

American University in Cairo

## AUC Knowledge Fountain

---

Archived Theses and Dissertations

---

2-1-2002

# Islamic design influences on Spanish architecture in the twentieth century

M Tarek Amin El-Akkad

*The American University in Cairo AUC*

Follow this and additional works at: [https://fount.aucegypt.edu/retro\\_etds](https://fount.aucegypt.edu/retro_etds)



Part of the [Arabic Studies Commons](#), and the [Islamic Studies Commons](#)

---

### Recommended Citation

#### APA Citation

El-Akkad, M. (2002). *Islamic design influences on Spanish architecture in the twentieth century* [Thesis, the American University in Cairo]. AUC Knowledge Fountain.

[https://fount.aucegypt.edu/retro\\_etds/1516](https://fount.aucegypt.edu/retro_etds/1516)

#### MLA Citation

El-Akkad, M Tarek Amin. *Islamic design influences on Spanish architecture in the twentieth century*. 2002. American University in Cairo, Thesis. *AUC Knowledge Fountain*.

[https://fount.aucegypt.edu/retro\\_etds/1516](https://fount.aucegypt.edu/retro_etds/1516)

This Thesis is brought to you for free and open access by AUC Knowledge Fountain. It has been accepted for inclusion in Archived Theses and Dissertations by an authorized administrator of AUC Knowledge Fountain. For more information, please contact [fountadmin@aucegypt.edu](mailto:fountadmin@aucegypt.edu).



**Islamic Design Influences On  
Spanish Architecture  
in the Twentieth Century**

**M. Tarek Amin El-Akkad**

**2001**



Thesis  
2001/59

The American University in Cairo  
School of Humanities and Social Sciences

# **Islamic Design Influences on Spanish Architecture in the Twentieth Century**

A Thesis Submitted to

The Department of Arabic Studies  
Islamic Art and Architecture

In partial fulfillment of the requirements for

The degree of Master of Arts

by

M. Tarek Amin El-Akkad

June 2001



The American University in Cairo

2001/59

Islamic Design Influences on  
Spanish Architecture  
in the Twentieth Century

1

A Thesis Submitted by

M. Tarek Amin El-Akkad

to Department of Arabic Studies  
Islamic Art and Architecture

June 2001

In partial fulfillment of the requirements for

the degree of Master of Arts

has been approved by

Dr. Bernard O'Kane  
Thesis Committee Chair  
Department of Arabic Studies

[Redacted Signature]

Dr. George Scanlon  
Thesis Committee Reader  
Department of Arabic Studies

\_\_\_\_\_

Dr. Jere Bacharach  
Thesis Committee Reader  
University of Washington, Seattle

[Redacted Signature]

[Redacted Signature]

June 27<sup>th</sup> 2001

Department Chair

Date

[Redacted Signature]

Dean

June 27, 2001

Date



To: Vice-Provost's Office

From: Bernard O'Kane

Subject: Thesis of Tarek El-Akkad

Date: 13/6/01

The thesis submitted by Tarek El-Akkad has now been approved by Jere Bacharach, George Scanlon and myself.

As Dr Scanlon is out of the country only two signatures are on the form; but I have asked Dr Scanlon to email you to confirm his acceptance.



## **Abstract**

This thesis is a visual analytical study of the Islamic influence on twentieth century architecture in Spain, mainly in Andalucía. All the sections include a historical background introduction. Islamic buildings in Sevilla and Córdoba are analyzed and compared with other buildings. Several buildings from the nineteenth and early twentieth century throughout Spain are analyzed as well.

The main area of the study is in the city of Sevilla, and specifically, la Avenida de la Constitución and its connection to la Plaza de España, and la Plaza de America. Other buildings are analyzed also, in and around this general area.

The conclusion discusses the future of the Spanish aesthetic in Spain and beyond using the work of contemporary architects.



## **Table of Contents**

Introduction.....	01
Chapter One: Moroccan Beginnings.....	04
History.....	05
A Short Survey of Important Buildings.....	06
Analysis and Comparison.....	07
Chapter Two: Spain and What Remains.....	09
Geography.....	10
History.....	12
Survey of buildings in Andalucía.....	22
The Great Mosque of Córdoba.....	23
The Great Mosque of Sevilla.....	28
Analysis.....	31
Chapter Three: Buildings of the 19th and 20th Centuries.....	34
The Romantic Period.....	35
Case Studies.....	39
La Casa Vicens.....	40
La Casa el Capricho.....	41
La Casa Bofarull.....	43
La Fábrica Casarramona.....	44
La Plaza de Toros de las Ventas.....	45
Chapter Four: Sevilla.....	48
History.....	49



Areas of the Study.....	54
La Plaza de Armas.....	55
La Plaza de España.....	57
La Plaza de America.....	61
La Avenida de la Constitución.....	64
El Edificio la Adriática.....	64
La Casa Marqués de Villamarta.....	66
El Hotel Alfonso XIII.....	67
El Edificio Vitalicio Seguros.....	68
El Edificio AXA Seguros.....	70
El Edificio Bancaja and el Torre de Abd al-Aziz.....	71
The Countryside and la Hacienda.....	72
Spanish Thoughts.....	73
El Palacio de Exposiciones y Congresos de Sevilla.....	75
Chapter Five: Conclusion.....	79
Elements of Design.....	80
The Future.....	81
Bibliography.....	85
Appendix.....	89
Chronology.....	89
Plates.....	92
Figures.....	93



## **List of Plates**

- (01) Madinat al-Zahara, column detail.
- (02) The Great Mosque of Córdoba, minaret.
- (03) The Great Mosque of Córdoba, exterior wall.
- (04) The Great Mosque of Córdoba, great mihrab.
- (05) The Great Mosque of Córdoba, bay in front of the mihrab.
- (06) The Great Mosque of Córdoba, dome above the great mihrab.
- (07) The Great Mosque of Córdoba, Capilla Real.
- (08) The Great Mosque of Córdoba, vault of the Capilla Real.
- (09) The Great Mosque of Córdoba, Capilla de Villaviciosa.
- (10) The Great Mosque of Córdoba, sanctuary general view.
- (11) The Great Mosque of Córdoba, sanctuary general view.
- (12) The Great Mosque of Córdoba, wooden ceiling.
- (13) The Great Mosque of Sevilla, Giralda.
- (14) The Great Mosque of Sevilla, minaret.
- (15) The Great Mosque of Sevilla, minaret.
- (16) The Great Mosque of Sevilla, minaret view from la Avenida de la Constitución.
- (17) The Great Mosque of Sevilla, view of the Cathedral.
- (18) The Great Mosque of Sevilla, wall facing the courtyard.
- (19) The Great Mosque of Sevilla, view of the cathedral.
- (20) La Casa Vicens, Barcelona, exterior view, after Zerbest, Rainer, *Antoni Gaudí*.
- (21) La Casa Vicens, Barcelona, interior view, after Zerbest, Rainer, *Antoni Gaudí*.



- (22) La Casa el Capricho, Santander, exterior view, after Zerbest, Rainer, *Antoni Gaudí*.
- (23) La Casa Bofarull, Tarragona, exterior view, after De Solá-Morales, Ignasi, *Jujol*.
- (24) La Casa Bofarull, Tarragona, interior view, after De Solá-Morales, Ignasi, *Jujol*.
- (25) La Fábrica Casarramona, Barcelona, exterior view, after Urrutia, Ángel, *Arquitectura Española Siglo XX*.
- (26) La Plaza de Toros de Las Ventas, Madrid, exterior view, after Urrutia, Ángel, *Arquitectura Española Siglo XX*.
- (27) La Plaza de Armas, Sevilla, exterior view.
- (28) La Plaza de Armas, Sevilla,, detail.
- (29) La Plaza de Armas, Sevilla, exterior view.
- (30) La Plaza de Armas, Sevilla, view form the plaza.
- (31) La Plaza de Armas, Sevilla, view from the plaza.
- (32) La Plaza de Armas, Sevilla, view from the interior.
- (33) La Plaza de España, Sevilla, general view.
- (34) La Plaza de España, Sevilla, main entrance.
- (35) La Plaza de España, Sevilla, northern tower.
- (36) La Plaza de España, Sevilla, coffered ceiling.
- (37) La Plaza de España, Sevilla, coffered ceiling.
- (38) La Plaza de España, Sevilla, tile detail.
- (39) La Plaza de España, Sevilla, tile detail.
- (40) La Plaza de America, Pabellón Mudéjar, Sevilla, general view.
- (41) La Plaza de America, Pabellón Mudéjar, Sevilla, main entrance.
- (42) La Plaza de America, Pabellón Mudéjar, Sevilla, elevation detail.



- (43) La Plaza de America, Pabellón Mudéjar, Sevilla, detail.
- (44) La Plaza de America, Museo Arqueológico, Sevilla, general view.
- (45) La Plaza de America, Museo Arqueológico, Sevilla, crenellation detail.
- (46) El Edificio la Adriática, Sevilla, general view.
- (47) El Edificio la Adriática, Sevilla, facade detail.
- (48) El Edificio la Adriática, Sevilla, tile detail.
- (49) La Casa Marqués de Villamarta, Sevilla, tower detail.
- (50) La Casa Marqués de Villamarta, Sevilla, general view.
- (51) La Casa Marqués de Villamarta, Sevilla, facade detail.
- (52) El Hotel Alfonso XIII, Sevilla, detail.
- (53) El Hotel Alfonso XIII, Sevilla, main facade.
- (54) El Hotel Alfonso XIII, Sevilla, general view.
- (55) El Edificio Vitalicio Seguros, Sevilla, tripartite facade.
- (56) El Edificio Vitalicio Seguros, Sevilla, detail.
- (57) El Edificio AXA Seguros, Sevilla, general view.
- (58) El Edificio AXA Seguros, Sevilla, detail.
- (59) El Edificio Bancaja and el Torre de Abd al-Aziz, Sevilla, view from la Avenida de la Constitución.
- (60) Morera and Vallejo Insurance, Sevilla, general view.
- (61) Morera and Vallejo Insurance, Sevilla, main facade.
- (62) El Palacio de Exposiciones y Congresos, Sevilla, general view.
- (63) El Palacio de Exposiciones y Congresos, Sevilla, water pool.
- (64) El Palacio de Exposiciones y Congresos, Sevilla, main plaza.
- (65) El Palacio de Exposiciones y Congresos, Sevilla, street facade.



- (66) El Palacio de Exposiciones y Congresos, Sevilla, water fall detail.
- (67) El Palacio de Exposiciones y Congresos, Sevilla, water fall, by Ramón Gutiérrez.
- (68) Typical building facade, Sevilla.
- (69) Typical building facade, Sevilla, rejería detail.
- (70) Orient Station, Lisbon, forest of columns, after Tzonis, Alexander, *Santiago Calatrava*.
- (71) Orient Station, Lisbon, view of the arches, after Tzonis, Alexander, *Santiago Calatrava*.
- (72) La Plaza de España, Sevilla, view of the street behind.



## **List of Figures**

- (01) The Great Mosque of Córdoba, floor plan, after Sordo, Enrique, *Moorish Spain*.
- (02) Sevilla, area map of El Palacio de Exposiciones y Congresos, after *Sevilla: Plano y Callejero*.
- (03) Sevilla, general area map of important building sites, after *Sevilla: Plano y Callejero*.
- (04) Map of Spain, after Barrucand, Marianne, *Moorish Architecture*.



## Introduction

East and West have sometimes collided, yet came together many times throughout history. I have been exposed mainly to Western architecture through education and professional experience. Not until recently have I come in close contact with Islamic architecture. Western thoughts and ideas were in many ways paralleled in the Islamic world, although sometimes coincidentally.

Over the ages, historians have debated the idea of humans evolving in the same way, despite geographic separation. For example, pyramids found in Egypt and Mexico were not linked until recent attempts to prove that a possible journey across the Atlantic took place. The story of the Ra one and two boats is well known, and proved only that such a trip was possible. Was contact really necessary for the pyramid to be developed on the two continents? Visual individuals can usually conceptualize ideas without ever using any external media. Many professionals in the visual fields strive to come up with innovative design solutions, only to realize later on that their ideas have been developed already. Individuals can develop similar solutions either because of exposure or independently. The human need for shelter was global, however similar or different the solutions were.

In the Middle Ages there was a clash between East and West, and the collision was nowhere else as intense as it was in Spain. The Muslims initially went to Spain to help fight ongoing wars, though decided to stay and eventually spread their religion. They were in the Iberian Peninsula between



AD 711 and 1492, yet their influence lasted beyond this date, and is still very evident to the present day.

In the beginning I mentioned my heavy exposure to Western architecture. Part of the architecture I was exposed to was the so called Spanish architecture, or the California style. I never questioned the sources of that style and simply assumed that it was part of Western influence, until I went to Spain. A whole new world opened up, and I began to see the California style with new eyes.

In the past few years I have been heavily exposed to Islamic architecture, again through education and practice. The development of Islamic architecture was driven by a need to shelter space either for religious or domestic purposes, and many building types were developed to meet other requirements. Initially the architecture echoed the Roman-Byzantine tradition, especially in earlier Umayyad buildings, as in the Dome of the Rock in Jerusalem which was modeled after St. Vitale in Ravenna. The public bath for example, was developed to meet a specific religious requirement for cleanliness, and followed earlier Roman prototypes. Muslim cities became known for their many public baths, and after la Reconquista in Spain many baths were destroyed because they were seen as a symbol of an Islamic ritual.

When Christopher Columbus left from Spain in 1492, aboard la Santa Maria in search of the Indies, he took a whole culture with him to the New World, that culture is still visible today in North and South America. In 1493 Columbus returned to Sevilla and the city prospered from the trade with the



New World. Sevilla or Ishbiliya is the capital of the province of Andalucía in the southern half of Spain, and is the focus of this visual analytical study of the Islamic design influences on Spanish architecture.

Few buildings remain throughout Andalucía from the Muslim period, and only traces remain in Sevilla, however, the echoes are everywhere. There is blending of history everywhere in the urban fabric of the city of Sevilla. Parts of Islamic buildings are still seen standing alone or connected to newer buildings, as in los Caños de Carmona on Luis Montoto street, the aqueducts that brought the water from the nearby hills of Carmona.<sup>1</sup> Another example is el Torre de Abd al-Aziz, on la Avenida de la Constitución (Pl. 59), which was part of the wall built around the city by the Almohads or in Arabic al-Muwahhidun, in the twelfth century.<sup>2</sup> This sort of blending was also seen in other buildings and in other cities. The Great Mosque of Córdoba is a great example of the type of blending that later influenced Modern architecture mainly in the twentieth century.

The Romanticism of the late nineteenth century in painting and literature made neo-Islamic architecture popular in Spain. The integration of Islamic design elements in the architecture of the nineteenth and twentieth centuries, was conducted by several Spanish architects in Sevilla and other major cities, and the results were intriguing.

---

<sup>1</sup> *Sevilla Almohade*, 172.

<sup>2</sup> *Ibid.*, 38.





## A. History

The Muslims invaded Morocco in 695, as well as the rest of North Africa, but in the beginning it was made into a base for the invasion of Spain. Most importantly, in 711 the Muslims, led by Tariq Ibn Ziyad who was a Berber general, invaded Spain starting from Tangier, a port city west of the Straits of Gibraltar (Jebel Tariq). It was located directly across from Tarifa in Spain (Fig. 4), which was named after Tarif Ibn Malik who first landed in it a few months earlier in a reconnaissance mission.<sup>3</sup>

Eventually the Muslims were established in Morocco and developed an Islamic society, which had a culture and many institutions that were Muslim and whose language was evidently Arabic. It became known as Mauretania, the name that the Romans gave to parts of it, and the people were named Mauris, or Moors. The original racial and political roots in the country were Berber, the Greeks and the Romans called them Barbarians, and barbarism meant the "free and noble spirit."<sup>4</sup> To the Arabs Morocco was a rough and wild country, difficult to conquer and control; they had a saying: "Algeria is a man, Tunisia a woman, Morocco a lion."<sup>5</sup>

---

<sup>3</sup> Meakin, *The Moors*, 45.

<sup>4</sup> Kinross, *Morocco*, 8.

<sup>5</sup> Ibid., 1.



## **B. A Short Survey of Important Buildings**

Marrakesh was a vibrant city it was an African city, a caravan city, a great marketplace and a place of business and pleasure for the tribesmen who came in from the mountains around, and the nomads from the desert.<sup>6</sup> In the eleventh century the nomadic Sanhaja Berbers came from the south and made a fortified camp to prevent the advancement of the Masmuda Berbers of the Atlas mountains above. The Sanhaja were veiled men from the desert, who were familiar with means of irrigation. They dug underground channels to bring water from the hills to plant and fertilize the palm groves, which still shade Marrakesh today.<sup>7</sup> They founded the Almoravid dynasty or in Arabic al-Murabitun (the forbearers), that united not just Morocco but Muslim Spain as well.<sup>8</sup>

It was to the succeeding dynasty of the Almohads or al-Muwahhidun, which was founded by the Masmuda Berbers of the Atlas mountains, that Marrakesh owed its main structure, the Kutubiya Mosque. Its minaret was made of red sandstone and probably built around 1147 and rebuilt in 1158, honeycombed with intricate and delicate patterns in brick with a frieze of white and turquoise tiles, and it was sixty meters in height. It was the prototype for the Minaret of the Great Mosque of Sevilla in plan and proportions, as well as other minarets in Andalucía. Another example is the

---

<sup>6</sup> Ibid., 30.

<sup>7</sup> Ibid., 30.

<sup>8</sup> Ibid., 31.



unfinished al-Hassan Tower, the most important minaret at Rabat built in 1195 as part of unfinished Great Mosque. It was constructed of red brick, and had a lozenge design lattice work rising from three scalloped blind arches. There is one other surviving important building of the same period in Marrakesh, the Qasaba mosque built around 1196, and it also had an important minaret, built of brick, with blue and white tiles.<sup>9</sup>

### **C. Analysis and Comparison**

The minaret of the mosque was symbolic and utilitarian at the same time, and it became more symbolic of the Muslim faith over time. The tallest minarets in Morocco and Spain were close to 65 meters in height.<sup>10</sup> The prototype for the shape and the footprint of the Almohad minarets came from Umayyad Syria, as in the minarets of the Great Mosques of Aleppo and Damascus. The original prototypes were much smaller being around 35 meters in height, and much simpler in design. The Syrian minaret didn't go directly to Spain with the Umayyads, rather underwent development in Morocco and was affected by the local architecture.

Unlike Syrian models, the Moroccan examples were more richly decorated on all four sides, using scalloped, horseshoe, or multifoil arches. The arches often generated a latticework design, or enclosed more variations of arched forms. A pavilion, having a wall surface design replicating the main

---

<sup>9</sup> Ibid., 31.

<sup>10</sup> Hillenbrand, *Islamic Architecture*, 140.



wall of the minaret, with a ribbed dome and a bulbous finial, completed the top. This combination remained unchanged in the medieval period throughout Spain and Morocco, and it even influenced church towers built during the same period.<sup>11</sup>

Notable examples of this type of minaret were those of the mosque of al-Hassan at Rabat and the Kutubiya mosque in Marrakesh. The minarets of Morocco and Spain were quite unique in the Islamic world, because they were consistent, and maintained the same form over a large geographical area during a long period of time.<sup>12</sup> In Egypt for example, the minarets were more diversified and were influenced by many sources.

---

<sup>11</sup> Ibid., 141.

<sup>12</sup> Ibid., 144.





### **A. Geography**

The name Andalucía geographically and administratively refers today to the southwestern province of Spain, composed of the main cities of Almería, Málaga, Cádiz, Huelva, Jerez, Jaén, Ronda, Sevilla (the capital), Córdoba, and Granada. Three geomorphological units could be clearly distinguished according to Marianne Barrucand: "in the center, the marl and sandy valley of the Guadalquivir river (al-Wadi al-Kabir), bounded by hills and opening onto the Atlantic; in the north, the Sierra Morena, the southern foothill of the Iberian Meseta, a lightly populated mountain region whose main source of wealth lay in a few copper, coal, mercury and lead mines; and in the south the mighty Sistema Penibético, stretching from Gibraltar in the west to Cape Nao in the east. The lower Baetic Cordilleras divided the Guadalquivir Valley from a series of parallel valleys, dry to the east around Guadix and Baza, but near Granada irrigated and therefore very fertile (the Vega). High mountain ranges in the south (Sierra de Ronda, Sierra Nevada, Sierra de Los Filabres) left room along the coast for small irrigated plains. The most important area, historically and economically, was the rich Guadalquivir Valley, the cradle of the three cities of Córdoba, Cádiz, and Sevilla."<sup>13</sup>

Ibn Ghalib al-Idrisi called attention to the high quality and fertility of the soil around Sevilla, both for plantation and orchards and also for the irrigated land and animal pasturage. The name Aljarafe (al-Sharaf) applied to both,

---

<sup>13</sup> Barrucand, *Moorish Architecture*, 11.



the district and the mountain (iqlim and jabal al-Sharaf), and it constantly appeared in descriptions of Sevilla; bordering on the district of Shadhuna. It extended for 64 kilometers, based on al-Idrisi, starting about 5 kilometers to the north of Sevilla and included the prosperous, densely populated areas located between Sevilla, Niebla and the sea. The economy of Sevilla was based to a great extent on large plantations of olive and fig trees, mainly in Aljarafe, and specifically on the production of high quality oil, which was used around al-Andalus and also exported to the East. Also very important economically was cotton, here again of very high quality, which was sent to other areas of al-Andalus and to Africa. In all Sevilla had 12 agricultural districts or iqlims around it.<sup>14</sup>

Initially all of Islamic Spain was named al-Andalus, which from the 8th to the 10th century included most parts of the Iberian Peninsula. In the north, its border nearly followed the course of the Duero river, while in the east it followed the Pyrenees mountains. According to Marianne Barrucand: "theoretically at least, material evidence of the Islamic culture should be present in all of this area."<sup>15</sup>

---

<sup>14</sup> Vilá, *Islamic Desk Reference*, 114-115.

<sup>15</sup> Barrucand, *Moorish Architecture*, 12.



## B. History

The origin of the name "al-Andalus" was shown to be an Arabization of the Visigoth name of the former Roman province of Baetica.<sup>16</sup> The Visigoths controlled the area from 468 until 711, "Gothica sors" being the name given to single lots acquired by individual lords. The name could be found in most of the written sources as the Latin name for the Gothic Kingdom. Its Gothic equal was "landa-hlauts" (land-lot), which later became "al-Andalus".<sup>17</sup>

By the beginning of the 8th century, the weakness of the Visigothic kingdom was obvious. The ruling class was made up of a small very wealthy Germanic upper class aristocracy, and were descendants of the Ibero-Roman *noblesse de robe*. They were faced by an impoverished rural population and depleted towns. They lost most of their privileges and former power and their authority was minimal. In 711, an appeal was made by Akhila and his brothers, the sons of the king, Wittiza, to the Muslims of Morocco for help to fight against the usurper Roderic.<sup>18</sup>

The Gothic period ended miserably and in bloodshed, yet according to Marianne Barrucand it would be considered wrong to judge it in a totally negative manner: "it was the period during which Spain was united administratively for the first time, and it also saw not only the Iberian Peninsula's conversion to Christianity, but also its continuous Romanization

---

<sup>16</sup> Ibid., 12.

<sup>17</sup> Ibid., 13.

<sup>18</sup> Ibid., 21.



in respect of language and law. The Germanic Visigoths played the role of a catalyst in this process. Later historians came to glorify this period as the one which saw the birth of a Spanish national sentiment."<sup>19</sup>

A small group of men led by Tarif Ibn Malik, in the summer of 710, landed west of Gibraltar in a reconnaissance mission, at a point presently known as Tarifa. The landing was successful and encouraged the Muslims in the following spring to cross the Straits with a 7000 man army, in ships provided by Akhila who was heading the Visigoths. The mostly Berber army was led by Tariq Ibn Ziyad, who was a freedman of Musa Ibn Nusayr. Some sources said that he was originally from Persia, yet he was probably a Berber. He had been a representative of Musa in Tangier and probably knew of the internal problems of the weakened Visigothic kingdom. On 19th July 711 near Algeciras (on the Rio Barbate) the Muslim army, in alliance with the Visigoths, easily defeated Roderic and his forces, who at the time of the landing of Tariq and his men, were in the north fighting the Basques. After the defeat of Roderic, Tariq met no additional organized resistance. Consequently, Córdoba and Toledo (the Visigothic capital) fell to his forces shortly after. Musa Ibn Nusayr, in the summer of 712, after crossing the Straits with an army of 18000 men consisting mostly of Arabs, conquered Sevilla and the surrounding areas, and later Mérida. The conquering of Spain continued until the summer of 713 when Musa and Tariq joined up their forces. Meanwhile Musa's son took Niebla and Beja. Later, Musa made

---

<sup>19</sup> Ibid., 21.



Toledo, and the once known for its wealth Visigothic palace, his residence. The following summer Musa resumed his campaign as far as Oviedo through Soria and the upper Duero river valley, and Tariq went through the upper Ebro river and reached Galicia. The caliph al-Walid in Damascus meanwhile was questioning their conduct due to court conspiracies, and later recalled both Musa and Tariq to give him an explanation. Abd al-Aziz, one of Musa's sons, was given the command of Spain. According to the sources, Musa most probably ended up in a Syrian prison, and Tariq vanished somewhere in the East and was not heard of.<sup>20</sup>

The conquest of Spain became part of Arabic folklore, and its battles became anecdotes and an important part of the culture. At the present time in Spain the conquest is remembered and associated with those battles, and the names of Musa and Tariq.

In Córdoba, Abd al-Rahman I (al-Dakhil), was proclaimed Amir al-Andalus in 756, and the city became the Umayyad capital. It was during his reign (756-788) that construction on the Great Mosque was started. During the reign of Abd al-Rahman III (912-961), Madinat al-Zahara was founded (Pl. 1), and the capital was moved to a new location, only five kilometers northwest of Córdoba.<sup>21</sup>

Later, after the death of al-Mansur (978-1002) the Umayyads were weakened and several revolts followed. The unrest continued until 1031 and

---

<sup>20</sup> Ibid., 25-26.

<sup>21</sup> Ibid., 61.



several small states, which were called Taifas (al-Tawa'ifs), were created (1031-1091).<sup>22</sup> The strongest and most important of all the Taifas were the ones established in Granada and Sevilla, by Badis, and al-Mutadid respectively.<sup>23</sup> There was not much left of the architecture of the Taifa period, and very little is known of the buildings in Sevilla and other main centers. The Mosque of the Aljaferia, built by Ibn Ja'far in Zaragoza, in the middle of the eleventh century, was the most important one.<sup>24</sup>

The chaos went on for several years, and became a main source of weakness for the country. In the time from the death of al-Mansur (978-1002) and until the invasions of the Almoravids and the Almohads (Berber domination 1091-1248), according to Enrique Sordo: "the Muslims became noticeably Hispanized or softened, by the luxury and mildness of their surroundings, slowly lost their war like tendencies; their Arab and African soldiers changed in the same way."<sup>25</sup>

Sevilla was the Almohad's Andalusian capital and the best period for art in Muslim Sevilla was during the reigns of the first Almohad monarchs. The Almohad Caliph Abu Ya'qub Yusuf (1172-1175) was very involved in embellishing and enlarging the city.<sup>26</sup> He built the Alcázar, on the site of the

---

<sup>22</sup> Sordo, *Moorish Spain*, 61.

<sup>23</sup> Ibid., 62.

<sup>24</sup> Ibid., 78.

<sup>25</sup> Ibid., 62.

<sup>26</sup> Ibid., 83.



Abbadid palace of al-Mu'tamid, which Pedro the Cruel later expanded. Very little now remains of their art and architecture, because the Christians built over their constructions. The minarets of some of their mosques can still be seen today incorporated in the towers of the Churches of St. Catherine and St. Mark, and most importantly in the Cathedral, with its magnificent minaret (Pl. 14). "The minaret of the al-Mohad's Great Mosque of Sevilla, the Giralda, still stands even today as the symbol of their former power, and has become the city's hallmark."<sup>27</sup>

Muhamad Ibn Yusuf Ibn Nasr defeated the Almohads, and in 1237 occupied Granada and established Nasrid rule (1237-1492). The development of Granada as a major city began in the eleventh century according to the sources, and the Nasrids built the Alhambra (al-qal'a al-hamra) on the Sabika hill, where an insignificant Zirid fortress once stood.<sup>28</sup>

On the 2nd of January 1492 Muslim forces surrendered to the joint armies of Prince Ferdinand and Queen Isabella and the last Nasrid ruler, Abu Abd Allah Muhamad XII, known to the Spaniards as Boabdil was allowed to leave.<sup>29</sup> Christopher Columbus started his journey, in the same year, in search of the Indies, with the financial support of Queen Isabella's newly acquired wealth from Granada.

---

<sup>27</sup> Barrucand, *Moorish Architecture*, 156.

<sup>28</sup> Ibid., 183.

<sup>29</sup> Ibid., 181.



At the beginning of Christian rule, medieval Spain had a large Jewish and Muslim population, aside from Sicily, it was the only multiracial and multi-religious country in western Europe. Much of the development of Spanish civilization in religion, literature, art, and architecture stemmed from this fact. In the following years, because of the Spanish Inquisition, many Jews and Muslims were either expelled (in 1492 queen Isabella expelled 170,000 Jews, and later 275,000 Moriscos were expelled by 1614), killed, or forced to convert to Christianity, changing the cultural and ethnic make up of the country.<sup>30</sup>

After the discovery of the New World Sevilla became a key city in trading with the new colonies. The crown insisted that all trade should be carried on through this city, and should be reserved for Castilians, because it was their money and blood that had built the new empire. This trade was regulated by la Casa de Contratación (1503), or the House of Trade. The city rapidly became one of the greatest trading centers in Europe, and its population rose from 25,000 in 1517 to 90,000 in 1594.<sup>31</sup>

The decline of Spanish economic and political power started in the seventeenth century and especially in the second half. The decline in other areas including art and architecture was not as apparent. In fact the

---

<sup>30</sup> *Encyclopaedia Britannica*, Spain, 39.

<sup>31</sup> *Ibid.*, Spain, 41.



Churrigueresque style of architecture was developed in the late seventeenth century by the Churriguera brothers.<sup>32</sup>

The monarchy continued on in Spain for several hundred years, and Spain was involved in many wars in Europe and the Americas until the French occupation of 1810. Spanish guerrilla bands effectively attacked the French forces and kept them from completely taking over Spain, and then fought against Napoleon, with the aids of British troops.<sup>33</sup>

In 1812 the Constitution was declared by las Cortes, and it ended the absolutist monarchy, established parliamentary government, suppressed the Inquisition, limited the power of the nobles and clergy, and instituted other reforms. It was considered very advanced for its time, and the constitution became a main issue in later Spanish politics. After Ferdinand VII defeated the French forces led by Napoleon in 1814, he returned to Spain, and abolished the Cádiz Constitution. He restored the dictatorship, and established strong oppressive policies to control the liberals.<sup>34</sup>

Power struggles continued and Spain was involved in several wars. It lost the Spanish American war in 1898. However, it remained neutral during World War I, 1914-1918. During the reign of King Alfonso XIII, in 1923 General Miguel Primo de Rivera led a military coup against the ruling regime.

---

<sup>32</sup> Ibid., Spain, 49.

<sup>33</sup> *Microsoft Encarta*, Spain, History.

<sup>34</sup> Ibid., Spain, History.



He was greatly supported because of the major dissatisfaction with the existing government. He created the second republic.<sup>35</sup>

The priority of the new civilian government, appointed by Primo de Rivera was economic development. To achieve this, an extensive road network had to be built to improve the transportation network around the country. In addition, large irrigation works were inaugurated to expand the agricultural areas.<sup>36</sup>

He believed that his mission was to save Spain from the old politicians, and after cleaning it, hand it over to a real patriotic government. During his early years he was in favor of an economic expansion based on improving trade relations to increase Spanish exports.<sup>37</sup>

The Exposición Ibero-Americana of Sevilla of 1929 was aimed at improving trade relationships with the Latin American countries, but the exposition failed to meet its objectives. The Spanish peseta began to fall and a recession followed, because of the Great Depression which lasted until the early 1940s.<sup>38</sup>

Opposition to his administration increased between 1928 and 1929,

---

<sup>35</sup> Ibid., Spain, History.

<sup>36</sup> Ibid., Spain, History.

<sup>37</sup> *Encyclopaedia Britannica*, Spain, 57.

<sup>38</sup> Ibid., Spain, 57.



mainly because of his extravagant fiscal policies, therefore, Primo de Rivera was forced to resign in 1930, and Alfonso XIII left Spain in 1931.<sup>39</sup>

The rebels or Nationalists, fought the loyalists or Republicans, in the Spanish civil war from 1936 until 1939. The Nationalists were concentrated mainly in the agricultural areas while the Republicans were in industrial and other urban areas. The Nationalists were led by General Francisco Franco (he was very successful in gaining their loyalty). The Republicans on the other hand were led by the moderate Socialist Juan Negrin. The Nationalists won the civil war and the fighting ended on 1 April 1939. General Franco, however, was not interested in uniting the country. He opted for separatism and the Loyalists were seen as "reds" who had been "anti-Spain." In the first four years after the war hundreds of thousands were arrested and put in jails, and perhaps 37,000 were executed by General Franco's regime. The army and the church became very strong and were the ultimate ruling forces. The Spanish people suffered immensely because of the war and its consequences, and the majority of the Republican legislation in favor of workers and peasants was abrogated. General Franco did not want to be involved in World War II, 1939-1945, and decided to keep Spain neutral. He resisted internal and external pressures to fight in the war, and evaded the pressures of the German chancellor Adolf Hitler.<sup>40</sup>

---

<sup>39</sup> *Encarta Encyclopedia*. Spain, History.

<sup>40</sup> *Ibid.*, Spain, History.



After 1943, as the Allies were winning the war, Franco changed his internal policy of mass imprisonment and executions, to improve his relations with the Allies. The Falange was the small Spanish Fascist Party; its role had to be reduced; and its Fascist symbolism had to be suppressed. Franco in 1947 declared Spain a monarchy, yet no king could be in charge with him alive. The throne could only be given if Franco died, was incapacitated, or decided to give up his power. Between 1946 and 1950 the United Nations penalized General Franco and his regime because his reforms did not go far enough. Spain suffered because many countries cut off diplomatic and other relations with it, and because of the severe drought that began in 1939. To make matters even worse, France helped in reviving guerrilla warfare in the north.<sup>41</sup>

Things began to change after the start of the Korean War in June 1950. Franco began to support the United States and gave it the right to use many Spanish air and naval bases. He was then seen as an important ally against Communism, and in exchange in September 1953 the United States gave Spain military and economic aid. The United Nations ban was lifted in November, US banks made loans to Spain, and the Vatican recognized Franco's regime as being legitimate. The admittance of Spain into the United Nations finally followed in December 1955.<sup>42</sup>

---

<sup>41</sup> Ibid., Spain, History.

<sup>42</sup> Ibid., Spain, History.



Later, from 1961 on some major changes occurred. The Franco regime, which was essentially pragmatic and technologically oriented after 1957, provided the framework within which socioeconomic growth could occur. The government sponsored a massive housing program which greatly eased the transition from a rural to an urban society.<sup>43</sup>

General Franco initiated political liberalization to accelerate socioeconomic development, and a series of fundamental laws were enacted from 1966 to 1969. One of the laws increased freedom of the press, while another made las Cortes more representative and increased its powers. Of utmost importance, was the law recognizing Spain's status as a monarchy by naming Juan Carlos, grandson of Alfonso XIII, as successor to the throne after Franco's death. Franco died on November 20, 1975, and Juan Carlos I became the King of Spain and new reforms were initiated to liberalize the country.<sup>44</sup>

### **C. Survey of Buildings in Andalucía**

After la Reconquista, many Muslims were living in Spain under Christian rule. The architecture created during that period was named Mudéjar, (In Arabic *mudajjan* or domesticated), and the name was used to describe the Muslims that remained in Spain after la Reconquista until the 17th century (later they were called Moriscos). The name Mudéjar was later

---

<sup>43</sup> Ibid., Spain, History.

<sup>44</sup> Ibid., Spain, History.



generally used, to describe non-Muslim architecture built using Islamic design elements. Towards the end of the 19th century, medieval Mudéjar styles reappeared in southern Spain, in a revival of historicism.<sup>45</sup>

In contrast Mozarabic architecture was created by Christians under Muslim rule. The name was derived from the Arabic word *must'aribun* or Arabized, and was used to describe *dhimmi*s, or Christians and Jews living under Muslim protection.<sup>46</sup> The best examples of Mozarabic were found in northwestern Spain, and were built in the ninth and tenth centuries. The buildings were mainly churches using Islamic design elements. The most impressive was the church of San Miguel de Escalda near León. Other examples included Santa María de Lebeña near Santander, and San Baudel de Berlanga, near Berlanga de Duero.<sup>47</sup>

### 1. The Great Mosque of Córdoba

The Great Mosque of Córdoba was properly named as everything about the mosque was truly great: the exterior, the interior, the detailing and even the late Christian additions. Construction of the mosque started in 785, ordered by Abd al-Rahman I, on a site overlooking the Guadalquivir river which according to the sources used to have a Roman temple and later a Visigothic monastery. The qibla orientation was off by 17 degrees (built at 28

---

<sup>45</sup> Barrucand, *Moorish Architecture*, 15.

<sup>46</sup> Ibid., 229.

<sup>47</sup> Booton, *Architecture of Spain*, 26.



degrees SE instead of 45 degrees SE from Córdoba) due to the reuse of an existing Visigothic wall by the Muslims according to the sources. The Great Mosque became one of the largest in the world, being 128 meters wide by 175 meters long.<sup>48</sup> The original mosque was square in plan and was roughly 74 meters on all sides. It had an open courtyard and a prayer hall that was only 37 meters wide, however, later additions made the mosque plan what it is today.<sup>49</sup>

The most striking element of the interior was the double tiered arch in the colonnaded prayer hall (Pls. 10, 11). The arches were supported on reused columns from previous buildings, and the lower arches were horseshoe, while the upper ones were semicircular. They had limestone voussoirs alternating with red brick, continuing the *ablaq* tradition of Umayyad Syria. Echoes of the Great Mosque of Damascus were evident, yet I believe that the double arcade was so innovative in its conception and execution, that it is hard to relate it to any previous models. The same could be said of the symbol of Andalusian architecture: the horseshoe arch. Examples were found in earlier in Syria, and in pre-Islamic buildings in Spain (mainly in Visigothic architecture), yet the form used by the Muslims was far more sophisticated and proportionally better balanced than all the others.

Al-Hakam in 962 began the work on the expansion of the prayer hall, with the addition of twelve bays to the south and a new mihrab, heptagonal in

---

<sup>48</sup> López, *La Mezquita de Córdoba*, 6.

<sup>49</sup> Barrucand, *Moorish Architecture*, 40.



plan. The bays in front of the previous mihrab had scalloped interlocking arches, and the area is now called la Capilla de Villaviciosa, or Chapel of the Dissolute Town (Pl. 9). The arches were double-tiered, and were made of stone that was plastered over and painted.<sup>50</sup> The mihrab was horseshoe-shaped (Pls. 4,6), with a row of trefoil arches above, and used gilded mosaics in the voussoirs, the spandrels, the Kufic inscription bands, and on the wall surface.

Córdoba fell to the Christians in 1236 and the mosque was consecrated as a cathedral. In 1257 an altar was added, and la Capilla Real, or the Royal Chapel (Pls. 7,8) was attached to la Capilla de Villaviciosa. It was rectangular and followed existing column bays with the dome of la Capilla de Villaviciosa being at the end of the nave.<sup>51</sup> In 1523 the Bishop Alonso Marinque ordered the construction of la Capilla Mayor or Major Chapel, in the middle of the prayer hall. A large part of the work done under Abd al-Rahman II and al-Mansur had to be destroyed (Fig. 1). There was a great effort initiated later by King Charles V, after he saw the work done on la Capilla Mayor, to preserve as much of the mosque as was possible to protect the history of Spain from destruction. Therefore, Hernán Ruiz, named El Viejo, who planned the initial Cathedral had to keep his work within the

---

<sup>50</sup> Ibid., 83.

<sup>51</sup> López, *La Mezquita de Córdoba*, 12.



existing colonnades. He later died and his work was finally completed by his son in 1582.<sup>52</sup>

The original prayer hall was bisected by la Capilla Mayor which was aligned to face east, however, its existence was not very evident. A whole section of the Great Mosque was removed for it to be built. Only after I walked around for a while did I discover the Spanish Gothic Cathedral, and I was shocked. It was so different from everything else in the Great Mosque, that it was wise to keep it hidden within the space, there was no blending in this area.

It is evident that the sight lines to the qibla wall and the mihrab were preserved (Pls. 7, 9). The interior of the mosque showed the impact of all the past influences that were blended together in certain areas. The current artificial lighting inside was very subdued with many spotlights shining on the ceiling. Natural lighting was limited to the clerestory windows, at the base of the domes, in the three bays in front of the mihrab (Pl. 6). The lighting effect in those bays was incredible, with the combination of incandescent (that simulates original candle lamps) and daylight. The gilded mosaics of the mihrab area had a magnificent shimmer with their foliated and arabesque designs. The mihrab was the focal point of the space, as the building was entered from the north side, and was preserved as such despite all the alterations.

---

<sup>52</sup> Ibid., 23.



To make the Great Mosque into a cathedral the Christians kept the existing arcades, and the ceilings were redone in parts of la Capilla Real and la Capilla de Villaviciosa (Pls. 8,9). The original ceiling was constructed of wood beams that had carved designs (Pl. 12). Instead of the original wood beams, the Christians built ribbed tunnel vaults, and the results were awe-inspiring.

In la Capilla Real and la Capilla de Villaviciosa, the ribs of the tunnel vault were designed to resemble fan vaults and they were terminated at the spandrels of the existing arches. Typically, fan vaults fanned out of their supporting piers, yet structurally that was not possible because of the existing conditions. Instead, imitation fan vaults were used to preserve the Umayyad arcades. In between the fan vaults, an area was created resembling a pointed arch for high-reliefs of Christian subjects. This concept was very successful in creating a transitional zone between the old and the new. To keep the design consistent, a decorative bas-relief band was added at the top edge of existing arches (Pl. 8).

In la Capilla de Villaviciosa existing columns and arches were preserved, yet to create a Christian sense of entry to la Capilla, an existing arch was doubled and the Islamic features were concealed. The ablaq of the Umayyads on the other side, was used as a stencil for placing voussoirs filled with high-relief. The voussoirs were aligned with existing bas-reliefs on the limestone below the arch (Pl. 9).

In those areas, the old and the new were interwoven in a way that had never been done before. For the most part I believe that keeping the



modifications confined to the ceiling resulted in a hybrid design that was not immediately visible, yet successful.

The Great Mosque of Córdoba, aside from being one of the largest in the Muslim world, has some of the most creative and beautiful design solutions anywhere. The work done by the Christians was an early attempt at the blending that would be fully mastered later on in the twentieth century.

## 2. The Great Mosque of Sevilla

The Almohad Great Mosque was most probably built in 1171, by Abu Ya'qub where the Cathedral is now standing on la Avenida de la Constitución. What remains of the Great Mosque is the minaret, and the sahn, or what is now the Orange Tree courtyard.<sup>53</sup>

The typical Almohad great mosque was characterized by a nave and side aisles perpendicular to the qibla wall. The nave and aisles opened into a transept, therefore creating a T-shaped plan.

After Sevilla fell in 1248 the Great Mosque was consecrated as a cathedral. Later, the Mosque was demolished to make room for a new structure, and work on the new cathedral started in 1401. The plan was a Latin cross: it had a nave, a transept and side aisles. The minaret of the mosque had been built on a Roman foundation in 1184, and in 1558 it received a new top (Pls. 14,15). It was designed by Hernán Ruiz, the same architect who did la Capilla Mayor at the Great Mosque of Córdoba, and it

---

<sup>53</sup> Barrucand, *Moorish Architecture*, 157.



included a pavilion for twenty five bells and a statute of Faith now known as Giraldillo (Pls. 13, 16).<sup>54</sup> The pavilion was fully integrated with the minaret through the use of horizontal bands. The bands offset the verticality of the shaft, and its elongated lozenge brick patterns. In addition, bulbous finials were placed atop the balustrades and the crown of the pavilion, and below the Giraldillo (Pl. 16).

The interior of the Cathedral was completely separated from the remains of the mosque. The Cathedral exterior is visible today through remaining horseshoe arch gates on the north side dating from the twelfth century (Pl. 17). The main Gothic cathedral entrance is on la Avenida de la Constitución opposite the east facing altar. The Orange Tree courtyard was built in 1184, and had fired brick walls. What remains today are the arches of the arcade surrounding it (they were reconstructed in several spots), and the cornice above (Pl. 18). The arches were horseshoe however, they were pointed and on piers. The walls of the courtyard as well as the exterior walls were kept by the Christians. It is hard to imagine what the Great Mosque looked like, but more importantly for this study is what remained. The courtyard was a very significant part of the Great Mosque and the fact that it was kept is a key issue (Fig. 3).

Today, the Cathedral is entered from the north side, through the Islamic exterior walls, and then through the Islamic inner courtyard walls. As soon as the main gate of the Great Mosque is approached, the flying

---

<sup>54</sup> *All Andalucía*, 6.



buttresses and the main body of the Cathedral become visible through the main archway. Once inside the courtyard, the full splendor of the Cathedral becomes apparent, with the minaret standing high above the rest of the structure. The interior is dim with no natural light until the nave is approached, then gradually the light intensifies, and the altar is visible fully immersed with natural light. There are several stained glass clerestory windows lining the full length of the nave, with side windows in the altar. The design of the Cathedral provides a transitional experience, from the outside world, across the courtyard that symbolizes the Muslim period, into the dark side aisles. Then the experience is dramatically changed by all the light in the nave and altar areas.

It was easier for the Christians to raze the Almohad Great Mosque, and build from scratch in order to meet their ambitious cathedral program requirements (Pl. 19). At the Great Mosque of Córdoba, la Capilla Mayor was lost in the Islamic hypostyle prayer hall, yet the smaller Capillas were more successfully integrated. I believe that to meet the program requirements of the Gothic cathedral, the builders had to demolish the mosque, in order to avoid the problems encountered at Córdoba.

The minaret of the Great Mosque of Sevilla was preserved and reused and it set a standard to be followed. The new hybrid design with its many figural statues on top, in sharp contrast with the geometrically designed main body, is very successful.



#### D. Analysis

Talbot Hamlin sees the Spanish landscape as being influential: "Spain was, and is still, a land of the most vivid and dramatic contrasts, windswept and barren upland plateaus, rocky and forbidding mountains, valleys of great fertility; cold and blustery in the northern uplands, warm and balmy and almost tropical along the southern Mediterranean shore. It was a country too, with a rich and confused cultural background; Roman, Visigoth, Moor, and later the Christian chivalry of the conquering kingdoms had all left their mark." He continued in his analysis: "All of this gave the Spaniard a certain driving intensity of feeling, a certain dynamism, a special kind of dramatic power, that was in a sense the human analogy of the drama of his natural surroundings."<sup>55</sup>

Marianne Barrucand wrote of the Islamic architecture of Spain: "One could spend hours discussing the most appropriate way to pigeonhole this architecture in some classificatory scheme. Whether it is described as Moorish, Hispano-Islamic or Hispano-Maghrebian, it is clear that none of these attributes does justice to a reality in which Arabic, Spanish and Berber elements subjected each other to mutual influence of varying intensity on the fertile soil of Islam, and in so doing gave rise to unparalleled peaks of achievement."<sup>56</sup>

---

<sup>55</sup> Hamlin, *Architecture Through the Ages*, 386.

<sup>56</sup> Barrucand, *Moorish Architecture*, 18.



I chose the Great Mosque of Córdoba, and the Great Mosque of Sevilla to illustrate the influence they had because they were hybrid structures. They were two examples of how Spanish architects solved the problems of integrating two different cultures in one place of worship. Stylistic elements from different worlds were fitted within the same structure.

In the case of the Great Mosque of Córdoba the chapels were interwoven into the structure initially, in la Capilla de Villaviciosa, and la Capilla Real. Later the designers decided to sidestep the problem all together by demolishing a large portion of the hypostyle hall for la Capilla Mayor. The blending of the styles was successful in some areas of the Mosque, yet looked very odd in other areas. The minaret did not show Islamic design elements, because the original one built in the tenth century, was rebuilt after a major earthquake in the eighteenth century (Pl. 2). The exterior walls and gates were virtually unchanged, with the exception of some minor additions (Pl. 3).

In the case of the Great Mosque of Sevilla, the only integration was in the minaret. The mosque was demolished completely, to make it easier for the placement of the nave, and the transept of the Latin cross-based cathedral plan. Flying buttresses were constructed to support the walls, and were totally non-Islamic (as they were a Gothic invention) although they appeared as symbols of the triumph of Christianity. Later on in an Islamic-inspired building, they appeared in an abstracted and nonstructural form, in the arches of the waterfalls at el Palacio de Exposiciones y Congresos de Sevilla.



The learned techniques of combining design elements, that were mastered in the two mosques, became a new design tool. In the nineteenth and twentieth centuries the integration of architectural design elements became fully mastered by the Spanish architect, as will be shown by many successful design schemes .



## Chapter Three: Buildings of the 19th and 20th Centuries

### A. The Romantic Period

There was a period of confusion and misunderstanding of Islamic architecture in the latter part of the nineteenth century, yet Spain saw a revitalization of the Islamic style.. In the early part of the twentieth century there was a definite deficiency of knowledge among the new generation of architects and historians concerning Islamic architecture. There was little understanding of the different periods of the Muslim era to the extent that in a publication named *En busca de una arquitectura nacional* (In Search of a National Architecture) by Domènech and Monyaner, all the different styles were included as Mudéjar.<sup>57</sup>

The reasons for this revitalization were varied. However, it was mainly tied to the rising interest in Orientalism in painting. Spain, and especially Andalucía, were viewed by the European painters as exotic. Many of the painters traveled in Andalucía to paint the landscapes, the costumes, the people, and above all Islamic architecture. There was a rise in Romanticism, it was connected with the Orient, and Spain of course, was the closest to the Orient via history, geography, and culture.

*Alf Laylah wa Laylah, or the Arabian Nights*, was translated into French in 1704 by Antoine Galland, and captured the public's imagination when it first appeared. In the period from the 1700s to the 1920s, the stories enjoyed widespread and lasting success in Europe. The tales and their eroticism, violence, and humor left an indelible impression of the East as being

---

<sup>57</sup> Hernando, *Arquitectura en España 1770-1900*, 232.



romantic, over-sexed and violent. Moreover, the caliphs, wazirs, odalisques and eunuchs who were in the tales became clichés in the Orientalists repertoire.<sup>58</sup>

The French ambassador, Charles de Ferriol, in 1714 published illustrated Ottoman Empire costume plates, containing engravings by French artists living in Istanbul, that proved to be very popular. In 1721 and 1742 the sending of two ambassadors from the Ottoman capital to strengthen the opening up of Turkey to the outside world aroused intense curiosity among the French. Turqueries in Paris became the vogue, and spread to the theater, opera, interior design, fashion, romantic novels and paintings.<sup>59</sup>

In 1832 the *Alhambra* by Washington Irving was published, it contained sketches of the buildings at the Alhambra and stories based on his residence in Granada in 1829. The stories became well known and were very popular both in Europe and the United States.<sup>60</sup>

In 1885 Richard Burton, translated *the Arabian Nights* into English, and it created a sensation when it was published. A new French translation followed, by Joseph-Charles Mardrus, and was published in sixteen volumes from 1899 to 1904. It had a strong impact on fashion, ballet, the theater and book illustrations. The author of the translation was born in Cairo in 1868, his grandfather having been exiled from Mingrelia by the Russians. His version

---

<sup>58</sup> Thornton, *Women in Orientalist Painting*, 4.

<sup>59</sup> Ibid., 5.

<sup>60</sup> *Encarta Encyclopedia*, Irving, Washington.



of the translation was illustrated by Léon Carré and in England, by Edmund Dulac, who took their inspiration from Islamic miniatures and Indian, Tibetan and Japanese art.<sup>61</sup>

In the middle of the nineteenth century the Spanish landscape painter Jenaro Pérez was introduced to Orientalist type of painting by the Scottish painter David Roberts. Pérez helped popularize Orientalism with the Spanish bourgeoisie. Consequently, the interest turned to architecture and Romanticism in the form of neo-Islamic architecture emerged.<sup>62</sup>

Evasion and evocation were the two words used to describe the Romantic period. Paintings nourished the Western's world constant demand for escapism, and above all "set people dreaming".<sup>63</sup> In Spain, it was the architecture that materialized these dreams, and has continued to do so until the stylistically confused late twentieth century.

In 1834 Jules Goury and Owen Jones went to Granada. Being experienced in drawing and documenting monuments in Egypt they hoped they could make an accurate representation of the buildings in the Alhambra. After six months in Granada Goury died of cholera, and Jones returned to England. The next year he started the publication of the original drawings. In 1837 he returned to Granada and completed the collection. For accuracy, an impression of all the ornaments in the palace was taken either in plaster or

---

<sup>61</sup> Ibid., 16.

<sup>62</sup> Hernando, *Arquitectura en España*, 233.

<sup>63</sup> Thornton, *Women in Orientalist Painting*, 19.



with unsized paper.<sup>64</sup> In 1856 Jones published *The Grammar of Ornament* with many lithographs it was considered as an encyclopedic manual. It was not intended for designers to copy rather to inspire. Almost all known styles in ornamentation were introduced in the nineteenth century in Europe. Islamic as well as Chinese and Indian motifs became popular.<sup>65</sup>

---

<sup>64</sup> Goury, *Plans and Details of the Alhambra*, Advertisement.

<sup>65</sup> Pevsner, *Dictionary of Architecture*, 415.

## **B. Case Studies**

1. Antoni Gaudí 1852-1926, la Casa Vicens 1883-1888, Barcelona.
2. Antoni Gaudí, la Casa el Capricho 1883-1885, Santander.
3. Josep Jujol 1879-1949, la Casa Bofarull 1914, Tarragona.
4. Josep Puig, la Fábrica Casarramona, 1909-1913, Barcelona.
5. José Espelius and Manuel Muñoz, la Plaza de Toros de Las Ventas, 1919-1931, Madrid.



### C. La Casa Vicens

Antoni Gaudí's Casa Vicens in Barcelona was built between 1883 and 1888. Design work started in 1878, and the building was located on la Calle les Carolines in Barcelona. The owner of the house was Manuel Vicens, a local brick and tile manufacturer. The project was one of Gaudí's early projects, and he worked on it when he was fairly inexperienced.<sup>66</sup>

The plan of the Casa was square, and it had three floors and a roof garden. Gaudí cleverly worked with the basic shape of the Casa, the cube, adding and subtracting elements (Pl. 20). He worked with brick and tile that was manufactured by his patron, and rubble stone, in a manner that brilliantly mixed the materials on the façades. He started with a stone base that had floral patterned tile accents at the street level, and worked his way up adding brick and checkered tiles. Gaudí style *rejería* metalwork was used in the gate and the fence around the courtyard of the Casa, as well as in balcony railings. Projecting elements were added to the exterior walls in the form of turret-like balconies. On the roof he placed oversized finials that had checkered tile caps. On the third level he created a gallery that wrapped around the Casa, and was definitely inspired by earlier Islamic architecture in Spain as in the muqarnas keel arches of the porticos at the Patio de los Leones at the Alhambra. The arches of the porticos are in two sizes, narrow

---

<sup>66</sup> Zerbest, *Antoni Gaudí*, 38.



and wide. The narrow arches have almost the exact same proportions as the ones Gaudí used.

The interior was a mix of design elements as well, and in the smoking lounge, carved muqarnases were suspended from the ceiling (Pl. 21). In addition, traditional mosque lamps with imitation Arabic script were hung in the middle of the lounge.

The key elements that were evident in the design of la Casa Vicens, were the mixing of tile and brick and matte and shiny surfaces in a manner similar to what was seen during the Muslim period. He used keel and corbel arches in a way that must have been inspired by the many Islamic buildings he studied at the Academy of Architecture in Barcelona. Repetition was used in the tile patterns, and the windows and finials. This period of his design work was called the Moorish period, and it included other buildings like la Casa el Capricho 1883-1885, the Güell Pavilions 1884-1887, and el Colegio Teresiano 1888-1889.<sup>67</sup>

#### **D. La Casa el Capricho**

La Casa el Capricho was built between 1883-1885 in Comillas near Santander. It was described by Rainer Zerbest as: "Gaudí's attempt to combine the Middle Ages, the golden age of Catalonia, with the grace and dignity of Oriental residences".<sup>68</sup>

---

<sup>67</sup> Ibid., 22.

<sup>68</sup> Ibid., 48.



The building plan was rectangular with staggered edges on three sides, and rounded edges on the fourth. Its main feature was the tower above the entry vestibule (Pl. 22). The tower was built as a *torre mirador* (lookout tower), that echoed Islamic minarets from Spain's past in its placement and relationship to the building. The massing of the building was superbly done, with the tower balancing the low and bulky mass of the rest of the Casa. From afar, the building could easily be mistaken for a mosque in a modern Muslim city. The tower was supported on columns that were placed on the raised entry platform, and was divided into three sections like a classical column: base, shaft, and capital. A small pavilion, supported on corbeled brackets, capped the tower.

The surfacing materials used by Gaudí were the same as before: stone, brick, and tile. He created a coursed stone base below, moving to brick with tile accents above. Here the tile used was molded, and greenish in color to fit into the natural surroundings. He used different arches, from corbelled to keel, in tile, brick, or wood.

La Casa el Capricho was more developed and was more architectonic than la Casa Vicens. All the Gaudí design elements were used, however, they were more refined and heading in the direction of a fully realized style of his own. His design creations became a model and a source of inspiration for many buildings in the twentieth century.



### E. La Casa Bofarull

One notable architect and follower of Gaudí was Josep Jujol (1879-1949). His work was a different interpretation of the mixing of elements, despite he being influenced by other sources. A notable example of his work was the alteration of la Casa Bofarull done in 1914 in Tarragona.<sup>69</sup> Jujol worked with Gaudí for several years and was very much influenced by his collaboration on several projects. His work has been described by Ángel Urrutia as: "starting out with eclectic historicism and ending up with a true living collage of architectural elements."<sup>70</sup> The massing of the Casa was very typical of its time, with living quarters on two levels and a *torre mirador* (Pls. 23, 24). The exterior was finished in white plaster, with Jujol's work done in brick. He added a gallery of pointed arches on the main level, and crenellations on the existing roof. The arches, in their design and proportions, came straight from the Nasrid period from el Patio de los Leones in the Alhambra. The columns of the arcade are slender and have simple capitals. His design for the crenellations was his own interpretation of another source, the typical Umayyad style. The rest of the Casa is full of whimsical ideas on top of the tower, above the windows, and in the detailing; these ideas show a strong Gaudí influence in their collective use.

Jujol's interpretation of the arches from el Patio de los Leones in the Alhambra, I believe was different from Gaudí's at la Casa Vicens, even though

---

<sup>69</sup> Urrutia, *Arquitectura Española Siglo XX*, 82.

<sup>70</sup> *Ibid.*, 82.



the source of inspiration was the same. Gaudí used similar proportions to have the same impact from the Patio, while Jujol replicated the jaggedness of the muqarnas in brick. Gaudí used the narrow type muqarnas arch, while Jujol used the wide type muqarnas arch, the two approaches were different yet the source of inspiration was evidently the same.

Jujol used a familiar design idea that was typical of the Spanish aesthetic, the contrast between plain undecorated and highly elaborate surfaces. In the case of la Casa Bofarull, he used rough brick against the plaster to create high contrast. In addition, he used the Islamic design references to give the Casa a sense of history and a sense of belonging. Whenever an Islamic reference was used in buildings throughout Spain the design became historical in a Spanish way.

#### **F. La Fábrica Casarramona**

La Fábrica Casarramona was built between 1909-1913 in Barcelona and was designed by Josep Puig. The building housed a textile factory whose industrial as well as office space had to be integrated for optimum functionality according to Ángel Urrutia.<sup>71</sup> He also compared it to the Houses of Parliament in London by Charles Barry, however, closer inspection reveals otherwise. The Houses of Parliament (1840-88) were of Neo-Gothic design, and had one square tower, the famous Big Ben. The proportions of the two towers at la Fábrica Casarramona are very different though (Pl. 25). Big Ben

---

<sup>71</sup> Ibid., 78.



terminates in a bulky top, whereas the two Spanish towers terminate with slender finials.

I believe that la Fábrica Casarramona was influenced by examples of great mosques from the Muslim period. The placement of the towers at the edges of the building and the massing were reminiscent of the exterior elevations of the Great Mosque of Córdoba, as it was viewed from the northeast and southwest sides (Pls. 2,3). The exterior walls, were faced in brick and topped with modified stepped type crenellations. The façades were divided vertically with pilasters extending for the full height of the wall, which is more Western, to offset the relatively long street front. The finials on the towers were Gaudí style according to Ángel Urrutia, however, at least in the smaller tower, the slenderness and profile were closer in feeling to the typical bulbous finials common in Muslim Spain. A good example today can be seen in the minaret at the mosque of Alcázar at Jerez de la Frontera.

Here again the building draws from different sources yet the Islamic influence was inescapable. The factory was built in Barcelona, which was much further away from the main centers of Córdoba, Sevilla, and Granada, yet there was a cultural connection that was stronger than the topography of the land. This connection developed with the Spanish culture and was based on an aesthetic that was unique to the Iberian Peninsula.

#### **G. La Plaza de Toros de las Ventas**

José Espelius and Manuel Muñoz Monasterio designed la Plaza de Toros de las Ventas which was built between 1919-1931 in Madrid.



Bullfighting rings were modeled after the Roman amphitheater, and started to develop as a building type in the eighteenth century. The earliest one was built in the mid eighteenth century in Sevilla overlooking the Guadalquivir river,<sup>72</sup> and the building was eclectic in style, yet it didn't include Islamic elements (Fig. 3).

The earlier Plaza de Toros in Madrid (1874) set the prototype for neo-Islamic bull fighting rings. It was replaced by la Plaza de Toros de las Ventas, the largest to be built in Spain, and was capable of accommodating 23,000 spectators (Pl. 26). The new Plaza had a metal structure that was covered with fired brick with touches of colored ceramic tile. Ángel Urrutia described it as having a style that was Sevillian regional (*estilo sevillano*) and compared it to buildings of la Exposición Ibero-Americana of 1929 in Sevilla.<sup>73</sup>

The Islamic detailing in the exterior wall had many elements from the Pabellón Mudéjar finished in 1914 (Pls. 40-43), such as scalloped arches, towers, and some of the detailing. The wall was divided horizontally, like the coliseum in Rome, with openings on four levels, arcade-like entrances on the street level, moving up to smaller windows that had horseshoe and trefoil arches.

The main entrance façade was raised up in a pishtaq-like manner to emphasize the entrance. It had a tripartite division, with the large scalloped main entry archway in the center. A favorite feature was the row of trefoil

---

<sup>72</sup> Danby, *The Fires of Excellence*, 192.

<sup>73</sup> Urrutia, *Arquitectura Española Siglo XX*, 149.

arches, above the central arch above the main entry gate, a design relationship coming straight from the great mihrab at the Great Mosque of Córdoba. The whole building was crowned with the typical Islamic stepped crenellations.

Several bullfighting rings were built around Spain, that reflected the same favored neo-Islamic style, and even extended to Latin America.<sup>74</sup>

The design elements used were reminiscent of the Islamic period and were combined with new technology to create great buildings that gave new spirits to old ideas. The choice of using a neo-Islamic style for several bullfighting rings, reflected a national direction that was not limited to Andalucía.

---

<sup>74</sup> Danby, *The Fires of Excellence*, 193.





### A. History

The city is located on the east bank of the Guadalquivir river in a large and very fertile plain about 80 km from the sea. The port, being easily accessible for the small ships that sailed up the river in past centuries, has made Sevilla one of the most important cities in Spain. In antiquity it was a landing place for the river barges on their way to Córdoba. The origin of the city and its earliest history are unknown, and according to legend it was founded by Heracles. Under Roman rule it was a commercial town known by its previous name of Hispalis, and through corruption the name in Arabic became Ishbiliya. Conquered by Caesar in 45 BC, it was fortified and renamed Colonia Julia Romula. Its suburb Triana, originally Trajana, was the birthplace of the emperors Hadrian and Trajan.<sup>75</sup>

From still existing parts of the fortifications in the northern section it may be deduced that Muslim Sevilla covered an area of about 740 acres, almost the same size as the old city center today. Some sources claim that in the twelfth century it had a population exceeding 400,000, although this is very unlikely.<sup>76</sup> The city spread out over the plains at the bend of the Guadalquivir river, had the shape of an oval limited on one side by the river and on the other side by the walls, now the boulevards.

The old wall surrounding the city was built originally during the Imperial Roman period, and according to historians, parts of it were

---

<sup>75</sup> Press, *The City as Context*, 15-17.

<sup>76</sup> Ibid., 17.



discovered in the city in the tenth century. The old wall included some of the still existing gates like la Puerta de Carmona, and la Puerta de la Carne.<sup>77</sup>

The nucleus of the city is the area around the Alcázar with most of the important public buildings. In this part the original Islamic and medieval street layout was fairly preserved, and only the architecture changed. La Avenida de la Constitución (Fig. 3) was cut through this area to connect it with the area of the 1929 Ibero-American exposition. The showpiece of this period is the quarter of Santa Cruz, with its many small and heavily planted, irregular open squares and its crooked, very narrow and short streets winding around the building blocks, which often have arched entryways.

In contrast to the haphazard intimacy of Santa Cruz, the district adjoining it in the north shows a surprising regularity in the street layout. Whether this indicates that this part is an extension of the original smaller medieval town, or a reconstruction of a destroyed section, or even a later development of larger open spaces that were preserved within the walls is difficult to decide.

At the beginning of the twelfth century, and as detailed by the historian Sánchez Albornoz, Sevilla was a city of brilliance in many areas. "The river Guadalquivir presented a lively scene; the port bustled with trading ships and the river was filled with the boats that ferried passengers and merchandise to the opposite bank, for at that time there was no bridge. Higher up the river, the water carriers drew the water that they later sold in the city; no aqueduct

---

<sup>77</sup> Valencia, *"Islamic Seville"*, 143.



was built to supply Sevilla with fresh water until the Almohad period. At the city gates the officials collected the unpopular local excise duties."<sup>78</sup>

The markets were full of meat, vegetables, figs, melons, olive-oil, spices, fried fish and other products, and the bakers made bread from the customers own flour. According to al-Tujibi: "if one could have wandered through Muslim Sevilla, one would have seen the incredible variety of craftsmen at work: masons and carpenters, potters and glass makers, blacksmiths and farriers, basket weavers, mat makers, weavers and dyers, furriers and tanners, tailors and shoemakers, manufacturers of parchment and paper, joiners and cabinetmakers, tilers and brick-makers. Everywhere, one would have come across fortunetellers, ballad-singers, and butchers carrying carcasses of meat from the slaughterhouses to the markets. There were also public baths, with barbers and masseurs in attendance, and several Christian churches."<sup>79</sup>

After la Reconquista on Palm Sunday 1493, Columbus returned to Sevilla after discovering the New World, and in 1503 the Catholic Kings founded la Casa de Contratación in the city. It then monopolized all traffic and commerce between Spain and the New World and became Spain's largest and most opulent city.<sup>80</sup> The opulence continued until several natural disasters in the seventeenth century forced the crown to move la Casa de

---

<sup>78</sup> Sordo, *Moorish Spain*, 83.

<sup>79</sup> Ibid., 84.

<sup>80</sup> Press, *The City as Context*, 18.



Contratación in 1717 to Cádiz.<sup>81</sup>

In 1728 thirty years of construction started on the famous tobacco factory (now the University of Sevilla), and the bull ring (Fig. 3) was begun in 1760. By the end of the nineteenth century the city was a "has-been", its port was of minimal importance, capital was scarce, and not a single bank operated in the city. In 1900 the population was 148,313, located entirely within the fallen Almohad city walls.<sup>82</sup> It was not until the 1929 Exposición Ibero-Americana that the city began its revitalization.

After the civil war of 1936 General Franco declared a rent freeze that discouraged the construction of new housing units. At the same time there was a rapid population increase through birth and immigration after 1940, and the city grew by about 200,000. The government was forced to construct large multifamily housing units outside the old city to meet the new high demand. Later private builders joined the move to create suburban high-rises, with the result that today 60 percent of the units occupied in the metropolitan area were built since 1950.<sup>83</sup>

Most of those buildings were uninspired in design, created difficult living conditions, and were viewed as eyesores by many architects. As early as 1912 there were attempts at creating a contextual architectural style for the city. The tasteless mass production of buildings of later periods, mainly in

---

<sup>81</sup> Ibid., 20.

<sup>82</sup> Ibid., 21-22.

<sup>83</sup> Ibid., 23.

the 1950s and 1960s, that plagued Sevilla and most major cities, was unstoppable.



## **B. Areas of the Study**

1. La Plaza de Armas, was originally the Córdoba Estación of Sevilla.
2. La Plaza de España by Aníbal González, built for la Exposición Ibero-Americana of Sevilla, 1929.
3. La Plaza de America, built for la Exposición Ibero-Americana of Sevilla, 1929.
4. La Avenida de la Constitución.
5. The countryside and la Hacienda.
6. El Palacio de Exposiciones y Congresos de Sevilla designed by Antonio Sáseta Velazquez and others.

### C. La Plaza de Armas

La Plaza de Armas was built in 1889 as the main train station of Sevilla and was originally named la Córdoba Estación. It was remodeled in 1982, and remained as a train station until 1991. It housed the Sevilla pavilion during the 1992 world exposition, and later became a commercial shopping center. The original building architects were José Santos Silva, and Nicolás Suárez Alvizu.<sup>84</sup>

The basic layout of the building was a simple rectangle with a wide span metal roof for the trains, and two buildings on either sides for other uses. The main entrance faces la Plaza de la Legión (Pl. 27), and is virtually unchanged from the days of the train station. The back side, where the trains used to come in, had a new large open plaza and a new hotel added in 1992. The rear façade itself had a new glass curtain wall added, to fill the large train entrance opening. The glass panels were fitted in a random lozenge design steel frame (Pls. 30, 31).

The building used many elements of Islamic origin: the horseshoe arch, Umayyad style crenellations (first appearing at Persepolis), and bulbous finials (Pls. 28,29). The exterior walls used brick facing with colored ceramic tile inserts (*azulejos* in Spanish), around openings. When it was built, the train station represented the stylistic direction of the latter part of the nineteenth century. It showed the many possibilities of using new technology in combination with historical elements.

---

<sup>84</sup> *Guia de Arquitectura*, 29.



In the main entrance façade there is a tripartite division: the glass and metal curtain wall in the center above the entry, and the two brick faced cubic volumes on both sides, now occupied by stores (Pl. 27). The most innovative part is the glass and metal curtain wall. It was created in the *rejería* traditional artwork, which was wrought or cast iron work.<sup>85</sup> The top is a large arch that spans the space between the two brick buildings, and the detailing was intriguing in its use of Islamic elements. The Umayyad-style crenellations around the top curve are now in black metal, and are crowned with a black (instead of the typical Islamic copper) bulbous finial (Pl. 28). Below, the space is divided with a series of metal multi-lobed horseshoe arches that are filled with colored and clear glass panes which are divided diagonally. This design is most effective in creating a traditional Islamic arcade silhouette against the sky, as it is viewed from the inside of the building (Pl. 32). In contrast, the other end of the building (the northern end), with its random lozenge glass curtain wall, is a picture window overlooking the open plaza beyond (Pl. 30). The use of metal shows the Plateresque (from silver work *platería*) influence from the sixteenth century, whose architectural elements were either in metal or metal-like.<sup>86</sup>

The main entrance has a series of horseshoe arches topped with brick stepped crenellations. Right above it is a stepped pediment, with a clock and

---

<sup>85</sup> Hamlin, *Architecture Through the Ages*, 389.

<sup>86</sup> "The Plateresque style is characterized by the lavish use of ornamental motifs, Gothic, Renaissance, and even Moorish, unrelated to the structure of the building to which it is applied." Pevsner, *Dictionary of Architecture*, 440.



a sign for the railway company, capped with a shiny metal bulbous finial. Just below the clock are a series of keel arches with geometric design tile inserts. The design inspiration I believe, came from the trefoil arches above the great mihrab at the Great Mosque of Córdoba (Pl. 4).

The brick on the façade is applied in different layers to create different pattern combinations, and a lozenge design is repeated in several areas around the building (Pl. 28, 29). The origin of the brick lozenge was the mosaic pattern around the gates at the exterior southwest wall at the Great Mosque of Córdoba. The brick work is most prominent on the main façade, and tile work is used more generously on the sides of the building.

Today the building is full of small retail shops, and fast food restaurants, that could be accessed either from the inside or the outside of the building. There is even a McDonald's with its golden arches fitting within the exterior brick horseshoe arches, a definite sign of globalization (Pl. 29).

La Plaza de Armas, as will be shown later on, was a major prototype, when it was built, in its use of Plateresque and Mudéjar elements for architects to follow in Sevilla and elsewhere in Spain.

#### **D. La Plaza de España**

La Plaza de España by Aníbal González was built for la Exposición Ibero-Americana of Sevilla of 1929; currently the building is used by the government of Sevilla for military offices. Before it was built, the city council had insisted that the architectural style used had to be seen as typical of Sevilla and its history: an *estilo Sevillano*. In 1912 the city held a competition



for the design of multistory building façades, either new or rehabilitated, in the city center, to be representative of the style. Several buildings were selected for their design excellence by notable architects like José Gómez, Aníbal González for his design of la Casa Marqués de Villamarta on la Avenida de la Constitución, and José Espiau for the Ciudad de Londres, still standing today on the corner of Cuna and Cerrajería Streets.<sup>87</sup>

The city selected Aníbal González to design the buildings of the exposition and the site of the project was the Parque de Maria Luisa, so named because the area used to be the gardens of the princess's home until they were donated to the city in 1893 (Fig. 3). Originally the exposition was planned to open in 1914, however, because of World War I it had to be delayed. Construction had to be delayed further because of lack of funding and didn't begin until 1921; it was finally opened in 1929 by King Alfonso XIII.<sup>88</sup>

The plan of the plaza is a simple half circle, two hundred meters in diameter, with a large fountain in the center (Fig. 3). The plaza is wrapped with a crescent-shaped pool of water, except for a passageway to provide access from the street. An elliptical geometric pebbled paving design covers the entire area of the plaza to the edge of the water pool. To access the building one had to go across the plaza and over the pool using one of the bridges across it, the approach being best described as grand (Pl. 33). The

---

<sup>87</sup> Urrutia, *Arquitectura Española Siglo XX*, 180.

<sup>88</sup> Danby, *The Fires of Excellence*, 207.



exhibition building, or the Palacio Español, itself follows the half circle plan and is crescent-shaped, and the main entrance is in the center (Pl. 34). It has tall towers at both ends and smaller towers in between (Pl. 35). The main level has an open arcade that is continuous from one end of the building to the other (Pl. 36). The base of the arcade has benches with colored tile panels that represent the different cities of Spain. In the panel depicting Málaga, the scene is viewed through a scalloped arch, the Christians are shown riding their horses and the Muslims standing at the city gate (Pl. 39). The scene is labeled "*Conquista de Málaga*", and is decorated with vegetal and foliated patterns that are pseudo-Islamic. The tile colors are in shades of blue, tan, green, brown, and are accented with white. The general impact is of course from the Muslim period, and the color scheme is repeated around the Plaza in the other panels.

The exterior walls are faced in brick with colored tiles inserts, using the same color palette as in the panels of the different cities (Pl. 38); the domes capping the towers, and the finials, on upper level railings are molded glazed colored tiles. The finials are bulbous and above the railing of the entry portico, are very similar to their Islamic counterparts (Pl. 34). The overall effect is eclectic yet very Spanish in spirit, and extremely majestic.

Once one crosses the bridges and is below the arcade, a new surprise awaits: the coffered ceilings (Pls. 36, 37). They are made of carved wood in several geometric design patterns of Islamic origins. The interior walls have tile dados that have a general Islamic impact although the pattern is not specifically related to Islamic ones. The coffered ceilings above the interior



stairs have geometric Islamic patterns but with crosses as well. The mood of the building, from the inside of the arcade, changes and can be seen to have a strong Islamic feeling, which must have reflected the architect's vision of giving the building a strong Spanish regional Islamic reference.

The building has vividness and vibrancy that were unparalleled in any style except that of the Islamic period. The high contrast of plain surfaces with highly decorative ones created the visual dynamics of the building. The different shades of brick and the different colors of tiles remind the viewer of patterns on earlier Islamic buildings. This building can not be described as neo-Renaissance, as claimed by some authors like Miles Danby, because the quiet regularity and delicacy of Renaissance architecture are not visible in it. Neither could it be called Plateresque (from silver work, *platería*), or Churrigueresque (named after the architect José Churriguera) for that matter.<sup>89</sup>

The architectural design of the building was a new Spanish regional style in 1929, that was based on the blending of many design elements, and anchored with the use of the high contrast between brightly colored tile and matte brick, a design concept from the Muslim period. It was Aníbal González's own interpretation of an *estilo sevillano* worthy of the city and its long history. The use of water in the plaza should not be overlooked: a fountain in the center and a continuous water pool around the perimeter of the plaza, is again a design idea from the palaces of the Muslim period. The

---

<sup>89</sup> Hamlin, *Architecture Through the Ages*, 453.



plaza design will be used later in the century as a model for the design of another magnificent plaza.

This clever palette of design elements was used earlier by the architect Aníbal González, on la Avenida de la Constitución in another very successful building design scheme, la Casa Marqués de Villamarta, that was selected by the city as representative of the *estilo sevillano*.

### E. La Plaza de America

This was built as part of la Exposición Ibero-Americana of Sevilla of 1929 at the Parque de Maria Luisa, further south from La Plaza de España. The plaza was the site for three buildings: Pabellón Mudéjar finished in 1914, Pabellón Real finished in 1916, and the Museo Arqueológico finished in 1919. All three buildings were designed by the same architect, Aníbal González.<sup>90</sup>

The layout of the site is cruciform, with a building at each end and a water pool in the center, a Persian *chahar bagh* like design (Fig. 3). The three buildings, even though designed by the same architect, are very different. El Pabellón Mudéjar is of course *mudéjar* in design, and the other two are Plateresque.

El Pabellón Mudéjar was the most exuberant and now is the Museo de Artes y Costumbres Populares (Pl. 40). The building is symmetrical on the short and long sides, and has an internal courtyard. The main entrance, overlooking the water pool and the flower gardens, has two square projecting

---

<sup>90</sup> *Guía de Arquitectura*, 36.



towers on either side. The façade between the two lookout towers, or *torres miradores*, has a vertical tripartite division, with three scalloped arches on the main level. Those arches were most beautifully designed with molded and fretted tile work (Pls. 41, 43). The colors are extremely harmonious, with green, blue and copper colored tile set against the reddish brown brick. The shimmering effect of the copper colored tile under the sun is very effective. The arches are supported on columns and are slightly offset to create a shadow on the back wall. The center entryway has two types of arches: horseshoe and scalloped, and a double offset with two columns on either side. This idea was extremely effective in creating depth and in making the entry more pronounced, it was inspired by the archway at la Capilla de Villaviciosa at the Great Mosque of Córdoba. Miles Danby refers to influences in the tile detailing from the Alcázar in Sevilla,<sup>91</sup> however, not a single detail was from there.

Tile was placed in key locations, around the openings in the brick façade, and continued around the building. The interplay between light and dark, solids and voids is a tour de force in the use of colors and materials. The main elements here are of Islamic origin. However, on closer inspection none of the patterns in the detailing are Islamic; and rather are pseudo-Islamic. One exception is in the design above the singular window in the middle of the two towers (Pl. 42). In the corners of the recess above the scalloped arch, there are two peacocks that resemble woven works of silk

---

<sup>91</sup> Danby, *Fires of Excellence*, 209.



from the twelfth century. The crenellations of the front façade are a far cry from the crenellations of the Umayyads, are in glazed molded tile, and are very Plateresque (Pl. 42).

The whole building was inspired by many eclectic Spanish design patterns. This building was almost built in reverse of la Plaza de España, where a lot of the interior detailing was created using Islamic patterns. Here the genius of the architect is fully realized, using the same design palette of materials, and still achieved similar yet different results.

The massing of the building volumes here was done in a denser manner using heavier elements, and the walls were built to appear visually more solid with fewer openings. The proportions of the towers and their roofs are reminders of the hillside architectural building volumes at the Alhambra, namely the Torre de las Damas and the Peinador de la Reina. In contrast, la Plaza de España had more wall openings and a larger more open gallery on the main level, and the towers were built with lighter proportions.

The remaining two buildings on the other hand are very different, namely Plateresque in style, and were used to show the many sides of Spanish architectural design. As shown in the Pabellón Mudéjar we have tile work that looks like metal, yet in the Museo Arqueológico (Pls. 44, 45), and the Pabellón Real we have metal work that looks like stone and vice versa. The only hint of an Islamic influence in the Museo Arqueológico is in the crenellations, and how they are continuous around the building.



## F. La Avenida de la Constitución

A map dated 1868 shows la Avenida de la Constitución extending from la Plaza Nueva in the north to the Cathedral of Sevilla in the south.<sup>92</sup> A later map dated 1884 shows no major changes, and the Avenida was blocked off south of the Cathedral.<sup>93</sup> It was la Exposición Ibero-Americana of Sevilla that prompted the start of construction, around 1911, on the extension of the Avenida, and the creation of new plazas at la Puerta de Jerez, and the Plazas de America and de España.

### 1. El Edificio la Adriática

The building was finished in 1913 and it was designed by José Espiau.<sup>94</sup> It was built on a prominent corner site at the northern end of la Avenida de la Constitución. It was very similar in design to the Ciudad de Londres for which José Espiau won an award for representing the *estilo sevillano*. The architect seized the opportunity and created a circular tower facing la Plaza Neuva (Pl. 46). The tower is a dominant structure as it occupies the street corner. All the familiar elements of early twentieth century neo-Islamic design are included: brick, tile and the mixing and matching of design patterns, however, there are few pointed arches and no horseshoe arches. Stucco work is used extensively throughout the building, in the

---

<sup>92</sup> Garcia, *Sevilla 1872-1994*, 35.

<sup>93</sup> Ibid., 53.

<sup>94</sup> *Guía de Arquitectura*, 40.



arches, in entablatures, and in horizontal bands (Pl. 47). The designs were made to be picturesque with three dimensional foliage and human heads between the arches (Pl. 48).

An arcade on the first level of the round tower wraps all the way around, with a balcony above that has a projecting cornice, and the top is crowned with Umayyad-style crenellation. The arches on this level were inspired by the Nasrid arches at the Patio de los Leones in the Alhambra (Pl. 47). The twin arches on the third level were also inspired by the Alhambra yet by the arches at the south wall of the Cuarto Dorado. The different variety of the floors creates dynamism that is visible from the street level and other buildings nearby.

The building relates well to adjacent buildings horizontally and vertically. The street façade has two projecting square towers and a recess that has balconies spanning in between. There is a step down from the circular tower, the projecting square towers to the adjacent building, hence the architect showed sensitivity to the building site.

The design of this tower was executed in a way that Muslim designers would have never been able to achieve. New building technology in steel and concrete had a major role to play, and such lightness in design could not have been possible using brick or stone. The resulting design was very *sevillano* in execution and in spirit, namely being Plateresque-Mudéjar as described by contemporary Spanish architects.



## 2. La Casa Marqués de Villamarta

This was finished in 1917 and it was designed by Aníbal González, the same architect of la Plaza de España and la Plaza de America.<sup>95</sup> When it was finished, the design won an award for being representative of the new *estilo sevillano*. The building was the prototype the architect used to design la Plaza de España, and the design vocabulary is very similar, yet the scale here is much smaller, and the setting is very different from the other sites. It is a corner site with two fronts, one on la Avenida de la Constitución, and the other on a side street (Pl. 50).

The building is faced with familiar materials: brick, stucco, and colored tile. The façades are simple with simple rectangular openings on the lower levels, and an arched gallery of Corinthian columns at the top level (Pl. 51). The rectangular windows on the second level are topped with a simple design composed of three finials and two connecting volutes.

The façade facing the side street is almost twice as long as the one facing la Avenida de la Constitución. It has a corbelled brick cornice extending for the full length of the building, it closely resembles the one from the small Mosque of Bab al-Mardum in Toledo (now the church of San Cristo de la Luz).

The main feature of the building is the corbelled octagonal corner tower that has windows and is decorated with colored tile inserts (Pl. 49). The design was like a column, and it only extends from the second level to

---

<sup>95</sup> Ibid., 37.



the roof. Its top has a small Renaissance-like dome that is covered with blue, yellow, and white Spanish roofing tile, and surrounded by eight brick bulbous finials. The tower is the strongest design element of the whole building, and the proportions of the building's lateral elements are the key to the success of the design. The building itself with its interplay of materials and colors, and the rhythm of the windows stood out on the avenue, from the day it was built, according to the sources, with a strong visual impact.

I first saw la Casa Marqués de Villamarta in January 2000, and based on my architectural knowledge at the time, I could not associate it with any particular style. It was not neo-Islamic, Renaissance, Baroque, or even Plateresque, the building was eclectic yet could not have escaped the Spanishness of its design elements: it was the first piece in the puzzle.

### 3. El Hotel Alfonso XIII

This was finished in 1928 and was designed by José Espiau, the same designer of el Edificio la Adriática, and Francisco Urcola.<sup>96</sup> The hotel was planned to open for the guests of la Exposición Ibero-Americana of Sevilla of 1929. The hotel was located facing la Avenida de la Constitución on la Avenida de Roma. At the present time it is a five star hotel with 149 luxury rooms arranged around an internal courtyard (Pl. 54).

The plan of the building is rectangular with recesses on two opposite sides. The massing of elements is a simple four level cube with one projecting lookout tower, or *torre mirador*, on the corner. The tower has

---

<sup>96</sup> Ibid., 42.



proportions resembling the towers at the Alhambra, especially the Torre de las Damas. The Spanish tile roof has a large molded tile bulbous finial at the peak, and four smaller ones at the corners. The roof pitch and the arches are very Nasrid in their design and execution (Pl. 54). The design is monumental mainly because of its bulk, and the oversized heavy brick finials, that have molded tile bulbous tops (Pl. 52).

Rectangular window openings are typical in size and are neo-Classical in design, they have two types of pediments: straight gable and curved. Arched window openings have brick and colored tile insert surrounds. The paired arched windows on the top floor, were influenced in their conception by the arches of the portico at la Sala de la Barca at the Alhambra, however, here they are separated by Corinthian columns. There is more *rejería* work in railings and over lower level windows than was seen so far (Pl. 53).

The exterior facing materials are the typical brick, stucco, and multicolored tile. There is more brick higher up and in horizontal bands; it is also placed vertically in pilasters (Pl. 52).

The building is very different from the Edificio la Adriática that José Espiau designed earlier and it shows a shift to a more eclectic style.

#### 4. El Edificio Vitalicio Seguros

This building has an interesting façade with a tripartite division, and it appears as three façades instead of one (Pl. 55). The center façade is faced with brown brick, and the other two in white plaster. All three are topped with gable pediments, but much smaller than in the classical tradition. The center



façade has brick pilasters extending from the bottom of the pediment to the top of the main central balcony.

The balcony has a series of arches on columns that look Islamic, however, they are neither pointed nor horseshoe. It is their proportions, colored tile detailing, and Nasrid-style slender columns that give them the Islamic style appearance. Other regular semicircular arches in the façade are of the late Nasrid type coming down to impost block molding. The twin scalloped arches of the top floor, drew their inspiration from the arches of the minaret of the Great Mosque of Sevilla across the street (Pl. 15). In this façade we have influences from the Almohad and the Nasrid periods, from nearby and from afar.

Polychrome molded tile is used in a horizontal band, and around window openings. The most elaborate window is the one in the center, right above the main balcony. It is a rectangular opening that has a solid brick scalloped arch with additional scallops inside each scallop. There is a tile design that has a pseudo-Islamic geometric pattern with crosses added in between (Pl. 56). The design is similar to the patterns found in the woodwork at la Plaza de España.

Metal work throughout is in the Spanish *rejería* spirit, especially in the roof railing between the pediments. The pediments themselves act as balusters, and the synthesis of many design sources is used again.



## 5. El Edificio AXA Seguros

The Edificio AXA Seguros was built on the west side of la Avenida de la Constitución in the middle of the twentieth century. It is visible from the Puerta de Jerez, the plaza where the Hotel Alfonso XIII is located.

The building was very systematic in its design and execution. It represented ideals of the International style movement, however, the designer wished to incorporate local elements (Pl. 57). The design of the façade was a grid with cut outs for window openings and balconies, and the walls were faced with white plaster. The metal work in the railings and grilles is in the *rejería* tradition (Pl. 58).

The most visible element is the *torre mirador* with its arcade. The arches are similar to the ones at the portico of la Sala de la Barca at the Alhambra. The arches are crowned by a shallow cornice and above it, a metal railing. The *rejería* railing is supported by balusters that are echoes of Islamic crenellations. The same railing treatment is applied at the top of the main façade.

Here the designer created the element that was consistent with the Spanish design palette: the tower. The tower acts as a marquee for la Avenida de la Constitución, because it is visible from afar, and is located facing the Hotel Alfonso XIII and la Plaza de España beyond. This building could have been built anywhere if it weren't for the context sensitive tower with its arches, the crenellations, and the metalwork despite being abstracted.



## 6. El Edificio Bancaja and el Torre de Abd al-Aziz

El Torre de Abd al-Aziz was built in the twelfth century as part of the old Almohad wall surrounding the city of Sevilla.<sup>97</sup> It is the oldest building on the Avenida de la Constitución, and it was preserved in its original location. The Edificio Bancaja was built on whatever remained of the original city wall, and was attached to the tower (Pl. 59).

El Torre de Abd al-Aziz is hexagonal in plan and was built of brick, with window openings closer to the top. Those windows had scalloped arches that were filled in when the tower was reused.

The Edificio Bancaja was very sensitive to the tower in its design, and it complements it nicely. Of course the material used had to be brick of similar color and size. The windows are of the horseshoe type on the level adjacent to the arches on the tower, and have regular arches on lower levels. An arcade of regular arches on columns is on the top level, with a narrow cornice and a parapet above it. The cornice is supported by corbelled brackets similar to the ones at the small mosque, from the tenth century of Bab al-Mardum in Toledo, now San Cristo de la Luz. The sensitivity to the tower is even shown by the building behind with its neo-Islamic elements: the crenellations and the finials.

The new building is interwoven with the old tower in a way that made them look very compatible. From across the street one couldn't tell that the two buildings were 800 years apart. Here the blending ideas are shown and

---

<sup>97</sup> *Sevilla Almohade*, 38.



applied using an original structure, and not by mere replication of the neo-Islamic.

### **G. The Countryside and la Hacienda**

In Andalucía, parts of the Spanish country side still look and feel the same as they did in the days of Cervantes (1547-1616).<sup>98</sup> La hacienda in the seventeenth century was mainly a plantation or an estate. It had to have a fairly large building to house the owners of the estate and their servants. The plan of the building followed the favored Islamic model of rooms arranged around an open courtyard. Of course a *torre mirador* had to be built so the owners could view their land. The plan then was a rectangle and the tower was square. The exterior walls were finished with red sand plaster, but later they were whitewashed, and the trims were in colored tile; the roofs were of the typical Spanish roofing tile.

An hacienda can be defined as: "a low, sprawling house with projecting roof and spacious verandas or porches".<sup>99</sup> Few examples survive that are in good condition. The best I have seen around Sevilla is the Morera and Vallejo Insurance former hacienda building. The building is located just outside the city center off of the Carretera N-IV. Like most haciendas the building is visible from a long distance. It has been restored beautifully,

---

<sup>98</sup> Many of the buildings around Sevilla have signs that read: "Cervantes was here". He worked for the government in Sevilla from 1588 until 1597 collecting taxes, however, he was not very successful, his methods resulted in deficits, and he was imprisoned several times. *Microsoft Encarta*.

<sup>99</sup> Pevsner, *Dictionary of Architecture*, 248.



although the front section was not being used at the time of my visit. The back section housed the offices of Morera and Vallejo, and was placed further away from the noise of the highway (Pls. 60, 61).

The massing of the building is typical of the many hacienda models I have seen in Andalucía around Sevilla, Córdoba, Jérez, Huelva, Málaga, and Granada. There was always a variation of larger and smaller volumes, with the tower balancing the equation. The same massing concepts could be seen fully realized in the Alhambra which set the prototype for Islamic design inspired roof lines.

A variety of roof pitches were used from shallow to steep on mainly hip roofs. On towers, the pitch was steepest to emphasize the height of the tower. The towers themselves were square in plan, and of Syrian Umayyad proportions. They followed most probably, earlier minaret prototypes in Spain. Finials on the other hand were more distant from their ancestors and were more eclectic, and could be either metal or ceramic.

This building type is very important because it was Spanish domestic architecture that traveled across the Atlantic to North and South America. Many of the design elements were derived from local architecture: the courtyard, the tower, the arched windows, the roof pitch, and the roofing tiles.

#### **H. Spanish Thoughts**

According to a manifesto published by a group of Spanish architects in 1954 on the design of the Alhambra in Granada: "There is no connection between the ideas used in the palace and our way of life. It followed a



different time frame, being the middle ages, and different ideals that used Islamic measures. We as architects today, are not asking to copy the palace, instead, we should learn from the ideas and elements incorporated. Today we are looking for a new direction, away from the forgery of the past, and more accurate in representing our ideals."<sup>100</sup> The manifesto continues on in analyzing the palace: "In the decorations of the Alhambra, the instinctive logic respects the architecture absolutely. Not only in relation to doors, windows, or arches, but it extends to the smallest detail."<sup>101</sup>

They continued on in another chapter: "Because our needs are more complex today, and our arts are more advanced, we will not ask to go back to the structural applications of the Nasrids. We should use the correct instinctive logic used in the Alhambra, instead of the simple copying of the old."<sup>102</sup>

Therefore the many buildings discussed in this study were instinctive attempts at applying the logic of the creative design process. One building in particular is more successful than the rest in applying this new logic, el Palacio de Exposiciones y Congresos de Sevilla.

---

<sup>100</sup> Abumalham, *Manifiesto de la Alhambra*, 34-35.

<sup>101</sup> Ibid., 58.

<sup>102</sup> Ibid., 51.



## **I. El Palacio de Exposiciones y Congresos de Sevilla**

Construction started in 1988 to coincide with the opening of the World's Fair at Sevilla of 1992, and el Palacio was designed by Antonio Sáseta Velazquez and others. It is located on la Avenida Alcalde Luis Uruñuela in Sevilla Este. It has 30,000 square meters of conference and exhibit space on two floors, and it consists of a crescent-shaped central building, where the north facing main entrance is located, and three exhibit pavilions placed behind facing south (Fig. 2).<sup>103</sup> The idea was, I suspect, to shield the plaza from the hot summer sun, and allow cool breezes from the north. The conference area on the ground floor has two wings. The first or the East wing has the Club room, private dining rooms, medical services, two restaurants, and the cafeteria. The second or the West wing has the VIP lounge, and al-Andalus, the main auditorium.<sup>104</sup> The first floor of the conference area has the Albaicin conference room, the Itálica auditorium, la Mezquita room (named after mosque), and five auxiliary rooms.<sup>105</sup> The exhibit area has three pavilions located to the south of the main conference building and are 7200 square meters each. El Palacio has in addition 65,000 square meters of outdoor space designed for different functions.<sup>106</sup>

The complex is laid out around a large circular plaza facing north

---

<sup>103</sup> FIBES, *El Palacio de Congresos*, 11.

<sup>104</sup> *Ibid.*, 12.

<sup>105</sup> *Ibid.*, 13.

<sup>106</sup> *Ibid.*, 22.



(Pls. 62, 64). The main conference building has a large neo-Islamic dome 22 meters in diameter at the base, and an interior height of 25 meters.<sup>107</sup> The dome is the main feature of el Palacio: it is supported by a steel frame, clad in golden metal segments, and it has a tri-sphere finial. On the inside, the steel frame was left exposed, and an artificial light source was placed at the apex to simulate a Pantheon-like oculus.

The plaza is grand, and its design was definitely influenced by la Plaza de España, and St. Peter's Square in Rome by Bramante. The design here is architectonically superb. The sides of the crescent shaped arcade extend outwards like hands welcoming the visitor. Unlike the arcade of la Plaza de España and the colonnade of St. Peter's Square, the arches were turned, and were placed at right angles to the circular plaza. Turning the arcade at right angle to the building created a jagged edge against the sky, hence duplicating the visual impact of crenellations (Pls. 62, 63). In addition, the arches resembled flying buttresses despite being non-load bearing, they were a symbol of the integration of the Christian and Islamic architectural design elements.

Even the *torre mirador* was included in the plaza, yet was interpreted differently in the two towers terminating the arcade. Compared to the ones at la Plaza de America the towers at el Palacio have similar proportions and openness despite being much more abstracted (Pls. 42, 66).

---

<sup>107</sup> Ibid., 21.



A crescent-shaped ceramic tile pool wrapped the plaza as at la Plaza de España. Here at el Palacio a surprise awaited the visitor during opening nights: the beautiful waterfalls (Pls. 66, 67). The water came falling from the top of the arches and visually and aurally surrounded the visitor.

The exterior walls are clad in brown brick typical in color of the region. The roofs are the hip type and have Spanish roofing tile (Pl. 65). The plaza is paved in brick as well with the addition of a simple radiating tile design with a circle in the center.

Concerning the architectonics of the design of el Palacio, the basic design module is the circle. Circles and half circles are everywhere, rotated semicircles create the dome, and rotated circles create spheres. Circles are found in the pavement and half circles in the steps, and the main conference building is crescent-shaped in plan. The architect used the basic design module consistently and effectively. The building used many elements from different sources, yet it couldn't have been built anywhere else. All the basic elements from Spanish Islamic design history were included: the arch, the finial and its spheres (blown in size to create the dome), the crenellations, the water pool, and the waterfall. The water pool and the waterfall ambiance must have been inspired by the Alhambra and the Generalife in Granada. The reflection in the water pools of the golden dome is fully exploited by the architect, and is only paralleled in Spain in the reflecting pools at Madinat al-Zahara and the Alhambra. The design language was fully understood and applied: the contrast between solid and void, light and dark, and high gloss and matte surfaces.



For the dome, ideas were drawn from places as far away as Marrakesh for the finial of the minaret at the Kutubiya Mosque, to the Dome of the Rock in Jerusalem for the color, to the Pantheon in Rome for the proportions. Other sources were the Alhambra for the water pools, and the great mosque of Córdoba for the roofs. Despite all the historical references the building is still modern in its appearance and spatial relationships.

I see the building as the triumph of the Spaniards in their search of a new Spanish style. The ability of the Spanish architect to integrate from different sources was discussed, however, the almost 800 years of Muslim domination made the vibrant Islamic style the preferred form of Spanish architectural design expression.







## Elements of Design

Many architectural design elements were used by the Spanish architect to express the neo-Islamic style. In general, those elements were: bulbous finials, stepped crenellations, *azulejos* against brick, horseshoe and scalloped arches (or variations thereof), geometric design patterns, and the minaret-inspired tower or *torre mirador*. In the case of the *estilo sevillano* those elements were mixed and matched, and many variations were developed as seen in the buildings analyzed.

At la Plaza de Armas the stepped crenellations and the bulbous finials were used in a clear and purposeful way to create a marquee for the train station. At la Plaza de España the finials had a whole new meaning, and were becoming more and more the symbol of Spanish architecture. At la Plaza de America the *estilo sevillano* was fully realized, and all the design elements were included yet in a new and innovative manner; the crenellations were there yet were not stepped, the horseshoe arches, the tiles, and the geometric patterns were all there yet were applied in a new way.

At el Palacio de Congresos the concepts of modern design were applied and the design became more abstract. The finial, the arch, and the crenellations were used however they were simplified. The arches were simple and were used with piers to create an arcade feeling.

The neo-Islamic design elements did not need to be literal translations in the Spanish design vocabulary to be authentic. As it was explained, only a hint of the Islamic past was enough to give the desired visual cue in the architecture. Gaudí was the master of this technique, and used many



elements that were drawn from Islamic buildings despite being inconspicuous to the unintelligent eye.

The use of neo-Islamic architectural design elements by the Spanish architect didn't have geographic boundaries, as was shown by the examples in Santander, Tarragona, Barcelona, Madrid, and of course at the main source of inspiration: Sevilla.

### **The Future**

It was the genius of the Spanish architect in the integration of design elements and materials, especially Islamic, that gave Spanish architecture its vibrancy and dynamism. From Antoni Gaudí earlier, to Santiago Calatrava today, the influence of the Spanish cultural heritage on the design of the built environment is very evident.

How was Spanish regionalism influenced by neo-Muslim ideals? In Sevilla the neo-Islamic *estilo sevillano* was characterized as Plateresque-Mudéjar, and was represented by the works of the architects Aníbal González, and José Espiau, among others.<sup>108</sup> These two architects had distinct styles that represented their own interpretations of the *estilo sevillano*. In other cities in Spain neo-Islamic architecture was represented using different design combinations, and several architects like Jujol, Gaudí, Puig, Espelius and others had their own interpretations of it. Sevilla on the other hand succeeded in making neo-Islamic architecture through the *estilo*

---

<sup>108</sup> Urrutia, *Arquitectura Española Siglo XX*, 179-180.



*sevillano* an aesthetic that became a symbol of the city and the whole province. As discussed before, it was the Romanticism of the nineteenth century that popularized neo-Islamic architecture. There was also a growing interest in the restoration and preservation of Islamic monuments in Spain, that has continued to the present time.

When the city of Sevilla needed a new convention center to be symbolic of its history, el Palacio de Exposiciones y Congresos was designed using the neo-Islamic style with a late twentieth century twist. What is intriguing about the complex is its modernity despite its historical references. There was a period of confusion, in the middle to the latter part of the twentieth century concerning stylistic trends, and consequently a loss of contextuality. El Palacio brought back the sense of place and belonging to the city of Sevilla.

Santiago Calatrava is an architect and an engineer, and his approach to design is very unique. His Ph.D. dissertation was on space frames and how they can collapse and expand. They can be folded into two dimensions and then unfolded back into three dimensions, by simply using flexible connections.<sup>109</sup> With such findings, he took this idea and made it into structures that visually and actually move in space and time. The complexity of his systems is quite unique and show a direction very different from his contemporary architects.

---

<sup>109</sup> Tzonis, *Santiago Calatrava*, 22.



His design of the Orient Station in Lisbon built between 1993 and 1998 shows a forest of columns connected with pointed arches (Pls. 70, 71).

Alexander Tzonis described the train station as representing the romance of distant travel, and as being like a Mediterranean style open market.<sup>110</sup> The concepts used in the train station, I believe, came from the Great Mosque of Córdoba. The forest of columns, the feeling of height in the arches and in connections, all came from there, yet this time are reinterpreted in glass and steel.

The adventures into the New World provided Spain with the financial means to remain a great power. The new colonies were extensions of the culture that nurtured the homeland. Their connection with Spain was strong, and they were used to the full benefit of the economy. Spain approached the colonization of the New World from the standpoint of urban planning. Creating a logical, well-planned and designed city was a way of maintaining control. Imposing civic buildings were built throughout the colonies and designed first by military engineers, and later by architects. In the seventeenth and eighteenth centuries the neo-Islamic influence on the architecture of the colonies became apparent.<sup>111</sup>

In the Iberian Peninsula two major architects: Antoni Gaudí, and Santiago Calatrava and many others contributed greatly to the design of the built environment. They were products of the same culture and history, a

---

<sup>110</sup> Ibid., 192.

<sup>111</sup> Carley, *Cuba*, 5.



culture that succeeded in producing very many creative talents. I am certain that the complexity of the historical landscape and the many exchanges with different cultures of the world were main contributors to the creation of the Spanish design spirit. It was the close contact with Muslim North Africa, mixed with local cultures, that gave Spanish architecture its Spanishness that lives on today in Spain, either hidden or fully realized (Pls. 68,69).

I believe that the visual study presented is very clear and indicative of Islamic design influences on Spanish architecture in the Iberian Peninsula. The fact that neo-Islamic architecture crossed the Atlantic and was widespread and still is today in Mexico, Peru, Cuba, Chile, and Argentina, is worthy of further extensive research (Pl. 72).



## **Bibliography**

- Abumalham, Nagib, *Manifesto de la Alhambra* (Tetuan, 1954) (La Direccion General de la Gobernacion, Madrid).
- All Andalucía*, (Barcelona, 1999).
- Barrucand, Marianne, *Moorish Architecture in Andalusia* (Cologne, 1992).
- Blair, Sheila, and Jonathan Bloom, *The Art and Architecture of Islam 1250-1800* (New Haven, 1994).
- Bohigas, Oriol, *Barcelona, City and Architecture, 1980-1992* (New York, 1990).
- Booton, Harold, *Architecture of Spain* (London, 1966).
- Brett, Michael, *The Moors* (London, 1980).
- Carley, Rachel, *Cuba: 400 Years of Architecture Heritage* (New York, 1997).
- Christie, Archibald, *Traditional Methods of Pattern Designing* (Oxford, 1910).
- Cervera Vera, Luis, *Plazas Mayores de España I* (Madrid, 1990).
- Collins, J., *Étude Pratique de la Décoration Polygonale Arabe* (Paris, 1911).
- Creswell, K.A.C., *A Short Account of Early Muslim Architecture* (Cairo, 1989).
- Danby, Miles, *The Fires of Excellence, Spanish and Portuguese Oriental Architecture* (Reading, U.K. 1997).
- Idem., *Moorish Style* (London, 1995).
- Dobbs, Jerrilynn, *Architecture and Ideology in Early Medieval Spain* (Pennsylvania, 1990).
- Donzel, E. Van, *Islamic Desk Reference*, compiled from *The Encyclopedia of Islam*, (New York, 1994).
- Dumont, Marie-Jeanne, *Paris Arabesques* (Paris, 1988).
- Encyclopaedia Britannica*, Spain (Chicago, 1975).



- Encyclopedia of Islam, 1913-1936*, edited by M. T. Houtsma (New York, 1987).
- Ettinghausen, Richard, and Oleg Grabar, *The Art and Architecture of Islam 650-1250* (New Haven, 1994).
- Fernandez Arenas, José, *La Arquitectura Mozarabe* (Barcelona, 1972).
- Flores, Carlos, *Arquitectura Española Contemporanea* (Bilbao, 1961).
- FIBES, *El Palacio de Exposiciones y Congresos de Sevilla*, brochure (Sevilla, 1999).
- Glick, Thomas, *Islamic and Christian Spain in the Early Middle Ages* (Princeton, NJ, 1979).
- Goury, Jules, *Plans, Elevations, Sections, and Details of the Alhambra* (London, 1842).
- Guia de Arquitectura, Sevilla Siglo XX* (Sevilla, 1992).
- Gutierrez, Ramon, *Arquitectura y Urbanismo en Iberoamerica* (Madrid, 1983).
- Gutkind, Erwin Anton, *International History of City Development* (New York, 1964).
- Hamlin, Talbot, *Architecture Through the Ages* (New York, 1953).
- Hernando, Javier, *Arquitectura en España 1770-1900* (Madrid, 1989).
- Hillenbrand, Robert, *Islamic Architecture* (Edinburgh, 1994).
- Hitchcock, Henry-Russell, *Arquitectura de los Siglos XIX y XX* (Madrid, 1985).
- Jiménez Martin, Alfonso, *Arquitectura en al-Andalus* (Barcelona, 1996).
- Kennedy, Hugh, *Muslim Spain and Portugal: A Political History of Al-Andalus* (London, 1996).
- Kinross, Gary, *Morocco* (London, 1971).
- Lévi-Provençal, E., Seville, *Encyclopedia of Islam, 1913-1936* (New York, 1987).
- López, M. J., *La Mezquita de Córdoba* (Córdoba, 1999).
- Martin Garcia, Antonio, *Sevilla 1872-1994, Ciudad y Territorio* (Sevilla, 1996).



- Martinez Gijón, José, *Historia de Sevilla* (Sevilla, 1992).
- Meakin, Budgett, *The Moors* (London, 1902).
- Microsoft Encarta Online Encyclopedia 2000, [www.encarta.msn.com](http://www.encarta.msn.com).
- Montêquin, François, *Muslim Architecture of the Iberian Peninsula* (W. Cornwall, 1987).
- Idem., *Compendium of Hispano-Islamic Art and Architecture* (St. Paul, MN, 1976).
- Mosquera Adell, Eduardo, *De la Tradicion al Futuro* (Sevilla, 1992).
- Murphy, James, *Arabian Antiquities of Spain* (London, 1815).
- Pevsner, Nikolaus, *Penguin Dictionary of Architecture and Landscape Architecture* (London, 1999).
- Pickens, Samuel, *Les Villes Impériales du Maroc* (Paris, 1990).
- Perry, Mary Elizabeth, *Crime and Society in Early Modern Seville* (Hanover, NH, 1980).
- Press, Irwin, *The City as Context: Urbanism and Behavioral Constraints in Seville* (Urbana, 1979).
- Robinson, Francis, *The Cambridge Illustrated History of the Islamic World* (Cambridge, 1996).
- Saharoff, Philippe, *Marrakech, Demeures et Jardins Secrets* (Paris, 1990).
- Sevilla Almohade* (Sevilla, 1999).
- Sevilla: Plano y Callejero* (Sevilla, 1999).
- Solá-Morales, Ignasi, *Jujol* (New York, 1990).
- Idem., *Gaudi* (Barcelona, 1983).
- Sordo, Enrique, *Moorish Spain* (New York, 1963).
- Idem., *Al-Andalus, Puerto del Paraíso: Córdoba, Sevilla, Granada* (New York, 1963).
- Thesis #163.



Thornton, Lynne, *Women as Portrayed in Orientalist Painting* (Paris, 1994).

Tzonis, Alexander, *Santiago Calatrava the Poetics of Movement* (New York, 1999).

Urrutia, Ángel, *Arquitectura Española Siglo XX* (Madrid, 1997).

Valencia, Rafael, "Islamic Seville", Jayyusi, Salma, *Legacy of Muslim Spain* (New York, 1992).

Vilá, J. Bosch, Ishbiliya, *Islamic Desk Reference*, compiled from *The Encyclopedia of Islam*, (New York, 1994).

Villar Movellán, Alberto, *Introducción a la Arquitectura Regionalista, el Modelo Sevillano* (Córdoba, 1978).

Whishaw, Bernhard, *Arabic Spain: Sidelights on her History and Art* (London, 1912).

Zabalbeascoa, Anaxu, *The New Spanish Architecture* (New York, 1992).

Zerbest, Rainer, *Antoni Gaudí* (Tokyo, 1985).



## **Appendix**

### **A. Chronology**

- 362 Roman occupation of the Iberian Peninsula.
- 450 Suevi kingdom in the northwest of the Iberian Peninsula.
- 476 Visigothic kingdom in the Iberian Peninsula and France.
- 585 Suevi defeated by Visigoths.
- 587 Visigoths conversion to Catholicism.
- 622 Hijra to Madina and the foundation of Islam in the Arabian Peninsula.
- 661 The beginning of the Umayyad caliphate in Damascus.
- 711 The invasion by Muslims of the Iberian Peninsula.
- 713 The annexation of Sevilla by Musa Ibn Nusayr.
- 732 Defeat of Muslims at Poitiers.
- 750 The beginning of the Abbasid caliphate.
- 756 Caliphate of Córdoba is founded by Abd el-Rahaman I (al-Dakhil).
- 767 Baghdad becomes Abbasid capital.
- 770 Kingdom of Galicia founded.
- 786 Building of the Great Mosque at Córdoba.
- 1025 Cluniac monks at San Juan de la Peña.
- 1030 Break up of the Umayyad Caliphate.
- 1047 Building of Aljaferia at Zaragoza.
- 1085 Alfonso VI captures Toledo.
- 1086 Almoravids cross the Straits.
- 1094 Christians capture Badajoz.



- 1099 Crusaders take Jerusalem.
- 1143 Portuguese independence.
- 1147 Portuguese capture Lisbon.
- 1147 Almohads capital at Sevilla.
- 1187 Salah al-Din captures Jerusalem.
- 1212 Christian victory at Las Navas de Tolosa.
- 1236 Christians capture Córdoba.
- 1248 Christians capture Sevilla.
- 1249 Portuguese capture Faro.
- 1252 Alfonso X of Castile.
- 84
- 1288 Ottoman empire founded.
- 1309 Building of the Alhambra at Granada.
- 1364 Extension of Alcázar at Sevilla by Pedro I.
- 66
- 1483 Spanish Inquisition.
- 1492 Capture of Granada and expulsion of Jews from Spain.
- 1492 Columbus voyage to the Indies.
- 1494 Treaty of Tordesillas between Spain and Portugal; the division of the New World.
- 1609 Expulsion of Muslims from Spain.
- 1810 Mexico and Chile declare independence.
- 1888 Casa Vicens, Barcelona.
- 1899 Córdoba Estación, Sevilla (Plaza de Armas).
- 1929 Spanish-American exhibition, Sevilla (Plaza de España).
- 1929 Plaza de America.

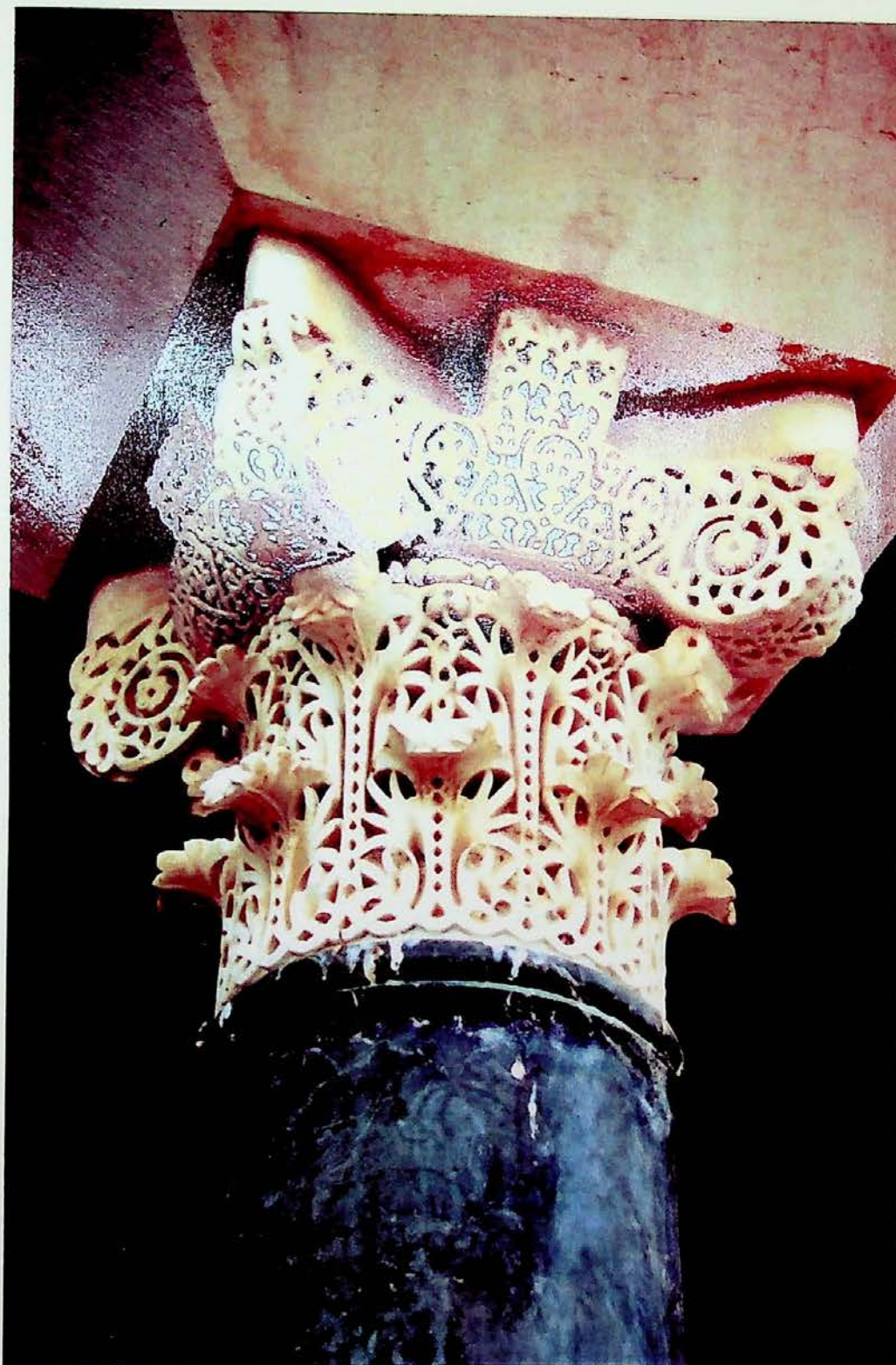


- 1929 Avenida de la Constitución.  
-00
- 1988 El Palacio de Exposiciones y Congresos de Sevilla designed by  
Antonio Sáseta Velazquez and others.
- 1992 The World Fair at Sevilla.



## Plates

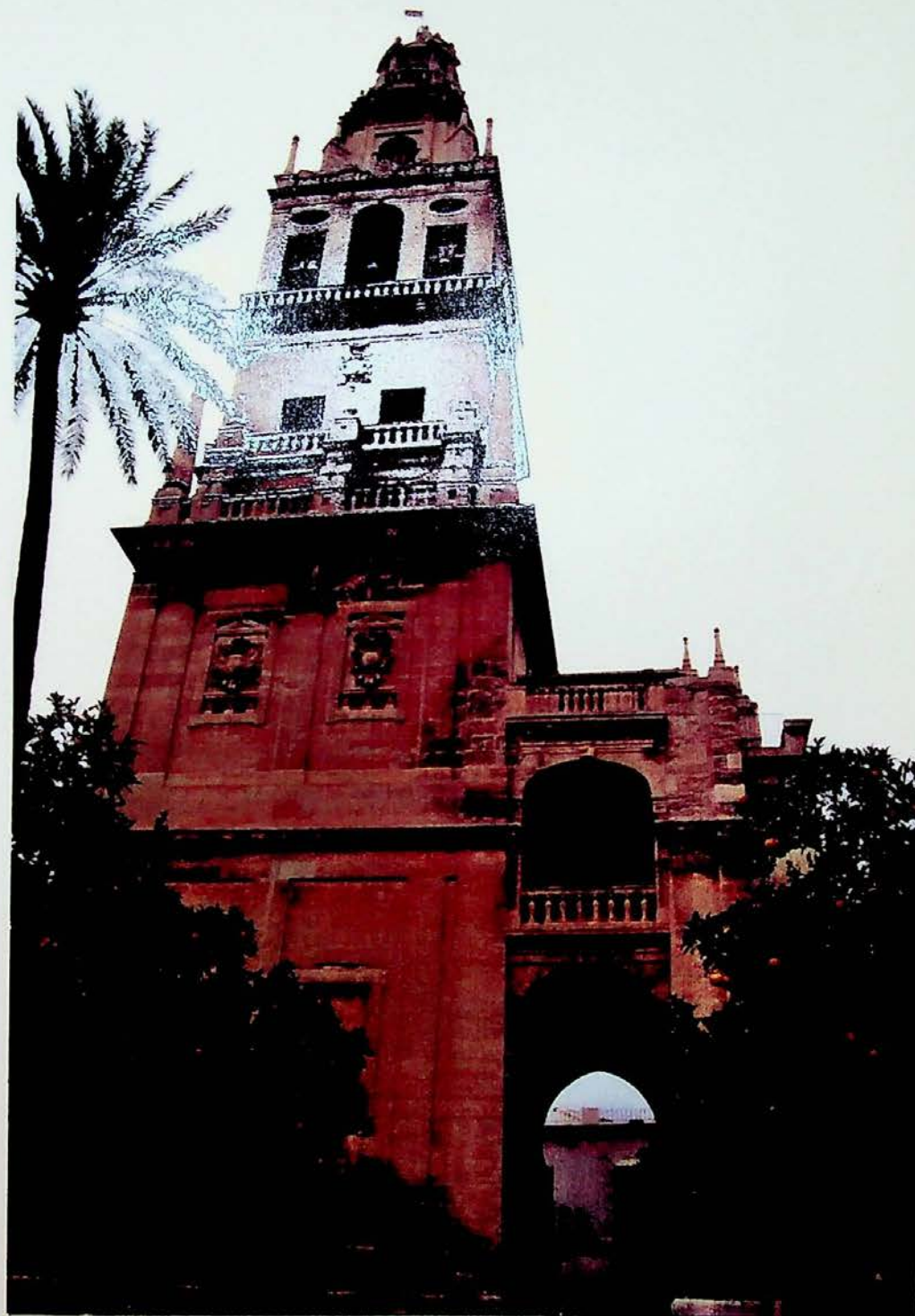




Madinat al-Zahara

Column Detail





The Great Mosque of Córdoba

Minaret

(2)

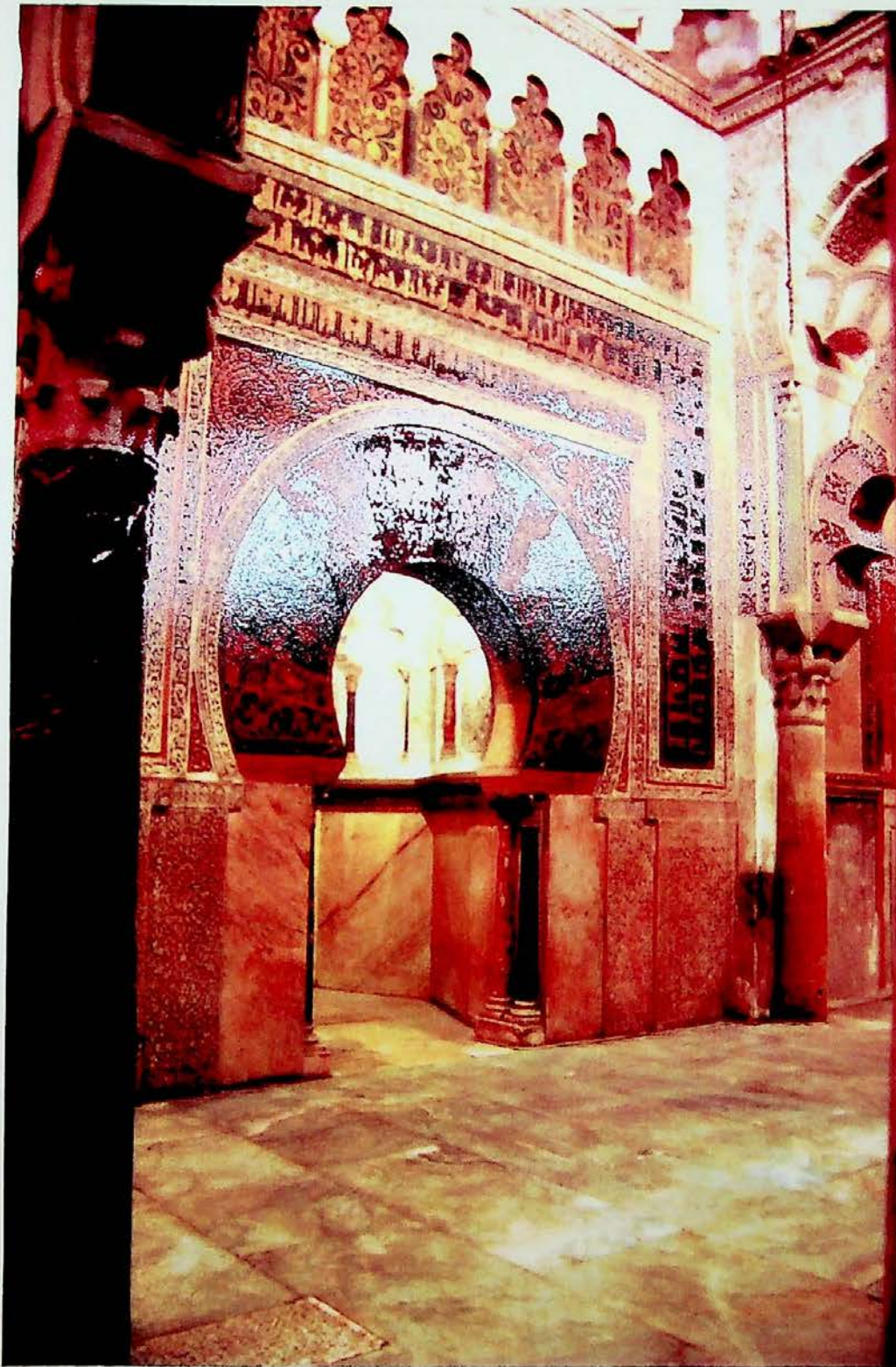




The Great Mosque of Córdoba

Exterior Wall

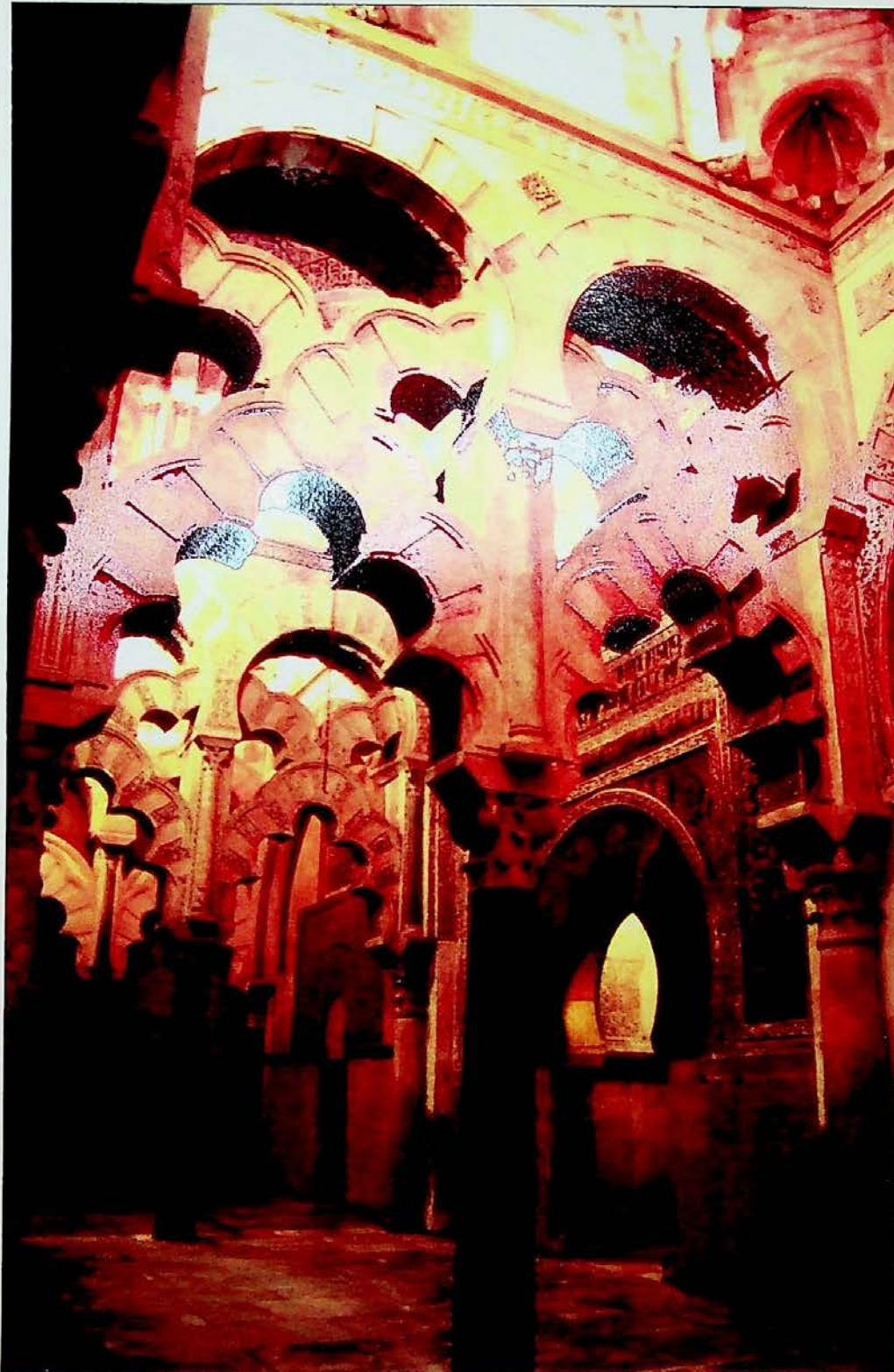




The Great Mosque of Córdoba

Great Mihrab





The Great Mosque of Córdoba

Bay in Front of the Mihrab

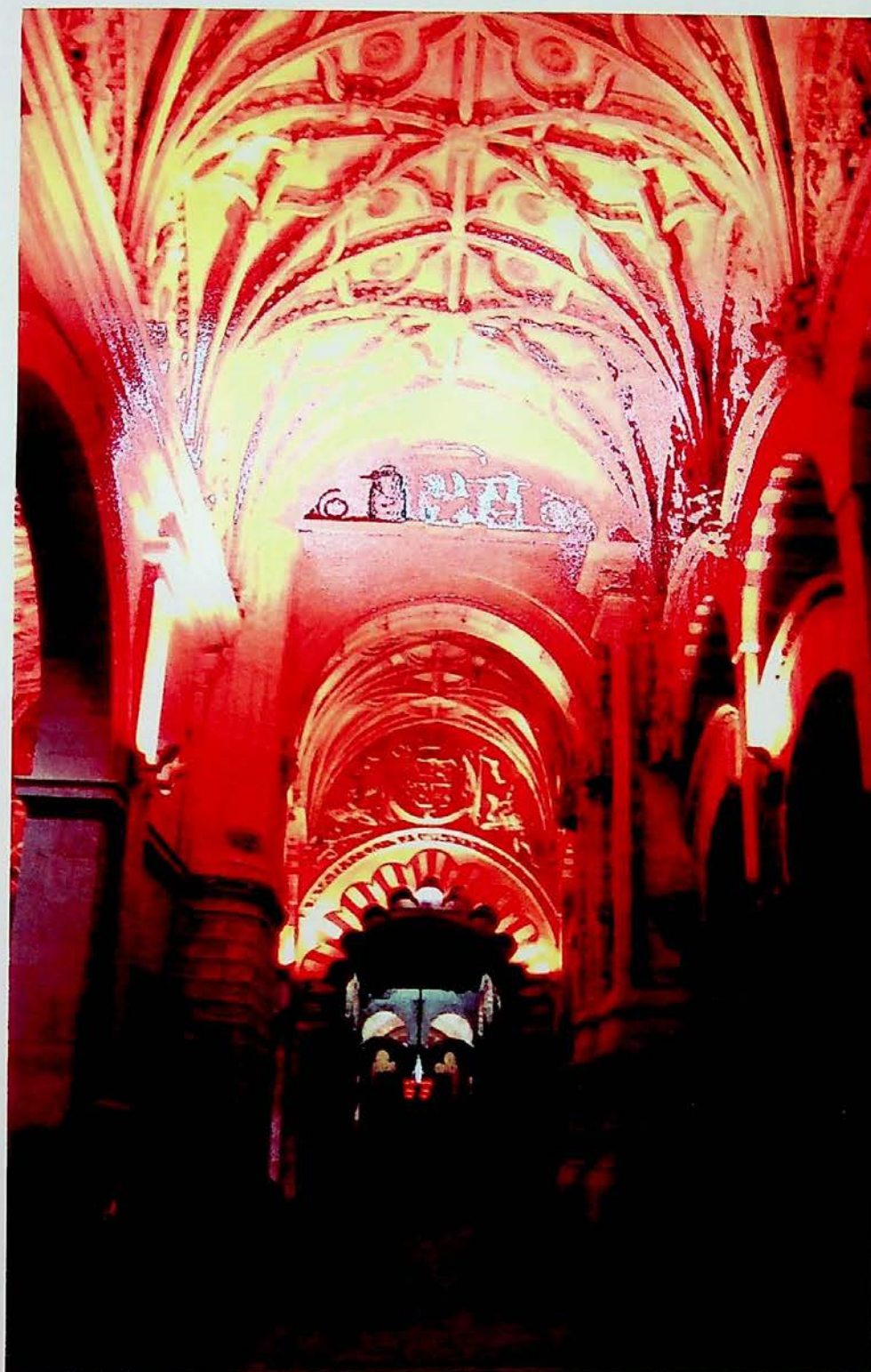




The Great Mosque of Córdoba

Dome above the Bay of the Great Mihrab





The Great Mosque of Córdoba

Capilla Real





The Great Mosque of Córdoba

Vault of the Capilla Real





The Great Mosque of Córdoba

Capilla de Villaviciosa





The Great Mosque of Córdoba

Sanctuary General View





The Great Mosque of Córdoba

Sanctuary General View





The Great Mosque of Córdoba

Wooden Ceiling





The Great Mosque of Sevilla

Giralda

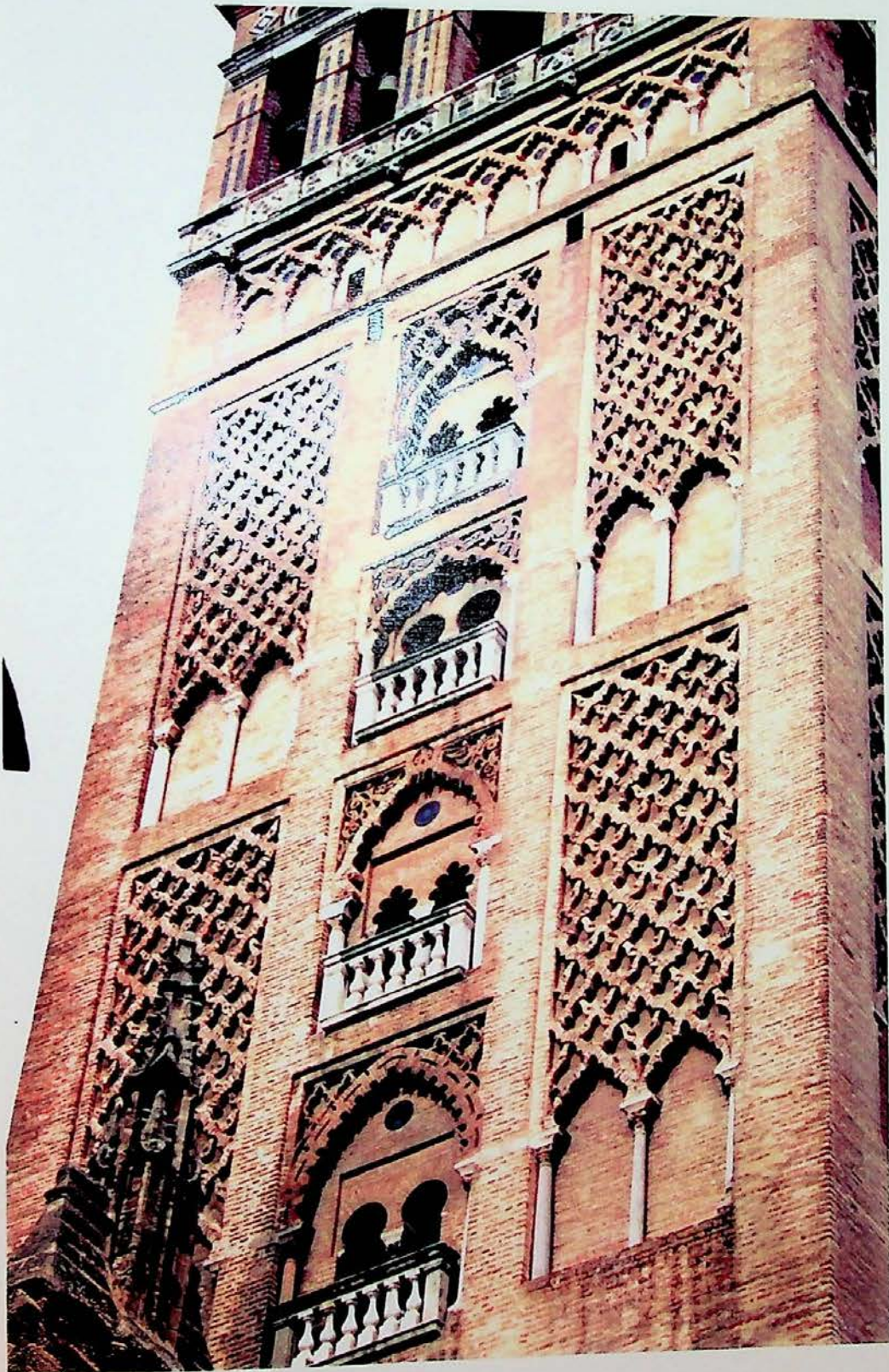




The Great Mosque of Sevilla

Minaret

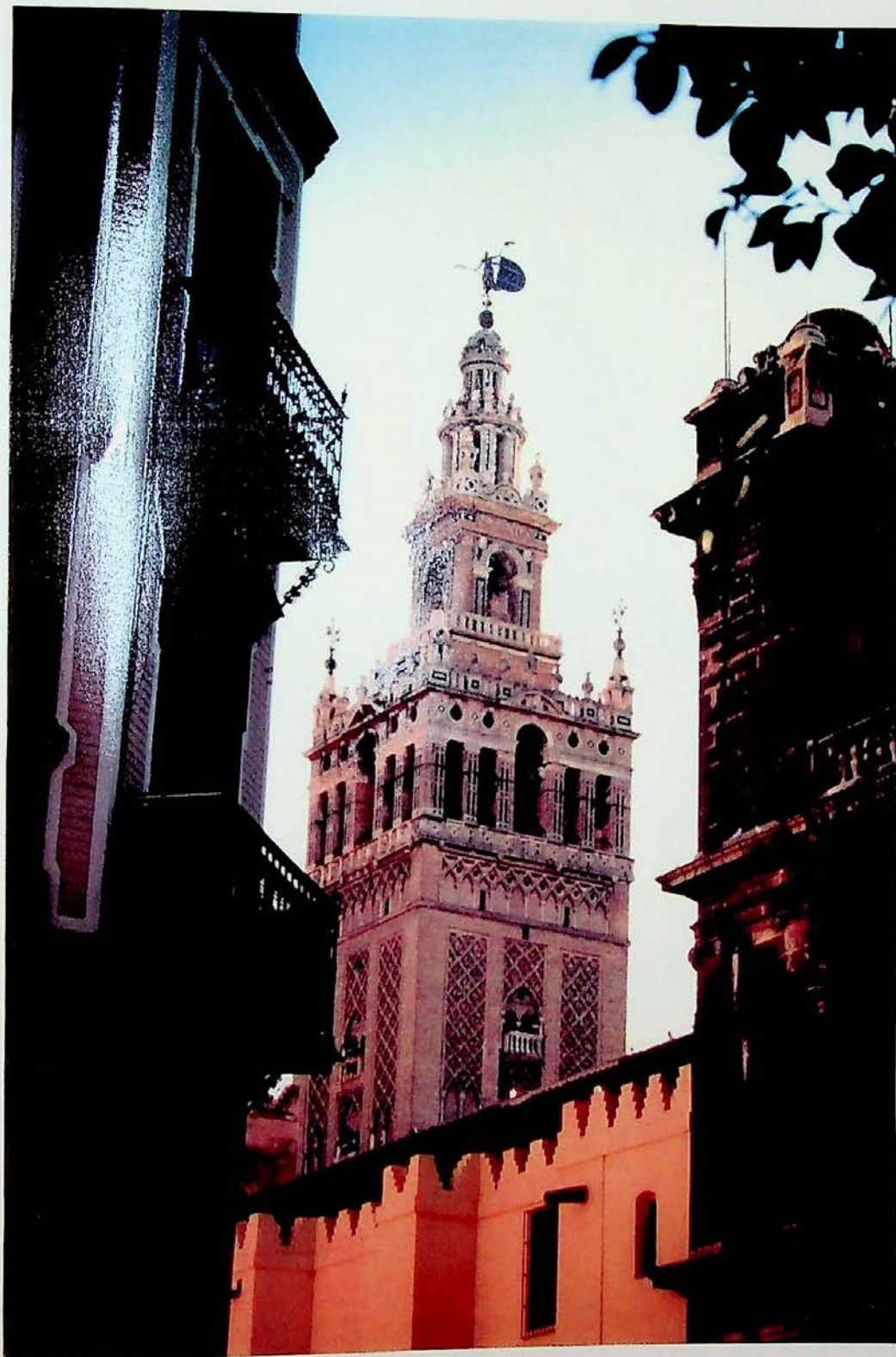




The Great Mosque of Sevilla

Minaret

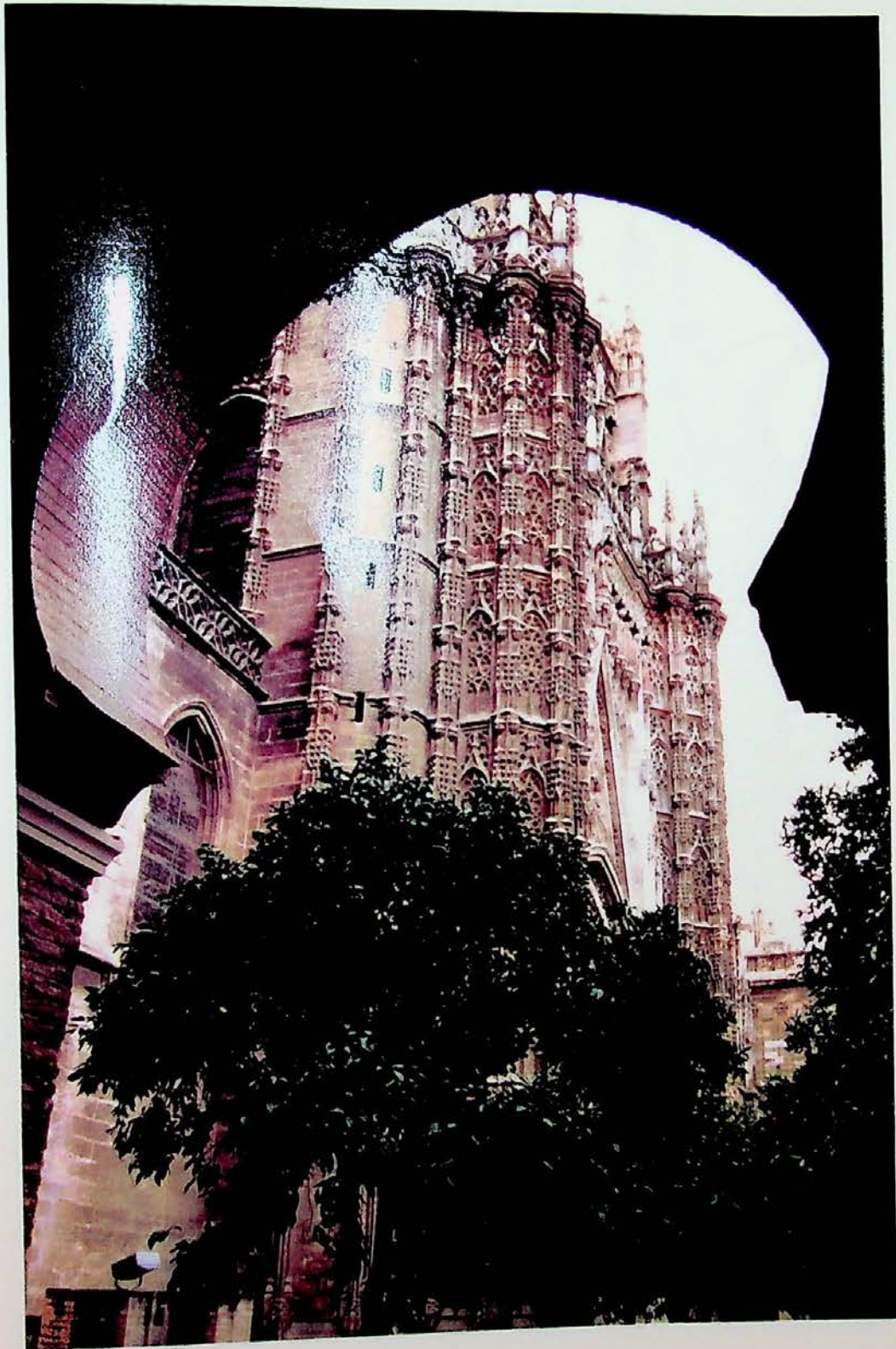




The Great Mosque of Sevilla

Minaret View from la Avenida de la Constitucion

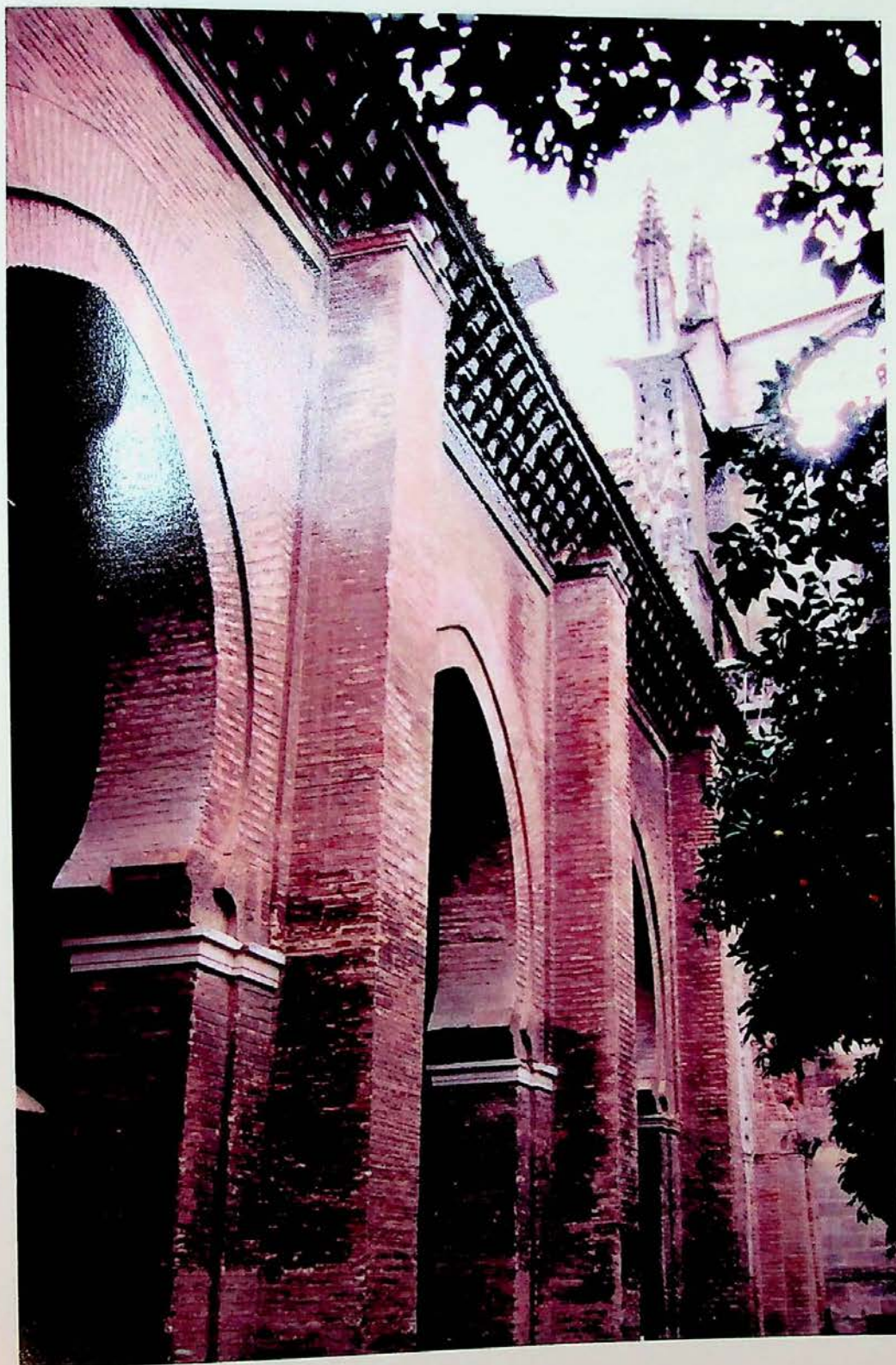




The Great Mosque of Sevilla

View of the Cathedral





The Great Mosque of Sevilla

Wall Facing the Courtyard





The Great Mosque of Sevilla

View of the Cathedral

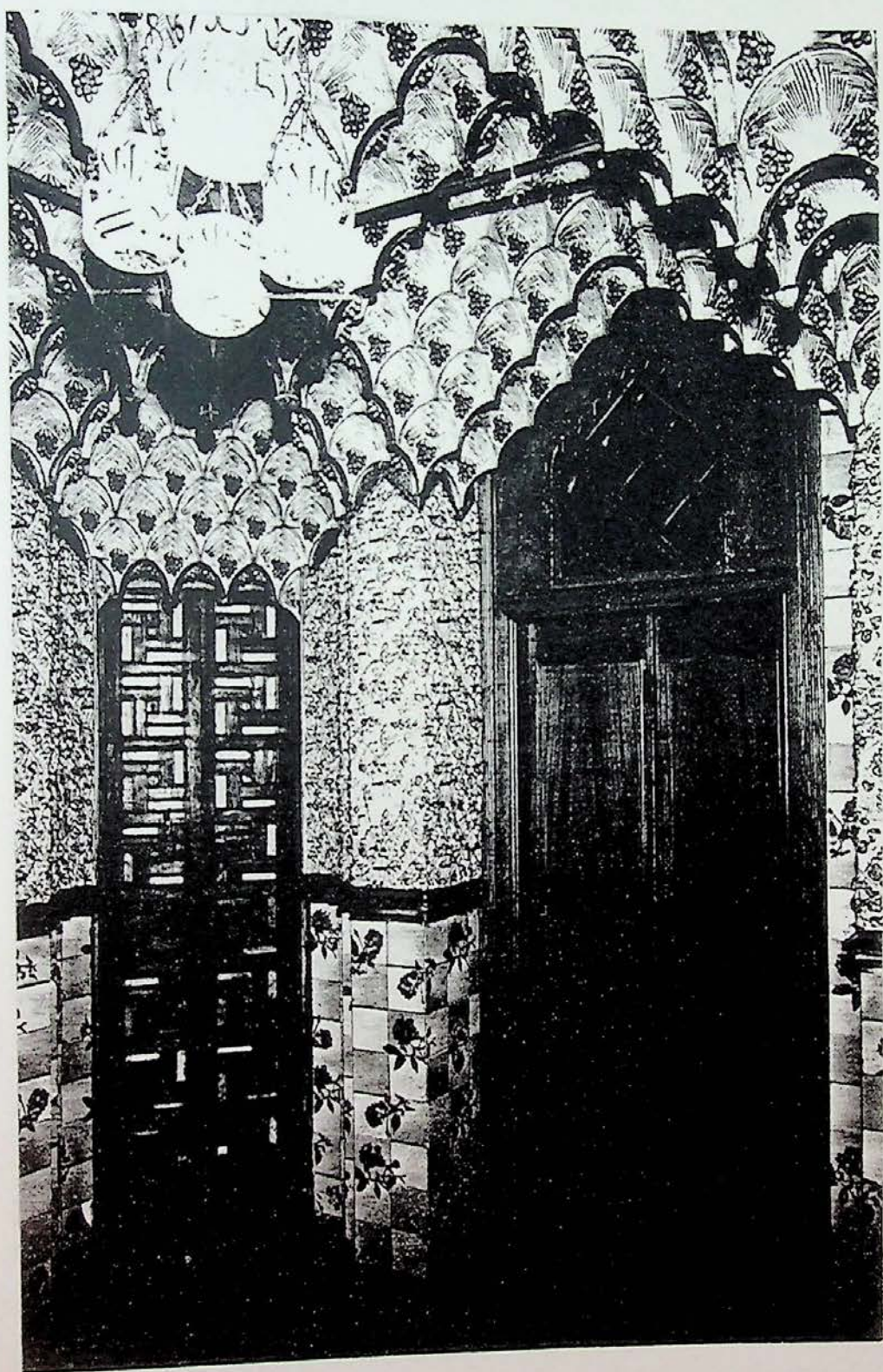




La Casa Vicens, Barcelona

Exterior View, after Zerbest, Rainer, *Antoni Gaudí*





La Casa Vicens. Barcelona

Interior View, after Zerbest, Rainer, *Antoni Gaudí*

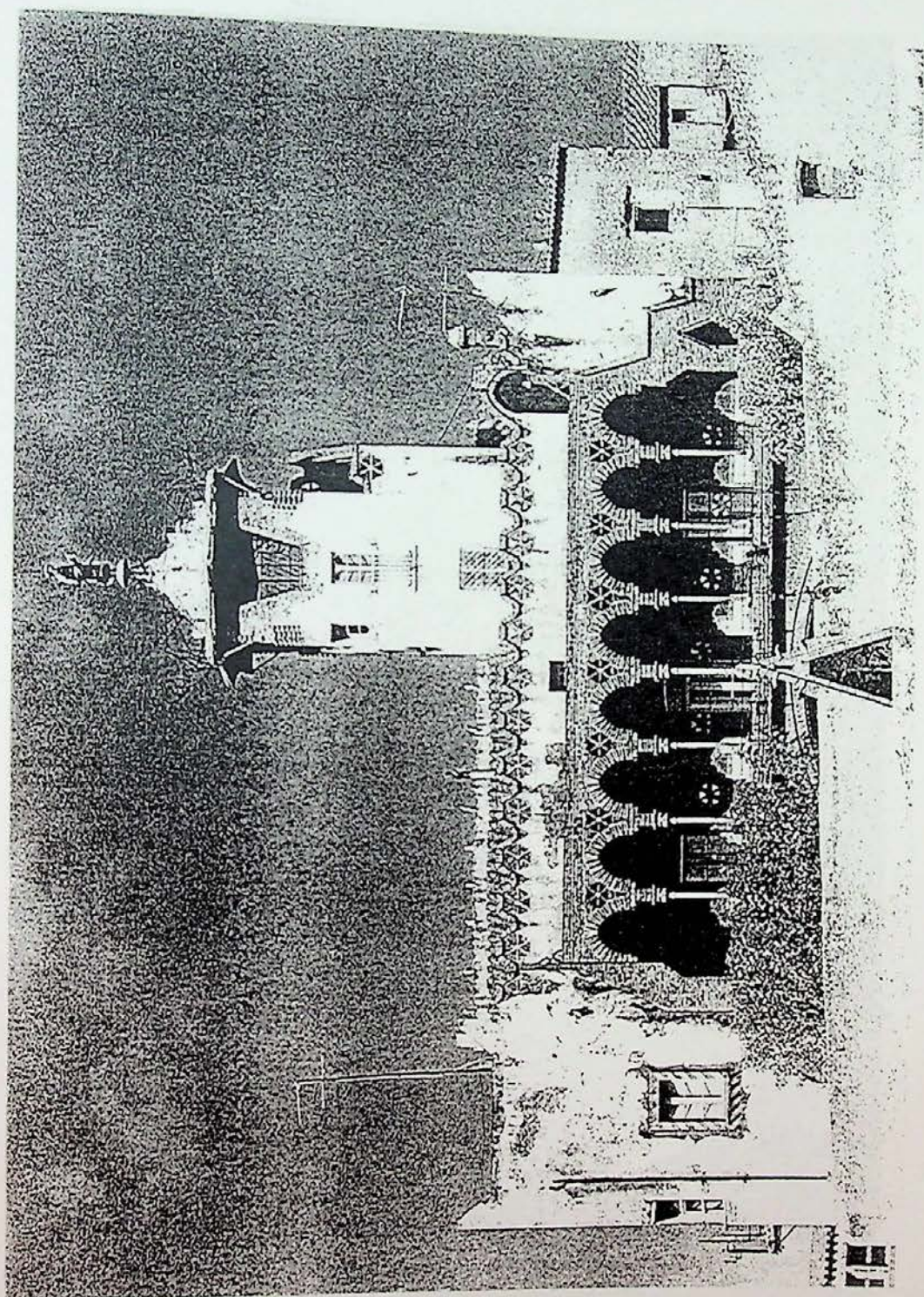




La Casa el Capricho. Santander

Exterior View, after Zerbest, Rainer, Antoni Gaudí





La Casa Bofarull, Tarragona

Exterior View, after De Solá-Morales, Ignasi, *Jujol*





La Casa Bofarull, Tarragona

Details, after De Solá-Morales, Ignasi, *Jujol*

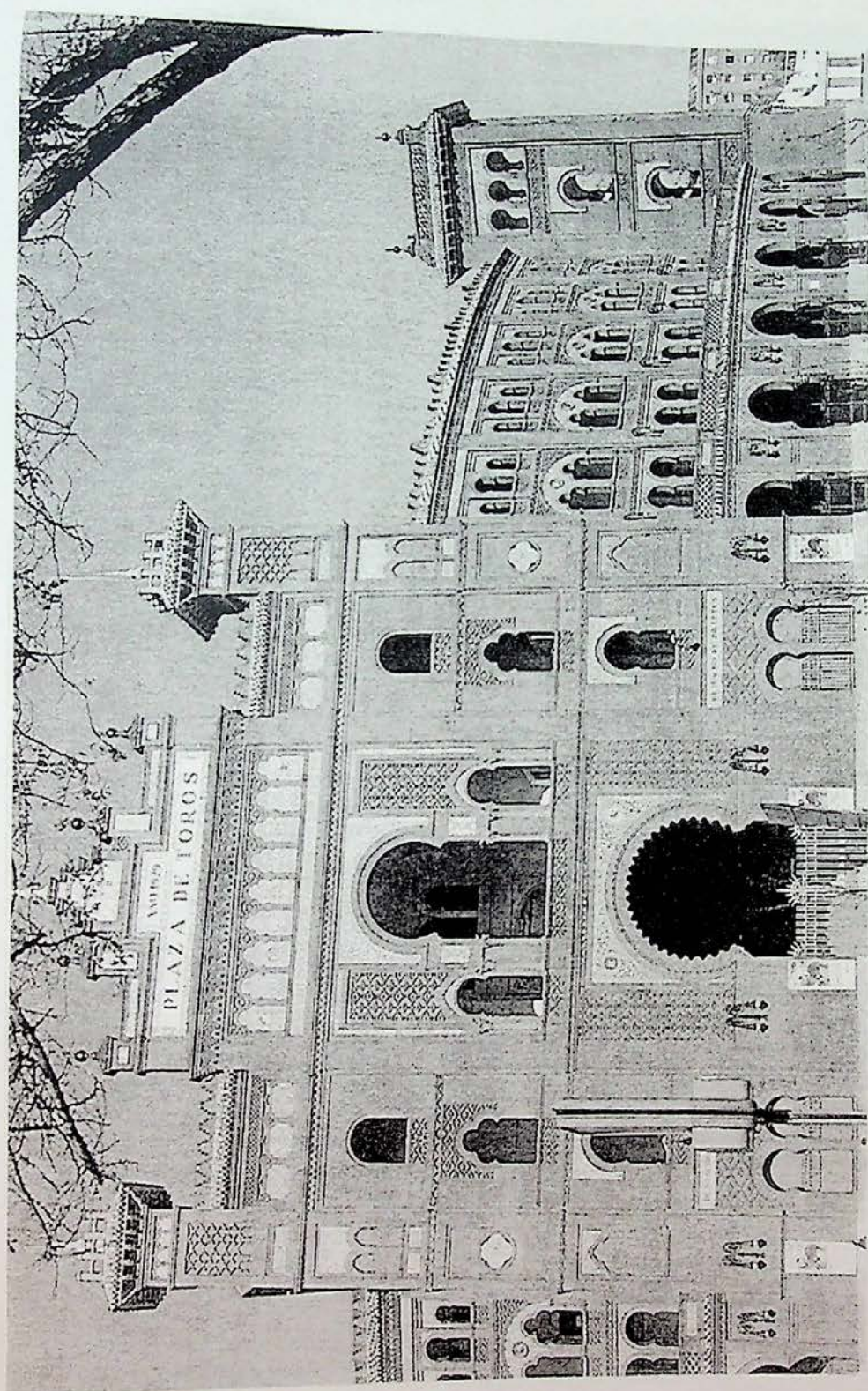




La Fábrica Casarramona, Barcelona

Exterior View, after Urrutia, Ángel, *Arquitectura Española Siglo XX*





La Plaza de Toros de Las Ventas, Madrid

Exterior View, after Urrutia, Ángel, *Arquitectura Española Siglo XX*





La Plaza de Armas, Sevilla

Exterior View





La Plaza de Armas, Sevilla

Detail





La Plaza de Armas, Sevilla

Exterior View





La Plaza de Armas, Sevilla

View from the Plaza





La Plaza de Armas, Sevilla

View from the Plaza





La Plaza de Armas, Sevilla

View from the Interior





La Plaza de España, Sevilla





La Plaza de España, Sevilla

Main Entrance





La Plaza de España, Sevilla

Northern Tower

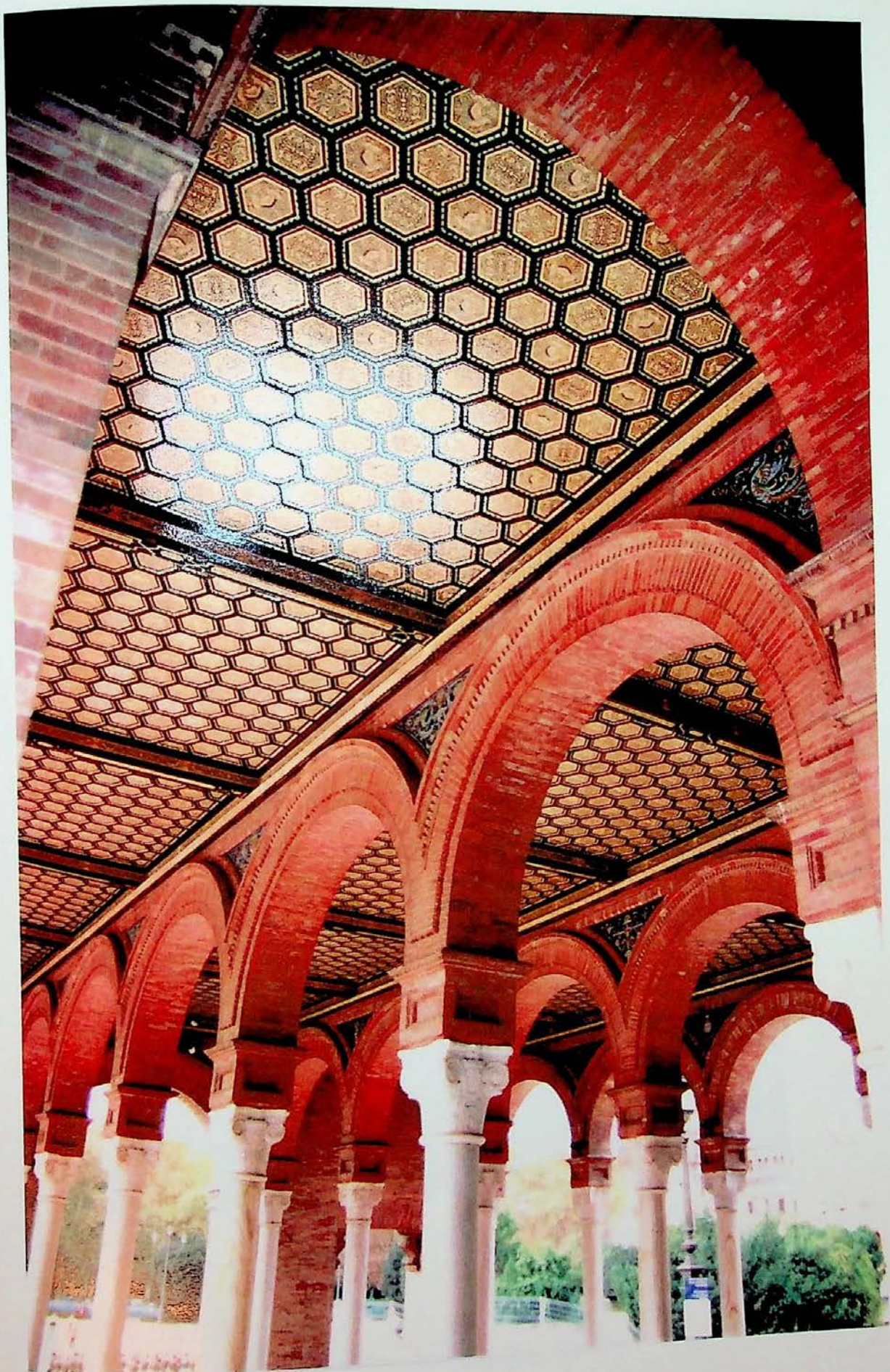




La Plaza de España, Sevilla

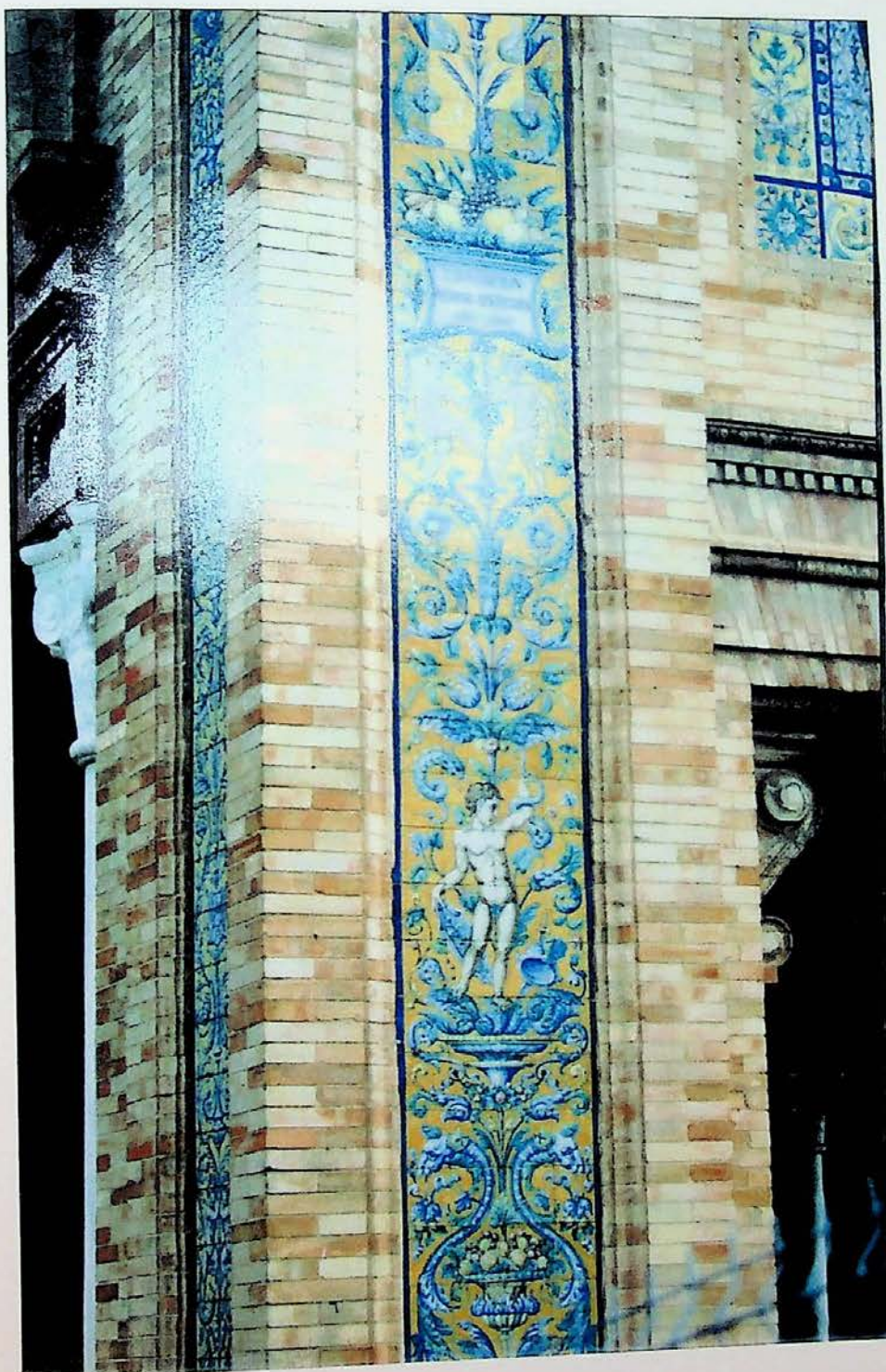
Coffered Ceiling





La Plaza de España, Sevilla





La Plaza de España, Sevilla

Tile Detail





La Plaza de España, Sevilla

Tile Detail





La Plaza de America, Pabellón Mudéjar, Sevilla





La Plaza de America, Pabellón Mudéjar, Sevilla

Main Entrance

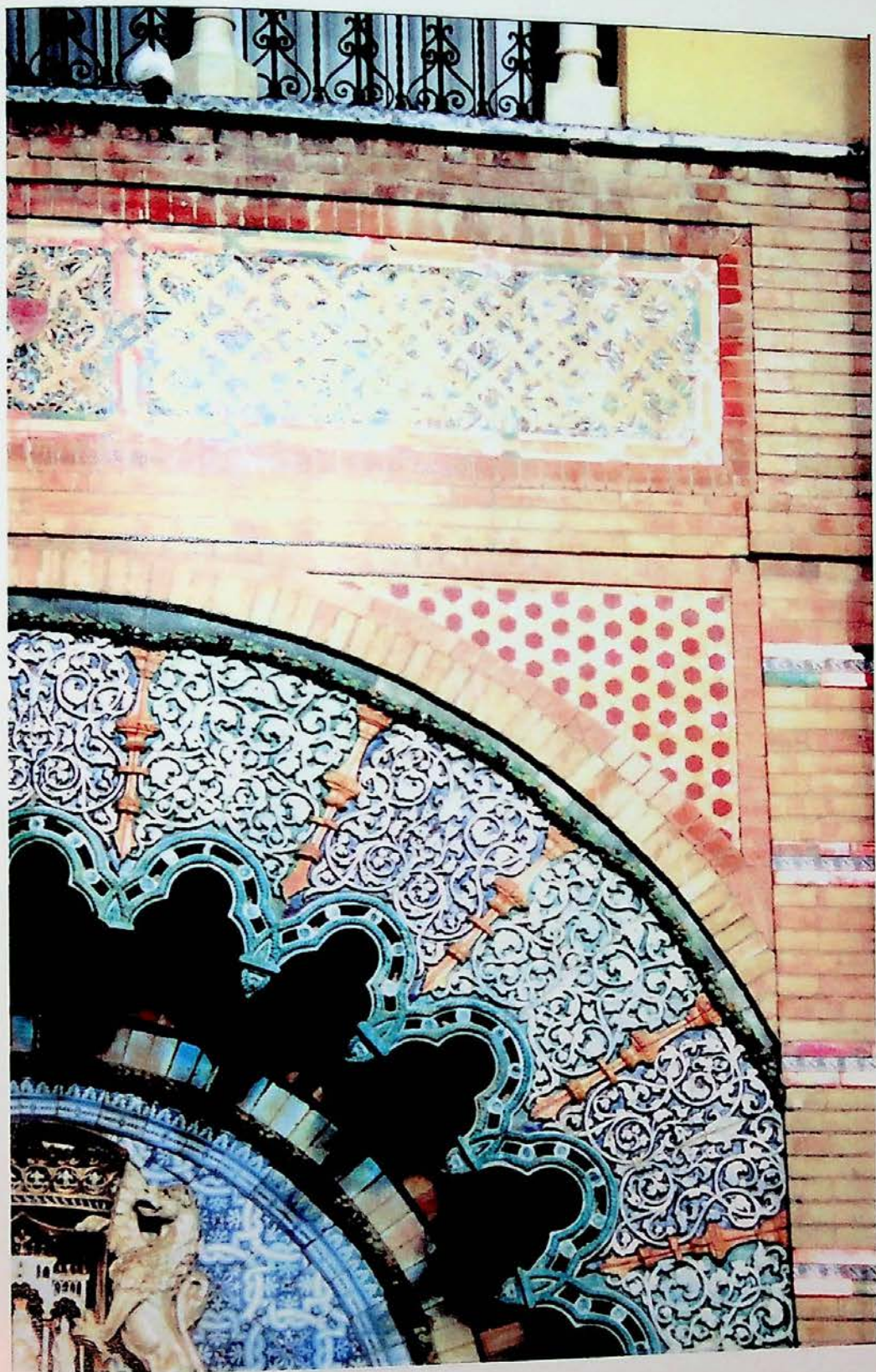




La Plaza de America, Pabellón Mudéjar, Sevilla

Elevation Detail





La Plaza de America, Pabellón Mudéjar, Sevilla

Detail

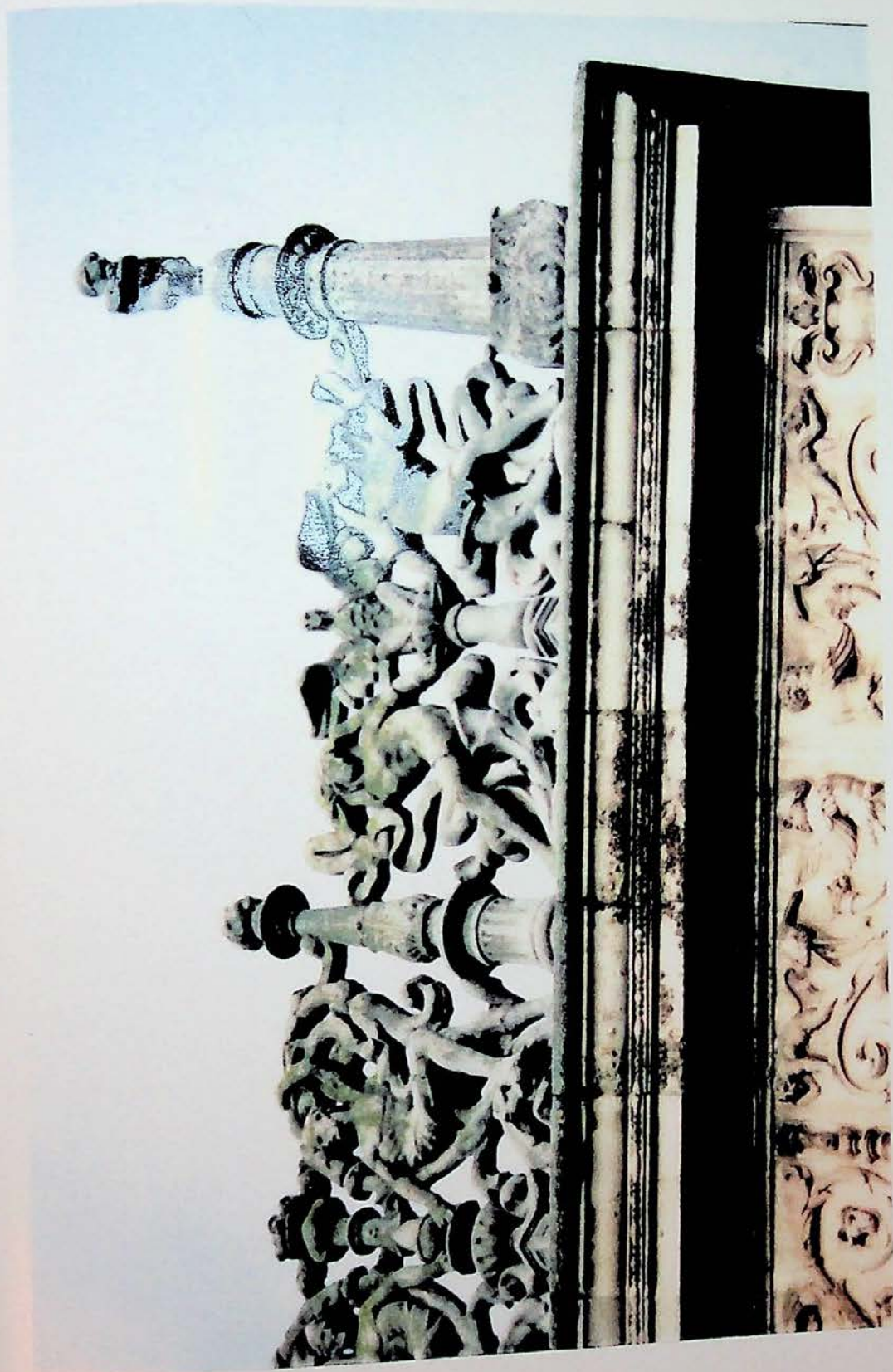




La Plaza de America, Museo Arqueológico, Sevilla

General View





La Plaza de America, Museo Arqueológico, Sevilla

Crenellation Detail

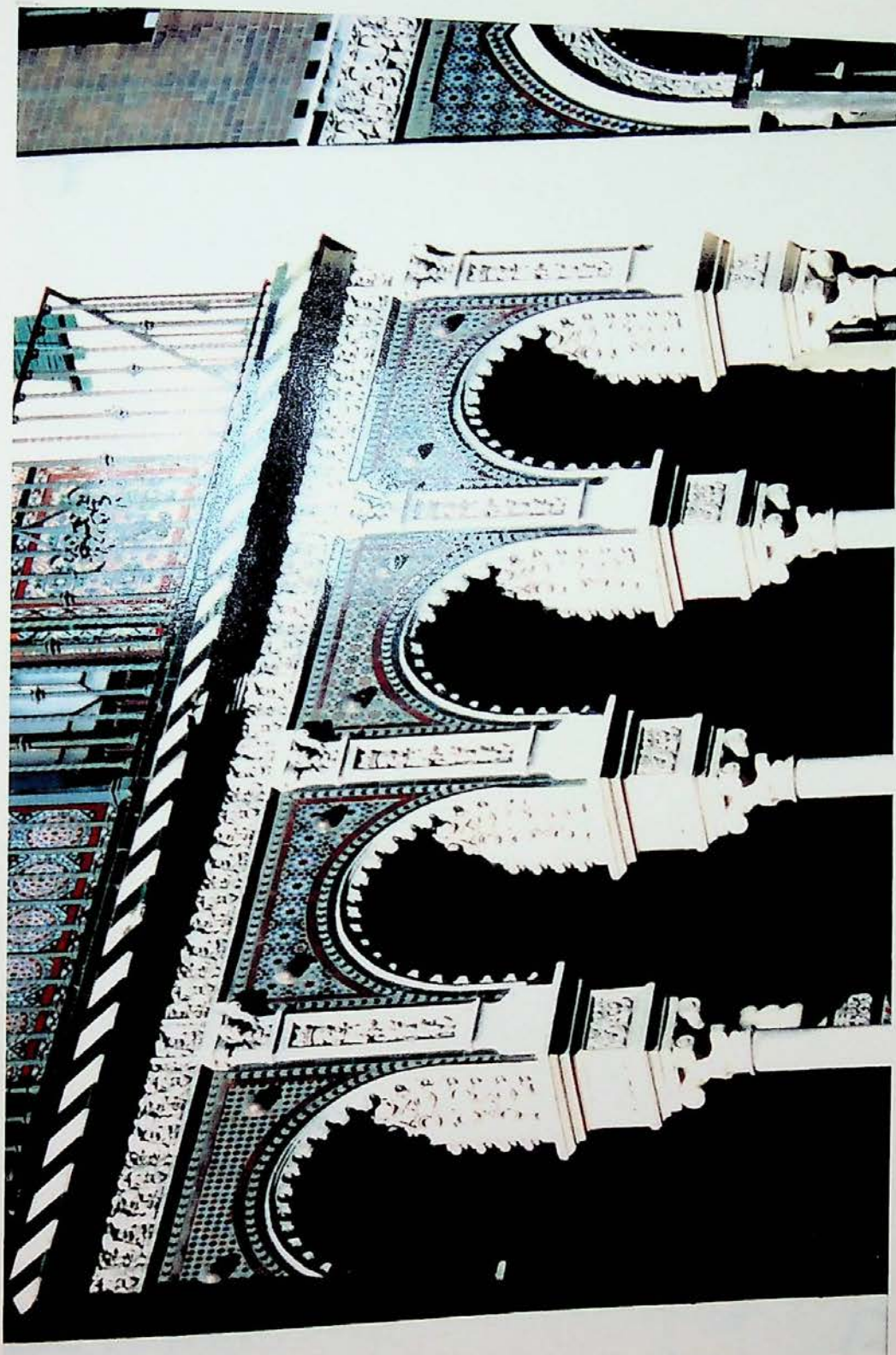




El Edificio la Adriática, Sevilla

General View

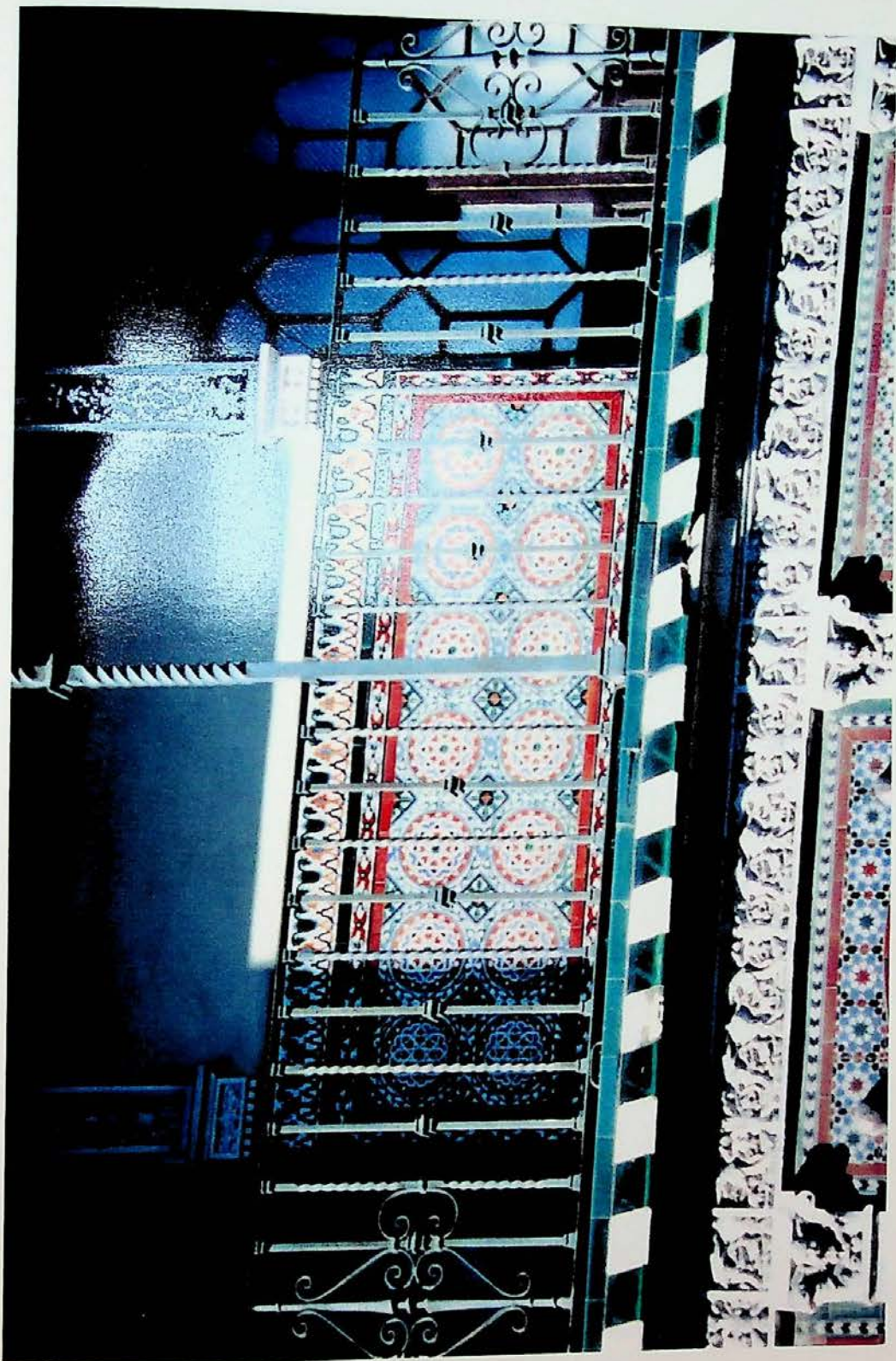




El Edificio la Adriática, Sevilla

Facade Detail

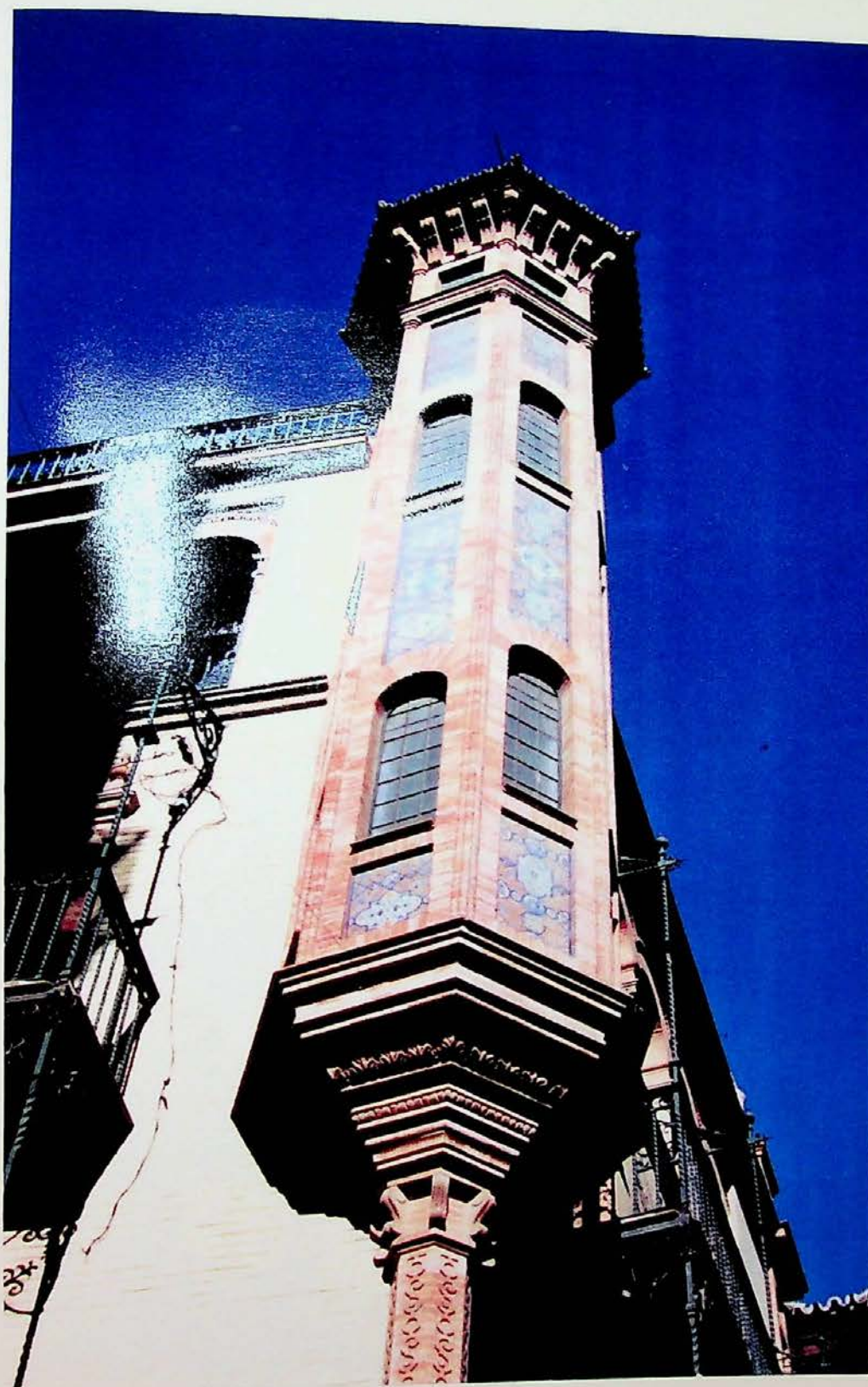




El Edificio la Adriática, Sevilla

Tile Detail





La Casa Marqués de Villamarta, Sevilla

Tower Detail

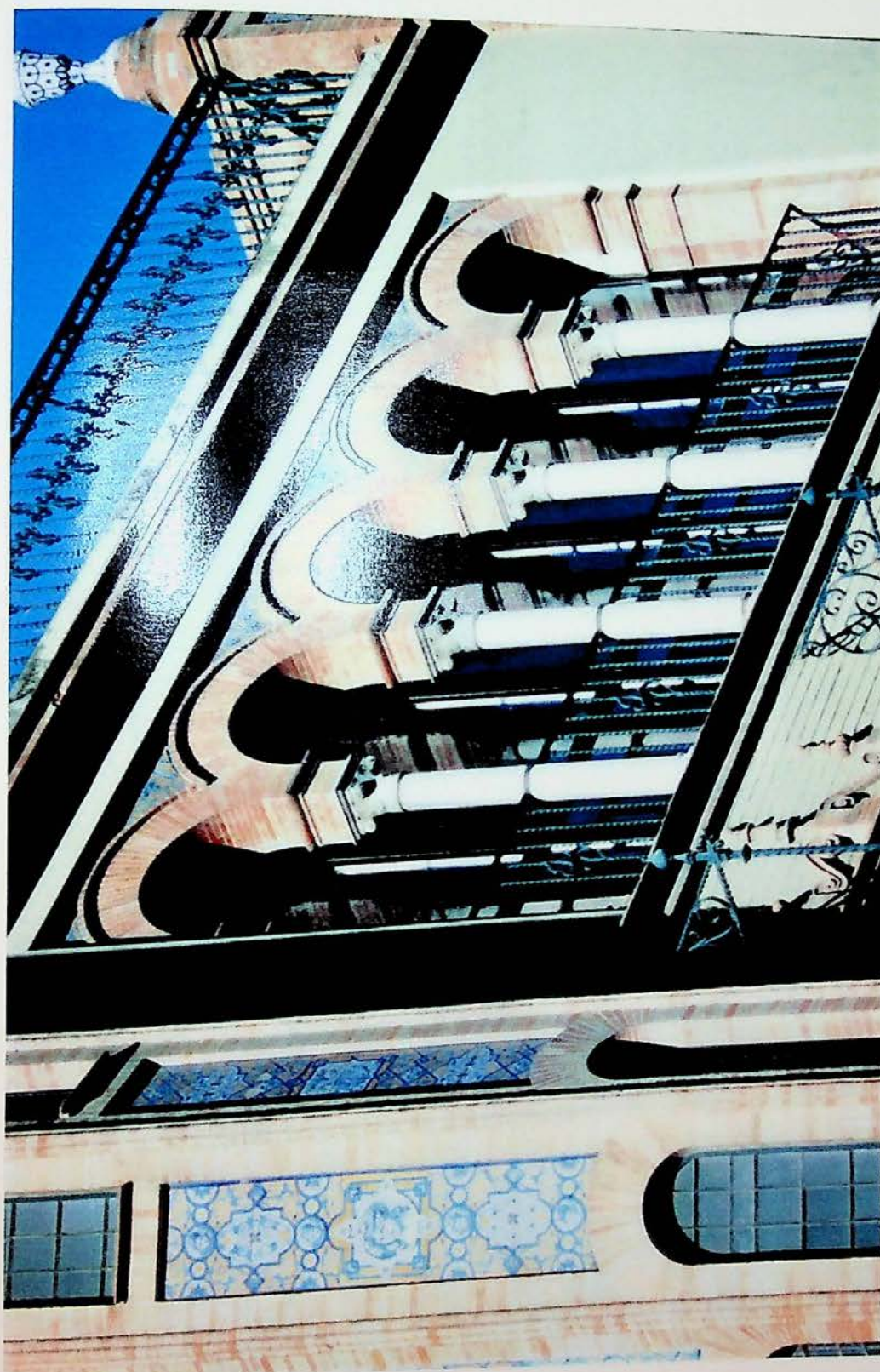




La Casa Marqués de Villamarta, Sevilla

General View





La Casa Marqués de Villamarta, Sevilla

Facade Detail





El Hotel Alfonso XIII, Sevilla

Detail





El Hotel Alfonso XIII, Sevilla

Main Facade

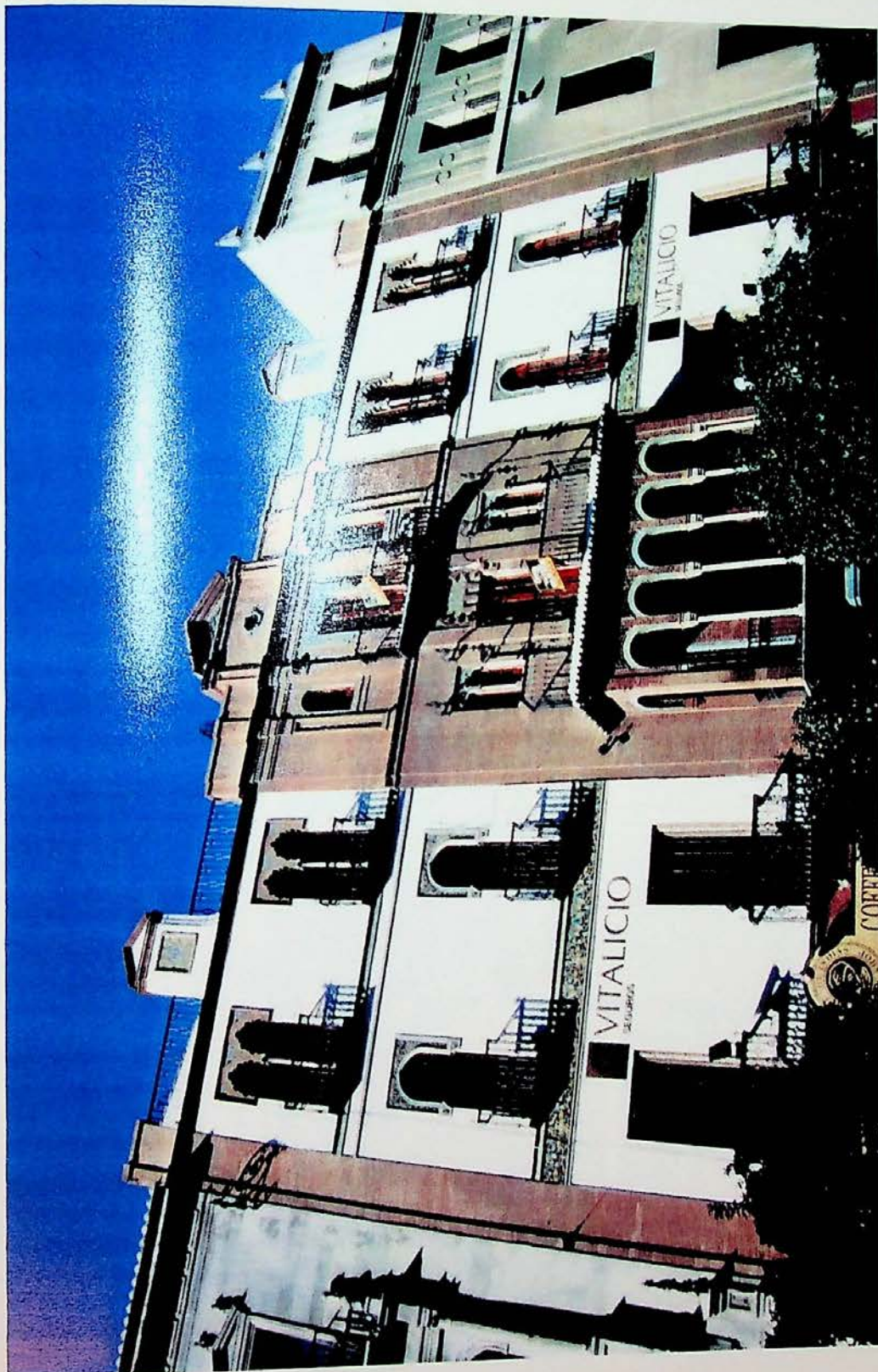




El Hotel Alfonso XIII. Sevilla

General View

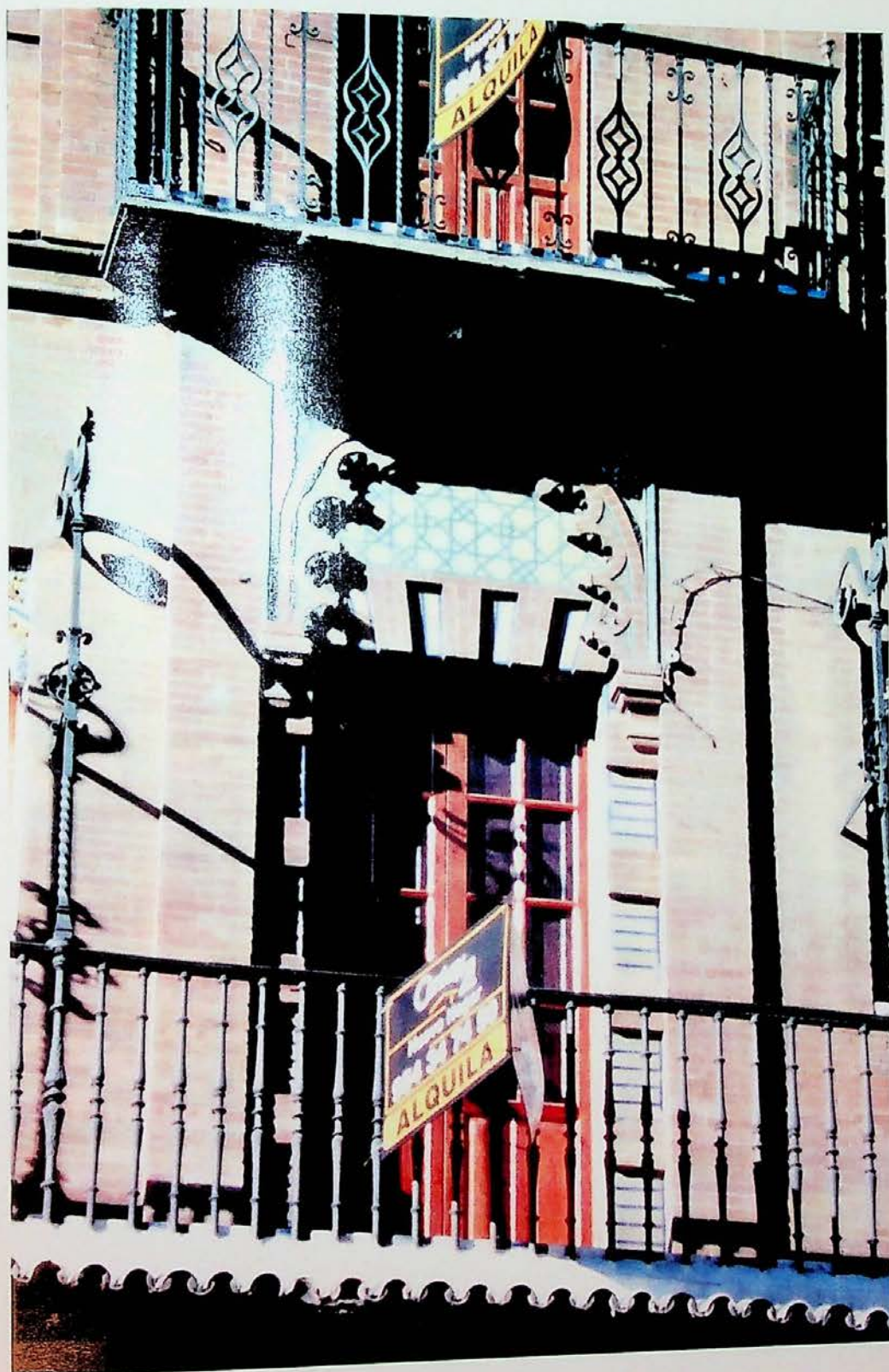




El Edificio Vitalicio Seguros, Sevilla

Tripartite Facade

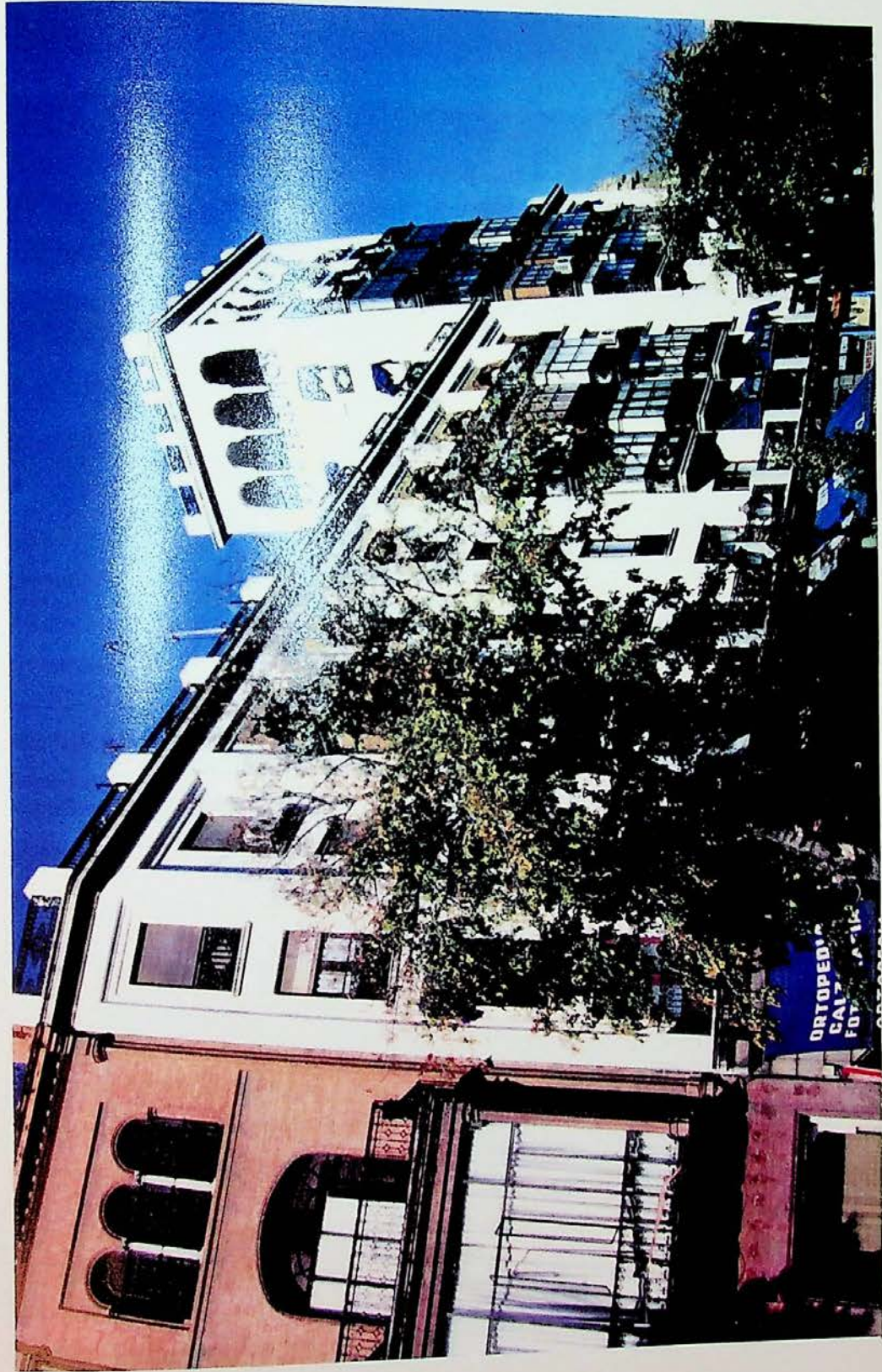




El Edificio Vitalicio Seguros, Sevilla

Detail





El Edificio AXA Seguros, Sevilla

General View

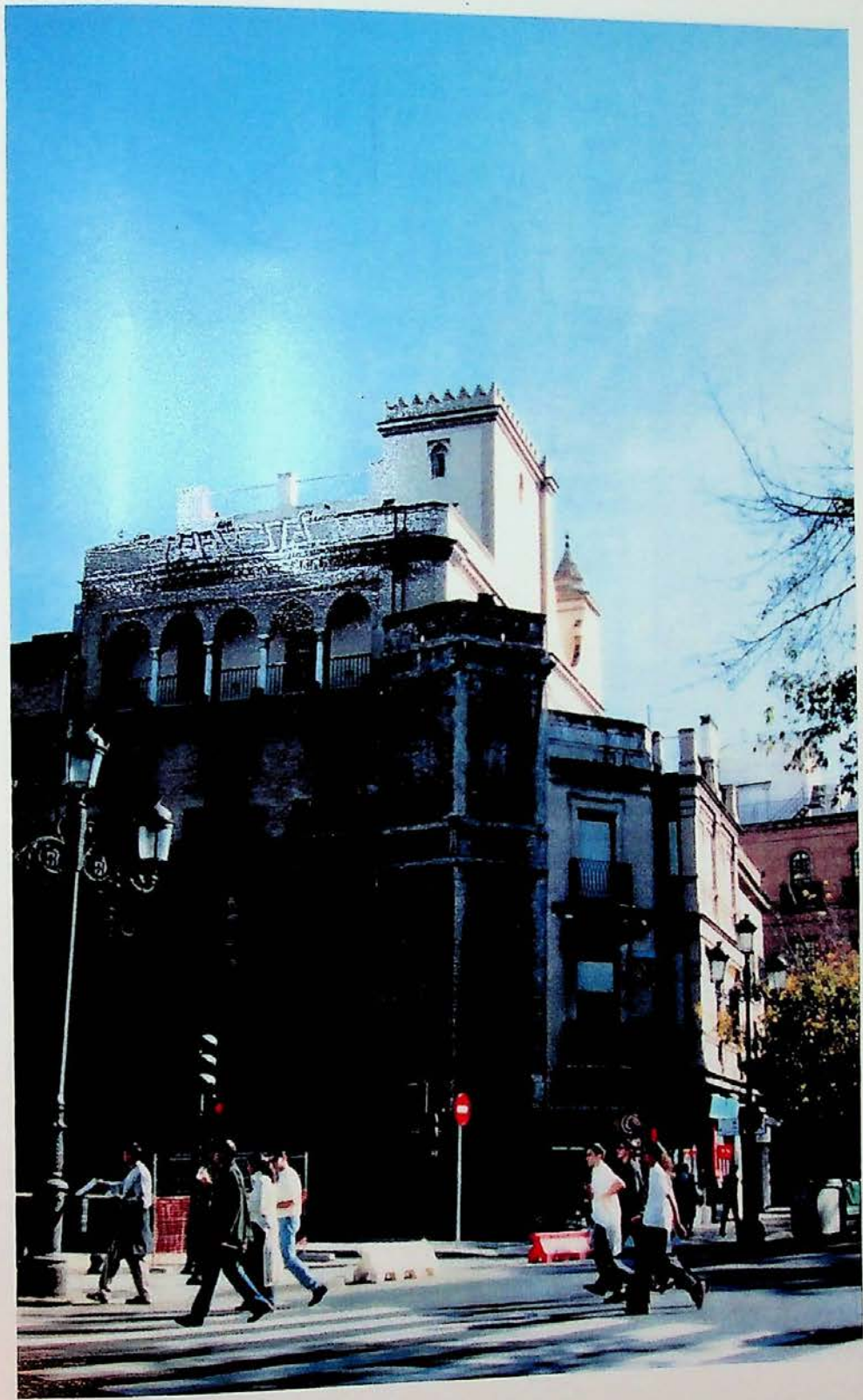




El Edificio AXA Seguros, Sevilla

Detail





El Edificio Bancaja and el Torre de Abd al-Aziz, Sevilla

View from la Avenida de la Constitucion





Morera and Vallejo Insurance, Sevilla

General View





Morera and Vallejo Insurance, Sevilla

Main Facade





El Palacio de Exposiciones y Congresos, Sevilla





El Palacio de Exposiciones y Congresos, Sevilla

Water Pool

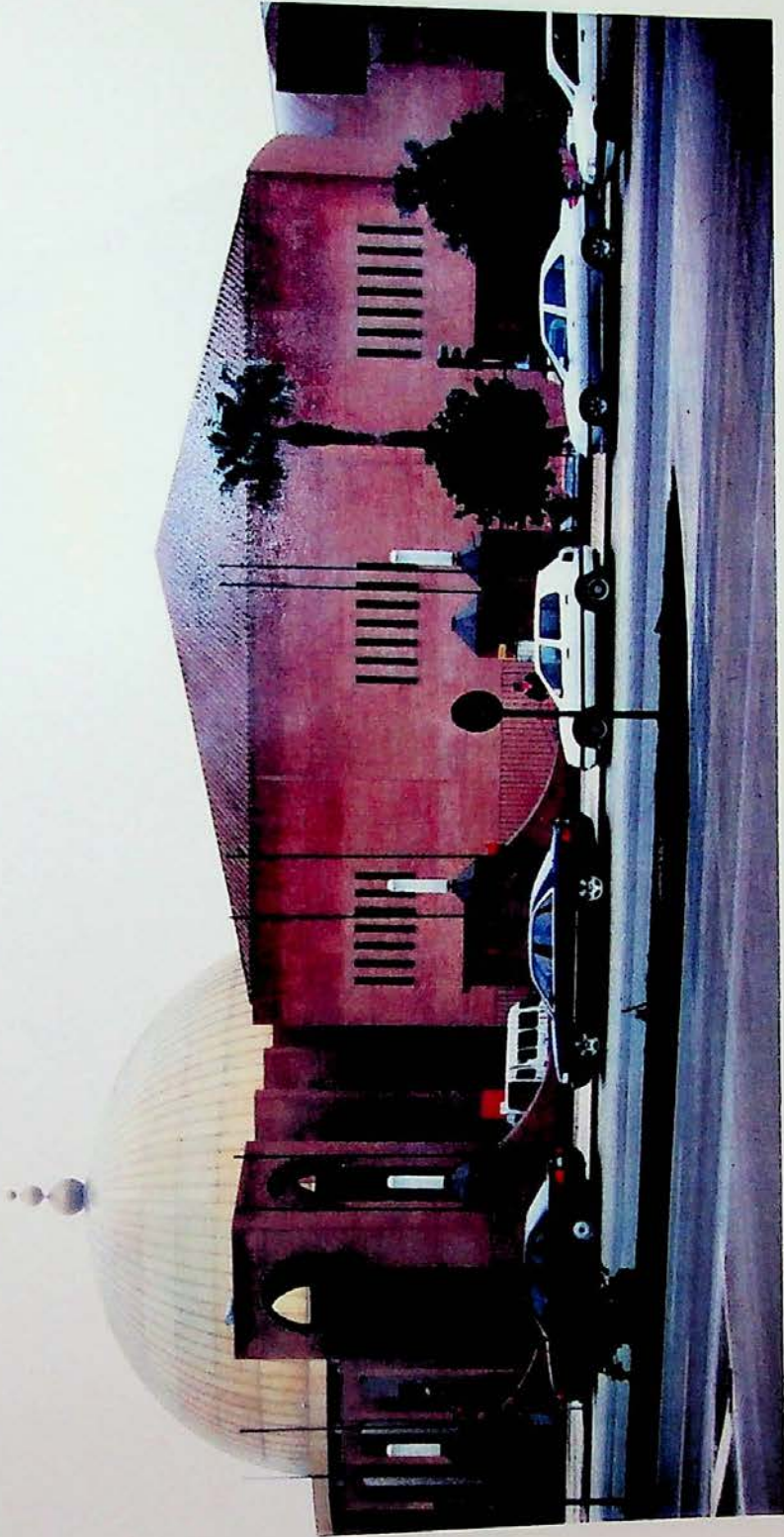




El Palacio de Exposiciones y Congresos, Sevilla

Main Plaza

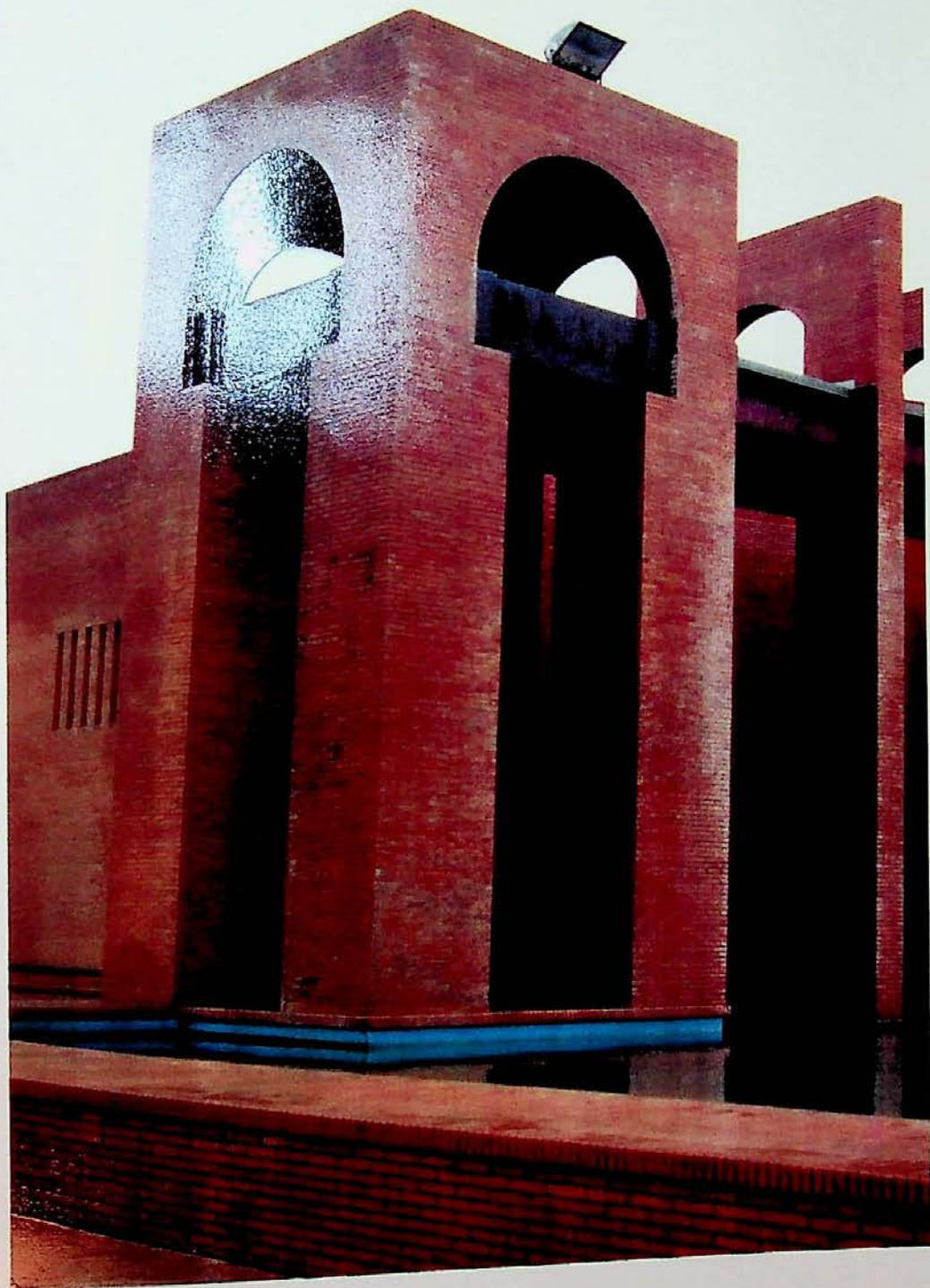




El Palacio de Exposiciones y Congresos, Sevilla

Street Facade

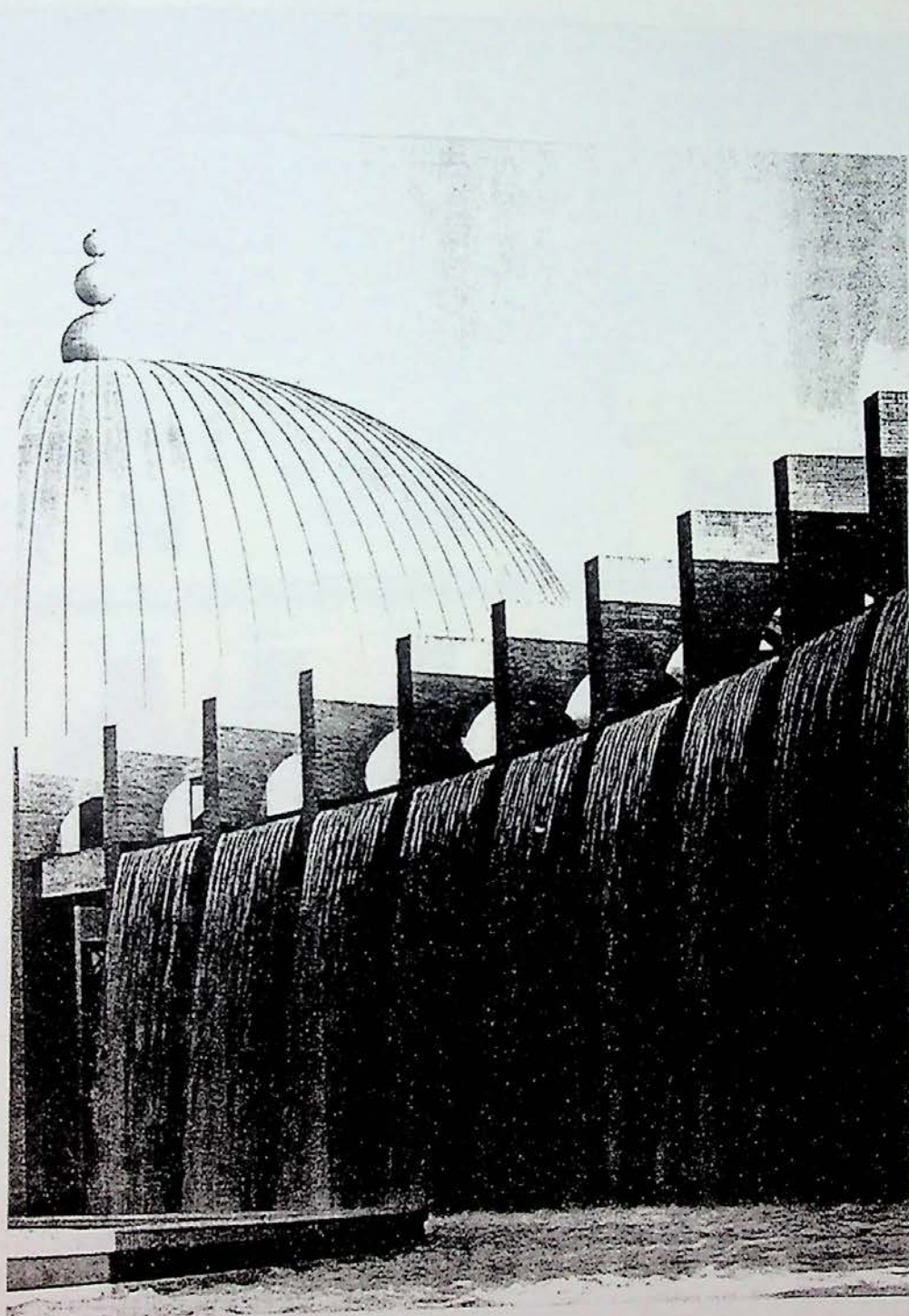




El Palacio de Exposiciones y Congresos, Sevilla

Water Fall Detail





El Palacio de Exposiciones y Congresos, Sevilla

Water Fall, by Ramón Gutiérrez





Typical Building Facade, Sevilla





Typical Building Facade, Sevilla

Rejería Detail

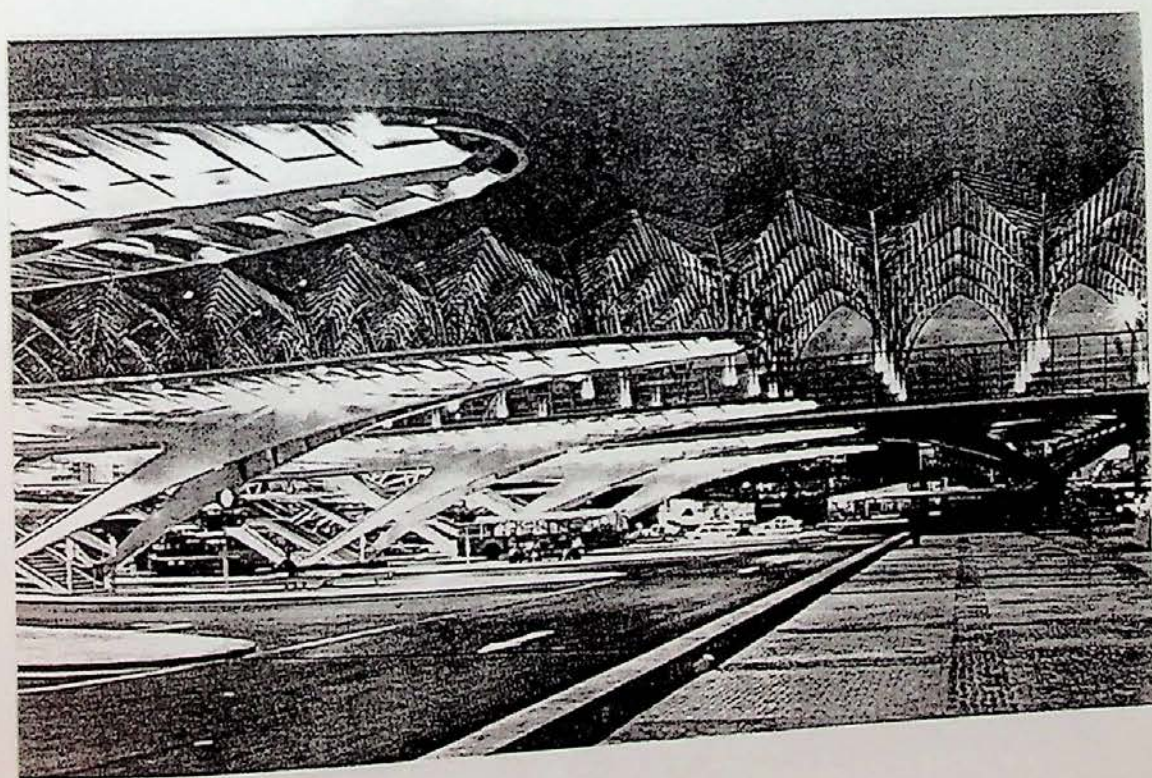
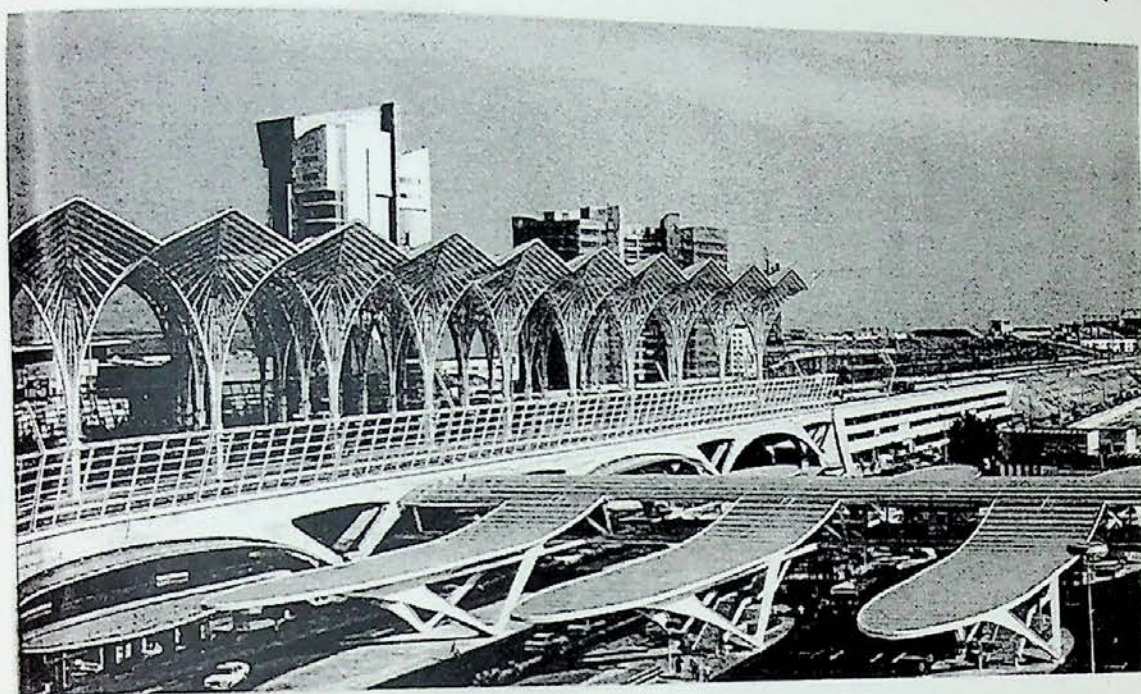




Orient Station. Lisbon

Forest of Columns, after Tzonis, Alexander, *Santiago Calatrava*

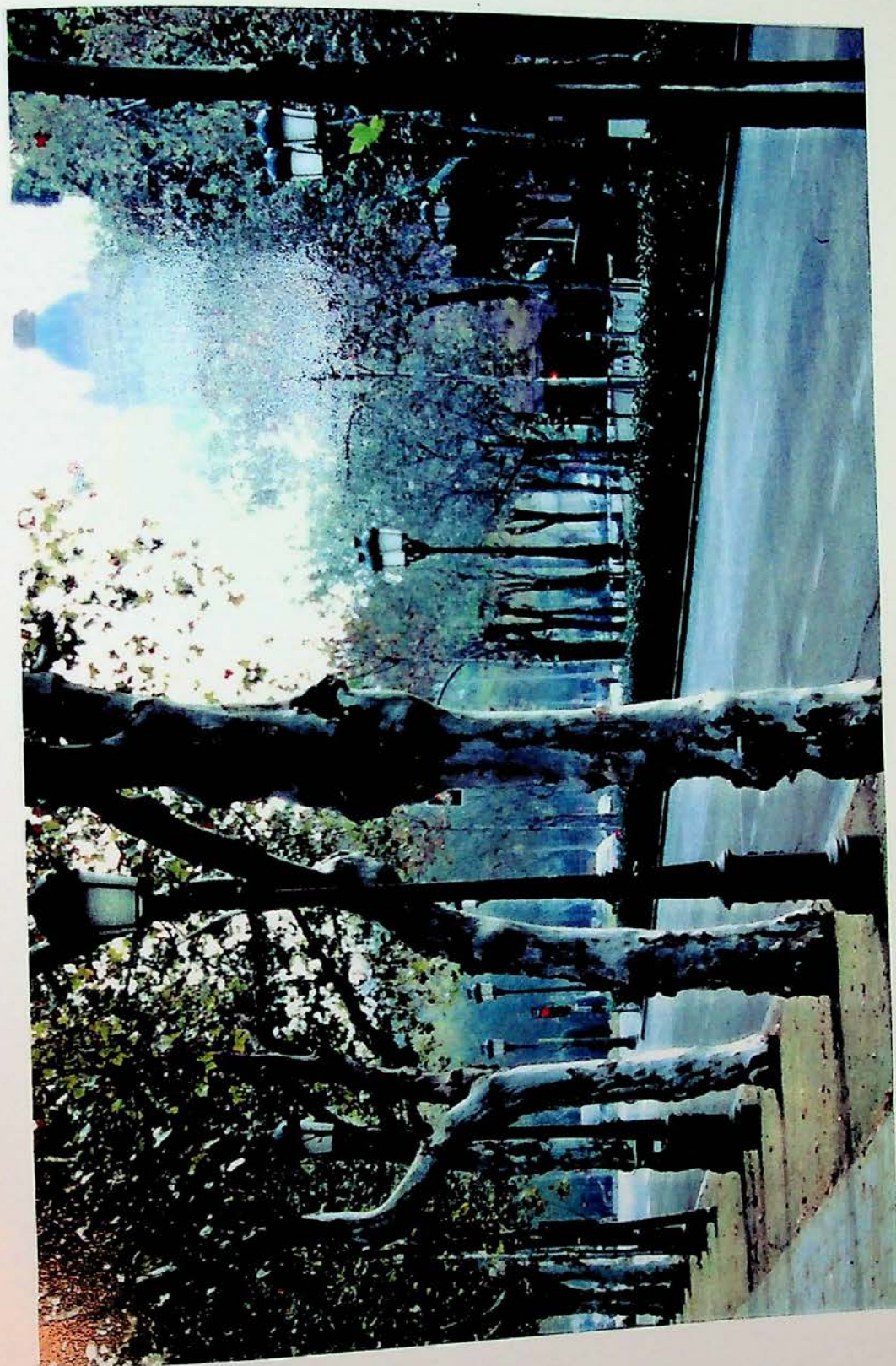




Orient Station. Lisbon

View of the Arches, after Tzonis, Alexander, *Santiago Calatrava*



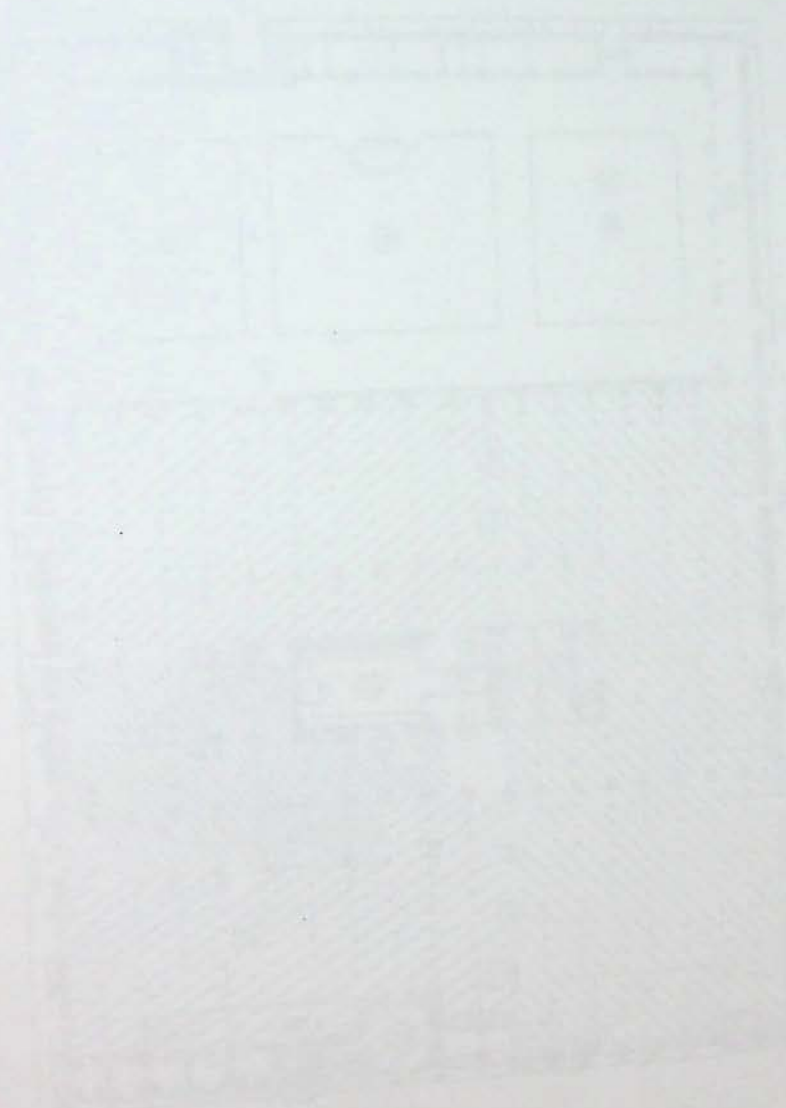


La Plaza de España, Sevilla

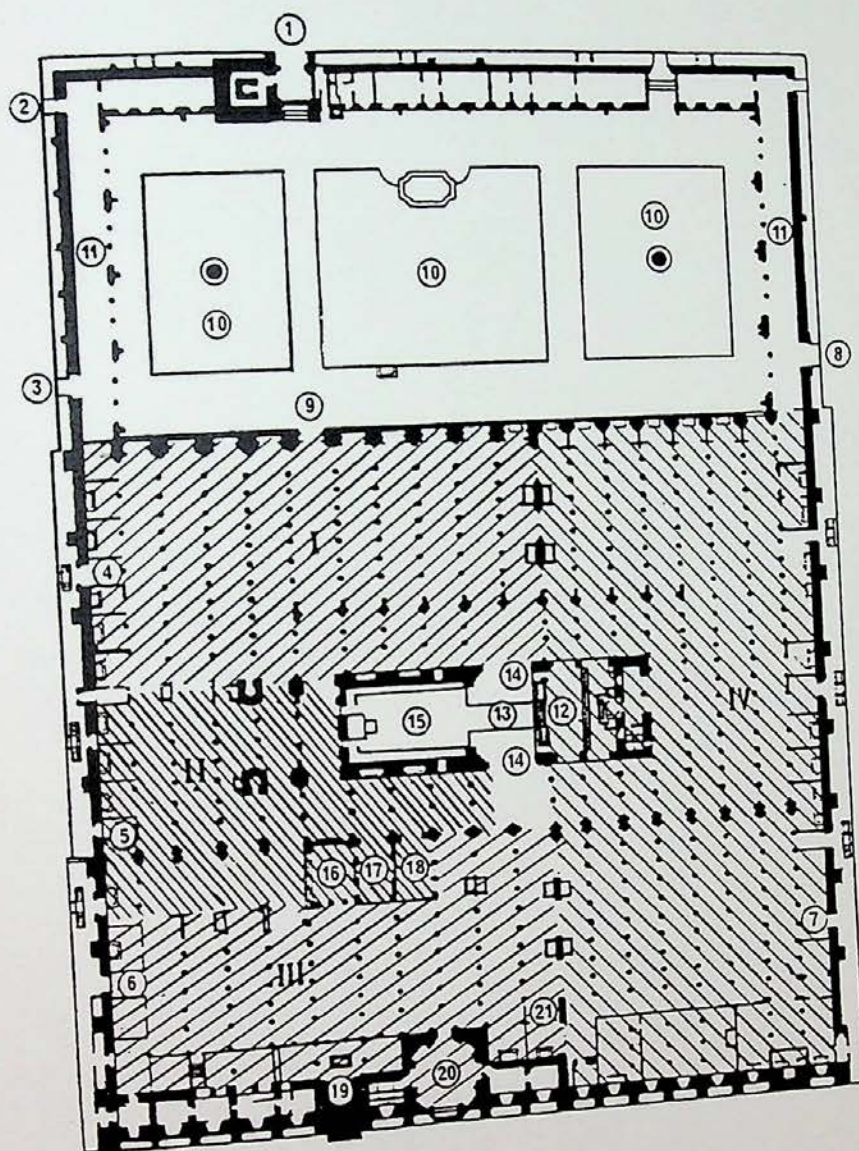
View of the Street Behind



## Figures





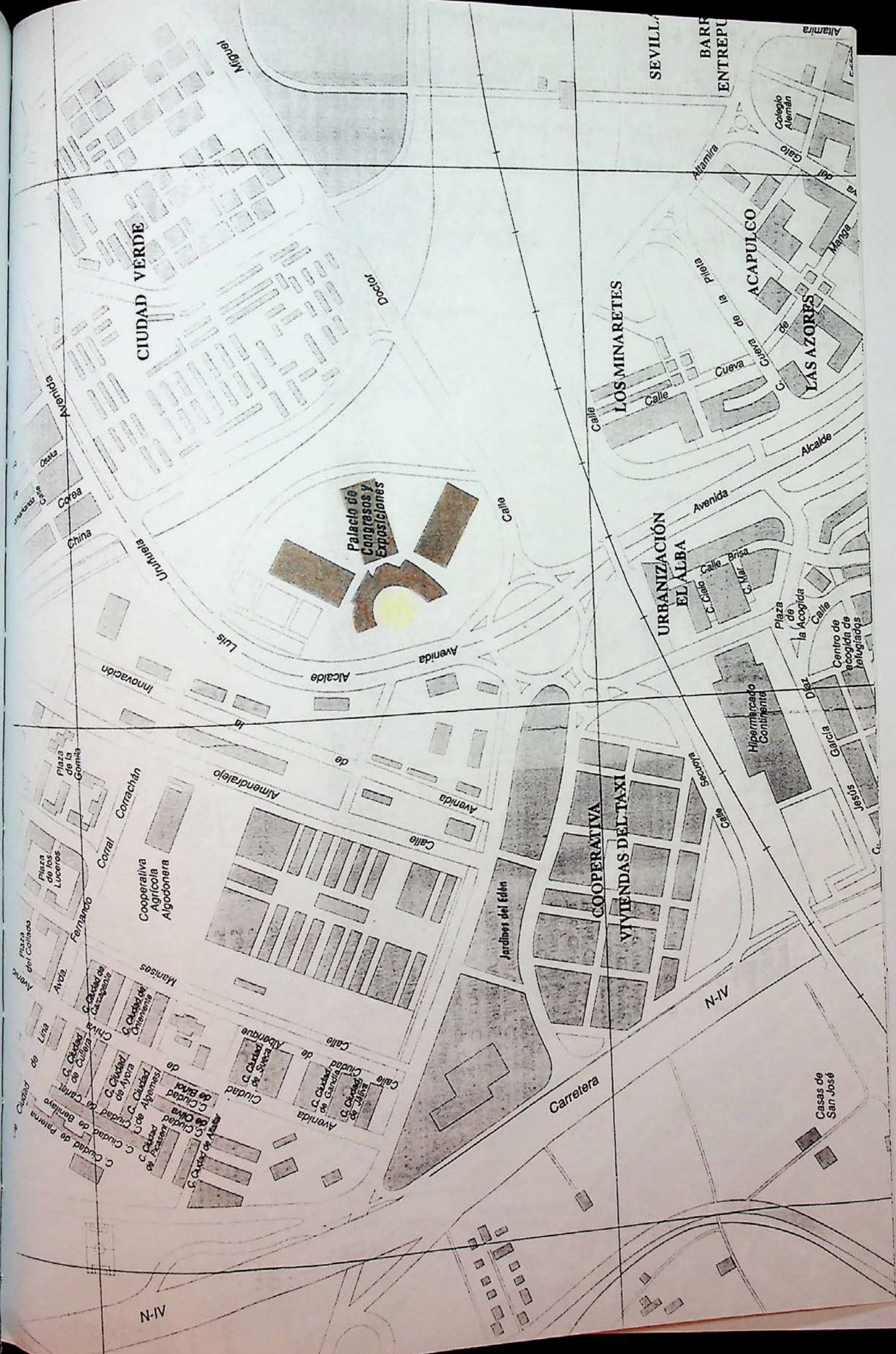


- 1 Puerta del Perdón
- 2 Postigo de la Leche (Gate of the Milk)
- 3 Puerta de los Deanes (Gateway of the Deans)
- 4 Puerta de San Esteban (St Stephen's Gate)
- 5 Puerta de San Miguel (St Michael's Gate)
- 6 Postigo del Palacio (Palace Gate)
- 7 Postigo del Sagrario (Gate of the Sanctuary)
- 8 Puerta de Santa Catalina (St Catherine's Gate)
- 9 Puerta de las Palmas (Gate of the Palms)
- 10 Patio de los Naranjos (Courtyard of the Orange-trees)
- 11 Cloister
- 12 Lady-chapel
- 13 Transept
- 14 Pulpits
- 15 Choir
- 16 Chapel of Villaviciosa
- 17 Chapel Royal
- 18 Chapel of St Paul
- 19 *Mihrab*
- 20 St Theresa's Chapel and Reliquary
- 21 Communion-table

PLAN OF THE MOSQUE AT CORDOBA

Area marked 'I': naves built by Abd al-Rahman I; area marked 'II': additions by Abd al-Rahman II; area marked 'III': additions by al-Haquem II; area marked 'IV': naves built by al-Mansur.





CIUDAD VERDE

LOS MINARETES

ACAPULCO

LAS AZORES

Palacio de  
Congresos y  
Exposiciones

URBANIZACIÓN  
EL ALBA

COOPERATIVA  
VIVIENDAS DEL TAXI

Jardines del Edén

Cooperativa  
Agrícola  
Algodonera

N-IV

N-IV

Casas de  
San José

Carretera

Avenida

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle

Calle







