



IMANEO : CRISS-CROSSED IMAGINARIES OF NEO-MOORISH ARCHITECTURE

TUNIS CENTRAL MARKET WORKSHEETS

Tunis Central Market (Tunisia, 1891)

The Market is one of the first examples of neo-Moorish style construction carried out in Tunis after the protectorate was established. It has recently been attributed to the architect Henri Saladin.

The building decoration is sober. It is based on the use of the local ornamental repertoire: the flights of arcades opening onto the courtyard are horseshoe arches standing on rectangular pillars. Each arch belongs to a panel, or alfiz, the border of which is emphasized by a ceramic tile frieze forming blue and white chevrons. Recalling the ceramic workshops traditional in this region, tiles with a cross-shaped pattern, also blue and white, are placed on the spandrels of the highest arches. The upper part of the arches in the covered hall is closed with a ironwork grill with a radial pattern that emphasizes the horseshoe shape of the arches. The tops of the walls are crenellated with pyramidal merlons, called Sassanid merlons, common in Tunisian medieval architecture.





IMANEO : CRISS-CROSSED IMAGINARIES OF NEO-MOORISH ARCHITECTURE

IMANEO WORKSHEETS

Work of art is stimulating starting point for interdisciplinary investigations leading children to explorations of history, geography, and culture. Less commonly, art may be a stimulus for exploring concepts in math and geometry. This resource provides the means for teaching about the history and providing an introduction to neo-Moorish art while learning about the variety of geometric patterns employed by artists to embellish a wide range of works of art in architectural elements.

HOW TO USE THESE MATERIALS?

These materials may be used by a single teacher, or a team of teachers may collaborate, each working in his or her own discipline. The activities may be adapted to all levels of instruction.

GEOMETRIC DESIGN IN NEO-MOORISH ARCHITECTURE

At first glance neo-Moorish architecture is dissonant, but the fact is that it has become a shared heritage in Europe and beyond. It dates from late 19th century up to the 1930s.

This architecture, once an instrument of European colonial and imperial policies, has been repurposed by the countries of the southern Mediterranean shores. Today, it serves to forge a national cultural identity. Drawing up on classic Moorish and from the wider Islamic architecture it has a new form of decoration that stressed the importance of unity, logic, and order.

The circle is often an organizing element underlying vegetal designs; it plays an important role in calligraphy, which the Arabs defined as “the geometry of the line”; and it structures all the complex patterns using geometric shapes. These patterns have three basic characteristics:

1. They are made up of a small number of repeated geometric elements.

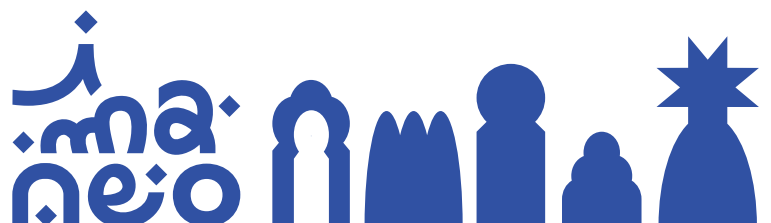
The simple forms of the circle, square, and straight line are the basis of the patterns. These elements are combined, duplicated, interlaced, and arranged in intricate combinations.

2. They are two-dimensional.

Designs often have a background and foreground pattern. The placement of pattern upon pattern serves to flatten the space, and there is no attempt to create depth. Vegetal patterns may be set against a contrasting background in which the plantlike forms interlace, weaving over and under in a way that emphasizes the foreground decoration.

3. They are not designed to fit within a frame.

The complex arrangements and combinations of elements are infinitely expandable; the frame surrounding a pattern appears to be arbitrary and the basic arrangement sometimes provides a unit from which the rest of the design can be both predicted and projected.



PATTERN-MAKING ACTIVITIES

Through these activities, children will discover the satisfaction that comes with the creation of designs through the use of simple tools and materials – cardboard, paper, scissors, glue, crayons. By creating patterns themselves, children will gain an understanding of geometric principles of the underlying grids and methods used by neo-Moorish architects. Each activity lists the materials needed and illustrates how to do the activity. Pages of this booklet may be photocopied for use with your class.

ABOUT THE IMANEO PROJECT

IMANEO (Criss-crossed imaginaries of neo-Moorish architecture) is a Creative Europe funded project which involves partners from five different European and North African countries: France, Spain, Bosnia, Tunisia and Algeria.

IMANEO aims to improve access to Euro-Mediterranean architectural heritage by creating synergies between the fields of cultural heritage, contemporary art, and research, relying on digital tools. The project implements an inclusive approach, giving equal consideration to architectural history, the way people today perceive this heritage, and its artistic potential.

LIST OF MONUMENTS INCLUDED IN THIS SET

AVICENNE HOSPITAL, BOBIGNY, FRANCE

ORAN RAILWAY STATION, ALGERIA

TOZEUR RAILWAY STATION, TUNISIA

TOLEDO RAILWAY STATION, SPAIN

TUNIS CENTRAL MARKET, TUNISIA

VIJEĆNICA, SARAJEVO, BOSNIA



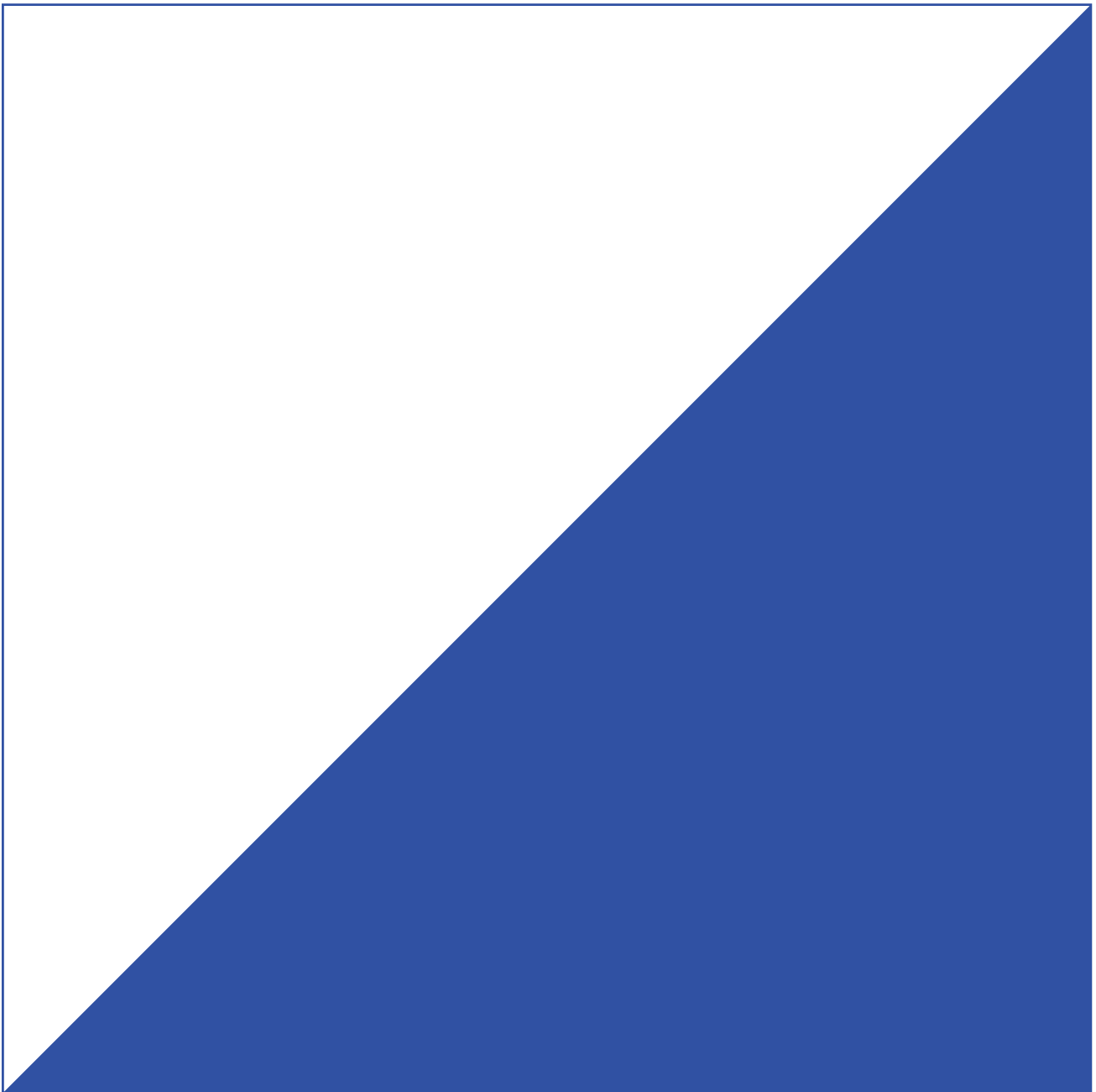


WORKSHEETS

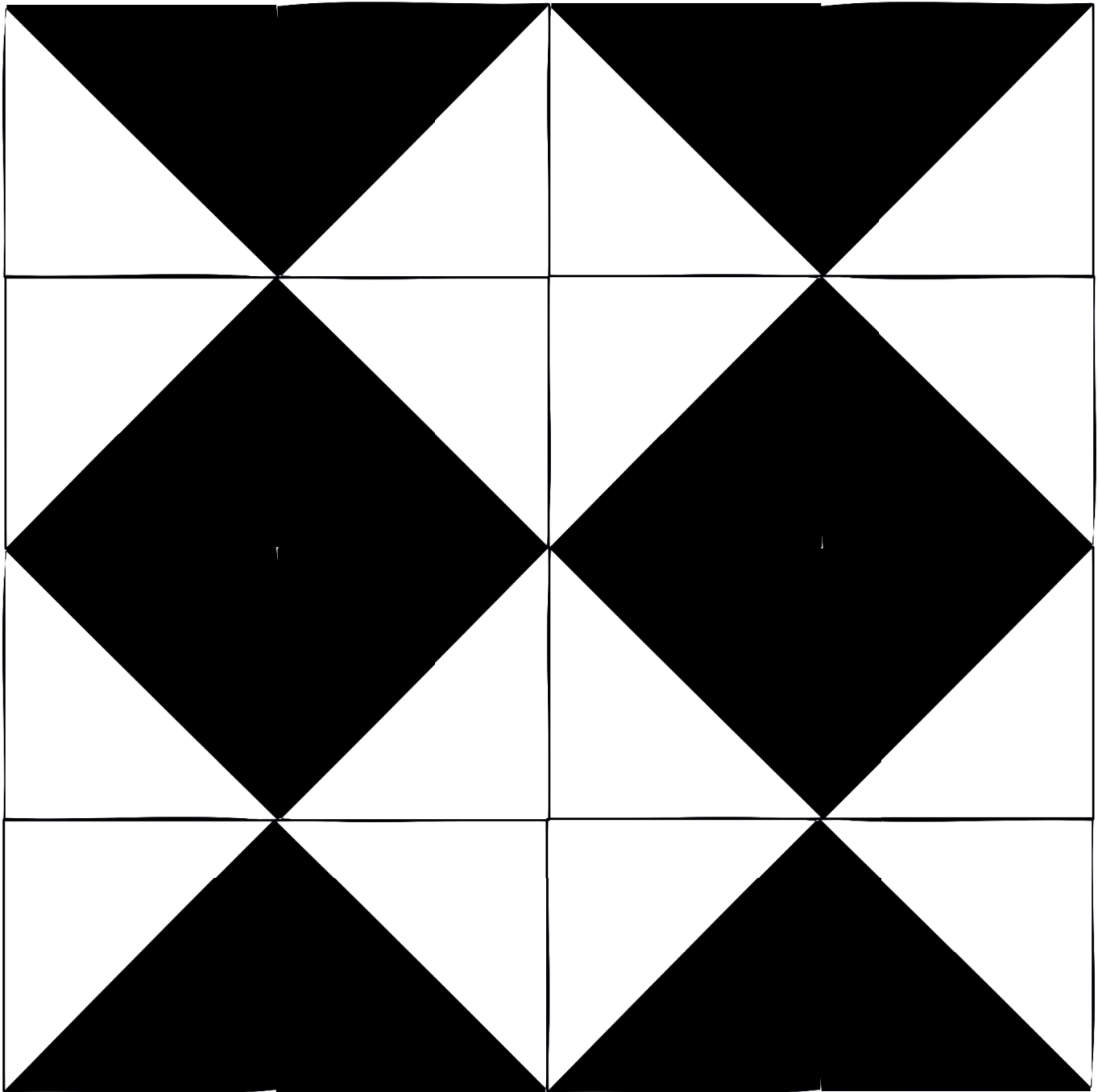
IMANEO : CRISS-CROSSED IMAGINARIES OF NEO-MOORISH ARCHITECTURE

TUNIS CENTRAL MARKET, TUNISIA

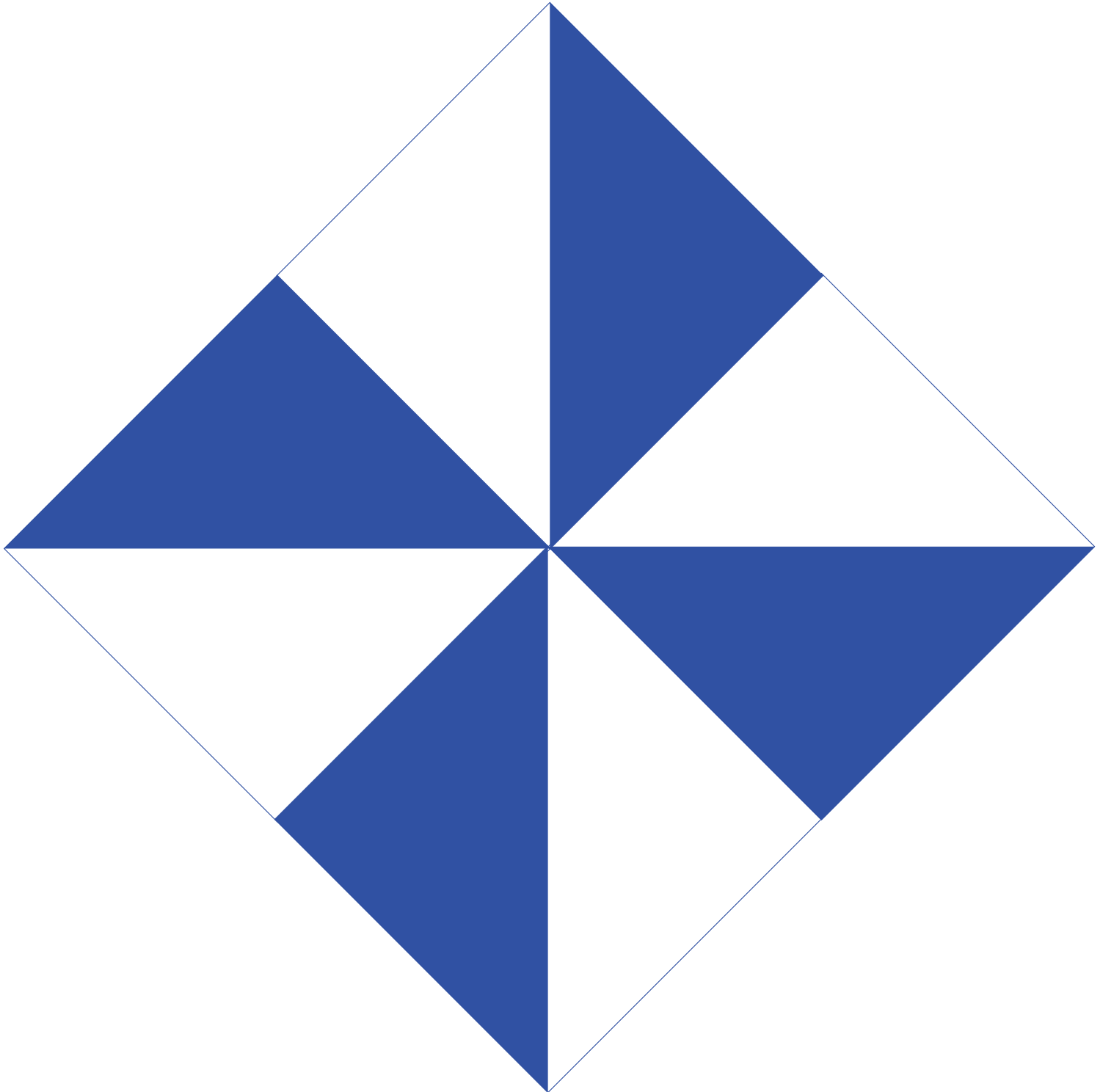
PRINT BASIS FOR TILE MOTIF



TUNIS TILE MOTIF - 1



TUNIS TILE MOTIF - 2
JNEH KHOTIFA



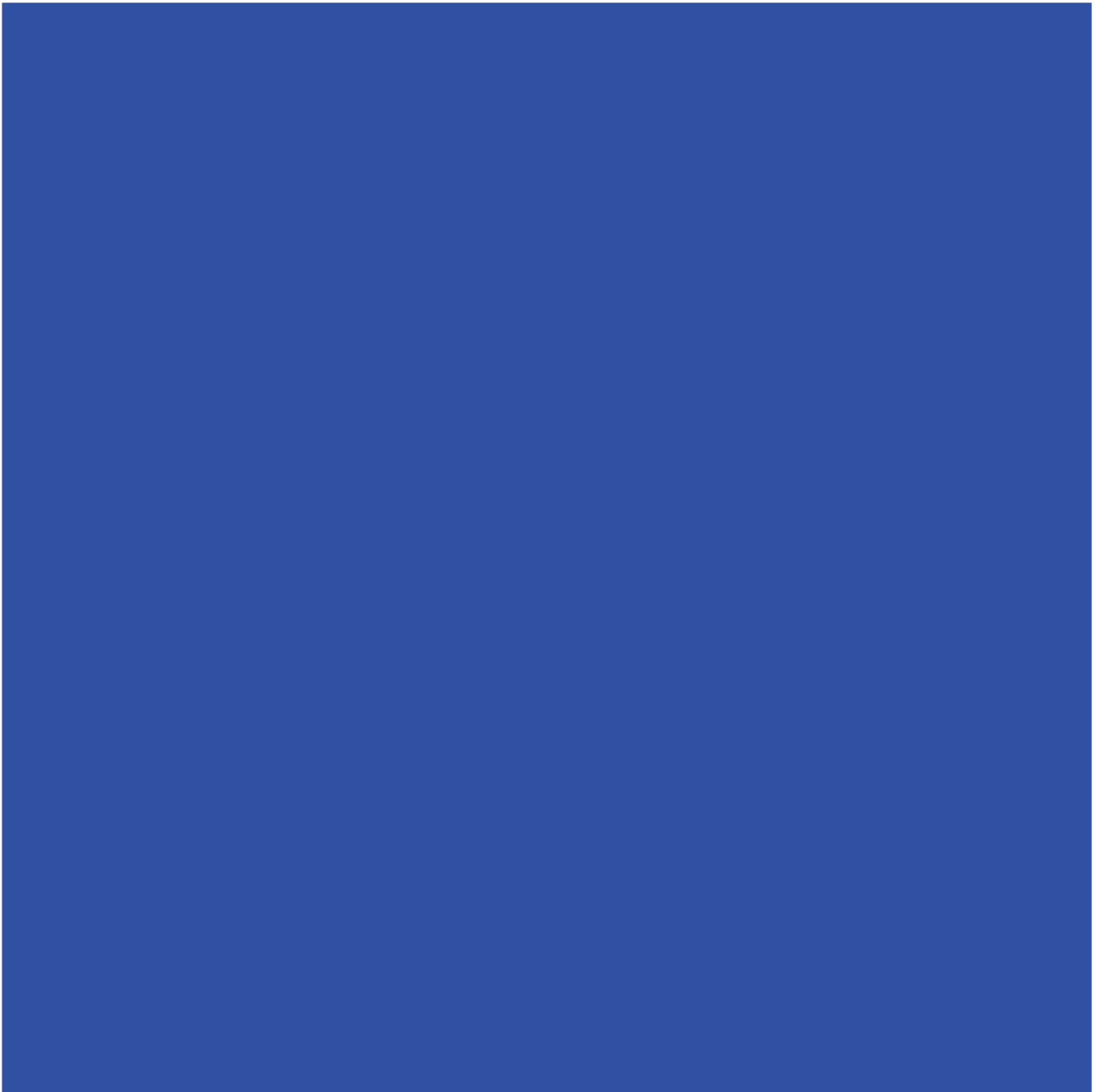


WORKSHEETS

IMANEO : CRISS-CROSSED IMAGINARIES OF NEO-MOORISH ARCHITECTURE

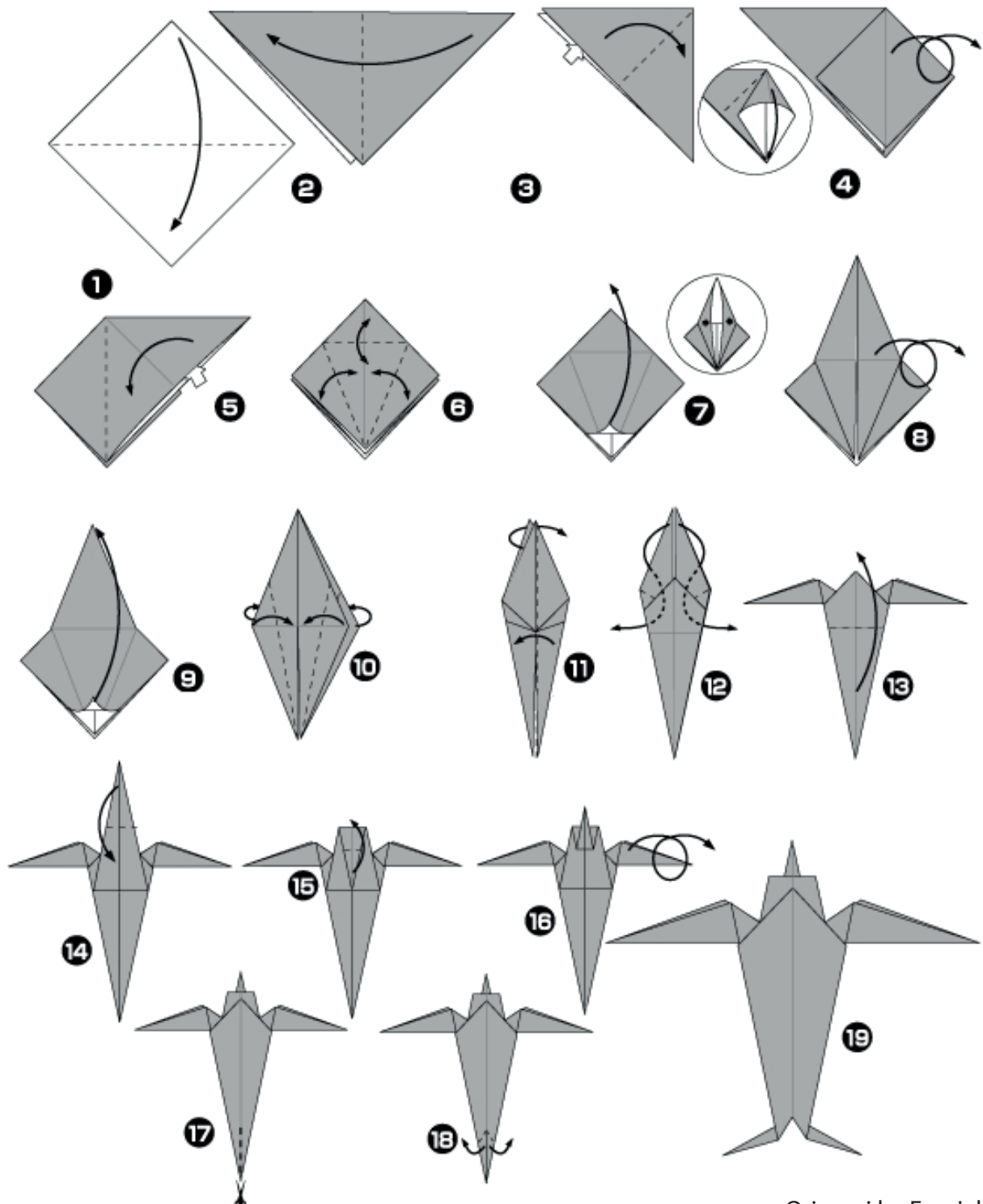
TUNIS CENTRAL MARKET, TUNISIA

PRINT BASIS FOR ORIGAMI



ORIGAMI SWALLOW FOLDING INSTRUCTIONS

See also: <https://www.youtube.com/watch?v=S830JJRRr7k>



A PAPER PROPELLER

Materials and tools

- print basis / art cardboard
- ruler, scissors
- pins
- wood stick or paper straw

