collective pan, also called "paella".

Paella and rices

For a Valencian from Valencia, all the rest is no longer paella. **They are marvellous, exquisite rices – with fish, with "senyoret", with seafood, with vegetables, with cod, with cauliflower, red mullet, lobster** and so-on interminably – but they should not be called paella because the Valencian says, with all respect, that is to talk of something else. It also happens in Valencia that nobody knows where to recommend to eat the perfect paella. Amongst other reasons, because in Valencia paella can become an almost symphonic dish, composed with tones, coloraturas and shades and an orchestra may be better today than yesterday although it plays the same piece.

Contrasts of sea and land

Whatever, around the hearths of Valencia there are no grand occasions of controversy. By contrast, but without conflict, in the cooking of the city of Valencia, which ends up as a summary of that of the whole Region of Valencia, there is both tradition and evolution. There are restaurants that have climbed to places of honour in the most exacting gastronomic guides and there are others that pursue the honoured work of the hearth and the smile of a satisfied customer.

In Valencia, by all accounts, it is possible to bring together such diverse worlds as that of meats and fish, that of the coast and inland. In the same way, it is the ideal place for business lunches and there

are places where things are less hurried. **Contrast and variety are the classifications of the Valencian cuisine.** Although culinary innovation has extended intensely in recent years, its growth has always occurred with an understanding look, charged with admiration, too, for those who exercise the mastery in family settings or projecting a nearly domestic feel. Neither is there any discrepancy when it comes to establishing the criteria of which good produce is always the most important. **The simplest foods, presented in the most natural way, are a safe bet: good fish, excellent vegetables, selected meat and respectful treatment of the produce,** make up a style of cooking, always full of affection, which will result in the eternal Mediterranean cuisine and also the most demanding fruits of innovation.

Tapas and desserts

Valencia, an open-hearted Mediterranean city, has much to offer in the field of tapas. This is discovered wandering around the area of the Central Marketplace and many other urban settings where popular bars still cultivate the art of the tapa. Lately specialist brands have arrived bringing together a symphony of subtleties in this



Arnadí is a very old Valencian sweet made from roasted pumpkin flesh, sugar, ground almonds and eggs yolks

cuisine that seems casual and improvised: **the wine-cellars of the maritime district, which still remain in places where people pass through – Russafa, the historic centre, Abastos – provide a typically Valencian way of eating – “nibbling” – which has thousands of devotees.**

In the field of desserts and fancy cakes and pastries, visitors will find the same comparisons occur in the city of Valencia as throughout the geographical region. The city, attentive to what is done inland, readily assimilates and serves it in a conventional way or with the details of the most demanding new cuisine.

The Mussulman perfumes and memories are still more vivid in the desserts and sweets than in the main dishes. In Valencia there is a rich tradition of fancy cakes and pastries, related to a product so much its own as is the almond. This is a land of ice-cream makers and fancy cake and pastry cooks, and all Valencian restaurants have long been known for serving magnificent chocolates. In that line, modern restaurant trends continue to seek a way of surprising the most demanding palate.

Good wines

Valencian wines, in recent decades, have come a long way in quality and have won well-deserved fame in Spain, in Europe and in the rest of the world. Whites, reds and rosés have gained markets and offer great variety.

Starting out from a tradition which had a huge output in terms of quantity in the 19th century, it is now working to highly esteemed and recognised quality levels. For this reason, without missing out on wines from all parts, in recent years the custom has extended amongst Valencian diners of accompanying the land's dishes with Valencian wines.

The D.O. Alicante [Denominación de Origen - official designation of origin for Spanish wines]

Valencia Cuina Oberta - Restaurant Week is an attractive idea set up in 2009 in Valencia, thanks to the initiative of the Valencia Tourism and the city's Federation of Hoteliers. Its aim has been to jointly offer clients the best quality-price relationship, with the idea of giving more incentives to tourism in the city. The final outcome is a route all round the city which includes some of Valencia's best restaurants, all of renowned quality, which have decided to place their ideas and initiatives in common at the service of the public. At times, this group of restaurants offers prices specially researched to suit customers, on both midday and evening menus. The fact that they have united to promote a project means customers are able to experience thousands of varieties and combinations of menus offered on the city route. The list is so complete that it makes it possible to find one of the group's restaurants in any part of the city. The integrated relationship and initiatives running at any given time may be checked on the Internet, where a booking system also functions.



is one of the oldest in Spain, a fact which points to the historical importance of its wines. **The wines of Alicante are some of those with greatest potential in the whole of the Mediterranean and have experienced a considerable change.** With the "monastrell" or Mourvèdre variety, very different reds from the conventional ones are made. Along with those, there are the famous moscatels of Alicante, wines with a Mediterranean character, gentle fragrances and flavour, that recall the sea in their versions of sweet, dry and the new sparkling wines. Land and climate make the D.O. Utiel-Requena one of the most interesting in Spain at present. The young Bobal rosé wines – fresh and appetising – and the elegant vintage, reserves and gran reserves stand out. In the area, over 7,000 families dedicated to grape growing supply the best of their work to a hundred or more wineries where the spirit of transformation is giving great results. **The recognition of the quality of the D.O. Valencia wines within the world wine-producing panorama is now a reality** which is being endorsed with the prestigious awards it is obtaining in

international competitions. More than 17,000 hectares of vineyards are divided into four production areas: Alto Turia, Clariano, Valentino and Moscatel. In recent years, the wineries and cooperatives protected under this denomination have gone all out for the production of top level wines, which has increased the demand for vintage, reserve and gran reserve wines, thus responding to the current market demand.

Horchata

For centuries, horchata has been the most popular and healthy Valencian soft drink. It is the milk of the "chufa" [tiger nut], a tuber crop brought from Egypt or the Sudan in the Arab era and its cultivation is very visible in the fields of La Huerta situated to the north of the city of Valencia. **Visitors to this region should not miss the chance to go to the municipality of Alboraya and taste its horchata and fartons [long slim sweet buns].** In fact, horchata may be found at any ice-cream parlour or soft-drinks stall, well liquidised, well chilled or iced.

Sleepless hours

"The inhabitants of the city (of Valencia), both men and women, are accustomed to spending the night on the streets, where there is such a throng that it could be said to be a fair. But very orderly, because nobody there meddles with the next person. Food shops do not close until midnight and so one can buy whatever one wants in them at any time." (Hieronymus Münzer, "Journey through Spain and Portugal", 1494-95)



While this is a busy city during the day, Valencia by night enjoys a fame gained long ago based on its good climate, generous opening hours and a cordiality that is understood as being related to the pleasure of living.

Thus, a sleepless nocturnal Valencia is one of the most gratifying experiences in a city that offers visitors a wide range of outlets and venues where fun is guaranteed.

At nightfall, especially in summer, terraces and restaurants fill up with people ready to enjoy the rhythm of their favourite music without any time limits, both in the area by the beach and in the city. Bars, discos, leisure outlets, pubs and taverns seem to come one after another in not a few neighbourhoods of the city. **At any time of year**

visitors will find a wide range of places open, some very lively, others quieter, where all tastes and sensibilities are catered for.

Those areas that are busiest at night need to be sought, in the first place, in Ciutat Vella. In the historic centre, the Carmen district is the main source of dynamism, with a multitude of small leisure outlets. **The district which, during the years of transition, was the refuge of the progressive and local bohemia, continues to**



have a justly deserved fame as an alternative scene and an attractive venue for nightlife for all ages and conditions. The Negrito plaza, not far away, is another focal point of outlets where young people meet up. Irish style pubs have an assiduous public, various of them have outlets in the historic centre. In the Ensanche, alternating with bars and restaurants, visitors will find not a few cafés that often offer live music, including jazz. Around the Cánovas plaza, on one side and the other of the Gran Vía Marqués de la Turia, there are areas that come alive with the Valencian nightlife. If specialization is the characteristic of the leisure venues of this area, places may be found with a very different ambience, for music or for leisurely conversation. **The beach, the entire area of the Malvarrosa and the Cabanyal, has outstanding nightlife, especially in the summer season.** Aragón avenue and that of Blasco Ibáñez also display great vivacity in the Valencian night. Xúquer and Honduras plazas are well known for attracting the local youth. La Alameda has an attractive night-time terrace. In the area called Extramurs, Juan Llorens street and all those in the vicinity of the old Abastos wholesale produce market, have a lively nightlife. Karaoke bars have proliferated, along with drinks bars and discos.



A city for sport

"The first rule is when having to play. Man has been created for serious things, not for jokes and games. Games, however, were invented to restore moods wearied by serious things. Therefore one should play when the mood or body is weary." (Juan Luis Vives, "Dialogues", 1538)



Valencia can and should be called a city of sport for various reasons.

The main one is because it offers its inhabitants, and naturally also its visitors, an extremely wide range of possibilities for doing their favourite sport.

The list of municipal sports installations runs to over 60 sports facilities, amongst which 18 swimming pools stand out, both indoor and outdoor.

The Turia garden, running through the entire city from west to east, is the central area that hundreds of sportspeople use daily, in winter and summer, to enjoy going out for walks, jogging and cycling. Although Valencia is particularly suitable for cycling, since it is so flat, the possibilities for peacefulness the river offers in a safe and natural environment are immense. In the city various cycle hire companies function

and there are dozens of kilometres of special cycleways.

Renovation of installations

In the last years, however, Valencia has started out on a process of adapting classic buildings like sports centres, which has resulted in the appearance of installations of great quality, even suitable for training top level sportspeople. This is the case with La Petxina multisports complex and that of Abastos, where fitness centres and swimming pools fill the place with activity. But visitors to Valencia will find both private and public facilities for tennis and squash, for basketball and football in all their forms. Throughout the year, on the other hand, the calendar for running races of all kinds fills every month with activity and reaches all districts of the city. The number of swimming pools, both private and public, children's and adult's,



exceeds fifty; not to mention most of the hotels, which have a swimming pool available for their guests.

Golf and sailing

Golf is an easy sport to do in Valencia. Close to the city there are three golf courses – El Bosque, Escorpión and Manises – and actually within the municipal district, just a few kilometres from the centre, is El Saler golf course, situated in La Albufera Nature Park.

On the other hand, the sport of sailing must not be forgotten. At the port, the Juan Carlos I Royal Marina provides berths for countless sailing boats. Besides the port itself, there is the hundred-year-old Valencia Nautical Club, with accredited installations and a busy programme of regattas and competitions.



El Saler golf course, between the sea and l'Albufera, is one of the most prestigious in Spain.

Design and avant-garde



Health and beauty. Spas and bathing resorts

The capacity of Valencia's industry to offer designs of great quality is attested through the innate capacity of the Valencians to develop craft skills and an acknowledged sense of creativity. Valencia offers visitors the chance to come into contact with the most innovative that may be found in numerous fields like textiles, furniture, footwear, ceramics and consumer objects. While at specialist trade fairs there are more than enough chances to get to know what's new with the most avant-garde Valencian companies, just simple contact with the city will give opportunities for visitors to have the latest of the land's creativity within easy reach. Shops that in recent years are competing to offer the most interesting and avant-garde are found especially in the field of fashion and clothing. **But Valencia has surprisingly good taste when it comes to decking out the house and table and giving an attractive touch to a room at work or in the home.**

Dozens of installations have come to Valencia occupying a growing demand for bathing resorts and other types of services that base their activity on the therapeutic virtues of water.

Luxury hotels offer their own facilities for hydromassage, Jacuzzis and swimming pools, but other private installations have grown up in recent years, some of these combined with fitness centres. In this way, there is an endless array of opportunities to follow complete health and beauty treatments in Valencia.

The natural thermal spring waters, occurring in the area of Valencia that was the setting for the Regional Exhibition in 1909, are redirected a short distance to the Asilo de Lactancia, where a spa has functioned for years. Especially qualified for their thermal quality, these waters are supplemented with many other hydromassage treatments to provide a complete service for the most demanding.

City shopping spree



Valencia presents a range of specialist shops which will delight those who like to spend time window shopping and looking for quality among the objects on sale.

The range visitors will find covers all possibilities: in the Plaza del Patriarca and in Marqués de Dos Aguas and Poeta Querol streets, what is known as Valencia's Golden Mile, shops of the great luxury brands are found, while in the modernist Ensanche it is common to find top quality footwear, accessories and designer-wear shops.

Valencia has no less than a dozen large good quality shopping centres, whether in the form of large areas or as multishop precincts.

In the urban areas of D. Juan de Austria, Colón or Jorge Juan, the city has a busy commercial life. That abundance of commercial centres makes Valencia a city where it is possible to enjoy going shopping. All kinds of shops, from the most popular to those of top level, offer not only a surprising range of necessities covered but also an enormous chance of finding opportunist purchases. Craft shops, souvenir shops, those of ceramics and well-designed objets d'art, abound in the city, mainly in the historic centre.



From the sea to the mountains

"One afternoon I found myself in my country house on the Malvarrosa. There's like a glass tower, a watchtower, where I hide away to write looking at the sea, watching the raucous wheeling of the seagulls whose wings sometimes even flap against the windows." (Vicente Blasco Ibáñez).



Leaving the city, getting to know its surroundings, going on excursions around the province of Valencia is a recommendable activity if visitors have time available.

In this sense, the most immediate environs to Valencia, which is La Huerta and the La Albufera Nature Park, really should be visited.

To the north and south of the city La Huerta stretches out, heavily populated and crossed by extensive communications infrastructures. The coastal strip of the entire province of Valencia is intensively farmed; but that activity is being displaced to further inland, climate and altitude permitting, as urban development has advanced. Valencia stands on the extensive plain of L'Horta, which is enclosed by the sierras, Perenchiza to the west and Calderona to the north. In that area, any excursion is interesting,

whether to look at the plains from the heights or to discover charming little farming towns, where life acquires a different rhythm, although a large part of the territory has been occupied by urbanisations destined for those who have left the city in search of the countryside.

Puig and Sagunto

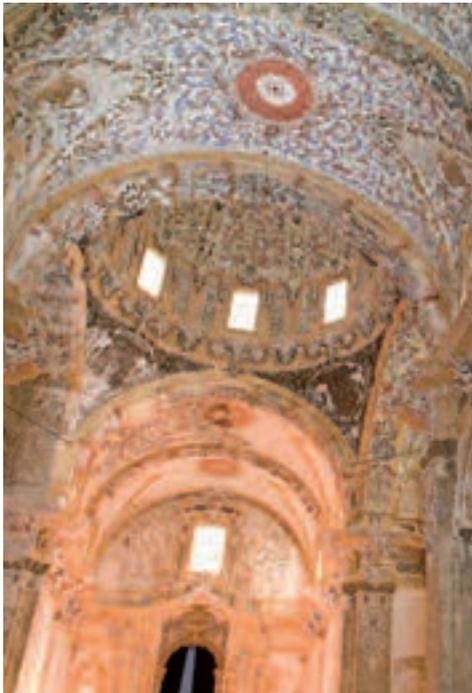
Along the edge of the sea, towards the north, is Puig, famous for its monastery, recalling the conquest by Jaime I. **Not far away, in the Huerta of Valencia, is the former charterhouse of Ara Christi.** This is now near Sagunto, which is recognisable by its enormous fortress on the summit and the notable Roman ruins, as well as its Jewish neighbourhood. The adjacent region between Castellón and Valencia offers quality beaches and an agricultural landscape of great beauty.

From Valencia, following the edge of the sea to the south leads to L'Albufera nature park and then to the regions of the final stretch of the

river Xúquer, an intensive orange-growing area. Cullera is at the mouth of the river, but inland Alzira and Carcaixent, Sueca, Alginet and Algemesi display the authentic flavour of these ancient agricultural Valencian towns.

La Valldigna

The Murta valley is splendid. But **La Valldigna a real paradise where the monastery of the same name should be visited** because it is being rescued from abandonment and now its former splendour can be seen. Further south, Gandia is the centre of a lovely region of golden beaches, full of attractions. Outstanding among them is the ducal palace of the Borgia family and, in its vicinity, the monastery of Sant Jeroni de Cotalba.



La Valldigna monastery has been rescued from oblivion to the delight of visitors



The provincial towns have interesting places and monuments.

Llíria and the Turia riverside

Also inland in the province, visitors may explore the northwest. Benisanó has an interesting castle where King Francis I of France was held prisoner.

Llíria, with ancient Iberian and Roman historic resonances, is an interesting city.

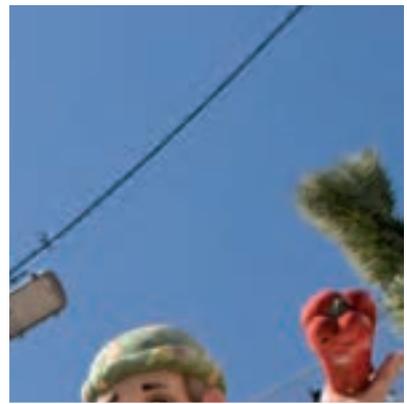
From there, visitors must go along the valley of the river Turia rising through rough but very beautiful land, as far as the Rincón de Ademuz, a mountainous spot between Teruel and Cuenca.

Inland

Going deeper into the province of Valencia is to discover new horizons full of interest and beauty.

Xàtiva should be visited for its history, its castle and its monuments. From there, it is easy to reach Albaida and Ontinyent, large Valencian industrial towns. Or go along the valley of Moixent and Les Alcusses, famous for their fruit orchards and vineyards: a magnificent landscape known as the "Valencian Tuscany".

Amongst the other places in Valencia, Requena and Utiel are capitals of Valencia's wine-producing regions. The landscape becomes mountainous here and evokes Castille, although the vineyards give life and activity to an area of historic interest. Just to visit the underground wine cellars of the city of Requena and its historic centre more than justifies the journey.



Fiestas and traditions



There is always a fiesta

It is probable at night, during your stay in Valencia, you may see, over the horizon, fireworks being set off. It is also possible you might find a street where the neighbours have marked out the space and have turned it into a noisy enclosure for cooking and eating. **The Valencians have a festive calendar so full of references they insist there is always something to celebrate in some part of the city. On no less than a hundred days of the year there is some fiesta or other in the city.**

Music, gunpowder, ingenuity and colourfulness make up Valencian fiestas, generally expressed through an evident desire to conquer the street. Extroverted and noisy, Valencians express themselves just as their fiestas are, in which they also display a special capacity for transformation, often at the hand of multicoloured and brightly coloured costumes. Valencians usually maintain that if they are capable of showing an intense disposition for hard work, fiestas and the enjoyment of life deserve equal intensity.

Fiesta in the street

The street is taken over, space is made for celebration and festivity and the best thing is to go along with it and enjoy the human scenery. **The visitor should relax, join in as far as possible with the dominant invasion.** Above all the calls to the senses, the attraction of the colourfulness, the rhythm of the music, that intensity with which Mediterraneans say, through all their gestures, that the most important thing is to feel the passing of life. **That spark and the people's ingenuity go hand in hand with rituals and ancient traditions at Valencian fiestas.** All the fiestas usually have a ritual origin and are linked with traditions. On the other hand, the outsider will never be rejected. The more intense the contagious street festivity, the



The Offering to the Virgin is one of the central spectacles of the fallera festivity.

easier it will be for the visitor to be invited to participate in the festivities, parade and let off steam without protocols at the celebration.

LAS FALLAS

The Valencia Fallas fiesta takes place in Valencia between 1st and 19th March, although from the 15th to the 19th is when the final festivity is most intense, when the monuments are set up and exhibited in the streets and finally burned. The fallas are constructions of a satirical and festive nature that are created on the basis of a critical script. The "ninots" - dolls or figures - represent human attitudes and impulses and often satirise politicians and celebrities.

Although **in the Mediterranean, since Roman times, the arrival of spring has been received with fireworks and bonfires,** Valencian tradition has its origin in the burning of the wooden artefacts (called "parots" in Valencian) which held the candles and lights during winter in the carpenters' workshops. The religious festival is linked with St Joseph the carpenter. It started by making fun of some neighbour or other putting bulky satirical figures onto these spring bonfires which ended up giving the essence of the fiesta. The falla with a coherent message was born in the



mid-19th century and was extended until the City Council and other institutions started giving assistance and prizes for creativity, wit and irony. The organisation of the fiesta occupies nearly 400 committees during the entire year. Monuments are placed in the street, made of wood and cardboard, bulky, modelled and painted, of up to thirty metres in height and as much as a million euros in budget. They set up large fallas and some other children's fallas. During the days of 17th and 18th March, all the fiesta organisers, no less than 50,000 people, parade to the basilica of Our Lady of the Forsaken for **the Offering of Flowers, a colourful celebration with music in which the women wear lavish traditional costumes in silk with costly ornaments in their hair.**

There are 400 streets of the city that are cut off and vehicles are prohibited from driving around the centre. Every night there are fireworks in the former bed of the river Turia. **At two in the afternoon, from 1st March, a sea of people gathers opposite the Ayuntamiento building to hear the "mascletá",** a noisy pyrotechnic display in which noise is paramount, not the visual aspect

of the pyrotechnics, Valencians delighting in the intensity, rhythm and musicality of the din. The fallas are all burned at midnight on 19th-20th March. Only one exception is made, one "ninot", which is reprieved by popular vote among those who previously present their case in which all the fallas participate.

LA SEMANA SANTA MARINERA

Holy Week in Valencia is especially that of its seaside neighbourhoods; the colourful setting of the fishing villages comes together in this fiesta, in which floral decoration and costumes become an essential part of the fiesta. Along with the Brotherhoods, "armed corporations" participate, dressed as Roman praetorians, sayones [mediaeval hangman], longinos [Roman centurions] and grenadiers [all with ancient mediaeval references to the Biblical account of the Passion]. It is held in the Grao, Cabañal, Canyamelar and Malvarrosa neighbourhoods, beside the beach. The Procession of the Palms, that of the Holy Burial and the Resurrection Cavalcade are the most intense scenes.



In these religious festivals images by Mariano Benlliure are paraded in the processions, like that of La Verónica. **There is a whole host of richly decorated images and living tableaux of the Passion interpreted by actors from among the local people.** The spontaneous and humble way of understanding the fiesta gains its expression in the baroque costumes, but above all in the joy with which the triumph of the Sabbath Resurrection of Glory is celebrated: the “Trencà de perols” when clay casseroles full of sweets and confetti are thrown from the balconies into the street.

VICENTE MÁRTIR AND VICENTE FERRER

Valencia has two patron saints by the name of Vicente. The first on the festival calendar (22nd January) was a deacon martyred in the year 303, in the times of Diocletian, for not giving up his Christian faith. The city remembers him with solemnity and people attend the place of his imprisonment as a way of commemorating the ancient Christian roots of the diocese. But that same day commemorates the baptism of the other saint from the Middle Ages, Vicente Ferrer, born in the

city, son of a notary and a preacher throughout Europe. **Once the second Monday of Easter has arrived it is time to remember San Vicente Ferrer,** the Dominican preacher who intervened as a mediator in the politics of his time and in the ecclesiastical Schism, a man held as wise who resolved the Caspe Compromise, died and was buried in Vannes, in French Brittany. In Valencia, popular piety re-enacts his miracles through small plays performed in the Valencian language by the children, before religious tableaux set up in the streets and plazas of the historic centre of the city.

VIRGIN OF THE FORSAKEN

This is the city's celebration in honour of the Virgin Mary and the spring festivity. It is celebrated on the second Sunday in May and is based on the Maryan devotion of a town and its people who make a much-loved and domestic advocate of the Mother of God. The Virgin is named “of the Forsaken” because it was the image of a mediaeval Brotherhood that gave succour to the mad, those of diminished physical and mental means, and took care of burying those who had been executed and



the abandoned. From the previous midnight, the Virgin is the subject of intense devotion: first her praises are sung and a traditional Dansà is danced in the plaza. Then, in the early hours comes the Misa de Descuberta. **Many people spend all night in vigil, taking their place in the plaza, for the Mass “dels Infants”, of the children, and the children’s choirs, followed by the Traslado [transportation].** It is a kind of “kidnapping of Mary” which is carried out under a shower of flower petals, wailing and ejaculatory prayers, in the midst of a throng wishing to touch the sacred mantle. In the evening, the image will return from the cathedral to its chapel in the course of the solemn general procession. The heavy crowds of the morning give way here to a shower of rose petals: the Virgin travels over an aromatic carpet through ancient streets: Cavallers, el Tossal, la Bolsería, el Mercat, San Fernando.

VALENCIAN CORPUS

The festival of the Eucharist, Corpus Christi, in Valencia is a highly charged, expressive, colourful and baroque-style celebration. These festivities have been held since 1355 almost continuously, based on the mysteries of the Eucharist. Las Rocas are old triumphal carts, laden with sculptures representing those mysteries of the religion. With ancient ceremonial they are taken from the House Museum where they are kept and transported to the Plaza de la Virgen. **La Cabalgata del Convit, serves to announce the fiesta to the neighbours.** And to participate in its symbolism through characters like “El Capellà de les Roques” or “La Moma”. The mediaeval influences are alive in the dances, rituals and characters the Valencians represent. **A great brotherhood of volunteers makes it possible to stage a procession with a vast number of participants, in which over a hundred Biblical characters come to life.** Under



Corpus

Since 1355, Valencia has celebrated the festival of Corpus Christi. The arrival in 1437 of the relic of the Holy Chalice increased the Eucharistic devotion and the popular sense of the procession that is celebrated in the fiesta.

a shower of flower petals, and the aromas of incense, the Custody of the Eucharist closes the procession, accompanied by the religious and civil authorities.

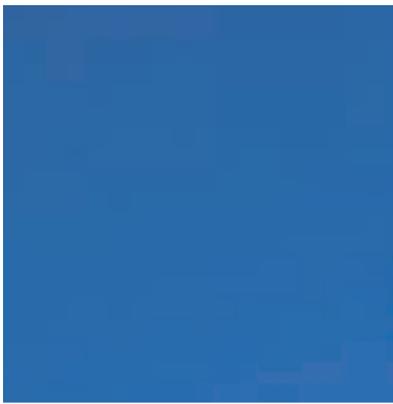
SUMMER AND AUTUMN FIESTAS

The calendar reserves for summer the celebrations of the July Fair. **The famous bullfighting festival of Sant Jaume is**



accompanied by a series of musical, sporting and artistic events, of which the Musical Bands Contest must be pointed out and the delightful Flower Battle in which numerous decorated floats participate occupied by beautifully decked out young ladies. The crowds and the crews of the floats parry blows with millions of flower posies in the most unusual battle. The last grand general fiesta of the year is that of the 9th October, in which Valencia remembers the conquest by the monarch Jaime I, in 1238, its incorporation into Christendom and the birth of the former kingdom of Valencia. It is a fiesta which has become the festival of the Region of Valencia, honouring the king as founder. **The city's flag, the Senyera, goes out in procession every 9th October, and is lowered over the balcony of the House Consistorial because it is not allowed to be inclined before any door.**

This is also the fiesta in which Valencian lovers give sweets to their lady-loves. The tradition of Sant Dionis dictates that a kerchief filled with sweets should be given. For the fiesta, the city's bakers and confectioners make thousands of marzipan fruits and vegetables, and another two kinds of marzipan – piuleta i el tronaor – recall the rockets fired by the knights to celebrate the royal festival.



Valencia's Museums and Monuments



CASA MUSEO JOSÉ BENLLIURE

C/ Blanquerías, 23. 46003 Valencia. Tel. 963 911 662

Brings together the collection of the Benlliure family of painters and sculptors in what was their family house. Furniture, original decoration, memorabilia and a reconstruction of their working studio.

CASA MUSEO BLASCO IBÁÑEZ

C/ Isabel de Villena, 159. 46011 Valencia. Tel. 963 525 478

The writer's house at the beach, which was both his inspiration and his dwelling. His work studio with furniture, memorabilia of his life and work, and multiple editions of his novels.

CASA MUSEO CONCHA PIQUER

C/ Ruaya, 23. 46009 Valencia. Tel. 963 485 658

The house where the great singer was born, in a popular Valencian neighbourhood. Songs, scores, costumes the singer wore, photographs of Piquer, and her famous travelling trunks.

CASA MUSEO SEMANA SANTA MARINERA SALVADOR CAURÍN ALARCÓN

C/ Rosario, 3. 46011 Valencia. Tel. 963 525 478

Processions and walks, banners and clothing of the Maritime Holy Week, in a museum that evokes one of the traditions most deeply rooted in the Valencian seaside neighbourhoods.

CENTRO DE ARTE CONTEMPORÁNEO. FUNDACIÓN CHIRIVELLA SORIANO

C/ Valeriola, 13. 46001 Valencia. Tel. 963 381 215

A private foundation, set up in a finely restored 14th century Gothic palace. Modern art collections in an unexpected and attractive setting.

IVAM. INSTITUTO VALENCIANO DE ARTE MODERNO CENTRO JULIO GONZÁLEZ

C/ Guillén de Castro, 118. 46003 Valencia. Tel. 963 863 000

Julio Gonzalez Centre, at the Valencian Institute of Modern Art. The avant-garde of the 20th century, the most interesting of the contemporary artistic panorama. Photography, painting and sculpture of Ignacio Pinazo and Julio González as permanent collections of a museum that is always dynamic and innovative.

L'ALMOINA. CENTRO ARQUEOLÓGICO

Pl. Décimo Junio Bruto (Cònsol Romà), s/n.

46001 Valencia. Tel. 962 084 173

L'Almoina Archaeological Centre. Attractive and educational displays ranging from the foundation of Valencia, in 138 B.C. up to the 11th century. Common life and terrible wars, religiosity and commerce, shown in the traces that have survived.

L'IBER-MUSEO DE LOS SOLDADITOS DE PLOMO.

C/ Caballeros, 22 (Casa-Palau de Malferit) 46001 Valencia.

Tel. 963 918 875

An interesting private collection of lead soldiers at the service of culture. A peculiar collection reconstructing the history of Valencia and Spain with notable episodes and battles of universal history.

MUSEO DEL CORPUS CASA DE LAS ROCAS

C/ Rocas, 3. 46003 Valencia. Tel. 963 153 156

Museum of the Corpus, in the house of Las Rocas. The heavy triumphal carts of one of the oldest Corpus Christi processions in Spain, exhibited and explained in a pleasant and educational way. Some pieces over a hundred years old.

MUSEO DE BELLAS ARTES DE VALENCIA. CENTRE DEL CARME

C/ Museo, 2. 46003 Valencia. Tel. 963 152 024

Valencia's Museum of Fine Arts in the area of the Carmen convent, which was a School and Museum of Fine Arts in the 19th century, now transformed with attractive exhibitions of contemporary art.

MUSEO DE BELLAS ARTES DE VALENCIA - SAN PÍO V

C/ San Pío V, 9. 46010 Valencia. Tel. 963 870 300

Valencia's St Pius V Fine Arts Museum. A great pictorial collection deriving from Valencian churches and convents, enriched with collections from the San Carlos Royal Academy. The second most important art gallery in Spain after the Prado Museum. A rich collection of primitive Valencian painting and generous displays of the great Valencian school of the late 19th century.

MUSEO DE CIENCIAS NATURALES. Tel.: 962 084 313

C/ San Pío V (viveros municipales) s/n. 46010 Valencia.

The Rodrigo Botet paleontological collection, presided over by the skeleton of an antediluvian animal. Includes fossils and an extraordinary collection of sea-shells. Life and the environment, an attractive museum display for children and young people.

MUSEO DE HISTORIA DE LA MEDICINA

Pl. Cisneros, 4. 46003 Valencia. Tel. 963 926 229

Museum of the History of Medicine. Originally a mediaeval palace, situated at the heart of the historic city, it has been adapted by the University to house the rich collections which the Valencia Faculty of Medicine, already famous in the 15th century, has gathered.

MUSEO DE HISTORIA DE VALENCIA

C/ Valencia, 42 (continuación del Pº de la Pechina, junto al Parque de Cabecera). Valencia. Tel. 963 701 105

The Museum of the History of Valencia is situated in the impressive hall of columns of the city's former general water store, built in brick by Ildefonso Cerdá. Contains reconstructions of Valencia's history and a "time tunnel" which takes visitors to scenes from the past.

MUSEO DE INFORMÁTICA

Facultad de Informática (Camino de Vera, s/n) 46022 Valencia. Tel. 963 877 200

Situated in the IT Faculty, this museum brings together over a hundred pieces that present the evolution of computers and cybernetic technology from the seventies. Along with the IT equipment, a diagram of the interior of these apparatus is also exhibited.

MUSEO DE LA CATEDRAL

Pl. Almoina, s/n. 46003 Valencia. Tel. 963 918 127

The Cathedral museum keeps part of the rich collections of the Valencian Church. There are masterpieces by painters of the land, from Jacomart to Joan de Joanes, antique altarpieces, the original statues of the Apostles' Door and the great Custody of the Corpus.

MUSEO DE LA CIUDAD

Pl. Arzobispo, 3. 46003 Valencia. Tel. 963 525 478

The City Museum brings together Valencia City Council's artistic collections, sculptures and paintings from the 15th century up to the present day. There are also engravings, sculptures, medals, coins and retrospective views of the city of Valencia.

MUSEO DE LAS CIENCIAS PRÍNCIPE FELIPE

Av. Profesor López Piñero, 7. 46013 Valencia.

Tel. 902 100 031

A space within the City of Arts and Sciences dedicated to a Science Museum, with interactive installations intended above all for children and young people. It is a modern centre dedicated to education and the popularisation of science and technology.

MUSEO DE PREHISTÒRIA DE VALÈNCIA

C/ Corona, 36. 46003 Valencia. Tel. 963 883 565

Main part of La Beneficencia Cultural Centre, the Valencia Prehistory Museum brings together the City Council's classic collections, offering a complete overview of Valencian archaeology, from the Lower Palaeolithic up to the Visigoth period.

MUSEO DEL ARROZ

C/ Rosario, 3. 46011 Valencia. Tel. 963 676 291

Rice Museum. A large industrial installation dedicated to processing rice. It was built at the beginning of the 20th century; the City Council has restored it as a museum with specialist assistance from the Polytechnic University.

MUSEO DEL COLEGIO DEL ARTE MAYOR DE LA SEDA

C/ Hospital, 7. 46001 Valencia. Tel. 963 511 951

The house in which the Valencia silkweavers' guild was set up in 1492, which had so much importance in the city's history. Memorabilia and history of the guild, works in silk and examples of techniques.

MUSEO DEL GREMIO ARTISTAS FALLEROS

C/ San José Artesano, 17. 46025 Valencia. Tel. 963 476 585

Museum of the brotherhood of artists and craftsmen of the fallas. Installations including its own history and examples of the entire traditional process of building a falla. Bringing together arts and craftsmanship in the service of a peculiar festive monument.

MUSEO DEL JUGUETE

Camino de Vera, s/n (UPV). 46020 Valencia. Tel. 963 877 030

Toys from all times, with the unusual presence of humble metal toys and those of hand-made origin. It is another of the interesting technical collections of the Polytechnic University.

MUSEO DEL PALACIO DE CERVELLÓ

Pl. Tetuán, 3. 46003 Valencia. Tel. 963 525 478

On the Tetuán plaza, in the lovely 17th century palace of the Counts of Cervelló, this building has been the setting for historical events and rooms of illustrious personages. Reconstruction of rooms with ceramic floors and furnishings of the era. It also brings together historical pieces of great value from the city archives.

MUSEO DEL PATRIARCA

C/ Nave, 1. 46002 Valencia. Tel. 963 514 176

Important collections of paintings originating in the 16th and 17th centuries. Although there are some coming from donations, most come from the institution itself, founded by San Juan de Ribera. Notable documentary archive.

MUSEO FALLERO

C/ Monteolivete, s/n. 46006 Valencia. Tel. 963 525 478

Brings together the "ninots indultats", the groups of figures reprieved from the fire by popular vote at the fiesta of the fallas, from 1934 when the custom started. Photographs, memorabilia and a lot of other information about the fiesta fallera.

MUSEO HISTÓRICO MILITAR

C/ General Gil Dolz, 8. 46010 Valencia. Tel. 961 966 215

Collections of weapons, uniforms and military tactics, in historical military premises. It brings together the history of the regiments posted in the city and helps to reconstruct the history of Spain. Interesting collections of vehicles, tanks, artillery and other auxiliary machines.

MUSEO HISTÓRICO MUNICIPAL

Pl. Ayuntamiento, 1. 46002 Valencia. Tel. 963 525 478

Installed in the main building of the City Council, brings together the best historical memorabilia of Valencia: from the Senyera and the Mussulman keys of the city. Memorabilia of Jaime I, Llibre dels Furs i del Consolat de Mar, Penó de la Conquesta and plenty of other memorabilia of the mediaeval city and its brotherhoods of knights.

MUMA. MUSEO MARIANO (MARIAN MUSEUM)

Basilica de los Desamparados. Pl. de l'Almoina.
Tel. 663 390 900. www.basilicadesamparados.org

MUSEO MUNICIPAL DEL TRENET

C/ Poeta Fernández Heredia, 46009 Valencia. Parque de Marxalenes. (Cocheras del S. XIX). Tel. 963 525 478

Situated in the Marxalenes park, it is located in a former railway installation and presents an exhibition on the history of the Metropolitan Railway of the city of Valencia and its metropolitan area. New scenery for a historical railway.

MUSEO NACIONAL DE CERÁMICA Y ARTES Suntuarias GONZÁLEZ MARTÍ. PALACIO MARQUÉS DE DOS AGUAS C/Poeta Querol, 2. 46002 Valencia. Tel. 963 516 392

The palace of the Marquis of Dos Aguas is the product of a radical reform made to the former ancestral house of the Rabassa de Perellós. At present it houses the National Museum of Ceramics and Decorative Arts, including a rich ceramics collection, which originates as much from the municipal collections deposited there as the collection of its founder, Manuel González Martí.

MUSEO TAURINO

**Pasaje del Doctor Serra, 10. 46004 Valencia.
Tel. 963 883 738**

Founded in 1929 with collections from the legacy of a great bull-fighting enthusiast at the beginning of the century, Luis Moróder Peiró, and from the private collection of the picador José Bayard "Badila". During these 70 years it has been renovated and completed until it has become one of the most important bullfighting museums in Spain.

MUSEU VALENCIÀ D'ETNOLOGIA

C/ Corona, 36. 46003 Valencia. Tel.: 963 883 614

The Valencia Ethnology Museum is situated within La Beneficencia Cultural Centre. Its aims are research and publicising findings in the field of Ethnology and Anthropology. It has an interesting permanent display on life and customs and holds numerous temporary exhibitions.

MUVIM. MUSEU VALENCIÀ DE LA IL·LUSTRACIÓ I LA MODERNITAT

**C/ Guillén de Castro, 8 y C/ Quevedo, 10.
46001 Valencia. Tel. 963 883 730**

The Valencian Museum of the Enlightenment and Modernity (MUVIM), housed in a modern building, is a museum dedicated to a decisive period in our society, starting in the 17th century. In complementary halls it offers a series of temporary exhibitions.

MONUMENTS:

Monuments and civil buildings

*BIC: [Bien Interés Cultural] indicates properties that have been officially declared to be of Cultural Interest

Almudín [old Corn Exchange] *BIC.

Pl. San Luis Beltrán, 1. Tel. 962 084 521

Atarazanas del Grao [Grao shipyards] *BIC

Pl. Juan Antonio Benlliure, s/n. Tel. 962 084 299

Ayuntamiento [City Council building] – Historical

Museum *BIC • Pl. Ayuntamiento, 1. Tel. 963 525 478

Casa Natalicia de San Vicente Ferrer [house-birthplace of San Vicente Ferrer]

Cripta de la cárcel de San Vicente [crypt of San

Vicente's prison] • C/ Pouet de Sant Vicent, 1.

Tel. 963 528 481

Lonja de la Seda [Silk Exchange] (World Heritage) *BIC

Pl. del Mercado. Tel. 962 084 153.

Mercado Central [central marketplace]. Pl. del Mercado,

6. Tel. 963 829 101. www.mercadocentralvalencia.com

Mercado de Colón [marketplace] *BIC. C/ Jorge Juan, s/n.

Tel. 963 371 101 • www.mercadocolon.es

Palacio de Benicarló [Benicarló palace] (Valencian

Courts. Pl. de San Lorenzo, 4. Tel. 963 525 478

www.cortsvalencianes.es

Palacio del Conde de Cervelló [Count of Cervelló

palace] (Municipal Archive). Pl. de Tetuán, 5.

Tel. 962 084 496

Palacio de Correos y Telégrafos [Central Post Office

and Telegraph building]. Pl. del Ayuntamiento, 24. Tel.

96 310 27 30

Palacio de la Generalitat [Provincial Government

House] *BIC. C/ Caballeros, 2. Tel. 963 863 461

Palacio del Marqués de Campo [Marquis of Campo

palace] (City Museum). Pl. del Arzobispo, 1.

Tel. 963 525 478

Palacio del Marqués de Dos Aguas [Marquis of Dos

Aguas palace] (González Martí National Museum of

Ceramics and Decorative Arts) *BIC. C/ Poeta Querol, 2.

Tel. 963 516 392. <http://mnceramica.mcu.es>

Palacio del Marqués de la Scala [Marquis of La Scala

palace] *BIC. (Valencia Provincial Council). (Diputación

Provincial de Valencia). Pl. de Manises, 3. Tel. 963 882 500.

Palacio Municipal de la Exposición [Municipal

Exhibition Centre]. C/ Galicia, 1. Tel. 963 525 478

Plaza de Toros [Bullring] *BIC. C/ Xàtiva, 28.

Tel. 963 519 315. www.plazadetorosdevalencia.com

Torres de Quart [Quart towers] *BIC. C/ Guillén de

Castro, 89. Tel. 962 083 907.

Torres de Serranos [Serranos towers] *BIC. Pl. de los

Fueros, s/n. Tel. 963 919 070.

Universitat de Valencia [University of Valencia] *BIC

C/ La Nave, 2. Tel. 963 864 100. www.uv.es

www.museosymonumentosvalencia.com

Religious Monuments

Convento iglesia del Temple [convent church of the

Templars] (Government Delegation) *BIC

Pl. del Temple, 2. Te. 963 918 837

Basilica de la Virgen de los Desamparados [Basilica of

the Virgin of the Forsaken] *BIC

Catedral de Valencia y El Miguelete [Valencia

Cathedral and the Miguelete] *BIC

Colegio del Patriarca [Patriarch college] *BIC

Convento del Carmen and Iglesia de la Santa Cruz

[Carmen convent and Holy Cross church]*BIC

Convento de Santo Domingo [Santo Domingo

convent] *BIC

Iglesia de San Agustín [St Augustin's church]

Iglesia de San Esteban [St Stephen's church] *BIC

Iglesia de San Juan de la Cruz [Church of St John of

the Cross] *BIC

Iglesia de San Nicolás [St Nicholas' church] *BIC

Iglesia de Santa Catalina [St Catherine's church] *BIC

Iglesia del Santísimo Cristo del Salvador [Church of

the Most Holy Christ the Saviour]

Iglesia de los Santos Juanes [Church of the Saints

John] *BIC

Iglesia Parroquial de San Martín [St Martin's parish

church]

C/ San Martín, 2. Tel: 963 522 952

Monasterio San Miguel de los Reyes [St Michael of the

Kings' monastery] *BIC

San Juan del Hospital [St John of the Hospital] *BIC

THEATRES:

Filmoteca Ivac · Sala Juan Piqueras · La Filmoteca

Pl. Ayuntamiento, 17. Tel. 963 539 300. www.ivac-lafilmoteca.es

Carme Teatre

C/ Gutenberg, 12. Tel. 963 924 271.

www.carmeteatre.com

Centre Teatral Escalante

C/ Landerer, 5 · bajo. Tel. 963 912 442

www.escalantecentreteatral.com

Sala Palmireno

Av. Blasco Ibáñez, 28. Tel. 963 864 400. www.uv.es

Teatre El Micalet

C/ Maestre Palau, 3. Tel. 963 921 482.

www.teatre micalet.org

Teatro Círculo

C/ Prudenci Alcón i Mateu, 3. Tel. 963 922 023.

www.teatrocirculo.com

Teatro de Marionetas La Estrell. Sala Cabañal

C/ Ángeles, 33 Tel. 963 562 292. www.teatrolaestrella.com

Teatro La Estrella. Sala la Petxina

C/ Dr. Sanchis Bergón, 29. Tel. 963 562 292.

www.teatrolaestrella.com

Teatro El Musical del Cabanyal

Pl. Rosari, 3. Tel. 960 800 140. www.teatre-elmusical.com

Teatro L'Hora Baixa

C/ Barón de San Petrillo, 34. Tel. 963 690 729.

www.horabaixa.com

Teatro Olympia

C/ San Vicente Mártir, 44. Tel. 963 517 315.

www.teatro-olympia.com

Teatro Principal

C/ Barcas, 15. Tel. 963 539 200. <http://teatres.gva.es>

Teatro Rialto

Pl. Ayuntamiento, 17. Tel. 963 539 300. <http://teatres.gva.es>

Teatro Talia

C/ Caballeros, 31. Tel. 963 912 920. <http://teatres.gva.es>

Radio City

C/ Santa Teresa, 19-2. Tel. 963 914 151.

www.radiocityvalencia.com

Sala Espacio Inestable

C/ Aparici i Guijarro, 7. Tel. 963 919 550 / 665 388 000

www.espacioinestable.com

Sala Matilde Salvador

C/ Universidad, 2. Tel. 963 864 846. www.uv.es

Teatre L'Horta

C/ San Martín de Porres, 17. Tel. 963 759 643.

www.lhortateatre.com



PARKS and GARDENS

La Glorieta

C/ Palacio de Justicia y Porta de la Mar. Tel. 963 525 478

Jardín Botánico. C/ Quart, 80. Tel. 963 156 800

www.jardibotanic.org

Jardín de las Hespérides

C/ Beato Gaspar Bono. Tel. 963 525 478

Jardín de Polifilo

C/ Camp del Turia, s/n. Tel. 963 525 478

Jardines del Real – Viveros

C/ San Pío V, s/n. Tel. 963 525 478

Jardín del antiguo cauce del Turia

Tel. 963 525 478. www.culturia.org

Palacete y jardines de Ayora

C/ Santos Justo y Pastor, 98. Tel. 963 725 956

Palacete y jardines de Monforte

Pl. de la Legión Española, s/n. Tel. 963 525 478

Parque de Benicalap

Av. Burjasot, 254 y C/ Francisco Morote Greus, s/n.

Tel. 963 472 960

Parque de Cabecera

Antiguo Cauce del Turia. Tel. 963 525 478

Parque de Marxalenes

C/ San Pancracio y C/ Luis Crumiere. Tel. 963 525 478

Parque del Oeste

Av. del Cid, 35 y C/ Enguera, s/n. Tel. 963 525 478

Parque de Orriols

Arquitecto Tolsa/San Vicente Paul. Tel. 963 257 881

Parque de la Rambleta

C/ Pío IX, s/n. Tel. 963 525 478

El Parterre

Pl. Alfonso el Magnánimo. Tel. 963 525 478

BEACHES

Playa de Cabanyal-Las Arenas With fine golden sand, this is an urban beach with all types of services as well as sports areas and children's play areas.

Playa Las Arenas and Malvarrosa A few minutes from the city centre, very well connected via the urban bus routes, cycle track, Metro and tram.

Playa Pinedo and Playa El Saler Situated to the south, both beaches boast the European Blue Flag award for their clear waters and the perfect condition of their sand.sand.

LEISURE AREAS

City of Arts and Sciences: L'Hemisfèric, Museo de las Ciencias Príncipe Felipe, l'Oceanogràfic, Palau de les Arts Reina Sofia, l'Umbracle y l'Agora.

Av. Autovía del Saler, 7. Tel. 902 100 031

www.cac.es, www.lesarts.com

Bioparc Valencia

Av. Pío Baroja, 3. Tel. 902 250 340. www.bioparcvalencia.es

SPORTS INSTALLATIONS

Municipal Sports Foundation

Po de la Pechina, 42. Tel. 963 548 300

www.deportevalencia.com

Mestalla Football Stadium

Av. Suecia, s/n. Tel. 902 011 919

www.valenciacf.es

El Saler Golf Course

Av. de los Pinares, 151. El Saler. Tel. 961 610 384

www.parador.es

Ricardo Tormo Region of Valencia Motor Racing Circuit

Autovía A3 Valencia-Madrid, Salida 334. Cheste (Valencia).

Tel. 902 012 899

Spanish Tennis Club

Carretera Burjassot-Torres Torres Km. 4,6. Rocafort.

Tel. 961 310 000. www.cettenis.com

Valencia Tennis Club

C/ Botánico Cabanilles, 7. Tel. 963 609 658

www.clubdetenisvalencia.es

Turia Athletics Stadium

(sports tracks on the 3rd stretch of the Turia)

Av. Tirso de Molina, s/n. Tel. 963 485 000

www.deportevalencia.com

City of Valencia Football Stadium

C/ de San Vicente de Paúl, 44. Tel. 902 220 304

www.levanteu.com

Valencia Horse-racing Track

C/ Jaca, 23. Tel. 963 615 363

www.lahipica.com

Font de Sant Lluís Pavilion

C/ Hermanos Maristas, 16. Tel. 963 737 661

www.deportevalencia.com

Luis Puig Cycle Racing Track

Av. Las Ferias, s/n. Tel. 963 902 640

Valencia Royal Nautical Club

Camino Canal, 91. Tel. 963 679 011

www.rcnauticovalencia.com

Juan Carlos I Royal Marina

Edificio Veles e Vents. Port America's Cup.

Tel. 963 462 007. www.marinarealjuancarlosi.com

LANGUAGE

The two official languages are Spanish and Valencian, this latter being the language proper to the Region of Valencia.

OPENING HOURS

Shops are open from 10a.m to 1:30 /2p.m. and from 4:30 /5p.m to 8 / 8:30p.m. Large stores and shopping centres remain open all day, from 10a.m to 10p.m.

There are, in addition, establishments that remain open until the small hours for buying items of immediate necessity and the press.

Restaurants are generally open between 1p.m and 4:30p.m for dining, although the kitchen might close earlier. And for evening meals between 8:30p.m and 12:30a.m. Drinks bars remain open until 3:30a.m and discos until around 7a.m.

POSTAL SERVICES

In Valencia there are **24 post offices scattered throughout every neighbourhood in the city.** The Central Post Office and Telegraphs is open straight through from 8:30a.m to 8:30p.m. and on Saturdays from 9:30a.m to 1:00p.m. It is on the Plaza del Ayuntamiento, No. 24. Tel: 963 512 370.

BANK HOLIDAYS

In Valencia national fiesta days in Spain are bank holidays as are days of local fiestas:

1st January New Year.

6th January "Reyes" [Epiphany]

22nd January San Vicente Martyr

19th March St Joseph the carpenter

Good Friday and Easter Monday

Second Monday after Easter, San Vicente Ferrer

1st May, Workers' day.

Second Sunday in May, the Virgin of the Forsaken

15th August, the Assumption of the Virgin

9th October, day of the Region of Valencia

12th October, Fiesta of Hispanity [Discovery of America]

1st November, All Saints' Day.

6th December, Day of the Spanish Constitution

8th December, Feast of the Immaculate Conception

25th December, Christmas Day

BANKS AND CREDIT CARDS

Most banks open from 8:30a.m to 2p.m. The central offices of the main banks are concentrated between the Plaza del Ayuntamiento and the streets Barcas and Pintor Sorolla. Throughout the city there are automatic cash dispensing machines available providing a 24-hour and international service. Most hotels, restaurants and shops in Valencia accept the major credit cards like American Express, VISA, Mastercard, 4B, Access and Diners Club.

TIPS OR GRATUITIES

Not regarded as obligatory. Nevertheless, it is usual to leave something if the service received has been very satisfactory (especially in bars and restaurants).

TOURIST INFO WEBSITES

www.comunitatvalenciana.com

www.turisvalencia.es

www.valenciaterramar.org

EMERGENCY TELEPHONE NUMBERS

Emergencies: 112

Local Police: 092

Fire Service: 080

National Police: 091

Valencia City Council: 010

TOURIST INFO OFFICES

Tourist Info Valencia - Paz

C/ Paz, 48. Tel. 963 98 64 22

Tourist Info - Plaza de la Reina

Pl. de la Reina, 19. Tel. 963 15 39 31

Tourist Info Valencia-Ayuntamiento

Pl. del Ayuntamiento, s/n. Tel. 963 524 908

Frente al edificio de Correos

Tourist Info AVE-Joaquín Sorolla

C/ San Vicente Mártir, 171. Tel. 963 803 623

Tourist Info - Aeropuerto de Manises

Terminal Aeropuerto de Valencia. Tel. 961 53 02 29

Tourist Info Valencia – Playa

Pº de Neptuno, 2 (Frente Hotel Neptuno). Tel. 963 555 899

Tourist Info Marina Real Juan Carlos I

Muelle de la Aduana, s/n (Entre Edificio del Reloj y Tinglado 2). Tel. 961 207 745

Tourist Info Valencia – Puerto

Abierta únicamente durante escalas de cruceros- Estación de ACCIONA, Muelle de Poniente s/n. Tel. 963 674 606

Tourist information

www.comunitatvalenciana.com

CONSULATES

AUSTRIA. C/ Convento Santa Clara,10-2º-3ª. Tel. 963 522 212

BELGIUM. Gran vía Ramón y Cajal, 33-1º-2ª. Tel. 963 802 909

DENMARK. C/ Eugenia Viñes, 101 1º-2ª. Tel. 963 332 922

EE.UU. C/ Dr. Romagosa, 1-2º pta J. Tel. 963 516 973

FINLAND. C/ Conde Salvatierra de Álava, 11-2º. Tel. 963 525 250

FRANCE. C/ Cronista Carreres, 11-1º A. Tel. 963 510 359

GERMANY. Av. Marqués de Sotelo, 3º- 6ª-13ª. Tel. 963 106 253

HUNGARY. C/ Álvaro de Bazán, 3. Tel. 963 933 631

ISLAND. Pl. Porta de la Mar, 4-bajo. Tel. 963 517 275

ITALY. C/ Quart, 14, bajo. Tel. 963 217 234

LITHUANIA. C/ Julio Antonio, 3, 1º, 2ª. Tel. 963 816 219

MEXICO. Pl. Cánovas del Castillo, 1, 2ª. Tel. 963 214 354

MÓNACO. Av. María Cristina, 1-5ª. Tel. 963 514 795

NETHERLAND. Músico Ginés, 16-3º. Tel. 963 553 551

NORWAY. Av. del Puerto, 312, 2º, 5ª. Tel. 963 310 887

POLAND. Av. Cortes Valencianas, 35 -1º- pta 2.
Tel. 963 580 002

RUSSIA. Av. Aragón, 4. Tel. 961 475 318.

SWEDEN. Pl. Porta de la Mar, 4-3º-8ª. Tel. 963 940 375

CLIMATE and WEATHER

In winter, the average temperature is not usually below 8 or 9°C, and in summer the maximum is not usually above 33°C. Humidity is high but rainy days are scarce and are concentrated in the first weeks of autumn, the end of winter and beginning of spring. The rains, when they come, can be very heavy. Valencia has the privilege of having approximately 2,700 hours of sun in the whole year.

HOSPITALS

Hospital Clínico Universitario

Av. Blasco Ibáñez, 17. Tel. 963 862 600

Hospital Arnau de Vilanova

C/ La Marina Alta, s/n. Tel. 963 868 501

Hospital La Fe

Av. Campanar, 21. Tel. 963 862 700

Hospital Universitario Doctor Peset

Av. Gaspar Aguilar, 90. Tel. 961 622 300

Hospital Malvarrosa

C/ Isabel de Villena, 2. Tel. 963 989 900

Hospital General Universitario

Av. Tres Cruces, 2. Tel. 961 972 000

HOW TO GET THERE

VALENCIA AIRPORT

Carretera Aeropuerto s/n. Manises. Tel. 902 404 704
www.aena.es

TRAIN

RENFE, Estación del Norte:

C/ Xàtiva, 24. Tel. 902 240 202.
www.renfe.es

RENFE, Joaquín Sorolla Station

C/ Sant Vicent Màrtir, 171. Tel. 902 320 320.
www.renfe.es

VALENCIA PORT

Muelle de la Aduana, s/n. Tel. 963 939 500
www.valenciaport.com

Trasmediterránea

Tel. 902 45 46 45. www.trasmediterranea.es

Baleària

Tel. 902 16 01 80. www.balearia.com

HOW TO GET AROUND

BUSES

Valencia Bus Station

Avda. Menéndez Pidal, 11. Tel. 963 466 266

EMT. Empresa Municipal de Transportes. [Municipal Transport Company]

Pl. Correo Viejo, 5. Tel. 963 158 515.
www.emtvalencia.es

Metrobús

Entidad Transporte metropolitano de Valencia
Av. Enric Valor, 13. Tel. 961 923 292.
www.avmm.es

METRO [UNDERGROUND] AND TRAMS

Tel. 900 46 10 46.
www.metrovalencia.com

TAXIS

Valencia – Taxi: Tel. 963 740 202

Tele Taxi: Tel. 963 571 313

Radio Taxi: Tel. 963 703 333

Onda – Taxi: Tel. 963 475 252

Taxistar: Tel. 639 61 66 66

Taxi-Valencia: Tel. 960 077 705

VALENCIA BUS TURÍSTIC

Pl. de la Reina. Tel. 963 414 400 / 699 982 514.
www.valenciabusturistic.com

Tour por Valencia

www.busturistico.com
Reservas: 647 810 818 / 961 500 120

Valencibisi

www.valenbisi.com
Paseo de la Alameda, 2
Tel. 902 006 596

LEARN SPANISH

There are centres that offer specialist courses of Spanish for foreigners, accredited by the Instituto Cervantes. All information: www.ameele.net



www.comunitatvalenciana.com



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