



IMANEO : CRISS-CROSSED IMAGINARIES OF NEO-MOORISH ARCHITECTURE

TOLEDO RAILWAY STATION WORKSHEETS

Toledo Railway Station (Spain, 1919)

In the early 20th century, increased passenger traffic spurred plans to replace the old station with a new one. Spanish king Alphonse XIII (1886-1941) became directly involved with the project. The idea was to endow the station with architecture worthy of Toledo's history as a capital city. The Madrid Zaragoza-Alicante (MZA) Railway Company supervised the project, commissioning architect Narciso Clavería y de Palacios, third Count of Manila (Madrid, 1869-1935). Clavería y de Palacios had previously worked in Madrid with his master, Juan Bautista Lázaro de Diego (1849-1919). Ground was broken in 1914 with French engineer Édouard Hourdillé supervising the construction.

The main building consists of a vast single-level central section lit by large tinted-glass windows. It houses the ticket windows and concourse. Two two-story naves contain the reception rooms and a cafeteria on the ground floor, with housing for personnel upstairs. Clavería adopted a neo-Mudéjar style for the naves, inspired by the Toledan convent of Santa Isabela de los Reyes, featuring multifoil arches, crenellated merlons crowning walls decorated with interlocking arch frameworks and a mesh of diamonds.





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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.

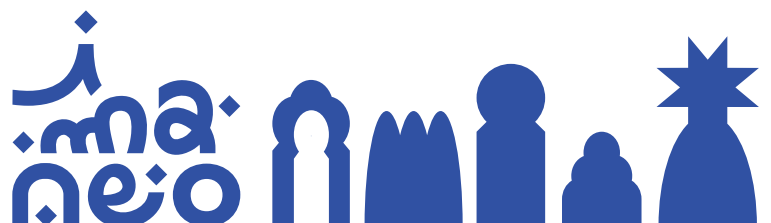
The simple forms of the circle, square, and straight line are the basis of the patterns. These elements are combined, duplicated, interlaced, and arranged in intricate combinations.

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

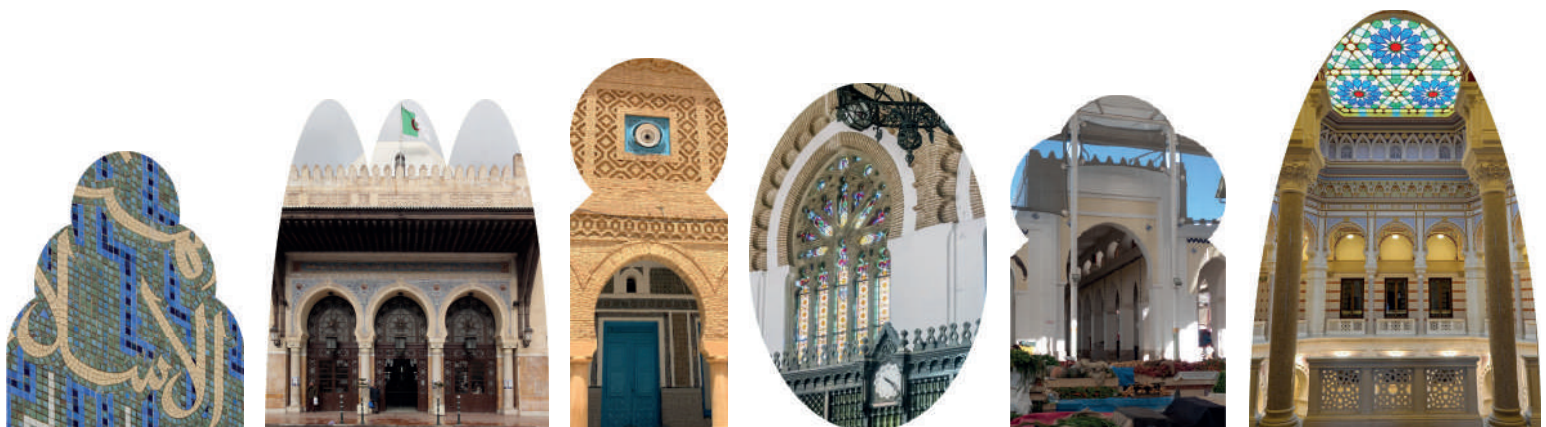
ORAN RAILWAY STATION, ALGERIA

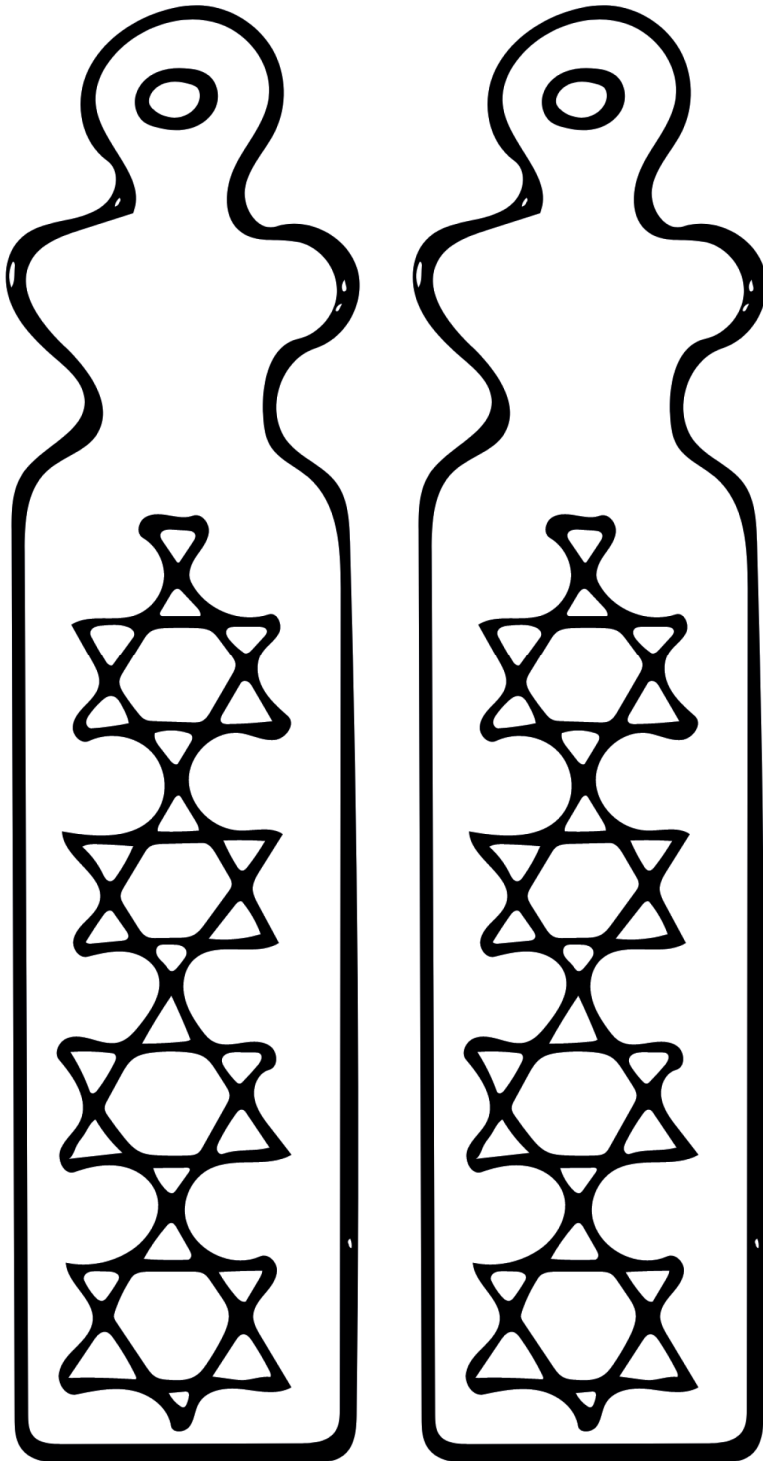
TOZEUR RAILWAY STATION, TUNISIA

TOLEDO RAILWAY STATION, SPAIN

TUNIS CENTRAL MARKET, TUNISIA

VIJEĆNICA, SARAJEVO, BOSNIA





STAINED GLASS BOOKMARKS

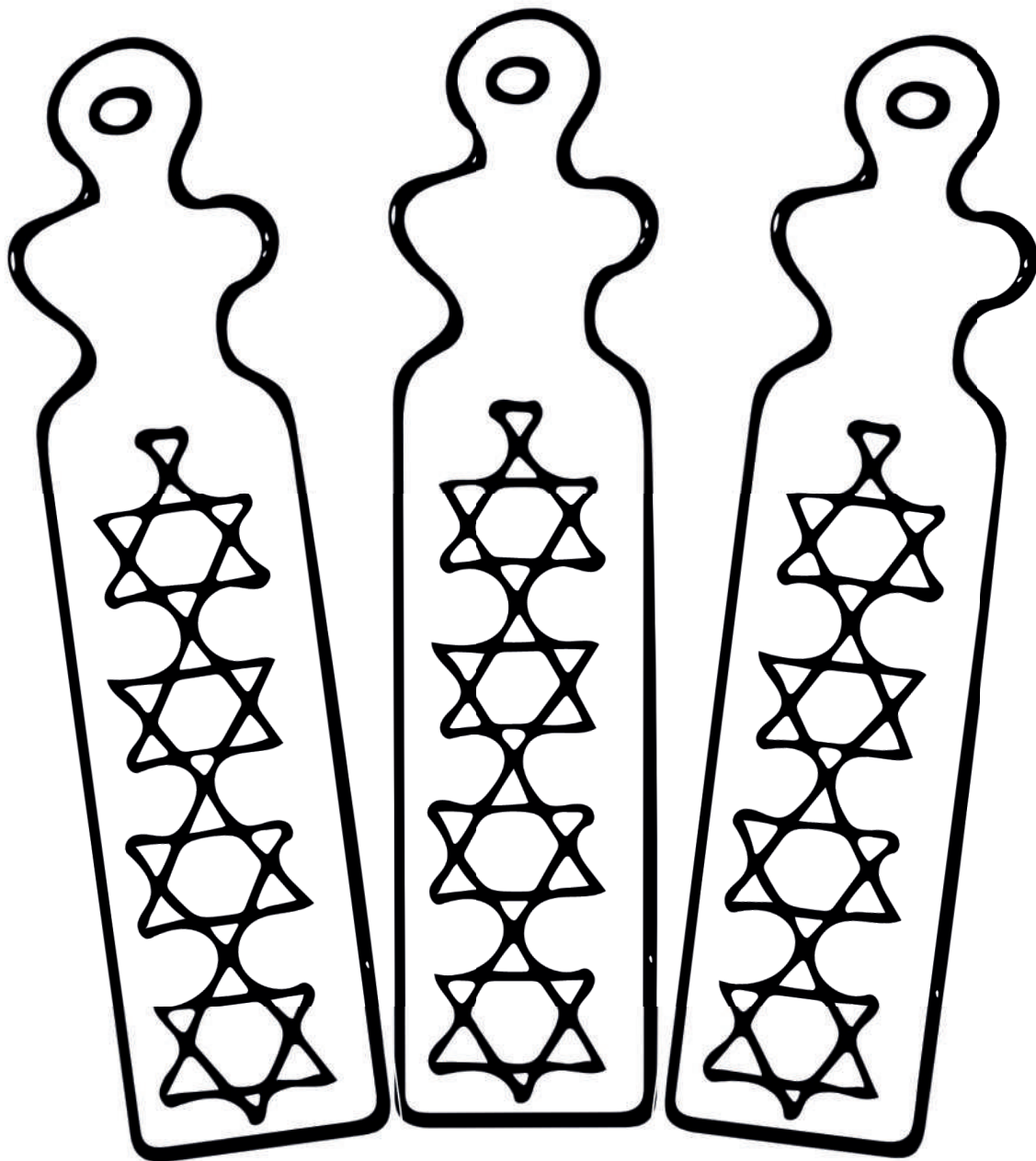
Materials and tools

- print basis for coloring
- colors (wax, wooden, markers)
- scissors and ribbons

Tip

You can simultaneously combine several different types of crayons to get a more interesting effect. Use some ribbon to decorate your bookmark.

DANGLING PAPER BROOCH



Materials and tools

- print basis ; felt color pen/markers ; scissors ; safety pins

Tip

Color and cut several pieces. You can use different pen or markers type. Pull the safety pin through hole in each dangling paper part after coloring and cutting out.

PAPER LANTERN

Material and tools

- print basis for lantern
- scissors
- glue
- colors (wax, wooden, markers)
- table candle or led table light
- glass cup or mason jar

Tip

Put baking paper over the printed pattern for lantern. Trace the lines and color, or just color in different colors.

Glue the ends together in the form of a cylinder and put it over the LED table light.

If you want to use regular table candles, glue paper over the glass cups or mason jar.

