

THE COLOURS OF THE MEMORY

An Architectural Route
for Sentimental Travellers





THE COLOURS OF THE MEMORY

An Architectural Route for Sentimental Travellers

Malaga

Tangier

Al Hoceima

Asilah

Nador

Larache

Chaouen

Tetouan

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Ayuntamiento de Málaga
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Malaga at the end of 1933

(1435 of the Hegira / 2963 of the Amazigh calendar).

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recuperación de la ciudad antigua

The **Arrabales Project** is being carried out in the context of the **Operative Programme for Cross-border Cooperation (Spain-Exterior) POCTEFEX**. This programme promotes collaboration between Spain and Morocco.

This guide has been promoted by Malaga City council within the Arrabales project. This publication presents an architectural guide to the northern cities of Morocco and Malaga. It offers touristic and cultural routes which take the reader

around the historic centres of the partner cities participating in the Arrabales project. The route starts in Malaga and continues on to Tangier, Larache, Asilah, Tetouan, Chefchaouen, Al Hoceima and Nador. This route aims to connect the old cities in the promotion of cultural tourism in an attempt to assist in the rehabilitation and protection of architectural heritage through knowledge, diffusion and value creation. It also highlights the shared history between the two sides of the Mediterranean.

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Advice on how to use this guide

This guide will provide the **reader with architectural routes that are recommended for sentimental travelers**. Of course, you will not find everything you need in it, as it would be impossible to fit every last detail into a guide that is meant to be used whilst on the go.

Due to this, and in line with the original idea behind the guide, the highlighted places of interest, the accompanying comments and the routes that have been marked out are merely **an invitation for you to start a journey that will take you beyond written words. We advise you to really “live” the places that you visit and lose yourself in the depth of each city and area.**

We aim to make the history of each city come alive through a collection of photographs, images and descriptions that, when put together, construct a collective memory of this corner of the world.

Let yourself be accompanied by the experiences of the travellers that have contributed to this guide and by the bite-size information. They are meant to serve as notes for your trip, like a quick drawing or a Polaroid photo that attempt to reflect the soul of the cities.

We invite you to add your personal experience and to point out, like any good researcher or adventurer, the information that the guide *has missed out*. As Borges once said, *to discover the unknown is not only a special skill that can be done by Simbad, Erik the Red or Copernicus. Every person is an adventurer*. These written pages, together with your impressions, will be witness to this long journey, continuing the never-ending story of each place through the eyes of the traveler.

Key

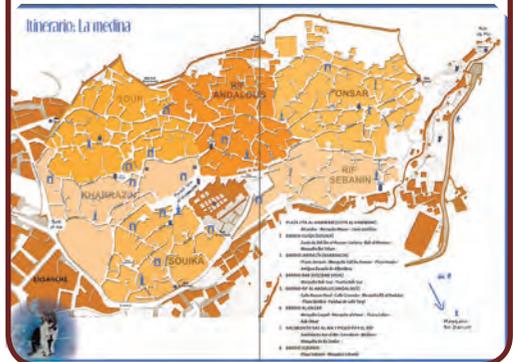
The icons change according to the city.

Highlighted sites:

-  Identity number in the itinerary (urban space or monument)
-  Point of interest
-  Museum
-  Mosque
-  Church
-  Zaouia (Headquarters of a Religious Brotherhood)
-  Domestic Architecture (house, palace,...)

Practical Information:

-  Pathway – Access on foot
-  Bus lines
-  Possible route by car
-  Timetable



Number: indicates the location on the map of the sights included in the itinerary (urban spaces and monuments).

Coloured point: indicates the points of interest from the itinerary in the urban spaces



Coloured line at the side of the page: to help you find each city in the guide. Every city has its own colour, the colour that characterises the city.

Information with a paper-clip: indicates practical information about distances and types of roads.

Text with a coloured background: general theme or information about a culture or a city that is fundamental to understand the route.

Text in a coloured outline: a specific theme that highlights the architecture of the city.



Text in a coloured outline at the end of a section: tourist information.

Photos in a black and white background: architecture from the Spanish Protectorate period in Morocco. The featured element is left in colour providing a contrast to its surroundings (in black and white).

This route contains 7 itineraries. Each one will take you around the historic centre of each city and the surrounding areas that are historically related.

The itineraries for each city can be done on foot.

The surrounding areas can be visited by car. Some parts of the routes are along unpaved roads which are passable, however,

we recommend the use of a good car. These parts can also be done on motorbikes and bicycles. Hiking is also possible.

The journey between cities can be done on paved roads. We haven't indicated any rough times for these journeys and the distances are approximate.

The route has been designed in order to facilitate travel between the cities. However, you can also change your route without it affecting your understanding or enjoyment.

The Colours of the Memory. Design of the Routes

The light, the limestone, the colour, the sea. The colour isn't an adjective, it a noun that is the sign of the diversity of the world.

J. A. Valente

Colours live in our memory, we recognise them without realising it. We associate them with places and sensations without noticing. These colours paint and shade all the corners of the world. Such is the case of the territory which our route passes through, where certain colours unite geography and history.

As well as the **intangible colours** of the Mediterranean light and climate and those of the Atlantic, the cities come alive with **tangible colours** that are offered to us by nature and elements that have been created by man. Green is born from nature, the colour tone of the flowers and the earthy shades of the ground which climb natural and man-made walls. These same colours, which also season food and dye fabric, are reproduced by man in the pigments that stain the white of the limestone, in the decoration that can be seen throughout the city and in the arts and crafts that are used in daily life. They are the **colours of history**, colours that create a common aesthetic on both sides of the Mediterranean and which are evidence of a joint journey and legacy. Through them, and together with the **colour of the architecture of each city**, we will visit and get to know the cities that form part of the route.

The Itinerary

A look that runs through the streets like the written pages of a book. I. Calvino

The itinerary is like the storyline of a book, as you follow it, you can string together different parts of its history and understand the book as a whole.

The route itself, similar to the Le Corbusier's *promenade architecturale*, forms an important and essential part of the itinerary. **It doesn't only point out the important things to be seen, but provides us with a spatial and temporal view of the city.**

Historic City Centres: Urban Spaces

Cities are a mixture of many things: memories, desires, signs of a language; they are places where bartering takes place, not only over goods or merchandise, but also bartering over words, desires and memories. I. Calvino

The historic city centre is a portrait of the personality of a city and tells us the story of its origins. The itineraries of the route take us through the historic city centres, escaping every now and then in search of clarifications and explanations that help us to understand them better.



The routes that the itineraries follow are designed to take us through the **urban spaces (streets and square) places where the city shows itself to its full extent**, where content and contents are intertwined as an axiom of the reality of a city.

The streets and the squares are places where people get together and express themselves. They are also a sign of the temperament and customs of the people living in a city. They are containers which are full of echoes of colours (historic architecture) and vital flashes (lived-in architecture).

Historic Architecture and Live-in Architecture

From the first pages of this book, we delve into the territory in question, looking at elements that are combined, erected, constituted, constructed and that take shape. Architecture of course, but also history, the profile of a man, poetry. J. A. Valente

The city isn't only a physical space. It is a **human landscape of formal and existential qualities**, a cultural space, a habitable and symbolic space full of pulsating elements that are constantly changing; a place for expression, learning and cohabitation. Due to this, in this guide we talk about (through architecture and urban spaces) **the constructed city and the lived-in city**.

The constructed city can be seen in the architecture when it shows off its historic side. **Architecture becomes nostalgic material** which the memory recognises, associating shapes with memories and knowledge and taking us back to the period in which

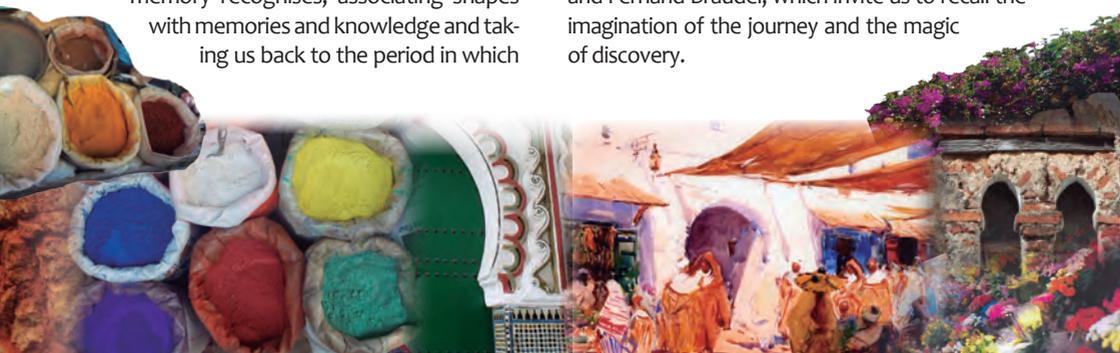
they were created, showing the idiosyncrasy of their historical reality.

This same architecture becomes **lived-in architecture** when it transcends its material quality to offer a symbolic universe, stripped down to show the spiritual and poetry territory associated with daily life. It talks to us about the society that has created it, of the human beings that live there, of the customs that furnish it and of the aspirations that make it more beautiful.

Sensitive Glances. Travel Companions.

Hidden behind the first impression, there is an invisible city that is waiting to be discovered. It is what makes the city beautiful.

This guide collects **impressions of travellers** that have discovered the invisible city. The texts and images accompany the route in each city. Through their eyes they demonstrate that, beyond the physical and temporal distance, human beings share a certain kind of sensitivity, a sensitivity with which places are built. With every new glance, the traveller and the city reaffirm their identities. This way, the city never gets any older and the traveller gets younger. Beyond the spatial and temporal areas, you will find the **travellers who have a pre-disposition to embark on this sentimental journey**: the invisible cities of Italo Calvino, the atlas of Jorge Luis Borges, the architecture of Paul Valéry or the Mediterranean of José Ángel Valente and Fernand Braudel, which invite us to recall the imagination of the journey and the magic of discovery.



Other **travellers know the cities on the route**. Travellers from long ago such as Strabo and Pliny the Elder, Ibn Battuta and al-Idrisi, or more recently such as Focauld, Matisse, Bowles or Trina Mercader, or even from nowadays including Mohamed Raiss El Fenni, Tahar Ben Jelloun or Juan Goytisolo. Amongst these travellers there are two key fig-

ures that stand out from the rest: **Mariano Bertuchi and Emilio Blanco Izaga**, who discovered the constructed city and the lived-in city. The impressions and the colours that were engraved in their souls and that they conveyed in brush strokes and notes mark-out the itinerary of the route, drawing a map of the cultural reality of the cities for the new travelers to enjoy.

Mariano Bertuchi Nieto (1884-1955)

The Andalusian Culture

Morocco forms part of my soul.

A painter of landscapes, customs and scenes from daily life. His work is a historic, human and urban report of Morocco during the Spanish Protectorate Period, an anthropologic and ethnographic source, as stated by

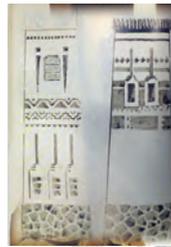


the historian J. L. Gómez Barceló. However, it is also the reflection of the Andalusian soul, of the colours of history and the Mediterranean light. His paintings tell the story of the area and describe the inherited memory.

He was born in Granada and grew up immersed in Andalusian culture and aesthetics. His life continued in Malaga where he discovered the Mediterranean light and the colours of the sea. He lived in San Roque and in Ceuta, from where he travelled as a graphic journalist of Spanish events in the region, getting to know cities such as Asilah, Larache, Chaouen and Al Hoceïma. In 1930, he moved to Tetouan, a city which became his life and his work. He was the inspector of Fine Arts in Morocco (1928), Director of the School of Arts and Crafts (1930), Director of the Carpet School in Chaouen and of the Indigenous Arts School in Tagnout. He founded the Fine Arts Preparatory School (1945) and the Museum of Moroccan Arts (1948). During this period, his main aim was to preserve the Andalusian legacy. He restored the Medina in Tetouan and he protected it by giving it the title of Monument of Cultural Heritage. His pictorial legacy can be seen in many formats: oil paintings, water colours, drawings, post cards, illustrations for magazines, promotional posters for the Tourism Board, stamps,... To look at his work is like travelling through Morocco, understanding its culture and being submerged in the Andalusian legacy on both sides of the Mediterranean.

Emilio Blanco Izaga (1892-1949)

The Riffian Soul



He had both military training and a military spirit. He graduated from the Academy in 1913 and his first contact with Morocco was in the Yebala area. In 1927 he landed in the current al-Yahba where he was inspector for various different

areas of the Rif region until 1944. He reached the pinnacle of his military career between 1944 and 1945 when he was named Delegate for Indigenous Affairs in Tetouan.

The Rif became his reason to be. It was here that he discovered a mythical and real world, and he discovered himself. The love that he had for the Rif and the admiration that he had for the Berber culture can be seen through his anthropologic, ethnographic, artistic and architectural interests.

His field work and studies are reflected in a collection of notebooks where he analyses every element of the Rif culture. He studies it in great detail, constantly insisting on the difference between Arabic and Riffian elements. His drawings capture the Riffian essence and document the reality, which on some occasions is seduced by a world of powerful attraction whose constant and obliged observation increases the appreciation that I have for it.

His architectural work responds to his functions as Inspector, covering the multiple needs of the areas in which he was located. However, at the same time they are spaces of personal creation through which he wanted to build an aesthetic identity that gave a feeling of unity to the Riffian people. Discovering Blanco Izaga's work is a good way to start understanding the Rif, see its colours and fall in love with it.

Geopositioning

It isn't the water that unites the regions of the Mediterranean but the villages next to the sea.

F. Braudel

Space

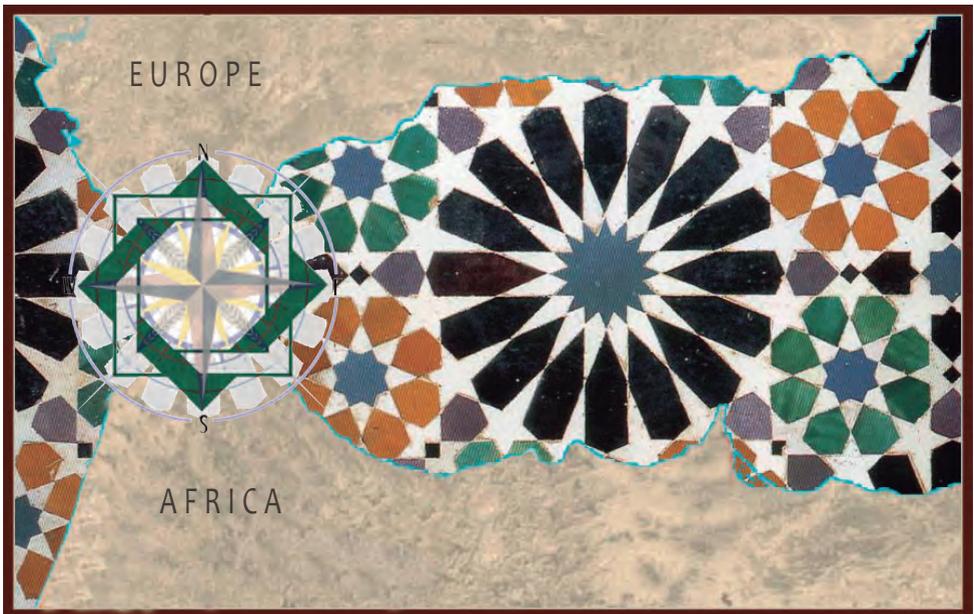
A dialogue has been established between the Atlantic and the Mediterranean, an adjusted double respiration that, although it can sometimes be violent due to its nature, is a fusion of the beauty and unity of the **Alborán Sea** that bathes the coasts of the Gibraltar Strait. This region, a natural link between the Mediterranean and the Atlantic as well as between Africa and Europe, was declared as an **Intercontinental Mediterranean Biosphere Reserve, Andalusia (Spain) – Morocco** in October 2006.

Around the Alborán Sea, the Baetic-Riffian Mountain range can be found. The sea acts as a mirror for both shores. The mirror reflects the coast of Cádiz with the coast of Tangier and

Ceuta, the mountains of the Talasmtan Park in Chaouen with the Sierra de las Nieves in Málaga, or the Al Hoceima Natural Park with the Cabo de Gata Natural Park in Almería.

Time

In the Garden of Eden of the Alboran Sea and the Baetic-Riffian Mountains, the **main stars are the villages** that have passed through them over the course of history, that constantly cross the water as if it were an extension of land or of their country. The villages have constructed a history of common links between the two shores. When visiting the cities, the imprint of this shared culture can be seen on both sides of the Gibraltar Strait: **the ancient mythical times of Hispania and Mauritania, the medieval Al-Andalus and Magrib al-Asqa and the modernity of the 20th century between Morocco and Spain, with history once again joined together during the Spanish Protectorate in Morocco (1912-1956).**



The Cities

Malaga, Tangier, Larache, Asilah, Tetouan, Chaouen, Al Hoceima and Nador.

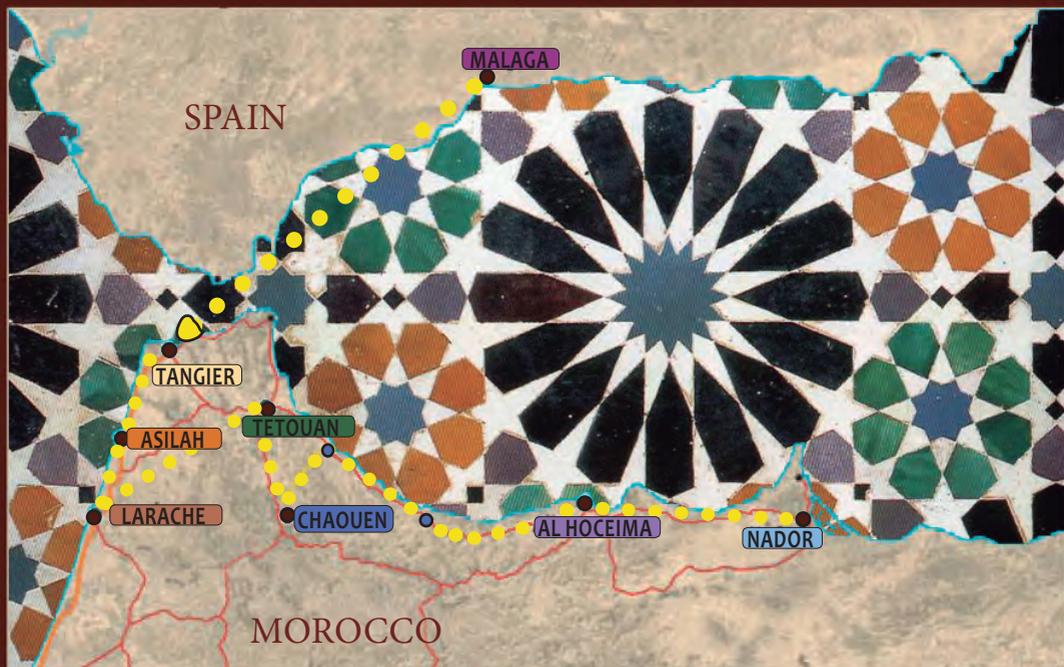


The White wall and that narrow bay have influenced me: The same White walls and small mysterious Windows can be found on both sides of the Gibraltar Strait. Azorín



The Colours of the Memory

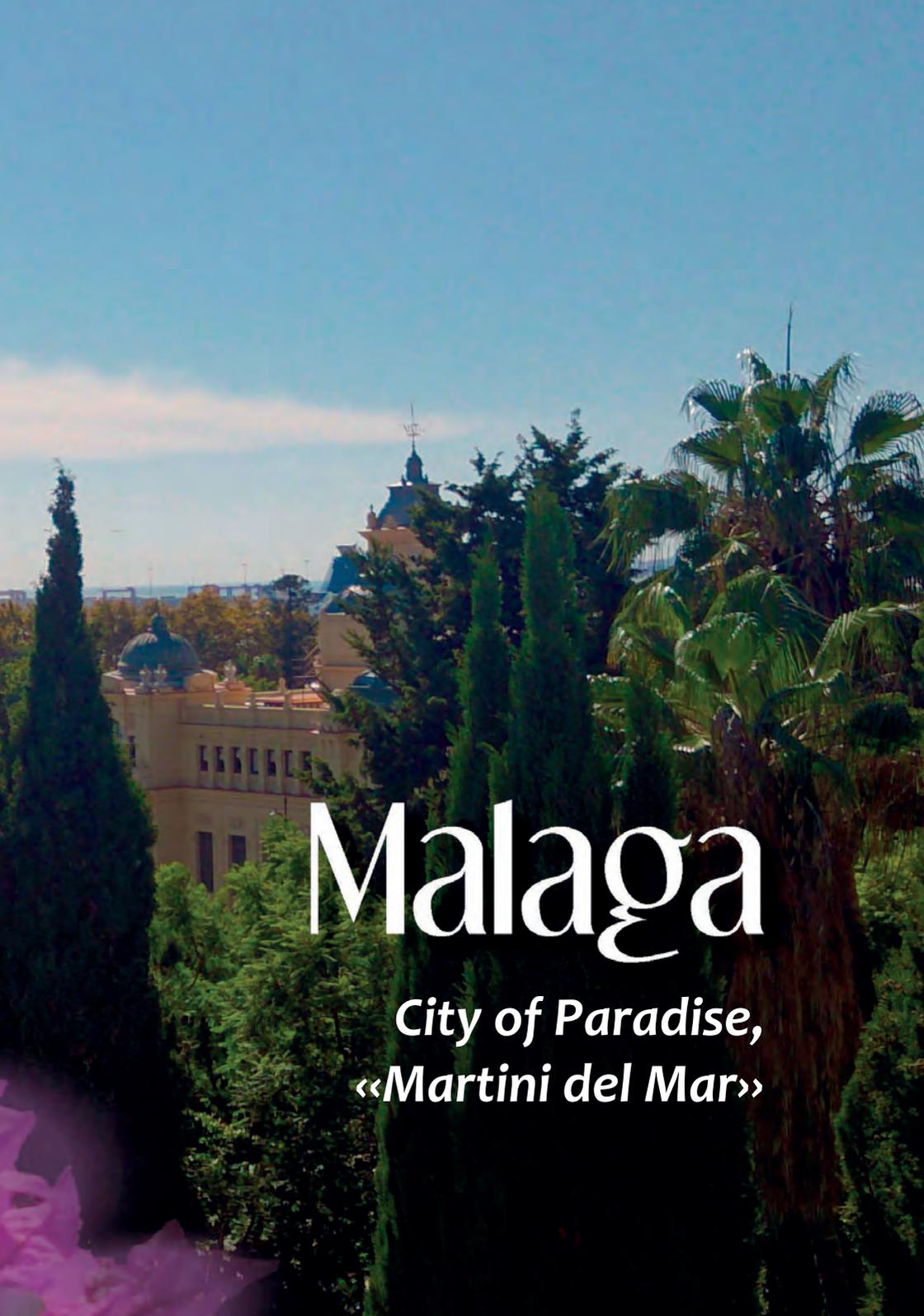
Architectural Route for the Sentimental Traveller



The Route: from Malaga to Nador

Malaga • Tangier • Larache • Asilah • Tetouan • Chaouen • Al Hoceima • Nador





Malaga

*City of Paradise,
«Martini del Mar»*

Malaga

Malaga is located on the southern coast of Spain and is bathed in the Mediterranean sea and light. It has a privileged spot **between the blue sea and the green mountains** which extend right up to the seafront. Behind the city, the Mountains of Malaga Natural Park stretches out its arms, almost to the point where *the trees and the masts of the ships can be confused*. Standing in front of Malaga, its smiling bay competes with the horizon. Malaga can be praised for its light, climate, scenery, the character of its people and its food.

Malaga is a seaside city, a legacy that was left by the Phoenicians. It represents the Andalusian smile and is as local as it is cosmopolitan.

Malaga is English and Moorish, and at the same time it is Andalusian.
Salvador Rueda.

Malaga has a special character, it is both **lively and hospitable** and can be compared to a singer-songwriter, as Manuel Machado once said. They say it is a place that has a vocation for luxury, **that it is a place where people live well**, indulging in pleasures such as going for walks, getting together with friends and living a calm life whilst spending a lot of time outdoors. It is **a city with beautiful scenery** that would be worthy of appearing in any film. It is full of lovely little corners and areas that are covered by the patina of history but that are

... the people from Malaga have resolved the problem of continuous movement and that of eternal fun.

Bishop Manuel González García, 1920.

in constant change in search of modernity. In its architecture of varying different colours, nature is a common element, an element around which the city has been designed and which dresses and decorates the buildings. Bougainvillea, jacaranda, jasmine, carnations, plumeria, ficus, palm trees, orange trees,... **Mediterranean and tropical tones that climb the walls and cover the floors**. Various others accompany the city in its customs such as the fig tree, the prickly pear or the biznaga.

Malaga, the city of happiness, of 1000 bars and only one bookshop

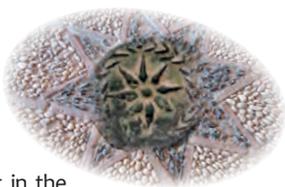
Without losing its fame as the city of a thousand bars, Malaga has become a **cultural focal point**. This can be seen through its various museums, street art and weekly programme of cultural activities. It is as international as it is local, with a wide range of events taking place in small shops and businesses. Its history is full of legends where the main characters are not only people from Malaga, but foreigners who have fallen in love with the city and who have come to form part of the city's development. **Because in Malaga, the traveller who thinks that they are here only for a short period of time, will eventually want to stay and live.**

Not in any other city have I ever felt as happy and as at home as I did in Malaga. It has a special way of life that combines nature and the open sea. Everything which is vital and important to me, I have found in Malaga; and the most important feature are the pleasant people who live here.

Hans Christian Andersen, 1862.



History



The first settlement in the area was **Phoenician: Malaka**. It was a colony of the city of Tiro and served as a trade port which was dedicated primarily to the salt industry and the Tyrian purple dye that was extracted from the mollusc *murex brandaris*. The name Malaka could refer to the act of seasoning food with salt (mellah), a salt-cellar or salt factory.

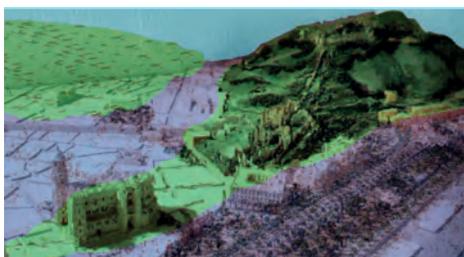
That Phoenician Goddess who appeared on coins together with the word malaka, is what is thought to have given rise to the use of the name Malaka or Malaga. She was a Tiro-Phoenician Goddess who they used to call Malachs or Malache, the same one that was once known as Onka, Siga and Saosis.

She was worshipped in Asia, Africa and Europe and she gave way to the ancient Greek Goddess Minerva and to a Gate in the City of Teba. People believed that she was made from the light of the sun, something that the Phoenicians also adored.

Narciso Díaz de Escovar.

A possible date in which the city of Malaga was founded was in the **8th century BC**. The site of the original city was the Mountain on which the Alcazaba (name given to the Moorish fortifications in Spain and Portugal) now stands. At this time it was a piece of land between the sea (on its southern side) and the river (on its northern side).

After the Phoenicians left the city, the **Carthaginians** and **Romans** arrived. Many different groups



A simulation of Malaga during the Phoenician period. In green you can see the Gibralfaro Mountain.



passed through Malaga on their way to Africa. The **Byzantines** occupied the city for a period until it finally fell into the hands of the Visigoths.

It has been an Andalusian city **since 713 and was governed by the Caliphate of Cordoba**, with the exception of the **Hafhaf-Sunni period** at the end of the 9th and beginning of the 10th centuries. When the Andalusian territory was divided into Taifas (independently Muslim-ruled kingdoms), Malaga fell into the hands of the Hammudid Dynasty. It remained under their rule from 1031 until 1057 when it was taken over by the Emir Badis ibn Habus from the **Zirid Dynasty** in Granada. Later, the **Almoravids** arrived and finally in 1143, the **Almohads**. This was a period which saw an increase in urban development.

*Land of paradise .
Open bottle of musk .
Northern star . Crown of the moon .
Observation tower of the arrogant eagles .
Rival to the stars in the sky due to its brightness .
Throne of an old kingdom .
A sale in which a loss just simply isn't allowed .
City of health . Hidden treasure .
A friendly and comforting visit .
Resolution of setbacks .
Place of refuge in a conflict .
Forehead of a seductive woman that isn't covered by a veil*

*...
Ibn al-Jatib, the Andalusian city of Malaga.*

The last government belonged to Nasrid Sultans from Granada in 1296. It was at this time when Malaga experienced its most glorious period in history. The Port had a large amount of International commercial activity. Products that were from *Malaga* or *Maliqa*, such as pottery covered in metallic paint and dried figs, made the city famous.

In 1487 Malaga came under the rule of the **Catholic Monarchs**. Life in Malaga, including local customs, architecture and urban planning, became Christian. **During the 16th and 17th centuries, it turned into a conventional city.** Outside of the Medina, the convents were spread out, something which caused the city to grow in the shape of a star. The Trinitarians Convent and that of the barefooted Carmelites gave way to the creation of the Trinidad and Perchel District that is located to the west of the River



Gudalmedina. Meanwhile, the Minims witnessed the birth of the Victoria and Capuchinos districts.

In contrast to the 17th century, **the 18th century gave way to a strong economy based on agricultural exports and the viticulture industry.**

Due to the fact that the city no longer faced attacks from Berber pirates, **they started to demolish the city wall** at the beginning of the century. The city began to grow towards the sea with the creation of new spaces such as the Alameda Principal (Main Boulevard).

Malaga took off in the **19th century as an industrial city.** Surnames such as Larios, Heredia and Loring changed the city both economically and with regards to city planning. **The confiscation of churches and convents** provided the city with land in the Medina which could be developed. **The historic centre became nineteenth-century and middle class.** The city planning and architecture were representative of the cosmopolitan, modern and rich period that the city was experiencing. This resulted in the creation of wide streets, squares, leisure areas, elegant buildings and entertainment

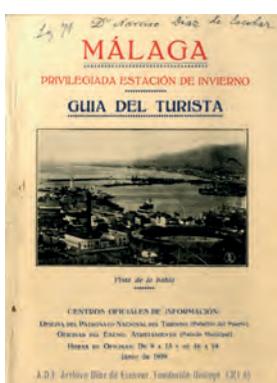


Etching from the second half of the 19th century.

infrastructure such as theatres, circuses, gardens and bullrings. On the other side of the river (to **the west**) **the old suburbs were transformed into industrial areas with residential areas for the workers.** The east became the **residential area for people with money** and many villas and small palaces were built.

He told me that in Spain there is an island that I think they call Madeira – anyway, it has the name as a wine –, and that on this island they cure people who have chest problems and even those who have tuberculosis. Many people go there to cure themselves in the mild climate. It is true that the majority of them are rich, including Princes and Tradesmen. (The Aristocrat María Aleksándrovna refers to Malaga in this conversation)
F. Dostoyevski, 1849.

The Malaga arts sector experienced a boom during this period. The **Malaga School of Fine Arts**, from the 19th century, and the **Academy of Fine Arts** became important references in the arts world. J. Moreno Carbonero, E. Ocón, A. Muñoz Degrain and Carlos de Haes were important figures who heavily influenced painters such as Picasso and Bertuchi. It was a fashionable city in Europe primarily because of its climate, sun, wine and water (which in some places is said to have healing capabilities). It became a holiday destination and was known as the **City of Spas**. Unfortunately the luck soon ran out as the **phylloxera plague** caused a downturn in the economy. It was at this point that the touristic features



of Malaga were heavily promoted and the *Propaganda Society for the Climate and Improvement of Malaga* was created in 1897.

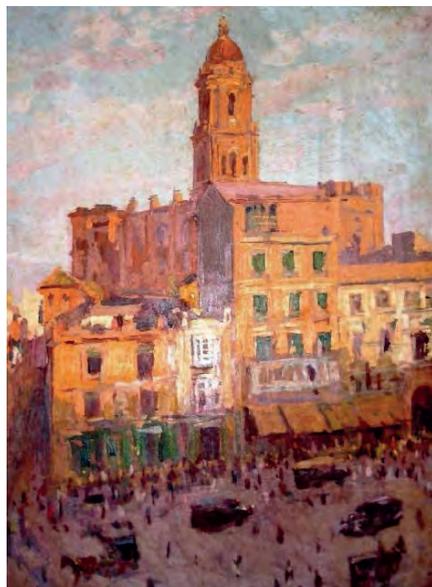
Despite the tourism industry, Malaga started the **20th century** relatively poor. It was a century in which Spain would experience many different episodes such as changes in the government, military coups, a civil war and a post-war period that brought with it a great deal of hunger. During this time, the cafés, wine cellars and bars were creative places where people would get together to escape from it all. Arts, such as Flamenco, flourished in the city along with critical thinking. They formed vital tools for relaxation and for the development of the city. Various bars and cafés have seen generations of *Malagueños* (people from Malaga) live and construct the city since the 19th century such as *La Marina*, *el Duque*, *La Loba*, *Suizo*, *Central*, *Español*, *La Castaña*, *Madrid* and later on *Cosmopolita* and *La Buena Sombra*. A few wine cellars can also be included such as *Casa del Guardia*, *La Campana* and *Quitapenas*.



Taberna La Buena Sombra. Óleo de L. Cabrolie, 1979. (Archivo La Trashería).

The 20th century was witness to various **important literary figures** in Malaga such as María Zambrano and Manuel Altolaguirre. It served as a place of refuge for writers such as Rafael Alberti and Vicente Aleixandre, and is also linked to the poets from the Generation of '27 along with a variety of others that bring us up to present day.

View of the Cathedral from Constitución Square. Oil painting by M. Bertuchi from the beginning of the 20th century. (Bertuchi Family Archive).



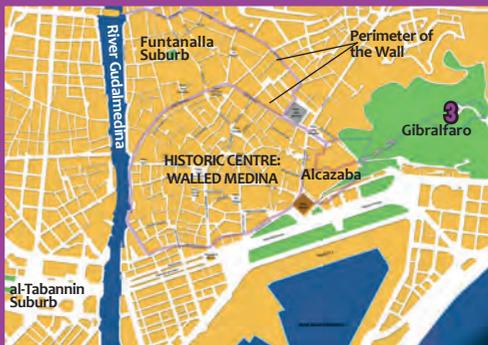
The century began with the painter Mariano Bertuchi. Different groups were formed which developed his modern pieces of art, completing the creative scene in the city.

In parallel to this Malaga, there is another side of Malaga that is heavily linked to tradition and to religion through the **Easter Processions: the Malaga of Religious Brotherhoods**, an inseparable sign of this culture.

Celebrities such as Grace Kelly, Ava Gardner, Marlon Brando, Orson Welles, Brigitte Bardot and Frank Sinatra would frequent **places on the coast** such as Torremolinos. An architectural style defined this period of glamour and fun: **Relax style architecture**. Meanwhile, the City of Malaga was forgotten. It wouldn't be until the last decade of the 20th century when **Malaga** once again became an important **capital of tourism and culture**.

Itinerary: The Medina

Approximate outline of the Andalusian Funtanalla Suburb.



Approximate outline of the old Andalusian Medina



PORT

The Medina



View of Malaga Historic City Centre by A. Montero.

The story of the historic centre of Malaga begins with the Phoenicians. The Muslim city was built on top of the Roman city that was there previously. Finally, the Christian city extended beyond the limits of its Muslim predecessor. **The Andalusian influence on the city is evident in the urban distribution and in the powerful city landmarks.** At this time, the city had a **political centre located in the Alcazaba (al-Qasba)** and a **walled city (Medina)** which extended from the Alcazaba up to the River Guadalmedina. There were **two main suburbs (rabad)** that have also been walled-in since the 12th century: **Funtanalla in the north and al-Tabbanin on the western side of the river.** The **Gates** in the wall gave way to main roads and paths: **Granada Gate (Bab Funtanalla), Buenaventura Gate (Bab al-Jawja), Antequera Gate (Bab al-Malab), Puente Gate (Bab al-Qantara or Bridge Gate), Mar Gate (Bab al-Bahr or Sea Gate), Cuesta Gate (Bab al-Aqaba or Hill Gate).** Architecturally speaking, the image of a **Bourgeoisie nineteenth-century** Malaga is very predominant due to its conversion from conventional to modern and industrial city. Another image of the city can be seen after the Civil War, between the **40s and the 60s.** The reality of the 21st century is that of a **historic city centre that has been custom made for its inhabitants. It has many pedestrianised streets,** allowing residents and visitors alike to enjoy daily life and the city's architecture, in a peaceful and pleasurable environment. One of the **qualities of city planning in Malaga is the custom of prolonging the execution of pro-**

jects, if possible, over centuries. It is unknown if this quality is due to the relaxed nature of the inhabitants or the search for unrealistic perfection. On your journey, you will also be accompanied by a variety of smells and sounds. Once inside the historic centre and away from the sea, we are reminded that Malaga is a seaside city by the light, the call of the seagulls and the sound of the horns of the boats that are leaving the Port. The other side of Malaga's character is distinctive for the smell of wax and incense, for the sound of the cornet and the ringing of the church bells. The latter of which are often slightly out of time, creating an uncoordinated orchestra that keeps track of the time in the city.

The Origins of the City: The Gibralfaro Mountain



Watercolour of the Gibralfaro Mountain by Bertuchi, as seen from the roof terrace of his house in Cárcer Street. (Bertuchi Family Archive).

The Mountain where the **Alcazaba and the Gibralfaro Castle** stand today used to be a piece of land that stuck out into the sea. The northern side of the mountain formed the banks of the mouth of the river ; the southern side was bathed in the Mediterranean Sea and was the location where the Phoenicians founded the city of Malaka. It is here where we find the origins of the city.

1. Al-Aqaba Gate

The itinerary starts with the **Phoenician Gate,** later becoming Roman and finally Andalusian. It is the place where the **Al-Aqaba Gate** was once located (for the Christians it was called the **City Gate**). The filling-in of the land and the removal

of the gate have erased the marks that were left by the sea waves.

You can reach **Aduana Square (Customs Square)** by taking **Pintor Nogales Street**. It is an open area where three main streets converge: **Alcazabilla** to the north, **Císter** to the west and **Cortina del Muelle** to the southeast.



● The boom in trade that was experienced in the city in the 18th century prompted the construction of the **Customs Palace**. It was built in the location where Andalusian Port infrastructure already existed. The building was designed by **Manuel Martín Rodríguez** in 1788, the date on which they began to tear down the city wall. For various different reasons, the project was not finished until **1829**. Despite being built as the city's Customs House, it was used as a tobacco factory until 1839. Its visually perfect square-shape should be highlighted along with the bossage on the base of the building. The Neo-Classical style and hints from the Renaissance movement give us the impression of importance and strength. However, it went up in flames in 1922. A very recent refurbishment in the 21st century reconstructed the roof, a design that was carried out by the architect Fernando Pardo Calvo. In the near future, it will become the Museum of Fine Arts and Archaeology. Inside, the patio stands out as the focal centre of the building. The thin and lanky palm trees that have been bent by the wind, provide a visual paradox that is inseparable from the noble and sturdy appearance of the Palace.

● **Nº 19 Císter Street, built in 1927**. The distinguished architect from Madrid, **Antonio Palacios**

Ramilo, used fashionable styles in a number of different projects that he carried out in the Spanish Capital Madrid (Madrid City Council, Casa de las Cariátides (Headquarters of the Cervantes Institute) and the Círculo de Bellas Artes). However, in the provincial cities he used a more **Regionalist style**, giving each project personal touches that were appropriate for each location. In the case of Malaga, **his visual references included the Customs Palace and the Alcazaba**. This is evident from the rock-hard base (Customs Palace), the sheer size of the towers that are combined with flat surfaces (Alcazaba), the horseshoe arches and the use of ceramic glaze. We can also talk about his use of contemporary architectural styles as can be seen from the Art Decó references in the hallway. He was one of the people behind the restoration of the Alcazaba in 1933.



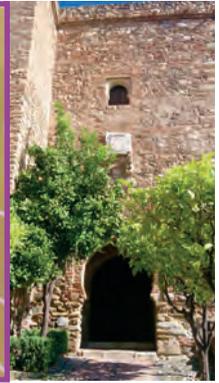
2. The Alcazaba

You could only find such complexity and such attention to defensive elements, in the castles that were built by the Crusaders in Siria.
Leopoldo Torres Balbás

Malaga's Alcazaba (Qasba Malaqa) is the most outstanding example of an urban fortress of all of those that existed in Al-Andalus. The scholar Ibn al-Jatib claimed that it was safe, unbreakable and located in a very advantageous location on a beautiful mountain.

Model of the Alcazaba and the Gibralfaro Mountain and Castle. You can also see the Cathedral and the Customs Palace.





The way in which it has been adapted to the side of the mountain makes the Alcazaba beautiful and gives it an **organic appearance**, something which is magnified by its natural setting. Blocks of stone and brick are combined creating a dual-colour effect, making the structure look like it could be alive and breathing beneath the Mediterranean sun. Its powerful wall gives it a **defensive appearance**, however, it can also be considered as being **romantic**, a place where history and nature live side by side. Over the years it has been a **military fortification**, **residential palace** and **headquarters for the local political powers (Dar al-Imara)**. At the same time, it was considered as an **independent city** from the Medina, with a small neighbourhood of houses that was built in the 12th century. Inside, **three palaces from different periods** can be found. The first of the three was built at the beginning of the 11th century, from the period of the independant **Hammudid Caliphate**. It was built following the Cordobese constructive methods using Caliph arches. Later on, the **Zirids** built another palace

with five-lobed arches, similar to those used in the Aljafería Palace in Zaragoza. These two palaces are currently called the Patio de los Surtidores (Water Fountain Patio). Finally, in the 13th and 14th centuries, the **Nasrid Sultans** from Granada built the so-called **Cuartos de Granada** (Granada Rooms) also known as **Patio de los Naranjos** (Orange Tree Patio) and **Patio de la Alberca** (Pond Patio). They imitated the models used in the Alhambra: a pond in the middle with two rooms (*riwaq*) at either end. However, the current palaces are reconstructions. The Tower that is located in the highest corner of the fortification (southeast) also dates back to the Nasrid period. It is called **Torre del Homenaje** (*Homage Tower*) and hides an earlier Zirid tower. The building methods of each period are clearly visible: the Calcarene blocks (a type of limestone) used by the Zirids and the mixture of brick and stone used by the Nasrids.

On the way to the Palaces, you will **pass through various gates**: *Las Columnas Gate* (Gate of Columns) where Roman columns are used ; *Corral de los Cautivos Gate* (Gate of the Captives) which connected the upper and lower parts of the Alcazaba ; *Cristo Gate* (Christ Gate) in reference to an image that once was here, although the original symbol was in fact a





key, something that was very common in Nasrid symbology; *Los Arcos Gate* (Gate of the Arches) which has now been reconstructed.

The Alcazaba lost its military identity in the 18th century. It became a residence for the Royal Family and was then **turned into a residential area**. The houses were built onto the Alcazaba utilising every nook and cranny and making the monument disappear from sight. The rehabilitation and recuperation of the Alcazaba began in 1933.

You can access the Alcazaba on Alcazaba Street or by lift in the upper area (palaces) on Guillén Sotelo Street on the southern side of the fortification (next to the place where the itinerary begins).



Timetable:
From April to Octubre : 9,30 – 20 hrs
From November to March : 8,30 – 19 hrs

3. Gibralfaro Castle

Yabal Faruh or Montaña del Faro (Lighthouse Mountain). It was given this name by the Geographer Al-Idrisi in reference to the **Roman Lighthouse** that could be found on the highest point of the mountain. It is possible that at this time, there was already a **Castle or a Phoenician Lighthouse** in its place, as well as a Necropolis, that became Roman and then Muslim. The first fortification dates back to the 6th century and was called **Airós Castle**. It was here that the captive members of the Hammudid Dynasty were imprisoned. It was reconstructed by the **Nasrids** who gave it its current appearance. The **Sultan Yusuf I finished the fortress in the middle of the 14th century** and connected it to the Alcazaba via a

View of Malaga from the sea : the Cathedral can be seen on the left, the Lighthouse on the right and the Gibralfaro Mountain in the middle.

Coracha, a protected zigzagged pathway. The Arabs claimed that the fortress was so high that the rain fell beneath it and that they could barely reach it even in their thoughts due to its prominent nature and the height at which it was built.

The **double wall** was built as a result of the Barbican that was constructed after the Christian conquest and which slopes down the hill until it reaches the Coracha. In the fortress you can find 8 towers. The tower that stands out the most is called the **Torre Albarra-na (White Tower)**. Inside the tower it contained rooms, warehouses and a water tank (*aljibe*) which collected rain water. It served as a place of refuge if there was an attack on the castle.

The **Torre Mayor (Big Tower)** is located in the southeast of the castle and is 17 metres high. It was a lookout post in case the enemy attacked. A walk along the outside of the fortress will give you a **full view of the historic centre of Malaga**, helping you to understand the layout of the city. You can also enjoy **some spectacular sea views and, on a clear day, even the coast of Africa**.

The **Castle's Interpretation Centre** explains its military history, from the period of the Christian occupation, a role that it carried out up until 1925.



Access to the Castle:

On foot: along the Coracha pathway or via Mundo Nuevo. By car: 1. Head towards the east of Malaga via the Paseo Salvador Rueda, better known as Camino Nuevo. 2. Travelling along Victoria Street, take Camino Paseo Ferrándiz. There is also a bus service (n° 35 or you can catch the touristic bus in the Paseo del Parque).



Timetable:
From April to October: 9 - 20 hrs.
From November to March : 9 - 18 hrs.



4. Alcazabilla Street

It is a street that is full of history with evidence from many different centuries, ranging from ancient times and the emblematic **Roman Theatre**, to modern day and the construction of recent buildings such as the **Picasso Museum**. This is another project that, although proposed in the 19th century, wasn't finished until the 20th century, finally opening in 1922. It is a very dynamic and lively street with various bars and restaurants, a cinema and a never ending range of activities that go on throughout the day and well on into the night. It also provides us with a spectacular view of the Alcazaba and the Theatre, both of which are illuminated at night.

● **The Estudiantes Museum and Brotherhood House** is an important building that will help us understand one of the key aspects in Malagueño (from Malaga) culture: the **Religious Brotherhoods**. The architectural prototype of the Brotherhoods has filled Malaga with large doorways, something which has become a distinctive urban feature. The **Brotherhood House** is where the Tronos (the throne on which the religious statues are carried during the Easter processions) are kept through the year,

along with the other religious objects and imagery. It is also the starting point for the Easter Processions, hence the large doors mentioned previously. This religious architecture is very typical of the 90s and beginning of the 21st century, a period of prosperity for the Brotherhoods. It was a time that they were able to move out of the churches and look for their own space elsewhere. In some cases, a style has been used to describe these buildings called Neo-Barroque Malagueño, not entirely the correct term if we look at the appearance of these Brotherhood Houses. Some of these Houses have also become museums. This is the case of the **Estudiantes and the Santo Sepulcro Brotherhoods**. Both are located in this street (Numbers 3 & 5 respectively).

- 🕒 Timetable for the Estudiantes Museum and Brotherhood House: From 10,30 - 13,30 hrs. / 17 - 19 hrs. Mondays to Fridays.
- 🕒 Timetable for the Santo Sepulcro Museum and Brotherhood House: From 10 - 13,30 hrs. / 16,30 - 19,30 hrs. Mondays to Fridays.

● **The Roman Theatre**. The Roman City had a theatre from the **beginning of the 1st century**, during the period of Emperor Augustus. They took advantage of the side of the mountain, as was common in Greek culture, creating a Roman Theatre which had a distinctly Greek appearance. They used materials such as sandstone and travertine. The stands

View of Alcazabilla Street from the Roman Theatre. Drawing from the travel notebook of Luis Ruiz Padrón.





where people used to sit were covered in marble plates. The important people would sit on marble seats that were placed on the colourful floor made out of small pieces of marble, located between the stage and the stands. One of these chairs still remains today and has arms that are sculptured in the shape of dolphins. There is an inscription on the proscenium (front of the stage) that reminds these dignitaries that they invested in the refurbishment of the theatre, something that was carried out at the end of the 1st century during the Flavian Dynasty. The site was abandoned at the end of the 2nd century. An industrial district was built on top of the theatre during the late Roman period that was dedicated to the production of Garum. You can still see the pits that were used to produce and store this type of fermented fish sauce. The theatre remained forgotten for centuries until it was rediscovered in 1951 after various landslides in the area. Today, it is once again being used as a theatre.

● Next to the theatre you can find the **Interpretation Centre**, a rectangular box which has the *Lex Flavia Malacitana* written on it. The *Lex Flavia Malacitana* was a set of legal statues which, in 74 AD, converted Malaga from a federated city to a municipality governed by Roman law. In Alcazabilla Street, various Phoenician and Roman remains have been found thus indicating the importance of this area. During the Roman period, in addition to the theatre, there were baths, a temple and a square in the port.

🕒 **Timetable for the Theatre and Interpretation Centre:**
From 10 - 14 hrs. Wednesdays to Sundays.

● The **Albéniz Cinema** was built in 1945 by José Joaquín González Edo in a personal design that was inspired by the Californian Cinemas at that time. It is a valuable example of architecture from this period and one of the few cinemas that remains standing in the city. Those that have disappeared

include the *Moderno Cinema* from 1913 and *Goya Cinema* that was refurbished in 1922 and given an Art Deco appearance. Finally, there was *Malaga Cinema* which was Rationalist in design. Opposite the cinema a couple of buildings from the same period help to recreate a historical moment from the middle of the 20th century.

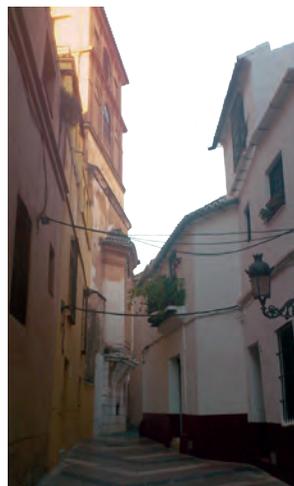


Artistic and Monumental Malaga

5. The Jewish Quarter

From the gardens located in front of the Roman Theatre (dedicated to **Ibn Gabirol**, a Jewish philosopher and Poet from Malaga from the 11th century), you can reach the **area surrounding the Picasso Museum** via a small alleyway. The Museum is modern in design, including simplified units with white Façades that blend in perfectly with the historical architecture that surrounds them, creating an extremely attractive space. This is the study area for the museum which includes a bookshop, library, classrooms, multi-purpose rooms, restoration workshops and auditorium, all of which surround a one hundred-year-old fig tree that looks as if it has jumped out of one of Tolkien's books.

The Squinch of the San Agustín Chapel, as seen from Pedro de Toledo Street.



The construction was designed by R. Glukman, R. Martín Delgado and Isabel Cámara at the beginning of the 21st century. It manages to maintain the secretism of the mute walls of the **old Jewish Quarter**. When crossing this area towards **Pedro de Toledo Street**, you will pass the **Chapel of the San Agustín Convent** which sticks out from the base of the building like a turret on a squinch. A few examples of popular **Domestic architecture** conclude our brief walk around this area where the medieval Jewish Quarter could once be found. Even though it no longer exists today, its memory remains exactly how Borges states, *like a fictitious past which occupies something else's place, something about which we know nothing for sure, not even if it is true.*

6. Císter Street



It receives its name from the Convent Recoletas Bernardas del Císter. The **Façade of the Church from the 17th century** still remains and is located at the end of an alleyway. It is here that you will also find the **children's bookshop Libritos** which has been filling the minds of the young Malagueños with colour and adventure for years.

Along this street you will find examples of architecture from different periods including the elegant circular corner of **Cañon Street that was built in 1888** by the architect Jerónimo Cuervo. You will also find the **Zea Salvatierra Palace from the 18th century** that is located on the corner with San Agustín Street and which flaunts the family coat of arms on its Façade. Opposite, you will find the **Gálvez Hospital which dates back to 1876** and was designed by Jerónimo Cuervo and Diego Clavero Zafra. It was built on a section of land that was confiscated from the Santa Clara Convent. Despite its **stately**

architecture, this street connected the centre of the city with the sea, thus giving it a **very commercial and humble character**. It was a street used for the transportation of goods and was where many people got together. Street vendors and musicians would group here creating a daily hustle and bustle, counteracting the silence inspired by the Cathedral. Today it is a great place to go for a walk and is the most monumental part of Malaga.

● **Revello de Toro Museum.** *When leaving the Jewish quarter, a strangely shaped door stands out at the end of an alleyway. This is where the sculptor **Pedro de Mena** lived in the 17th century, whose house/workshop is a beautiful example of Domestic architecture. It is currently a Museum of another distinguished artist from Malaga: **Félix Revello de Toro**. In this Museum you can enjoy pieces by de Toro and have a first contact with de Mena, whose pieces are distributed throughout the city.*



Pedro de Mena's House, current Revello de Toro Museum.

🕒 **Timetable:**
From 10 - 14 hrs. / 17 - 20 hrs. Tuesdays to Saturdays.
From 10 - 14 hrs. Sundays and Public Holidays

● *The walk around the **exterior perimeter of the Cathedral** is a visual delight where the blocks of stone appear to emerge from the greenness of the gardens, as if they were suspended in the air. At **the head of the Cathedral**, its solid shape, polygonal structure, use of buttresses and lack of decoration make it look like a fort. The **original Gothic design was created by Diego de Siloé in the 16th century**. One century later, the general contractor **Pedro Díaz de Palacios finished the transept and the choir** which, from the outside of the building, can be seen in the **circular towers or in the cubes that shape the side entrance**. These new additions gave the building a strangely proud appearance that leaves the Gothic Fortress*

style behind in the search for a more refined look that is closer to the Classical style. It was here that construction work stopped, the wall was bricked in and the remaining empty space was used as a temple. In the 18th century work began again, starting with the main Façade and advancing towards the part that had already been constructed previously. The sections (the previously used temple, the transept and the choir) were joined in 1768. It was during this period that **José de Bada and Antonio Ramos** participated, immersed in the Baroque style.

● The **Sagrario Church** was built at the beginning of the 18th century and can be found protected by the shadow of the Cathedral within direct earshot of the ringing of its bells. The outside of the church is particularly distinctive and stands out much more than its Baroque interior. The simplicity of its design can be seen with the clean shapes and lack of decoration that had been replaced by blue, white and red **sgraffiti**. These sgraffiti simulate brickwork, geometric motif and the symbolic iconography of Saint Pedro (to whom this church is dedicated) such as the **tiara and keys**. Another of its emblems is the **Marian Devotion to the Morning Star or Sea Star**, in reference to the owner of the Parish, Saint María.

However the part that stands out the most is without a doubt the **Perdón Gate (Gate of Pardon) or Sagrario Gate (Sanctuary Gate)**. It is built out of



stone and is Isabelline Gothic in style, something that is unusual in Malaga. The Gate is actually from a Church that existed previously and was finished in 1542. The victory of the Catholic Monarchs over the Muslim city is evident both in its appearance and iconography. The altarpiece also confirms this message. In addition to the Christ Pantocrator, there was a sculpture of the Virgen de la Esperanza



Perdón Gate, Sagrario Church.

(Virgin of Hope) to whom the consecrated mosque is offered, due to the fact that the church occupies part of the land where the **Great Mosque (Yama'a al-Kabir)** once stood in the Medina. The Gate was most probably made to coincide with the northern access to the mosque, whose east-west layout would have corresponded to that of the main part of the church. In fact, in the left-hand corner of the church you can find some remains of the mosque. The minaret would have been located here on this side of the building. The patio of ablutions or Sahn, would have been located in the current gardens of the Cathedral. All that remains is an arch beneath the stairs that grant access to the Cathedral's museum. The rest of the naves had a north-south layout. Despite its size, it was a lot smaller than the current Cathedral, one of the motives that led to its destruction along with

the fact that it was initially consecrated as a Christian temple. It was possibly founded in the 9th century and extended in the 12th century by the Almohads.

The Mosque is big due to its size and famous for its veneration. No rival can match the beauty of the patio which has lovely orange trees planted there.

Ibn Battuta

Head of the Cathedral, small cubes and tower of the northern façade. Above, symbolic sgraffiti on the wall of the Sagrario Church.



● Opposite the church, the **Santo Tomás Hospital** stands out for its **Mudéjar Gothic façade**. This can be seen from the colour scheme of the stonework, the use of ceramic glaze, the cresting that on the upper part and on the capitals and the wooden shutters on the large win-



dows. An endless list of architectural details can be found on this façade such as the variety of motifs on the shallow foundations, coat of arms and inscriptions. All in all it is extremely interesting. It is an architectural **retake on a primitive building from the 16th century** that was demolished after being ruined by various earthquakes. **The current building was constructed in 1891 and designed by Juan Nepomuceno and Bermúdez de Castro.** It was here that the Santo Tomás Hospital was founded in order to attend to 14 poor people, excluding women and terminal cases. It is currently in disuse.

7. Encarnación Cathedral



This is a must see on our itinerary, as the grandeur that it shows on the outside is magnified in its interior. This is something that is not only due to its size, but also to the fact that it was built over various centuries. The result of which, is a temple which is Gothic in its shape, height and altar. It is impressive when it is made to the scale

and proportions of Renaissance architecture (the latter with regards to human standards, in contrast to the divine and ascending sense of the previous). It is also finished off with some Baroque decoration.

It houses many artistic treasures: from the **simple flooring in the Encarnación Chapel** (the oldest in the temple, located in the central part of the ambulatory) to the organ and the choir. The **organ** was designed by **Julián de la Orden** and **dates back to 1779**. It is in a box that was designed by **José Martín Aldehuela**. The **Choir** is located in the centre of the Cathedral, very typical of Castillian temples. The structure of the Choir was built by **Luis Ortiz Vargas in 1660** (together with the Bishop's chair which includes the crowned virgin, Saint Peter and Saint Paul in high-relief). It also contains some magnificent sculptures by **José Micael and Pedro de Mena**.



Flooring in the Encarnación Chapel, set down in 1777.



Relief of the Prophet Elias on the Choir chairs. A piece of work by Pedro de Mena who sculpted 40 reliefs on the backs of the seats of honour in the second half of the 17th century (except the figure of San Miguel, as the Bishop didn't want him to appear). According to the historians Palomino and Velazco, this work by Mena makes the Choir the eighth wonder of the world.

The **sheer size of the cruciform pillars**, the **never ending entablature** that runs around the perimeter, the so-called **brunelleschianos cubes** located between the extremely tall pillars, the second part on which the arches rest and the **profuse decoration on the vaulted ceiling** in **Horror Vacui**, gave travellers a lot to talk about.

There were extremely different opinions such as that of Francois Minot in 1858 who stated that it has an *elegance and a lightness that seduce you and make things bigger*, whilst Pascual Madoz stated in 1850 that it is *far from good taste*. The historian Torres Balbás wrote in 1960 that the *designer is not any less famous if people don't know his name*.

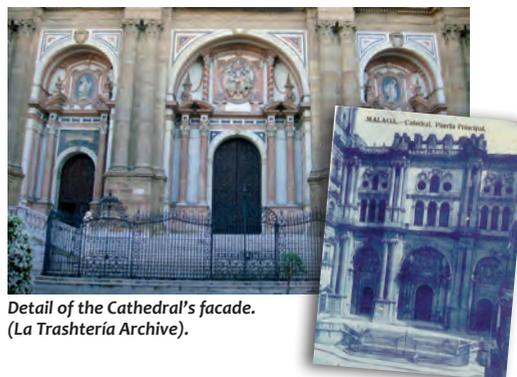
The work in the **Main Chapel** is exceptional. Its outline is a nonexistent wall that has been converted into an arcade which connects the chapel to the ambulatory. The paintings that decorate it are from the 17th century, iconography that is completed with busts of personalities from the Old Testament including church figures and martyrs. The **altar's Tabernacle** dates back to 1861 and was built following the theme of the Ark of the Covenant. The **Cathedral Museum** completes our visit with a Mudéjar coffered ceiling from the 16th century.

8. Obispo Square



Passing through the garden, you eventually come out on **Molina Lario Street** and if you continue to head towards the sea, you will come across **Obispo Square**. This space was once both a Phoenician and Roman Port, where the boats were protected from the easterly wind. It gained its current appearance and size in the 18th century as it was blocked in by the **Cathedral** and the **Obispo Palace**. The sacred Façades of these buildings provide a contrast to daily life in the square, whilst examples of Domestic architecture can be found on the other side of the square.

● At the foot of the **Cathedral** you will find the **Baroque façade from the 18th century**. It is unfinished, something which can be seen from the nonexistent frontispiece where the sculptures of Christ, the apostles and other biblical characters should have been placed. Its Baroque style is enhanced with medallions that are dedicated to the **Incarnation** and to the **Martyrs Ciriaco and Paula**, Patron Saints of the City. In 1776, the north



Detail of the Cathedral's façade.
(La Trashería Archive).

🕒 **Timetable:**
From 10 - 18 hrs. Mondays to Fridays.
From 10 - 17 hrs. Saturdays. / Closed on Sundays.



Tower was finished. It was the only tower that was built due to lack of finances. The money was sent to the Americans to help them in the War of Independence. Part of the money was also spent on mending the roads to Antequera, Granada and Veléz-Málaga.

The Cathedral remains unfinished: without a tower, without the roof, the unfinished façade and without important rooms such as the Sacristy. **There are some etchings by Francisco Muntaner in 1785 in which you can see a finished version of the Cathedral.** They were sold by the Church Council in order to raise money. This fictitious future of the Cathedral was similar to that which Francis Cárter wrote about in his book *Viaje de Gibraltar a Málaga* (Journey from Gibraltar to Malaga). In this book, he completely forgets to point out that the Cathedral is in fact not finished. The fact that the tower still remains unfinished has become a feature of the Cathedral that makes it unique: **la manquita (the one-armed lady)** as it is better known locally. It serves as an example of the infinite city that is Malaga: unfinished buildings, centuries where nothing is done and urban projects that are proposed in one century, start in the next and which no one knows when they will be finished.

● **The Obispo Palace** is a mixture of buildings from various different periods. The **Baroque façade** faces the square, the last phase of this construction which is used as an exhibition space. The oldest part of the Palace is constructed in Mudéjar style that was very common at the time. It was built in 1558 and opens up onto Santa María Street.



Modernist building from 1922 by F. Guerrero Strachan that was built near Larios Street.

9. Larios Street



From the square and walking towards the sea, any route in the easterly direction will lead you to the main street of the city: **Marqués de Larios Street, more commonly known as Larios Street.** It is the heart of the city, the emblematic street through which Malaga presents itself to the rest of the world. Today, it is where people go for a walk and is the fashion epicentre of the city. It is also used as a catwalk, open air museum and thoroughfare for the Easter Processions. During special events and festivities, including the Carnival Celebrations in February, the City Festival in August and the Film Festival, it becomes the symbolic gateway to the city. **It was opened between 1887 and 1891** in a project that was financed by the company *Hijos de M. de Larios*, with the idea of connecting the central square to the port area of the city. It was also an opportunity to improve the sanitary infrastructure in the Medieval narrow streets which contained



old buildings in poor condition (the name *Calle Siete Revueltas -Street of Seven Bends-* tells us everything).

This project is a clear example of the transformation of Malaga from convent-city to middle-class city. This was in line with other projects such as that of Barón Haussmann in Paris during the Second French Empire in which he modernised the medieval city, creating elements such as wide straight boulevards and adapting public space so that citizens could use and enjoy it. It represents the aspirations of Malaga during this period and has always stood as a symbol of modernity. Joaquín Rucoba designed the project and Eduardo Strachan Viana-Cárdenas designed the outline of the building façades. They are defined by their decorative sobriety and curved corners which express the city's desire to be cosmopolitan. They are not monumental, but are elegant and far from Traditionalism and Historicism. **The ground floor level of the buildings were designed with a Parisian commercial character.** Amongst the first shops that moved in, was the **first French-style Bazaar** which sold clothes, basic tools, kitchenware, watches, weapons, perfumes, presents and new items from abroad. The original pavement was made out of wooden strips that floated away during the floods in 1907. Today, the floor is made out of marble and care should be taken on rainy days, unless you are a fan of ice skating of course!



10. Constitución Square

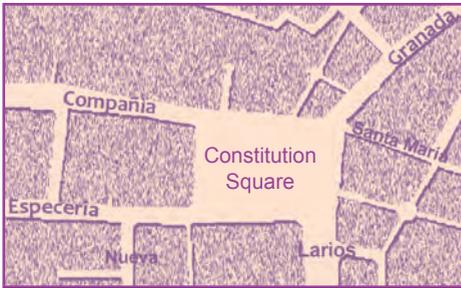
It is the heart of the historic city centre. It is possible that both a **Phoenician and Roman Gate** were located here and that it was used for commercial and administrative purposes. Since the Nasrid period, it has been a meeting place and a market. At this time it was an open area with various streets leading into it. These streets connected the city in all different directions, hence why it was once called **Four Streets Square**. It finally became the **Main Square** in the city when the Christians located their **Public Authorities** here including the City Council, the Prison and Housing for the Civil Servants.

It was a public and political area. It was both the **seating area** and the **stage for parties** and other public celebrations. It was also used as a **bull ring**, and there was even a **pillory** where the Renaissance fountain from the 16th century is now located (called *Génova* or *Carlos V*). They say that during the reign of Isabel II, a guard was set up which would arrest drunk people, bring them to the square and make them drink 8 litres of water. Since the 19th century it has been home to various cafés such as *La Loba*, which is located on the northern side of the square and was known for renowned social gatherings and benders. On the eastern side, in the location of what today is known as *Café Central*, there were originally three cafés: *Suizo*, *Central* and *Munich*. They were famous for their shows and energetic debates about flamenco and bull fighting. Currently, the square is a place

where people go for a walk and to meet up with others. On the city's important days, it is dressed up to the nines. It is the centre of the citizen's revolution and has been called *Plaza de la Libertad* (*Freedom Square*) in the past.

Plaza de la Constitución con el *café Suizo* y *café Central*.





● From the square, you can appreciate the **urban evolution of the city**, something which gives you an insight to **the thinking behind each phase**. The oldest part is the area near **Santa María Street**, the main artery that dates back to Roman times and runs from east-west. It also used to connect the city to the port. **Granada Street** is Muslim, although its origins are Roman. The layout of the street follows the course of a river which goes up to the Gate that connected Malaga to the Road that led to Granada in the north. The **Compañia Street** part of the square is Nasrid and prolongs the east-west connection up to the city wall. **Especerías Street** and **Nueva Street** are both Castillian and date back to the Renaissance period. Especerías was built on a Muslim Street where the Spice Souk was once held. The organic nature of the street gave way to wide and straight streets with lots of light. It used to connect the west of Malaga and Nueva Street to the Sea Gate in the south. Finally, **Larios Street** gave the city a nineteenth-century urban model that connected the city with the new port.

● The oldest building in the square is located at the beginning of Compañia Street and is called **Santo Cristo de la Salud Church**. It dates back to 1630 and can be identified by the cone-shaped octagonal roof which dominates the square's horizon. It is circular-shaped and the dome shows an iconographic pictorial about martyrdom. It uses pictorial tricks

which simulate architectural elements. The church is dedicated to an sculpture that was created by the sculptor José Micael Alfaro. They say this sculpture is responsible for stopping a plague epidemic in 1649. It is the church of the Compañia de Jesus School, a religious community who were given the San Sebastián Chapel at the end of the 16th century, upon which they built this Church and Novitiate.



The Santo Cristo Church, as seen from the square.
Oil painting by M. Bertuchi (Bertuchi Family Archive).

● When the Jesuitas were expelled from the Novitiate building, it was occupied by various different institutions. One of these was the San Telmo **Royal Academy of Fine Arts** which is where **Picasso** used to accompany his father at the end of the 19th century whilst he gave classes. A few years later in 1892, **Mariano Bertuchi** joined the Academy. At only 8 years of age he attended classes on land and sea-scapes painting with Emilio Ocón. Currently it is oc-



cupied by a school and the **Ateneo**, a cultural space which promotes critical thinking and that hosts a programme of interesting cultural activities and high quality exhibitions.

🕒 **Timetable:** from 18 - 21 hrs. Mondays to Fridays.



Headquarters of the **Montepío de Viñeros (Winemakers Society)**.

● During the second half of the 18th century, another part of the school was modified with the addition of the adjoining building. The grey marble entrance and row of balconies particularly stand out, showing the theatrical character of the square. The **Montepío de Viñeros (Winemakers Society)** installed itself here. The Society was founded in 1776 and was the institution that protected and regulated the Harvester's Trade Union, whose emblem appears on the medallion that can be found in the entrance. The creation of this Society is evidence of the historical importance of Malaga as a producer of wine, liqueurs, raisins, figs, almonds and olive oil. All of which are products that reinforce Malaga's social and lively character. The **Economic Society of Friends of the Country** was also located here.



● On the eastern side of the square, the Cathedral's only tower stands in the distance. A Baroque façade, that dates back to 1745 and is full of paintings, forms part of the marble entrance of the Agustinas Convent that has been located here since 1628. Behind the entrance and passing under an arch, you will find the Chinitas Passageway from the 19th century and immortalised by the poet Federico García Lorca.

*In the Chinitas café, Paquiro said to his brother:
"I am braver than you, more of a bull fighter,
more of a Roma".*

*F. García Lorca - Popular petenera
(type of flamenco) from Malaga*

Chinitas Passageway. Diego Clavero Zafra designed the passageway in 1855. It was an austere and even rough area that was tucked up in the centre and hidden away from the rest of the world. What remains of the Chinitas Passageway are its history and legends. It was never renowned for its beauty, but for its flamenco scene, parties and for its passion.

The voice of Piyayo was often present and there were bars where people would drink and listen to **flamenco and cante jondo** (a special style of flamenco). This was especially the case of the **Café-Theatre Chinitas** which was host to a variety of celebrities including **Juan Brea, La Parrala, Chacón, la Niña de los Peines, Diego el Perote, Pepe de la Isla, el Niño de las Moras, La Rempompilla, ...** Other popular spots included **Café Munich** and **Café Express**.

Currently, there are various restaurants that specialise in local food. The oldest business that still exists today is that of the **knife-grinder, Manuel Ocón**. Also, there is a **wax-chandler's shop** on the corner with Santa María Street, a business that is inseparable with the popular culture in Malaga.



11. The Alcaicería (al-Qaysariya)

The **Muslim Alcaicería** was located between **Santa María Street** and **Granada Street**. The layout of the street could still be seen until the 19th century. **Santa María Street** maintains its Andalusian layout and was once called **Mercaderes Street**, a name that indicates its commercial and bustling character, a character that still remains today.



● **Siglo and Carbón Squares.** This public space is extremely busy throughout the day with many other streets branching off from here. The 20th century **architecture from the 40s and 50s** (constructed after the Civil War bombings) differs aesthetically from the **architecture from the end of the 19th century**. One of the buildings that survived the bombings houses one of the oldest Cafés in Malaga, **Cafe Madrid**, which opened in 1892 as a tea room and cake shop. Another famous Café

that was located in this square was the **Castaña Café**. It was run by Anita Delgado's family. **Anita Delgado** was a dancer from Malaga, who later became **Maharani de Karpurlala** in 1908, a story in which various people played a part, such as the painter **Julio Romero de Torres** and the writer **Valle-Inclán**.



Café Madrid Building.



Building from 1943 by **Joaquín González Edo** which has a dynamic composition with a **Rationalist slant**. This building was originally conceived as a cinema and as housing. This explains the curved access through a circular hallway. Apartment building from 1872 by **Cirilo Salinas**. It has a formal **Historicist appearance** with some **Classical elements**.



12. Uncibay Square

In **Caldería Street** and **Uncibay Square** there are interesting samples of **architecture from the first part of the 20th century**, with both **Historicist** and **Modernist** buildings. The **two buildings that stand out the most (n° 9 Caldería and n° 4 Uncibay)** are both by **Fernando Strachan** who mixes diverse and polychrome elements. Opposite these delicate buildings, the 80s gave way to some constructions that were quite unfortunate,



such as the construction that was built on the land that used to belong to the Goya Cinema. In 1989, a final intervention recuperated this space, an area where you could find some legendary cafés such as *Doña Mariquita* that is still open today. Various streets from the 16th century run into this open space which has been converted into a **beautiful recreational area** that is full of cafés, bars and restaurants. From this square and Caldería Square, you can reach the only shopping centre that can be found in the centre of Malaga, **Galerías Goya**. It contains businesses that sell products which combine contemporary design with the ingenuity of the people from Malaga.

13. Echegaray Street



The elegant **Echegaray Street** owes its name to José de Echegaray Eizaguirre who, amongst many other things, won the Nobel Prize for Literature in 1904. **The street opened in 1876** after the confiscation of the Capuchinas Convent. Some of the buildings from the period were designed

by **Fernando Guerrero Strachan** and convert this street into a visual model of the Malagueño middle-class from the nineteenth-century.



● *The most distinguished building on the street is also named after him,*

Echegaray Theatre. It was opened as a cinema in 1932 with the projection of the film *El favorito de la Guardia* (*The Guard's Favourite*). It was designed by **Manuel Rivera Vera** who also designed the building located at nº 3 on the same street. Its style is between Modernist and Historicist. Vera took care of every little detail in the design of the cinema, giving importance to the decorative elements such as the ironwork, glass windows, lighting, door handles and the railings, etc.

14. San Agustín Street



When you arrive at **San Agustín Street**, it gives you the impression that you have found a corner of Malaga that is full of legends and romanticism. It seems as though history has abandoned the cobblestone streets to climb the walls of the buildings that can be found there. It used to be called **Caballeros Street** until the **Augustinians** came here in the 16th century founding a **school**, **convent** and **church**. Architectonically speaking, they are the result of projects, constructions and



interventions of various periods. Despite the fact that the church was already in construction in 1579, various different interventions are visible up until the 21st century.

● A sturdy Tower stands out, in reference to the nobility that lived there. It is caught between the Renaissance and Mudéjar styles and has a defensive character. This fortress has more of a Castillian appearance than a southern one. It is the **Palace of the Count of Buenavista and dates back to the middle of the 16th century**. The Count of Molina, Diego de Cazalla ordered it to be built. As well as a Palace, it was a furniture factory, headquarters of the Red Cross, Museum of Fine Arts and today, the **Picasso Museum**. A correct intervention in the 21st century converted this old building into a contemporary exhibition space where, along with the permanent collection of Picasso's work, many interesting temporary exhibitions are now shown. The visit is enriched with the other architectural and historic sites, along with other beautiful Mudéjar craft. In the basement there are archaeological remains of the Phoenician wall and Roman mud pits.



Conde de Buenavista Palace. Oil painting by M. Bertuchi. (Bertuchi Family Archive).



*Timetable for the Picasso Museum:
From 10 - 20 hrs. Tuesdays to Thursdays, Sundays
and Public Holidays.
From 10 - 21 hrs. Fridays and Saturdays.*

15. Granada Street



Granada Street is one of the most picturesque streets in the city. The Catholic Monarchs entered through this street after their conquest in 1487 and due to this, it received the name *Real Street* (Royal Street). It received its current name from the Gate that connected the walled city with the road to Granada. It follows the route of a river and leads to Constitución Square, Merced Square and Victoria Street in the north. During the Nasrid period, it became a street full of noble Palaces. Following the arrival of the Christians, various religious institutions were located here. Along this street you will find varied architecture which takes us from the 17th century to the 20th century. It is the location of the **Ibn Gabirol Tourism Office** which can be found in a Tower from the 17th century that formed part of the old Jewish Quarter.

● *The location of the **El Pimpi Wine Cellars** was where the stables of the Buenavista Palaca and Convent used to be located. In the 20th century it became a party place and was Malaga's first cabaret after the Civil War. It changed owners and names on various occasions and the activities carried out there increased. It became a place where people*

went to meet and a place that was frequented by flamenco artists, bull fighters, writers and artists. The **Malagueño Montmatre Group** celebrated their first exhibition here in 1954, after which they decided to travel to France to meet with Picasso. This meeting led to a joint exhibition between Picasso and the Malagueño artists in Villa California in 1957. At this point, this group of artists adopted the name the **Picasso Group**.

Since 1971 it has been open under the name **El Pimpi**. It has typical Andalusian interior design which has been enriched with photographs and dedications on barrels from the celebrities that have passed through the bar. Its name makes reference to the Pimpis, young people who used to run errands in the port, work as porters and help unloading the luggage of the recently arrived visitors. According to the other version of the story, the name *pimpi* derives from the English term *pimp*, in reference to the person who used to take the foreign sailors to find prostitutes.

16. Santiago Church Square

● The **Santiago Church** dates back to **the end of the 16th century** and was built on the location of an old mosque. It was built in **Mudéjar** style of which only the coffered ceiling of the main nave remains.

The Santiago Church was previously a mosque.....of that construction, the bricked tower still survives today.

*Richard Ford,
1844.*



It is now hidden by the vaulted ceiling and other elements. The part that stands out the most is the **tower**. Although it is a bell tower, it still looks like an old minaret of a mosque. It has curved brickwork which is highlighted by the diamond or *sebka* pattern. It is finished off with a dome that is made out of ceramic glaze, crowned by a bulbous body, like an eastern *Yamur*. Its colourful design can be enjoyed from Merced Square. Another of its Mudéjar elements is the **central entrance** which dates back to the 18th century. It is simple but its detail make it special. The bricked arch accentuates its pointed form, pinching the key of the exterior curve. It divides the spandrel in two parts, showing off two different motifs in the tiling : the ten-pointed and eight-pointed stars. The dedication of the church can be seen by the Baroque circular decoration with conch shells and the Santiago cross which has been transformed into a sword belonging to the military order that was founded in 1170. The side entrances were constructed in 1705 and were part of the refurbishment that turned the building into the Baroque Church which is known today.

The painter Pablo Ruiz Picasso was baptised in this church along with many other Malagueños. Juan de Sanmartín was also buried here. He was the father of the General San Martín who was known as the Liberator of Argentina, a military man who also participated in the independence of Chile and Peru.

● Opposite the Santiago Church there is an opening in the shape of a compass. Here you will find the **Palace of the Marquis of Sonara (or Gálvez)** that dates back to 1789. Curiously, the **Sun emblem of Félix Solecio**, the supplier working for the Royal

Factory of playing cards from Macharavieja who was **responsible for the construction of the building**, still shines on the corner of the street. The street itself was made bigger in order to allow for the carriages to pass through. **The way in which its façade is set back**, seems to respect the area of servitude that is the temple. However, it was designed this way by order of Don Félix, who wanted it like this so that he could manouver his carriage to park it in the coach-house.



● One of the most suggestive buildings of the **architecture from the first half of the 20th century**, is the building that stands opposite the church. It has a strong structure, especially due to the versatile nature of its perspectives. It is very Expressionist in its appearance and could form part of the set of a film by Robert Wiene or Fritz Lang. The corner of the building which has an accentuated edge, seems to raise up above the line of the façade. The wave in the design, the broken curves and the straight vertical line are counteracted by the horizontal spaces, something very common in Rationalist style buildings. The use of a balustrade for the upper parapet is particularly strange, something which makes the building even more unique.



● Two buildings conclude the street that date back to the 18th century (n° 65 and n° 73). This was the location of the **Granada Gate** which had a bent entrance that can still be seen in the Medina Conde Alleyway. The Gate was monumental and had a small opening that was locked in by two towers. It was demolished in 1821. The Muslim Gate was called **Bab Funtanalla**, in reference to the northern suburb that was located outside of the Medina.

The Malaga Suburbs

After passing under the inexistent Granada Gate, our itinerary takes us out of the Medina. We will now visit the **Funtanalla district** to the north of the Medina.

17. Merced Square

This is the square for the Malagueños. It is both a quiet (in the morning) and lively (at night) place that is sunny in the winter and smells of chestnuts. It has some nice views of the Alcazaba wall and the small dome of the bell tower of the Santiago Church. Its final design was implemented in 1842, the date from which it received its **nineteenth-century appearance** and became a place where people went to have fun. Previously, it was a suburb of the city, located outside of the city walls. **Its origins can be found in the Flavian city of Malacitano** which had an amphitheatre. It was in this area that you could find the Paz Convent and the Merced Square. It was a residential area where artists used to live such as the painter Bernardo Ferrándiz, the sculptor Fernando Ortiz and the architect Jerónimo Cuervo. The birthplaces of Picasso and the poet Manuel Alcántara are also located in this square. Picasso used to play with the pigeons here

Plaza de la Merced.



and, shortly after, Mariano Bertuchi followed in his footsteps. The architecture in the square is from the second half of the 20th century. The building located at nº 12 was designed by Diego Clavero Zafra in 1883 and stands out due to its glazed balcony that can be found on the upper floor.

● Picasso was born in 1881 at nº 15 Merced Square. He lived here until 1884 in a building that was called **Casas de Campos**, built between 1868 and 1874. It was designed by **Jerónimo Cuervo** and has now been converted into the **Museum of Picasso's Birthplace** and the **Pablo Ruiz Picasso Foundation**. It has an exhibition that contains pieces of work by the artist along with other personal objects. It also hosts a number of temporary exhibitions and has a large number of books and documents related to the painter.

🕒 **Timetable:** from 9,30 - 20 hrs. Mondays to Sundays.

● **Obelisk of General Torrijos.** In the middle of Merced Square you will find the cenotaph which was created by Rafael Mitjana in 1842 in honour of José María de Torrijos and his comrades. Torrijos became a symbol of the fight against oppression and tyranny after he fought in the Spanish War of Independence against the French, and helped defend the creation of the Constitution in 1812. He also headed the revolt against the absolutist government of Fernando VII. He disembarked on the beaches of Malaga in 1831 and was shot just days later, on the San Andrés beaches opposite the district which is now called Huelin.



The **Victoria District** is located towards the north of the city along the side of the Gibralfaro Mountain. The development of this district is mainly due to the fact that the Victoria Convent is located here, where monks from the Order of Minims have been living since the 15th century. The Convent was built in the place where the Catholic King Fernando set up camp during his conquest of the Andalusian city. Day to day life here is similar to that in a normal district, pleasant and quiet. In **Agua Side-Street** (with the **Agua Chapel on the corner** that dates back to 1800) you will find the remains of **two Funerary Mosques from the 12th century and a Mausoleum from the 13th century**. Both form part of the Islamic Yabal Faruh (Gibralfaro) Necropolis.

Continuing in a northern direction along **Compás de la Victoria Street** you will find the **Victoria Sanctuary**, a beautiful Malagueño Baroque design that was built at the dawn of the 18th century. One of its architectural treasures is the 3 floor **Tower-Camarin**, which was designed by **Felipe de Uzurunzaga**. The **Camarin** is located in the upper part of the sanctuary and contains the image of the Virgin of Victoria. It is a sculpture made out of wood that dates back to the 15th century that the Catholic Monarchs brought with them. The **Camarin** is an extremely Baroque in its design and is also very beautiful. On the ground floor, you will find the **Mausoleum that contains the tombs of the Counts of Buenavista**, with their figures in a kneeling position. One of the favourite themes of the Baroque style can be seen in white stucco on a black background: death. Between skulls, bones and dying bodies, The Parcae Lechesis passes by, Adam and Eve run away and the skeletons see themselves in the mirror and discover their earthly sins and how thin they were.

On the top floor, there is a **Museum that contains capes and suits that have been offered to the image of the Virgen Mary and her child since the 16th century**; in this collection you will find the cape that was given by Anita Delgado.



18. Jerónimo Cuervo Square



Álamos Street.

If you leave Merced Square and head in a westerly direction, you will walk in **parallel to the course of the old city wall**. Although it no longer exists, it lives on in **Álamos Street**. This Street is difficult and complicated to walk down due to the small pavements and the abundance of traffic that passes through it. From Álamos Street, you can **access various museums**. It also has some interesting architecture such as the **Headquarters of the Andalusian Centre of Arts** (nº 24), which was built in 1905 and designed by Fernando Guerrero Strachan. Its dominating corner is reminiscent of a boat, due to the use of ox-eye windows on the front of the building. There are numerous examples of the strong Rationalist influence, typical of the self-governed period of the middle of the 20th century. The other option is to go along the parallel street **Madre de Dios**, which takes us



Andalusian Centre of Arts.

- **Doll's House Museum.** Álamos Street, 32
From 11 - 13 hrs. Closed on Mondays.
- **Peña Juan Brea. Flamenco Museum.**
Ramón Frasquelo Side-Street, 4.
From 10 - 13 hrs. Tuesdays to Sundays.
- **Interactive Museum of Music (MIMMA).**
Beatas Street with Cárcer Street.
From 10 - 14 h. / 16 - 20 h. Mondays to Sundays.

through Teatro Cervantes Square and then on to the end of Montañó Street. From here, you can make out the San Felipe Church (Gaona Street).

● **Cervantes Theatre.** It is located in a Square that was named after the Theatre, Jerónimo Cuervo Square. It dates back to **1870** and was built on the land that used to belong to the Merced Convent. The *Libertad* Theatre used to be located here, previously called *Príncipe Alfonso*, and it was destroyed by a fire. The painter **Bernado Ferrándiz**, with some help from **Muñoz Degrain**, was in charge of the painting and decoration in the Theatre. On the main curtain there is a self-portrait of him as Mephistopheles. On the ceiling, an allegory of the city was also painted. **The Theatre opened with the Overture from the Opera William Tell.** From the middle of the 20th century, the theatre was abandoned. A refurbishment in the 80s recuperated its old appearance with the addition of some contemporary elements.

Jerónimo Cuervo Square. Drawing by Luis Ruiz Padrón.



19. Old Funtanalla Suburb

The Medina in Malaga had two main suburbs which were also surrounded by a wall. One of them was called the **Funtanalla Suburb**, also known as the *Antequera Suburb*. It was located to the northeast of the Medina and **spanned between the Goleta district, the Molinillo district and the river**. The wall of the district joined onto the Medina wall. This suburb was extremely large and had all of the basic services: ovens, fountains, baths, funduqs, corn exchange and mosques. It also stood out for its local craft industry, especially pottery. In Malaga, the district was famous for a **certain type of pottery called Maliqa**. It was popular due to its golden tones, with production in this area possibly dating back to the 11th century.

In Malaga the marvellous golden pottery is made, which is transported to even the remotest of countries. Ibn Battuta

In this area, you will find the **San Felipe Neri Church** and the **Glass Museum** in a small square. They are surrounded by historic Domestic architecture which, in some cases, has pictorial decoration on the exterior walls.

Street in the Funtanalla Suburb with the San Felipe Church in the background.



● The **Barroque San Felipe Neri Church** has an **original ellipsoid shape with an octagonal main Chapel**, a result of a combination of spaces from different periods. The Main Chapel, along with another underground Chapel (both from 1730), formed part of the Palace of one of the Counts of Buenavista, until it was given to the Philipians in 1739. The ellipsoid main part of the church was joined onto the Chapel. During this process, various architects participated including **José de Bada, Antonio Ramos and Ventura Rodríguez**. The intervention finished in 1995 along with the construction of the **Sacristy (designed by José Martín Aldehuela)**. Next to this building, a convent and study house were built. There is **pictorial and sgraffiti decoration** that can be seen on the outside of the temple and of the convent. It became an educational institute from 1846 and is currently the Gaona Secondary School.



● The **Glass Museum**, as well as being extremely interesting from an architectural point of view, also contains an exquisite collection for the lovers of decorative arts : trousseau of glass and porcelain, pottery, furniture, fabrics, stained glass windows, paintings etc. A collection of unique pieces that take us on a journey from ancient times to modern day.

🕒 **Timetable:** from 11 - 21 hrs. Tuesdays to Sundays.





Along the route of the **old wall of the Funtanalla Suburb**, in Cruz del Molinillo Street, you will find the **Salamanca Market** that was built in 1925 by **Daniel Rubio Sánchez**. The iron structure provides good ventilation and light. This is combined with the Historicist appearance in its construction. The entrances are of eastern design and are extremely colourful. They again look like they could be from the set of a theatre, giving the market a lively character that invites the passerby to enter. The bars on the structure of the market are original, using the *trencadís* technique (mixing pieces of ceramic glaze). Further along you will find the **Casa de Socorro de F. Guerrero Strachan**, a jewel from 1918.



The stretch of wall between the Proteo Bookshop and the Spanish-Moroccan Study Centre.

(to the west). There are a few stretches of the wall and foundations that are still around today, such as the remains that can be found and visited in the **Hotel Vincci Posada del Patio**. On this stretch, the **Antequera Gate (Bab al-Malaq)** and the **Bridge Gate (Bab al-Qantara)** can be found. In **Carreterías Street** you will find the **Wine Museum (n° 1 Viñeros Square)** and on the other side of the street, the **Easter Museum**.

Buenaventura Gate and the western perimeter of the Andalusian wall. From the Funtanalla Suburb you used to be able to access the Medina through the **Buenaventura Gate (Bab al-Jawja or Side Door Gate)**. It does precisely as its name says and connects the Medina to the Casabermeja road (in the north) and to the Antequera road (in the east). It was built in the 11th century. Even though the Gate no longer exists, you can see part of it in the area known as the **San Julián Wall**, next to Theatre Square. Two buildings share the canvas of the wall : the **Proteo Bookshop**, located in a building from the 19th century (Puerta de Buenaventure Gate), and the **Spanish-Moroccan Study Centre**, located in a building from the 18th century. The wall has been integrated into these buildings but can still be visited. The remains include a **turret**, a **barbican**, a **moat** and a **bridge** that granted access to the wall.

The wall continues **parallel to the River Guadalmedina** on its western edge. Its course coincides with the current **Álamos Street (to the north)** and **Carretería Street (to**



Wall of the Proteo Bookshop, next to the section of the shop that is dedicated to books related to Malaga.

Merchant Malaga

Once again the itinerary takes us back into the Medina. Here we will discover a Malaga that has its own identity and that can be found on the western coast. The urban fabric is **medieval in design**, where the sunny open space is bursting with hustle and bustle. Then, without notice, it falls into silence and is lost in the shadow of the irregular narrow streets. It is a **commercial area** which has been popular since the **Muslim period**.

It inspires a certain way of life that is marked historically by the **Corn Exchange and the Dockyards** (Later a market) in the southern part. It is also known for **the Parishes** that are located there and its **closeness to the old wall** which, for centuries, gave it the suburb status.

20. Mártires Square

● The **Mártires Church** was one of the founding Parishes of the city and is dedicated to the Pa-

tron Saints: Saint Paula and Saint Ciriaco. The first church was finished by the middle of the 16th century however, destiny had its way and its Mudéjar image was eventually transformed. The current church came about after the **refurbishment in the last third of the 18th century**, along with some later interventions. It is **Baroque in style and has a rococo appearance**, where no wall has been left without anything on it. This style has become the manifestation by antonomasia of Christian religious art which, as defined by Antonio Machado “looks like it has been painted with splashes of fire which expand and complicate the decoration....an ember in this fire of a church”.



● In the only open space in the **Mártires Alleyway**, you will find the **old Parador Del General**. The architect was Felipe Unzuurrúnzaga and although it dates back to 1709, the design is more appropriate of the 17th century. It has a little side tower, a gallery on the upper part and it surrounds an interior patio. Continuing along the alleyway, there are various **houses from the 18th century** which have paintings on them, though they are difficult to see due to the narrowness of the street. A Renaissance style *algorfa* crosses the street with a renewed and contemporary appearance.

21. Compañía Street

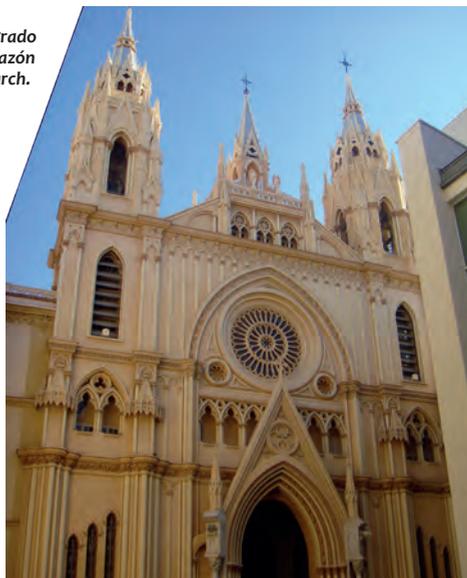
The cute **Compañía Street** has a nineteenth-century appearance, although its origins are from the medieval period. It receives its name due to the Society of Jesus that was located here. It is a street where monuments are alternated with museums, Domestic architecture and interesting businesses.



● The **Carmen Thyssen Museum** is located in the **Villalón Palace** (previously Mosquera Palace). It is an ancestral home from the **16th century** which has been renovated, recuperating the Renaissance patio and other elements such as the coffered ceiling. The underground level also participates in the Malacitana history. It was here that **Roman mud pits** were found that date back to the 3rd century AD and which were used for the production of garum and salt. They also found a **Roman Nymphaeum** along with some paintings, and **Andalusian Tanneries**. The Palace welcomes visitors with the Villalón family coat of arms from the 18th century. The museum's collection has more than 300 **paintings, almost all of which are Andalusian from the 19th century** and are mainly landscapes from the Costumbrismo movement. The Museum often has temporary exhibitions as well.

⌚ Timetable: from 10 - 20 hrs. Tuesdays to Sundays.

Sagrado Corazón Church.





● The **Sagrado Corazón Church** appears unexpectedly in part of the street which is set back. It dates back to **1920** and was designed by **F. Guerrero Strachan**. It has a strong **Neo-Gothic appearance**, similar to the French and Castillian Gothic Cathedrals, examples of which can be found in León and Burgos. However, when observing the façade in more detail, you can see that there are elements that belong to other styles such as the staggered windows that were very typical of the Modernist movement. Inside, the Neo-Gothic style is interrupted with Modernist, Byzantine and Eastern elements. Entering into this church is like travelling back to a medieval daydream which lacks any negativity and which is full of attractive details such as the imagery, the pulpit, trick paintings and the star-shaped dome of the transept which is full of stained glass.

Our itinerary can continue on to the river along **Compañía Street** or along the parallel **Cisneros Street**.

House of the birds, Cisneros n° 6. Rationalist building with Art Deco detail from the beginning of the 20th century.



22. Museum of Popular Arts

In the area located next to the wall, a certain marginalized way of life was developed in the Christian period which has lasted for centuries, even after the wall was demolished. It was here that various inns, lodgings, taverns and brothels could be found. You can find an example of Hostelry architecture in **Meson de la Victoria (Santa Isabel Passageway n° 10)**, which dates back to **1632** and which was run by the Franciscans from the Victoria Convent. Afterwards, it became housing and is the current location of the **Museum of Popular Arts and Customs**. It is well worth a visit, not only for its architecture but to get to know about the daily life and customs in 19th century Malaga. It also houses the **Narciso Díaz Escovar Archive**. The original entrance was through Camas Street, within the perimeter of the wall. This entrance, located on a busier street, was constructed when the building was opened as a museum.



Old entrance, today closed.

🕒 **Timetable:**

Winter: from 10 - 13,30 hrs. / 16 - 19 hrs.

Summer: from 17 - 20 hrs.

Closed Saturday afternoons, Sundays and Public Holidays.

23. San Juan Church Square

The church Square, known historically as **Bread Square**, has had a strong commercial tradition since the Muslim period. During the Christian period, the purchase and sale of traditional arts and crafts was concentrated around the founding **San Juan Parish (in the south)** and **Mártires Parish (in the north)**. These churches used to share the street with the Parishoners, and the days were filled with the cries of the salesmen, the sound of the workshops and the ringing of the bells which marked the public celebrations that were held there. Table wine was confused with the wine from the altar (both wines always from Malaga), and the smell of incense was confused with that of aniseed and other essences that were used to give an aroma to the wine and liquors in the stills.





A witness of this spirit is the local law from the 18th century that prohibited bakers and middlemen to sell products next to the church. It still hasn't lost its trading character which creeps up to the street through the warehouses and businesses with their open window displays selling all types of things from everyday goods to specific products such as the hoods of the penitents. Here you can find a strange mix of shops which range from La Recova, dedicated to local and national pottery, or others such as weavers, basketweavers and needleworkers. You can also find the **Gravura Workshop** which has been located on the first floor of a building in this square since 1979. It is run by Paco Aguilar and is a meeting, learning and exhibition space which is dedicated to etching.

● The **San Juan Church** was consecrated as a **founding Parish in 1487** by the Catholic Monarchs. This temple was built on top of a mosque and was modified between the 16th and 17th centuries. Over time, its Mudéjar origins were hidden and the space was renovated and decorated in Baroque style. Outside, a powerful tower stands out with its base that is made out of sandstone and the curved brickwork on the upper part. **The decorative mural on the façade dates back to 1732 and has a geo-**



metric pattern and colours which are reminiscent of the drawings of the Roman villas, very similar to the flooring in the Encarnación Chapel in Malagá's Cathedral (from 1777).

The significance of the **five balls** that decorate the façade of the church is unknown. They say that they are the cannonballs used during the conquest of the Catholic Monarchs. The colour could be associated with an easter candle, where each ball corresponds to a Christian value. At one time, word on the street said that the balls represented the presence of a brothel in the adjoining house, a "house of repentants" dating back to 1597.



● The presence of the tower has a powerful effect when looking at it from **San Juan Street**. It used to be called **Mar Street**, as it was the thoroughfare used to transport the merchandise from the city to the dockyards. It has always been a street that was full of commercial character and whose history has been written by the businesses that were located here, such as the **Bonifacio Gómez Pharmacy**. The decoration of the Pharmacy dates back to the end of the 19th century and recalls the famous social gatherings that used to take place in the back room.

24. Sea Gate (Puerta del Mar)

As we approach the sea, the trade and popular aspects of the area are evident. The merchants used to group together between the **Dockyards**, the **Corn Exchange** and the **Sea Gate**. They used to transport their products to the north of the city through the narrow **Mar Street** and, from the 16th century onwards, through the wider **Nueva Street** which was opened up precisely with this objective. The Dockyards became a market in the 19th century, and the gated Corn Exchange and Customs House disappeared. In 1800 the Sea Gate was demolished and, shortly after, a second Gate located in the entrance to **Mar Street** was also knocked down. The surrounding area became very nineteenth-century in style.



● The area which used to be occupied by the **Sea Gate (Bab al-Bahr)** is now an emblematic space for the citizens in which they can enjoy a good breakfast before or after going to the market, grocery store or other food shops. You can also enjoy a quick snack here whilst running your afternoon errands. There are places that have been enjoyed by different generations of grandparents, parents and children, such as the *Churrería Casa Aranda*. It is an area that is full of hustle and bustle and is where the sea breeze enters into the city. Beyond the tops of the palm trees there are a series of buildings that decorate this corner of Malaga and that stand out for their finishings. An example of this can be seen with the building that was financed by the **La Campana Wine Cellar in 1957** and is crowned by an iron bell; or the hotel on the corner of **Alarcón Luján Street** which was built in 1908 and was designed by **Manuel Rivera Vera**. It has a circular tower on the corner which is finished off with a dome.

● For the **Félix Sáenz Department Store**, the architect **Manuel Rivera Vera** designed a Modernist building in 1914 which mixes Gaudí style with Baroque elements. In its time, it was an unequalled building as it was designed as a department store. Strangely enough, it was built on an area of land



Félix Sáenz Building.

that used to be the Royal Corn Exchange during the Muslim period.

25. Corn Exchange and Dockyards

Various elegant buildings, that date back to the end of the 19th and beginning of the 20th centuries, were constructed in the location of the Corn Exchange and Muslim Dockyards. Some of them are extremely peculiar. However, the *Mercado de Atarazanas (Dockyards Market)* is without a doubt the star.



The southern side of the old Dockyards.

● The building that stands out the most was designed by **Daniel Rubio Sánchez in 1925**. It is located where the old Dockyards connected with the south-

ern side of the wall, which used to continue along to the Sea Gate. It features an imaginative melting-pot of decorative and functional elements which are intergrated in perfect harmony : Mitra archesm Sebka decoration, ceramic glaze, exposed brick, scrolls with sgraffiti,.... The Tower becomes wider after the first floor, solving the problem of the reduced space on this plot of land.



It had a dockyard where ships were built, reducing the open expanse of the sea. Ibn al-Jatib.

cupied by the administrative offices. It comes in towards the shore like a dyke, joining the wall on its northern side. On the southeastern corner, next to the main gate, there was a square-shaped tower. The wall started here and incorporated a **tower al-Hayt**, known as **Clamor Tower**. They say that the Muezzin used it for the call to prayer. The Christians called it the **Gorda Tower**. During the Christian period, the building was used as an arsenal and warehouse. As it became even further from the coast, and therefore not able to carry out its original functions, it was converted into a hospital, surgery school and artillery barracks, until it was finally demolished to make way for the **construction of the market in 1868 (finished in 1879)**. The architect, **Joaquín Rucoba**, designed an iron structure in which he reused the Nasrid entrance, moving it 25 metres to the east. The other façade has a stained glass window that dates back to 1973 and which depicts different monuments from the city.

● The **Atarazana Market (Dockyards Market)** is one of the most emblematic places of life in Malaga. When you walk through it, you will discover customs, colours, smells and tastes of the Mediterranean. It is a sample of the richness of this part of Spain, both in the products sold there as in the character of the people.

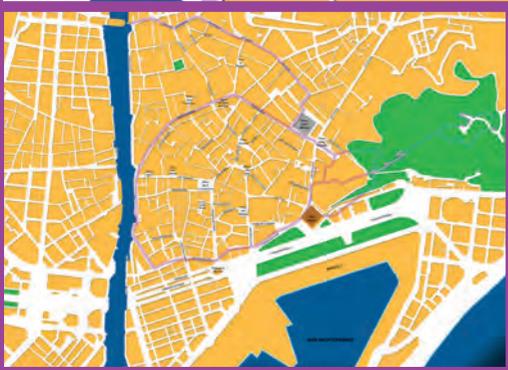
Leaving the market through the main gate, you will reach **Atarazana Street**, which was the area where the ships docked. On this side, next to the gate, there were seven big arches through which the ships would come into the shipyard.



● Two impressive examples of architecture tell us of very different periods in history. Opposite the market there is a **house from the 17th century** with a beautiful marble entrance. On its right, on the corner of a neighbouring block, there is a **Rationalist building that was designed by Juan Jaúregui in 1950**. It has a tower in the corner which shows the characteristic style of the period.

It is full of products and fruit. In the Souk – and I am witness – grapes that were worth eight arredes were sold for a dirham. The hyacinth coloured pomegranates from Murcia cannot be found anywhere else in the world and the figs and the almonds are transported from the city to countries in the Maghreb and eastern Arabic area. Ibn Battuta.

It occupies an area that was once a **Muslim Dockyard** from the **Almohad period**, which suggests that it could date back to the **12th century**. From the original dockyard, only the Nasrid entrance remains. It is the main access to the market and dates back to the 14th century. It is decorated with Nasrid coats of arms and the phrase “There is no victor, just Allah”. The dockyards were about 5000 m² in size. The southern part next to the sea was where the ships came to be repaired, whilst the northern side was oc-



Watercolour by M. Bertuchi.
(Bertuchi Family Archive)



Itinerary: Malaga by the Sea

1. **ALAMEDA PRINCIPAL (Main Boulevard)**
 Casa de la Guardia Wine Cellar •
 Stella Maris Church •
 Domestic Architecture from the 18ths, 19ths and 20ths
2. **ALAMEDA DISTRICT**
 Centre of Modern Art (CAC)
3. **MARINA SQUARE**
 Marina Pavement Buildings • Hotel Malaga Palacio •
 La Equitativa
4. **PASEO DEL PARQUE (Park Promenade)**
5. **PHOENICIAN PORT**
 Gardener's House • Old Post Office • Bank of Spain
 Town Hall • Puerta Oscura Gardens
6. **CORACHA**
 Odisea Wine Cellar • Museum of Local Heritage
7. **OLD MALAGUETA**
 Noble Hospital • Bull Ring •
 Old Electrical Energy Company and Chimney
8. **PORT**
 Port's Construction Board • Train Station •
 El Palmeral de las Sorpresas and Quay 1 • Lighthouse

This itinerary starts where the other part left us. Opposite the Atarazanas Market, you should take the pedestrian street Pastora.

The **coastal front of the historic city centre** of Malaga has been built on land which **has been gained from the sea**. Emblematic areas such as the Alameda, the Park and the Marina Square are the result of a modern Malaga that has been **restless since the 18th century** until present day.

1. Alameda Principal (Main Boulevard)



View of the Alameda from the Tetouan Bridge in 1880. (Malaga City Archive).

The Alameda Principal is a boulevard that is currently impassable by foot. It has become an intense thoroughfare of traffic and of pavements filled with obstacles. However, it was originally conceived as an area full of trees where people could go to enjoy a pleasant walk. It was a result of the eighteenth-century urban planning, characterised by the generalisation of the layouts of the main boulevards, gardens and promenades in Spanish cities. It was designed on a sandy area that formed the mouth of the **River Guadalmedina (called Arenillo, al-Rumayala, during the Andalusian period)**. It was opened outside the city walls in **1783** under the name *Salón de Bilbao* (Bilbao Garden). When the wall was demolished, the wealthier people started to construct houses. The construction of Palaces with sea views was what everybody wanted, hence why many houses are finished off with towers that serve as viewpoints. It has many examples of **architecture from the 18th, 19th and 20th centuries**.

During the 19th century, the seeds of the **Ficus microcarpa**, an exotic member from the family of the fig tree, arrived in Malaga by boat. The far east end of the boulevard finishes with the **sculpture of the Marquis of Larios**, whilst the west end finishes with the **Tetouan Bridge**.

Malaga Headquarters of the Junta de Andalucía (Andalusian Regional Government), nº 32. It was built at the end of the 18th century and was refurbished in 1918 by F. Guerrero Strachan (right).



Alameda nº 24, from the beginning of the 20th century, it was built on the land where the San Lorenzo Castle once stood. A refurbishment was carried out in 1918 (above).



Taillefer Office building nº 6, built in 1955. It was one of the first office buildings to be constructed in the city.

Alameda nº 12, built in the second half of the 20th century. A refurbishment was carried out in the 20th century by Antonio Palacios in which he added a third floor and tower, very in line with his other projects in Madrid.



● At number 18 on the Alameda Principal, you will find a palace-building from the end of the 18th century which houses the **Wine Cellar Casa de la Guardia**. It can be found between monolithic stone corners with strange decoration. This living wine museum has been quenching thirst and satisfying palates since 1840. You can go in, have a wine and join in the debates and conversations that often can be heard there. It has a simple concept of wine cellar / bar and the place is impregnated with the smell of tradition.



It receives its name from its founder, **José de Guardia**. He used to produce wines and liqueurs with names such as the bride's kiss, perfect love and Marrasquín, some of which were tasted by the writer **Hans Christian Andersen**. It became the supplier of **Queen Isabel II**, with whom he became friends in a lucky encounter. The result of this encounter resulted in the production of one of his best wines: Moscatel Isabel II, whose label shows the image and the coat of arms of the Queen. It has been in its current location since 1899 and used to have a strong connection to the sea, as its clients included sailors and travellers. There was a sign that advertised the sale of wine in small receptacles, ideal for people to take with them on their journeys. One of the regular clients was the writer **Salvador Rueda**, who loved Malaga and its wines. In this bar, he found a place where he could have a relaxing moment and enjoy a glass of wine before having lunch.

It has a wine and a copla which makes you sing and dream. The copla is from Malaga and the wine is divine.

Salvador Rueda



● One of the best examples of modern architecture in Malaga is the **Stella Maris Church** which was designed by the architect **José María García Paredes**, fulfilling various architectural achievements. At first sight, it may not seem much, it may not even look like a church due to its rough appearance. However, it's not only a church but it is also a convent of the barefooted Carmelites which has been inserted, almost "miraculously", in the urban fabric. It has exposed brickwork, a coarse cement base and painted steel structures which are finished off with modern Gothic flying buttresses. The building was constructed in **1965**. The lack of decoration is substituted by the use of light in its interior, a beauty which is simple and severe and which responds to the demands of humility and austerity of the Carmelite Order and of the directives from the recently celebrated 2nd Vatican Council.



2. Alameda District

The triangle of blocks that occupy the **Alameda district** is outlined by the Alameda Principal in the north, the pier in the south (Muelle Heredia Avenue) and the mouth of the River Guadalmedina in the west. Its eastern corner joins onto **Marina Square**. This district came about as a **port and seaside area**. It was a working area very focussed on sea-related activities. It was built on top of the old fish markets, the wooden huts that used to sell food and groceries and the beaches of the ports.

Construction work began in the 18th century and continued on into the 19th and 20th centuries, one of the reasons why it has such a variety of architecture. Its main streets connect the Port with the city (south-north axis): the **Alameda de Colón** (old Alameda de los Tristes) and **Córdoba Street** (old Alameda Hermosa). Despite being a **middle-class residential area**, its proximity to the Port marked its destiny. The 20th century converted the district into a scene from a detective novel, with a crazy immoral nightlife. Establishments included theatres such as *Vital Aza* and cinemas such as *Gran Olympia*, *Novedades* and the *calle Roja de Berlin*. It filled up with nightclubs, brothels and sex shops. In the 21st century, a new identity was developed for the district: **Soho, the District of the Arts**. Various art galleries, theatres, multicultural spaces, street art etc. are gradually changing the area.

*In the beautiful Alameda,
Course of a meridian which is cut off by the
smoke from the old ships, the sleeping fishing
tackle, the drawn-back sailcloth, the large
casks of oil or wine, ...* Alfonso Canales.

● The **old Wholesalers Market** can be found next to the river, in the western part of the Alameda district. The building dates back to **1939** and was designed by **Luis Gutiérrez Soto** and is a magnificent example of **Rationalist architecture of the Machine Aesthetic movement**. It is complete and precise in its volumetric conception. It was proposed as a tri-

angle, therefore solving the problem of its location. The symbolism of the monumental entrance on the narrow side of the building is reinforced with the coat of arms of the new Francoist government which had just won the war. On the sides of the building there are indented loading docks which were built in order to take advantage of the space. On the main floor was the market area, where the auxiliary services were concentrated along with the bar on the narrow side. The tower at the top of **the building looks like the bridge of a ship and gives the building the appearance of a merchant or warship**.

Since 2003 the building has housed the **Centre of Modern Art (CAC)** after a refurbishment that was carried out by Miguel Ángel Díaz Romero.

- 🕒 Timetable for the Centre of Contemporary Arts:
Winter: from 10 - 20 hrs. Tuesdays to Sundays.
Summer: from 10 - 14 hrs. / 17 - 21 hrs. Tuesdays to Sundays.
(from the 26th of June until the 10th of September).

3. Marina Square

Marina Square, located in the south of the city, is a meeting place and a place where local celebrations and events are held. It also has a tourist information point and connects the port to the centre. Both the Alameda Principal and Larios Street end in this square. On the land which the city gained from the sea, this urban space was planned at the beginning of the 19th century.

● In the 60s, various monumental buildings were constructed along its northern side, the **Marina**





Marina Square with buildings by Juan Jáuregui (Malaga Palacio can be seen in the background). The photo is from the 60s. (La Trasteria Archive).

Pavement. The three buildings were designed by the architect **Juan Jáuregui Briales**. The building in the centre was acquired by the Caja de Ahorros de Ronda (Savings Bank from the Spanish city of Ronda). The symbology used on the building is therefore associated with the company. The entrance is a retake of the entrance to the Bullring in Ronda, the city where the company started. The sculpture on the upper part of the buildings is of the Holy Family, representing the family as an institution and saving money, both were slogans of the company.

● The emblem of Rationalist architecture is the **Equitativa** building which received its name as it is the headquarters of the company of the same name. It was built on land that belonged to the Larios family in **1956**. It is the main building which you can see at the end of Larios Street (when standing in

The Equitativa building.



Constitución Square). It stands out due to the top of the building in the shape of a Yamur and the stone leaf-shaped decoration on the corners. It copies the style of the North American skyscrapers. On the entrance of the building you will find allegorical relief of the company. It was designed by Manuel Cabanyes and Mata and the direction of the project was carried out by J. Jáuregui.

● The other big building which can be seen from the square is the **Hotel Malaga Palacio** which was also designed by the architect **J. Jáuregui in 1968**. Its unfortunate location, blocking the view of the Cathedral from the sea, means that it isn't worthy of any praise. Historically the Cathedral could always be seen from the sea and it has been a characteristic symbol of the city.

● Underneath the square (in the car park) there are still some remains of the **Andalusian Wall from the 14th century, of the Port Wall from the 17th century, and the Genoese Castle** which was possibly built in the 14th century. The Nasrid kingdom allowed Genoese traders to construct fortified warehouses which could be used as commercial consulates. Between this defensive complex, which stands out from the wall like a buttress, and the dockyard in the west, you can find the main Muslim Port. The so-called **Torre del Obispo (Bishop's Tower)** was built on top of the castle at the beginning of the 17th century.

4. Paseo del Parque (Park Promenade)

This represents the **tropical and international side of Malaga**. The construction of the **Paseo del Parque** was proposed on the land that was gained from the sea. In 1896 Cánovas del Castillo, who was from Malaga and was President of the Council of Ministers, managed to get the Junta de Obras del Puerto (Port Construction Board) to hand over the land that had been created when the part of the port area had been filled in, in exchange for a subvention. Using the original proposal by **Eduardo Strachan Viana-Cárdenas, Manuel Rivera Valentín, Joaquín Rucoba** and **Tomás Brioso** also worked on the project.



Construction work finished 30 years later. Three streets were mixed together with a garden area. Tropical seeds were brought in on the boats of the important families from Malaga. These seeds are now the trees and plants that form the Park, as well as the gardens at **José Heredia's house** and the **Concepción Botanical Gardens** which is located on the road that leaves Malaga towards the north. It was decorated with fountains, benches, aviaries, kiosks, bandstands and monuments that were dedicated to important figures in the city's history and which continue to live on in the garden today. It is a **beautiful area of great botanical interest**. It is mainly a place where people go for a walk but also where families get together, children play and live music concerts and parties are held. The **Eduardo Ocón open air auditorium** is also located here which was built in the 50s, an example of the Relax Style from the Costa del Sol. On Sundays, groups play **verdiales**, typical music and dancing from the villages in the mountains that surround Malaga.

5. The Phoenician Port

It is possible that the first Phoenician settlements were set up around the port, located on a 300 metre natural area that existed between the jetty, current location of the Customs House, and the coracha on the Gibralfaro Mountain. This port and surrounding area where it is thought that the Phoenicians once lived, is now the called the **Puerta Oscura Gardens** and forms part of the gardens of the Paseo del Parque including some elegant buildings.



● The **Gardener's House** is known as the Gardener's little house, due to its small size. It seems even smaller as it is submerged in vegetation and stands next to the enormous Customs building. It dates back to **1927** and was designed by **Manuel Rivera Valentín**. It is currently used as a **Tourism Office**.



● **Old Post Office and Telegraph Building**, it is known as the **Old Post Office** and is currently the **Chancellor's Office of the University of Malaga**. It was designed by **Teodoro Anasagasti and Algán** in 1916, and was built later on in 1923. Its appearance is very close to the Neo-Mudéjar and it complies with the demands that were established in the licitations to build the Spanish Post Offices during the rule of Alfonso XIII.

The architect breaks the Mudéjar theme, escaping the Historicist tone and revindicating its modernity through the lack of brickwork and the use of cubes with flat surfaces. Inside the building you can also see some **archaeological remains**.

● The **Bank of Spain** dates back to **1936** and was designed by **José Yarnoz de la Rosa**. The solid and unbreakable effect of its design is reminiscent of a

safe, in representation of the security and protection of the country's economy. Classicism is associated to stability and progress. The combination of the Corinthian hexastyle arcade with the 20th century typography is particularly interesting.



The front of the Bank of Spain.

● **Fernando Guerrero Strachan and Manuel Rivera Vera** built the **Park Mansion** in 1919 with a mixture of modernist style and Baroque affectation. It is currently the **Town Hall**. Shortly afterwards, Guerrero Strachan designed the **Puerta Oscura Gardens** as a romantic garden that was arranged in a series of terraces. In the gardens, the remains of a luxurious **Roman Villa** from the 3rd century were found. It had mosaic decoration which shows the myth of the God Bellerofonte and hunting scenes from North Africa.

6. The Coracha

The Coracha is the fortified pathway that connects the Alcazaba with the Gobralfaro Castle. When the Alcazaba was abandoned in the 18th century, houses were built amongst the walls of the fortification which became popular areas of the city in which to live. The **Coracha district** was built on the **southern side of the mountain looking out to the sea**, between the Coracha pathway and the esplanade. The houses that were built here were constructed in the style of vernacular Andalusian architecture. The district was full of extremely steep and irregular streets and stairs. In 1990, the City Council decided to demol-



ish the district. Currently, the mountain is uninhabited, hidden behind a retaining wall made out of stone, where you will still find a pathway that is called the **Subida a la Coracha** (ascent towards to the Coracha).

● Some houses still remain standing, the last evidence of the old district which dates back to the 19th century. In one of these houses, you can find the **Odisea Wine Cellar**, whose name reminds us of the difficult period that the owner had to go through for more than a decade to try to impede the demolition of her house. Today, it can be seen as an architectural and historical asset to the city which is well worth a visit both for its architecture as for its wines. You can try different wines from Malaga in a very traditional atmosphere. The staff will also offer you advice and information on the the selection of wines that are available.

Views of the Town hall and the Puerta Oscura Gardens from the Alcazaba. In the 90s and today.





The Coracha district, at present and in a postcard from the 70s. (La Odisea Archive).

Malaga has a **strong tradition in viticulture**, something that was imported by the **Phoenicians** from the city of Tiro, along with the consumption of wine. The production and consumption of wine was constant during the Roman and Andalusian periods. The wine from Malaga (Sharab al-Malaqui), as described by the Andalusian journalist al-Maqqari, was legendary. Over the centuries, it has been exported all over the world and has become the favourite wine for famous people such as **Isabel II of Spain**, **Catherine the Great of Russia** and **Eugénie de Montijo of France**. Since 1933, Malaga has had the **Denominación de Origen Málaga (Designation of Origin for Malaga)** for strong and naturally sweet wines together with the **Denominación de Origen Sierras de Málaga (Designation of Origin for the Mountains of Malaga)** for white, rosé and

One day I received a bottle of Malaga wine as a present. Whilst drinking it, I understood that comparing this wine to the concoctions that I used to drink in the bars, was like comparing the smell of a rose to the smell of industrial perfume. It sums up the taste of Malaga without any chemicals and is one of the pleasures of nature. It is perhaps the wine with the biggest personality that I have tried.
Wenceslao Fernández Flórez, 1947.

red wines. Two inseparable qualities of culture in Malaga : getting together with friends and Malaga wine.



...laugh at the jokes when you get together with friends and toast the respective adventures with Malaga wine,...

Salvador González Anaya.

● Next to the old Coracha district you can find the **Museum of Local Heritage (MUPAM)**. It is located in a building from 1999 that was designed by Federico Orellana Ortega. At the museum, you will find a collection of art and history from Malaga. In an annex that was built in 2003, there are often temporary exhibitions.



Timetable: Tuesdays to Sundays.
Winter: from 10 - 14 hrs. / 17 - 20 hrs.
Summer: from 10 - 14 hrs. / 18 - 21 hrs.

7. The old Malagueta



The area to the north of the **Malagueta District** was a military area that was linked to the Alcazaba. It was also a beach and fishing district that was not populated until the middle of the 19th century when construction work started.

● Hidden amongst the vegetation is the **Noble Hospital**. It was founded to provide assistance to sailors (of different nationalities) that arrived in Malaga. The initiative was started by nuns in an attempt to try to pro-



vide help and assistance to the people of Malaga. It was designed by the architects **Cirilo Salinas Pérez and José Frapoli Pelli in 1870** and was **extended in 1960**. The architecture used is similar to the style used in England.

● The **Bullring** was built in **1874** by **Joaquín Rucoba and Octavio de Toledo**. It was opened two years later with a bull fight in which the **Matadors Rafael Molina el lagartijo, Antonio Carmona, Luqe el gordito and Manuel Rodríguez Desperdicios** participated. The use of brick is very in line with the **Neo-Mudéjar** style, something that was widely used at this time in the construction of public buildings. It also has a **Bull Fighting Museum**.

🕒 **Timetable:** from Mondays to Fridays.
From 10 - 13 hrs. / 17 - 20 hrs.

The new Bullring in Malaga was finished. They were going to open it with an event that would live up to the events from the best years in bull fighting history ; the great Montes from Chiclana, was going to appear with his team and he would be on for three days in a row...The representatives of the City Council were received with rapturous applause, and as soon as they arrived at their box seats, the music started with the national anthem: The Himno de Riego.

Other songs were also played such as I am a smuggler...At five o'clock on the dot, the doors were opened and the bull fighter's team did a lap of the ring ceremoniously...

Teófilo Gautier, 1840.

● The current building of the **old Electrical Energy Factory and Chimney** (n° 8 Maestranza Street) dates back to 1922. The bricked chimney is from a building that was constructed in 1896 and has now disappeared, both were designed by **Eduardo Strachan Viana-Cárdenas**. It is a good example of Industrial architecture and is also very close to the Neo-Mudéjar style.



8. Malaga Port



Reina Victoria Boat in Malaga Port. It began to cover the Malaga-Melilla route from 1917. (Laureano García Fuentes Archive).

The land that was gained from the sea meant that the port became gradually further away from the Gibralfaro Mountain until finally reaching its current location. The first proposal for a modern port was from the **Genoese engineer Fabio Bursoto**, who also worked at the Port in Palermo. Building work started in 1588 and continued until 1887, the year in which the structure of the current port was finished. The last big intervention was at the beginning of the 21st century. In addition to the extension of the Port (so that it would be able to receive ships and sea traffic), it was converted into a lovely place where people can go to relax and spend time, including a variety of restaurants and shops. The leisure areas include **Muelle 1 (Quay 1)** and the **Palmeral de las Sorpresas**, where you can find the **Alboran Sea Museum**, a space where you can submerge yourself in the depths of the Alboran Sea.

🕒 **Timetable:** Tuesdays to Sundays.
Winter: from 10 - 14 hrs. / 17 - 20 hrs.
Summer: from 10 - 14 hrs. / 18 - 21 hrs.





Headquarters of the Port's Construction Board (above).
The Silo building,
which no longer exists
(below).



● In the western part of the Port, there are still some buildings from the first half of the 20th century. The Headquarters of the Port's Construction Board was built in 1932. It was built in a Classical style that responds to the administrative and representative functions of the Port Authority. You can also find the Port's Train Station that was built

in 1911. It is a beautiful building which has a slight curve. The building of 1949 was demolished in order to create the Palmeral de las Sorpresas. It was a very monumental building which was aesthetically very effective, using classical and modern elements in perfect harmony.

An elegant white tower stands out against the blue sky ; it was Malaga's lighthouse, we had arrived. Teófilo Gautier.

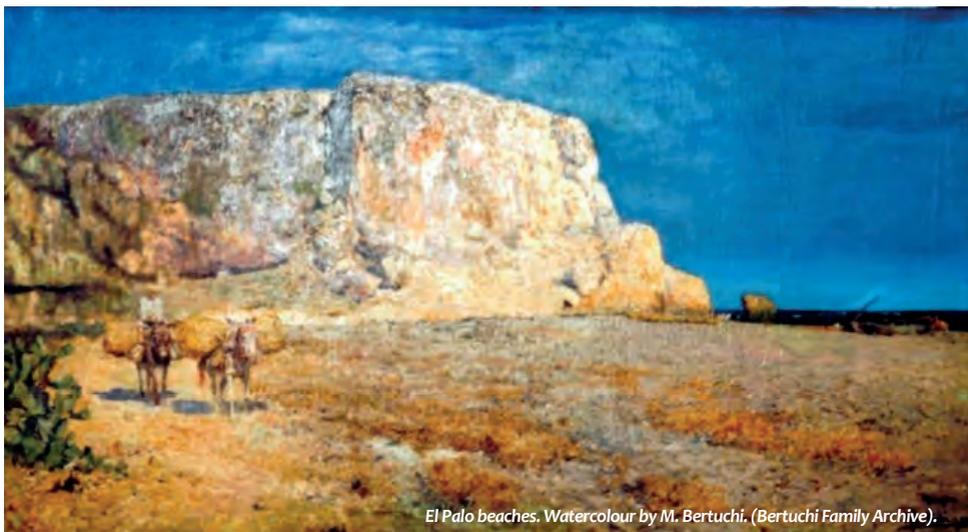
● **Malaga's Lighthouse** is the symbol of Malaga's seaside image. Although the idea of building a lighthouse in the Port had been discussed since 1717, it wasn't actually carried out until the following century. It was built by the engineer **Joaquín María Pery and Guzmán**. The house that is located on the square base was doubled in size in 1915. The panoramic view of the city from the lighthouse cannot be missed as it is one of the best in Malaga. This is the view from which Malaga is identified. The sunsets from this spot are also unmissable.

They always see you in my eyes, city of my seafaring days. Hanging from the imposing mountain, in the midst of your fall into the blue waves, you seem to reign below the sky and above the water, suspended in mid air, as if a divine hand had stopped your fall, a moment of glory before forever sinking into the loving waves.

But you live on, you never fall down, and the sea breathes and roars for you,...

Vicente Aleixandre.





El Palo beaches. Watercolour by M. Bertuchi. (Bertuchi Family Archive).

where the ground loses its basic value, where the sea water descends becoming a slave, converting its liquid amplitude into a shiny mirror that reflects the only thing that is real: the light. Leaving Malaga, following the rolling coastline, you enter the empire of light.

J. Ortega y Gasset, 1910.

There is nothing as picturesque and as original as the surrounding areas of Malaga. It gives the impression that you are in Africa. The houses that shine in the light, the deep blue tones of the sea, the vibrant intensity of the light, everything transports you until the unique illusion is completed.

Teófilo Gautier

Seaside Malaga

The waves always carry with them a biznaga. They are rustled up by the sea and know that they will soon disappear. The jasmine plants on the beach are left on the seashore, to be picked up the next day.

Manuel Alcántara.

The coast of Malaga extends from the historic city centre towards the east and west. Towards the west, after the mouth of the River Guadalmedina, a modern promenade takes you through the traditional fishing districts El Perchel, El Bulto and Huelin. In this area you can find some cultural spaces such as the Automobile Museum and the exhibition space La Térmica, whose buildings are magnificent examples of Regionalist architecture, both from the first third of the 20th century.

Towards the east, along the old Almeria road, Malaga extends along the coastline, splashing the mountain with very peculiar architecture.

Seafront Promenade and the East Coast

The eastern Seafront Promenade, called Pablo Ruiz Picasso, is a great place from which you can enjoy the Malaga Bay. This area, traditionally inhabited by fishermen, was chosen at the end of the 19th century by the powerful classes in Malaga as a residential and touristic area, given that the east coast was where the factories were located. Luxurious hotels were built including Miramar, Caleta Palace and spas such as Apollo, Estrella and the Baños del Carmen. An equestrian centre and tennis club were also set up along with a tramline that connected Malaga to the peripheral areas.

Malaga was the city of spa tourism and a clear favourite for winter tourism. One spa still stands today, it dates back to 1919 and provides us with evidence from this period.



A tramline full of sun with gardens and a great race between mermaids and dolphins in the Baños del Carmen.

Manuel Alcántara.

● Along the seafront promenade you will find a small cove. Here you will find the building of the old **Baños del Carmen Spa** which was opened in 1919. It had a Ballroom on the ground floor and the rest of the building was made up of terraces, porches and pergolas. It was surrounded by a garden which had benches, tiled fixed tables and cages full of birds ... It was a beach area and a place where different events were held such as parties, dances and open air activities. During these events, the wine from Jerez flowed for the men and for the women there were cakes and liqueurs. The building still remains today but it is in a poor condition. However, its historical presence is so powerful that its decline has not taken away its beauty. It may possibly have been designed by Guerrero Strachan. You can still access the building through the old bricked entrance. The beach was divided by string into three sections : men, women and families (in the middle). Currently it is a bar-restaurant but the area is open to everyone. Here you can enjoy the Bay of Malaga and its sunsets.

Further along from the Baños del Carmen, the **Pedregalejo and el Palo promenade** starts. Architecture is swapped for fishing nets and sardine skewers. This area has a relaxed way of life. It is located directly on the seashore where you can enjoy morning walks, swims, seafood lunches and sunny afternoons which go on for as long as you want.

The anchovies are from Malaga. The anchovies and the wines are a tasteful delight. If you go to Malaga, you know, I'll take you to the la caleta beaches to eat the skewered sardines.

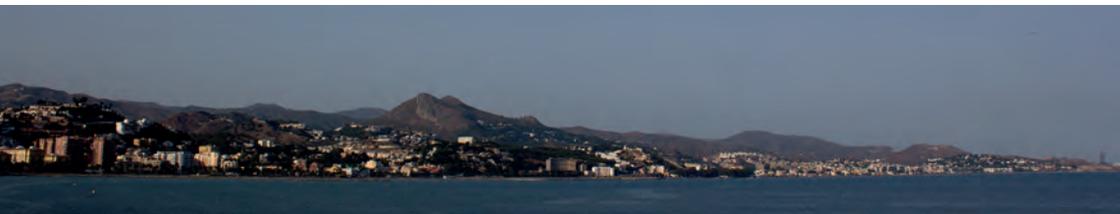
Salvador González Anaya.



The Architecture on the Interior Road

In parallel to the seafront promenade, an interior road will show you the middle-class Malaga which was located in the eastern part of the coast. From **Reding Street** (next to the Malagueta, starting from the Bullring towards the east) and its continuation **Pries, Sancha and Pintor Sorolla**, there are a wide range of buildings, villas and small palaces that provide us with an example of **Residential architecture from the end of the 19th and beginning of the 20th centuries**. It is an area that is varied, beautiful and of great architectural value.

● **The beginning of Reding Street** presents us with outstanding architecture with buildings such as **Desfile del Amor** (nº 16), built in 1956 and designed



The proposed routes for “Sea-side Malaga”. They are long walks that are pleasant both on foot and by bike. It is also possible to do them by car or by bus. The touristic bus go along the interior road.



by José González Edo; **La Tinta Palace** (n° 20), built in 1908 and designed by Julio O’Brien, it received its name as it was the headquarters of the Andalusian Railway Offices where a large number of administrative personal used to work; the **Félix Sáenz Houses** (n° 37 to 43), built in 1922 and designed by Fernando Guerrero Strachan, a display of imagination which plays with Historicist, Neo-Renaissance and Neo-Mudéjar elements. You will also find the **old Miramar Hotel**, currently a court, which was initially called Príncipe de Asturias. It was designed in 1926 by Guerrero Strachan. It is a magnificent composition that shows off a first floor that is full of windows looking out to sea (corresponding to the old Ballroom).



Félix Sáenz Houses.

● A simple Neo-Gothic Gate which dates back to 1856 marks the entrance to the **English Cemetery**, an initiative carried out by the British Consul William Mark who, in 1830, claimed this corner for the burial of the large community of foreign protestants that existed in the city. It was extended, and the old guard’s house was used as a temple.

From the original tombs that are covered in shells, to the most delicate Mausoleums, where you can find legendary characters such as **Robert Boyd**, colleague of the liberal General Torrijos, both of whom were shot. Other people that were buried here include the doctor **Joseph Noble**, the specialist researcher on Spanish history **Gerald Brenan** and the poet **Jorge Guillén**. **Andersen**, **Leopoldo Alas Clarín** and **Antonio Gala** have written about their visits to the cemetery, a place which for them has been a source of inspiration and pleasure.



● After the **Reding Fountain**, which has formed part of the landscape in Malaga since 1675, many small palaces were built. There are a wide range of architectural styles. The journey through the interior eventually takes you to the seafront promenade, near the Baños del Carmen.



...city of my happy days.

TOURISM INFORMATION

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Tangier

*Worldly Wisdom and
Architecture of Feelings*

Tangier

The Portuguese call Tangia "Tangiara". This great city was built before the advent of Islam. Some historians falsely believe that it was built by a ruler named Sedded, son of Had, who was ruler of the world and wanted to build a city that would resemble Paradise on Earth. He had the walls made of bronze and the houses made of gold and silver.

Leo Africanus

Tangier is located in the most northeasterly point of Morocco, on the southern coast of the Strait of Gibraltar. If you look to the west you can see the Atlantic, and if you look towards the east you can see the Mediterranean. Directly opposite, almost face to face, is the coast of Spain, an exchange of glances between two continents: Africa and Europe. Tangier is a **synonym for brightness**. **Two seas can be found here, two suns set and two different types of light** are present which create an explosion of yellows that dye the city every morning. This colour remains in the character of the people, in the light, in the streets and in the architecture throughout the rest of the day.

The story of Tangier lies between history and myth, between reality and fiction and between a past which lives on in the present, and a present which is reflected in its past. **It's a city which is made up of different feelings** that have given it its identity. These feelings write its story and give the city a mysterious and exaggerated appeal which makes many visitors stay on to become residents. Tangier is a snake charmer, it seduces and traps you, putting you under some sort of hypnotic spell. This makes it diverse and **multicultural**, a mixture of worlds, a paradox of antagonistic terms which become synonyms under its influence. It is a place where people live together, where connections are made between people, cultures, realities and visions; meaning that sometimes the city is like a **mirror**, and sometimes like

an **illusion**, as every person has a different vision of Tangier, a vision that is more of a sensation or a mood than a practical reality. This makes it the city of illusion, a place where the eye does not see things, but images of things that mean other things (Italo Calvino). This is why, in Tangier everything is possible. It is the gateway to other dimensions, the hole which Alice fell into.

You have to experience Tangier to fully discover and understand it, as there are many things that are not obvious at first glance. You don't come to Tangier in search of the eighth architectural wonder of the world, but to enjoy its personality and the unexpected surprises that live in its streets. In this city, it isn't unusual to see a cow being sacrificed for a wedding in the Medina or to walk passed Rita Hayworth. It is an **inexhaustible source of experiences housed within architecture that has been constructed from desires, feelings and worldly wisdom.** You have to forget about time and let yourself be guided only by the things you want to do. Things happen, people appear, sensations emerge and from this point onwards, they form part of the essence of the city. Tangier is a never ending spiral that is mysterious, receptive, unexpected, dissolute, seductive, unreal, worldly and immortal.

"Every act (every thought) is the echo of others that preceded it in the past, with no visible beginning, and the faithful presage of others that in the future will repeat it to a vertiginous degree. There is nothing that is not as though lost between indefatigable mirrors. Nothing can occur but once, nothing is preciously in peril of being lost. The elegiac, the somber, the ceremonial are not modes the Immortals hold in reverence. Homer and I went our separate ways at the portals of Tangier"

J. L. Borges (The Immortal)

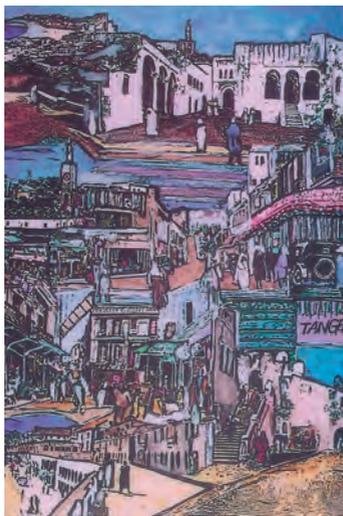


The story of Tangier can be told in a thousand different ways. Emilio Sanz de Soto

Often I think that Tangier was a mood that would hang around forever in that ghostly part of the memory, in which some people could not distinguish what was true and what was false
Eduardo Haro Tecglen

With the same discretion that it instantaneously and cheerfully presented itself: it leaves you with the doubt as to whether it really existed or if it was product of your imagination: abandoning you again in the middle of the chaos.

Juan Goytisolo.



A vision of Tangier by Mohamed Raiss El Fenni.

The days run through you without you noticing, more than the raindrops in a waterfall.
Truman Capote.

The description of Anastasia awakens desires one at a time only to force you to stifle them, when you are in the heart of Anastasia one morning your desires waken all at once and surround you. The city appears to you as a whole, where no desire is lost and of which you form part, and since it enjoys everything you do not enjoy, you can do nothing but inhabit this desire and be content.
Ítalo Calvino (The Invisible Cities).

What impressed me the most on my first visit to Tangier was that it was a city where things were happening all of the time, where sorcery was burrowing its invisible tunnels in every direction.

Paul Bowles.

History

The **giant Antaeus**, son of the earth (Gaia) and Poseidon (God of the sea), **founded a city at the end of the world which he named after his wife Tinge, the daughter of Atlas**. Then Hercules arrived and separated Calpe (Gibraltar) and Abyla (Ceuta), creating the Strait of the Pillars of Hercules, the limit of the known world for sailors in the past. After this work, he rested in a cave where there was a small opening in the shape of the African continent. This opening let light in and gave him a view of the Atlantic Ocean, the sound of which sent the hero to sleep.

The good historians say that Tangia was built by the Romans on the coast, next to the Ocean Sea. Leo Africanus

Tangier is located between two seas and two pieces of land. **It is a place from which you could control all of those leaving the Mediterranean, passing through the Strait of Gibraltar on their way to the rest of the world.** This has determined its destiny as it has been a very much sought after location.

The city was first founded back in 8th century BC by the **Phoenicians**. By the time the **Carthaginians** arrived in the 4th century BC, **Tingis** was already famous for its trade in Garum (fermented fish sauce) and fish salts. It was also famous for being the route to the Guadalquivir in the Iberian Peninsula, an area that was rich in valuable metals. At this time, it was then a very prosperous city. In the **1st century BC Tingis was taken over by the Romans and became the administrative capital of Mauretania Tingitana**. The people living there were given the category of Roman citizens and they enjoyed the benefits of the most important commercial port of the western Mediterranean. This Tingis currently lives below the surface of the Medina.

Today, you can still see the Punic-Phoenician tombs in the Marshan district, archeological remains in the



Kasbah Museum and the last remaining parts of the Roman roads *Decumanos Maximus* and *Cardo Maximus*.

During the 5th century, various different people passed through the settlement such as the **Vandals, Byzantines and the Visigoths**. Finally, it fell under Muslim rule in the 8th century. The first fortification of the city was carried out under the Caliphate of Cordoba in the year 929. Various centuries later in 1471, the **Portuguese King Alfonso V** conquered the city and it was once again fortified, almost reaching the size that the historical centre has today.

It was always very ahead of its times, noble and well populated, full of beautiful Palaces both old and modern in style. The people from Tangier lived in abundance until Asilah was taken in 1471. Tangier was then occupied in the name of the King of Portugal. Leo Africanus.

During the period between 1580 and 1640, both Portugal and Tangier were under **Spanish rule**. The latter was even **governed by the English** for some years as it formed part of the dowry of the wedding held in 1662 between Catherine of Braganza and Carlos II. During this period a lot of building work was carried out including the construction of various towers and castles, the reinforcement of the city wall and the construction of a 500 metre dock that was added to improve the Port. Everything was destroyed in 1684 when the English were forced to leave the city due to the high maintenance costs and the continual sieges that the city faced.

Under the **Alaouite Dynasty**, Tangier once again became Muslim. The Sultan Muhammad ibn Abdellah invited foreign leaders to set up their consulates here with the intention of having them all together in one city. It became a diplomatic capital, encouraging Europeans to start to move to the city. These

new arrivals would become an important and active part of the development of the city during the 18th century.

Nineteenth-century Tangier grew outside of the city walls. The modern city was born which was heavily influenced by western ideas. However, it lacked a defined urban planning strategy to give a Rationalist structure, making it different from other urban models that were in use in many European cities at the time. The modernity of the new city also reached other aspects of daily life: the first printing house was opened in 1880, the first telephone in the whole of Morocco was installed in 1883 and the lamp posts in the Petit Souk (Little Square) were provided with electricity in 1892.



From 1879 onwards, the foreign Consulates took charge of the sanitary and hygiene issues in the city. One year later, they debated what was called the *Moroccan question in the Madrid Conference*. In 1904, the Sultan was asked to pay the debt he had accumulated with other countries, especially the debt that he had with Germany. **In 1905, the Kaiser Wilhelm II landed in Tangier** and paraded through its streets, revealing the conflict of interests to other foreign powers. The Sultan asked for an international conference to be held in which they could solve the problems that the country was currently facing. The **Algeciras Conference was held in 1906**, bringing together the twelve countries that had connections with Morocco. The minutes of the meeting were signed by Germany, France, Spain and the United Kingdom. The independence of the Sultan of Morocco was recognised, however, he had to accept an International Protectorate that would oversee all administrative and political issues. Morocco was left to France, whilst Germany was given other African territories. England did not



Architecture of Feelings

Tangier is an aquarium full of strange fish.
Ira Cohen

want France to be able to control the Strait of Gibraltar or the Mediterranean, and so the northern area of Morocco was given to Spain. Tangier became a neutral territory that would be governed by a combination of powers, thus ensuring the freedom of movement in the area.

At the Fes Convention in 1912, the Sultan recognised the French and Spanish Protectorates and **signed the Tangier Protocol in 1923**. This is where the **International Tangier** started. Although it was not under the direct control of anybody, many countries were present in the city. There were anti-militarisation pacts and economic and commercial freedom. The administrative, legislative and judicial powers were distributed between the different countries. The legislative assembly had a total of 27 members, 18 of which were European, leaving only 9 native Moroccan members.

This model of joint government worked. The political neutrality and freedom of trade meant that Tangier became a centre of espionage, a fiscal paradise and a place of general freedom. These factors attracted a variety of people ranging from rich businessmen to Bohemian intellectuals, converting Tangier into a cosmopolitan and multicultural city. For some segments of the population it was a miserable period, whilst for others it was like living in a film. This period also witnessed various historical events such as the occupation of Tangier by Spanish troops during the Second World War.

Tangier...a myth?...a lost paradise? The irresistible charm of Tangier.... but for who? Mohamed Choukri.

In 1956 **Morocco gained its independence** under the rule of Mohamed V. Tangier continued as an area of free trade until 1960. Under the governments of the Kings Hassan II and Mohamed VI, Tangier has become a big metropolis in which its international character lives on.



Suriyine Mosque.

TÁNGER ES...

ANTONIO FUENTES • ÁNGEL VÁZQUEZ • WILLIAM BURROUGHS
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EMBAEK • SAMUEL BECKETT • RANDY WESTON
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DANIEL RONDEAU • HARO TECGLEN • ILIAS SELFATI • ISAAC
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Since the middle of the 18th century when the gates of the city were opened up to foreigners, **Tangier has become international**. This international quality makes it unique and fatally attractive. Once you visit, you run the risk of becoming trapped. **Its personality, history and architecture are the result of various different and diverse opinions, needs and ambitions**. Heir to a mythological past in which it was Olympus for Gods and Heroes, it has become human and worldly, a Garden of Eden that is full of dreams, failures and success. We should not forget the legends and fictional characters that become real and live on in Tangier such as Juanita Narboni. **Tangier is built from novels, legends, cinema, experiences and narrative accounts**. This describes both the urban planning and the architecture in Tangier.

The city consist of this, of relationships between the measurements of its space and the events of its past. As this wave of memories flows in, the city soaks it up like a sponge and expands.

Italo Calvino (*Invisible Cities*).



A street in Tangier, 1901. Oil painting by M. Bertuchi. (Bertuchi Family Archive).

The visit of the first diplomats to Tangier during the 18th century helped make the city known to the rest of the world, attracting foreigners who finally ended up becoming residents. During the 19th century the arrival of foreigners increased a great deal creating a mixture of traditional lifestyles and foreign customs. The Medina started to undergo a western transformation in its architecture, something which helped open up the buildings onto the

streets. The local people from Tangier lived side by side with the foreigners in a natural mix of ethnic groups and religious beliefs and cultures. This is something which continues to this day, although in some cases segregation does occur according to social categories.

What fascinated me about this city was the mix of different people...In Tangier, there wasn't a district populated by any one specific community. Tahar ben Jelloun, 1987.



The old Spanish Consulate in a house in the Medina. It is now private property.

On top of the rocky mountain, the Kasbah stood tall. You could see the different buildings and the flags of different nations flapping above their Consulates, welcoming the visitors.

Baron Ferdinand d'Agustín, 1830.

century and beginning of the 20th century, when they finally built their own offices.

Different personalities started to stand out as part of life in Tangier, something that helped to shape the history of the city and its architecture. They included the Correspondent for *The Times*, **Walter Burton Harris**, the **Sharif of Ouezzane** or the rich businessman **Ion Perdicaris**. Other celebrities who came to the city included **Giuseppe Garibaldi** and the architect **Antonio Gaudí** who made a proposal for the design of the city's cathedral. Writ-



Interior of the Continental Hotel, open since 1865. The streets of Tangier in 1908, by M. Bertuchi. (Bertuchi Family Archive).

ers such as **Mark Twain**, **Thomas Roscoe**, **Pio Baroja**, **Emilio Castelar**, **Pierre Loti**, **Benito Pérez Galdós** and **Alejandro Dumas** also left their mark on the city.

It was also the century of the **romantic travelers who were on a search**

for the eastern myth, for a medieval past, for the fantasy of a thousand and one nights immersed in a richness and sensuality that didn't exist in the puritan Europe which still marched to the beat of a Victorian England. Scenes were painted that never existed: in Tangier there weren't any Harems with nude odalisques, or stories of Scheherazade between silk veils. The reality of Tangier



CINE ALCAZAR

With each step you will find beautiful scenery. It is a painters paradise with enough material for many a generation. A painting could be made of every corner of every street.

E. Delacroix, 1832.

was much like any other city, however it was different and attractive for these visitors. **The light and colour of the city** formed a powerful combination that seduced many an artist and made them come back and stay.

From **David Roberts** to **E. Delacroix**, **Mariano Fortuny and Marsal**, the fathers of Orientalism. They were followed by **Enrique Simonet**, **A. Muñoz Degrain**, **George Clarín**, **Jacques Majorelle**, **Federico Madrazo**, **Josep Tapiró** and an endless list of names that were discovered in the first decades of the 20th century by new groups that distanced themselves from Orientalism, and became closer to Costumbrismo and the search for new ways to express themselves. These included **Julio Romero de Torres**, **Mariano Bertuchi**, **Raoul Dufy**, **H. Matisse**, **Kees Van Dongen**, **O. Kokotshka**,



Advert in the "Estafeta Literaria", August 1944. Illustration by M. Bertuchi for the Magazine "Blanco y Negro". (Bertuchi Family Archive).



F. Iturrino, **James Mcbey** and **George J. W. Apperley**, amongst others, together with Moroccan painters such as **Antonio Fuentes** or **Mohamed ibn Ali R'Bati** (The first Moroccan painter to abandon decorative art and start with figurative painting, he lived in Tangier from 1886 onwards).

During the first decades of the 20th century, we can talk about the existence of a new city that was located outside of the old city walls and which had a completely western feel. Here the influence of its cosmopolitan past is reflected in the architecture, although it wasn't officially given the title of **International Tangier until 1923**. The architecture that was dedicated to leisure activities



Right: A street in the Medina, 1935. Below: A night in Tangier during the International Period. (Source: Tangier City Council).

I knew of nothing that could happen here without the intervention of this Legation or that spy, not even the flutter of a leaf on a tree or the movement of the fish in the sea.

Alberto España, 1954.



should be highlighted as it attracted important international figures. These included buildings such as nightclubs, casinos, spas and theatres. The cinemas also played films from different countries in different languages without any censorship. During the interwar period and especially during the Second World War, the city was full of spies, secret agents, politicians, outlaws, people who were being persecuted and members of the resistance. It was a combination of elements that made Tangier a **city of intrigue**.



Furthermore, the **free trade** status converted Tangier into a fiscal paradise which attracted a large amount of money and big businesses along with the mafia, swindlers and smugglers that this brought with

it. It was at this time when **Tangier becomes a Cinema Capital** and in some cases even makes the big screen itself, appearing in films such as *Tangier* (1946) and *Man from Tangier* (1953). The film *Casablanca*, which for political reasons had to be called *Casablanca*, gives us an idea of what Tangier was like during this period. Cinema also filled the streets of Tangier. Actors and film directors would often be seen walking through the city's streets including **Errol Flynn, Vivien Leigh, Orson Welles, Ava Gardner, Rita Hayworth.**

Along with cinema, another type of fiction was lived out and told by various writers who saw in Tangier a **place where they could be free and search for their dreams, particularly during the 50s, 60s and 70s.**

Tangier experienced a mass arrival of eccentric millionaires, parasites, artists, writers and intellectuals. The places where they used to go became legendary. The **inhabited city and its worldly architecture became famous:** Petit Souk, Grand Souk, bars, cafés, casinos, hotels. Hotels such as the **Villa de Francia, Rembrandt, Minzah** and the **Continental** were hubs of creativity during this period. Café Central, **Gran Café de Paris, Hafa, Colón** or the **Bakalitos** (small shops selling different products) were places where hours were spent in discussions and debates. They were the places that inspired great ideas and also places where people simply went to have a night out on the town.

Whilst the African sun licks your eyelids and the smell of the drinks blends together with that of the pipes: in a delightful, productive drowsiness. Juan Goytisolo, 1970.



The nights were lost in bars and dives such as **Dean's Bar, Tanagerinn, Parade, the Blue Parrot, Mar Chica** or the **Uncle Tom Spa** (which they say belonged to a Puritan Afro-American from Mississippi, who at night would go after couples who were being intimate with each other in the sand and threaten them with a fluorescent cross). Parties were also thrown in the villas of the rich people such as the ones held by Barbara Woolworth Hutton.



In Tangier, you could do what you couldn't do anywhere else. The best example of this is that of the **Beat Generation**, a group of American writers who were trying to escape the *McCarthyism* and the *witch hunt* that was occurring in their own country. They saw Tangier as a symbol of freedom, where drugs and sexuality were high on the agenda, a city of experimentation and lack of inhibitions. It was at this time when important literary works were produced such as *The Naked Lunch* by William S. Burroughs.

One day I will find Mr. Burroughs dead in his room as he hardly eats anything, he takes drugs and spends the whole night writing. Madame Claude (Owner of the Villa Muniria Hotel where Burroughs used to stay together with the painter Brion Gysin, Room N° 9).

The writers and artists from the Beat Generation included **Jack Kerouak, Allen Ginsberg, William S. Burroughs, Alan Ansen, Gregory Corso, Peter Orlovskoy** and their heirs such as **Ira Cohen.** However, others arrived in the city looking for the ecstasy of the drugs and the Berber music of groups such as the Master Musicians of Joujouka and Gnagua. They also sought the sexual freedom or simply the bohemian lifestyle and included names such as **Tenesse Williams, Truman Capote, Jean**

Paul Sartre, Samuel Becket, Jean Genet, Carmen Laforet, Brion Gysin, Gore Vidal, Djuna Barnes, John Hopkins, Robin Maugham, Emilio Sanz de Soto, Paul Morand and Ian Fleming. For many of these celebrities, the writer couple, **Jane and Paul Bowles**, were the hosts of Tangier, as were previously the writer **Gertrude Stein** and her partner. The Bowles turned Tangier into a place of pilgrimage for westerners, the majority of whom where tormented nomads in search of inspiration. Paul Bowles has become one of the important figures of the city, the icon of the International Tangier where he lived from 1952 until his death in 1999. In his books *Let it come down* (1952) and the *Spider's House* (1955), he gives us an insight into the life of the artists and his wife Jane in Tangier at that time: out of their context, lost in new surroundings and immersed into a completely different culture, in the midst of personal crisis, soul searching and a whirlwind of drugs and emotions.

You walk along drawing hieroglyphics: immersed in the multitude but without interrogating yourself in it: on a different frequency: subtly capturing the presence of signals that interfere with the apparent order of things: brisk movements, unpleasant sounds, abrupt gestures: small explosions of violence: an equation which you are unable to resolve, a passage of writing which you try to decipher to no avail. Juan Goytisolo, 1970.

Various painters also formed part of this scene including **Francis Bacon** and **Brian Gysin**, along with photographers such as **Cecil Beaton**, film directors such as **Pier Paolo Pasolini**, **Carlos Saura**, **Luchino Visconti** and musicians such as **Jimmy Hendrix**, **the Beatles**, **the Rolling Stones** and **Patti Smith**. It is a period in which outstanding local artists from Tangier were given the recognition they deserved including **Ángel Vázquez**, **Mohamed Choukri**, **Ahmed Yacoubi** and **Mohamed Mrabet**.

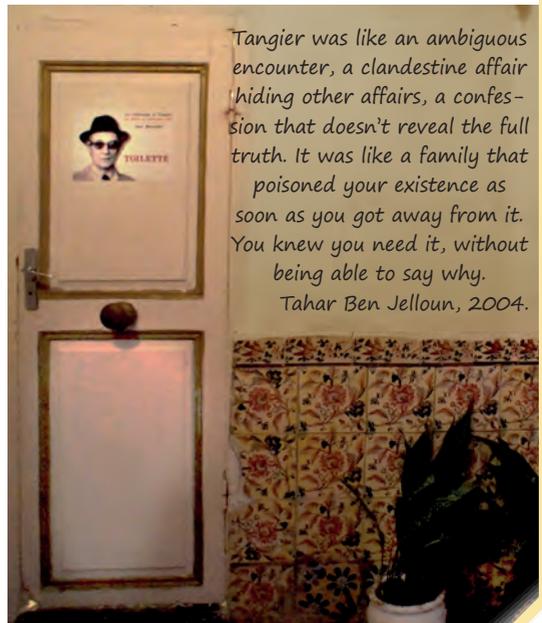
However, this legendary Tangier was different from the social reality that the writer Mohamed Chukri reported on in his book *For Bread Alone* (1973). Other views of Tangier are expressed in books such as *La vida perra de Juanita Narboni* (1976) by Ángel Vázquez and *Count Julian* (1970) by Juan Goytisolo.



Des Colonnes Bookshop, 1970s. (Rachel Muyal Archive).

The end of the 20th century and the beginning of the current 21st century have continued the myth about Tangier, encouraging the arrival of new celebrities. Although the period of novels is now part of its history, Tangier continues to enchant and entrap.

Little by Little as you live in Tangier, you get to know the personalities of another period who, like prehistoric animals or part of a bestiary, come down from the mountain to collect their post from a PO Box in the central office or from the post office in the Grand Souk, or they come down to buy a book from the "de las Columnas" bookshop, a sort of Cathedral for the foreigners. Isaac Chocrón, 1975.



Tangier was like an ambiguous encounter, a clandestine affair hiding other affairs, a confession that doesn't reveal the full truth. It was like a family that poisoned your existence as soon as you got away from it. You knew you need it, without being able to say why. Tahar Ben Jelloun, 2004.

Itinerary: The Medina

THE HEART OF THE MEDINA

1. SIAGHINS STREET

Market Hall • Santa Catalina Tower •
Siaghins (seqaya) Fountain • Siaghins Funduq •
Catholic Church • Dar Niaba

2. PETIT SOUK

Colonial Architecture • Cafés in the Petit Souk

3. YAMAÀ AL-KEBIR MOSQUE

THE DISTRICTS OF THE MEDINA

4. WAD AJARDAN (OUED AHERDANE)

Aisawas Square •
Almohades Street •
Fuente Nueva Square

5. DAR BARUD: AREA AROUND BAB AL-ASSA

Sidi Ibn Raisul Mausoleum •
BABA Café •
Sidi Hosni Mausoleum and Barbara Hutton's Mansion •
Carmina Macein (Macien) Museum of Modern Art •
(YENAN CAPTAN DISTRICT: IBN BATTUTA'S TOMB)

6. THE KASBAH: MECHUAR SQUARE

Bab al-Assa • Mechuar Square • Bab Bhar •
Sidi Bouqnadel District •
Old Courthouse • Sultan's Palace

7. THE KASBAH: IBN ABU STREET

Kasbah Mosque •
Sidi Ahmed Buquja (Bouquouja) Marabout

8. THE KASBAH: THE DISTRICT

Ghazal Street and Guma Square

9. THE KASBAH: TABOR SQUARE

Borj (fort) Ben Amar • Bab Qasba Gate • Borj Na'am

10. DAR BARUD DISTRICT (DAR BAROUD)

Zaituna Street • Cheik Mohamed ibn Seddik Street •
Zaouia Kadiriya Street •
Amrah Square •
Sidi Ali ibn Daud Square •
Dar Barud Street

11. THE DEFENSIVE SYSTEM: BORJ DAR BARUD

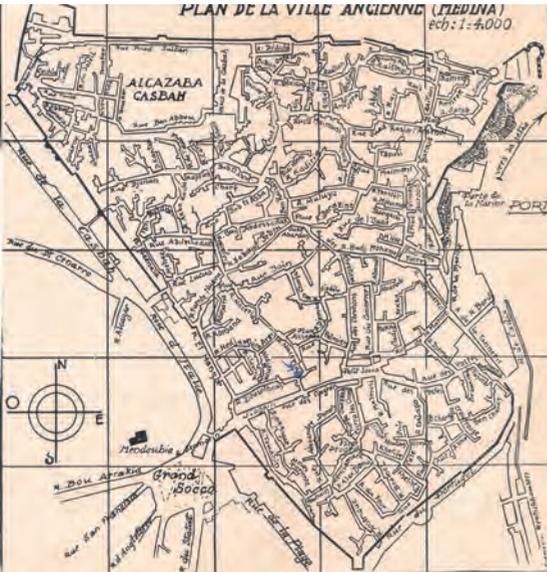
Borj es-Salam and Borj Cherrat •
Continental Hotel •
Customs Gate • Borj al-Hajui •
Bab Marsa • Bab Dar Dbagh

12. BENI IDDER DISTRICT

Takadum Square • American Legation •
Tuahine and Cheik al-Harrak Streets (Street of the Synagogues) •
Lorin Foundation • Massaat Nahon Synagogue



The Medina



The ground in the Medina of Tangier tells us of a long history which goes back to Phoenician and Roman times. The current structure of the Medina is largely due to the period during which it was Portuguese territory, between 1464 and 1661. During this time, a large part of the city wall was built, crowned on its northeasterly side by the Kasbah which looks over the Strait of Gibraltar. This was the highest point of the Medina and the most privileged area. Due to this, military forts were also built here along with palace houses. Despite the fact that part of the city wall was demolished at the end of the 19th century, there are still a number of important stretches and various defensive forts that exist today and allow us to have an idea of what it was once like. In nearly all of the Medina, the architecture is Colonial in style and dates back to the 19th and 20th centuries. In other Medinas which have a stronger Muslim presence, the privacy of the houses is of the utmost importance in the construction of buildings. However, the houses in the Medina in Tangier are built in a western style with big windows and balconies that open up onto the street.

The design of the streets meanwhile, is the result of urban planning that was used in medieval cities. Some districts, such as Yenan Kaptan and Dar Barud, still maintain their original appearance, although the foreign influence is clearly evident. In these residential districts, life is quiet and the dead-end alleyways double up as private areas for the residents, who usually have strong family ties. This is evident in the architecture and the urban area itself, which is constantly adapting to the ever expanding buildings which need to accommodate the growing families. Here the buildings stand directly in front of one another, almost touching, covering the streets which in turn become passageways.

Narrow and covered, with the facades almost touching: asymmetry developed by the strong and witty builder: surfaces and plans which would escape even Descartes and Haussmann: lines and segments piled on top of one another as if to create an indemonstrable geometric shape.

Juan Goytisolo.



The bread oven, the fountain, the mosque, the Arabic baths and the zaouia are all elements around which daily life is carried out and which highlight the Muslim culture and customs. It is normal to find them in each district. The districts of the Medina include: **Beni Idder** in the south, **Dar al-Baroud** in the north and east, **Wad Ajardan** and **Yenan Kaptan** in the west and the **Kasbah** district in the north. Walking through the Medina you travel through various different centuries, through a variety of customs, through reality and fiction, through east and west, in conclusion, through the heart of Tangier.



Street in the Medina. (Source: Tangier City Council).

Losing yourself in the maze of small streets in the Medina: drawing as you walk... a confusing picture that nobody (not even you) could understand: splitting into two in the end in order to follow yourself more easily, as if you were another person, conscious that the labyrinth is in you: that you are the labyrinth. Juan Goytisolo.

The Heart of the Medina

There are streets and corners of the Medina in Tangier which are a must see for visitors. For example, this is the case of **Siaghins Street** and the **Petit Souk (Small Square)** which are the heart of the Medina and perhaps, the soul of Tangier.

1. Siaghins Street

Fortuny, Delacroix and many other artists have painted Siaghins Street. It is one of the main thoroughfares between the Grand Souk and the Petit Souk, between the new city and the Port. Like the **Roman Street Decumanus Maximus**, it runs from east to west. It is a very busy street that is full of life. Originally, it was a Souk run by **silversmiths** as the name indicates. During the period under Eng-

lish rule it was named *Catherine Street* in honour of Catherine of Braganza. From the 19th century, the street started to become more westernised. The *Bakalitos* and the traditional handcraft workshops were replaced by domestic architecture and buildings with more than one floor, with businesses occupying some of the ground floor spaces.

Walking from the Grand Souk (western end of the street) and Senmarine Street, the first thing that you come across is the entrance to the **Market hall** on your right, which is also connected to the Grand Souk. You will also find the **Santa Catalina Tower** which was built during the English occupation. There are some stairs which will take you up to a viewpoint which looks out over the Grand Souk. Next to the tower is the **Siaghins (seqaya) fountain**, the oldest in the Medina. This fountain was painted by Josep Tapiró in his watercolour *Fiesta en Tánger (party in Tangier)*. Behind the fountain, Synagogue Street begins, leading you into the Beni Idder district.



Siaghins Street with the church tower. (Source: Tangier City Council).

At number 58, between the shops and the bazaars, you can find the old **Siaghins Funduq or Yebala**. It dates back to before the 19th century and is no longer used as an inn but as traditional craft shops. Strangely enough, the **first shopping centre in Tangier, Magasins Modernes**, used to be located right next to the Funduq, adding to the mixture of different cultures and customs. All sorts of different imported products were sold here and today it still continues to be used as a

market. Further on down the street, you can find the **old Catholic church** and a **house called Dar Niaba** which was a government office during the 15th century.

○ *The **Inmaculada de la Concepción Catholic Church** was built in 1881 by the architect Manuel Aníbal Álvarez on the old site of the Swedish Legation. Today it is slightly different from its original design, with a new roof on the tower. Inside, it has one nave and mass is no longer held here. It is currently occupied by the Missionaries of Charity (a Roman Catholic religious congregation that was founded by Mother Teresa of Calcutta). The idea to build the church came from **José Lerchundi, a member of the Franciscan Movement** who arrived in Morocco around 1860 as a Prefect of the Catholic Mission. He carried out important missionary work for cities such as Larache, Rabat and Tangier. He was a distinguished character and had the spirit of a mediator. He managed to win over the Muslims, Jewish and Christians and was good friends with the Sultan Mulay Hassan.*

○ *Next to the church is the distinguished entrance to the **Dar Niaba house** which dates back to the period of the Portuguese occupation. It was the location of the French Consulate between 1820 and 1860. It received its current name as it belonged to **Niab**, a civil servant who acted as an intermediary between the Sultan and foreign powers, a role similar to that of a Minister of Foreign Affairs. It is currently being used as City Council Offices.*

2. Petit Souk (Small Square)



The Petit Souk. Drawing by Mohamed Raïss El Fenni.

Tangier contains the whole world and the Petit Souk is living proof of that. It is the **soul of the old Tangier** and the International Tangier. This space started off as a **Forum in Roman Tingis**. Somehow, this legacy has continued up until today as it is still used as a meeting place and as a place where people can express themselves.

At the Acropolis, some find themselves in a state of wisdom. At St. Peter's in the Vatican, some find themselves in a state of grace. However, at the Petit Souk, everybody finds themselves in a state of absolute freedom. Truman Capote.

In Tangier you have to see and experience the **Petit Souk**. This small square doesn't seem much at first, but it is **one of the most important urban spaces in Tangier** and is where the city exposes itself in all of its glory. It is a place where you might have a coffee or a tea mimicking the ironic conversations of Choukri or Baroja, or wait to be inspired by a *Dance of Death* like the one composed by Camille Saint-Saëns; perhaps it is where you might look for an answer like Ginsberg or plan a pig hunt for the weekend like Walter B. Harris; you also might like to let time pass you by reading the paper or simply by watching the daily activity in the square. Whatever the reason, understanding the Petit Souk is in some way equivalent to understanding the City of Tangier.

The Petit Souk used to be called the **Souk inside the City walls, Suq Dakel**. It was a **market located next to the Great Mosque and a thoroughfare between the Port and the Grand Souk**. Although there were a few Consular Offices and foreign business here since the end of the 18th century, it wasn't until the 20th century when the craftsman and the small *bakalitos* were moved to make way for administrative and consular headquarters. This brought about a physical change in the square with the introduction of European architecture. A few Consulates were set up along with the headquarters of the Bank of Morocco and the Spanish, French, German and English Post Offices.



A Spanish-Moorish building that dates back to 1906 and that was built as the *Rojdi Funduq*. It later became the Offices of the Bank of Morocco and today it is not used. Photograph from 1910. (Source: Tangier City Council).

At the beginning of Monkthar Ahardan Street where it meets the Petit Souk, there is a building on the corner which used to be the old Spanish Post and Telegraph Offices as well as the Spanish Consulate. It became the first Art Deco building in the city after a refurbishment by the architect José Blein in the 20s. (Left. Currently it is the location of the Casa de Nazaret).

The Cafés in the Petit Souk. One of the first hotels in the city was opened in the square. It was called the *Becerra Hotel*, although it was opened under the name *Bristol* at the end of the 19th century as it was the old location of the English Post Office. Shortly afterwards, the *Fuentes Hotel* also opened, a place where Benito Pérez Galdós once received a tribute. The Cafés included *Café España*, *Café de la Bourse*, *Café des Nations* and *Café des Postes*. *Café Central* was a *Café-chantant* which was frequented by Spanish conservatives. The Republicans and members of the Progressivism movement would sit just opposite at *Café Fuentes*, located on the old site of the German Post Office. On many a night they would end up throwing chairs at one another, often restricting access to the Souk. The last Café to be opened was *Café Tingis*, located on the site of the old French Post Office, the Spanish Casino, *Círculo de la Unión* and the shop *Au Grand Paris*, etc.

In these cafés, all sorts of myths and realities were thought up, fuelled by coffee and alcohol, great friendships, literary works and music were also made... the most beautiful or the most despicable lies were concocted about the story of the International Morocco, which were then spread around the world by correspondents from many different countries. *Alberto España*

Hotels and Cafés also opened up which, over the course of time, took centre stage in the square, stealing the limelight from the offices that were there before them. They would open 24 hours a day, setting the daily rhythm of the square. Dur-

ing the morning, the traffic headed for the Grand Souk would cause the hustle and bustle. This would sometimes include sailors from the boats that had recently arrived at the Port who sometimes would stop to quench their thirst bringing with them news or novels from the outside world that was always interesting. Just before midday, various types of shady business would begin such as exchanges, buying, selling and deals where legality was mixed with the apparently legal. In short, it was what could be expected of a free-trade city. However, there was always a sensa-



Vistas del Zoco Chico hacia la calle Monkthar Ahardan con el edificio de Correos español al fondo, el edificio antiguo arriba en 1907 y remodelado abajo. (Fuente: Ayto. de Tánger).

tion that it was a kind of black market as it was clear that outside of Tangier things did not work this way. At midday, people would have an aperitif and conversations would start that would continue until after lunch. The civil servants left work and the journalists and the correspondents would arrive already scheming. Businessmen and everyone that wanted to be up to date with the news and discuss an event would come to the aperitif.

The Petit Souk is Tangier's Puerta del Sol; people smoke, they have coffee and above all they tell lies, just like in the famous square in Madrid. Pío Baroja.

Afternoons in the Petit Souk were dedicated to family walks, love birds having an afternoon snack and the latecomers to the aperitif who would join the conversations that had been going on all day. They would wait for the paperboy to distribute the newspapers or simply continue to put the world to rights. It was also the time at which the donkeys that were for hire in the square would be taken for a walk by their owners. Meanwhile the women and the womanizers would head to the Hafa Café, to the Boulevard to do some shopping or to run some errands.

To wear a new hat, suit or a new pair of shoes for the first time was a waste of time if you didn't walk through the Petit Souk. Alberto España.

It was also at this time that the show would start in Café Central. There would be a band that would play or there would be a dance which would go on until late and that would attract all sorts of different people. At night, the Petit Souk would empty out as people would go elsewhere to have fun. However, when the other places closed, it was quite normal to have the last drink in one of the Cafés before heading to bed.

In Café Central there is a band made up of women and they have made a thing called the «Lambeth Walk» popular. All of the Spanish and Jewish girls dance to it on Nueva Street. «Two plus two is four, four plus two is six...». Ángel Vázquez.

View of Siaghins Street from Petit Souk from 1884 to 2013. (Source: Tangier City Council).



3. Yamaà al-Kebir Mosque



The continuation of the *Decumanus Maximus* is de la **Marina Street**. Here you can find the **Great Mosque** in the place where the Roman Temple dedicated to Hercules once stood. It dates back to **1684, the period of the Alaouite Sultan Muley Ismail**. Its current design is thanks to various refurbishments and extensions, the last of which was carried out in 1818 (1233 in the Hegira) under the rule of Muley Suliman, as can be seen on the inscription in the entrance. Before the construction of the Great Mosque, there was a Marinid Mosque in Tangier which was built in the 14th century. The Portuguese Cathedral now stands on this site. Opposite the Great Mosque you will find the first Madrasa (Koran school) that was built in Tangier and that dates back to the 14th century. The Madrasa, which was rebuilt during the second half of the 18th century, is now a primary school. The **Fountain (Se-qaya Yamaà al-Kabir)** is from 1889. The Mosque always has diverse social functions including religious teaching, dispute settlement and the appointment of authorities.

The districts in the Medina

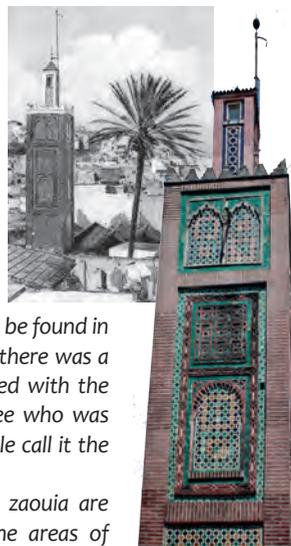
4. Wad Ajardan (Oued Aherdane)

Up until the middle of the 19th century nobody had built on this part of the Medina. It was uncultivated land that was full of undergrowth which was spread over an area that included a small stream. In 1855 the Ajardan family bought the land and lived here, hence the name Wad Ajardan

(River Ajardan). The urban revitalization of the area led to the drainage of the stream and attracted new, mainly Spanish and Jewish, settlers. It became the commercial area of the city, a character which still lives on today in the streets and squares which are always busy, full of life and hustle and bustle. There are bazaars and street trader stalls and to get by here, it is essential to know how to barter. This traditional life in the Medina is encompassed in a style of architecture that is primarily Spanish, something which can be seen from the windows and balconies. The streets of the Medina maintain their medieval character with an organic layout of irregular streets and mischievous dead-end alleys that force you to go back on yourself to find an alternative route.

○ **Aisawas Square.** This small square is located between commercial streets and has a unique charm. It serves as a brief respite from the chaos going on around you. You can reach the square from **Palmera Street** which connects two of the main streets in the district: **Nasiria** and **Almohades**. The **New Mosque (Yamaá Yedida)** was founded by Muley Suliman around 1815 and was restored in 1860 (1276 in the Hegira) as can be seen from the date inscribed on the entrance. The decorative style of its minaret, with its exposed red brick combined with zellig or coloured mosaic, has become characteristic of the minarets that can be found in Tangier. In the square, there was a palm tree that competed with the Mosque's minaret to see who was tallest, hence why people call it the **Palm Tree Mosque**.

○ **Aisawas Zaouia.** The zaouia are sanctuaries that become areas of



coexistence. They are run by religious brotherhoods, in this case the Aisawas that were founded at the beginning of the 16th century. It is a brotherhood that is only open to the descendants of the disciples of its founder Mohamed Ibn Aisa. The Aisawas look after snakes as a sign of strength and tranquility. They do not fear the snake's venom, as according to tradition they are born immune to it. They are involved in dark activities and rumour has it that they embark on session of self-mutilation.

○ On your way from the Petit Souk to Wad Ajardan Square you can take de los **Almohades Street**, which runs in the same direction as the **Roman Cardo Maximus** and used to be known as Christian Street. It was here that the first nightclub was opened in 1904 called the Imperial Musical Café. In the Café you could enjoy shows where cuplés would be sung. Both the Square and the street itself are hubs of commercial activity, full of shops selling all sorts of Moroccan merchandise. Some of the bazaars are well worth a visit, especially if you are interested in antiques, art, precious metals, pottery, perfumes, Berber Pharmacies and fabrics such as rugs and tapestries made from beautiful material etc.



○ **Fuente Nueva Square (New fountain or Seqaya Jdida)**, a name which it received from a fountain that no longer exists. It is a market area that became an important food Souk in the Medina when they stopped selling food in the Petit Souk. The Square and its surroundings make up the **old Fuente Nueva district**, which became an aristocratic district in the Medina after many distinguished families moved there: Benaisuli, Laredos, Toledano, Larry, Bensayag... It was an area full of Synagogues such as the Moussa Synagogue and the Benattar Synagogue. There was also a Rabbinical School located in Nasiria Street. In the Square you can find the house of the painter José Tapiró, which has now been transformed into a Museum



Fuente Nueva District.
(Source: Tangier City Council).

about the painter by his godson Mesod Benitah. The **first printing house in Tangier** was also opened in this district and was where the paper *Al Mohgreb Al Aksa* was edited, founded by Gregorio Trinidad Abrines. Other newspapers came to use this printing house including *Times of Moroko* and *Reveil du Maroc*. In 1924 the Alhambra club was opened. It was a Cabaret club with brazen dancers that attracted the masculine clientele who would usually be in the Petit Souk having a nightcap. This district was the location for the Jewish wedding which Eugene Delacroix captured in his oil painting *Noce juive dans le Maroc* (Jewish Wedding in Tangier). Over time, the aristocratic families moved out of the district and into the new city. This caused a renewal of the population living here and this area became even more picturesque. In this district you will also find the **Nasaría Zauoia-Mosque** and the **Hamdouchia Zauoia**.

5. Dar Barud: area around Bab al-Assa

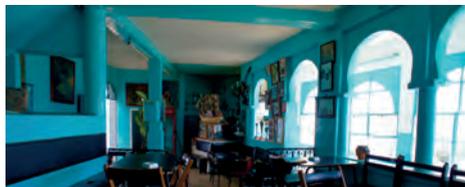
Continuing on from Wad Ajardan Square, you will reach **Ibn Raisul Street** and the area that surrounds the **Bab al-Assa Gate**, the border between

the districts **Yenan Kaptán** and **Dar Barud**. It is a very attractive and curious area as it possesses a great variety of cultural and historic elements. The Muslim culture is reflected in the **Sidi Ibn Raisul Mausoleum** which stands out in the midst of the street for its beauty and for its quba. Next door you will find the **Carmina Macein Museum** and not very far away, the **Sidi Hosni Marabout** which is located in **Barbara Hutton's mansion**.

○ The **Carmina Macein (Macien) Museum of Modern Art**. It would be strange to come across this museum in the middle of the Medina if it wasn't for the fact that **Tangier** is precisely a box of surprises. The museum has works of art from various different artists from the 20th century, many in poor condition. A visit to the museum will give you an insight into life in Tangier including frivolous, decadent and interesting anecdotes.



Visiting hours:
Daily 10.30 – 17.00 h.



○ Adjoining the Museum you will find the **BABA Café**. This legendary Café which has been visited by many famous people since the 40s such as the **Rolling Stones**, who would come here to have a coffee or tea and smoke marijuana pipes. It was a popular spot for the hippies in the 70s and has lots of photos on the walls in which you can see the different people that have been to the famous café, from **Keith Richards** to **Kofi Annan**. The views of the Medina are spectacular from the large window.

○ In the **Sidi Hosni alleyway** you will find the **Mausoleum of the Holy man Sidi Hosni**, which was built on top of his houses and is located inside a mansion of the same name. This was the residence of some of Tangier's famous characters such as the journalist **Walter B. Harris** or the **Blake family**. It is known under the name of its last owner, **Barbara Hutton**, who lived in Tangier between 1948 and 1975. She was the rich heiress of the shopping centre **Woolworth**. The house is the accumulation of 20 or so properties that were reformed and made into one



The **Yenan Captan district (Captain's district)** can be found in the northeastern part of the Medina and its streets are perched on the steep slopes of the Kasbah. It was a garden up until the 18th century when, little by little, various humble families moved here. It has a residential character but still maintains a taste of the Medina in the layout of its streets and in the architecture. Here you can find the **Tijania Zaouia**, the oldest brotherhood in Tangier and which dates back to the Pre-Islamic period, and the **tomb of the famous traveler from the 14th century**, **Shams ad-Dim Abu Allah Muhammad ibn Ibrahim al-Luwati at-Tanyi**, better known as **Ibn Battuta**.

He spent more than twenty years on a long journey that started in 1325 and took him to places as far away as India, China, Sumatra and Vietnam. The first stretch of his journey was from Tangier to Mecca, and from there he travelled into the depths of the east. In other trips he travelled through the north, centre and western coast of Africa. He even travelled to Al-Andalus.

He documented his trips in the **Rihla** (an Arabic term for a type of travel journal, the word literally means "Journey") when he was in Tangier with the help of person from Granada who had emigrated by order of the Marinid Sultan of Fes. You can visit the inside of the tomb by asking anyone in the district. You have to take your shoes off before entering.



big palace. Inside it was designed in Arabic style. “If paradise existed on earth, that Paradise would be here, here, here”. This is what the plaque says in Arabic at the entrance to her mansion. Barbara Hutton’s life was perhaps anything but paradise, or at the very least, an artificial paradise. She used to spend huge amounts of money on entertaining and her luxurious parties at the mansion were famous. You cannot visit the house, but you can see it from the terraces of the Museum and the Baba Café.



View of Barbara Hutton’s house which includes the Sidi Hosni Marabout. In the background you can see the Bay of Tangier.

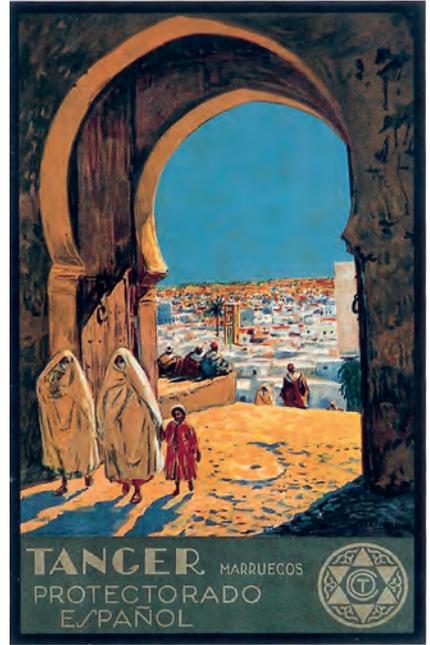
6. The Kasbah: Mechuar Square



On the way up to Bab al-Assa.

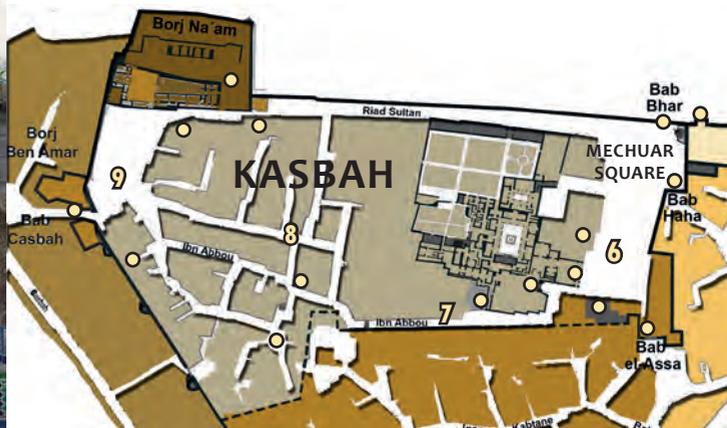
You can reach the **Kasbah** from the Medina through two gates: **Bab Haha** to the northeast, connecting it to the Dar Barud district, and **Bab al-Assa** to the south, connecting it to the Yenan Captán and Dar Barud districts.

○ Before going through Bab al-Assa, you can enjoy beautiful views of the city including the minaret of the Mohamed VI Mosque and the bell tower of the Cathedral. This gate has been an inspiration to various artists. It has been called different names including **Justice Gate**, **Surveillance Gate** and **Flogging Gate** as it was here that the prisoners used to be flogged on their way to the prison that was located in the Kasbah. Just inside the gate, you can find the fountain which has the same name. It is not in use today but is still well worth seeing.



The Kasbah’s fortress is located in the northeast of the Medina, on the cliffs that overlook the Strait of Gibraltar. It stands tall watching over the Bay of Tangier, the Strait of Gibraltar and the Medina. There are various gates in the fortress. The oldest gates include **Bab al-Assa** and **Bab Haha** and they connect the fortress to the Medina. **Bab Kasbah** or **Marshan** connects it to the new city. The Kasbah contains a wealth of history and numerous artistic monuments, all of which make it a very special place.

Its origins date back to the **Roman period** and the city of Tingis. The construction work carried out by the **Caliphate of Cordoba Abderraman III** is of particular interest. He ordered a surveillance post to be built in the 10th century in order to control the ships that used to cross the Strait of Gibraltar, a period during which the oldest parts of the city wall were also built. During the **Almohad period** (7th and 8th centuries) this location was chosen for the construction of the Governor’s residence. Don Mello, Count of Olivenza and Governor, built a Palace here during



Map of the Kasbah and Bab al-Asfa Fountain. Previous page: Poster by Mariano Bertuchi which shows the Bab al-Asfa Gate. This poster confirms the inclusion of Tangier in the Spanish Protectorate area at the time when the city was occupied by Spanish troops during the Second World War (Bertuchi Family Archive).

the **Portuguese period** (15th to the 17th century). Important building work carried out here during the **English period** includes the Peterborough Tower, York Castle and Upper Castle, which were demolished in part by the English when they left the city in 1662. The Dar al Majzen Palace was built and the walls were rebuilt during the period of the Pasha (Governor) Ali ibn Abdellah, during the **Mulay Ismail Sultanate** (18th century).

○ The wide esplanade called **Mechuar Square**, the old parade ground, can be found to the east of the Kasbah. There are various important buildings here that formed part of the Palace complex from the Mulay Ismail period, such as the entrance to the Governor's Palace, the Courthouse, the Treasury and old Prison. The beauty of the Square and its historic appearance caught the attention of various painters such as Delacroix, Fortuny, Tapiró, Dufy and Matisse. They fell in love with the Kasbah and included its different areas in their paintings.

○ In the northern area of the Square, the **Sea Gate** opens up onto the sea, **Bab Bhar** or **Bab er-Raha**. It dates back to 1920 and connects the Square to the **Sidi Bouqnadel district**, an area of the city that has grown between the wall and the cliffs. The views of the Port and of the Strait of Gibraltar are simply

spectacular. It is a busy area, but also an area where you can rest, accompanied by the sound of the sea and an array of different colours that are projected by the sun from dawn till dusk. From here you can see part of the **Tower of Tangier's Pasha**, Ali ibn Abdellah er-Rifi. It was built on top of the remains of York Castle and is currently a private residence. The part of the tower which you can see is in a state of ruin.



○ The **Old Courthouse** or **small Mechuar** for the Caliphs can be found on the southern side of the square, next to Bab al-Asfa. It has three semicircular arches which are supported by marble columns with Corinthian capitals. It is currently occupied by the shop of the designer Laure Welfling, which is reminiscent of the cosmopolitan and eccentric character of the International Tangier. Next to the Courthouse there is a small place where you can hear live Andalusian music. It is also common to find Gnawa musicians in the square, descendants from African slaves from countries such as Senegal,

Sudan and Ghana. The singing and the music provide us with a mixture of African, Arabic and Berber cultures. The dances are acrobatic and the main instruments used are the guembri (string instrument) and the crakeb (metallic castanets).



Mechuar Square at the beginning of the century. To the left, the old Courthouse. In the background in the centre, the entrance to the Palace, currently a museum. To the right, the old Treasury. (Source: Tangier City Council).

○ The **Sultan's Palace, Dar Al-Majzen**, was ordered to be built by the Pasha Ali ibn Abdellah er-Rifi in 1738 and was finished by his son in the middle of the same century although it was abandoned shortly afterwards. Various refurbishments were carried out later during the period of the Sultans Mulay Sulimán (1815) and Mulay Hassan (1899). The Palace was built in a Spanish-Moorish style with a traditional Andalusian influence. It is made up of a **main house (dar al-kabira)** which surrounds a central patio and another **smaller house (duirat Qubbat Sidi al-Bojari)** which housed the kitchens and other rooms. From 1912 it was no longer used as a Palace residence and ten years later it was bought by the archaeologist Michaux Bellaire who turned it into a museum including his own personal collection. This was the beginning of the **Kasbah's Regional Ethnographic and Archaeological Museum**.

Upon arriving at the entrance hall you will find the entrance to the **old Treasury** and the **treasure room (Bit al-Mal)**, whose outside wall can be seen from the square. The inside is divided into three sections by

colonnades, with small offices on each side used by the treasurers or *umanas*. Hidden below the floor of the building there is an arched basement where they used to keep the treasure chests, a scene reminiscent of Ali Baba's cave.

The tour of the Palace takes you around the different expositions in the museum. The central patio of the *dar al-kabira* is surrounded by columns that are possibly of Roman origin. The arches are decorated with mosaics and the flooring is from Tetouan. The coffered ceiling that covers the side galleries and other rooms is of particular interest, along with the delicate and varied decoration of the interior walls. In these rooms, you can discover the history of Tangier from prehistoric times up until the 19th century through archaeological pieces, antiques, furniture, fabric and



old books with magnificent bindings and legendary calligraphy. They also include miniatures, dinner sets, weapons, rugs, jewellery and pottery. The visit ends in the Riad es-Sultan Garden. It is a garden which is Andalusian in design with Mediterranean colours and scents that can be recognised on both sides of the shore: orange trees, lemon trees, pomegranate trees, fig trees and jasmine.



Visiting hours:

Wednesday to Friday 9 – 16 hrs.

7. The Kasbah: Ibn Abu Street

○ In the narrow Ibn Abu Street (Ibn Abbou), running parallel to the wall, you can find the **Kasbah Mosque**. Although the Mosque is connected to the Palace, the current entrance is found on this street. It was built in the same period as the Palace and

Bab Bhar and Mechuar Square





possibly even earlier. Footnote: Bab Bhar and Mechuar Square Its construction could date back to just after the English left the city in 1684, making it the oldest in the Medina. The minaret was built later on. Its octagonal shape is evidence of the Ottoman influence in this area from the 18th century onwards,

although we should not dismiss the possible use of these shapes by the Almohads beforehand. The date that appears on the entrance (1282 in the Hegira and 1886 in the Gregorian calendar) is when the mosque was restored by the Sultan Mulay Hassan. The street gets its name from the old Pasha of Casablanca who had a Palace here in the 19th century.



○ **Sidi Ahmed Buquja (Bouquouja) Marabout.** Sidi Ahmed Buquja was a rich man who dedicated his life to teaching the Quran. Such was his generosity that he died in poverty. This Marabout captivates the visitor with its simple harmonic combination of architectural elements, something which Henri Matisse depicts in his painting.

8. The Kasbah: the district

The **Kasbah district** invites you to go for a pleasant and quiet walk through its narrow streets. From the Marabout, a narrow street heads off towards the north leading us to a labyrinth which is full of examples of reformed architecture that has been witness to some important names from the Bohemian movement from the 50s onwards. Towards the south of the Marabout you will find **Ghazal Street** where you will see a **bread oven (ferran) Hadj Taher** next to a Portuguese Tower which is now used as a house. The street leads us to a **small Guma Square (Gouma-Gorna)**, an area that was built around a fountain (seqaya) which is still in use today and is one of the main reasons why the square is visited so frequently by the locals. Along the **Ahmed Buquja Street** you can reach the Kasbah stairs which connect the Medina with the other areas of the city. Continuing along this street, you will arrive at Tabor Español Square.



Guma Square.



9. The Kasbah: Tabor Square

Before you arrive at the other main square in the Kasbah, there is a small area where you can find the art gallery **Volúbilis** that is located in an old Bread Oven. Once again, the earthly powers of the city attract foreigners that are soon trapped by the myth and decide to stay to fulfill their dreams.



Open area next to Tabor Square.

Tabor Español Square in the western part of the Medina receives its name from the old Spanish Police Station which, during the International period (1923-1956), took care of the security in the area.



Bab Qasba.

○ Here you will find the **Bab Qasba Gate or Marshan** (name of the district outside the city walls which can be found on the other side of the Gate). The Gate is protected by defensive bastions which make up the **Borj (fort) Ben Amar**, built in the 18th century on the remains of the English Peterborough Tower from the 17th century. To the north of the square there is another defensive fort from the 18th century, **Borj Na'am**

or **Ostrich Fort**. Next to it you can find the **Sidi Buchta al-Khammar Zaouia**.

○ At the beginning of **Riad Sultán Street** you can find the **Sidi Mohamed ibn Tayed Zaouia**. This street connects the two squares in the Kasbah area: **Tabor and Mechuar**. The **Café Galería de Artistas** is located in this street, a business that belongs to the local artist Mohamed Chaara. Further along the street there is a bath house which was refurbished and currently forms part of a hotel.

10. Dar Barud district (Dar Baroud)

Through the **Bab Haha Gate** (in the Mechuar Square) you enter the biggest district of the Medina, **Dar Barud**, which is located in the northeastern area of this historic part of the city. The name literally means Gunpowder House, receiving this name due to the large number of defensive bastions with gunpowder warehouses that were located there. It is a residential district that has a number of wide but winding streets which invite you to go for a quiet walk. A good example of these streets include: **Zaituna Street** which can be found in the north of the district and runs from east to west



Los Darkaoua Zaouia in Cheik Mohamed ibn Seddik Street.

Riad Sultán Street.



taking you up to the **Borj Dar al-Barud**; **Cheik Mohamed ibn Seddik Street**, next to **Zaouia Kadiriya Street** that is full of beautiful areas with fountains (seqaya), bread ovens (ferran), Arabic baths and various zaouias. In fact, it is the district with the most Zaouias in all of the Medina with eight in total. These include the **Mulay Abdelkader Jilali, Kadiriya, Wargha** and **Darkau zaouias**. The followers of the Darkau Zaouia can be identified because they have orange beards.

A couple of squares form the central points from which all of the streets start in this district: **Amrah Square** in the northwest, next to Bab Haha, where the Bowles had their first house that was located on the corner of **Cheik M. ibn Seddik Street** (formerly *Maimuni*). The other square is **Sidi Ali ibn Daud** in the northeast, previously called *Arsenal Square*. Here you can find the Zaouia-Mosque Ali ibn Daud and the **Harraqiá Zaouia**, dedicated to the lawyer from Chaouen al-Harrak who has

the square and runs down in parallel to the wall's defensive bastions. You will pass under an arch which we can assume is from Roman times. Also along this route are the **Arabic baths (Dar al-Barud)**, an oven (**Ferran Hadj Chaib**) and the **Kettania Zaouia**.



A spot in the Dar Barud district.

○ The **Gate of the old warehouses of Fort (borj) Al-Hayui** in Dar Barud Street. The Fort is now a place where various cultural events are carried out and it is also the Headquarters of the Association of Musical Convergence.



Archway which grants access to Sidi Ali ibn Daud Square (supposedly built in Roman times) and the door of the Dar al-Barud Oven.

his main Zaouia in Tetouan next to the Cemetery Gate. **Dar Barud Street** starts just to the south of

11. The Defensive System

Due to the position of the district, running alongside the sea on its northern and eastern sides, the wall is equipped with various defensive bastions. From inside the district you can reach the Dar Barud Fort in the north. You can see the defensive front of this area perfectly from outside the district, along the path that leads to the Port and the Marshan cornice. The oldest part of the walls date back to the Portuguese period, from the end of the 15th century.

Borj Dar Barud.



Borj (fort) Dar al-Barud. It can be found to the northeast of the wall and was built in the 15th and 18th centuries. It is the biggest fort in the Medina.



Borj Dar al-Baroud

**Dar Barud District
MEDINA**



Borj es-Salam



Borj es-Salam and Borj Charrat. They are currently occupied by the Continental Hotel and a car park. Beneath the houses, you can see parts of the wall which date back to the 15th and 17th centuries.

Customs



Continental Hotel. It opened in 1865 and was frequented by a range of distinguished and famous people including Emilio Castelar, Pío Baroja, Antonio Gaudí, Mary Pickford, Greta Garbo and Winston Churchill. The inside of the hotel still maintains the aura of those glorious days with a mixture of eastern and international styles.

Borj Charrat



Borj al-Hajoui

Bab Marsa

Borj al-Hajoui. It was built by the Portuguese and is located between the Dar Barud and Ben Idder districts. Today, it is a place that is dedicated to cultural activities. Here you can see the remains of the wall that were built at the same time as the fort. As in other forts in the Medina, Borj al-Hajoui has an Armstrong Gun which was brought here from Gibraltar in 1880.

Customs Gate. It was built in 1882 and was where taxes were charged on the merchandise that arrived at the Port. It was located underneath the Continental Hotel.

Benni Idder District

Bab Marsa. This was the Port Gate and is where the old Roman Gate used to be located, in the far east of Decumanus Maximus.



Bab Dar Dbagh Gate and Square. Bab Dar Dbagh means Gate of the Tanneries as both the Gate and the square receive their name from the various tanneries that were located in this area. It was in this square that the first lighthouse in Tangier was located, a time when the sea used to come right up to the edge of the Medina reaching the foot of the city walls. In the square there are some stairs that take you to Mokhtar Ahardan Street and the Beni Idder district where you could previously find the entrance to the American Cinema. It was a small cinema that, despite its name, played almost only films in Spanish. Next to the Gate, there is a robust tower from the old Portuguese wall.



12 Beni Idder district

The Beni Idder district is located in the south of the Medina and its architecture is mainly European, from the middle of the 19th and the first half of the 20th centuries. It was known as the Wall district. Its gets its current name from a family from the Beni Idder cabila (tribe) based near Asilah who bought land in the area to build on. It was here that the first Synagogue in Tangier was built at the end of the 18th century, with many more being built later on. It was also the district where many Legations were located, with the majority being set up in Mokhtar Ahardan Street next to the Post Office, casinos, luxurious hotels and nightclubs. At the beginning of the street, just by the Dar Dbagh stairs, you will find the Hauari Allure. It was here that the painter Josep Tapiró had his second studio which later became the Swedish Consulate and is now private property. The writer Alejandro Dumas (father) also lived in the district following his arrival in Tangier in 1846. His first saw the city from the sea.

As we move along, the city, which seemed to be a big clayey mass, starts to divide itself into sections, showing us its different features. There is the consulate district, with all the consulates close to one another. They can be identified by their flags. The English, Spanish, Portuguese, Dutch, Sardinian, American, Danish, Austrian and French colours fly at the top of the tall flagpoles.

Alexandre Dumas, 1846.

○ Walking from the Petit Souk along **Curro las Once Street**, you eventually arrive at **Takadum Square**, an area called the **Progreso (progress) district**. It received its name due to the Spanish liberals that lived here, along with members of the upper class and liberal professions such as doctors, writers, etc... The fountain in the square also received the same name. Here you can find the **Wazzania (Dar Dmana) Zaouia**. It belonged to Sidi Abdeslam, the Sharif of Ouezzane and direct descendant of the prophet (Chorfa). It was his old house and it has be-

come a place of pilgrimage. The doors of the zaouias are usually their claim to fame. The rest of the building usually goes by unnoticed, although sometimes a minaret is added, almost always at a later date. The zaouias are usually quadrangular in shape built with *gorfas*, with different rooms, or sometimes with just one room and a *Kobba* (entrance hall). The story of the Sharif of Ouezzane became a very interesting when he married **Emily Keene** in 1873, the Governess of the children of the Perdicaris family. It was a marriage that surprised many people and offended his followers, even more so when he agreed to accept her conditions which included her maintaining her Christian faith and that he would not marry any other women. It is a story that is typical in a place like Tangier.



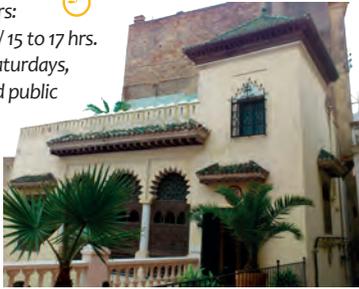
Sharif of Ouezzane in Tangier. Oil painting by Mariano Bertuchi. End of the 19th century. (Bertuchi Family Archive).

○ You can reach the American Legation along **Temsamani Street**, the place where Alexandre Dumas used to live. The **American Legation** is the government headquarters that has witnessed all sorts of episodes from the International period including secrets, betrayal and spies. These were the first diplomatic headquarters to be set up by the Americans in a foreign country, as Morocco was the first country to recognise American independence. In 1821, the Sultan Mulay Suliman gave a small Palace to James Monroe. In 1926, it was extended, occupying the old Theatre La Zarzuela, the first Theatre in Tangier which opened in 1897. The palace was converted into a museum and university research centre in 1976. Inside you can be witness to both American and Moroccan history. The library has nearly a thousand books,

Visiting hours:

10 to 13 hrs. / 15 to 17 hrs.

Closed on Saturdays,
Sundays and public
holidays.



cartographic material (it has a map showing the route followed by Leo Africanus), prints, photographs, art collections from the 18th and 20th century, furniture, traditional crafts and models of historical events. It is a valuable collection that is a must see for any visitor. At the end of the street you can find Bab American or American Gate. On the other side of the gate is Portugal Street which goes down to the promenade by the beach.

The area which includes **Tuahine and Cheik al-Harrak Streets** is known as the **Street of the Synagogues**. This is due to the significant amount of Jewish temples that can be found here. The first to be built here was the *Kenesset Hagedola Synagogue* or the *Great Synagogue*, at the end of the 18th century. Others include the *Estudio Synagogue* where they used to teach the Talmud, the *Suiri Synagogue*, the *Rabbi Mordejay Bengui Synagogue*, the *Karracin Synagogue* and the *Assayag Synagogue*. Despite being an area where you can find seven temples and the fact that it was the place of residence for the majority of the Jewish population, the Jewish people in Tangier did not create ghettos (mellah). They mixed with the rest of the population and were split into different social strata just like the rest of the city's inhabitants. The first Synagogue to be built in Tangier dates back to the English period during the second half of the 17th century. It was the Synagogue for the Flemish people.

○ **The Lorin Foundation or the International Museum of Tangier** can be found at number 44 Tuahine Street. Since 1994 it has occupied one of the oldest Synagogues in the city. On the ground

floor and first floor (area of the Synagogue traditionally reserved for the women) there is an exhibition of photographs and posters from the International period.



Visiting hours:

11 to 13 hrs. / 15.30 to 19.30 hrs.

Closed on Saturdays.

○ **Massaat Nahon Synagogue.** It is located at number 61 Cheik al-Harrak Street (the original Street of the Synagogues). It dates back to 1878 and maintains its original Andalusian style decoration that covers the walls of the long rooms. In the detail of the plasterwork you can read Berber and Jewish inscriptions. More than 40 silver lamps hang from its ceiling. It has been a museum since 1994 and includes a collection religious objects that have been rescued from other Synagogues.



In order to visit the Museum you need to speak with the manager of Lorin Foundation or call the following telephone: +212 (0) 539 93 16 33/ 60 24.

The Modern City



The 19th century changed the urban history of Tangier. The walled city was no longer big enough and **building work finally commenced outside of the city walls**. One of the first areas to be built included the area around the Grand Souk including *Italia Street* which runs parallel to the west wall and *Pasteur Boulevard*. *España Avenue* was built to connect the city with the sea, and the budding *Marshan* district was built little by little as an area for the aristocratic villas and bourgeois

rich. Along with their houses, came their economic, administrative and leisure activities.



The urban explosion came about due to loosely controlled construction laws and the sale of land as speculative investments. The result of which was a new city, western in design and appearance and a direct consequence of the cosmopolitan Tangier. Tangier had already been in the hands of European powers since the end of the 19th century and began to announce itself as an *International City*, something which was confirmed in 1906 in the Algeciras Conference. The modern city is a reflection of the international Tangier from the first half of the 20th century.

Since 1909, the city's engineer and architect was appointed by the Spanish Consulate, hence why a lot of the architecture of the new city has a Spanish influence. The French interventions should also be highlighted along with the British, Italian and German, although on a smaller scale. Some of the areas of the new city were even defined by the influence of specific countries.

In the middle of a modern city with a western way of life, the donkey taxis would pass by and park at the gates of the church and the theatre. Over the decades, these have been taken over by cars.

It was a city that was addicted to culture, to fun and, later on, to bad habits. It was a city with a thirst for international news in a variety of different languages in newspapers such as *Eco Mauri-*

tano, *Journal du Maroc*, *Magreb*, *Morokko Zeitung*, *Tangier Gazette* and international press from various other European countries. There were theatres, cinemas, night-clubs, casinos, even bullrings; and for shopping, there were shopping centres, tailors, grocery stores, international cake shops and delicatessen all next to the traditional souks and *bakalitos*. The Ensanche (city extension) provides us with examples of architecture that reflect the western trends of the period. The historic districts of the modern city include: **San Francisco**, to the southeast of the Medina and next to the Grand Souk; **Bukhachkhach**, to the southeast looking over the bay; **Emsallah**, **Ain Ktiuet**, **Parc Brooks**, **Draded** and **Marshan**, in the north looking out over the Strait of Gibraltar.

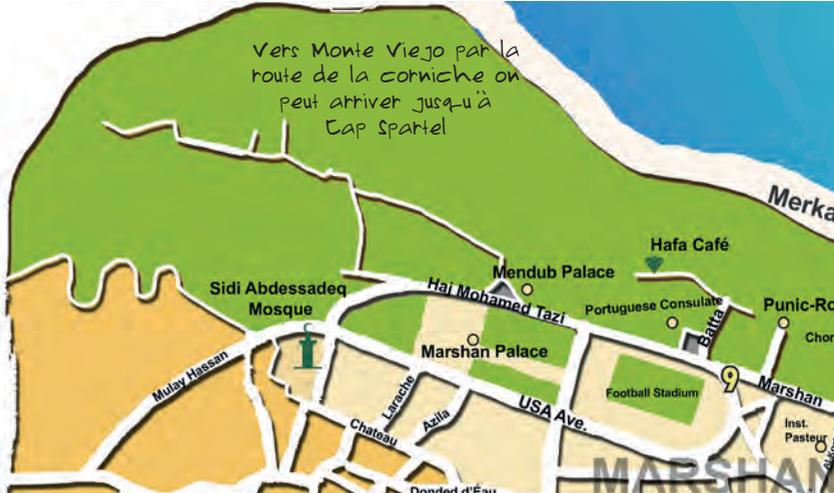


In Tangier, I unconsciously, but receptively, experienced a great variety of influences that I mentioned previously. At school, I had friends from different nationalities and backgrounds, although the majority were Spanish. In the street, three religions coexisted together; the Christian, Muslim and Jewish, along with various languages and different customs. My brothers and I used to ask for toys for the Three Kings Celebrations, but we chose them from the Printemps catalogs which we bought from Magasins Modernes, the biggest local shop. Some shops closed on Fridays, others on Saturdays and the rest on Sundays.....and it was in this way that I received a vision of a diverse world that was respectful of foreign customs.

José Luis Sampedro



Vers Monte Viejo par la route de la corniche on peut arriver jusqu'à Cap Spartel



1. GRAND SOUK SQUARE

Mendubia building • Bab al-Fahs •
Sidi Bu Abid Mosque • Riffian Film Archive

2. AREA SURROUNDING INGLATERRA STREET

Slipper Souk • Yutiá • Coal Souk •
Saint Andrews Anglican Church • English Cemetery •
Mohamed Drissi Modern Art Gallery

3. LIBERTAD STREET

Dean's Bar • Ibn Khaldoune Cultural Centre •
Walili Funduq • Walili Funduq •
Architecture by Diego Jiménez Armstrong •
Minzah Hotel

4. FRANCIA SQUARE

French Consulate • Gran Café de París

5. PASTEUR BOULEVARD

Architecture by Diego Jiménez Armstrong •
Charr Raphaël Synagogue • Tourism Office •
Des Colonnes book shop • Goicoechea Building •
Casino Español • Sagrado Corazón Church
(BOUKHACKHACH DISTRICT: Regnault Liceu •
Nuestra Señora de la Asunción Catholic
Church • Mauritania Cinema •
Roíz Cinema • Goya Cinema)



6. CERVANTES THEATRE

7. ESPAÑA AVENUE - PORT - BAY OF TANGIER

8. ITALIA STREET AND QASBA STREET

Architecture from the beginning of the 20th century
Old Popular Bank and Colón Café •
Alcázar Cinema •
Tetuán Street •
Qasba Street: British Telegraph building •
Bab Qasba

9. MARSHAN DISTRICT

Palaces, Villas and Consulates •
Punic-Roman Necropolis • Hafa Café

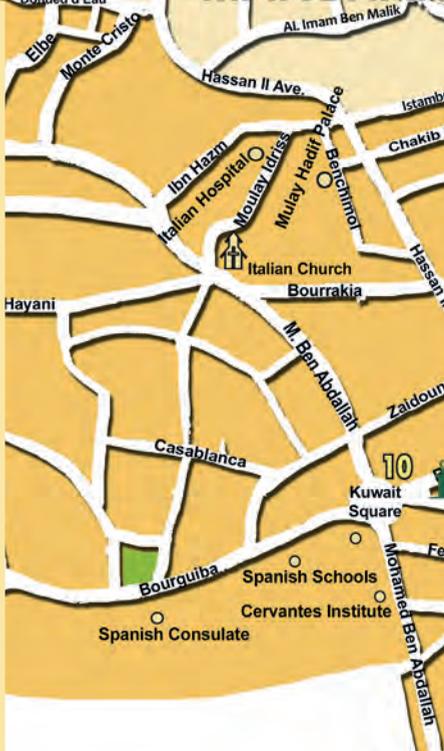


10. SAN FRANCISCO DISTRICT: AREA SURROUNDING

Nuestra Señora de Lurdes Spanish •
Cathedral •
Mohamed V Mosque •
Schools • Cervantes Institute •
Spanish Consulate •
(SAN FRANCISCO DISTRICT: Saint Francis
Italian Church • Sidi Boukarría Zaouia)



Businesses from the International period.



Itinerary: The Modern City

La Beach Road



WALKING KUWAIT SQUARE

Francis of Assisi •
 (Moulay Hadif Palace)

Their slow walk through Tangier, from café to café, from the souk to the library. J. Goytisolo, 1970.

1. Grand Souk Square

You can reach Grand Souk Square by taking **Semmarine Street (Blacksmith Street)** which joins onto to Siaghins Street.

The Grand Souk used to be known as the **Souk outside the walls, Suq al-Barra**. This was due to the market that used to be held here on Thursdays and Sundays. On these days, it would be filled with people from the mountain (yeblis), who would come down with their merchandise, brightening up the square with the colourful *fotas* (striped fabric) and the pompoms on their hats. They would sell earth products: spices, medicines, henna, butters, cheeses, flowers, kitchenware and other hardware tools as well as transistor radios, electrical appliances, clothes, etc. The entertainment in the souk was provided by snake charmers, story tellers, healers, people selling good luck charms, musicians, water sellers, acrobats and all sorts of other people who would liven up the atmosphere. Donkeys and camels were also present. It was the centre of attention for tourists and local people, spectators of all kinds who would go there to spend some time. Artists such as Francisco Iturrino in 1912, also wrote about life in the square. The square was also host to various festivals both religious and civil. Although it doesn't have the busy atmosphere of the old souks, it is still a lively place



and market. It is a thoroughfare, but also a place where people meet up and socialise.

The urban regeneration transformed the esplanade into the square that exists today and which is open to traffic. **It has become a place where the Medina and modern Tangier come together. It is also the place where the streets of the new city begin.**

In 1947, it was named **9 de Abril de 1947 Square**, in honour of the speech given by the Sultan Mohamed ibn Yussef (later Mohamed V) in which he requested Moroccan independence.



A day at the Grand Souk in 1910. In the background to the left, the Mendubia Gate. To the right, Bab al-Fahs. (Source: Tangier City Council).



The Grand Souk or Souk outside the walls with the Sidi Bu Abid Mosque in the background. Oil painting by Mariano Bertuchi. (Bertuchi Family Archive).

○ To the northeast of the square you can find the **Mendubia building**. It dates back to the 19th century and is currently a **Trade Court**. It has been the **Swedish Consulate, the German Legation** and, during the International period, the **international headquarters of the Mendub (the Sultan's representative with the foreign leaders)**. The gardens that surround the building particularly stand out. They have been converted into an open park which

connects it with the old Muslim and Catholic Cemeteries. The enormous one hundred year old **Ficus Benghalensis** is legendary, known locally as the Indian Fig Tree or Banyan. Its roots grow downwards like vines.

○ **Bab al-Fahs**, or Gate of the surrounding area, is the southern Medina Gate and is located in the northeast of the square. A pointed horseshoe arch connects the Grand Souk with Italia Street. It dates back to the end of the 18th century.



Bab al-Fahs, 1910.
(Source: Tangier City Council).



○ At the beginning of Bu Abid Street, previously called San Francisco Street, you will find the **Sidi Bu Abid Mosque**. It covers the southeastern side of the Grand Souk and has a minaret that stands out when looking at the square. Construction work started in 1913 and it took almost ten years to finish. It was built on the tomb of a saint, a descendant from **Sidi Ahmed ibn Musa Essemali, Patron Saint of the residents of the Sus-Masa-Draa Region** (southern side of the central part of the High Atlas mountain range). The entrance was decorated



with tiles that were imported from Spain at the beginning of the century. The decoration on the **minaret** doesn't correspond to typical Andalusian design. **The mosaic, in fish-scale pattern with diamonds, is more likely to have been inspired by the Wawezguita rugs from the High Atlas Mountains.**

○ The building which currently houses the **Riffian Film Archive** occupies the plot of land where one of the first hotels in Tangier once stood. It was called the Cavilla Hotel and it opened in 1888. In 1948 the building opened its doors as the Rex Cinema, playing Spanish films in Spanish. After the Moroccan independence, the exodus of Spanish people left the cinema without any clientele. It closed for a short period, later opening as the Rif Cinema. In 2006, a formal and functional refurbishment **has converted it into a meeting spot for lovers of the 7th art**. In some ways, it has transported the myth to present day. It provides a space where modern creativity is wrapped up in walls which talk of legendary times. It has become a hub of different activities where imagination and reality come together on the big screen. Various events are held here from important festivals to daily film clubs. It is a place where you can chat with friends and it has a coffee shop and a library with an important film archive.



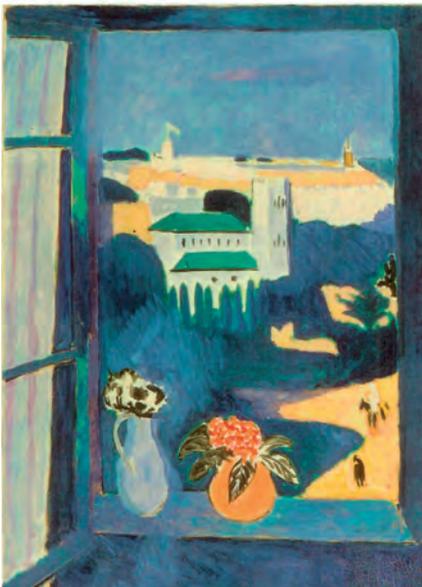
2 The area surrounding Inglaterra Street (England Street)

Walking along from Inglaterra Street, there is an area of intense commercial activity where you can find the **Slipper Souk**, a market which sells slippers in all different shapes and sizes. In this area you can also find the **Yutia**, where mountain crafts and other merchandise were sold. Nearby is the old **Coal Souk**, where wood and coal are still sold today.

○ **Saint Andrews Anglican Church.** It was built on land that was given to Queen Victoria of England by the Sultan Mulay Hassan I **at the end of the 19th century.** It was dedicated to Saint Andrew, Patron Saint of Scotland, due to the high number of Scottish people that formed part of the British community in Tangier. The building is rectangular and has three naves. It mixes **English sobriety with Andalusian and Arabic decoration.** The Sultan sent craftsmen from Fes who were in charge of the decoration of the church. As a matter of fact, the capitals of the interior columns are reminiscent of the pavilions of the Saadien Qarawiyyin Mosque in Fes.



The coffered ceiling was also brought from Fes (the ceiling in the central nave was replaced in 1996). Some of the decorative detail is reminiscent of the Andalusian style, such as the Nasrid motto from the Alhambra “there is no greater victor than God” which is engraved into the alcove behind the altar. Other engravings speak of cohabitation such as the Lord’s Prayer which is written in Ottoman calligraphy on the transverse arch. Further decorative elements include the symbol of the eight pointed star, the cross on the door of the sacristy and the curious layout of the altar which looks towards the Mecca whilst bearing the gold Anglican cross.



A replica of the work of art that was painted by H. Matisse from Room 35 of the Villa de Francia Hotel in 1913. (Pushkin Museum in Moscow. Source: Saint Andrews Church). Photograph taken from the same room in 2013.

From outside the Church, the sober bell tower stands out, square and solid, something which Henri Matisse portrayed in the work of art which he painted in room 35 of the nearby Villa de Francia Hotel in 1912.



The **English Cemetery** was opened in 1902. It is a place that is full of history and legend. A walk through this romantic garden takes us on a journey through the history of Tangier, where we meet various important characters from the city's past. These names include: **Apperley**, a portrait painter in Tangier who married a lady from Granada and who had a studio in the Marshan district; **Edward Taylor and family**, a famous surname which represents a family full of inventors and businessmen. It was this family that introduced red tea to Morocco and who also exported enormous amounts of beer in steam boats and made sodas and lemonade with the water from Francisco "the Sevillano's" (person from Seville) wells which were located in the future Buelevard Pasteur area; **Walter Burton Harris**, the correspondent of The Times newspaper. He had an adventurous spirit and an aristocratic elegance. His life became eventful after he was kidnapped by Raisuni. He was also the second Christian to enter into the forbidden city of Chaouen where he managed to spend one night dressed as a Rifffian, under the threat of death; **Emily Keene**, the Governess of the children of the rich American businessman Ion Perdicaris, who later became the wife of the Sharif of Ouezzanne.



View of Saint Andrew's Church at the beginning of the 20th century.

A box used to transport merchandise belonging to Edward Taylor's company.



○ At number 52 Inglaterra Street you can find the **Mohamed Drissi Modern Art Gallery**. The building dates back to 1890 and was built to be the offices of the British Consulate. In 1980 it became a museum and in 2007, a Gallery.

🕒 Visiting hours:
9 to 11.30 hrs. / 15 to 18 hrs.
Closed on Tuesdays.

3. Libertad Street

Before arriving at Libertad Street, in South America Street you will find a legendary business from the International Tangier period: **Dean's Bar**. Its owner, Joseph Dean, ran it from 1937 until his death in 1962. Its clientele came here looking for freedom and excess. It was normal to see Ava Gardner and Errol Flynn go through the door or writers such as Robin Maugham, Williams Burroughs, Allen Ginsberg or Ian Fleming. Its current atmosphere is more reminiscent of a detective novel and is accompanied by Spanish tapas and beer.



○ At the beginning of Libertad Street, just passed the **Ibn Khaldoune Cultural Centre**, there are some stairs that lead off down Waller Street, the surname of the businessman who promoted tourism in Tangier at the beginning of the 20th century. The stairs are used as a market area for the Yebli and various other businesses that sell their merchandise on the street. Here you can find the **Walili Funduq (also called Waller or Cherja)** which was built in 1900 with the objective of providing the mountain people, who came to the souk loaded with merchandise and animals, with a place to stay. Currently, it is occupied by various shops and is the headquarters of the city's Weavers Cooperative.

As night drew in, I found out that you could stay at the Cherja Funduq. It only cost one peseta.

You slept where you could.

Mohamed Chukri (El pan desnudo).

○ **Libertad Street** received its name after Moroccan independence in 1956. Its original name was Estatuto Street. It is the street that **connects the Grand Souk to Francia Square**, another emblematic space in the new part of the city. It is full of bazaars, antique shops and art galleries such as the modern **Delacroix Gallery** which is run by the French Cultural Institute.

Libertad Street is also home to a number of businesses that started out during the International



Inside the Delacroix Gallery with paintings by Brion Gysin, an artist that lived in Tangier. He was friends with the Bowles, the Beat Generation and extremely close to W. Burroughs.

Tangier period. Although most of them have now been refurbished, they still maintain their original personality. An example of one of these businesses is the **Minzah Hotel**, whose story begins back in 1930 when it was built on top of the remains of the Palmarium Casino which had previously burnt down in a fire. The order to construct the building which housed the Casino came from the businessman Perdicaris in 1880. Originally it was a private house, the first in the area. The architect who designed the Minzah was Diego Jiménez Armstrong. He also designed a number of other buildings in this street such as the **Menebhi House**, located just opposite the Minzah. The meticulousness of the Andalusian decorative design on the inside of the Minzah more than makes up for the building's laconic exterior. Inside there are various rooms which surround an internal patio. These rooms have been converted into bars and restaurants and have been decorated in an elegant manner. The Hotel was frequented by various famous people such as **Douglas Fairbanks**,

Mary Pickford, Rita Hayworth, Alan Delon and Cantinflas. In 1947, the painter **Mariano Bertuchi** organised an exhibition in one of the rooms in the Hotel and **Paul Bowles** lived there for some time and was a regular at the piano bar.



4. Francia Square



Francia Square in 1929. (Source: Tangier City Council).

Francia Square was the first area to be developed in the new city, outside of the Grand Souk. It connects the Souk with the main Avenue in the city: Pasteur Boulevard. Streets lead off from the Square in all different directions and traffic has intensified over recent years. It received its name from the **French Consulate** that has been located in the square since 1929. Not very far away, in Béglica Street, you can find the **Art Gallery of the Cervantes Institute**.

○ The **Gran Café de Paris** also stands in the Square. It is a tribute to the past as it was built at roughly the same time, possibly even before this space was designed as a square. In the 20s, it already had a fixed clientele, mostly the regulars from the Cafés in Petit Souk. In those days it was called only **Café de Paris**. The purchase of the adjacent building in the 30s was the cause of the addition of the adjective "Gran" (big) to the name.

In the 50s, there was an endless list of artists and bohemians that passed through the Café on a daily basis. It continued to be popular for a further decade, despite losing some of its vices such as alcohol consumption. Its regulars included: **Saint-Exupéry, Cecil Beaton, the Bowles, Gregory Corso, Gore Vidal, John Hopkins, David Herbert, Paul Morand, Samuel Beckett, Jean Genet, François Sagan, Joe Orton, William Burroughs, Allen Ginsberg, Jack Kerouac, Mohammed Choukri, Emilio Sanz de Soto, E. Haro Tecglén and Tahar ben Jelloun.** It still has its original decoration and remains popular with those who love getting together for a chat.



I remember the conversations between Emilio Sanz and Truman Capote. One would be talking about Miguel Hernández, Lorca, Panero, Rosales... and the other about John Donne, Hopkins, James Joyce...

Late on in the morning, Tennessee Williams would have a coffee here. M. Pancorbo.

5. Pasteur Boulevard



If the Petit Souk is the soul of Tangier and the Medina, the Pasteur Boulevard is the soul of International Tangier and of the modern city. It starts in Francia Square and continues down until it reaches Mohamed V Avenue, well into the Bukhachkhach district.

The boulevard was an area that was full of vegetable gardens known as *Frasquito* “the Sevillano’s” Vegetable Garden. This so called *Frasquito* had bought the land for 125 pesetas and the Paris et Pays-Bas Bank bought it off of him for 400.000 pesetas. What remained of his land was inherited by Esperanza Orellana who, with her husband, paid for the construction of the Cervantes Institute and the houses that surround it.



During the first two decades of the 20th century, various building developers from Tangier’s middle class started to construct villas and buildings. The developers included the **Toledano brothers**. Their favourite architect was **Diego Jiménez Armstrong**, who worked between 1910 and 1956, updating the construction style of the building facades and interiors. The first buildings have a French style, which is more classical than modernist. They can be found in the area surrounding Francia Square. Later on, the Boulevard was paved, electricity was installed and various palm trees were planted. The Boulevard was seen as a symbol of elegance, with rich families moving there, leaving their old homes in the Medina. It became the epicentre of the city, much like Petit Souk. Along with the café, various restaurants, hotels and businesses opened here, converting it into an area of the city where you could go for a walk and go shopping.

In the 40s and 50s, it underwent a transformation, with the construction of tall Rationalist buildings such as the **Goicoechea building** or the **Rembrandt Hotel**, which still maintains its original interior decoration. The transformation of the Boulevard was a reflection of the changes

that were occurring in the west and the historical upheaval that they were experiencing. It was inevitable that the changes would reach this international stronghold. The western politics and art invaded life in Tangier. It was in this environment that the Gerofi family founded the **DesColonnnes book shop**, the oldest in the city and that still remains open today. This area was and still is a place to meet up with friends, a place where art exhibitions would take place and where wisdom was expressed both orally and in writing. There are now new book shops that have joined the adventure. The Avenue encourages you to go for a walk, observe the architecture, go for something to eat, go shopping, have a long coffee or go window shopping.



○ **Muro de los Perezosos** as it is known locally (wall of the lazy people), received its name as it's a place where people sit and eat sunflower seeds, watching life go by in the Boulevard and soaking up the magnificent views of the bay. Its real name is **Plaza de Faro (lighthouse Square)**, in honour of the Portuguese city that Tangier is twinned with. This viewpoint was the first urban construction that was carried out in the Boulevard, built in 1909.



○ **Buildings from the 20s and the Toledano family villas, designed by the architect Diego Jiménez Armstrong.** They bare resemblance to the German style architecture that was being constructed in España Avenue. They are buildings that visually look quite plastic, with the use of more classic elements such as corbels, stone wreaths, balustrades and arches with predominant keystones.



Buildings from the 20s built by the Toledano family and designed by the architect Diego Jiménez.

Old Residence of the Toledano family in the 20s, designed by the architect Diego Jiménez.



Charr Raphaël Synagogue, 1919. It used to be Raphaël Bendrihem's house which he donated in 1951 to be converted into a Synagogue. It is still open today.

○ **Regional Tourism Office and Abdellah Guennoun Library.** The debt house, **Dar es Salaf**, dates back to 1910 and was the first building to be constructed in the Boulevard. It was the administrative office that used to control the tax paid at customs in the Port, money that went directly to pay off the loans that Morocco had with France, hence the French term.

It stands out for the being the only Neo-Arabic style building in the boulevard.



○ The Avenue ends in two tall buildings with a curved corner:

The Goicoechea building (surname of the developer that financed its construction) or **the accordion**. It is expressionist in style giving off a sense of plasticity.



The accordion shape is broken by a curved corner upon which has three more floors on top that rise up like a tower-chimney. It was designed by the architect **Manuel Martínez Chumillas**.

The old **Casino Español**, currently **Casa de España**. It was designed by **D. Jimenez** and is an example of an **aerodynamic Rationalist building**. Evidence of this style can be found in the banister used on the upper row of balconies and the curved corner. It stands out due to its narrow shape which corresponds to the layout of the block on which it is located.

In the shadow of the **Casino Español** in **al-Uatania Street**, you can find the modest **Sagrado Corazón Church** that was built in 1907. The initiative behind the church came from the Franciscan movement.



Old Spanish Casino.

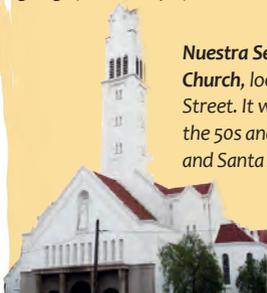
It was designed by the monk **Francisco Serra**, an architect who designed various churches in the Spanish Protectorate cities such as **Asilah** and **Nador**. Currently it is a school.

Boukhachkhach district. After the 40s, the extension of **Pasteur Boulevard** led to the growth of a district which made the **Boulevard** itself look small. It is located at the end of the **Anteo Avenue**, today **Mohamed V**. It was a district that had a notably **French influence** where various schools, cultural centres, medical dispensaries and a church were built. The number of cinemas that were opened in the area between the 30s and the 50s is particularly significant: **Roxy**, **Goya**, **Mauritania** and **París**, the latter has been in **Fez Street** since 1937. You can also find the old offices of the newspaper **Diario España**, a Neo-Herrerian Officialist building.

The Regnault Liceu (French school) is located in **Allal Ben Abdellah Street** and still functions as a school. It is Neo-Arabic in style and is the oldest in the area, dating back to 1913. It was extended in 1952 and was dedicated to the then **Consul Eugene Regnault**, who represented his country in the **Algeciras Conference** and in the signing of the **Treaty of Fes**.



Nuestra Señora de la Asunción Catholic Church, located in **Omar ibn Khattab Street**. It was opened at the beginning of the 50s and is dedicated to **Santa María** and **Santa Juana**.



Mauritania Cinema, located in **Prince Heritier Street**. It has been open since the 50s.



Roxy Cinema, located in **Alman-sur Dahbi Street**. A Rationalist building that has been functioning as a cinema since the 50s showing **American and European cinema**. Currently it shows **Egyptian, Moroccan and American cinema**.

Goya Cinema, located in **Prince Muly Abdellah Street**. A Rationalist building that was used as a cinema until 2007. They used to show **Spanish cinema**.



6. Cervantes Theatre

You can find the **Cervantes Theatre** on Anual Street, formerly known as *Esperanza Orellana Street*. It opened in 1913 and was designed by the architect Diego Jimenez Armstrong. During its construction, materials and architects were brought from Spain, including names such as Cándido Mata, the man who designed the frieze on the façade. The paintings on the ceiling were done by Federico Ribera and the decoration by Bussato.

Its interior and exterior beauty provides us with a magnificent example of Modernist architecture that manages to rescue some classical elements.



The idea to build the theatre came from Manuel Peña who wanted to give it to his wife, Esperanza Orellana, as a present. They were also responsible for the construction of various other houses in the area. Before its official opening, the Theatre was used for the screening of the film, *Quo Vadis*.

In the theatre, various different activities are carried out such as opera, zarzuela, theatre and copla. It is also used as a cinema and a place where special events are held such as dances and local celebrations. It has a capacity of 1400 people and was a cultural space that has been host to an ar-



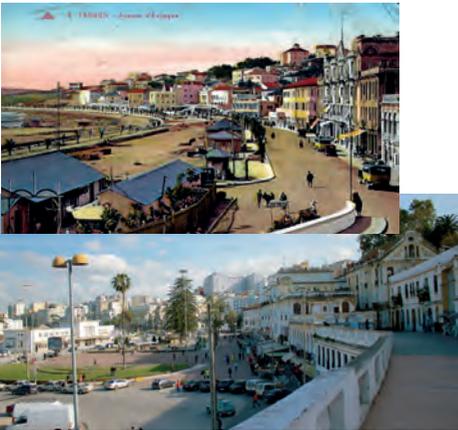
ray of celebrities such as **Sarah Bernard**, **Caruso**, **Comédie Française** and the theatre companies that belonged to **Margarita Xirgu** and **María Guerrero**. The best of the Spanish copla and flamenco scene also passed through the theatre: **Raquel Meyer**, **Concha Piquer**, **Imperio Argentina**, **Pepe Marchena**, **Lola Flores** or **Manolo Caracó**, **Estrelita Castro**, **Juanita Reina**, **Carmen Sevilla**, **Juanito Valderrama** and **Antonio Machín**, amongst many others. In 1929 the Spanish government took over the management of the theatre and it wasn't until 1974 that it was back under Moroccan management. Currently it is in a state of ruin.



7. España Avenue

The sea front in the bay used to be an unpopulated area. Building work started in the area closest to the Port and the Medina at around 1890. At the beginning of the 20th century, the westerners started to speak about a *Boulevard next to the sea*. For the Moroccans, this area was still know as the *Barrel district (brâmil)*, as it was here where the *guerrabas (water sellers)* used to get water from the wells that were located in this area. The boulevard starts by the Tannery stairs, located next to Bab Dar Dbagh (the place where the lighthouse was built in 1883). Building work started with the construction of housing, shops, hotels and the first two theatres,

Romea and Tívoli, which were made out of wood. During the second decade of the 20th century, the Germans also started to build here with constructions such as the famous **Renschhausen Terrace**. Shortly after, the Spanish Government also started construction work. The palm trees in the Avenue were a present from the Marquis of Casa-Tiera who got them from the Spanish city of Elche in 1924, hence why the street was called España Avenue. The Avenue was designed by the engineer José Ochoa Benjumea. It acquired a good reputation and opened up the city to the sea. On the Renschhausen Terrace (surname of the builder developer in charge of its construction), you could find the French *Kursaal*, a building that had various function rooms and a casino that was opened in the 20s. The Spanish Consulate was also located here, something which can be seen by a remaining tile which bares the Francoist Spanish coat of arms. The offices of the different shipping companies that operated in the Port could be found on the ground floor of the terrace. The worldwide destinations where these companies used to travel to can still be seen, hanging on the panels on the building façade.



España Avenue at the end of the 20s and present day.
(Source: Tangier City Council).

In the 30s, the train line was extended, reaching the Avenue. It was during this period that the Rationalist style train station was built. The avenue was also a place where people used to go in their free time.

There were bars, restaurants, casinos and theatres. Local celebrations were also held here including the carnival parade (until the 30s) and horse races, with horses that had been brought over from Gibraltar



Old building of the Majestic Hotel, 1913. Neo-Baroque German appearance. Two imperial crowns were placed on top of the building. (Source: Tangier City Council).

and Jerez de la Frontera. The finishing line for the races would often be at Villa Harris. The façades of the buildings provide a loose connection in the architecture that you will find on the Avenue. Yellow is used on the mouldings and decorations that are very typical of the styles used during the first few decades of the 20th century.

○ Tangier has had a **Port** since ancient times, although the first engineering work was carried out by the English during their occupation in the 17th century. It was also the English that destroyed the pier and the jetty before they abandoned the city, leaving Tangier without a port for centuries.

I was taken to the boat by the most ridiculous and funny boarding process ever seen by human eyes. A strapping Moroccan man picked me up and took me into the water where the boat was waiting. During the whole process I didn't get wet at all.

Benito Pérez Galdós, 1904.



Finally, in 1905 a German company undertook the reconstruction of the port. They took advantage of this project to extend the land around the port, the place where España Avenue would be located some years later. Unfortunately, some problems stopped the project which wasn't started again until the signing of the International Statute in 1923.

Tangier is currently one of the most important ports in Morocco.



Tangier Bay in 1912. (Source: Tangier City Council).

Tangier Bay. The continuation of España Avenue, currently Mohamed VI Avenue, is a buzzing area where various beach and leisure activities are carried out. Here, you used to be able to find luxurious hotels along with a number of spas such as the Apolo, Española, Rialto, Miramar Club and the Asociados Hotels. The latter was built in the 50s and was the most luxurious. It was also the furthest from España Avenue. The buildings were originally made out of wood, although their quality was improved over time. The Bay was known for its party atmosphere, a reputation that it maintained for decades. In the 70s, the beaches became public and the spas lost a lot of business, having to revive themselves as bars, restaurants and nightclubs. These establishments covered all 6 kms of the beach up to Cape Malabata, converting into a hotspot for leisure activities both during the day and night.

Tangier Port and Bay.



8. Italia Street and Qasbah Street

To head back to the Great Souk, you can take Portugal Street, which runs parallel to the southern stretch of the **Portuguese wall**. Along this wall you can find the **(Bab) American Gate** which joins onto the Beni Idder district. You could also take **Salah Idin Ayubi Street**, formerly known as Cuesta de la **Playa (Beach hill)**. At the intersection between both streets, you will find the **Irish Tower** which dates back to the second half of the 17th century. Shortly after, you will come across the building that was constructed to house the **Alfonso XIII Spanish Schools** and that was designed by the architect Francisco Ferreras.



Alfonso XIII Spanish Schools.

○ **Italia Street starts behind Bab al-Fahs Gate**, which is located in Great Souk Square. The Yeblis (mountain women) can now be found in this area with the products that they used to sell in the Great Souk. This gives the street a distinctive feel of an open air market, where you are surrounded by European architecture from the end of the 19th and beginning of the 20th centuries. The large gardens of the old Mendubía and the Muslim and Catholic Cemeteries can also be found in this area.

There are two gates which connect the Was Ajardan district to the Medina: **Bab Rahbat Zraa** and **Bab Gzenaya**. The **old Popular Bank** stands out amongst the architecture in this area. On the ground floor level of the building you will find the legendary **Colón Café**, one of **Paul Bowles'** favourites and later used by the director **B. Bertolucci** in a scene for the film version of his book "The Sheltering Sky". Opposite this building, you will find the old **Alcazar Cinema** which is now not being used. It has been a cinema from 1945 onwards, showing films exclusively in Spanish. Previously, it was used as a theatre. In **Tetuán Street** you can find buildings that were constructed in 1905 and that were inhabited by aristocrats. It was a private area that was closed at night with a wrought iron gate.



Bab Qasbah and the Ben Amar Fort (borj).

9. Marshan District

The **Marshan district** is located in the north east of the Medina in the northern part of the city. It stands on a raised part of land which has beautiful views of the sea. It is a **residential district** which came about in the middle of the 19th century with the construction of some villas. Little by little the important people in Tangier began building their small palaces here. These included the **Sultan Mulay Abdelazziz** after his abdication, his **Minister of Defense Mhedi Menebhi**, his **Vizier Mohamed Mohkri**, the **Sharif of Ouezane** and various foreigners who were living in the city such as the artist **Georges Owen Wynne Apperley** or the North American millionaire **Malcom Forbes**. Many of the palaces and villas are currently used for cultural events.



Qasbah Street in 1924 and the British Telegraph building. (Source: Tangier City Council).



○ The Colonial architecture continues throughout **Qasbah Street** where you can find the **British Telegraph building** that dates back to 1880. You will also come across a stretch of the western part of the Medina wall. The hill ends with the **Qasbah Gate**, flanked by the Ben Anmar Fort. This area is where the **Marshan district** begins.



Italia Street.



Other buildings were also constructed in this district including the **French Hospital Al-Kortobi** in 1893, the **Pasteur Institute** in 1913 (designed by the architect Henri Saladin), and a mosque in 1916. A football stadium was also built in the farthest corner of the district in the 30s.



Windows of the old Sardinian-Piedmontese Consulate, the first building in the district. Next to the Consulate you can find the large house where Giuseppe Garibaldi stayed between 1849 and 1850. The original building fell down.

○ **Punic-Roman Necropolis.** A collection of 98 tombs, the majority of which have been dug out of stone, the most recent date back to the 4th century BC. In these tombs, various lead sarcophagi have been found along with other valuable objects which are on display in the Qasbah Museum. The Necropolis can be found between the northern side of the city, with views of the Atlantic up until Ibn Al Abbar Street.



Punic-Phoenician Tombs. In the background you can see Cape Malabata.

○ Next to the Menhebi Palace, the artist and writer **Brion Gysin** opened the 1001 Nights restaurant in 1954. It was a place to be seen and was frequented by various Tangier celebrities. At the restaurant the meal was accompanied by music from the **Jajouka Musicians** which fascinated westerners such as the Rolling Stones. Evidence from this period can be seen at the **Hafa Café** which has been serving mint tea since 1921. Various important figures from the music world passed through the Café such as the **Beatles**, the **Rolling Stones**, **Jimmi Hendrix** and **Patty Smith**, along with writers from the **Beat generation** such as **Williams Borroughs**. Other artists and writers also could be seen here including

Ángel Vázquez, Eduardo Haro Tecglen, Ramón Buenaventura, Emilio Sanz de Soto, José Hernández and Pepe Cárleton. There are beautiful views of the Strait of Gibraltar from the terraced garden.

I will return to the Hafa Café. I constantly dream about its terrace. Paul Bowles.



10. Area Surrounding Kuwait Square

The **San Francisco District** receives its name from the Franciscan community because it was land that was acquired by the Franciscan Lerchundi. It was here that he built houses, charitable institutions, a hospital, a school, a community centre, a church, a cathedral and the San Francisco neighbourhood for the Spanish workers. Currently it is a very dynamic district that has been taken over by homes and businesses of the middle-class.

Various schools were built in the area surrounding **Kuwait Square** including the **Spanish School Group** (currently called **Ramón and Cajal**) in 1935 and the **Spanish Polytechnic Secondary School** (currently called **Severo Ochoa**) in 1949. The latter of the two was refurbished in 1971, the year in which the **Cervantes Institute** was built in Tangier. The **Spanish Consulate** can also be found in this area (number 85 President Habib Bourghiba Street) in a Neo-Classical building from 1941, designed by the architect **Luis Martínez-Feduchi**. A little further along you can find the **Spanish Hospital**. It was moved to Mahatma Ghandi Street in 1941, the same year in which the building was completed by the architect **José Ochoa Benjumea**.

○ The **Nuestra Señora de Lurdes Spanish Cathedral** provides us with a modern version of a Roman Temple. Its layout is in the shape of a Latin cross, complete with three naves and an ambulatory. Its



View of the Mohamed V Mosque and the bell tower of the Church-Cathedral as seen from Bab Assa in the Medina.

architect was Luis Martínez-Feduchi Ruiz and work was carried out between 1953 and 1961. A range of proposals were put forward for the Project including one from Antoni Gaudí in 1891 which included Berber influences, a prelude to his Sagrada Família in Barcelona.

○ They say that the construction of the beautiful Mohamed V Mosque was financed by a Kuwaiti Sheik when he saw that the highest minaret in Tangier was the bell tower of the cathedral.



Just north of the San Francisco district in the Muslim cemetery in Hassan II Avenue, you will find the Zaouia-Mosque of Sidi Mohamed al-Hadj Buarrakia, the Patron Saint of the city. You will also find the Saint Francis of Assisi Italian Church at number 3 Muly Idriss Street. It dates back to the 40s although mass is currently not held there. In Mohamed ibn Abdelwahad Street you can find the Headquarters of Italian Institutions or the Muly Hadif Palace as it is also known. It was built in 1914 by the architect D. Jiménez Armstrong. It has an arcaded interior patio and can be visited during the cultural events that are held there. If you want to arrange a visit at another time, you should send an email to the following address: v.consolatotangeri@hotmail.it.

Our journey finishes in the surrounding areas of Tangier, in the west. It is a path towards the end of the world that takes us through **woods and the Ion Perdicaris Mansion** which dates back to 1872 and looks out over the Atlantic next to the lighthouse that has been located at **Cape Espartel** since 1864. They are located next to **Hercules' Caves**, the **Cotta Ruins** and a salt and garum factory which was occupied between the 3rd century BC and the 3rd century AD. They are located in the same road. One of the ways in which you can reach these places is by walking along the **edge of the Marshan** district in the northern part of the Medina and then by following the edge of the sea and continuing along the **Monte Viejo path**. This path provides us with evidence of the International Period through its architecture which includes lavish mansions such as **Villa Josephine**. Due to the distance, you will have to go by taxi or by private car. This area of great natural beauty is also recommended for cyclists and for hikers.

TOURIST INFORMATION

Regional Tourism Office
29, Pasteur Boulevard
Tel. +212 (0) 539 94 80 50

Lighthouse at Cape Espartel.





Larache

*A Warm Welcome
Full of Colour*

Larache

Larache is located in the western part of the **Je-bala region**, at the edge of the Garb Prairie. It is a proud and lovable city which looks out over the Atlantic Ocean from the top of a hill. It appears to be levitating between the blues of the sea and sky, whilst it is kissed on the lips by its lover, the **Lucus River**. The River provides this area with a **beautiful landscape of marshland, forests and extremely fertile agricultural land**. It could perhaps be the location of the **Garden of the Hesperides**, as mentioned by Strabo. A place that is guarded by a dragon, in our case the Lucus River, with its body twisting and its head held high, protecting Larache and roaring when infuriated only heading down to the water to sleep. **Larache is mythology**, and this is how it tells its history. This also occurred in ancient cultures, where stories were used to explain what actually happened, so that certain events were never forgotten. In this mythology, two women have interwoven their personalities, giving Larache a **female touch**: *Lalla Mennana Mesbahia*, the Patron Saint of the city, and *Lalla Zuwayna*, married to the sea. **Larache is a city where the people and their daily lives are linked to the sea**. The majority of its settlers come from the sea, later mixing with those inland. This combination makes Larache a **universal, welcoming, tolerant and motherly city**, things which are evident even in its architecture.

The **city is full of life**, with many activities taking place outside. This can be seen through the literature, theatre and plastic art that often invade the streets due to the need to shout, provoke and share.

Larache is approximately 90 km from Tangier. You can take the M road or a stretch of the A1 motorway

De este Larache modernizado que es al mismo tiempo la población de Marruecos que mejor juega la luminotecnia. Lo hace por un prurito de modernismo o acaso es una faceta más de su alma tremendamente femenina y sus sensaciones las cuenta por lunas y atardeceres.

Por esto, el maravilloso luminotecnismo que supone pasar del sol a la niebla, es un juego deliciosamente coquetón de mo-cita provinciana camino de la novena.

Larache, que durante el día se brinda pujante le claridad y que muestra las curvas armónicas de sus arcos blancos, tiene, al llegar la noche, temblores pudorosos de aventura primera. Diríase que al marcharse el sol, siente el frío de la soledad indefensa, y necesita los tules grises de sus nieblas para deslizarse en una clandestinidad que hace aún más sabrosos el roce de sus pasos. Esos pasos que esperan al poeta capaz de descubrir su parada. Porque, indiscutiblemente, el alma de Larache va hacia algún sitio, y va arropada en velos, como va la mujer a la aventura.

Press cuttings from the newspaper *Diario de Larache*. January, 1947 (above and right).



Covered in a patina caused by the Atlantic climate, Larache is the limestone walls with navy blue patches and the warm welcome that is given to all who visit: the colour of the ground, the brick and the stone, which invite you to cross mythological, historical and real dimensions.

A proud connoisseur of its heritage, the city can become a little arrogant, showing itself to the visitor with modest vanity. It shares its wonders with passion, just as the inhabitants do, and it is



these same people who make the city what it is. In the words of the writer Sergio Barce, native of the city, **Larache is an old lady who is waiting for a miracle to happen. She is so tired that her walls ooze desperation, but she remains on her feet, arrogant and timeless.** Larache is a lady with a big personality who hopes to regain her noble appearance in order to continue captivating her visitors.

History

The history of Larache begins with the ancient city of Lixus. Between legend and history, the **Phoenicians, Carthaginians, Mauritanians and Romans** all passed through the city, helping to convert Lixus into an important commercial river port. Over time, the navigable access to the city became more complicated, causing the inhabitants to move to the river mouth, meaning that the original site gradually became deserted.

On a hill next to the estuary, not very far from Lixus and on the other side of the River Lucus, the future city of Larache was born.



The bends of the River Lucus as seen from Lixus. In the background, the City of Larache.

MARRUECOS TURISTICO



En los caminos luminosos y abiertos de este próspero y rico Territorio del Lucus puede admirar el turismo estas bellas estampas llenas de tanto tipismo marroquí.

The ancient Africans (Berbers) built the city above the Ocean at the mouth of the River Lucus.

Leo Africanus

During the Roman period, the area was populated by Mauritanian settlements which grew creating a mainly agricultural centre. The origins of its name come from **Al'Aras**, meaning **flower garden**, or **al-Ara is bani Arus**, the **vineyards of the tribe from Arós**. It is an **Arabic phrase**, suggesting that it may have been founded by Muslims.

In order to talk about the beginning of the city and of a **fortified Kasbah**, we have to wait until the arrival of the **Wattasid Emir Mulay al-Nasir**. In the **15th century**, he conquered Larache in order to have a defensive stronghold against the Portuguese attacks. It was the **first urban centre** on which we have information and included the following constructions: a Kasbah with its surrounding wall, a Mosque and Arabic baths.



The Kasbah Gate from the 15th century (Source: Sergio Barce).

At the end of the 16th century, the **Sultan Mulay al-Mansur al-Dahabi** ordered the construction of two large defensive fortresses, curiously in the

Italian Renaissance style: **Hisn al-Nasr or Eagle Castle** (known today as **Stork's Castle** and located in the southeast, next to the old Kasbah), and **Hisn al-Fath or Conquest Castle** (known today as **Fort of Small Domes** and located in the north, looking out over the Atlantic).

As well as consolidating itself as a distinguished **commercial Port**, Larache had also become a **refuge for pirates and warriors** who fought against the Christians who were destroying the coastal cities of the Maghreb. This was the reason why it was continually attacked and sought after by European countries. The **Spanish King Felipe III is known to have once said Larache on its own is worth the whole of Africa**. His desire was met in **1610** when he **received Larache** as a reward for supporting the Saadi Sultan Muhammad al-Sayyid in a fight against his brother. It was then when the **city wall was finished** and the Medina was given its characteristic triangular shape, a job that was carried out by the military engineer **Bautista Antonelli**. The three points of the triangle marked the ancient **castles al-Nasr and al-Fath** and a new fortress known as the **Genoese Castle**, located next to the Port. The desire to possess this settlement was short-lived as it proved to be **difficult and costly to maintain**. **It fell into abandonment** and the negative news did not encourage other people to come and settle. Convicts were transferred here, converting the city into a prison where hunger was the cause of continuous internal conflicts.

Larache was very populated, but when it fell into the hands of the Christians, it was abandoned for twenty years. At the end of this period, the son of the King of Fes repopulated the city. Due to the constant threat of attack from Portuguese, he strengthened the wall and sent supplies and troops.

Leo Africanus

The arrival of **Moulay Ismail** to power changed the destiny of the Maghreb, consolidating the power of the **Alaouite Dynasty**. With his **Abid army** (soldiers that were recruited in the south) he managed to expel the Europeans from the Maghreb.

In 1689 he stole Larache from the Spanish. He converted this decadent and deserted place into a thriving city, ordering people from the mountain to go and live there. He used the Port as a military base and built the Governor's Palace, two Mosques and some Arabic Baths. It was given the status of Makhzen city, whereby all of the citizens had to carry out military service for the Sultan.

In the 18th century, the Zocco Chico or Small Souk was designed and equipped with a Great Mosque, Madrasa, Baths, Fountain and Funduq.



A view of the Small Souk (Above). The Fountain located in the Small Souk, within the walls of the Kasbah, 15th century (below).



Its commercial importance was so great that the Spanish Consulate set up office here in 1767. The good relations between the Alaouites and the Spanish led to the signing of a **treaty in 1799**. In this Treaty, it was **agreed that both parties would tolerate the right to practice the Christian religion in Morocco and the Muslim religion in Spain**. Furthermore, they agreed to set free any prisoners of war. Shortly after, the **Sultan Mulay Sulayman** released all of the prisoners in his kingdom. For the coastal areas of Morocco, the 19th cen-

tury brought with it the power and influence of their European neighbours and for Larache it was no different. Following the Spanish-Moroccan war in 1860, the Peace Treaty allowed Spain to set up Consulates in the Port, a stop for various European shipping companies. In the 20th century, it found itself in the territory under the **Spanish Protectorate** and was occupied in **1911**. It was at this time when a new period of growth started in the city, with Larache becoming **Capital of the western region of Morocco**. Next to the Medina, the **Ensanche** (City Extension) was built: a European city with a western lifestyle, which managed to obtain a perfect symbiosis with the historic centre both from the physical and spiritual points of view.

Since the independence of Morocco in 1956 until present day, Larache lives with pleasant memories. Without forgetting about its past next to the Lucus River, it is steadily growing towards the south, walking optimistically into the future.



Itinerary: The Medina

1. MAJZEN SQUARE

Jewish Tower •
Laqaliq Castle •
Governor's Palace

2. ANWAR SQUARE

Anwar Mosque •
Sidi Abd al-Karim Hayquri al-Sajrawi Mausoleum

3. MULAY AL-MAHDI SQUARE

Dar al-Sikka (Dar Sekka) •
Kasbah Gate

4. REAL STREET: SLOPE DOWN TO THE PORT

Kasbah Wall and the Jbiel Allure •
San José Church

5. PORT

Port Gate •
Customs Gate •
Genoese Castle •
Port

6. PROMENADE

Nasariya Zaouia •
Sea Gate •
al-Qubaybat Castle

7. STREETS IN THE MEDINA

Zaouia Mesbahia •
Qubaybat Street

8. SMALL SOUK

Great Mosque •
Funduq •
Diwan Fawqi and Diwan Sufli



River Lucus



Port

PROMENADE

Zauia Masariya

Spanish Wall

Customs Gate

REAL STREET

Dockyards

Dockyards

Tower Garden

Stork's Castle

Garden of the Hesperides

Small Zouk

7

6

4

5

4

8

3

2

1

The Medina



Watercolour by Mariano Bertuchi. (Bertuchi Family Archive).

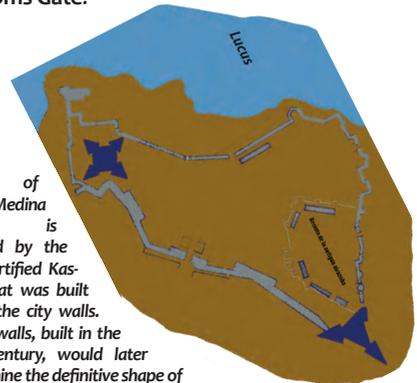
The Medina in Larache is a melting-pot of unique elements that come together making it completely original. **It is the Medina of surprise and bewilderment.**

To the North, you will find the Lucas, to the west the Atlantic, and to the south and east the modern part of the city. It is **triangular in shape** with castles in each of the three points. **In addition to the Watasid Fort from the 15th century, you can also find the Saadien Forts from the 16th century that were built in the Italian Renaissance style. Furthermore, there is a mixture of other different styles including a Spanish defensive system from the 17th century, Muslim urban planning from the 18th century with some French influence, various German and Portuguese interventions in the 19th and 20th centuries and finally, the Spanish constructions with both Gothic and Nasrid elements.**

It's fascinating how Larache maintains its own definitive and unique personality, despite representing a **mixture of cultures and aspirations**, with buildings that could belong to any period and location in Europe or Maghreb. This architectural eclecticism can also be seen in the various **different uses** that have been given to the buildings, and the **different names** that they have

been given. This constant change provokes a continuous sense of confusion amongst visitors, who lose track of how many Castles and Palaces are being talked about.

The disparity can also be seen in the streets of the Medina which are presented like a hand of cards, with the visitor having to choose which one to take. In these streets, you will go through Gates and walk into the city's history. Although some of the Gates cannot be seen today, they can still be imagined. These include: **Bab Jamis or Thursday Gate, Bab Riwah or Wind Gate, Bab Qubaybat or Small Domes Gate, Bab Qasba or Kasbah Gate, Bab Bahr or Sea Gate, Bab Girsra or Vegetable Garden Gate and Bab al-Diwana or Customs Gate.**



1. Majzen Square

Majzen Square is a place that is full of history and legend and that has magnificent **views of the Port and of the Lucas Estuary.** By starting here,

you will discover the history of Larache at the original urban centre of the city, the area that



corresponds to the **Kasbah from the 15th century. The Square used to be the Bailey.** It was located within the city walls, next to the Kasbah's southeasterly **Gate Bab Riwah or al-Barrani** (the one on the outside, the exterior). It was used to access the stables and was connected to the Road to Fes. This Gate was protected by the **Jewish Tower.**



● The **Jewish Tower** is a symbol of Larache, it has a sober but renowned presence and is now not in use. It was a watchtower that defended the Kasbah Gate. It is the only square shaped **Tower within the walls from the 15th century**, as all the others were semi-circular. This leads us to believe that it was built before the Kasbah and was later incorporated into its design. **Possibly dating back to the middle of the 8th century**, it was built by the Marinid Sultan Yusuf Abd al-Haqq as a defensive Palace, very popular in Granada during the Nasrid dynasty. It has a medieval appearance due to the use of stone machicolations in the corners. **It still has a stone coat of arms from the Habsburg Dynasty in Spain**, a period in which it was refurbished. The name comes from a legend that tells us the story of a Jewish person that was found hanging from the battlements.

● **Laqaliq Castle (Stork's Castle), al-Nasr (Eagle Castle) or Nuestra Señora de Europa Castle** as it was known during Spanish rule in the 17th century. It was built in the **16th century** to defend the road to Fes and the Kasbah. It is a magnificent example of a **European renaissance fortification**, which leads us to believe that it was built by captive Italian or Portuguese military engineers. It is

built in the shape of an equilateral triangle. The bastions which are located in each of its three corners represent sharpened arrow points, in an attempt to threaten potential enemies. Unfortunately, the one on the north side was removed during the Spanish Protectorate period.



Review in the newspaper *Diario de Larache*, 1947.

● **Governor's Palace, Command Headquarters or Music School.** In the past, this building, which has an eclectic appearance, has always been linked to the government. Currently however, this is not the case, as it is the home of the **Music School and the Larache Cultural Centre.** It is the result of various changes and refurbishments that begin with the **Fortress in the 15th century, later adapted in the 17th century to be the Spanish Governor's house.** Finally, it was refurbished again during the **Spanish Protectorate period to become the Command Headquarters.** It is here when the Neo-Nasrid style was used, something which can be seen in the extravagant decoration. The building isolates itself aesthetically from its immediate environment and has a unique character for which Larache is famous, something that can be seen in the clock tower.

Spanish Governor's House.



2. Anwar Square



Anwar Mosque.

We continue inside the walls of the Kasbah. Although nothing remains of the building itself, an estimation of where the wall once stood is known. Going through the Gate from Majzen Square, we are welcomed by **Anwar Square**, a small traditional area that is presided by a **covered courtyard and the Anwar Mosque**. This urban area has always been linked to religion. It used to be the location of the **Kasbah Mosque** during the 15th and 16th centuries. In the 17th century, a **convent and church** were built and the square was used as the **San Francisco Christian Cemetery**. The new Mosque was built in the 18th century, with the main part and minaret being refurbished in the 20th century. The old minaret was first replaced by an elevated quadrangular minaret and finally with the current octagonal shaped one.

● In a quiet square, you can find the **Mausoleum of Sidi Abd al-Karim Hayquri al-Sajrawi**, who lived in Larache from 1852 until his death. His tomb was built next to the Mosque, as ordered by the Pasha Ali ibn Muhammad Aztut. Its original appearance has changed, with an extension of the main part



Sidi Abd al-Karim Hayquri al-Sajrawi Mausoleum.

and the addition of the minaret in the 40s. However, it is still beautiful in a special way, both on the inside and outside.

3. Muley al-Mahdi Square

It was in this square where the Spanish administrative powers were located during the first years of the Spanish Protectorate in Morocco. This space precedes the **Kasbah Gate, Bab al-Qasba**.



● **Dar al-Sikka (Dar Sekka), old Mint**. The Sultan Sidi Muhammad ibn Abd Allah built **the Mint in the 18th century** in order to facilitate business in the Port, something that was of great importance both from military and economic perspectives. The **front of the building** stands out due to its triangular shape and the use of the **Santiago de Compostela shell**, a common decorative element in the Medina.

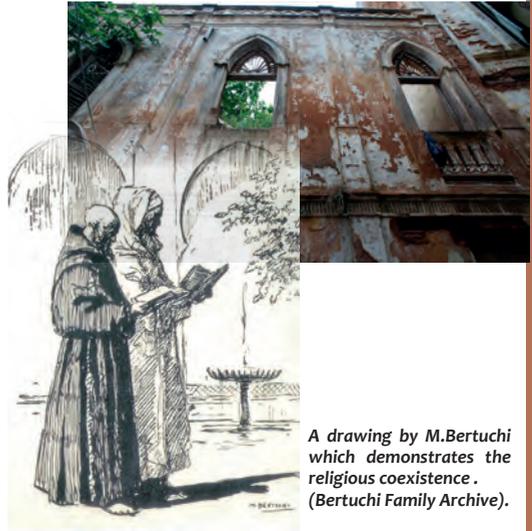


● **Bab al-Qasba or Kasbah Gate** used to form part of the perimeter wall and is remaining proof of the **fortification from the 15th century**. The bent entrance was removed during the Spanish Protectorate, leaving only the Gate now standing. It is made of brick and has a simple design with a horseshoe arch and an Alfiz with Sebka decoration. Outside of the Kasbah and next to the Gate, you will find a building that has been refurbished and is now used as a butcher shop.



businesses, with alleyways on each side. In one of these alleys, you will find the only **remains of the Kasbah wall and the Jbel Allure**, with its two remaining semicircular towers of the eleven that it once had.

The architecture in this street encompasses a mixture of traditional Muslim architecture and numerous examples of European styles from the 19th century, including some from the 20th century. The **San José Church** can also be found in this street, along with a Synagogue and a Mosque. Due to this, it is considered as a good example of the tolerance and coexistence that exists in Larache. Furthermore, it was also the **Jewish Quarter**.



A drawing by M. Bertuchi which demonstrates the religious coexistence. (Bertuchi Family Archive).

● A stunning Neo-Gothic style façade appears out of nowhere in the corner of **al-Harti Street**. It is now in ruins and covered by vegetation. This was the **San José Church**, built in **1901** and designed by the monk architect **Francisco Sierra**. In addition to the main church building and bell tower, there were rooms that were distributed over two floors including galleries, all of which surrounded an interior patio. This area was occupied by **Franciscan monks**, an Order that was present in Morocco from

4. Real Street: Slope down to the Port

Of all of the streets that lead down to the Port, **Real Street** is without a doubt the busiest. Its current name is **2 de Marzo Street** and it was also called **8 de Junio Street**. It is extremely narrow and stretches out between houses and small

very early on, and that was responsible for paying the ransom for the Christians that were being held captive. They arrived in Larache in the 17th century.

5. Port

Real Street ends at one of the gates of the Medina wall called **Port Gate, Dock Gate or Marina Gate**. It connected the city to the Port and is mentioned in François Voarte de Acosta's plans in 1616. It appears to have been built in the same century, under Spanish rule.



Port Gate in 1913.
(Source: Sergio Barce).

● **Customs Gate, Bab al-Diwana.** This Gate is proof of the commercial importance of the Port in Larache at the end of the 19th century and beginning of the 20th century. It was built in **1889** in order to control Port activity. Nearby, you can find the **old Dockyards** which are still in use today and date back to the 18th century. Both the Dockyards and the Port are located along the old course of the river, the part nearest the Medina. In this area you can find the **old Red Cross building** with its church, today called the Media Luna Roja.



Customs Gate.

● In the place where the **Genovese Castle** once stood, you will find only a small part of a sloping fortification next to the wall. There is also a **marble plaque from Philip III** which refers to the construction of the wall in 1618. On the castle itself, we have information that dates back to the beginning of the 16th century, however, little is known about its history. The most likely story is that as in many Mediterranean coastal cities, such as Malaga, Genoese traders set up a colony in the city, financing the construction of a **Funduq or Tower** from which they could warn of any possible dangers arriving by sea. In the original plans, we can see a **big lighthouse type tower**. **This Castle is one of the points of the triangular shaped Medina.**



Customs (House and Gate) and the African Post Office, 1928.
(Source: Sergio Barce).





● The **Port of Larache** is located at the **mouth of the River Lucus**. Behind the Port, the other side of the river can be seen in the distance, crowned by Lixus.

Today, it is an **active fishing Port**. It has had many glorious moments as an internationally renowned trade and commercial Port and Shipyard, particularly during the Spanish Protectorate, when the train line connected the Port with Ksar el-Kebir and Tangier, directly linking the Atlantic to the Mediterranean. In **1914, the northern dock was built** in order to protect the Port not only from the wind but also from sedimentation. Further interventions have attempted to resolve this problem, but without any success. This is one of the reasons why traffic has reduced in the Port, along with the fact that other new ports have appeared, such as Tangier.

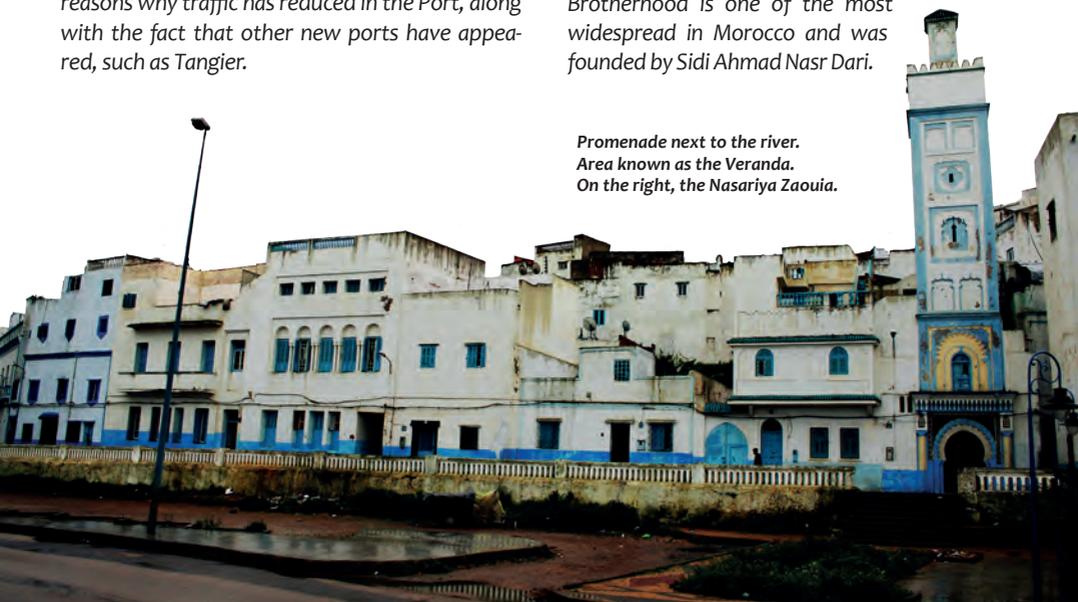
6. Promenade

The Promenade **forms the northern perimeter of the city** and runs in parallel with the estuary of the river. It is here where you can find the **al-Qubaybat Castle** and a defensive artillery battery from the 17th century known as **Fort Santiago**. It is the steepest part of the city and was **developed by the Germans in 1910, who built a new Port** which today forms part of the current one. Very close by, you can also find the **German Consulate**. Previously it had been the **Desembarcadero beach**, where the small boats came ashore to repair their fishing nets and to dry out the fish that they had caught.

From the Promenade you can see a stretch of **wall from the 17th century** together with some terraced housing. Both the **bell tower of the San José Church** and the **minaret of the Nasariya Zaouia** stand out. Here, you can also find the **Sea District and the Gate of the same name, Bab al-Bahr**.

● In the outline of the riverbank, the minaret of the **Nasariya Zaouia** stands out which dates back to the **18th century**. Its proximity to the Lucus in some ways relates it to the industrial and traditional activities of the Port. This Brotherhood is one of the most widespread in Morocco and was founded by Sidi Ahmad Nasr Dari.

*Promenade next to the river.
Area known as the Veranda.
On the right, the Nasariya Zaouia.*





Castillo de San Antonio

donde está hoy instalado el Hospital Civil. Probablemente fué la primera edificación que se construyó en Larache. Comenzó a edificarse esta fortaleza, que defendía la entrada a la rada y al estuario del Lucus, en 1591, por Muley Nager, hermano del Rey de Fez.

Fuè reconstruido después de la batalla de Alcazarquivir y ampliado considerablemente por los españoles en el siglo XVII. Las almenas y punta superior de las torres se reconstruyeron después de la ocupación de Larache, por las tropas españolas, en 1911.

Review in the newspaper *Diario de Larache*, 1947.

● The *al-Qubaybat Castle (of small domes)*, *Hisn al-Fath (Conquest)* or *San Antonio Castle* is the other big defensive Fort that the *Sultan Ahmad al-Mansur al-Dahabi* had built after the battle of the Three Kings against the Portuguese in 1578. It is located at the mouth of the river, looking out over the ocean to the **north east of the Medina**. It is a further example of an exceptional **Italian renaissance defensive system**. It is square in shape, with a central bailey and bastions in each of the four corners. You can reach the Fort from inside the Medina by taking Qubaybat Street. This walk will provide you with some amazing views. We also recommend that you head over to the southern side which is known as the Atlantic Balcony.

Streets in the Medina.

7. Streets in the Medina



It is impossible to get lost wandering through the streets in the Medina. The slope down will lead you to the promenade next to the riverbank. If you head up to the Medina, you will most likely end up in the Small Souk or in *Qubaybat Street*. It is very normal to come across a variety of streets that can be covered, wide or very narrow. This is due to the houses that have been built on top of one another, some connecting together above the street forming a passageway. This is a prime example of how private use of space is maximised to its full potential in detriment to the provision of public space.

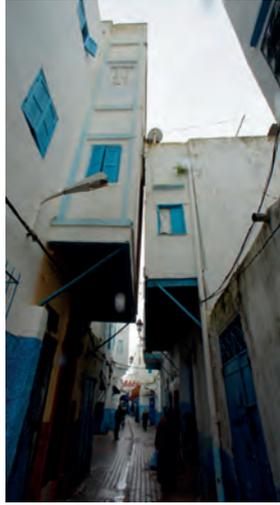
Between the **al-Haira** and **Qbibat** districts, next to **Mesbahia Street**, you can find the Zaouia of the Patron Saint of Larache, **Lalla Menana al-Mesbahia**, which dates back to the **18th century**. It is also the Zaouia of her father, a holy man who was a descendant of a prophet and who fought in the war against the Portuguese.

Next to the Zaouia, you can also find the remains of a gunpowder warehouse which the **Spanish built in the 17th century**. It is this building, which appears to be impenetrable, that gave the name to this area *al-Hayra* meaning the stone.

Once you have reached the top of your ascent, you will arrive at a long street which connects the



Laqibat Castle with the Small Souk. This is **al-Sadr al Aazam Street** (Essadr al-Aadam), also known as **Qubaybat Street** or **Artilleryman Street** and painted by Bertuchi on the posters used to promote tourism in the area. Here, the historic past and the religious propaganda are mixed together with contemporary plastic art in various galleries such as the one that belongs to the **artist Muhammad Kabbud**.



Streets in the Medina and artistic detail of the tiles that can be found along the walk. On the left, the front of the Mesbahia Zaouia.



Famous poster of Larache by M- Bertuchi which shows the Gate that connects Qubaybat Street with the Small Souk. It belongs to a series of posters that he designed for the National Tourism Board and the Official Tourism Committee of Tetouan during the II Spanish Republic. During the Franco regime things changed once again, the Committee disappeared but the initials were kept on the posters. The Spanish government continued to change whilst Bertuchi carried on painting posters for the Spanish Protectorate. (Bertuchi Family Archive).

8. The Small Souk



The **Small Souk or Suq al-Sagir** is the main public space in the Medina, the commercial centre. It is the place that **connects the new city to the rest of the Medina** and can be found halfway between Stork's Castle and the Fort of Small Domes.

In the Small Souk, the shop window displays of the jewellers shine brightly and the green, turquoise, black and cobalt coloured fabric of the kaftan salesman, also tempt you to spend some money. The knife-grinder and the water seller pass by, the colour of their voices blending together with the songs that are played on the old radios.

Sergio Barce.

Originally, it was the **Parade Ground and was later designed as an alcaiceria in the second half of the 18th century**. It was commissioned by Muhammad ibn Abd Allah and designed by the captive Frenchmen, **Theodore Comut**, who also designed the Souk in Essaouira which is similar in many ways. This accounts for the use of **semi-circular arched galleries and classic columns**, popular during the Spanish Protectorate period. The new public and commercial character of the square was enhanced with the construction of the **Great Mosque**, a **Funduq** and the **Bab al-Qasba Fountain**.

The Small Souk.

One of the unique points is the fact that the Souk was planned. In the old Medinas, these areas usually came about more spontaneously and usually as a result of an empty space located next to a Mosque or Fortress, which ended up being used as a Souk due to the existing links between religion and trade.

- Behind the gallery that looks onto the Medina (towards the north) and by taking the side streets, you will find **two diwanes** that run parallel to each other (a word taken from the east meaning spaces that were used as offices or for other responsibilities of the Sultan). They are covered allures, the longest in the Medina and are called **Diwan Fawqi and Diwan Sufli**. They originally housed the residences for civil servants. They were built on the stonework of the Spanish barracks from the **17th century**. They include houses which **have great architectural value**.

- **The Great Mosque (al-Masyid al-Aazam)** was built at the same time as the Small Souk. It was built using the site of an old Mosque founded by Muly Ismail that was near to the Christian Sanctuary, Santa María de la Cabeza, built in the 17th century. With the construction of a new and bigger mosque, they managed to recuperate the Muslim character of the city, having been in foreign possession for various years.



Front of the Great Mosque.

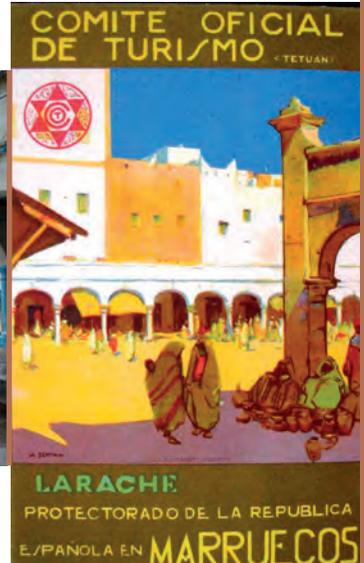
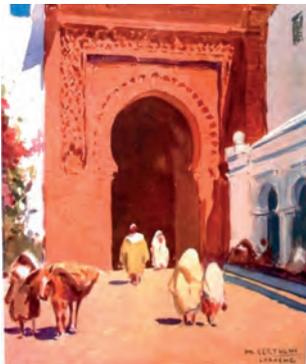


The decoration on the front of the mosque, originally more discreet, was renovated during the Spanish Protectorate. It has a square minaret, finished with a Yamur that is prepared to receive the heavenly light.



Front of the Funduq.

● The funduqs are inns (corn Exchange or tavern) for traders who travel to the souks, and are prepared to store both the goods and the animals that they bring with them. In many cases, the commercial transactions and the exchange of goods were carried out within the funduq itself. The construction of the **Zalyu Funduq**, in the square of the same name, greatly benefited the Small Souk. It has the typical elements expected in a funduq: galleries, including bedrooms spread over two floors which open up onto a central patio. The front of the building goes by pretty much unnoticed, with a semicircular arch with sober archivolts and an eave under which you will find various small windows. At the end of the 19th century it was used as a **Madrasa**. Currently it is not being used.



Poster of the Small Souk by M. Bertuchi as seen from the Bab al-Jemis Gate. (Bertuchi Family Archive).

Bottom left: You can reach the Small Souk through the Gate of the old Kasbah. Watercolour by M. Bertuchi. "Trenes" Magazine n° 51, 1952. (Bertuchi Family Archive).

In the Small Souk, you can find the **Bab al-Jamis Gate** which forms part of the city wall. It dates back to the **17th century** and opens up onto the Alcazarquivir Road, **connecting the Medina with the new city**: the Spanish Ensanche (City Extension).

*You still remain here, you are still here
Maintaining the grass
A diminutive of the arch;
The thick Baganvilla on the walls,
The darkness of the closed eye.*

Trina Mercader

Itinerary: The Ensanche (City Extension)

1. LIBERACIÓN SQUARE

- Medina Gate •
- Building with a porch •
- Tarrafine and Haddadin Allures •
- Cafe Lixus •
- Koutoubia Building •
- España Hotel

2. ATLANTIC BALCONY

- Spanish Consulate

3. CENTRAL MARKET

- Modernist Architecture •
- Old Palace of the Duchess of Guisa

4. MULAY ISMAIL AVENUE

- Imán Malek School •
- Mohamed VI Mosque •
- Muslim Cemetery •
- Slaughterhouse •
- Christian Cemetery •
- Lighthouse

5. MOHAMED V AVENUE

- Nuestra Señora del Pilar Church •
- Post Office •
- Garden of the Hesperides •
- Old Israelite School •
- Old Wood Warehouse •
- Chalets from the 20s •
- Lalla Menana Cemetery





ATLANTIC

Atlantic Balcony

2

Alcazar

MEDINA

1
Place de la Libération

Rue Tarik Ben Ziad

Boulevard Bir

Ismaïl

Avd. Moulay

Avd. Mohammed Zerkeunt

Avd. Mohammed

Rue Caïd Ahmed

Abdellah

Mohammed Ben

Avd. Moulay

Old Palace of the Duchess of Guisa

5

Avd. Hassan II

Avd. Mohammed V

Garden of the Hesperides

Towards Tangier

Lalla Menana Cemetery

5

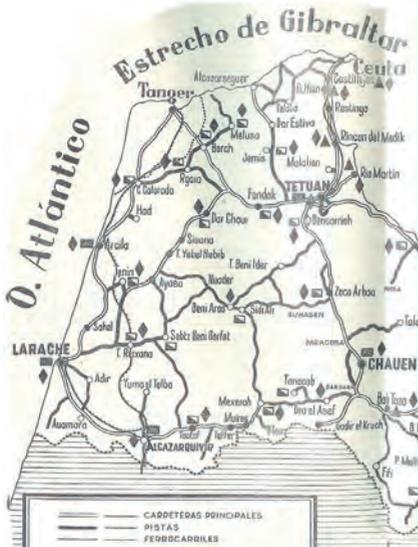
Towards Alcazarquivir

The Ensanche (City Extension)



The Governor of the Lucus Region, **Mulay Ahmad al-Raisuni**, peacefully gave the city to the Spanish along with Asilah and Ksar el Kebir. From 1911 onwards, the **Spanish Protectorate Period** started for these cities. Larache became the capital with great economic and cultural wealth, mainly due to the richness of the territory and the Port which had acquired an international reputation and had become a commercial hub, thanks to the train line that connected it to Tangier.

A new city was built, the **Ensanche**, which was well designed including beautiful examples of **European architecture**.

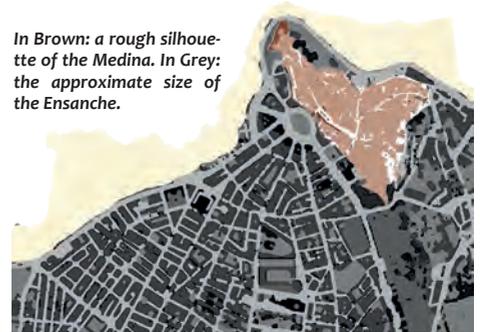


Map of the Western area of the territory under the Spanish Protectorate.

Whilst the Ensanche was being built, new services and infrastructure were given to the old part of the city: a sewage system, electricity, pavements

and water. The General Command Headquarters and the Offices of the General Staff were set up in the Old Bajá Palace, located in Majzen Square. Some buildings were demolished in order to recuperate the space that was the old Parade Ground. The hospital was located in the Fort of Small Domes and the artillery depot was located in Stork's Castle. In the Medina, work was carried out in *Mulay al-Mahdi Square* with the creation of the *Lala Menara School Group*, the *Spanish-Israelite School* and the *Spanish-Arabic School*. The latter of the three was located in an old baroque Palace from the 18th century that was built by the Spanish. It had previously been the Spanish Consulate, a building which is currently occupied by the *Mulay Abdesalam Mechich School Group*.

In Brown: a rough silhouette of the Medina. In Grey: the approximate size of the Ensanche.



The military barracks were built in the outskirts, outside of the Medina and distributed along the old communication routes. Today, they have been absorbed into the urban area of the city.

The plans of the Ensanche were designed by military and highway engineers in 1913. For this new part of the city, they chose the land that bordered the southern part of the Medina, taking into account that, to the north was the river and to the west was the ocean. They maintained the roads that previously existed, with them later becoming the Avenues in this new part of the city. These avenues branched out from a central point which connected the traditional part of the city with the Ensanche: **an elliptical square** which fitted in well with the wall from the 17th century and which was centered on the Medina Gate. From this square,

a circular sketch was drawn out in the shape of a fan where **triangular and trapezium shaped blocks were placed**. These blocks were randomly occupied over time, leaving empty urban spaces that took decades to fill. As well as housing, other buildings were constructed for public services such as: Schools, a Hospital, a Market, Custom House, Slaughterhouse, etc. Other more notable urban spaces were created such as the Atlantic Balcony, the Garden of the Hesperides and the Tower Garden.

Walking through any of the streets of the Ensanche, you can see the architectural language used during the Spanish Protectorate. This style of architecture is called Colonial style, and today it provides us with a heritage of great value that reflects the Spanish character, highlighting the creation of a unique style, the **Neo-Arabic style**. This was combined with other fashionable European styles at this time: **Modernism, Art Deco or Rationalism**. Amongst the architects of this time, names such as José Larrucea Garma, and others such as Blanco Soler, Rafael Bergamín, Andrés Galmes, Francisco Hernanz Martínez, Enrique Blanch Roig, Hermenegildo Bracons... come to mind.



Logo and stamp of the Moroccan newspaper *Diario de Larache*.



The economic strength brought with it a very active cultural and social scene. Various celebrities from the world of literature and arts passed through Larache. It hosted important events and became a **reference in Spanish-Moroccan literature**.

It was the city of paper, with **various publishers and book shops** such as Goya, Cremades and *Editora Marroquí*. At one point there were three daily newspapers: *El Popular*, *Diario Marroquí* and *Heraldo de Marruecos*. There were also two weekly newspapers: *Avisador de Larache* and *Diario de Larache*. The magazine *Al-Magreb* was also

published along with the literary magazine *Al-Motamid*. The latter was directed by the poet Trina Mercader and began publication in 1947 as a platform for Spanish-Moroccan poetry.



Advertisement for the *Ideal Cinema*. *Diario de Larache*, 1947.

It also was, and still is, **a city that loves theatre and cinema**. In the *Teatro Español*, you could hear the voices of Antonio Machín, Estrellita Castro or Concha Piquer. There were also various cinemas such as *Coliseo María Cristina*, *Ideal* or *Avenida*. The latter of which was built in 1957 and is the only one that still exists today.

Various public spaces were designed which gave the people from Larache a place to meet and spend their free time. These included areas such as the **Atlantic Balcony** with its bandstand and visiting orchestras, or the **Garden of the Hesperides** with its bar and cages containing birds and monkeys, something which gave the gardens an exotic touch back in the 20s. Finally, we mustn't forget the casinos, cultural centers and legendary cafes where people would chat away amongst the sound of laughter and heated debates.



Editions of the exercise book *Árabe Dialectal*: the original is from 1947 and was advertised in the press and was edited by *Editora Marroquí*. It was re-edited in 2013 by *Cremades*, a bookshop and printers which on some occasions still edits in typographic printing. (Source: *Cremades printers*).

1. Liberación Square

It is an urban space where various different roads converge along with different cultures, periods, styles and ways of life. It is the result of one of the most powerful interventions in the Ensanche and **one of the biggest milestones in urban planning in all of the territory under Spanish control. It represents a perfect combination of the old and new cities.** From here you can reach the Small Souk and the heart of the Medina, something which is symbolically represented on one side of the Square by a building with a porch (reminding us of the galleries in the Souk) and the Medina Gate in the centre. The other half of the square represents more modern European styles.



An aerial view of the Square. (Source: Sergio Barce).

Under the direction of the city architect **León Urzáiz**, the construction of **España Square** was finished in 1927. There was a landscaped ellipse in the centre of the square with yellow and blue mosaics from Seville. The square was built in the **ellipse shape** in an attempt to adapt it to the outline of the city wall from the 17th century.

The buildings were constructed between 1922 and 1926. In these buildings, various emblematic hotels and cafés were located such as the Oriente Hotel, later Cervantes Hotel, or Sol Cafe, later Central Café. The Spanish Casino was also located here and was the meeting point for the key military, bourgeois and diplomatic figures of the time.

Seven main streets start in the Square, some with very local names such as *Mohamed ben Abdellah*, known as *Duquesa de Guisa*, or *Hassan II*, previously *Canalejas* and known colloquially as *Chinguiti*, a place where young people would gather in the 50s and 60s and where traffic was cut off at weekends. Today it is a pedestrian street.



Medina Gate and building with a porch.

● The **Medina Gate** is the central focus point of the Square and of the building with the porch that surrounds it. It was designed by **José Larrucea at the end of the 20s**. The size of the gate makes it the main attraction in the square, something which represents the connection between the Medina and the Ensanche. He made it look like the old gates in the Medina by using open brick work and decorating it in the *Mudéjar* style.



Decorative detail of the Medina Gate.

Hidden behind the current Medina Gate is the **old Gate which once formed part of the city wall from the 17th century**. It was designed by the engineer *Bautista Antonelli* for the Spanish King *Phillippe III*. It used to connect the bailey, which



would later become the Small Souk, to the Ksar el Kebir road. It opened up onto an esplanade where the Souk was held every Thursday, hence why it received one of its names, **Bab al-Jamis**. It is also known as **Villa Gate** or **Land Gate**.

In order to build the Square a ravelin and two bastions, protecting the entrance to the gate and forming part of the fortified system designed by Antonelli, were demolished.

The **building with a porch** was also designed by **Larrucea at the end of the 20s**, with the addition of the **second floor in the 40s**. Behind the building you will find the **Tarrafine and Haddadin Al-lures**, remnants of the old wall-walk.



Lixus Cafe.

● **Lixus Cafe**. In this building both the cafe bar La Vinícola and the Hispano-Marroquí Cafe could be found. The building is an excellent example of the **Neo-Arabic style** which, strictly speaking, became a Spanish style as it was used on the peninsular and in Morocco. It was a style that represented the understanding between local traditional and modern architecture, thus showing respect for vernacular styles.

This style is a revision of the elements of Andalusian architecture using tiles, jagged battlements and horseshoe arches which are placed in the more modern setting of dominant European trends such as **Art Deco**.

● **Andrés Galmes** designed the **building which today houses the Koutoubia Café**. This building is a **successful fusion of reinvented Neo-Arabic elements and Art Deco**. The **side balconies** are particularly interesting along with the use of **lattice-work**, the design of the **grilles on the windows**

and the relief which is covered in **mocárabe**, borders and big flowers. All of these elements merge together perfectly.



Koutoubia café building.



Attic of the España Hotel with the emblem HE. Legendary establishment which has been located in this building since its construction in the 20s.

2. Atlantic Balcony



From Liberación Square you can feel the sea breeze. The ocean appears, warning us of its presence, deciding the path of the visitor through an earthly attraction. You can reach the **Atlantic Balcony** from the streets that look towards the north.

This is an urban area located on top of the **Ain Chaka cliff**, the fountain that flows from the hole. It was designed in the 40s as a place where people could meet, go for a walk and spend their free time. It is the side of the city that stands by the sea, a place from which you can see the **Atlantic Ocean**, just another neighbour in Larache. We share this corner with one of the women from Larache's history, Lalla Zuwayna and with the three Hesperid nymphs, Egle, Eritia and Hesperaretusa. Their names represent the different stages of the sunset: Blazing, Red and Setting. Here, the **sunset** and its different colours are the main attraction. You can also enjoy views of the **al-Qubaybat Castle** and one of the **defensive batteries**, **Sidi Bu Qanadil**, the oil lamp battery, which was commissioned by Muhammad Abd Allah during the second half of the 18th century. Its name refers to the person who was in charge of guiding the boats with an oil lamp as a type of lighthouse-keeper.

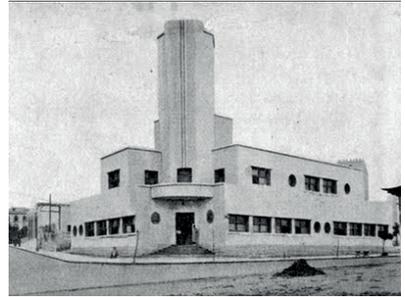


Atlantic Balcony.

● The **Spanish Consulate or House of Arrows** was built at the **beginning of the 30s**. It is an outstanding example of **Rationalist architecture** and contains elements that can be related to the **Machine Aesthetic movement**, **aerodynamic Rationalism**, which converts the building into a **sculptural object** with a very visual treatment of its different spaces. This style of architecture is associated with the image of **industrial progress** which, in turn, brings about a sense of movement. When it was built, it was the only tall building in its immediate surroundings. If you looked at it from **Liberación Square**, it could be compared with **the chimney stack of a steam liner**. On its **façade**, there were various **bull's-eyes** which have now been removed.



The Spanish Consulate today and in the 30s. (Source: Sergio Barce).



3. Central Market

You can reach the **Central Market** by taking **Zerkthuni Avenue** which boasts an array of buildings that have important architectural value, despite being in need of urgent refurbishment. **A straight line joins Liberación Square with the market**, which sits as a backdrop at the end of the street.



View from Zerkthuni Street and the first plans for the market. (Source: Sergio Barce).

4. Mulay Ismail Avenue



This long avenue starts at Liberación Square and carries on along the western perimeter of the city, next to the Atlantic. As the Avenue advances away from the city centre, it turns into a pathway. The Atlantic Balcony also leads into this avenue. Of the architecture that can be found along this route, you can find the **Imán Malek School**, the old Spanish school group which was built in 1918 by the architect José Monasterio, and also the new **Muhammad VI Mosque**. However, more than the architecture, it is the public spaces that take precedence in this pseudo urban area, whose left side balances on the edge of the cliffs. The first of these spaces doesn't seem much when you see it. It is located next to the Muslim Cemetery and is where the **Coal Souk** used to be held. Coal was one of the city's riches for centuries and was produced locally and exported to other cities. The next space is the aforementioned **Muslim Sidi Alal ibn Ahmad Cemetery**. Sidi Alal ibn Ahmad was a holy man who possibly defended the battery which can be found in front of the cemetery, located on a small peninsular. Our journey continues with the municipal **Slaughterhouse**, the **Christian Cemetery** and finally, the **Lighthouse**.



● The **Central Market** is known by the people that live in Larache as **the Square**. It was finished in 1925 and is one of the biggest buildings in the city where we can appreciate the use of the Neo-Nasrid style in perfect harmony with its surroundings.



● **Modernist building from the 20s**. In the streets that surround the market, there are various examples of Spanish architecture from different periods.



In Muhammad ibn Abd Allah Street, not far from the market, you can find the **Riad Hotel**. This hotel is a small Palace with a garden which belonged to the Dukes of Orleans-Guisa who, in 1909, set up residence in Larache. **The Duchess of Guisa** dedicated most of her time to charity work until she died in 1961. In the Medina she had various houses which were used by charitable organisations such as the House of the Child that was located at the entrance to the Kasbah. In the past, the streets received their name in tribute to a person.

● The **Slaughterhouse** is a very original space. In addition to the beautiful surrounding landscape, the building is simple and boasts a perfect and attractive **Modernist style**. Given its functional character, the decoration is minimal yet very effective, both in the design of the letters as in that of its ceramic tiles. It dates back to **1917** and is one of the first public buildings from the Spanish Protectorate in Larache.



● The **Spanish Cemetery** dates back to the first years of the Spanish Protectorate. It is a beautiful place, located on a cliff by the sea. The French poet, novelist and playwright **Jean Genet** is buried here. He lived in Larache from 1974 in a house not so far from where he now lies. Saint Genet, as Sartre used to call him, was friends with Picasso, Cocteau and of the French bohemian movement. He was a **curse** writer who had a conflictive life which is reflected in his work, evidence of a rebellion against society at that time. He asked to be buried in Larache.



● In the distance, a **lighthouse** can be made out which could also be confused with a minaret. You can reach it by following the path that takes you **to the top of a hill called Punta Nador**. It has the honour of being the **first concrete lighthouse and was built in Spain in 1914 by the Engineer J. Eugenio Ribera, measuring 33 metres high**. In the first 20 metres of the tower, the stairwell goes around the outer ring leaving the central part empty. However, in the upper part of the tower, the stairs have been moved inside. A visit to the different lighthouses that were built in the territories under the Spanish Protectorate is a route that is well worth doing, with lots of great architecture and beautiful landscape.



5. Mohamed V Avenue

Through the different names that this avenue has had we can see the history of Spain, with the name changing according to different political stances. Today it is called Mohamed V Avenue and is **the old road that used to connect Alcázar to Tangier**. It has also been called Reina Victoria, Palm Tree, Republic and Generalísimo. It was commissioned by the Consul Zapico as a modern European avenue which would become the heart of the city. But these plans went against reality, as part of its course occupied land that belonged to the Muslim Cemetery where you can find the Mausoleum of the Patron Saint of Larache. Work was carried out overnight and one morning the city awoke to find the stretch completed. The Consul had his way and it became one of the most beautiful and elegant avenues in all of Morocco at that time. The bourgeois moved here, living in **cottages and houses with gardens**. Furthermore, various **administrative headquarters** were located here along with **public services**, commercial buildings and **leisure areas** such as the **Garden of the Hesperides** and of course, the **church**.



● The **Nuestra Señora del Pilar Church** is the result of a project by **Rafael Bergamín** and **Luis Blanco Soler**, later modified by **José Larrucea**. It was inaugurated in **1931** and is an example of **Rationalism** in its use of space. It also has a cubist appearance and is shaped like a Latin cross with a dome in the transept and a peculiar use of **Arabic design** such as the **Sebka** decoration.

were helped by a dragon, pursued by Hercules on one of his twelve labours. The Lions that guard the entrance were brought from Italy during the period of Sultan Mulay Abd al-Aziz in 1908, the year of his dismissal.



● The **Post and Telegraph Office building** dates back to 1928 and was possible designed by **Andrés Galmes**. The **Art Deco** influence can be seen through the turret in the corner, which is designed in a very **Modern Arabic style**.

● **Old Israelite School**. There are various **examples of Modernist architecture** in the avenue. This building is from the end of the **first decade of the 20th century**. It has complex and distinctive grilles on the windows along with other interesting elements such as the door handle and door knocker. The decoration on the upper part of the building and **the detail on the grilles on the windows are similar to those of the Vienna Secession**.

● **Garden of the Hesperides**. In line with the styles of the **20s** and with a need to create green areas in cities, this garden was developed in an attempt to **fill in the trench that surrounded Stork's Castle**. Its name refers to the origins of the city of Lixus, one of the places where perhaps, the Garden of the Hesperides was located. It was the place where Hera kept the present that Gaia, the earth, had given her for her wedding with Zeus: the golden apples, which she gave to the three nymphs who





Old wood warehouses, Art Deco building from the second half of the 20s. (Source: Sergio Barce).



Example of a chalet with a garden.

● **The 20s** saw the introduction of the Garden City concept. The area south of Reina Victoria Avenue was completed with **chalets with gardens**, designed in their majority by **A. Galmes** and **J. Larucea** with styles that move between **Neo-Arabic** and other modern influences from Europe.



● **Lalla Menana al-Mesbahia Cemetery**, she was the Patron Saint of the city and daughter of Sidi Jilali ibn Abdellah al-Mesbahi. Various miracles have been attributed to this Saint and she is loved for her work with the Mujahideen, defenders of faith, as were her father and brother. Each year on the fourth day after the **Mawlid** (birthday of the Prophet) a pilgrimage is carried out to her tomb which leaves from the house of the Sharif al-Mesbahi. On the fifth night, songs are sung in front of her tomb and the **Hadra**, a mystical ritual, is carried out. Her Mausoleum is simple and stands out from between the headstones. It is a nice place to go for a walk.



Continuing along the road towards **Ksar el Kebir** (still in the urban area of the city) you will find buildings from the Spanish Protectorate period as well as **military constructions** that, in their time, were built in the outskirts of Larache. Different buildings stand out along this road such as the old **Flour Factory** with its silo, and the **façades of the Officials Residence** and the **Radiotelegraphy Station**. You can find the building that housed the **Flora Hostel** located in the park where Larache ends. It was here, together with the equestrian sports centre, where people went to have fun at the weekends.

The Surrounding Areas of Larache

Lixus

The city of Lixus is **only 4 km from Larache heading towards Tangier.**

The archeological remains that still exist today give us a feeling of the beauty of this ancient city. It is without a doubt an idyllic place and one that deserves to have a mythological past.

Strabo located the **Garden of the Hesperides** here loaded with golden apples and a dragon, the River Lucus. Nearby, **Antaeus' Palace** could have also been located, the site where the fight with Hercules took place and the apples were stolen.

Lixus is 35 miles from Tingis, the last city to be colonised by the Emperor Claudio, and which has been celebrated in many old and fabulous stories. It was the location of the Gardens of the Hesperides and Antaeus' Palace, where he fought with Hercules. It leaks a sinuous lake into the sea which they now say is the dragon that protects it. . . . the Greeks say that Lixus is a very powerful city, more so than the great Carthage. Plinio el Viejo.

Lixus was mentioned in some stories under the name Gemes, as well as Tishmish or Tashmash later in the middle ages. The River Lucus was also mentioned as Safadad. All these names were toponyms of Berber origin.

The legend tells us that the city was founded at the end of the 12th century BC, but the oldest findings date back to the **7th century BC**. Then the **Carthaginians** arrived, followed by the **Mauritanians** and finally the **Romans** in 40 AD.

It was part of Mauretania Tingitana in the **Roman Empire**. A period which witnessed a great deal of urban development: **temples, forums, theatres, roman baths** (including a mosaic that would represent the God of the ocean) and houses that



Arriving at Larache along the Tangier Road, you can see the **Alfonso XIII Bridge** which was opened in 1929 and which crosses the River Lucus. At the entrance to the city is the **old train station**, a building that was constructed by engineers in **Neo-Arabic style**.

The introduction of train lines and roads in the territories that were under the Spanish Protectorate proved to be crucial for the development of the cities. It was also a **symbol of modernity**. The connections Ceuta-Tetouan and **Tangier-Ksar el Kebir** (also passing through Asilah and Larache) were built during this time. The collection of stamps that Mariano Bertuchi designed for the Spanish Protectorate between 1928 and 1955 also covered this topic. (Bertuchi Family Archive).



*You still remain here, you are still here
Here with me, standing, defeated
Victor over transition.*

*You still remain standing, breathing
Your wall of exhaustion.*

Trina Mercader

Views of Lixus from the River Lucus.





were beautifully decorated with mosaics, frescos and marble sculptures. Its Port was very important due to the fact that olive oil, garum and salt were exported from there.

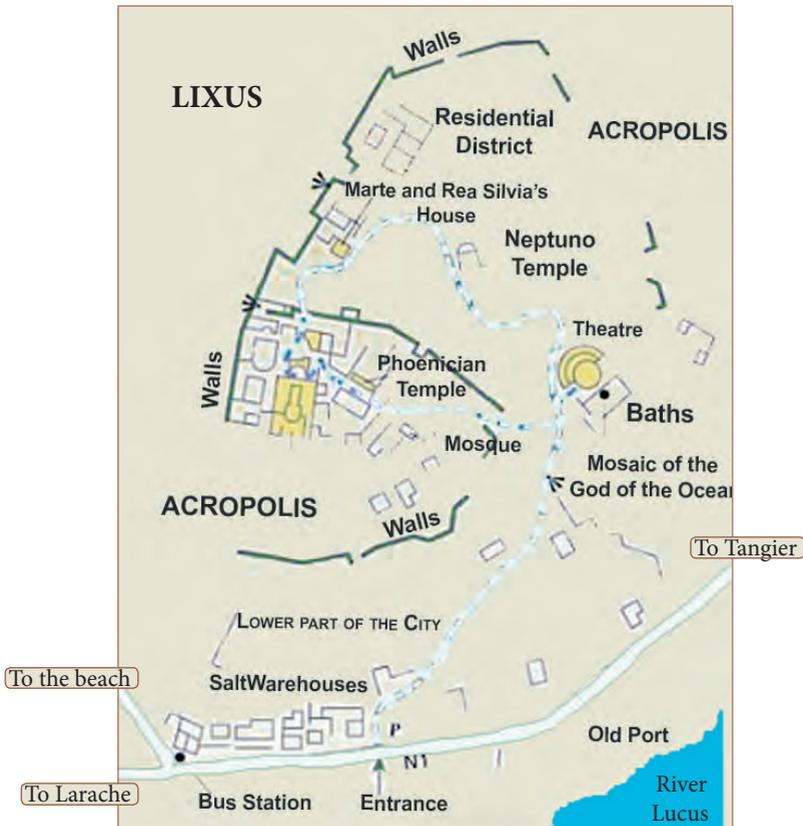
When the Empire was converted to Christianity in the 4th century, the first signs of secularisation appeared: a **Christian Basilica from the 4th century**, a date that coincides with the construction of the last wall. After the fall of the Empire, Lixus was left half deserted, although never completely. This was due to the fact that in the 7th century Visigoths and Vandals often passed through here. They had a Bishopric that was mentioned in *Thronos Alejandrino* (a piece of work from the Arabic period) and there are also remains of

a **Mosque that possibly built by the Almohads.**

The city managed to drag itself through to the 12th century, always as a small settlement in constant decline, until it eventually disappeared. In 1945, the German traveller Barth, found the site. The company of a guide is recommended during your trip. In order to complete your visit, you should go to the *Tetouan Archeological Museum*.

TOURIST INFORMATION

Syndicat d'Initiative et du Tourisme
 Mohammed V Avenue, Larache
 Tel.: +212 (0) 3 9913532



Asilah

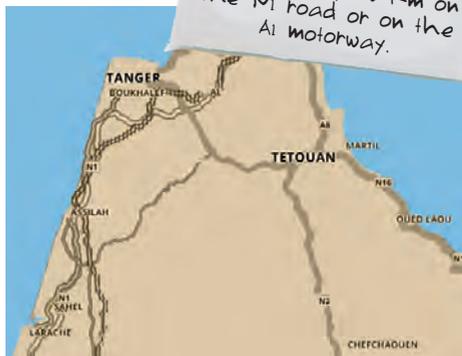
Asilah is a **quiet but cheerful city**, with beautiful long idyllic beaches that are caressed by the Atlantic waves, a sound which is reminiscent of the quiet and enveloping rhythm that the city lives to. This small Medina peers over the viewpoint from its old strong walls, contemplating the immense Atlantic and the eternal horizon. **It lives suspended in the kingdom of light**, from dawn till dusk, caressed by the silver waters of the ocean and enjoying the twilights which are painted with different shades of pleasure. It's delicious and delicate, a small bite of which will make you forget about the rest of the world.

The Africans called it Azella and it was a great city that the Romans built above the ocean.

Leo el Africanus.

It was founded a long time ago, possibly by the Punics, although **more likely by the Arabs**, due to its name Azayla which is a derivative from the toponym of the nearby **Roman city of Zilis**. It was given its current name Asilah by the Portuguese and Spanish.

Asilah is approximately 45 km from Larache on the A1 motorway or on the N1 road. From Tangier it is approximately 50 km on the M1 road or on the A1 motorway.



It was occupied in 1471 by the Portuguese and conquered in 1589 by the **Saadien King al-Mansu**. It then fell into the hands of the Spanish until they were expelled by the **Alaouite Sultan Mulay Ismail**.

The Muslims took the city, controlling it for 225 years, at the end of which the English (Normans) besieged it, leaving it in ruins for 30 years. The Lords and Pontiffs rebuilt and improved the city, making it stronger and of better quality than before. This brought with it wealth for the settlers, along with an abundance of famous people from the world of literature and war.

Leo Africanus





Throughout the history of Asilah, one character particularly stands out; **Mulay Ahmad al-Raisuni**, Governor of the city from 1905 and owner of the Region of Lucus. He was often thought of as a Saint, as a bandit or as a warrior, always giving people a lot to talk about. When the Spanish arrived in 1911, he peacefully gave them Larache, Asilah and Ksar el Kebir. In 1925 he was captured by Abdelkrim, who was then the leader of the Riffian resistance and head of the Rif Republic. He died that same year in captivity.

During the **Spanish Protectorate**, the city was expanded outside of the Medina, where schools, hospitals, a church and various other government and administrative buildings were constructed. The growth of the city was slow, something which has also been the case in the modern 20th and 21st centuries. To this day it still remains a small city.

In the last few decades, it has established itself as an **artistic and cultural centre**. It is the city of the arts. In the summer the **Asilah Cultural**

Moussem is held, a plastic arts festival that was founded in 1978 and linked to the beginning of the rehabilitation of the Medina which in a state of disrepair was at that time. The original proposal, still around today, was to **convert the historic walls into big canvasses** which would fill the street with colour. This would be in some way in remembrance of the success of the paintings by Mariano Bertuchi, who managed to represent the soul of Morocco through colour, something that was mentioned in the opening speech of the festival. The fact that the word **Moussem** was chosen, was not a random decision. They wanted to connect the local tradition with the modern nature of the event. The word is of Arabic origin and means *season or seasonal*, and is used to designate the season and the religious or agricultural festivals.

In your **walk through the Medina**, you can enjoy the beautiful canvasses on the walls, the **workshops and expositions**. However, there are also various historical architectural landmarks to be seen.

The main access to the Medina is through the **Bab al-Qasba Gate** which was opened during the Spanish Protectorate in order to facilitate the connection between the new city and the Medina.



Bab al-Qasbah Gate in the background, view from inside the Medina.



To the right of the Bab al-Qasba Gate, you will find some **houses from the Spanish Protectorate period**, some of which are occupied by the **Hassan II Cultural Centre**. To the right of these houses, you can find the **Great Mosque**.



Another access to the Medina is the **Bab al-Bahr Gate or Sea Gate** which was opened in 1516 and connects the beach to the Port.

One of the busiest spaces in the Medina is the **Sidi Abd Allah Guennun Square** where you can find the Lalla Saida Mosque, once a Portuguese church, and the imposing **Qamra Tower**.



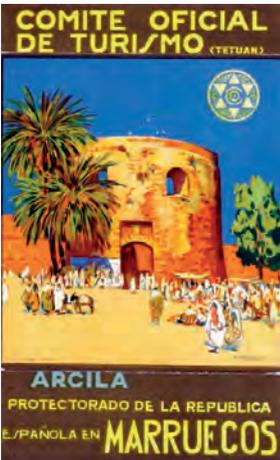
Al-Qamra Tower, Bab Bhar Gate and walls, view from the beach.

The latter of which was an old Palace that the Portuguese King Manuel I had built in 1509. The third gate in the **Medina is Bab al-Homar, also called Villa or Earth Gate** which was opened next to a semi-circular tower built in 1480 that is decorated with the coat of arms of Alfonso V, King of Portugal.

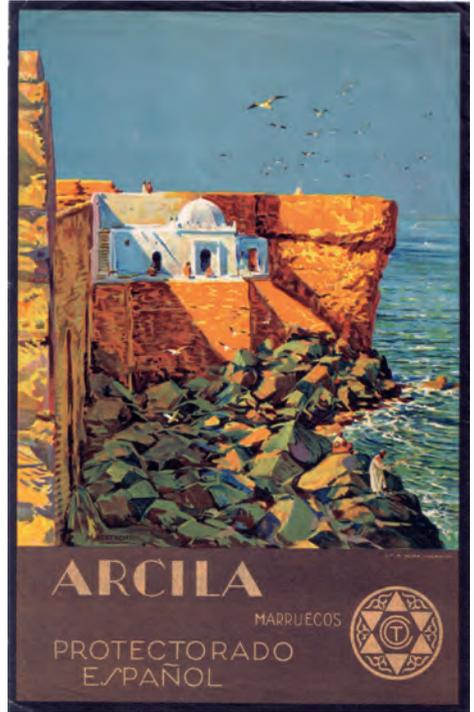




Al-Homar Gate and Tower.



Poster designed by M. Bertuchi which shows the Sidi Ahmed al-Mansur Cemetery by the sea. The viewpoint can be seen in the background. (Bertuchi Family Archive).



Another interesting place that is located in the western corner of the Medina is the **Kirikiya Tower Viewpoint**, a place that is often used by locals to meet with friends, spend free time and enjoy evenings looking out over the Atlantic. It is also the location of the **Sidi Ahmad al-Mansur Mausoleum** and the ceramic tombs of his war-

Cemetery by the sea and Kirikiya Viewpoint.



riors, a location which Bertuchi converted into a city icon after using it in a promotional poster, no doubt because it is one of the most beautiful spots in the city.

Looking out over the Atlantic on the western side of the city, you can find the **Palace that Raisuni had built**. It was built using the Spanish-Moorish style, decorated with Andalusian carpentry and mosaic including a large loggia which opens up providing beautiful sea views.

The Medina is one of the attractions that this ancient city offers to the visitor. Here, every corner breathes artistically on the façades of the houses and on the **small palaces and their simple architecture**.



TOURIST INFORMATION

Tourist Office
 Tarik ibn Ziad Street, Asilah
 Tel.: +212 (0) 23458722

In the Ensanche, you can also find some buildings from the **Spanish Protectorate period**. The most significant of these include the **Market** and the **San Bartolomé Church** which was built by the Monk architect **Francisco Serra in 1927**.



Asilah Church and Magali Cinema, in the Ensanche. Above, a stamp from the collection designed by M. Bertuchi (Bertuchi Family Archive).





Tetouan

*The Shape of History:
a Journey in Time*



Tetouan

Tetouan is called the *White Dove* by poets and the *Daughter of Granada* by those who are nostalgic. It is a **city with an eloquent history in which it has received lots of privileges**. It is located in a beautiful setting in the **Yebel Dersa** mountainside in the western part of the Rif territory. It has views of the **Gorgues Mountains** and is just 11 km from the sea, located next to the **River Martil** which served as a communication route for centuries due to its navigable waters, something which brought the city as much fortune as misfortune. In this city, **history takes form and speaks through architecture, telling us that there was an Andalusian past of legendary value** which can be heard, tasted, seen, lived in and lived. It also talks of the **Ottoman influence**, which casts its spell of one thousand and one nights. It tells us about the presence of a **modern western world that today is historic**, which left a new city with refined examples of fashion from the first half of the 20th century.

The sum of these different historical influences makes Tetouan a seductive city, a city which has the power to bewitch the visitor and make them fall in love. It has had this effect on many people over the course of time, including the artist **Mariano Bertuchi**, to who it owes the safeguarding and recuperation of most part of its historical identity.

You can reach Tetouan from Larache on the A1 motorway - R417 road - N2 road, it's approximately 110 km or by following directions to Tangier on the A1 motorway and A1 - N2 road, approximately 137 km.

Travelling to Tetouan is like travelling back in time. You can relive each and every one of its different periods in history by walking through the Medina and the Ensanche. However, **the modernity and love for art, music and culture** is also evident, as it is now an art and cultural epicenter that is continually developing.

History

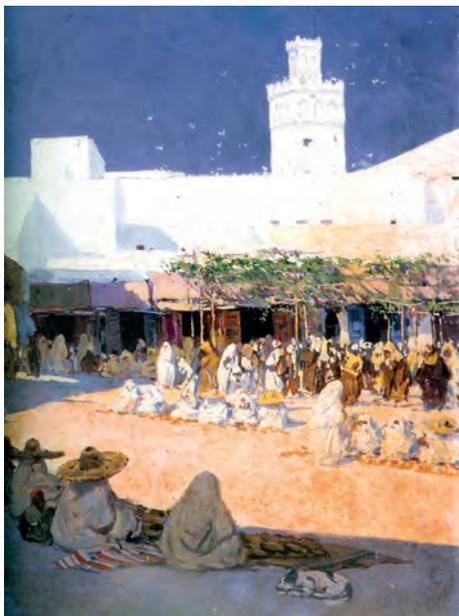
The first signs of the history of Tetouan can be found in the **Roman city of Tamuda**, 2 km from the current city. Until the 11th century there was no mention of the current location. At this time, the Andalusian geographer **Abu Ubayd al-Bakri** talked about a Berber settlement called **Tittawin**, an Amazigh term which means the **fountains**, in referal to the groundwater that runs beneath the city.

When the Muslims took the city, they gave it to a one-eyed Countess who came to the city every week to collect taxes: due this fact, the city was called Tetteguin, which in African (Tamazight) means eye, as she only had one of them.

Leo Africanus.



At this location, halfway through the 12th century, the Sufi Andalusian **Sidi Abd al-Qadir Tabbin** founded a first fortified Tetouan whose Kasbah was built by the Marinid **Sultan Abu Yussuf Ya'qub** in 1286. It was converted into a defensive stronghold against the Portuguese who regularly attacked the coast. **The river port, located at the mouth of the River Martil**, became a refuge for pirates. This was one of the reasons why it was continually attacked, being completely **destroyed and abandoned after the Portuguese offensive in 1437**.



The Medina in Tetouan, al-Fuqui Souk. In the background, the minaret of the Sidi al-Hach Ali Baraca Zaouia. Watercolour by M. Bertuchi. (Bertuchi Family Archive).

It was in **1484** when a new period started in the city at the hands of **Abu al-Hassan al-Mandari**, an Official in Boabdil's army, the last Nasrid Sultan from Granada. Al-Mandari founded the city of Tetouan for the second time. It became heir to Granada, receiving a large section of the Andalusian population in exile after the fall of Al-Andalus. After the al-Mandari period, the legendary **Sayyida al-Hurra** period soon followed. Aisha was the daughter of the founder of Chaouen and married

to **al-Mandari's grandson**. She governed the cities of Chaouen and Tetouan as a free woman between 1537 and 1542. One of the stories during her reign includes her alliance to the Berber pirate **Jayr al-Din**, known as *Red Beard*, in the fight against the Portuguese and Spanish.

From the 17th century onwards and under the governance of the **Andalusian family al-Naqsis** (1597-1672), Tetouan gained importance in Europe as a commercial

Port. It also became the **diplomatic capital** after various European Consulates were set up here. During this period of splendor and openness, the city became very much influenced by Ottoman decoration. In the **17th century**, the city found itself under western influence, under the rule of **families such as al-Rifi and Luqash**. The city became too small and the city wall was extended with the addition of new districts, palaces and mosques. However, following this glorious phase came a bitter 19th century full of plagues and hunger, coming to a close with the Spanish-Moroccan war in 1859 and the Spanish occupation of the city for two years (1860-1862).

The 20th century gave way to modernity. Tetouan became capital of the **Spanish Protectorate between 1913 and 1956**. A new Tetouan was added to the old: the **Ensanche was built outside the walls of the Medina and with it came new ways of life**. It became a fashionable city, a cultural, diplomatic and political centre, whilst at the same time the Medina walls preserved an unchanged, buzzing and wise old historic centre.

After independence in 1956, the mass exodus from the countryside to the city resulted in rapid growth, with the creation of many new districts around the historic centre.

Tetouan combines historic and architectural richness with a cultural, educational, touristic and commercial reality.



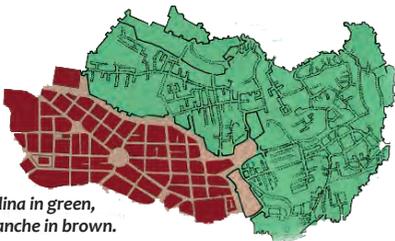
In the background, the Harraqia Zaouia, taken from the Bab Maqabar Gate. (Source: Domingo Outon).

Medina versus Ensanche

Medina and Ensanche are two ways of understanding the city which in turn leads to two ways of reflecting on them. They are completely different, complete contrasts of one another. This difference can be seen in their shape, spirit, body and soul. They are two parallel worlds that over the course of history have connected together perfectly.

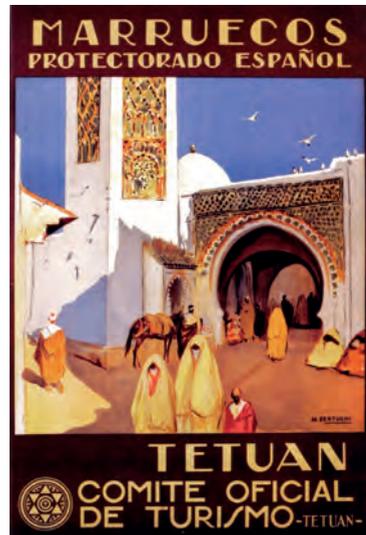
The Medina, Andalusian and Islamic in its conception, is a crowded space where the importance of private property and land is prioritised over that of public property. The evolution and creation of the public spaces depends on the relocation of the private land. It starts with the house, and then comes the block and then the labyrinth that is the rest of the Medina. Public spaces crop up between the different constructions which are then used as the focus of public life, **the Souks It is architecture without an architect**, functional and organic in conception and with an unexpected design.

The Ensanche is of European or western conception. It is created in an empty space, prioritising public space but always seeking to improve private areas as well. The streets and the squares determine its outline and it is the result of a previous planning process. Its architecture has a name and style from a period in history.



*Medina in green,
Ensanche in brown.*

The Ensanche and the Medina in Tetouan are fused together in certain places sharing communal areas where people live together. However, as in some sort of architectural paradox, we are transported from one century to another by simply passing through a Gate.



Poster designed by M. Bertuchi. (Bertuchi Family Archive).

Itinerary: The Medina



The founder of Tetouan **Abu al-Hassan Ali al-Mandari al-Andalusi al-Garnati** was from the Al-bencerrage family. He was born in Granada and was a member of Boabdil's Court. He arrived with a group of nobles who were running from the imminent fall of the Nasrid Dynasty. They promptly created a city giving it an appearance similar to that of his birthplace, Granada and of the Palace in which they lived, the Alhambra. Such is the Medina in Tetouan, an **Andalusian Medina** with a **Nasrid Kasbah** and **Moorish districts such as al-Ayún and Tranqat**. The inherited customs are reflected in the architecture with its courtyard

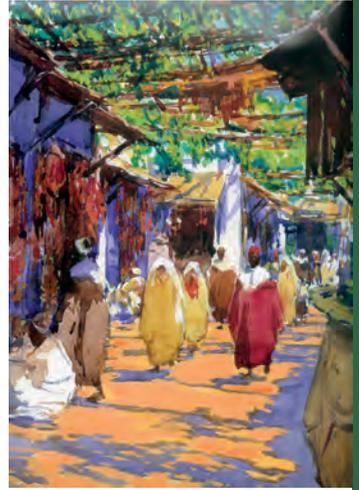
houses, mosques, ovens, baths, and fountains; in the local crafts which are distributed according to profession in different streets and souks; in the culture and art, and in the surnames such as Lucas, Torres, García, Sordo, Medina, Aragón. However, in front of the squared Andalusian minarets and blind arches, the octagonal shaped minarets rise high representing the welcomed **Ottoman influence from the 18th century**, covering the buildings with profuse ornamentation and new decorative motifs.



A door with Andalusian ironwork and zellige (al-zulayj or tile).

Main veins and arteries run through the city, starting at the heart of the Medina (the Kasbah). They generate different spaces which are used as meeting points, randomly branching out into smaller streets, all of which hide a different rhythm of life: the rhythm of privacy, with streets that often end in allures that are used as private hallways. It gives off the impression of a shape that has been completely carved out, **a shape which surprisingly leaves some open spaces creating an architectural sculpture that does not have an author or owner.** In this sculpture, the rhythm of life beats from dawn till dusk, with its population multiplying during the day with numerous foreign visitors. From the moment that these visitors come through the gates, they become a vital part of the Medina.

Watercolour by M. Bertuchi. (Bertuchi Family Archive).



All of this is contained within the walls of the Medina. Standing in front of these walls, you may ask yourself: *What is on the other side? What mysteries is it hiding? What treasures is it protecting? Who do they belong to?* **It is then when the invisible city calls us and begins to tell us its history through its architecture, urban planning and decoration which, without a doubt, is always full of colour.**

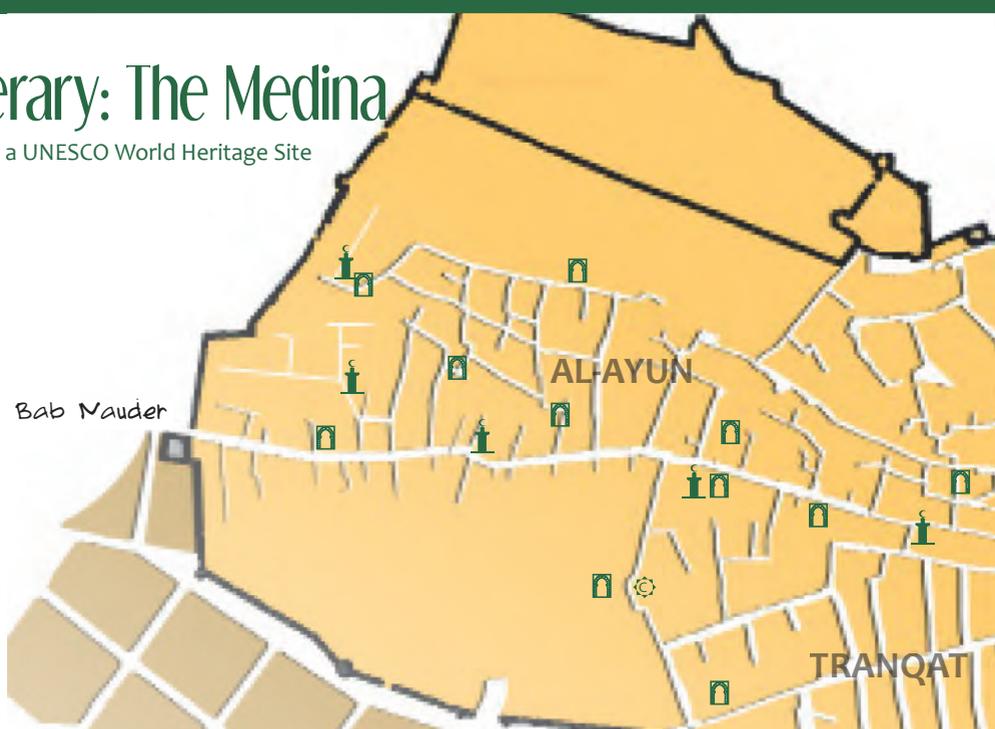


Tetouan is the whiteness of the limestone, the silver and black of the ironwork and the green and brown of the wood. Tetouan is the colour of the Andalusian zellige and of the Ottoman decoration. Tetouan is also the colours of the Souk, the Jebala hat, the silk and slippers, the woodwork and of Bertuchi's paintings.



Itinerary: The Medina

Declared a UNESCO World Heritage Site in 1997.



1 SUQ AL-HUT AL-QADIM

Sidi al-Mandari Kasbah • Mexuar Gate • Kasbah, Mosque and Baths

2 USAA SQUARE

Casino • Sidi Abbás Sabtí Zaouia

3 GARSA KEBIRA (GUERSA KEBIRA)

Luqash Mosque and Madrasa

4 AL-FUQUI SOUK

Sidi Ali Baraqa Mosque and Zaouia

5 BAB AL-MAQABAR

Harrakia Zaouia • Bab al-Maqabar • Muslim Cemetery • Jewish Cemetery • Tanneries

6 BLAD DISTRICT

Sidi Ibn Raisuni Zaouia • al-Rabta and Ibn Salaha Mosques

7 BLAD DISTRICT: NEXT TO THE GREAT MOSQUE

Great Mosque • Museum of Nationalism and Resistance

8 SIDI SAIDA

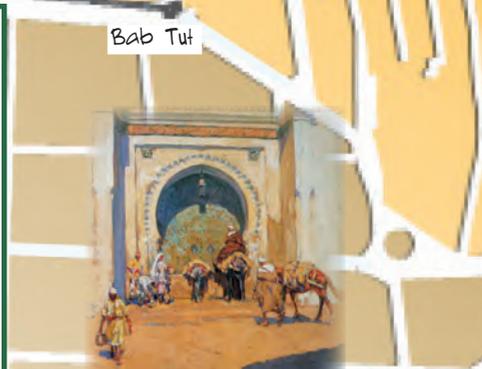
Sidi Saidi Zaouia • Bab Saida • Hamsaidi

9 BAB OKLA

Bab Okla • al-Maamura Mosque • School of Arts and Crafts • Ethnographic Museum • Bab al-Okla Mesdaa and Saqiya Fawqiya Streets

10 MELLAH

Luneta Street



The *Squndo* water is a drinking water supply system which comes from the underwater springs that can be found between Bab al-Maqabar and Bab Nauder. This system was set up in Tetouan during its founding years and was steadily extended in accordance to the growth of the city. The etymology of the word *squndo* is unknown. It doesn't seem to come from the Arabic language. It could be a derivative of the surname *Segundo*, a family that were in charge of the system for many years. It could also come from the word *Escondidas* (hidden), as the system was hidden below the ground or from the word *Segunda* (second) due to the fact that after the installation of the new system in the 20th century, the old system was no longer used (e.g. second-rate). (Bab Okla Fountain. Oil painting by M. Bertuchi. Bertuchi Family Archive).

Tombs



Jewish Cemetery

Muslim Cemetery

Bab Jiaf

Bab al-Maqabar

Bab Sidi Saida

Tanneries

Saidi Artistic Centre

BLAD

ROYAL PALACE
TARRAFIN

Kasbah

Feddan Square

Bab Riwah

SUIQA

MELLAH

Bab Okla

Ethnographic Museum

School of Arts and Crafts

Lunela

Bab Remuz

1. Suq al-Hut al-Qadim



From **Feddan Square**, we head into the Medina through the **Bab Riwah or Gate of the Winds**, located in the southeastern corner of the square. Our journey starts on **Hayy Ahmed Torres Street or Tarrafin**, a name that refers to the shoemaker's trade union. The Shoemakers used to line this street and were in their vast majority of Jewish origin. It is a very busy thoroughfare because it connects the new city (Ensanche) with the Medina, hence its commercial character. Turning left, you will find **Kasdarin Street**, the old boiler works, which opens up into an area called **Suq al-Hut al-Qadi** which used to be an old Souk which sold fish.

● **Al-Mandari's Kasbah** gives this area a medieval feeling with the Kasbah itself dating back to 1484, when the city was founded for the second time. Both the stretch of wall and the polygonal tower are beautiful, perhaps inspired by late Gothic-Mudéjar shapes. The tower is finished off with jagged battlements, a decorative detail that will become recurrent in subsequent Maghreb architecture.

...Al-Mandari is responsible for having rebuilt Tetouan and for loving this area, rebuilding walls and ordering the construction of an extremely strong castle enclosed by moats.

Leo Africanus.

● Passing underneath the city wall through the attractive pointed horseshoe arches of the **Mexuar Gate**, you arrive at the old part of the Medina and

what was the original city centre. Its name refers to the courtroom where **al-Mandari** served justice.

Here you will find the **Yamáa al-Qasba Mosque** which belonged to the Kasbah. It is the oldest mosque in the city, although it was rebuilt in the 17th and 18th centuries. Next to the gate of the Mosque you can find what used to be the **house of the founder of the city**. It is connected to the mosque inside the house and still **contains the family bath** which used to use groundwater and, like most baths in the city, was placed on top of a furnace for heating.



One of the most attractive things about Suq al-Hut are the colours of the street vendors and small businesses: the clay colour of the pottery, the mosaic of colours of the pharmacy and the **fotas**, a typical fabric used by the mountain women that was usually red and white.

2. Usaa Square



Near the area surrounding the Kasbah you can find a beautiful and quiet space known as **Buganvilla Square or Usaa Square**, a place for which Mariano Bertuchi had a soft spot. He painted

it on various occasions and in his paintings you can appreciate the interventions of the students from the *School of Arts and Crafts*. The **fountain** with its tiles is one of the improvements that has been made in the Square. Next to the fountain you will find the **Sidi Abbás Sabti Zaouia**.

The square appears out of nowhere when you head from the **Garsa Kebira Souk to the Great Mosque**.

Not very far from this square are **two other squares: Nogal Square (Tarbiat al-Yawza) and Jazmin Square (Tarbiat al-Yasmina)**. Traditionally, the wide streets and these small urban spaces used to have plants and trees and were covered by vines to provide shade in the summer months.

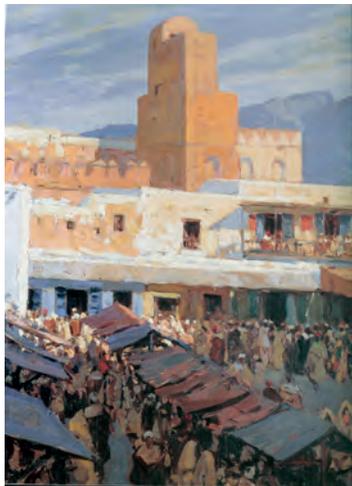
3. Garsa Kebira (Guersa Kebira)

You can reach Guersa Kebira from **Kasdarin Street** or by wandering through smaller streets from Uxaa Square. The Mexuar Gate connects Guersa Kebira with the **kaus es-Sfaniya (an arch named after the people who made fried dough balls)**. It is one of the Gates from the original Kasbah. The name **Garsa Kebira** makes reference to the large vegetable garden that once occupied this space, property of the Awlas Dulayman (Ulad Sliman) family. It became a meeting point in the city where diverse economic activities took place. The **oil and meat Souks** used to be held here and there were various shops that sold and still sell musical instruments, art, decorative objects, antiques, furniture and other odds and ends. The **square was also used for auctions**, in fact, you can still see the odd auctioneer (dallal) attempting to get people to bid.

It's a very picturesque square with traditional **small Tetuani cafés**, the **Rahba al-Zayat Funduq** and the **Luqash Mosque** on its western side, all of which are watched over by the **Sidi al-Mandari Kasbah**.



In this oil painting, Mariano Bertuchi reflects the intense daily activity in Usaá Square. As well as being used as a passageway to reach other parts of the city, Bertuchi shows in the painting that the cafe in the square managed to retain some of the passersby (to the right). On the left, the **first Casino in Tetouan is portrayed**, a casino understood as a place where people would meet to have coffee or tea. It was also the place used to resolve neighbourly disputes. It was in this Casino that the idea to build an orphanage came about in 1931, which was located in the police station on the opposite side of the square. The Casino is still open. (Bertuchi Family Archive).



View of the Sidi al-Mandari Kasbah from Garsa Kebira. Oil painting by M. Bertuchi (Bertuchi Family Archive).

● **Luqash** is the surname of the family that founded the **Mosque**, governors of the city during the 18th century, originally from Andalusia. It dates back to the middle of the **18th century** and was designed as a religious space, **Madrasa** and residence for students. The patio in the madrasa is interesting as it has the shape of a cruciform. In the mosque, the minaret is reminiscent of the aesthetical style of the Moorish minarets, far from the Ottoman influence that was already present during this century. Currently, it is not in use. You can access the mosque from **Muqaddam Street (M'Kadem)** which is behind Garsa Kebira.



Oil painting by M. Bertuchi (Bertuchi Family Archive).



The Garsa Kebira Souk with the Madrasa and Luqash Mosque in the background. At first thing in the morning, whilst the Souk is still asleep, you can see the typical businesses that are closed at this time. They are workspaces that are raised off of the ground with green doors. When they open, they join together with other stalls, displaying their merchandise, completely covering the walls behind. Bertuchi portrays the square during a busy period. Along with the regular businesses you can also see the street vendor stalls.

4. Al-Fuqui Souk

You can reach the al-Fuqui Souk by going up **Muqaddam Street (M'Kadem)**. This street was opened in the 17th century and was given the name of a Tetuani Military Chief who was a member of the governing family, the Naqsis. Here you can find the **entrance to the Lucas Mosque** and, in the first two alleys on the left, the **Kataniya Zaouia** and the **Tiyaniya Zaouia**. In the third alley on the left, called Chorfa Uazán, you will find **some typical Andalusian style houses with a central patio**.

In the final stretch of the street you can find the **Spice Souk, Suq al-Atariya**, which opens up into the large space know as **Suq al-Fuqui or Souk from Above**, also known by the Spanish at that time as the **Bread Souk**. Although this part of the Medina is originally from the 16th century, it was rehabilitated in the middle of the 19th century. Here you can find all different types of materials, food and arts and crafts.

From the square you can see the minarets of the **Mosque**, and the **Zaouia of the writer Sidi al-Hayy Ali Baraca**. We mustn't forget the **Arabic baths** which date back to 1591 and the **fountain** which can be found next to the temples, representing the ablution that accompanies the act of prayer.

It is a very busy square because it is the centre of the three main parts of the Medina: east-west-south. If you head towards the north, you will find the cemetery.



The brown and green doors stand out on the white-washed façades of the houses. The iron fittings tell us where their inhabitants come from. A Granada is displayed for those people from Granada. Another popular symbol used is the Hamsa or Hand of Fatima (yad Fatima). It is a pre-Islamic symbol whose origins could come from Carthage. It is used as a good luck charm against the evil eye and over time it has become a universal symbol that is used by many different religions. It was used by the Moors as a symbol for contraception.



Drawing by M. Bertuchi, Passage of the Baths or qaus al-Hammam. (Bertuchi Family Archive).

To the left of the al-Fuqui Souk there is an arch known as **Passage of the Baths**, which invites the visitor to pass through it and discover the western part of the Medina: the districts **al-Ayun and Tranqat**. It is the Moorish part of the city, an area that was created after the expulsion of the Moors and Sephardi Jews from Spain in 1609.

Al-Ayun Street is the backbone of the district and connects the Passage of the Baths with the **Nauder or Fes Gate**. **Ayun means from the spring, referring to the water from the River Squndo** which ran underground from Bab Maqabar. The district has various Zaouias along with other buildings such as the **M'Sendi and Sidi ibn Mas'ud al-Yuaidi Mosques**, both dating back to the first half of the 17th century. This can be seen from the typical Moorish square-shaped minaret and the decoration on the blind arches. It is very common to see the doors of these temples being used as a backboard for the merchandise being sold by the street vendors.

The **Tranqat District** also has a main street by the same name. It ends at **Bab Tut or Mulberry Gate** which forms part of the city wall.



● **Sidi al-Hacyy Ali Baraka Mosque and Zaouia which date back to the 17th and 18th centuries respectively.** These temples can be found close to one another and can be identified by their minarets. The minaret of the Zaouia is white, square in shape and has battlements. The minaret of the mosque has exposed

brickwork and tiling that was the result of the restoration work carried out by the School of Arts and Crafts and Bertuchi. He used to walk through the Medina early in the morning, covering every stretch and identifying and repairing any defects that he could see. He would also add Andalusian decoration where he thought it was necessary.

5. Bab al-Maqabar

Towards the northeast of the **al-Fuqui Souk**, the street is filled with local craftsmen, carpenters and leather workers, all the way up until you reach the **northern Gate, Bab al-Maqabar**.

● Next to the gate, you will find the **Harrakia**

Zaouia which was founded in 1835 by the Chauni Sheik Muhammad al-Harrak, a Sufism teacher, poet and expert in religious science. The original front of the gate was substituted at the beginning of the 20th century, giving it an unusual appearance.

● **Bab Maqabar or Cemetery Gate.** It belonged to the first walled area of Tetouan from the 16th century. It is the oldest Gate that is still around today and is a regular witness to the funeral ceremonies that pass through it on their way to the cemetery. Since 1860 it has been known as Ceuta Gate or Bab Sabta. It no longer has the original bent entrance and its decoration has also changed.



● On the other side of the gate, outside of the Medina, you can find the oldest **Muslim Cemetery** in the city. Here you can find the **old tombs of the Moors and the al-Mandari Mausoleum**. A bit further away, towards the northeast, you can find the **tombs of the Mujahideen people from Granada** who arrived with al-Mandari.

Al-Mandari arrived with 300 cavalymen, the best of Granada.

Leo Africanus.



Muslim Cemetery next to Bab Maqabar. In the centre, the Sidi al-Mandari Mausoleum.



Personified tombs in the Jewish Cemetery. (Malaga Provincial Archive)

● Next to the Muslim Cemetery, towards the east, you will find the **Jewish Cemetery**. It is particularly interesting due to its **personified tombs** which, together with those that can be found in the Cemetery in Chaouen, are the only ones in this area of the Mediterranean. You can access the cemetery from the city's other northern gate, **Bab Jiaf**, a name which refers to the Jewish, as it was only opened for funerals.



Animal skins that have been hung out to dry in the Tanneries.

● Next to the Bab Maqabar Gate, you can find the **tanneries** which have been here since the 16th century. Here the tanners or leather workers (*dabaguin*) and dyers (*sabbaguin*) worked on an elaborate process which is done outdoors in circular pits made out of brick, and other square pits dug directly into the ground. All of the pits are connected by a system of channels which carry **water from the Squndo**. The raw material used is mainly

goat's skin. The "L" shaped layout of the tanneries means that they can be accessed from the Maqabar Gate, making life easier for the people who supply the raw materials. It also allows for another access from inside the Medina, in **Jarracin Street**, the place where the **leather Souk** is held, thus helping them to distribute and sell their products. You can visit the tanneries during work hours, 08.00-19.00h.

6. Blad District

You can reach the **Blad district from Jarracín Street**. It is the oldest district in the Medina and it grew next to the al-Mandari Kasbah within the first walled part of the city. **Its name means the village and was the home of the Andalusian Muslims and the Sephardi Jews, occupying a large part of the Jewish quarter.** At the beginning of the 19th century, the Jewish quarter was moved to the southern part of the Medina so that the Sultan Muley Sliman could build the **Great Mosque**. Many powerful families bought land in the area surrounding the Great Mosque and built their **Palace Houses**, maintaining the same structure and symbolism as used in the Andalusian Courtyard Houses. However, the Ottoman and European influence was now clear and can be seen in the structural and decorative differences between the early Moorish constructions of the 16th, 17th and 18th centuries (such as M'Kadem Street), and those from the 19th and 20th centuries. Families with surnames such as Lebbady, Aragón, Ben Mufti, Lucas, Medina, Erzini, García and Bricha had houses in this area. Even to this day, some can be visited because they are used as hotels, restaurants or spaces for special events. We can also find religious buildings in this district such as the **Sidi ibn Raisuni Zaouia** and the **al-Rabta** and **ibn Salah Mosques**.

● In **Siaguin Street**, next to the **Lebado Palace House**, you can find the **Sidi ibn Raisuni Zaouia** which was built in 1837. It has a **striking Octagonal shaped minaret, influenced by the Hanfi Turkish** which can also be seen in the decoration on the doors and interior areas.



7. Blad District: next to the Great Mosque

● **The Great Mosque** was founded in 1808 by the Sultan Muley Sulayman, a descendant of the Alaouite family that governed in Morocco between 1792 and 1822. **It is the biggest mosque in the Medina** and its square shaped minaret is also the tallest. It is a study centre for religion, linguistics and law. All of its doors are decorated with an eastern influence.



Al-Rabta Mosque, next to the Seven Riots Alleyway, the narrowest in the Medina.



Metamar Street.

● On **Metamar Street**, just passed the Great Mosque, you can find the **Benabud Family Palace House**, from the end of the 19th and beginning of the 20th century. Today it **houses the Museum of Nationalism and Resistance**.



Dungeons.

(Malaga Provincial Archive).

In **Metamar Street** (plural of *matmura* which means *dungeon*) you can find the entrance to the **underground dungeons** which al-Mandari had built, taking advantage of the natural network of underground cavities and galleries which formed beneath the city. It was here that the captive Christians were locked up. The prisoners were used to help build the city, to be sold into the slave trade or to claim money through ransoms. The dungeons also served as a place where people could leave their slaves for the night, a public service that was offered at the time.

Unfortunately the dungeons cannot be visited. They were discovered through documentation that belonged to the Franciscans who used to come down from the peninsular to pay ransoms. It was rediscovered in the 20th century through the studies of Gómez Moreno and the architectural plans made by Carlos Óvilo and Alfonso de Sierra Ochoa. They stopped being used during the Sultanate of Muley Sulayman in the 18th century.



Afail House, end of the 19th century. Metamar Street. (Malaga Provincial Archive).

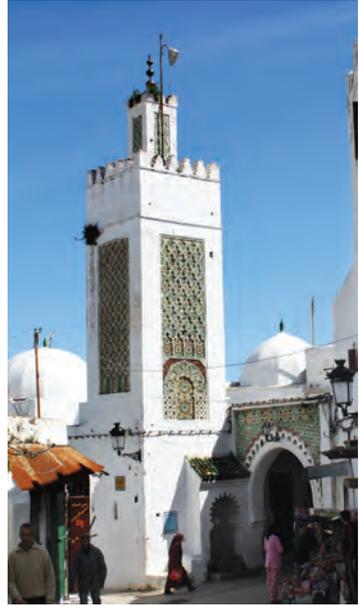
The patio is the central part of the Andalusian house.

It is around the patio that the galleries are divided into rooms. Due to the two different levels of the house, it is important to identify how many supports are being used in order to define its typology. The patio is the source of light, a fundamental element in these beautiful spaces. Furthermore, the light from the patio means that the rest of the building can be closed in, protecting the intimacy of the family life within. This stronghold of intimacy is at the same time a connection to the heavenly world, in the words of Antonio Muñoz Molina, the patio is a viewpoint and a shelter. **From within the Andalusian Tetuani patios, the residents looked at the same sky and shared the same moon as they did in the lost land, Al-Andalus. It served as an infinite connection ensuring the continuity of one joint belief.**

In the design of the new **Palace House of the 19th and 20th centuries**, these ideas are respected. However, modernity brings about some changes. New materials and structural solutions are introduced such as the use of metal beams, thus converting the arches into mere decorative elements. The patio is covered by a steel and glass structure which provides better comfort in the winter, without losing natural light. This addition also converts the patio into a living room, a new meeting point in the house and an extra area in which more decorative elements could be included, such as plastering, paintings and wood. As a matter of fact, the space is overloaded with decoration, drawing similarities with eastern styles.

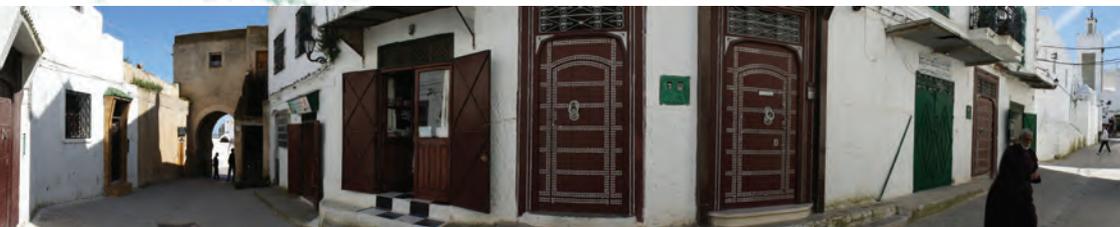
8. Sidi Saida

Continuing along **Slokia de Sidi Saida Street** in the northeastern part of the Medina, you will reach an area which is full of streets that are wider than normal. It is a relatively quiet area with few people and a more residential feel. If you head down the slope, you will reach the **Sidi Saida Zaouia**, name of the Patron Saint of the city in the 13th century.



● **Sidi Saida Zaouia.** It is one of the most beautiful Zaouias in the city. Bertuchi painted it on numerous occasions and he even restored it. The Zaouia is not blocked by any other buildings and can be seen in its full splendor, including the Qubbas and the attractive varnished tiles on the minaret.

In the background to the left, Bab Saida, in the background to the right, the minaret of the Sidi Saida Zaouia





Tiles on the minaret of the Sidi Saida Zaouia.

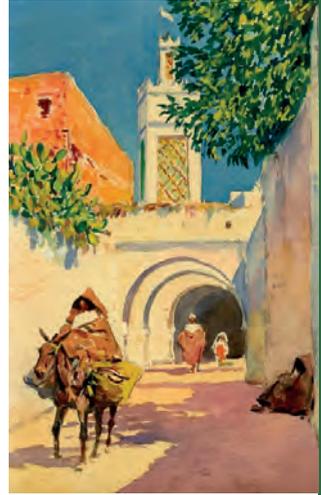
● Next to the Zaouia is the **Saida Gate (Bab)**. It was temporarily blocked off when the Spanish left in 1862. This was due to the superstition that the Spanish had brought the city bad luck during their occupation of Tetouan, a period in which it was called the **San Fernando Gate**. Today it connects the eastern part of the Medina with the new city.

Just in front of Bab Saida, outside of the Medina and in Darb Wazir Muhammad Saffar Street, you can find Hamsaida, **an artistic and cultural centre** which seeks to promote modern art from Morocco and the rest of the Arabic world. This centre, together with the **School of Arts and Crafts**, the **Ethnographic Museum** and the **Museum of Modern Art**, make the eastern perimeter of the Medina an exceptional route for art lovers.

From **Sidi Said to Bab Okla**, the most direct route is along the lonely and quiet **Chrichar Street**

which runs parallel to the wall and is surrounded by inaccessible gardens. The other option is to go back to the Great Mosque and wander through the smaller streets towards the south, starting from **Neki-ba Street**.

Chrichar Street. Watercolour by M. Bertuchi (Bertuchi Family Archive).



9. Bab Okla

The area surrounding the Bab Okla Gate is a privileged one to say the least. Here, you can find the **School of Arts and Crafts** and the **Ethnographic Museum**. However, the street itself is also a sample of Tetuani traditions and customs. It is one of the most entertaining areas of the Medina, with people constantly passing by and various different activities going on around you. On top of the crowds from the Souk you have to add the hoards of people crossing the Medina from the Ensanche to the eastern part of the new city, including students on their way to school, religious devotees



Bab Okla. Oil painting by M. Bertuchi (Bertuchi Family Archive).

that have been going to the **Al-Maamura Mosque** since the 18th century and tourists on their way to the Medina through the Bab Okla Gate.

● The **Bab Okla Gate** is quite possibly the most painted corner of Tetouan. This could be due to the fact that Bertuchi's school was located just opposite. It was the location of his studio and where he spent a lot of his time. The Gate is from the **19th century** and has a very robust and military appearance. It is built on a slope and has an upper masriya, the place where the guard would stand. The exterior façade is staggered, imitating the Al-mohad and Marinid Gates. It is known as the **Gate of the Wise and Sea Gate** (as it provided access to the road that led to Martil). However, it is usually called **Queen's Gate**, a name that it received from the surveillance carried out by the soldiers of Isabel II during the Spanish occupation in 1860.



● Interior detail of the Tetouan **School of Arts and Crafts** with woodwork and mosaic that were produced in the school itself. The school is located in front of Bab Okla Gate and was **founded in 1919** with the intention of recuperating, maintaining and disseminating Tetouani artistic tradition as well as restoring the Medina along with its monuments, whilst respecting the purist style of the traditional shapes. From 1930 onwards, Mariano Bertuchi was in charge of the School, taking over from José Gutiérrez Lescura. It has occupied the building since 1928 and was designed by the architect **Carlos Óvilo**. Inside the building you can find a **villa with a pastoral garden-patio which is similar to those which can be found in Granada**. It is worth visiting Tetouan just for its local craftsmanship which includes carpentry, mosaics, fabrics, goldsmiths and a colourful variety of other local products which are all designed in the distinctive Andalusian-Tetuani style. The School is one of the biggest assets to the city.

● Next to Bab Okla you can find the **Ethnographic Museum** which has been located at the **old Fort Sqala since 1948**. The Fort was built by the Sultan Mulay Abd al-Rahman ibn Hisham in 1830 and was rehabilitated by Bertuchi in order to convert it into a museum. The artifacts on show complete the vision on Tetuani craftsmanship that we began with the visit to the School of Arts and Crafts.



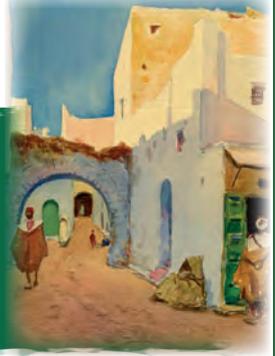
⌚ Mornings: 09:00 h-12:00 h
Afternoons: 14:30 h-18:00 h
Tardes: 14.30 h –18.00 h.
Closed: Saturdays and Sundays.



One of the most attractive, vibrant and colourful walks that you can go on in the city is along the following **streets: Bab al-Okla - Masdaa - Saqiya Fawquiya**. This is a route that will take you from east to west in the southern part of the Medina, connecting the Bab Okla Gate with Tarrafin Street. Anything can happen in these streets that are full of food stalls selling meats, fish, fruit, vegetables, bread, dairy products, spices and legumes. All of these products are sold in bulk, pieces, crates, stacks or other types of containers and measurements. You will also find Zaouias and Mosques on this route, along with the entrance to the **main street of the Suwaiqa District (Suika) or Street Market**.



Sulka is a district located in the southeast of the Medina and to the east of the old Jewish Quarter. The streets in this district lead you down to the perimeter wall and to the **(Bab) Remuz Gate** which faces the **Gorgues Mountains**. The gate is also known as **Bannana Gate** or **Luneta Gate**. This is due to the construction of a **Luneta** (Spanish for a small Fort including bastion) next to the Gate in 1862. The street that heads up from Bab Remuz to Feddan (located in the west of the Mellah) is also called **Luneta Street**. These are the only two streets that lead to the Jewish quarter. (M. Bertuchi Watercolour. Family Bertuchi Archive).



10. Mellah

The main street that accesses the **Jewish Quarter** is the one that runs parallel to Bab Ruah leading into Feddan Square, a street where dry fruit was traditionally sold. They started to build the **Mellah or Jewish Quarter** back in **1807**, following the destruction of the old Jewish Quarter in the Blad district (mellah el-Bali) in 1790 by Muley Yazid. They moved it to this area in order to avoid confrontation and because it was ordered by the Sultan Mulay Sulayman. It was built on land that was previously occupied by a few vegetable gardens and the Musallah, an area that was used as a place of worship by many.

The streets in this area are **very strange as they form a maze like pattern**. This was intentional



The street that heads from north to south in the Mellah. It is full of businesses that deal with the preparation of silk garments.

and was done in order to protect the Jewish from possible raids that they suffered at this time. All of the streets are straight including three main streets that head in the direction north-south. Various perpendicular streets branch out of these streets forming a kind of grid pattern which, in theory, should be easy to navigate. However, not all of the streets join together, meaning that many lead to dead end alleyways and allures.

Of the many **Synagogues** that were located in this district (called the Small Jerusalem due to the large Jewish population) was the Rabbi Isaac Bengualid Synagogue. It still exists today and from the outside looks just like any other house in the Mellah. However, it has a courtroom, a library, an oven to bake the biscuits that were used during religious ceremonies, a space to produce wine and a bath to purify the women.

Although very few Jewish people remain in the area, the **textile activity** is still quite active and is now carried out by Muslims who prepare the silk, spin it, sow it, and prepare the embroidery and garments. They can be found in workshops, haberdasheries and tailors, a symphony of colours and movement that brightens up these dark streets.

In **1889** the Jewish began the construction of **Luneta Street**, adapting it to the perimeter of the Jewish quarter inside the city walls. It was given a distinct European touch. They were interrupted by the military interventions of the first decade of the 20th century. It is the last place you pass through before leaving the Medina and forms the entrance to the modern city. A change in lifestyles is even evident in the street, from the Reina Victoria Theatre to various typically Islamic institutions such as the **Lebbadi (al-Abbad) Funduq**, where the traders visiting the Souk were offered accommodation and a place to keep their merchandise and animals.



Itinerary: Ensanche

ENSANCHE MEDINA DIALOGUE

1. FEDÁN SQUARE

- Northern Atrium •
- Sidi Abd Allah al-Hayy Mosque •
- Sidi ibn Aissa Zaouia

2. AL-YALAA SQUARE

- ARCHEOLOGICAL MUSEUM •
- Unión y el Fénix Building •
- Building at the entrance of Mohamed V Ave.

THE HEART OF THE ENSANCHE

3. MOHAMED V AVE.

- Old Officials Casino •
- Benarroch Passage •
- Mariano Bertuchi's House •
- Old Jewish Casino •
- Old Offices of the Spanish National Radio •

4. MULAY AL-MAHDI SQUARE

- Post Office Headquarters •
- Apartment Block above Café Paris •
- Salomón Benadal Apartment Block •
- Building of Small Domes •
- Ntra. Sra. de las Victorias Church

5. SIDI AL-MANDRI - ALJAZAER - YUSEF IBN TACHFINE

- Building on the corner of Mohamed V with Sidi al-Mandri •
- Office of the Bank of Morocco •
- Medical Dispensary •
- Post Office

6. AL-ADALA SQUARE

- Avenida Cinema •
- Western part of Mohamed V Ave.

7. MOHAMED BEN ARBI TORRES STREET

- Tiled building

8. MOHAMED AL-KHATIB Ave.

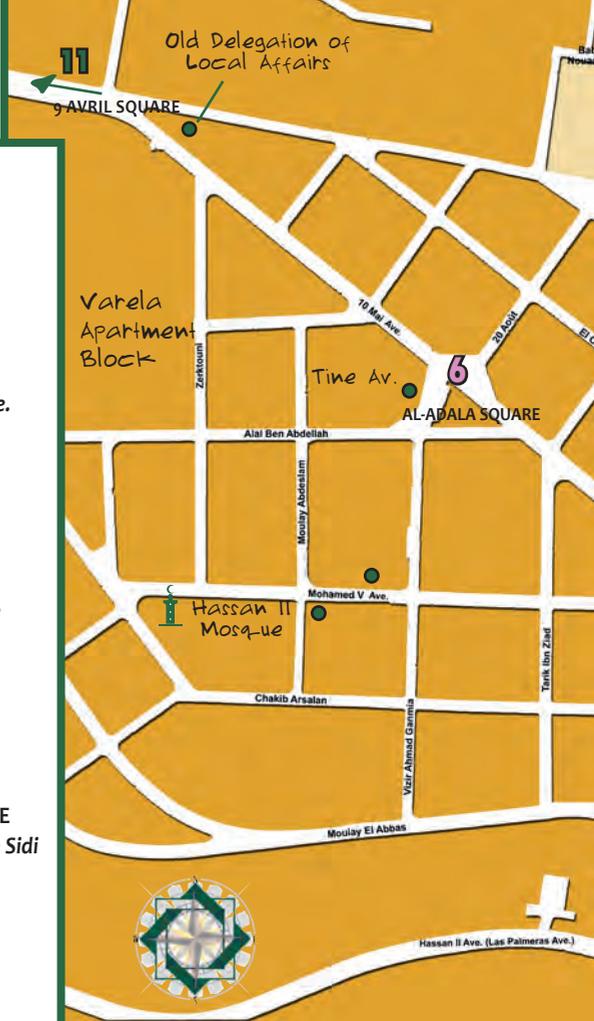
- Old Spanish-Arabic School •
- Offices of the Cervantes Institute •
- Español Theatre •
- La Equitativa

9. R'KAINA BARRACKS AND CENTRAL MARKET

10. PERIMETER AREA: HASSAN I AVE.

- Train Station •
- Sewage Plant •
- Housing for Civil Servants •
- Cagigas Gardens •
- Sidi Abdelkader Tibbin Marabout •
- Borj al-Hafa and Walls

11. CHURCH AND MILITARY HOSPITAL



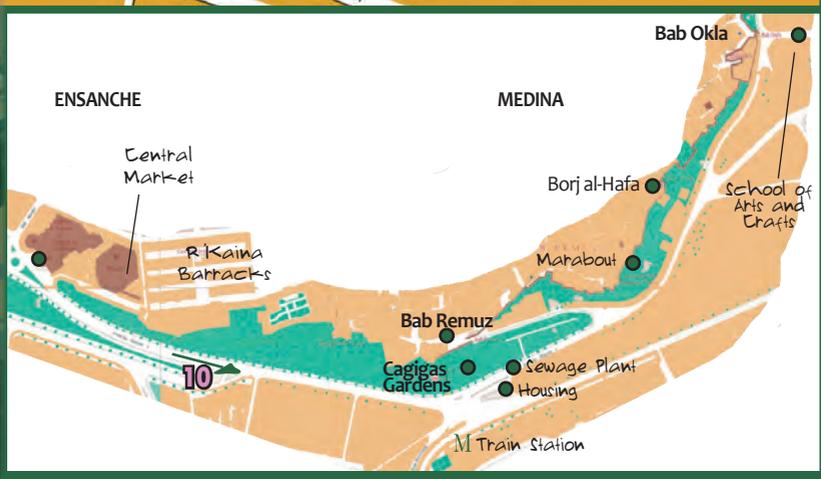
Oil painting by M. Bertuchi from 1950. Fantasy (Bullfight from a Bedouin tent. (Tetouan Centre of Modern Art).



MEDINA



ht on the sand)



The Ensanche (City Extension)

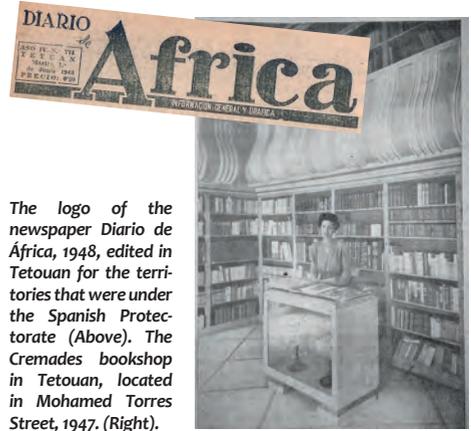
After the Treaty between France and Spain in 1912, the **Spanish Protectorate territory** was established. One year later, Tetouan was named military and administrative capital of the area and remained so until Moroccan independence in 1956. During this period, a new part of the city was developed called the **Ensanche Español** (Spanish City Extension). It is located right next to the Medina and is a modern urban area which has architecture typical of any European capital. Various administrative, military and political buildings were also built here. In this part of the city, the western way of life was combined with traditional Tetouani customs. Life in Tetouan became cosmopolitan and fashionable. It was a place to go shopping and discover the latest European trends. It also had a variety of cultural and artistic attractions including various theatres and cinemas. An array of institu-



tions were created such as the **Fine Arts Preparatory School**, the **School of Music**, the **School of Indigenous Art**, **Museums**, **Cultural Centres** and the **Tetouan Archive**. Tetouan also had a variety of daily newspapers and a football team, Tetouan Athletic, which reached the Spanish first Division. Getting together with friends for a chat and spending time out and about is a fundamental element in both the Spanish and Moroccan cultures. The Ensanche catered for this need with a variety of casinos, cafés and open areas such as **España Square**, the **Cagigas Gardens** or **Alfonso XIII Square**.



Nacional Hotel, a place where many artistic events were held. In 1953, an event was held as a tribute to the Nobel Prize winner for Literature at the time, Vicente Aleixandre. It was attended by different writers and poets.



*The logo of the newspaper **Diario de África**, 1948, edited in Tetouan for the territories that were under the Spanish Protectorate (Above). The Cremades bookshop in Tetouan, located in Mohamed Torres Street, 1947. (Right).*



Market. A building was constructed in 1916 close to España Square which would be the location for the Market and a square with a garden called Alfonso XIII. At the beginning of the 40s, the architect Casto Fernández Shaw demolished the building, removed the gardens and built a new block. (Collection of Postcards edited by Cremades).

By 1913, the Urban Plan for the Ensanche had already been approved. The project was designed by the military engineer **Rafael Fernández** and by the architect **Carlos Óvilo**. They occupied 30 hectares with almost all of the land belonging to the Jewish middle class. The location of the Ensanche was decided by taking into account the military barracks that had been built a few years beforehand and possible future access routes to the Medina. Finally, the western perimeter was chosen. It was designed based on the **Grid Plan**, a series of rectangular and trapezium shaped blocks that were joined together to form a grid. Mohamed V Avenue is the main street that passes through the Ensanche from east to west,



connecting the Medina (in the east) to the main square, and continuing towards the west. In the Ensanche, various buildings were constructed for the Spanish and Tetouani middle class. From the 30s onwards, chalets were built for the upper middle class along **Las Palmeras Avenue**, today called **Hassan II**. Meanwhile, in 1936, José Miguel de la Quadra Salcedo was preparing a new extension of the Ensanche towards the southeast, which would be called the **Sefaha Ensanche**. In the 40s, a lack of space and means led to the construction of apartment buildings for the working class, such as the **Varela blocks**, on the edge of the Ensanche. In parallel to this planned growth, other areas were growing in an uncontrolled and anarchic way. People who were not so well off, including Christians and Muslims, started to settle here. An example of one of these areas can be seen in the **Malaga district**, in the north of the Ensanche.



*Mohamed Torres Street.
(Collection of Postcards edited by Cremades, 40s).*

It took approximately 40 years to build this new and beautiful city, a beauty which is even more evident as the years go by. It is an example of the Spanish period in Morocco which has been fossilised in time, like a stage set or a photograph,



Barracks of the Regulares, located next to the Adives Kasbah in the northwest of the Medina. The military barracks were one of the first constructions outside of the city walls and were built next to the Gates of the Medina, respecting the historic pathways and roads which later became the main avenues in the Ensanche. Although there were urban planning laws which protected the Medinas and their buildings, the first military constructions extended over the city walls, knocking some stretches of it down.

displaying the architectural possibilities of the first half of the 20th century. It is a place which reflects the spirit of the Protectorate and the trends of the period.

Architecture with a name

The architecture of the Ensanche is a synthesis of traditional and modern styles which offer mixed solutions that are sometimes eclectic or historicist. Modern European tendencies, such as **Art Deco and Rationalism**, are mixed with others such as **Spanish Regionalism and Officialist style architecture**. As a distinctive mark, the **Neo-Arabic style** is also applied, the best example of the adaptation to the new environment.

Tetouan became a paradise for architects: greater freedom of expression and experimentation, and a new challenge: the formal adaptation of a territory whose future was undecided and a city that was growing out of nowhere.



Neo-Arabic style. The new arrivals could see a resemblance between the culture and shapes that they found in the Medina, with the Andalusian art from the peninsular. They understood that these models could be applied in the new buildings, thus respecting the aesthetic of the Medina. The architectural heritage in Tetouan was a source of inspiration, as was Caliphal Andalusian, Almohad and Nasrid architecture. At the beginning of the 30s, these styles were used less and less, although they can still be found in the architecture from the Spanish Protectorate period. As far as the **European tendencies** were con-

cerned, **Modernism** became popular from 1910 to 1920 with its sinuous lines and decoration in the form of flowers and wreaths. In the 20s, **Art Deco** arrived and continued into the 30s with its geometric lines that play with form and decoration. Rationalism, although present since the 20s, imposed itself with its pure shapes, curved corners and the removal of any decoration that wasn't structural. A **Rationalism** that sometimes was Art Deco, sometimes Arabic and which in the 50s became the expression of modernity.



In contrast to cement rendering, plaster, sgraffito, exposed bricks and tiling that was used during the first few decades of the 20th century, the local law from 1930 ordered more simplicity in the exterior walls of the buildings and for them to be painted white. Building designed by Carlos Óvilo in 1927, Yusef Ibn Tachfine Street.

During the 40s, **Officialist style** architecture was used in the Ensanche, a style that was promoted during the Franco Regime in Spain. With the **Muguruza Plan in 1943**, the **Neo-Baroque and Neo-Herrerian styles** were used. These styles included the use of Classical architecture with a solid appearance. This involved the use of bossage, contrasting dark and white stone and, as a distinctive element, the use of **commercial galleries in the lower parts of the buildings**.

In contrast to the architecture in the Medina, this is **architecture with a name**: in the 20s both Carlos Óvilo Castelo and José Gutiérrez Lescura stand out; in the 30s, Manuel Latorre and José Larruce; between the 30s and 40s, Miguel de La Quadra Salcedo, Francisco Herranz; in the 40s, Pedro Muguruza, Juan Arrete or the unique Cas-to Fernández Shaw who had a very personal way of designing; and between the 40s and 50s, Julio de Castro, José María Bustinduy and Alfonso de Sierra Ochoa.

Ensanche - Medina Dialogue

1. Feddan Square



The Machouar, Fedán Square, Palacio Square, España Square and currently, Hassan II Square.

This urban space has had many different names as well as many different appearances. It was originally agricultural land that belonged to the Lucas family from Andalusia. Later, it was used as an area where animals were slaughtered, a Souk (for three days a week) and a place where religious celebrations were held. During the Spanish Protectorate period it became a square, and some gardens were added which resembled those of the Alhambra in Granada. The High Commission and the Caliph Muley al-Mahdi Palace were also built on top of what used to be the old Bajás Palace. After the independence of Morocco, it became the Spanish Consulate and finally the Royal Palace. It was at this moment that it acquired its current appearance and was privatised. Access was restricted for security reasons and limited to the perimeter area, allowing local residents to access the Medina or other parts of the city. On the southern side of square, you can find the **Gate of the Winds or Bab Ruahm**, which connects the Ensanche to the Medina and Tarrafin Street. Here, the **Mellah** or Jewish Quarter begins, an area that is full of street vendor stalls and that witnesses a constant flow of people going in and out of the Medina.

This square allows a dialogue to take place between the Medina and the Ensanche: symbolically,

because it has always been an extension of the Medina, and functionally, because it was adjoined to the city walls and represented the beginning of the Ensanche's new road network, leading onto the main Avenue. In order to improve the connection between the two parts of the city, a stretch of the city wall between *Bab Tut* and *Bab Remuz* was demolished. As a consequence, districts such as *al-Ayun*, *Tranqat*, *Mellah* and *Tarrafin Street* were directly connected to the Square.



● **Old España Square, today Hassan II Square.** In 1929, the architect **José Gutiérrez Lescura** and the artist **Mariano Bertuchi** transformed this space into a gardened square with a Neo-Nasrid pavilion. The pavilion was covered in a distinctive green fabric and had Tetouan style tiling on the pillars, different from the Fes style tiling that was used on the banks. The square was decorated with artistic lampposts and the floor was designed in a tapestry style using stones and tiles. Both personalities were extremely sensitive and took on the role of Director at the School of Arts and Crafts. They overfilled the square with colour and converted it into an attractive space. Tactics were used on a daily basis to bring the people to the square. People used to go here to simply spend the day, however, at weekends different orchestras played music and there were also kiosks that sold drinks. It was the place used to celebrate local and religious festivals.

● **Small Café opposite the Sidi Abdellah al-Hach Mosque, on the northern side of the Feddán Square.** The northern side of the square still retains the local charm and the love of socialising, a ritual which often takes place in one of the many small cafés that can be found here. These small cafés, portrayed by Mariano Bertuchi, are an ex-

ample of an intermediate pace of life between the Medina and the Ensanche.

Bertuchi supported the protection and declaration of buildings as monuments whilst at the same time promoting the creation of cafés in the Medina that would attract tourists. He understood that tourism was another way of further increasing the value of the architectural and cultural heritage of the city. Behind the façades of the northern part of the square, you can find the *Mexuar* and *Tranqat* Districts of the Medina. Here, the **Sidi Ben Abdellah al-Hach Zaouia** from the 18th century is a highlight. It stands out from the white surroundings with its minaret made of exposed brick, and is locked in a constant struggle with nearby Palm trees to see who is tallest. During the Spanish occupation in 1860 and the first years of the Protectorate, this Mosque was used as a Catholic temple. The **Sidi ibn Aissa Zaouia**, located on the western side, was used as a post and telegraph office. The floor of the northern side is elevated as a kind of atrium to the rest of the square, allowing you to sit at one of the cafés and contemplate the big open sun-filled space that separates you from the hustle and bustle of the southern side of the square. This side of the square goes by unnoticed, almost hidden from the rest of the city.

(Oil painting by M. Bertuchi from 1947. The young and short Palm Trees. Bertuchi Family Archive).



*In the dense atmosphere of dark cafés
the men watch the morning pass by
with a sense of boredom and sweet indifference.*

Ricardo J. Barceló. (Medina of dreams)



Feddán Square. Celebration of the Feast of the Sacrifice (Aid al-Kebir). Parade of the Guards in front of the Caliph, protected with a sunshade, opposite the Sidi Ibn Aissa Zaouia. Oil painting by M. Bertuchi (Bertuchi Family Archive).

2. Al-Yalaa Square



This square can be found between Feddán Square and Mohamed V Avenue. It is yet another example of a public space that connects two worlds. Whilst it does have more of a taste of the Ensanche, we can still find a narrow covered street that takes us into the hearts of the Tranqat district and to the **Muley Abdelkader Zaouia**. The minaret of the Zaouia and the tiles that decorate it, were a result of the work carried out by Bertuchi and his school. Furthermore, this square gives us a journey in time through the **Archaeological Museum**, an essential visit for history lovers with treasures from all of the ancient cities in northern Morocco, covering prehistoric times up until the 16th century. The 20th century provides us with exemplary architecture with the **Unión y El Fénix building** and the beginning stretch of

Mohamed V Avenue, where the architect Carlos Carlos Óvilo designed two circular building façades.



Tetouan Archeological Museum
Visiting times: 9h –12h. / 14.30h –18h.
Closed: Saturdays and Sundays.



● **Unión y El Fénix Building.** This building was designed in 1945 by the architect F. Cánovas del Castillo and is located in the same block as the garden designed by Bertuchi and Lescura. It is both a sober and eclectic building. Its appearance and architectural features, such as the arcade which runs along the ground floor, are in line with the Officialist architecture from Francoist Spain. Within its monumental character, we can highlight the central tower, an element which has been clearly influenced by the architect C. Fernández Shaw, and that contains the sculptured emblem of the insurance company La Unión y El Fénix Español (Union and the Spanish Phoenix). The emblem was sculpted by Saint-Marceau and dates back to 1911. It is a very common feature in Spanish cities and is always perched on top of a building.



● **Building from 1916 by Carlos Óvilo.** The glazed balcony stands out on this building which includes a wealth of modernist touches. Its circular shape

makes it extremely beautiful and provides a great entrance to Mohamed V Avenue. The building located opposite was also designed by the same architect. However, it was later modified by Alejandro Ferrant, who removed the original decoration and added the arcade, stylistically distancing it from its counterpart.

The Heart of the Ensanche

3. Mohamed V Avenue

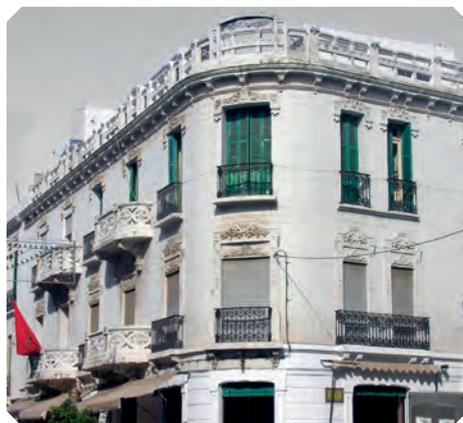


In contrast to the streets of the Medina, **Mohamed V Avenue** is more modern, something which can be seen in the small cafés, exhibition halls, theatres, cultural centres and libraries. It can also be seen in the local business, shops and administrative buildings, which include the delegations of important administrative and governmental offices. It is the most important street in the Ensanche and goes from east to west in relation to the Medina. **It is connected to the Medina via the main Square in the Ensanche.** The Avenue stretches along 60 blocks in which the buildings are of outstanding architectural quality. Each building deserves its own review. In their uniqueness they reflect the personality of their architects and give the Avenue the elegance that it deserves. They have been **built in a variety of different styles including Modernism, Art Deco and Rationalism**, moving between an **eclecticism and historicism that is typically Span-**

ish. The Neo-Arabic features take precedence, and from the 40s, the Neo-Baroque and Neo-Herrerian Officialist styles come into play. This was a period where the ground floors of the buildings were transformed, converting them into arcades and going against the original designs. The curved corners of the buildings are particularly striking and possibly even more powerful than the building façades themselves. It seems as if the buildings have been designed around these corners.

This Avenue is the Avenue of a thousand details: corbels, balconies, parapets, bay windows, sgraffiti, metal work and cornices (amongst others). Each building provokes the onlooker with its appearance, making them stop and look.

Altogether it is a place of exceptional beauty which **makes you feel like you have travelled back in time.** Wandering down this street is like going back to the different decades of the first half of the 20th century, which are now starting to become legendary: **from the crazy years of the 20s, to the 40s in black and white.**



Old Officials Casino.

● **Old Officials Casino**, known as the *Casino Español* (Spanish Casino), is today a Cultural Club (located on the corner of Mohamed Ben Abderahman). This **Modernist** style building is reminiscent of the sobriety of the Vienna Secession, something

which can be seen in the abstract, but not over the top, decoration. It is even more evident in the parapet and in the design of the sgraffito. It was here, in 1919, that the first exhibition of Mariano Bertuchi's paintings was held.



Benarroch Passage Building.

● Apartment building known as the **Pasaje Benarroch (Benarroch Passage)**, as can be seen from the writing on the entrance. It serves as a ground floor premise and was designed by **José Gutiérrez Lescura** in the 20s. In addition to the **Modernist** decorative elements, such as the windows and metal work, the appearance of the building is refreshed with new **Art Deco style** touches. These include the decorative design on the upper part of the building and the use of compartmentalised arches on the tops of the doors and windows on the second floor.

● Apartment building, **esquina Pasaje Baeza (corner of the Baeza Passage)**. The most interesting feature of this building is the corner part, which acts as a circular viewpoint. Relief has been used on this part of the building, a feature which

makes it stand out from the rest. **The design of the balcony rails is a clear example of the Art Deco style.** Mariano Bertuchi lived in this building with his family from 1930, the same year he was given the position of Director at the School of Arts and Crafts. His first visit to the city was in 1913, from this time onwards and with Bertuchi still living near Ceuta, his visits to Tetouan were continuous. (Bertuchi Family Archive).



Apartment building, corner of the Baeza Passage. M. Bertuchi House.

● **Old Jewish Casino** which, since 1960, has been the **Tetouan General Library and Archive**. This organisation is a descendant of the institution that was created in 1926 with the objective of promoting research on the area under the Spanish Protectorate, and more specifically, Tetouan. It



has an extraordinary collection of documents on the history of Tetouan. The building dates back to the 30s and is an example of **Rationalism**. It was designed by the architect **José Miguel de la Quadra Salcedo**. Its most interesting feature is the set of pretend partitions in the oblong openings, using *false lintels* with a modern retake on the Solomonic Column (0-1-2), from the first to the third floor. The arcade was redesigned by Juan Arrete in the 40s, as can be seen from its current appearance.



Old Offices of the Spanish National Radio.

● **Offices of the Spanish National Radio.** It was designed with horizontal and vertical structures and is a perfect example of the **Art Deco style of the 30s**. The tower is the element that is most representative of this style, including each and every one of its decorative elements. The original design was altered with the addition of the second floor on the horizontal part of the building, which was designed in Rationalist style. It was normal to add floors in the 30s and especially in the 40s. The ground floor of the building was also modified by removing a door with a hexagonal lintel in order to open up the characteristic arcade of the 40s. Originally it was the old Offices of the Spanish National Radio, but it currently has multiple uses.

4. Mulay al-Mehdi Square

It is commonly known as **Primo Square** due to its original name Primo de Rivera Square and was built in **1932**. It was designed as a roundabout where six roads join together. However, it is much more than just a space dedicated to traffic management. In addition to housing, various public buildings were also constructed here. These included the **Post Office, Church** and **Maristas School**. The latter is the oldest building in the square, dating back to 1919 and designed by Carlos Óvilo. Although they differ in style, they each have a monumental character thus giving this square a big architectural personality.



● Two architectural opposing languages mark the entrance to Mohamed V Avenue from the square. On the left-hand side of the Avenue is the building which houses the **Post Office and the Spanish Consulate**, with its concave façade that has been adapted to the shape of the Square. It dates back to **1949** and was designed by the architect **Juan Arrete Celaya** and again makes use of an arcade. It is designed in the style of a **Neo-Herrerian Court**, in keeping with the Officialist architecture of the Francoist Regime in Spain. This is evident in the use of stone with bossage, providing a stark contrast to the white walls. It combines these features with two **Neo-Barroque façades**.

● On the other side of the street, you will find an **apartment building** which also houses the veteran **Café París** on its ground floor. It was designed by **Manuel Latorre Pastor** in **1931**, an assignment that

was given to him by Isaac Israel. It has a formal appearance that responds to the **Art Deco style**, primarily due to the beveled edges which break the



horizontal structure of the building by accentuating the vertical lines. Furthermore, the Art Deco style is present in other decorative elements, such as the fretwork design that has been converted into Arabic arrowslits. Regarding the decoration on the upper part of the building, you can also find Neo-Arabic style fretwork design on the balconies and cornice.



Apartment building by the developer Salomón Benadal.

● **Apartment building, constructed by the housing developer Salomón Benadal in 1932.** Carlos Óvilo uses some Neo-Arabic style features on this building, however, it stands out more for its sobriety and the concave façade. The use of red brick in the keystone in the arches was also very common during this period.

Apartment building by the developer Salomón Benadal.



● **Apartment building from the 20s. It is known as the building of the small domes**, with these being its most distinctive and unique feature. The cylindrical lateral towers are reminiscent of a medieval tower. The slightly concave central part of the building façade that looks onto the Square also stands out. Here, the architect **José Gutiérrez Lescura** uses lintels to divide the arches.

On this occasion, the decoration used is similar to that of the Vienna Secession, both in the façade and in the metal work. It is curious how the oval shape of the attic is repeated on the handrail of the small domes. It is without a doubt a unique building in the Ensanche.

● **Ntra. Sra. de las Victorias Church and offices of the Catholic Mission, built in 1926.** Carlos Óvilo designed a building that was clearly historicist where he combined the Romanesque and Mudéjar styles.



He also added extra little details that have nothing to do with these styles, but which fit perfectly. It stands out in the square due to the division of the masonry work, the colour of the stone and the use of tiles. The interior of the church is distributed into three sections including a transept. The use of horseshoe arches and capitals with leaf decoration is inspired by the Santa María de la Blanca Synagogue in Toledo.



5. Sidi al-Mandri - Algérie - Yousef ibn Tachfine

In the maze of the streets that can be found between the city wall (next to the Bab Tut Gate) and Mohamed V Avenue, there are various examples from the Neo-Arabic style, such as the Office of the **Bank of Morocco** in Sidi al-Mandri Street or the building that houses the Rachmouni cake shop in Ibn Tachfine Street. You can also find some surprises, such as the **first Post and Telegraph Office building** in Prince Sidi Mohamed

Street. It was built in 1927, with the front of the building being renovated in the 40s. This building repeats the Neo-Herriarian style of the Post Office building in Mulay Square.



The building at the corner of Mohamed V with Sidi al-Mandri.

- **Building on the corner of Mohamed V with Sidi al-Mandri, by Carlos Óvilo Castelo, 1928.** It is eclectic and “arabized”, very academic in the resolution of the façades. The middle section and the corners are made to stand out by cornices that open up like a fan, highlighting the importance of the building. He plays with colour, designing the keystone of the arches in exposed brick and geometric tiles. However, the most interesting decorative features of the building are the corbels and the frieze, which run along the top of the cornice and are decorated with Nasrid lobed arch relief and mocárabe.

- The most distinctive building on Sidi al-Mandri Street is the **Office of the Bank of Morocco** which was built in 1927. The architect, **José Larrucea Garma**, offers a very modern vision of different elements from the Medina, such as a slight reinterpretation of the façades of the Zaouias, where he places the emphasis on the vertical appearance of the entrance with Art Deco style arches. He applies a melting pot of different solutions in this pretentious but beautiful building, such as the colours of the sgraffito on the third floor or the woodwork on the row of balconies. Inside the building there is a central patio with various columns. The three sides of the building back onto this patio that also acts as a skylight.



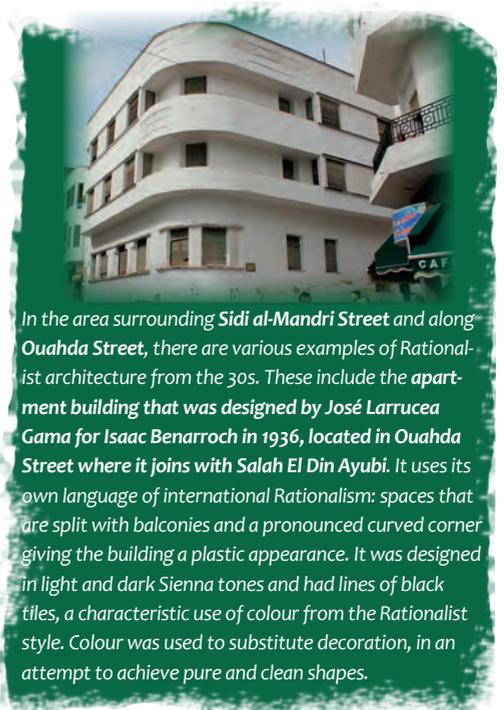
Bank of Morocco and Sidi al-Mandri Street in the 40s.



● **In Aljazeera Street, both the Medina and Ensanche connect and live together in harmony.** The wall encloses the life of the Medina, but it can't do anything to stop it from spilling through the **Bab Tut Gate**. Although it isn't the original Gate, which was moved in order to let the trolleybus pass through, it is a smaller version that used to be located next to the original. It was known as the Mulberry Gate or Strawberry Gate. During the Spanish occupation in 1860, it was known as Cid Gate. It used to open up onto the road to Tangier, welcoming the visitors along with the fountain that stands next to it. It connects the *al-Ayun* and *Tranqat* districts of the Medina. Opposite the Gate, you can find the Medical Dispensary, a Neo-Arabic building that dates back to 1919, designed by José Gutiérrez Lescura. It is one of the places where you can enjoy the union between the Ensanche and the Medina, and where the differences are obvious.



Medical Dispensary in Aljazeera Street.



In the area surrounding Sidi al-Mandri Street and along Ouahda Street, there are various examples of Rationalist architecture from the 30s. These include the apartment building that was designed by José Larrucea Gama for Isaac Benarroch in 1936, located in Ouahda Street where it joins with Salah El Din Ayubi. It uses its own language of international Rationalism: spaces that are split with balconies and a pronounced curved corner giving the building a plastic appearance. It was designed in light and dark Sienna tones and had lines of black tiles, a characteristic use of colour from the Rationalist style. Colour was used to substitute decoration, in an attempt to achieve pure and clean shapes.

6. Al-Adala Square

This is a small square which is the location of various administrative offices such as the **old Tax Office, a building that was designed by Carlos Óvilo in 1929.** Today, it is very different from its original design. Other buildings include the Courtroom, designed by **José Larrucea in 1932,** and the **Avenida Cinema,** a building which contradicts the function of the other buildings in the square. The building dates back to **1948** and combines both cinema and housing. It was designed by different architects including **Julio Castro, M. de la Quadra Salcedo and A. Sierra Ochoa.**

There is an interesting walk along **Mohamed V Avenue to the west of Mulay Square.** It is a route that will take you past samples of architecture from all periods and styles, starting with the contemporary **Hassan II Mosque** that was built at the end of the 70s. At the end of the street you can

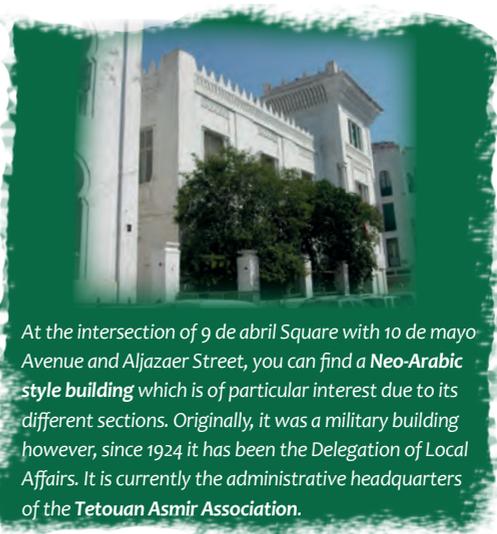
find the twin buildings of the **Pasaje Feliu (Felui Passage)** that were designed by José Gutiérrez Lescura in 1929, the visual modernity of Rationalism. You can also see the Neo-Hererrian style of the **Delegation of Economy and Public Infrastructure** that was designed by Juan Arrete and dates back to 1947.



Avenida Cinema in Al-Adala Square.



Buildings in the western stretch of Mohamed V Avenue- Neo-Arabic and Art Deco style (above). Officialist Neo-Hererrian style (below).



*At the intersection of 9 de abril Square with 10 de mayo Avenue and Aljazaer Street, you can find a **Neo-Arabic style building** which is of particular interest due to its different sections. Originally, it was a military building however, since 1924 it has been the Delegation of Local Affairs. It is currently the administrative headquarters of the **Tetouan Asmir Association**.*

7. Mohamed Ben Arbi Torres Street

In this street one building stands out due its use of **green and white tiles on the façade**, something which is not usually found in the Ensanche. This building was designed by **Carlos Óvilo** and was built in **1915** for the Lords Cohen and Sananes. From a structural point of view, the corner polygonal bay window and the varying height of the building are elements that are particularly striking. The use of the colour green on iron and wood work of the buildings in the Ensanche is quite common. It is a decorative detail that is used in an attempt to reflect the styles that can be found in the Medina. Nearby, you can find the **Monumental Cinema and the Nacional Hotel**.



8. Mohammed El Khatib Ave.

At the intersection of Ben Arbi Torres with El Khatib, you can find a series of buildings that, although they do not stand out for their architecture, are important cultural buildings in Tetouan. These include the **old Spanish-Arabic School**, the **Unión Casino**, the current **Cervantes Institute** and the **Español Theatre**.

Sidi Saedi School.



● **Old Spanish-Arabic School, currently the Sidi Saedi School.** It is a building that dates back to 1920 and was designed by **José Gutiérrez Lescura**. It includes Neo-Arabic historicist elements such as large horseshoe arches on the ground floor, providing a stark contrast to the small openings on the upper floor.



Offices of the Cervantes Institute.

● **Current Offices of the Cervantes Institute.** This building was originally constructed to be the Post Office and Delegation of Public Infrastructure in 1914, one of the first in the Ensanche. The architect, **Carlos Óvilo**, uses **baroque coving along with other modernist and secessionist examples of decoration**. The refined vertical bay windows are particularly striking. Originally, stucco was used on the building façade, simulating bits of stone that were completed with green tile detail.



● One of the most renowned theatres in Tetouan during the Spanish Protectorate period was the **Español Theatre**. It was built in 1923 by the architect **José Gutiérrez Lescura**. The Neo-Arabic style façade was designed by Mariano Bertuchi using lobed mixtilinear and horseshoe arches. The current appearance of the building is due to the **rehabilitation that was carried out in the 40s by De la Quadra Salcedo**. He completely changed the original design, succeeding in making the building fit in with the styles at that time.

● Opposite the Cervantes Institute, there is a polygonal tower which stands out in the corner of the building known as the **Equitativa**, built in 1946. It is built in the style of a lighthouse or viewpoint, with a polygonal dome decorated with different coloured tiles. On the top part of the tower, there are little alcoves which contain images. All of the elements are different to the styles used on the buildings in the surrounding area. This was the personal stamp of **Casto Fernández Shaw**, the architect who designed the building. Only the ground floor is in keeping with the aesthetic and functionality of the period with an arcade that was used for commercial purposes.



9. R'Kaina Barracks and Central Market

● One of the most popular images of the Ensanche in Tetouan is the view of the **R'kaina Infantry Barracks** from Mohamed El Khatib Street, also known also as the Borbono or the Gómez Jordana Barracks. They were built in **1917** and construction was started under the direction of Emilio Navasqües Sáez, although the majority of it was carried out by **Federico Martín de la Escalera**. As in many military constructions, brick and exposed stone are used as decorative elements, in contrast to the general theme of the Ensanche. It has an eclectic appearance, meaning that there are numerous stylistic observations to be pointed out, from hints of Neo-Mudéjar style, to similarities with British architecture from the end of the 19th century. Currently, it is being used as a social centre for the Royal Military, as well as private offices.

Northern façade of the R'Kaina Barracks and an old photograph of the front of the building.
(Source: OMAU).



● A building that creates a big visual impact is the **Central Market**. It is the perfect combination of **Rationalist modernity and Arabism**, helping the building to fit in easily in its surroundings. The Rationalism can be seen through the use of geometric volumes, which are arranged in steps and form a hexagonal shape. These powerful spaces are combined with more traditional elements including pointed horseshoe arches decorated with tiles, such as the one that can be seen on the front of the building. The dome is perhaps the biggest contrast between the modern and traditional styles. There are another two domes which disguise water tanks and mark two other entrances. The building was designed by **Casto Fernández Shaw** together with **J. M. de la Quadra Salcedo** in 1943.



10. Perimeter Area: Hassan I Avenue

In the perimeter area of the Ensanche which corresponds to Hassan I Avenue, there are various noticeable examples of urban planning and architecture. In **Bir Anzarán Square**, you can find two examples of modern architecture. The building that housed the **City Council Offices** was built in **1948**, initially as an apartment block, and was designed by the architect **J. M. Bustinduy**. Next to this building you can find the **old Bus Station** that was designed by **C. Fernández Shaw** and dates back to the middle of the **40s**, although it wasn't opened until 1955. Continuing our walk in the westerly direction towards the School of Arts and Crafts, there are different examples of architecture from the Medina and the Ensanche. With the city wall as a backdrop, there is a gardened area where you can find various old marabouts.



● **Train Station.** In the first years of the Spanish Protectorate, the Ceuta-Tetouan and Tetouan – Martil train lines were built with the intention of extending the line to Chaouen, although it was never completed. In 1917, the engineer **Julio Rodríguez Roda** built the station maintaining the same Arabic style as the rest of the train stations in the cities under Spanish control. The train at the time was the biggest indicator of how cosmopolitan a city was, as well as being a necessary means of communication and control between the cities of the newly occupied territory. The train line between Tetouan and Martil was the first to be built in Morocco and was completed in 1859 during the Spanish-Moroccan War. These lines fell into disuse and the station in Tetouan was refurbished and currently houses the **Museum of Modern Art**. This reinforced Bertuchi's work with the creation

of the **Fine Arts School**, an institution founded in 1945 by the artist as a preparatory school and that was given the status of National Institute of Fine Arts in 1993. The museum dedicates its different rooms to the 20th century, including pieces of art by Bertuchi and many other artists that were trained at the school, the group known as the Tetouan Pictorial School.

● Next to the Museum of Modern Art, there is a tower. It is a **sewage treatment plant** and is decorated in a unique way, forming part of a series of public infrastructure from the 20s that is related to railway architecture.



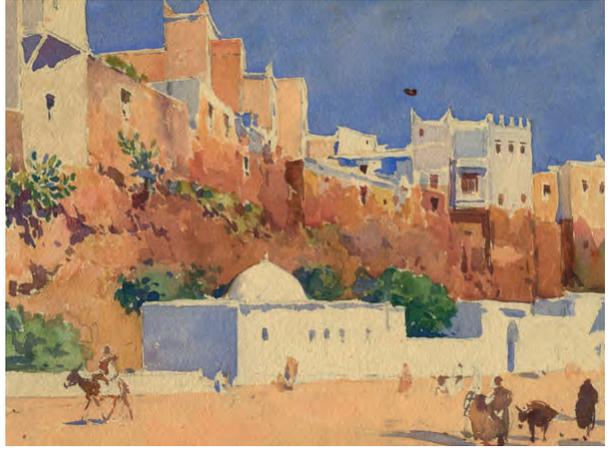
● Next door, a building stands out due to the dividers which it uses to separate the terraces. It is a state of the art solution from the architect Miguel de la Quadra Salcedo, who built this **housing for civil servants** in 1942.

● Just in front of the train station you can find the **Mulay Rachid Garden**, also known as **Lovers Gardens** or **Cagigas Gardens**, the surname of the Inspector in Tetouan. He was responsible for promoting the development of the garden and the construction of España Square. He also made various other interventions to improve the city during his stay here between 1929 and 1931. Again, it was the architect **José Gutiérrez Lescura** and



the artist **Mariano Bertuchi** who took it upon themselves to convert this rubbish tip into a Nasrid garden complete with flower beds, pavilion, benches, fountains and irrigation canals. As was the custom in the 20s, the garden was filled with exotic animals: monkeys, roe deer, songbirds, fish and ducks. It also had bars with tables and barrels.

From the garden, which covers part of the southern perimeter of the Medina, you can enjoy the views of the city wall and the **Remuz Gate (Bab)**. Continuing our walk towards the east, you will find the **Sidi Abdelqadir Tibbin Zaouia** and the defensive bastion **borj al-Hafa**.



Watercolour by M. Bertuchi with the Sidi Abdelkader Tibbin Marabout. (Bertuchi Family Archive).

The Medina Wall in Tetouan

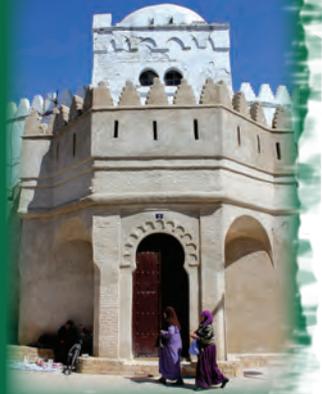


Borj or al-Hafa Tower, southern stretch of the Medina wall, from where you can enjoy a magnificent view of the Gorgues Mountains. Located in the Cagigas Gardens.

The city wall was built between the 15th and 18th centuries, with some work also done in the 19th century. Some parts disappeared in the 20th century. The oldest stretch of the wall can be identified due to the polygonal shape of the defensive bastion (*borj*) and the finishing of the staggered battlements. The first part of the wall starts at the Kasbah and continues towards the Blad district and the northern area of the Medina. **The wall has seven gates in total: Bab Tut, Bab Nauder, Bab Maqabar, Bab Jiaf, Bab Saïda, Bab Okla y Bab Remuz.** Bab Maqabar is the only original gate that still remains today.



Borj or Lucas Tower, in the northeast part of the Medina. It was built in 1750 by the Qaid Mohammad Lucas (above Malaga Regional Archive). Southern stretch of the wall, next to Bab Tut. In Aljazaer Street in the Ensanche (right).



11. Church and Military Hospital

Far from the historic centre, you can find the **Spanish Military Hospital and the Ntra. Sra. del Perpetuo Socorro Church**, located in Musa ibn Nusair Street. Originally, it was built outside of the Ensanche, however today it forms part of the city. The Hospital was built in **1916** by **Emilio Navasqües Sáez**. As is usual in military buildings, exposed brick is used, providing a contrast to the white façade and the stonework used on the base of the walls.

The **Church and Convent** are located next to the hospital and date back to **1930**. They were built by military engineers and repeat the use of exposed brick and stone. They also include Romanesque elements on their façades such as semicircular arches, archivolts on the entrance and bell towers. The church has three naves.



The Surrounding Areas of Tetouan

Tamuda

About 5 km from Tetouan in the direction of Chaouen, you will find the **City of Tamuda**. It is located next to the old river of the same name (flumen tamudae), today called the River Martil. **Tamuda is one of the main Roman settlements in Morocco**. There is also evidence of the existence of a **Phoenician** settlement that dates back to the 3rd century BC, the date in which the city was founded as a Port settlement as the river was still navigable. The Roman occupation began in the 1st century AD and was strengthened one century later with the construction of a quadrangular camp (urbs quadrata). Later on, two circular towers were built in the corners, with a curtain wall being added in the 3rd century. The city maintained its military function until the fall of the Roman Empire in the first half of the 5th Century, bringing an end to the history of the settlement.

Today it stands, old and deserted, admiring the greatness of its heir, Tetouan. However, it tells us about its history through its remains, a story which can be completed with a visit to the Archaeological Museum in Tetouan. Its name comes from the Tamazight word for **swamp**.



Martil



An old Map showing the city next to the River Martil. (Source: F. Félix Jiménez Zurita).

Located at the mouth of the River Martil, you can find the settlement of the same name. Whilst the River was still navigable, Martil was the Port area of the city of Tamuda. Later on, it carried out the same function for Tetouan, approximately only 11 km away. The port meant that Tetouan became a Pirate city with a strong commercial character. An important construction from this time is **Fort Martil**, a strange fortified building, without any doors, that has become the symbol of the city. The only way to enter the Fort is through a window with the help of a ladder.



The modern city was designed in 1914. Due to its connection by train to Tetouan, it became the place where people from the Tetouanis would spend the summer months. There are still a number of buildings from this period such as the **Church**, with its peculiar Neo-Baroque style, reminiscent of the Colonial Spanish-American style. Currently, it houses the **Offices for the Padre Lerchundi Cultural Centre** and also the **University Library**.

Today, Martil is still a place where people come to spend their holidays and to rest in the summer.



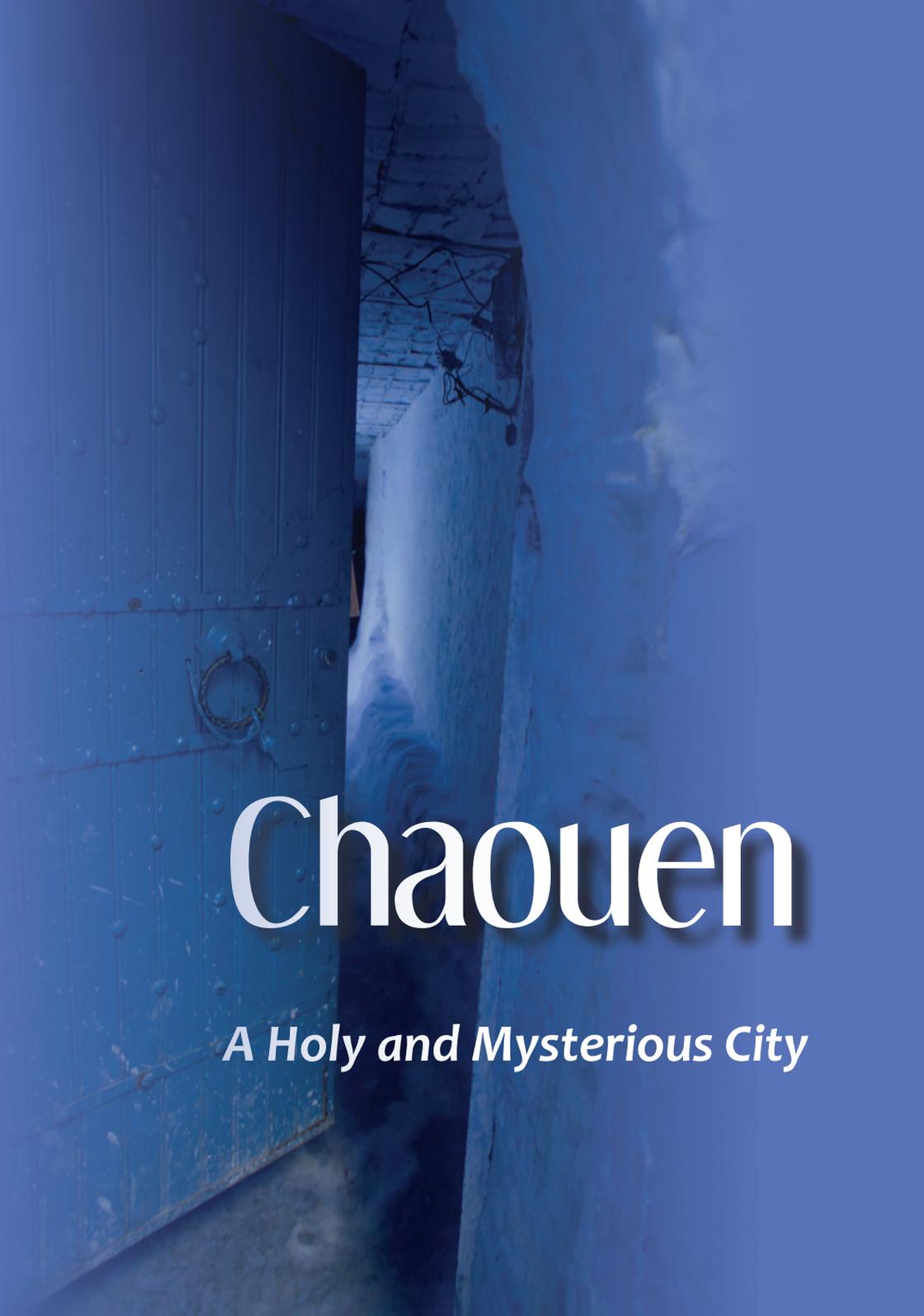
It is also a university city and the location of the Abdemalek Esadi **University of Arts and Human Sciences**. This makes Martil a very active place all throughout the year. It is a relaxed Mediterranean village that is great to walk around. **It is full of blues and whites** and has architecture that dates back to the 20s, covering a large variety of different styles. It is very well communicated with Tetouan , only 20 minutes by taxi.

The River Martil Valley with the Gorgues Mountains in the background. Oil painting by M. Bertuchi. (Bertuchi Family Archive).



TURIST INFORMATION

- Regional Tourism Office
30 Mohamed V Avenue. BP 62 - 93000
Tel : +212 539 96 19 15
- Syndicat d'Initiative du Tourisme
Hassan II Bd. Résidence Nakhil. BP.
Tel : +212 539 96 65 44
- Tetouan Tourism Office
Mohammed V Avenue
Tel: +212 539 96 70 09 / Fax: +212 53996 44 07



Chaouen

A Holy and Mysterious City

Chaouen

You reach Chaouen through the valley formed between the **Bu Hassan** and **Beni Hassan** mountains, the same path followed by the founders of the city and other settlers from Al-Andalus centuries before. In the midst of swinging curves and when you least expect it, **the city appears hidden in the arms of the protecting mountain**, cradled in a skirt of cork oak and pine trees. For the first time traveller to Chaouen, it is impossible not to be surprised and astonished.

*The city crouches in a fold in the mountain;
it is discovered at the last minute.*

Charles Focauld, 1883.

Immersed in this imposing natural setting, the steep and threatening peaks look like they reach the clouds. The resonant sound of the natural springs spilling over their banks and into gardens and orchards, give this beautiful settlement a sensation of richness and fertility, as well as seclusion and peace. It is a **Rif mountain**, an inherent characteristic of the city.

Chaouen has been considered to be a **holy and virtuous city**, particularly due to the fact that **the tomb of Abd al-Salam ibn Mchich**, a place of pilgrimage for Muslims, can be found just 50 km away. Abd al-Salam ibn Mchich was the person responsible for introducing Sufism to the Maghreb. It is also a city where mosques and zaouias are plentiful, as well as being the Mujahedeen religious and spiritual centre.

the distance between Tetouan and Chaouen is approximately 65 km on the N2 Mountain motorway



Chaouen is **mysterious for many reasons, one of these being its isolation during centuries** where Christians were banned from entering. Its inhabitants arrived here, escaping the persecution of the Castilian kings after the end of Al-Andalus. If a Christian entered the city, the punishment was death. Such was the destiny of the American missionary **William Summer**, who was poisoned to death, or that of the journalist **Walter Harris** who dressed up as a native Riffian, managing to stay for one night. Only the Frenchmen **Charles Focauld** was able to write various accounts about the city in 1883, pretending to be Jewish and accompanied by the Rabbi Mordechai Aby Serour. These accounts were later detailed in his book *Reconnaissance au Maroc* (a journey to Morocco).

A Mujahedeen sanctuary, home of the wild Riffian people, a place of refuge for the people fleeing from Andalusia, a city with Moorish and Sephardic traces and a modern Spanish influence: a mix of elements that make it a place that has to be seen. It has recently become more touristic, without losing its magical personality.



History

When **Abu Yumaa** (Hassan ibn Muhammad al-Alami) chose this place to build a city, he found a Berber farmhouse, which perhaps is where the Tamazight name for the city comes from: **Chefchaouen** or **Shifshawen**. In the Riffian language Ačçawen means the horns in allusion to the Atlas Mountains that surround the city: **Tissuka** and **Meggu**.

Why the city was built here, is due to strategic reasons. The area is so hidden away that it could be used as a base to launch offensives against the Portuguese who used to attack the cities on the coast of the Maghreb. The history of the city begins in 1471 with this Mujahidin. However, following the death of Abu Yumaa, it was his cousin, **Ali ibn Rachid**, who re-launched the city changing its location to besides the Ras al-Ma natural spring. He started by building a Kasbah and a walled settlement where the Andalusian families who came with him could live. The area today is called the Suiga district.



Uta al-Hammam Square. View of the Kasbah and the Mosque. Watercolour by M. Bertuchi in 1920. (Bertuchi Family Archive).

Between the fall of the Kingdom of Granada in 1492 and the expulsion of the Moors in the 17th century, the Andalusian people began to arrive, provoking the creation of new areas of the city and the construction of a larger perimeter wall. Chaouen became home to the exiled Andalusian people. This, coupled with the isolation of the city, meant that it has been greatly influenced

by **Andalusian culture**, something which is evident in the architecture, industry, craftsmanship and lifestyles of its inhabitants. This influence can still be perceived to this day.

This is the most pleasant mountain in Africa. It has a villa full of craftsmen and merchants in which the master of these mountains also lives. It was him who helped this place progress. He rebelled against the King of Fes and he is called Ali Ben Rachid. He also fought against the Portuguese. The people from the city and the mountain don't pay him any taxes, because the majority of them are his soldiers who fight on horseback or on foot.

Leo Africanus

As a city set apart from the rest of the world, Chaouen has experienced many legendary moments which have contributed to the aura of mysticism that surrounds it. One of its most powerful characters was **Sayyida al-Hurra**, meaning Free Lady, who ruled the region along with the cities of Tetouan and Chaouen between 1518 and 1542, until she was dethroned by her stepbrother.

She was the daughter of the founder of Chaouen and wife of Sidi al-Mandari, the person who rebuilt Tetouan. Later, she would become the wife of the Watasid King of Fes, Mulay Ahmad. He continued the Jihad that his father had started against the Portuguese and Spanish. They called her the *Noble and Pure Queen*, despite her aggressive temper and her intelligence, a combination which proved to be a lethal weapon against the enemy.

The spell on Chaouen was broken at the beginning of the 20th century, when the Spaniard **Juan Lasqueti** obtained precise information on the



city in 1918 with the help of the military aviation. Using this information, he produced an exhaustive report in the area and the first cartographic document.

Two years later, the Spanish entered the Medina under the command of **General Berenguer** along with the painter **Mariano Bertuchi**, the person chosen to report on the event. They found a Medina and a way of life that in their eyes resembled medieval Andalusia. This was such the case, that the local Sephardic community still used the Jewish-Sephardic language or *Jaquetia*.

...the Moorish soul of the 15th century was hidden and silent in a small corner of the Alpujarras, and in those kind and distinguished Moors, that proudly boast Spanish surnames.

Juan de Lasqueti, 1918.

Four years later, the Spanish were driven out by the native Rif resistance, lead by Muhammad ibn Abd al-Karim al-Jattabi. However, in 1926 they settled for good, starting the construction of the new Chaouen, a small Ensanche (city extension) just outside of the western perimeter wall of the Medina. They also intervened in the old part of the city in orchards and areas with

was also a **notable increase in the Jewish population** at the beginning of the 30s, something which can be seen in the aesthetics of the city today due to their custom of painting the exterior walls of their houses blue. There are barely any Jewish people left in Chaouen today as nearly all of them emigrated. However, these buildings are still wonderful testimonies that remind us of their presence in the city, such as the **Mellah** in the Suiga district and the **Cemetery** that exists en route to Wazzán, of special interest due to its ancient **personified tombs**.

Today, the Medina in Chaouen is a first class tourist destination. Meanwhile, the small Spanish Ensanche and the areas that have sprung up around it, continue their peaceful life, unaware of what goes on within the city walls.

Itinerary: The Medina



The Medina is a **labyrinth of alleyways** that meet in openings, converge in small squares and branch off in pathways like hallways in the street. They get wider and narrower, they bend and slope, **creating an urban landscape that is as organic as the city outline itself**. In this deformed mass, the houses pile up on top of one another, finding room in whichever way they can. However they do not seem to bother each other. The exterior walls have varying silhouettes, some pretty, some expressionist; some walls even looked unbalanced, they twist, they lean and they bulge like they have bellies. Some even have big rocky verrucas, whilst the long benches also found here invite you to sit down and rest.



Ensanche (above) and the Medina (right).

trees, occupying the land and developing spaces such as the Uta al-Hammam Square.

As described in Focauld's visit, there was harmonious cohabitation between the Jewish and Muslims. The Christians were also added to this mix for 30 years, continuing from after the independence of Morocco until present day. There

The walls lost their corners and straight lines centuries ago due to the many **coats of whitewash** that have been applied by the women of the city over the years.



This has helped record the history of generations and has determined the aesthetic evolution of the city. It is the **art of lime scale**, which is combined with the **art of colour: nila or indigo**, in a wide range of tones that have been climbing the walls until they have almost covered the entire city. Even though this custom has been around for only about a century, it has become a distinctive feature of Chaouen. According to some historians, the custom comes from Al-Andalus, however, the oldest people from the Medina say that previously Chaouen was white and that it was only the Jewish people that painted their skirting boards, window frames and doors.

But even though the **colour blue dominates the city, the earth tones have put up a powerful struggle, and can be seen in various places throughout the Medina:** on the walls of the Kasbah, on the walls without any whitewash, on the minarets of the Mosques or on the red tiled roofs of the buildings.



The streets resemble those of the Albai-cín in Granada or of the mountain villages in Malaga or Cadiz such as Véjer de la Frontera, which is said to be where the wife of the founder of the city, **Lalla al-Zahra**, came from.

Like her, the Medina is **purely Andalusian**, from the guts to the dress, whilst the architecture tells us about the local customs: fountains, ovens, baths, textile mills, zaouias, mosques, and the

contained silence of the various windows which appear to be bricked in or false.

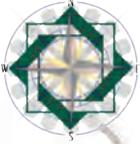
Some elements have become symbols of the city without wanting to, such as the **minarets** of the mosques, the mullioned **windows** and the **doors** which, on their own, are messages that need to be deciphered.

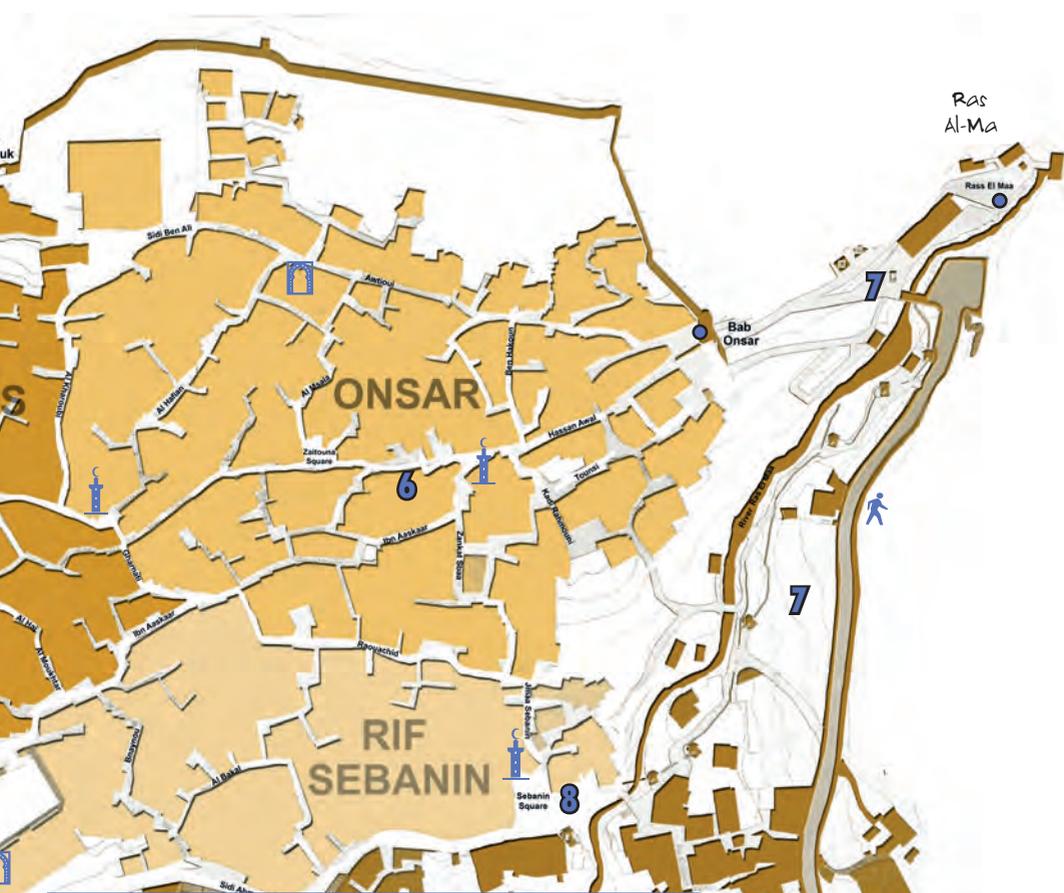


Walking through the Medina, the mountain is always present. It makes you want to shout out loud and wait for the eco in the infinite silence that surrounds the valley. A silence that is broken only by the murmuring of the Chauni people and the visitors passing through, a murmur that scarcely leaves the walls of the city. It is calm and jovial and passes slowly by, like time in this city. **In Chaouen, time seems to be at a standstill.** Every part of the city appears to be the same as it once was many years ago.



Itinerary: The Medina





1. UTA AL-HAMMAM SQUARE (OUTA AL-HAMMAM)

Kasbah • Great Mosque • Qadiriya Zaouia

2. SUIQA DISTRICT (SOUIKA)

Sidi ibn al-Hassan Zaouia • Jewish Quarter • Bab al-Himmar • ibn Yelum Mosque

3. JARRACÍN DISTRICT (KHARRACIN)

Jarracín Square • Sidi Bu Hamza Mosque • Hauta Square • Old Carpet School

4. BAB SUQ DISTRICT (BAB SOUK)

Bab Suq Mosque • Bab Suq Gate

5. RIF AL-ANDALUS DISTRICT (ANDALOUS)

Hassan Awal Street • Granada Street • Rif al-Andalus Mosque • Qenitra Square • Funduq on Targi Street

6. AL-ONSAR DISTRICT

Laqael Mosque • al-Onsar Mosque • Zaitun Square • Bab Onsar

7. RAS AL-MA AND RIVER WALK

Ras al-Ma River • Laundry District • Windmills • Bo Zeafar Mosque

8. SEBANIN DISTRICT

Sebanin Square • Sebanin Mosque



Bo Zeafar Mosque

1. Uta al-Hammam Square



The market in the Uta al-Hammam Square. In the background, you can see the Kasbah and the Great Mosque. Watercolour by M. Bertuchi, 1920. (Bertuchi Family Archive).

This square is located just **outside of the walls of the Kasbah**. It was never populated for fear of floods but became an urban area when it was surrounded by districts that began to appear at the end of the 15th century and the beginning of the 16th century. It now has the privilege of being at the heart of these districts.



Due to its size and the fact that it is home to the **Kasbah** and the **Great Mosque**, the most emblematic buildings in Chefchaouen, its relevance as a symbolic space cannot be challenged. Since it was built, it has served as a meeting point. For centuries the Souk (Arabic market) was held here, attracting people from neighboring villages and cities. The Souk disappeared and life continued its course. The square was used for sporadic celebrations and various small business and coffee shops appeared. Perhaps, this is the only place in the Medina where time has not stood still.

The square gets its name from the **Arabic baths (hammam)** that can be found here. They were built at the beginning of the 16th century and are still in use today.

One predominant feature for which the square is often identified is the **Araucaria**. It was planted when the Spanish arrived, and has been witness to almost a century of history. The **Fountain** has been around for even longer. Unfortunately, it has been pushed into the background, losing its original appearance and is no longer in use.



● **Kasbah.** It was the first building to be constructed in the city, and is where the Medina started. It dates back to 1471 and was commissioned as a military fort by Ali Ibn Rashid, founder of Chaouen. Its imposing walls can be compared to the walls of the Alhambra. In these walls, **ten towers safeguard the Kasbah, and an eleventh tower which was built later on, stands out due to its appearance.** It is very easy to identify this last tower as the materials used in its construction are different. Furthermore, the height of the tower makes it an excellent location to enjoy amazing views of the Medina.

The Kasbah also hides an exuberant **garden and a Palace that the Governor Ali al-Rifi commissioned to be built in the 17th century.** The **Ethnographic Museum** can be found on the ground floor and shows us the **Andalusian heritage** in the city, which can be seen in the carpentry of the coffered ceilings, the fabrics and the musical instruments. It also shows us examples of **Riffian heritage** such



as jewellery, weaponry and pottery. The Kasbah is used as an open air theatre and is the home of the **Andalusian Study and Research Centre**. The walkway that joins it to the Great Mosque is used as a space for **temporary exhibitions**. The entrance that is used to go into the Kasbah is not the original, as it was opened in the 1930s.

🕒 Ethnographic Museum
9.00 – 13.00h.
15.00-18.00h.
Closed on Tuesdays



● **Gran Mezquita** or *Yamaa al-Kabir* was built in the **16th century**, although various changes over time and the addition of the *Madrasah* (mosque school) have erased its original identity, leaving it with an entrance porch from the 20th century. The **octagonal minaret** gives the mosque a distinctive appearance. It dates back to the end of the 17th century and invites you to spend time observing its elaborate decoration.



● **Qadiriya Zaouia**. It is located next to the Great Mosque and is from the 17th and 18th centuries. The outside was reformed with extravagant tiling and plastering which give it an Eastern appearance, possibly due to the connection that the Saint *Mulay Abd al-Qadir al-Yilany* had with the east.

2. Suiqa District

It is located in the south east of the city and was the original city of Chaouen. Today it is the oldest part of the Medina. It was built after 1471 by the *Mujahedeen* people that arrived in Chaouen with the founder *Ali ibn Rashid*. In this district, you can find the oldest houses in the Medina, such as the house of the founder *Ali ibn Rashid* himself, located in *Sidi ibn al-Hassan Square* (*Sidi benLahcen*). This district was surrounded by the walls of the Kasbah, the first wall of the Medina, of which little remains nowadays. In the wall there were various gates, some of which still exist today such as *Bab al-Himmar* to the south east, *Bab al-Harmun* to the south and *Bab al-Mawqaf* to the north east.

Starting from *Uta al-Hammam Square*, you reach this district from the gardens that are located behind the Kasbah (*Sidi ben Lahcen Street*). It is also accessible from the *Qadiriya Zaouia*, down the lively *Qadi al-Alami* street, whose commercial character can be seen on many of the main streets in the district, reminiscent of its past as an *alcaicería* (old street market). Its name means small market, referring to the stretch of the street that is protected by gates and that used to be open during trading hours. This was where the valuable merchandise could be found. Today, the small shops can be found on both sides of the street eclipsing the building walls. Typical merchandise sold here included *djellabas* made from wool and in general linen fabrics and cotton. These were traditional crafts that were predominant in this district, hence the fact that many textile mills were located here.



Next to the main streets, be careful not to get lost in a multitude of dead end alleys (*adarves*). The only warning is from the benches that are fixed onto the front of the buildings.



Sometimes the streets are covered (*Rabat-s*) which means that the size of the houses can be increased.

In the Suiqa district, some of the most beautiful zaouias can be found. These include **Sayyida al-Hurra**, located next to the Kasbah gardens, **Mulay Ali Shaqur**, which is hidden in an alleyway or **Sidi al-Hayy al-Sharif**, located next to the alcaicería and which is also a Mosque. In the narrowness of the streets, the minaret of the **ibn Yelum Mosque** cannot be seen. However, the spirit of the 15th century is not lost as very nearby you will find the (**Bab**) **al-Himmar Gate** from the same period. Its gets its name from the colloquial word for donkey, as it was the place where merchants would arrive from other cities with their goods being carried on carts pulled by donkeys.



Djellabas and hoods are typical parts of Chauni fashion. Those that are made out of wool in natural colours are the most characteristic.

In southern part of the district we find what used to be the **Mellah or Jewish quarter**. The Sephardic Jews moved here around 1760, forced to leave their homes located outside of the city walls due to attacks from neighbouring tribes.



● **Sidi ibn al-Hassan Zaouia or Raisu-niya (Sidi ben Lahcen Square)**. It is a Zaouia, Mosque, Sanctuary and Quran School. They were founded by Sayyida al-Hurra, a character who adds both legend and mysticism to the city. Little is known about what came of him. However, legend would have us believe that he came back to Chaouen, his birthplace, and that his remains can be found in this Zaouia.



Linen and cotton (here with red and white stripes), the typical fabric worn by mountain women (*Jebala*) around the shoulders and the waist. In the **Suiga, Rif al-Andalus and Sebanin** districts, textile mills can be found, some of which are still active today. The architecture reflects the distinctive style used in Chaouen: sloping tiled roof, two floors, independent entrances on the same side of the building, exterior stairwell to the second floor and arrow slits for ventilation.

3. Jarrazin District



Street between the Jarrazin and Suiga district with a commercial character, as shown in this oil painting by M. Bertuchi (Bertuchi Family Archive).

You can reach the Jarrazín district through the alleyways of the neighbouring Suiga district. They even share the old gate in the city wall, **Bab al-Mawqaf**. The translation of the name means unemployed, as it was here where people used to gather to look for casual work. It is a very busy district as it connects the **Uta al-Hamman Square and the (Bab) al-Ayn Gate** which opens up into the city.

It gets its name from the market held by shoemakers and tanners who traditionally could be found in this area. It is said that this district was created as a result of the expansion of the Suiga district which began at the end of the 15th century.

As is common in all of the districts of the Medina, there is a **Mosque**. It is located in Sayyida al-Hurra Street and is dedicated to **Sidi Bu Hamza**, a Saint from the period when the city was founded. The Mosque itself dates back to the 17th century.

Amongst the various different nooks and crannies that can be found in its long streets, the small **Jarrazín Square** is particularly pleasant. The over-elaborate **Hauta Square** is also very unique with the northern side belonging to the Bab Suq district. This square combines its Andalusian origins with various interventions that were carried out during the Spanish Protectorate period. This is evident not only in the architecture, but also in the use given to the square over time. The square is triangular in shape and has been this way since it was built. The collection of **gates**, the **Isawiya Zaouia**, the central **fountain** and the nearby **al-Harras Arabic Baths** are unique elements of this Chauni Medina. However, the more stern looking architecture, the arcade and the coffee shops are a clear sign of the Spanish influence on the city and of the customs that they have left behind, such as their love for getting together with friends. Another emblematic example of the fusion between Spanish and Moroccan cultural heritage is the building that used to house the **Carpet School**. It was built by the Spanish in order to preserve traditional Chauni craftsmanship and is located at **Zunayqa (Znica) Street**.

Fountains are a vital part of daily Moroccan life. They are used as a water source by those families who do not have running water in their homes. It is an element that is essentially feminine. In general, they are decorated in an ornate way. They tend to have a basin and be attached to the wall; it is very rare to find one that is stand-alone. They were located according to the system of community-operated canals, wells and water tanks that distribute the water in the Medina. A feat of engineering that the Andalusians brought with them and that was set up during the years when the city was founded.



Hauta Square.





● The Interior of the building that was constructed to house the **Chaouen Carpet School**, an organisation that was run by the School of Arts and Crafts in Tetouan, of which Mariano Bertuchi was once Director. It was built in **1943** in an area full of vegetable gardens. It was built in typical Andalusian style with a patio and balconies on two levels. The School was opened in 1928 and was originally located in an area within the Kasbah. In 1934 it was moved to the Funduq in Uta al-Hammam Square. Similar to the school located in Tetouan, its main purpose was to **preserve the local Crafts**. However, in the school in Chaouen, there was a focus on fabrics, especially **carpets, dejellabas and aprons**. Currently it is being used as a **cultural centre and library**.

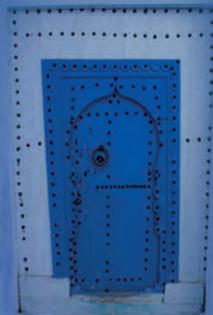
4. Bab Suq District

To say that this district was created as a consequence of the Spanish expulsion of the Moors in 1609, is to enter into a **historical and cultural debate** that is often held by the people who live there. It is yet another piece that we have to fit into this never ending jigsaw puzzle.



A house outside the city walls in the Bab Suq district from the Spanish Protectorate period. The view from outside the city walls at the beginning of the Spanish Protectorate. The Esplanade where the Souk was held on Mondays (Suq al-Ithnin).

Doors give us a lot of information without needing to be opened. They are **elements that contain a wealth of symbolism** that can tell us which family lives behind them through their size, form, decoration, the type of frame used as well as the ornateness of the surrounding walls.



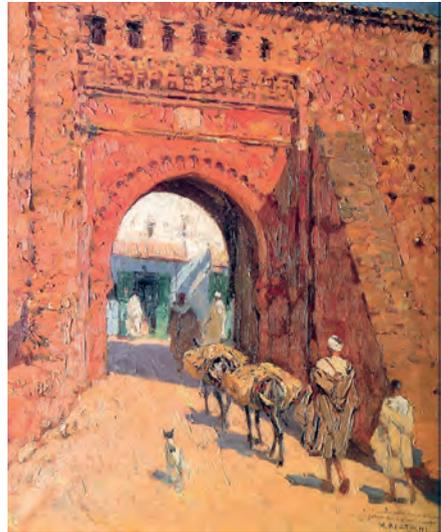
The most elaborate doors leave a small opening which is called **tinfisa** meaning **breath**. The doors that are small and low reflect the **Riffian style**.

It was the last district to be created in the Medina and dates back to the beginning of the 17th century. At this time, the corresponding stretch of wall around the district was also built along with the **Souk Gate or Bab Suq**. The Gate was constructed in an area that is now occupied by buildings from the **Spanish Protectorate period** and received its name from the market that was held outside the city wall on Mondays. This became an urban space where people would get together and socialise, mainly due to the small coffee shops that opened up here and the construction of a bus stop and offices. It continued to be a meeting point for the Chauni people even after the independence of Morocco in 1956.

Walking through this district is relaxing and almost therapeutic, a place where you rarely see any other passers-by. You get submerged into an ocean of calm blues, distant voices, intricate alleyways where the intense blue contrasts with the green of the plants. A world of streets that stubbornly change their course just a little, just enough for you to have to ask yourself after every step: what will come next? Hidden here, you will find many great surprises such as the **Bab-Suq Mosque**, located in Yamaa Street. It is the only Mosque in the district that has an **octagonal minaret**, similar to those that can be found in the Great Mosque and the sanctuary of the founder of the city.



Bab Suq Mosque



● Mariano Bertuchi painted the **Bab Suq Gate** various times. It was always full of life and was used by foreign and local merchants on their way to the market or simply visiting the city, arriving on the road that connects Chaouen to Tetouan. The door has a very simple appearance. It is very attractive and robust, despite the removal of the bent entrance during the Spanish Protectorate. High up on the gate, the small windows used by the guards can still be seen. This oil painting is from 1945.

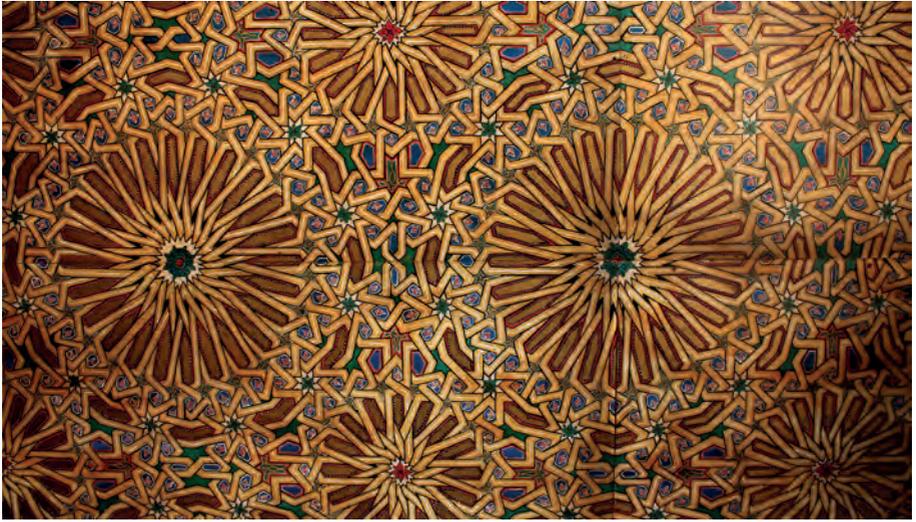
The first drawing that he did of Bab Suq was in 1920, documenting the arrival of the Spanish to the Medina. That same year he did an oil painting of the square for the front cover of the only ever edition of the newspaper **The Chaouen Eco**.

...I made myself known by being the first painter to document the Spanish occupation.

Mariano Bertuchi.

Oil painting from 1945 and drawing from 1920 by M. Bertuchi. (Bertuchi Family Archive).





Detail of the roof of the Sabat which can be found in the entrance to the Al-Andalus Mosque. Carved woodwork with typical Andalusian tracery.

5. Rif Al-Andalus District

Leaving Bab Suq, any street is a good choice to continue your journey onto the Rif Al-Andalus district. The busiest and most touristic route is along **Hassan Awal**, which passes through the Medina connecting Bab al-Ain in the West and Bab al-Onsar in the East.

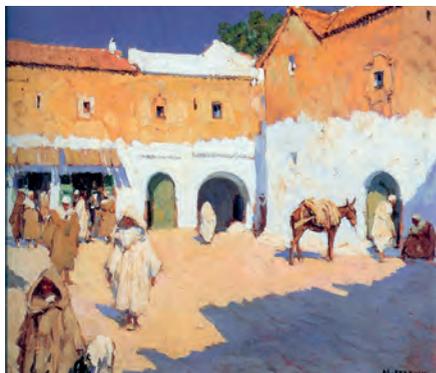
The name of the district is evidence of its historical background. It was founded by the Nasrids that fled after the fall of the Sultanate of Granada in 1492, and who formed part of the second shipment of settlers to arrive in Chaouen.

They settled in front of the Kasbah, on the other side of the esplanade that would later be the Uta al-Hammam Square. They built a wall which included a gate, **Bab al-Nuqba**. It was located in the southern part of the district, next to Damnat Majzen Square, where **Granada Street ends**. The name of the street refers to the homeland of the emigrants. **A clear distinction was made between those who came from outside, the garrata, and those who were native Riffian people from the Chauni area, the hadara.** In this street you can find the **Rif al-Andalus Mosque**.

Between the different urban areas in this district, the **Qenitra (Kenitra) Square** particularly stands out. Various busy streets lead into the square such as **Targi Street**, the location of the oldest Funduq in the city.



*A horseshoe arch just before a hallway tells us where **the Funduq in the Uta El-Hammam Square** can be found, an essential element in any Moroccan Medina. It was a necessity when the market began in the square, as it was a place where traders from neighbouring villages, bringing goods and livestock, could stay the night. The architecture of the Funduq is very similar to other Funduqs: bedrooms on the upper floors and warehouses and stables on the ground floor, separated in three rooms that surround a central patio.*



Oil painting by M. Bertuchi. Bertuchi Family Archive.

● *The Qenitra Square (Qunaytara, the small bridge) is one of those places that you always come across, but never know exactly where it is. It was built here due to the water canal that ran through the area. A fountain was built and the area around the fountain was preserved, creating the square. It is an area that receives a lot of visitors. In the past it was more of a meeting place thanks to the fountain, craft workshops, bakalitos and small businesses that attracted and entertained the local population.*

6. Al-Onsar District

This district came about as a result of the persecution of the Moors in Spain between 1540 and 1560. They occupied the Al-Onsar and Sebanin districts, located in the east of the Medina, covering the area up to the banks of the river.



The Laqael Mosque (left) and the al-Onsar Mosque (right).

Today it is a quiet residential district, something which is only disturbed by the noise coming from Hassan Awal Street. **Hassan Awal Street** ignores the slopes of this area, continuing its cross-cutting course towards Bab El-Onsar. It is characterised by its blue walls with splashes of typical Chauni colours. Here you can find some **beautiful Mosques** such as the **Laqael Mosque**, located on the border of the Rif al-Andalus district, and the **Al-Onsar Mosque**, located at the end of the street. Halfway down Hassan Awal, you will find **Zaitun Square**, an urban space which is full of history and mysticism. The Square has an olive tree that has been a witness to the evolution of the city over the last century, a sole survivor of the old cultivation plots that used to exist inside the city walls. An oven and a tannery occupy this area. There is always something happening here. It is an area that encourages you to relax and is often frequented by children playing games.

The street ends at the **Bab al-Onsar Gate**. Nothing remains of the original design with a bent entrance from the 17th century. However, passing through the gate is still a bewitching experience as it opens up onto the side of the mountain, the mountain on which we have been walking on throughout our journey through the Medina. Passing through this gate signifies the discovery of the **origins of the city: the Ras al-Ma River**.



The wall that surrounds the city was built in different stages, due to the different waves of settlers that arrived and the new districts that they built. The first part of the wall is the Kasbah wall and the wall in the Suiga District. The second is the wall in the Rif al-Andalus district. The constructive methods and materials vary according to the different extensions and interventions, leading to different types of wall in different areas. You can find many of the Medina's original gates at the intersections of the different districts. Once the wall was completed, you could cross it through seven exterior gates: **Bab al-Suq, Bab al- Ain, Bab al-Harmun, Bab al-Himar, Bab al-Mahruq, Bab al-Muqaddam and Bab al-Onsar.**

The stretch of the wall that can be seen in the image belongs to the wall in the north of the Medina. It is made up of square towers with a unique eastern appearance. Nearby, are the **Bab Sidi Bushuqa and Bab al-Majarug Gates.**

7. Ras al-Ma and River Walk

A walk along the side of the river is extremely recommended. The river itself is a vital part of the city, not only providing water to the canals, which in turn supply the fountains and houses, but also as a source for watering the gardens and orchards, for washing, for the oil and flour mills and finally as a place to swim and keep cool in the summer. ●



The Ras al-Ma River represents the starting point of Chaouen. It is the reason why the city was built here. Its name means birth or waterhead, and this can be seen in the **abundant flow of water that comes out from the depths of the rocks.**

● At different points during the walk along the river, you can spot a deserted building on a hill to the south east of the Medina. This is the **Bo Zeafar Mosque** which was built by the Spanish and dates back to the **second decade of the 20th Century.** It was never accepted and scarcely had any use, leaving the building in ruin and in need of restoration. **Architecturally speaking, it is very attractive and modern,** especially considering that it was built during the **Moorish minaret period.** Above all, it is a short walk that is well worth doing. You cannot miss the **unbeatable views of the local landscape and the clear view that it gives you of the Medina.**



8. Sebanin District

You can reach this district from inside the Medina or from the Ras al-Ma River. Its name refers to the **laundry district** where they used to wash clothes and the wool that was supplied to the local textile mills. It used to be a suburban area with various vegetable gardens and is located between the Kasbah and the Rif al-Andalus district. **People began to arrive here at the beginning of the 16th century,** however, the stretch of wall in this district no longer exists, nor does the **(Bab) al-Muqadam Gate.** The **Sebanin Mosque** is still around today, with its **Moorish minaret** crowning the square of the same name. This area seems to take form as its steps ascend towards the Medina.



Sebanin Square with the Sebanin Mosque in the background.



Entrance to the Sebanin Mosque.

The appearance of the southern side of the district differs from the traditional look. Here, the old city has faded away, invaded by the modernity of the new millennium. **The Sidi Ahmad al-Wafi Street** runs along the southern perimeter of the district, taking us to the gardens of the Kasbah.

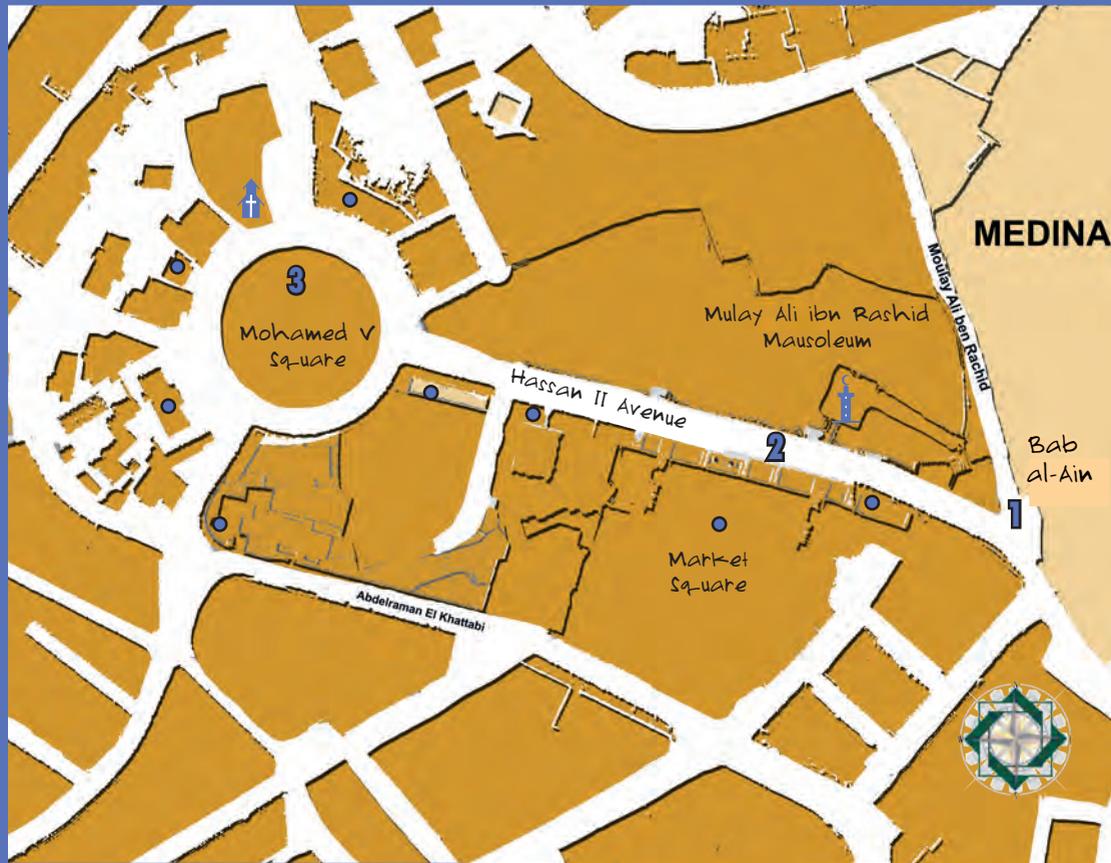


The Oven in Sebanin Square. The bread ovens are an essential element of any Medina. The fire is started in the morning and neighbours come by to drop off bread, biscuits and dried fruit which are placed in the oven. After a few hours, they are ready to be collected and to eat. The design of the bread ovens is simple: small houses with only one floor, sloping tiled roof, some skylights for ventilation and a fire that is usually at ground level. They are easily identifiable due to their chimneys, the piles of wood and their blackened façades. There are also some ovens next to the baths that are used to heat the water.



...and once again, we lose ourselves in the streets of the Medina.

Itinerary: Ensanche (City Extension)



1. BAB AL-AIN

2. HASSAN II AVENUE

- Moulay Ali ibn Rashid Mausoleum •*
- Post Office •*
- Market Square •*
- Old Headquarters of the Local Inspection Department •*
- Old Inspector's House*

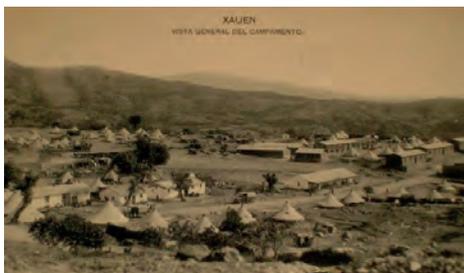
3. MOHAMED V SQUARE

- Old Officials Club •*
- San Antonio Church •*
- Old offices of La Valenciana •*
- Old Mehala de Gomara*



Ensanche (City Extension)

The Spanish army arrived in Chaouen in 1920. Six years later, civilians started to arrive, initially living in the Medina. The **construction of a modern city** began next to the Medina. This **Ensanche** was different to the old city in terms of urban planning, architecture and functionality. A new way of life and new customs became part of this district.



The Spanish camp, shortly after their arrival in 1920. It is located to the west of Mohamed V Square and is now the location of the Provincial Hospital. In those days, the square was a training area. A Church opposite España Square, at the end of the 30s (Domingo Outón Archive).



This modern city was small in size. The first city plans were developed by the military engineer **Miguel García Herrán** in 1928. It was the architect **Manuel Latorre Pastor** who developed a second proposal which he based on the original plans, and on the military buildings that already existed around what would be the future main square, such as the Mehala de Gomara or the Military Intervention Office. It was this second proposal, developed in the 30s, that defined the current



city. **The Square was designed as the centre of the new urban design**, and it was here that important military and civil headquarters were set up. A main street was built which connected the main square with the Medina through the **Bab al-Ain Gate**. This fusion of the old and new cities was not based on experiences in Larache or Tetouan, where the two cities converge in a symbolic common urban space. In Chaouen, the model used was similar to that put into practice by French urban planners, where the cities grew as independent entities.



Bab al-Ain Gate, connection between the Ensanche and the Medina. (Domingo Outón Archive).

In an attempt to promote the co-existence of the two cities, M. Latorre prioritised the urbanization of this area, bringing daily life closer to the Port. In the 30s he constructed buildings such as the *Municipal Medical Dispensary*, schools including the *Spanish Children's School* and the *Spanish-Arabic School*, and entertainment establishments such as the *Cinema-Theatre*, bars and the *Casino*.

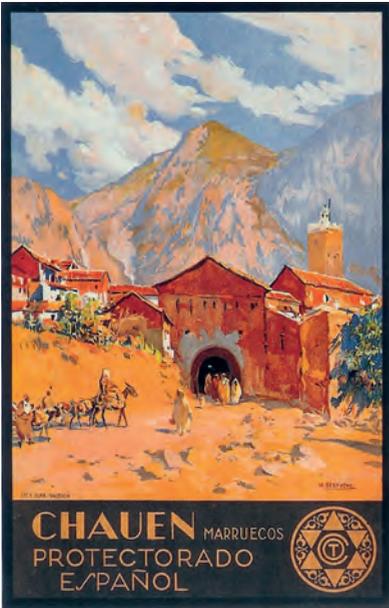
As for the urban design, he opted for the **Garden City model**, with houses with gardens lining the streets. Many of these buildings still exist today and are beautiful examples of Colonial architecture, an invaluable reminder of the Caliphate Morocco.

In 1944, under the new plan defined by the architect **Pedro Muguruza Otaño**, new styles were used that were extremely common during the dictatorship of General Francisco Franco in Spain: *Herrerian* and *Neo-Plateresque*. Examples of this can be seen in the building that currently houses the *Post Office* in *Hassan II Avenue*. Also,

typical Spanish regional architecture was used, which happened to coincide in some aspects with the architecture used in the Medina: sloping red tiled roofs, eaves on the doors, bases on the windows, evident ledges and, as a uniquely Spanish aspect, the use of arcades.

Chaouen has two urban histories: the Medina and the Ensanche. Walking through them you can recall the two identities of the city. Both are unique as well as being different in time and conception.

1. Bab al-Ain District



Poster designed by M. Bertuchi. (Bertuchi Family Archive).

● This gate is located in the Medina and was painted by Bertuchi on various occasions and used on promotional posters for Chaouen during the Spanish Protectorate. It connects the Medina (Jarracín District) with the main street of the new city. It still maintains its bent entrance and a mesriya on the upper part for the guards.

The gate gets its name from a fountain that could be found in the tannery, located right next to the gate, converted by the Spanish into barracks for the Mehala (Moroccan military force).

2. Hassan II Avenue

It was the old road that started at Bab al-Ain and headed towards the vegetable gardens. It was planned as an avenue in 1929 by Latorre Pastor, as a link between the Medina (Bab al-Ain Gate) and the centre of the Ensanche. Here you can find the **Mausoleum of the founder of the city** and the **Market Square**. The latter is used as a meeting point and for local celebrations which, on Sundays, is full of hustle and bustle and colour. Along the Avenue, there are various buildings from the Spanish Protectorate period, such as the current **Post Office building**. It was constructed in the 40s and stands out due to its Neo-Herrerian style, which was extremely common during the dictatorship of General Francisco Franco in Spain. The avenue was extended, and it now circulates the southern perimeter of the Medina.



Mausoleum and Mosque of the founder of Chaouen.

● **Mausoleum and Mosque of Mulay Ali ibn Rashid**, founder of the city state of Chaouen and Governor between 1471 and 1511. He was named Saint for being a defender of faith and for being a descendant of Mulay Abd al-Salam ibn Mashish, head of western Islam. He was born in a Rif farmhouse close to the future Chaouen. He travelled to Al-Andalus to learn the art of war and combat in order to fight against the Christians who were attacking the Nasrid Kingdom. Upon returning to his homeland, he continued the fight against the Christians that attacked the Moroccan coast.



Old location of the Town Hall.

● **The offices of the Town Council or La Territorial**, was built in 1933 with the intention of being used as the Local Inspection Office, Pashaluk and the High Commission, the highest authority of the Spanish Administration during the Spanish Protectorate in Morocco. It was built in two phases; the first was managed by the **Engineer Tomás Valiente García**, and the second by the **architect José Larrucea**. It was at this time when the building overcame its aesthetic functionality and was beautifully decorated with features that were very typical of the architectural styles of the period. Another beautiful example of the colonial architectural style: the Garden House.



Urban Planning Office, from 1944. It was the General Inspector's house and follows the model of a Garden City house.

Mohamed V Square.

3. Mohamed V Square



It was originally called España Square **in the 30s**. Although planned before this time, it was defined as the central articulation of the Ensanche. The choice of this area to build the Square was due to the pre-existing military buildings that were located next to an esplanade which was being used as a training ground. It was **originally designed as a circular space with gardens**, around which various important buildings were constructed. Using the square as a starting point, the rest of the city was built, highlighting the main street that joined it to the Medina. The first buildings that were constructed here were military. The last building constructed during the Spanish Protectorate was the **La Valenciana Bus Station**, located to the left of the church and just in front of Hassan II Avenue.



Advert for the La Valenciana Transport Company. It covered routes throughout the entire area under the Spanish Protectorate.





● The most striking building in the Square was home to the **Officials Club** and the extreme right wing Spanish party, *La Falange*. It was built in the **30s** and stands out for its Neo-Arabic style. It has many eastern details, providing a stark contrast to the other buildings that can be found in Square, which are of a more functional nature.



● **The San Antonio Abad Church.** A project developed by Manuel Latorre Pastor. It was altered during construction and was finalised in **1940**. Without any stylistic pretensions and with a regionalist and romantic look, it demands attention through its extremely high bell tower, confirming the new religious presence in the city. Today, it is both a cultural and training centre.

● **The Gomara Mehala (Mahalla)** was built by military engineers as the Military Intervention Office, hence the austerity in its design. It was built in **1927** and follows the Garden City model.

This building lacks the sloping tiled roof and has a flat roof with a parapet instead.



The Mehala de Gomara building.



Further along from the avenue and the square, you can find a diverse range of buildings from the Spanish Protectorate period: public facilities such as the **Spanish Children's School**, named after Ram3n and Cajal, still in use today as *al-Hayy Abi Yamaa*, and housed in a building designed by the architect M. Latorre which dates back to 1931; military buildings (mainly in the northern area), such as the **Infantry and auxiliary force barracks**; urban areas with arcades including the building with a unique curved *faade* that housed the **Cosmopolita bar**, located on the corner Zerkuni Avenue with Hassan II, close to the *Bab al-Ain Gate*. Furthermore, you can also find a number of residential buildings, such as *La Fotografia*, going down from the Square towards Abdelkrim El Kathabi Avenue. It is an example of a **garden city house**, a more modern architectural concept, and proof of the **Rationalism** movement of the 30s.

It is approximately 50 km from Chaouen to Wad Lau, along a mountain road that is in good condition.

It is approximately 40 km from Wad Lau to Tetouan, approximately 100 km to Tangier, approximately 177 km to Al Hoceima

The Surrounding Areas

Chaouen – Wad Lau (Oued Laou) Road

Talassemtan Park

The province of Chaouen, located in the **Ghomara region**, contains both mountains and coast. On this journey you will travel on the road that leads to Oued Laou, crossing the **Talassemtan National Park**, an area of natural beauty and immense ecological value. It is similar to the *Sierra de las Nieves* in Malaga in that both possess fir trees.

In order to reach Oued Laou, you have to **take the turn off to Daraqouba (Dar Aquba)**. You have to travel approximately 60 km. on a mountain road in good condition, passing through some beautiful natural scenery.

Once you have gone passed the Talambot cross-roads, about 37 km. from Chaouen, you will find some buildings from the **Spanish Protectorate period** and, shortly after, the hydroelectric power station and the **Wad Law River Gorge**.

Wad Lau (Oued Laou)

It is a **small coastal town** located approximately 40 km from Tetouan, at the mouth of the river that gives it its name. Its history is linked to Al-Andalus as it was ruled by the Hammudid dynasty and it was also here that the Caliphs, who lived in the Alcazaba in Malaga, produced coins. Very little of its medieval past has been conserved, not even its current location is the same as during the medieval period.

It lives from fishing and tourism. People come to the town to enjoy its **beaches and the great food**. If you happen to visit on a Saturday, you will find one of the most colourful and attractive markets in the area, the **Saturday Souk (Suq al-Sabt)**. It is located in the Beni Said settlement, approximately 5 km along the Chaouen road.



Travelling along the coast, El-Jebha is approximately 133 km from Chefchaouen, 135 km from Tetouan and 110 km from Al Hoceima. From here, there is a road that leads to Ketama.

Wad Law – el-Jabha Road: The Gomara Coast

Here, you start your journey along the 120 km of the **Gomara Coast** in the province of Chaouen, connecting Wad Law to el Jebha (El Jehba). It is a journey with **outstanding scenery**, full of winding coastline, with cliffs, idyllic coves and small bays which are formed by the end of the Rif mountain range and different river mouths. The road travels along the coastline, enjoying a landscape that is reminiscent of the southern coast of Spain from Malaga to Almeria. Both shores are immersed in the **Alboran Sea**, a unique treasure that converts this part of the Mediterranean in a **paradise for biodiversity**. The landscape is still wild and has remained untouched by man, allowing us to fully appreciate the terrain.



During this journey there are various **bays and beaches** (Azenti, Targa, Zaouia, Stehat...), **small fishing ports** (Kaa Asras, Chamalaa,...), **religious buildings** such as the Sidi Husayn Marabout or the unique Tagassa minaret, which can be confused with a lighthouse, and **historical places** such as Targa and Tigisas.

Targa

A visit to this village is highly recommended. It is a historic village where beautiful remains can still be seen today, such as the **Portuguese Tower** which dates back to the 15th century and is located on a rock on the beach. Other sites include the remains of the **Almohad Kasbah**, Dar al-Sultán, which is located on one of the highest hills in the surrounding areas, and the **13th Century Mosque** which still has its old minaret. The continuous attacks from the Portuguese meant that both the city and the Kasbah were abandoned.

Targa is a small city that was, according to some authors, built by the Goths. It can be found on the Mediterranean shore, approximately 80 miles from the Strait of Gibraltar. Its walls are quite weak. It is inhabited by fishermen, who usually add salt to the fish they catch in order to sell it to the merchants in the mountains. Leo Africanus



Remains of the Portuguese Tower on the beach in Targa.

El-Jebha (El Jehba)

Overlooking the Mediterranean, you will find this **small historic fisherman's village**. Your visit could start with a trip to the **Sidi Yahya al-Wardani Marabout** which looks down on the village from the highest point of the surrounding area. This village has various attractions but it is the coast that takes centre stage. It is full of **wild bays with natural caves**, the majority of which can only be reached by boat, and the Alboran Sea which has amazing flora and fauna for divers.



It was possibly of Roman Origin, coinciding with **Corbucla**, a settlement cited in the Antonine Itinerary, whose name could be derived from cubicula, a place where fisherman used to leave their fishing equipment. There are also some references from the middle ages, with the legends from the period even suggesting that Bint Sayyadna Nuh, Noah's daughter, was buried beneath the Jehba rock. Although this legend is repeated throughout the Riff, stating that she could be buried under various rocks.

It is a small settlement with a perimeter wall. It was built by the Africans twenty five miles from Bedis, sometimes inhabited and sometimes not, depending on the resources of those that governed and looked after it. Leo Africanus.

In 1926, it was taken over by the Spanish and used as military barracks and a coastal lookout point. They built houses and barracks on top of Marsadar, the hill that overlooks Cangrejo Bay (Crab Bay), remains of which still exist today. The inhabitants refer to this place as the houses of the Spanish people.

As described by the historian V. Moga, one year later **Emilio Blanco Izaga** arrived as Inspector full of expectations with his new title on the pocket of his uniform and little luggage. It is the first of his destinations in an area that would become the great love of his life, the Riff. His time here would also bring about the development of his career as a soldier, and above all, as an ethnographer, an architect and as an artist.

Between 1929 and 1932 the following buildings were constructed: the Inspector's Barracks, the Courthouse, the Hospital, various Schools, including the Spanish-Arabic School, the Native Dispensary, the European kitchen, the Guard's housing on the River Uringa, the Casino (currently the *Hotel El Mamoun*), the Mosque, the Church, the Synagogue, Customs House and the Port, which provided

protection from the strong easterly winds. Many of these buildings are still in use today and can be seen when strolling through the streets of the village. You can still make out what was once the modest *España Square*, now cut in two by the Tetouan-Al Hoceima road. There are still a number of houses with concave facades which marked the perimeter of the square and the wrought iron street lamp that was made in Seville in 1914.

In 1930, the village was given the nickname **Capaz Port**, in honour of the colonel that took control of Gomara in 1926. However, this place was known previously as **Punta or Castillo de Pescadores (Fisherman's Point or Castle)**. It also appears on old maps as **Marsa Waringa**, due to the nearby river of the same name. Following Moroccan independence, it was given its current name in reference to the most easterly cape of the Sidi Attar cove, **Jehba or ras Taguelmunt**.



Sede de Intervención Comarcal.

TOURIST INFORMATION

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El-Jehba in the depths of the valley. Its name means "coastal front".







Al Hoceima

Architecture of the Sea

Al Hoceima

The city of Al Hoceima is approximately 245 km along the coast from Tetouan, in north east Morocco. It looks out onto a spectacular bay that is immersed in the Mediterranean or more precisely, the Alboran Sea, dazzling us with its natural scenic beauty. The poetess Trina Mercader dedicated a poem to the city which reads *the sea is sculpting your architecture*, this is precisely true about the Al Hoceima bay and its province: **a landscape full of natural architecture. Al Hoceima is coast**; it can be seen as being both arrogant and broken through its cliffs, and calm and lively through its beaches. It is the bay of the six rocks, and in each of its landforms, there are fantastic panoramic views and a historic tale to be told. **Al Hoceima is mountain**; the Rif mountain range, where you can find the *Tafensa Natural Reserve and the Al Hoceima National Park*. In this landscape of natural architecture, the manmade architecture still exists, immersed, conscious of its surroundings, searching for synergies with its natural counterpart.

To this outline of beauty we can add the character of its inhabitants, warm like the climate and welcoming like the bay. Al Hoceima is fusion and cohabitation, it is Riffian and Spanish, it is both a seaside and a mountain city. Life here changes from the quiet and tranquility during the winter months, to a valued tourist destination in the summer. **It is a city of satisfaction and wellbeing.**

You can reach Al Hoceima from Tetouan by the interior mountain road, via Ketama or along coastal road via El Jehba. Our journey takes us along the coast.



History

The bay of Al Hoceima has traces of the Phoenicians, Carthaginians, Romans and, later on, Arabic, Turkish and Spanish. It was inhabited by the Berbers who founded kingdoms such as **Banu Salah** and **Nakur**, the latter of which, had a port about 4 km from the city called **al-Mazamma**. After the destruction of Nakur, al-Mazamma was converted into an important city, providing us with evidence of a medieval settlement close to the city of Al Hoceima.

Up until the end of the Marinid Berber dynasty, during the second half of the 15th century, this area of the Rif had two thriving coastal settlements. This area had a strong influence on some parts of Al-Andalus, establishing important commercial, cultural and political links which, over



time, encouraged many Andalusians to move here.

The cities were abandoned due to piracy and other coastal conflicts. Today, all that remains are archeological memories and written accounts of a historic past that seems more like a legend. There were no urban centres in this territory, with the exception of various Berber hamlets.

After the concession of the Northern territory of Morocco to Spain in the *Algeciras Conference* in 1906, the Spanish occupation took place. Berbers from the *Ibbaquyen Tribe* used to live in the current location where we can now find *Al Hoceima*. They jointly owned the land with the *Ait Urriaguel Tribe*, who were located in *Ajdir*. They called a part of this territory *Tagzut*, which in *Tamazight* means *fertile agricultural land*.

Here, the Lord of the mountain is the
Berber, not the Arab from the Prairie,
or the Moor settler from the city.

Almanzor,

"Villa Alhucemas y el Rif", 1934.

In the Eastern part of the Rif, various bloody battles took place between the Spanish and the Rifian resistance. The resistance was led by Mohamed ibn **Abd al-Krim al-Jattabi (Abdelkrim)**, who had proclaimed the Rif Republic in 1923. It was in 1925 when the Spanish arrived at the coast of *Al Hoceima*, landing on *Sebadilla beach*.



Cala del Quemado. Watercolour by M. Bertuchi. África Magazine. Colonial Troops Magazine. October, 1926.

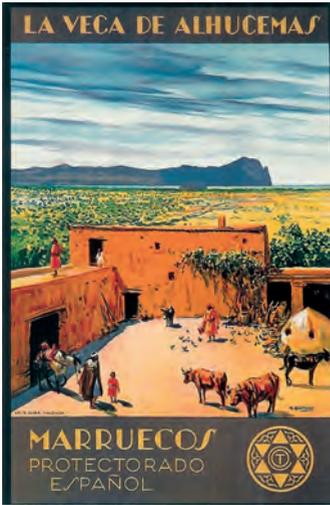
Cala del Quemado is a bay that represents the origins of the city. Following the arrival of civilians, mainly from *Malaga* and *Almeria*, the place was transformed into an area that was fit to live in: *Cala Bonita*, the *Port*, *Rif Square*, the districts and the buildings necessary to create the new city. Obviously, we cannot miss out those buildings that were used for leisure activities such as the *Great Florido Cinema*, the *Spanish Theatre-Cinema*, the *Andalusian Theatre* and also the bullring. Since the independence of Morocco in 1956, many languages have been



The Port of Al Hoceima with Cala del Quemado in the background (above). Rif Square, 1952 (below). (Source: Al Hoceima Regional Council).



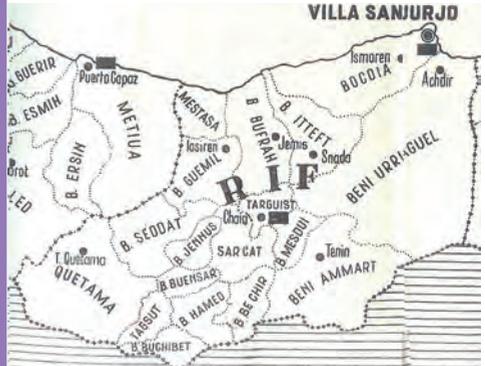
spoken including **Spanish**, **Tamazight** (Tarifit in its Riffian dialect), **Maghrebi Arabic** (Darija in dialect) and **French**. The city continues to grow and improve services for tourists. The historic city centre maintains its main streets and squares, constantly improving with the addition of new public spaces. Despite the serious earthquake in 2004, examples of historic architecture are still conserved. This transports us back to the years when the city was founded, a memory that must be protected.



A poster designed by M. Bertuchi. (Bertuchi Family Archive).

The Rif and Emilio Blanco Izaga

The unmistakable footprint of Blanco Izaga can be seen in the architecture in Al Hoceima. He was assigned here as a military Inspector for almost two decades from 1927 to 1942. It was here that he developed his military and political career and also his talent as an ethnographer, architect and artist. He was an inspector in various areas of the region such as the territories that belonged to the Beni Seddat, Beni Aammart, Beni Urriaguel or Bocoya cabilas (or tribes). This provided him with a wealth of knowledge which he expressed in his **ethnographic**, anthropologic, social, cultural, artistic, linguistic **studies** (amongst others), never missing out any of the information that he had gathered.



Rif territory, political division during the Spanish Protectorate. On the left, the Gomara territory, today called the province of Chaouen, where he started his career in Al-Jehba (Puerto Capaz).

The different names of the city

In barely one hundred years, the city's name has been changed various times:

1925 CALA DEL QUEMADO (burnt bay), named after the dark rocks on the beach where the city began in 1925.

1926 MONTE MALMUSI, in honour of the Spanish military Commander who participated in the landing in 1925.

1927 VILLA SANJURJO, following the visit of Alfonso XIII, in recognition of the General José Sanjurjo.

1932 VILLA ALHUCEMAS, taking the name that the Spanish had given the rock in 1673 due to the abundance of alhucema (commonly known as lavender) on the land opposite the rock, or the derivative of the name of the old Port and City located on the same stretch of coast called al-Mazamma.

1936 VILLA SANJURJO

1956 AL HOCEIMA, since the independence of Morocco. Alhoceima (French transcription meaning **lavender**) from the Spanish-Arabic *alhuzama* and from the classic Arabic *huzama*. The variety of lavender (commonly known as French *Lavender*) grows abundantly in the Al Hoceima National Park and can be found from sea level up to approximately 1000 meters.

He wrote **books on Berber Art and Architecture**, which later helped him develop his work as an **architect**. In these books, he speaks about the importance of the **geometric patterns**, which would be one of the constant aspects of his architecture. He emphasises the importance of going back to the beginning of this culture, which should be separated from its Islamic influence.

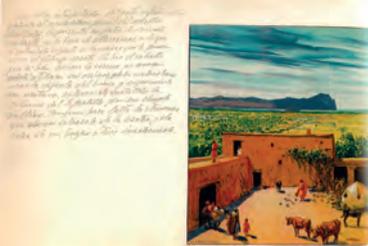
Riffian Pottery.



The Berber triangle decorates houses and people's bodies, it dignifies the undignifiable, it is included on weapons and jewels, and makes tools and clothes more beautiful. E. Blanco Izaga.

In these documental studies, his **drawings** capture the reality of a world that he idolised and respected. He greatly admired **Mariano Bertuchi's paintings**, who proved to be a role model for the more artistic side of Emilio Blanco Izaga.

Many times, having contemplated his landscapes and Moroccan figures, I would go and see them in real life. My senses helped me capture light, attitudes and other sensations that I didn't used to perceive.



Left: a drawing by Mariano Bertuchi with comments by E. Blanco.

Right: a drawing of a Riffian house by E. Blanco (General Archive of Melilla. E. Blanco Izaga Fund).



On many occasions I have bumped into people in alleyways who I thought had escaped from one of his pictures. I would see people with palm leaf baskets, who looked like they had jumped out of the picture to buy a handful of mint, to later return to the painting where they would live on for far longer than in their short existence in the real world.

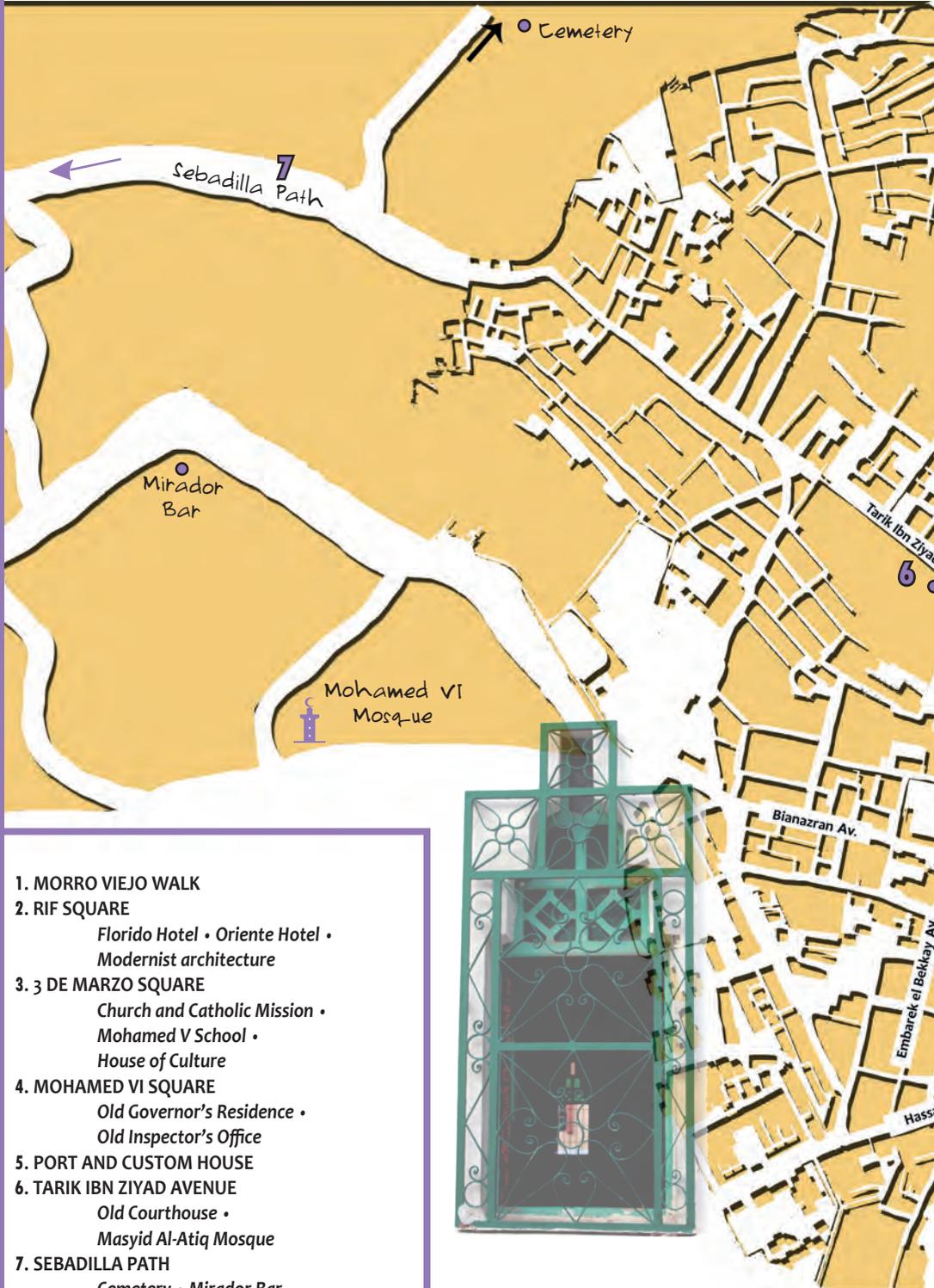
E. Blanco Izaga's notebook in which he makes a comment on an image by M. Bertuchi. (Melilla General Archive. E. Blanco Izaga Fund).

He painted with mastery, perceiving the different colors and the landscape. He enjoyed more than anyone else to play with different perspectives, light, clouds and mountains. He managed to express the shades of ochre, violet, oranges, yellow and grey; the sky blue, the greyish clouds, the cobalt blue of the sea, the shy green stains of the oasis of prickly pair trees in the Riffian settlement, and in one word, colour, the only gift from this rough but attractive Rif territory.

A. de Sierra Ochoa, 1951.
City Architect in Tetouan

He built roads, basic infrastructure and buildings for political, administrative, religious and legal offices. He also constructed buildings for more social purposes (souks, dispensaries, slaughter houses, schools, markets, orphanages,





1. MORRO VIEJO WALK

2. RIF SQUARE

*Florida Hotel • Oriente Hotel •
Modernist architecture*

3. 3 DE MARZO SQUARE

*Church and Catholic Mission •
Mohamed V School •
House of Culture*

4. MOHAMED VI SQUARE

*Old Governor's Residence •
Old Inspector's Office*

5. PORT AND CUSTOM HOUSE

6. TARIK IBN ZIYAD AVENUE

*Old Courthouse •
Masyid Al-Atiq Mosque*

7. SEBADILLA PATH

Cemetery • Mirador Bar

Itinerary: The Historic City Centre



Port

To the Port

CUSTOM HOUSE

MEDITERRANEAN SEA

Cala del Quemado

Morro Viejo Walk

Old Estado Mayor Building

Old offices of the Torres Quevedo Radio Station



1. Morro Viejo Walk



Views from Morro Viejo in the evening.

From the **Morro Viejo (Dha Na Tzamourth, Old Muslim in English)** viewpoint, you can see the bay and city of Al Hoceima. It is from here where you can appreciate how the architecture created by the sea magnifies and makes this city unique. It is a privileged spot from where you can fully understand the surrounding area. The panoramic view is like a history book, where every small bay, every bit of land that sticks out into the sea and every rock come together to create a novel: from its historic past and the city of Nakur, located opposite the Al Hoceima Rock, to the Sebadilla beach, location for the landings in 1925 and which hides behind the Morro Nuevo ravine. At its feet, you can find the Port and the city, which open up to the sea in Cala del Quemado, the urban origins of the city. Anytime is good to go for a walk along this route, however, we recommend the evening when the fishing nets are being put out, as it is at this time when it really comes to life: people walking, talking and deep in thought. You really get a feel for the unmistakable seaside character of the place.

The Morro Viejo Walk and its views.



Está tallando el mar tu arquitectura desde la tierna orilla bien ganada al alto Morro Viejo, en esa airada penetración del mar contra la altura

...

The sea is calling you in the wake that the passing boat leaves behind and in the loyal seagull as it flies.

Trina Mercader, 1951.

“A Villa Sanjurjo: ciudad con vocación marinera”.

2. Rif Square



Oriente Hotel, Rif Square.

This triangular shaped square was the first urban space to be built in the city and dates back to the **1920s**. This square seems to attract people like a magnet and, over time, it has been used for various different activities including the Military parades that used to wake the city up every morning, religious and local celebrations and cultural events. Various hotels, bus offices, restaurants, cafes and banks have chosen this place to set up their offices.



Rif Square, Florida Hotel to the right (Above). Rif Square, 1928. (Right.Source: Al Hoceima Regional Council).



The first Photo Studio in Al Hoceima, it belonged to José Lacalle Quijano, 1927 to 1968.

Amongst the different historic buildings in Al Hoceima, the **Florido Hotel** stands out as the indisputable star of the city with its curved design. The **Oriente Hotel** is also of interest with its modernist façade which currently is home to a hotel, restaurant and apartments. Behind the Florido, you can find the old **Tejera Hostel** (currently the Popular Hotel) and the **Foto España building**. Walking through the outskirts of the city, you can find more examples of modernist architecture, such as the unique facades of the buildings which look out onto the daily **Souk** that is held in the streets surrounding the square.



On the way to 3 de Marzo Square, you will come across **Ifriquia Square**. It has a circular design and was included in the original city plans as the central hub for the different streets. Today, it is still beautiful due to the blue tiles on the entrance of the **Ghinia Mosque**. The Mosque was built at the beginning of the 70s and houses a **small Souk** underneath an arcade that looks onto Abd al-Krim al-Jattabi Street.



*The old offices of the Torres Quevedo Radio Station, located in Mohamed V Avenue. Leaving Rif Square from the exit behind the Florido Hotel, you will arrive at the southern part of Mohamed V Avenue, **old Melilla Street**, which ends at the military building called the **Estado Mayor** and the **offices of the Torres Quevedo Radio Station**. The main streets that pass through this area are Hassan II and Mohamed V. Along these streets, you will find various buildings from the period, some of which have been reconstructed after the earthquake in 2004.*

3. 3 de Marzo Square



España Square, 1953. In the background you can see the San José Church, the Catholic Mission and the Spanish School Group. (Source: OMAU).

The **old España** or **Chita Square**, referring to the monkeys that could once be found here, can be quickly identified by the façade of the building that the square was built around at the end of the 20s. In this building you can find the **San José Church**, the **Catholic Mission** and the **Mohamed V School**. The latter of which, was first called the **Dolla Public School** and then later the **Spanish School Group**.

The Square is a good place to take a break. It is usually busy during the day and has various kiosks that sell snacks to passersby.



● In the Square, there is a building that particularly stands out due to its architecture from the modern movement of the 70s. Here you can find the headquarters for various associations, the **House of Culture** and a small and interesting **Ethnographic Museum on Rifian Culture**, founded by the artist **Hossain el-Kalai**, also creator of the **Heritage and Documentation Association**. The building was first conceived as a library.

4. Mohamed VI Square

This Square, also known as the **Port Viewpoint** or **Massira al-Jadra** (from the Green March) is located in the final stretch of Mohamed V Avenue. It rises above the Quemado beach and, together with Morro Viejo, is the other great viewpoint from which you can see the city. Nearby, you can also find the **Royal Palace**. From the Square you can see two emblematic buildings from the Spanish period: the **old Inspector's Office** and the **Governor's Residence**, which today houses the **Spanish School Melchor de Jovellanos**.



Current Jovellanos School.

● **Old Governor's Official Residence**, a function which was carried out here until 1956. After this time, it became the offices of the Spanish Cultural Mission and, later on, the Spanish School Melchor de Jovellanos. It was built in 1928 in a **regional style**, reminiscent of Spanish architecture due to the use of tiling, clay balls and other elements such as the finishing on the balconies, the lower arcade and the use of Exposed brick, very fashionable in Spain during this period.

The central balcony helps us to imagine the public nature of the Governor's role at that time.

● **Inspection Office: La Regional**. It was built in 1930 following the typical model used for military and government offices in the territories under the Spanish Protectorate: a central area, with towers on each side. The most interesting feature on the front of the building is the **variety of different windows** and the closed gallery on the upper level that rests upon thin columns, creating a porch area underneath. The detail of this building

is particularly interesting, such as the capitals and the tiles that stick out like a sunshade underneath the parapet. Some of the elements used on the exterior parts of the building can be related to the first paintings by Emilio Blanco Izaga, however, the interior decoration completely contradicts this image. Following the independence of Morocco, it became the offices of the Government Delegation for the Province of Al Hoceima, and later Bachawiya (Town hall), until the earthquake in 2004.



is varied and where the main theme is undoubtedly the sea.

You can still find architecture from the Spanish period such as the **Custom House**, located outside the Port area, and the **Fisherman's House**, which maintains its welcoming curved corner with arches, despite having been refurbished.



Decorative detail on the balcony on the façade and the inside of the old Inspection Office.



5. The Port

¿How is the sea today? ¿Are there fish today? The fishing Port in Al Hoceima wakes up to this phrase every morning. Sheltered between the cliffs of **Morro Nuevo**, it looks up towards Morro Viejo and leaves the city behind to its right. It is a beautiful space where nature and man blend together harmoniously. **The extension of the docks connects 3 rocks.** This, along with the surrounding cliff walls, creates an architecture that



6. Tarik Ibn Ziyad Avenue: Blanco Izaga's Architecture

In Tarik Ibn Ziyad Avenue, near Mohamed VI Square, you can find two buildings that were designed by Emilio Blanco Izaga: The **old Courthouse** and the **Masyid al-Atiq Mosque**.

- **Old Courthouse (mahacama).** It was built at the end of the 20s. Blanco Izaga uses various characteristic elements such as the fusion of asymmetric spaces, sloped walls, staggered window



and arrow slits finished with polygonal mocárabe, squared gaps underneath the cornice and a flat roof with an overhang inspired by Riffian houses, decorative primitive moldings such as Riffian tiles or setback walls in the entrances and windows, used as decorative elements.



Original minaret from the Masyid al-Atiq Mosque (Above) (Source: Al Hoceima Regional Council). The Mosque and its current minaret (Below).

● **Masyid al-Atiq Mosque**, meaning the **old Mosque**, was the first to be built in Al Hoceima at the end of the 1930s. From the original design by Blanco Izaga, only the main part with its jagged battlements, the façade and the staggered windows remain. **The minaret was replaced in the 80s**, the original used to be in the opposite corner of the building. Far from the current style, Blanco developed a sloped space where the aesthetic elements “Berberised” the most representative symbol of Islamic culture. It is similar to his other Mosque designs such as those found in Axdir, Imzuren and Sneda. This minaret is the aesthetic summary of what, according to Blanco, the Riffian world could represent.



Decorative detail of the front of the Mosque. One of the sources that Blanco Izaga used to create the Riffian style were Pre-Columbian cultures.

7. Sebadilla Path

The Tarik Ibn Ziyad Avenue **continues in a westerly direction towards the outskirts of the city** along a coastal road and long path from where you can witness some magnificent sunsets. This is the Sebadilla Path which takes us to the **Aydayn beach**, known as Sebadilla after the Spanish landings here in 1925. The name was given to the beach due to the quantity of wild barley that grew here. The word Sebadilla came about due to the Andalusian pronunciation of the word.





Old Al Hoceima Cemetery

● **Cemetery.** Before we start the walk, a detour to the right takes us to the maqbara or cemetery. It is a very interesting visit which is full of history. It was the place that was chosen to bury the military men who had died in battle following the landings, later becoming the city's official cemetery. In this graveyard, three cultures shake hands: Muslim, Jewish and Christian, a coexistence that will last for eternity, a sign of tolerance and respect.

● **Mirador Bar.** This is a curious place that was built during the Spanish Protectorate period and is located in **Bir Anzarán Avenue**, in the district of the same name. It is located on top of a hill and visually dominates the coastal area from Sebadilla beach to the Sidi Abi military lighthouse to the west. It is a great place to escape and there is a cafe and bar where you can spend the evenings or stay up all night.

The style of the building is **reminiscent of the**

Rationalist approach from the end of the 20s.

The design is simple but very dynamic. It is rectangular with a powerful curved wall that overlooks the sea, closed in by windows which emulate the prow of a boat. Finally, there is an exterior railing which marks the end of the roof. The cantilevered part of the jagged cornice makes up for the lack of decoration. The surrounding area adds to the sense of movement that the building gives off. It crowns the hill of a pine forest where you can also find other elements such as terraces, pathways and balustrades, along with a set of decorative irrigation canals.



The architecture of the sea in the Sebadilla bay. End of the journey.



The Surrounding Areas of Al Hoceima



Al Hoceima National Park: Los Bocoyas

As soon as you leave Al Hoceima en route to Tetouan, you come across the **Al Hoceima National Park**. It is particularly attractive and very similar to its counterpart, Cabo de Gata, in Almeria. The park is located in the **Bokoya mountain range**, the name of the Berber tribe that lives in this area which means those of the hills. From the coast to the mountains there are various settlements, some whose history goes way back and some that are more modern, although they remain stuck in the past. The rest are Riffian hamlets scattered throughout the park.

Ruadi

It can be found right by the road. It is the main paved entrance to the park. In Ruadi, there is a **Souk every Sunday** (suq al-ahad). It is the most important market in the area and sells local products and typical Riffian craftsmanship. The products made from palm hearts and straw are usually made by men whilst the fabrics and pottery are made by women.

Drawing of the Aduz Mosque by Emilio Blanco Izaga (Source: Melilla General Archive. E. Blanco Izaga Fund).

Aduz

Just **8 km to the north of Ruadi** we come across Aduz, a village that is located



near to the cliffs that look over the Mediterranean. Its history goes back **to the middle of the 14th century**, which can be seen by its **Mosque**, built by the Sultan Abu al-Hassan al-Marini. The village's history is full of stories about different things that have happened there. These include stories about the arrival of the **Moors** who were trying to escape from Spain, about **pirates** who settled here as they considered it to be a strategic location from which they could guard the coast, and about Aduz as a **reference for spirituality and study**. At the end of the 19th century, the Sultan Abd al-Aziz Alawi destroyed the village. Walking through the streets of Aduz today, you can still see evidence of its past. You will find vernacular Riffian architecture and **al-Havy `Ali Hassun's Marabout**, the old Sheikh of the village.



In the park there are a lot of Marabouts (tombs, sanctuaries) where various medieval Sheikhs are buried, stars of the important hagiographic literature. There are also Marabouts of holy men who stood out for some special quality or miracle. Covered in revitalizing Baraka (blessings), these tombs are usually found in places that are out of the way, in order to promote the Sufi spiritualism. They are usually visited by people who are looking for a miracle that only a saint can make happen. They usually have simple and rustic architecture. At the same time, the architecture is very effective, as it gives off the impression that the marabouts are encompassed in a halo of mysticism, with an abundance of vegetation growing in the nearby areas.

Badis and the Vélez de la Gomera Rock

To reach the rock, you have to cross a wide area of the park until you reach the sea. During this journey, you will enjoy the **natural setting** and discover the daily life of its inhabitants. The things that make this area special include the tombs, the **Riffian houses** and the **azmun**, the way in which the bales of animal food are packed. En route, you will find the **Tourist Information Office** where they will inform you about the park including the possibilities of staying the night in traditional housing or other information about the local area.

In the **Wadi al-Ansar River valley**, which marks the limit between Gomara and Bocoya, you can find Badis. Today, it is a small fishing town located opposite the Vélez de Gomara Rock.

Badis has a good Kasbah. It has an akázor outside of the city with a beautiful garden. Furthermore, outside the city walls a dockyard can be seen. Leo Africanus

The **city of Badis** was an important Port during medieval times, as mentioned by al-Bakri and al-Idrisi, who situated the town just opposite *Malaqa*, a city with which it maintained contact by regular sea routes. Leo Africanus states that it was similar to the Port in the city of Fez. Nowadays, there are only literary references and some **archeological ruins** that represent the medieval splendor of the city. These include the remains of the city wall on one of the hills and, a few kilometers away, the **tomb of Abu Ya'qub al-Badis**.



In the background, the Vélez de la Gomara Rock.

This story of the beginning of this city takes us back to **the start of the 8th century**. However, before this, it is thought that a **Roman settlement** was located here. It is possible that the location of **Parienta**, which appears in the Antonine Itinerary, may coincide with that of Badis.

In the city there is a long street which is inhabited by the Jewish. Here, they sell wine, which everyone thinks is divine liquor. Almost every night, when the weather is good, they go out into the sea in small boats, far from the land, and enjoy themselves drinking and singing the night away. Leo Africanus

You can find the **Vélez de la Gomara Rock** anchored in the crystalline turquoise sea. It was conquered by Spain in 1564, however, the constant raids and attacks on Badis by the new owners led to the city being abandoned by its residents.

The rock became a neck of land during the harsh winter of 1934.



In the background, the Vélez de la Gomara Rock.

Jemis de Beni Bujrah

Beni Bujrah is a small settlement, as well as being the name of **local tribe**. The most distinguishing feature of this place is that it feels as though it is stuck in the past. It expands uphill towards the east and has a historical appearance.

On both sides of the road, the architecture is marked by the styles that were predominant at **the end of the 20s and beginning of the 30s**. On one side, you can find the **buildings that had a public, political or social use**. The semicircular industrial units stand out and were used as a School and Prison. Next to these, you can find the **Inspection Office** that was designed by Emilio Blanco Izaga. It has a simple and functional architectural style, and is exactly the appearance that the Inspector was looking for with sloping walls, a flat roof and decorative detail in the window openings.



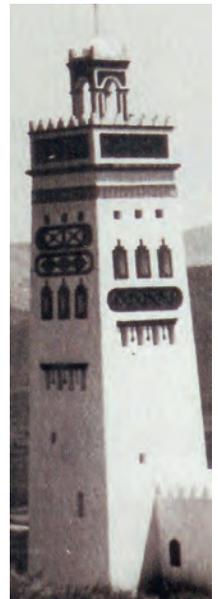
Example of a type of house in Beni Bujrah.

On the other side of the road, there are **various houses** that have an unexpected appearance. An incipient **Rationalist architecture** along with **touches of Art Deco** is mixed with Blanco Izaga's own style and attention to detail. The shape of the parapets and the reduced size of the construction, imitate the **architectural style of the marabouts**. A collection of window grilles, including various different designs, are used throughout all of the houses. The rich decoration and the size of these houses, which were built using the garden city concept, provide us with information on the type of people who lived here.

The village also has a small **Mosque** where some interesting architectural solutions can be seen.

Sneda

Sneda is a place that has a lot of history. The first thing that we come across is the **Sam-mar Mosque** that was designed by **E. Blanco Izaga**. When designing the Mosque, Blanco attempts to represent the Berber religion, combining the Islamic faith with his own beliefs. He avoids the Andalusian style, as he felt that he didn't belong to that culture. Instead, he used other sources for inspiration that seemed more personal to him. The minaret was influenced by the **design of Riffian housing and other architecture from southern Morocco**, such as the **Ait Ben Hadu Kasbah in the Atlas Mountains**. Blanco never travelled to the south, however, a col-



The Kasbah in Sneda, drawing by M. Bertuchi, África Magazine, 1926.

lection of postcards and a book by Henri Terrasse were enough for him to get to know this territory and for him to forge his own idea on the styles used there, styles which he would later combine with others.



To the more daring visitor, we encourage you to head to the **Kasbah in Sneda**. Following our route towards the village, we go along a dirt track which takes us back to medieval times. The Kasbah can be found in the **old village Thara ʿn Bades**, named after the Fountain which supplied the city of Badis with drinking water. It was built during the **Saadien dynasty (1511-1659)** and for centuries was the **authoritative centre for the central Rif territory**. During the Spanish Protectorate, the Army Barracks and Military Administration Office were built here. In fact, today you can still see the remains of various buildings that were constructed by the Spanish. Nearby, you can find the **Wazanga Zaouia**, a place where **Abdelkrim** sought refuge before giving up and handing himself over to the French Army.



The Kasbah in Sneda, drawing by M. Bertuchi, África Magazine, 1926.



Towards the East: Through the Land of Abdelkrim

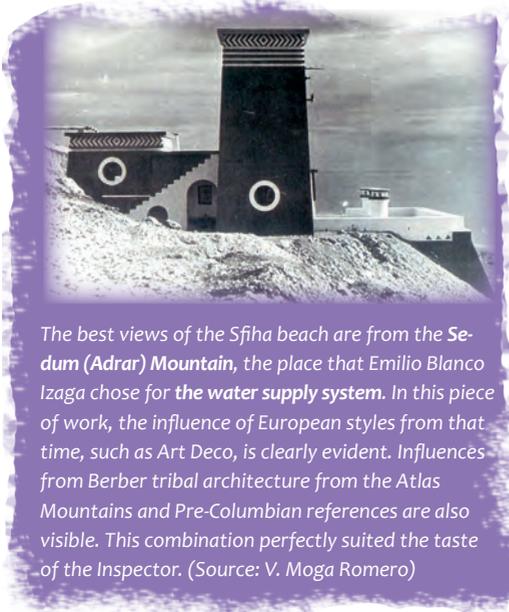
Sfiha beach: The Rock of Al Hoceima



The Rock of Al Hoceima opposite the Sfiha beach.

About 500 metres off the coast of the Sfiha beach, you can find the **Rock of Al Hoceima**, a name which it received from the Spanish when they conquered it in 1673. Since then it has been inhabited by and belongs to the Spanish State, and is run like a little city. It is perfectly equipped and has buildings from various different periods. Regarding its name, there are different theories. One of these theories suggests that the name derives from **al-Mazamma (The Renamed)**, the name of an important Port settlement in medieval times that maintained frequent connec-

tions with the southern coast of Al-Andalus. It was a Salihí Port from the **Emirate of Nakur**, and was built at the end of the 8th century. After the destruction of Nakur by the Almoravid Commander Yusuf ben Tachfin in 1081, al-Mazamma became an important Almohad city.



*The best views of the Sfiha beach are from the **Sedum (Adrar) Mountain**, the place that Emilio Blanco Izaga chose for the **water supply system**. In this piece of work, the influence of European styles from that time, such as Art Deco, is clearly evident. Influences from Berber tribal architecture from the Atlas Mountains and Pre-Columbian references are also visible. This combination perfectly suited the taste of the Inspector. (Source: V. Moga Romero)*

Axdir

Approximately 8 km from Al Hoceima and taking the **Azgar turn off**, you will find **Axdir**, a Riffian name meaning the **vineyard**. The breeze reaches inland to this area from the Bay of Al Hoceima which can be seen in the distance from the hills.

It is the capital of the **Beni Urriaguel Cabila**, the most widespread tribe in the Rif territory. It is also the homeland of **Abdelkrim**, a Commander who managed to bring together Riffian Tribes and proclaim the **Rif Republic** (Yumhurhiyya Rifiya) in 1923. This, in turn, converted the place into the epicentre of the Riffian fight against the Spanish. When Abdelkrim's properties

were confiscated after his arrest, his old Military Headquarters in Axdir were used as the Spanish Inspector's Office. **Blanco Izaga** would also intervene in the settlement with **various buildings** such as the territorial **Children's Preventorium**, the **Primary School**, the **Army Barracks**, the **Inspection Office** and the **Mosque**.

As in Sneda and in the capital, the **Mosque** in Axdir **focuses your attention on the minaret**, an obligatory element of all Muslim temples. It is here where the decorative force is used in an attempt to create architecture and a style that, in some way, symbolically unifies the Riffian people through what he calls survival of habit (which some historians call optical language). In other words, they were lacking a personal style of architecture and therefore a visual identity.

The remains of the **Inspection Office** in Axdir tell us that it was a building that was constructed in harmony with its surroundings. It is without a doubt a unique construction which can be **related to the archaism of the Greek Doric Order**, due to the constraint and the monumental conception of the structural elements. Although it doesn't have columns, the pillars and their quadrangular capitals remind us of a mixture of ancient styles mixed with Art Deco, whilst **the colour pallet transports us to the island of Crete**.



Remains of the Inspection Office in Axdir.



Cape Quilates Lighthouse.

Cape Quilates Lighthouse

On the road to Nador, you will find the **Cape Quilates Lighthouse**, one of many that the Spanish built along the Sharifian coast. Some aesthetic details confirm that this building belongs to this area, such as the staggered battlements or the raised corners. The design of the tower-lighthouse is reminiscent of the minaret of a Mosque.

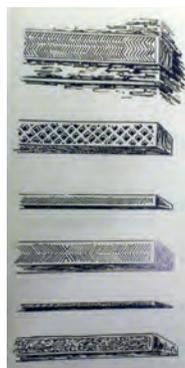
Arbaá Taurirt

Emilio Blanco Izaga finished his work in this area with the **Regional Inspection Office**. It is located in the Beni Urriaguel territory, in a setting that is very typical of the depths of the Rif. It was built in 1941 and was a fortress that was equipped with everything that could possibly be necessary. The building is located on top of a hill which provides us with breathtaking panoramic views which reinforce the sense of isolation and loneliness brought about by the harsh climate. It is the castle of the area, the Tigermint around which the Rifians organised them-

selves. It is the building which would bring political unity to the hamlets, providing them with a much sought after visual identity.

Blanco knew that when the Berbers, both anarchistic and individualistic, need to unify in defense, they group together their houses or taddats around the tigermint, which is also a feudal castle, collective granary, a pen in which to round up the cattle in difficult times of war and strength.

Alfonso de Sierra Ochoa.



A drawing by M. Bertuchi of the carved beams that were used in Rifian housing and Marabouts (Zaouias). Above, decorative detail of the Arbaá Taurirt Walls which are similar to these carved beams. They are a recognizable sign of traditional Rifian architecture.



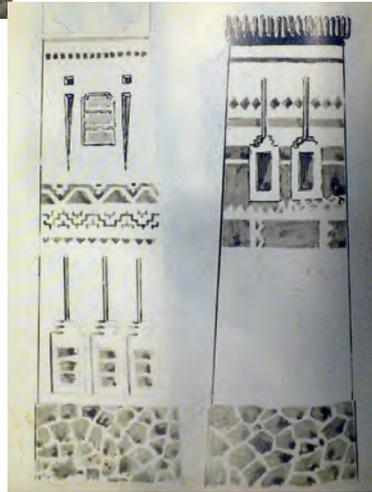


To finish his creation, he added a **big tower**, emulating those used in the Mosques that he had designed previously. He also included a chimney, a place **where he could read stories of Edgar Allan Poe** during those long cold nights in the Rif.



Detail of the main tower.

The Architect Inspector unraveled his conceived and elaborate imagination and incorporated it into every detail. The **recuperation of the primitive architectural styles** is translated into simplicity, spontaneity, basic and pure geometry, the apparent chaos of asymmetry in the combination of spaces, the typological diversity of the openings; and, as unquestionable features of his work, the sloping walls which give the sensation that he wanted to reach the sky, the flat roof with an overhanging cornice, the pyramid-base shaped spaces and the primitive and tribal geometric decoration.





(In the lintels of the Riffian houses they never forget to include a small triangular hole which, to a superficial onlooker, would appear to be merely decorative. However, it is in fact the accommodation that each rural family prepares for their inseparable companions, the Swallows.

E. Blanco Izaga.



Drawing of the door of a Riffian house and details of the walls of Arbaá Taurit by Blanco. (Drawings from the Melilla General Archive. E. Blanco Fund).

...the artistic dream of an self-educated inspector in a breath of inspiration.

E. Maldonado Vázquez.

...not only were they project designs, but true artistic designs. On the most inhospitable, erect and difficult peak to build on, he constructed the main tower of the Kasbah, in his aspiration to reach the sky... Later, in a logical but asymmetrical fashion, which seemed quite absurd, he managed to distribute the other parts of the construction...

A. de Sierra Ochoa.



He wanted to represent a system of thinking, a unique universe that revolves around mystery and the nostalgia of a utopian horizon. V. Moga Romero



TOURIST INFORMATION

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www.rifturisme.com

www.parquenacionalalhucemas.com







Nador

Machine Aesthetic

Nador

Nador is located in the northeasterly area of Morocco, in the **Guelaya region**. It is a border city, barely 20 km from the Spanish city Melilla, and 80 km from the border with Algeria.

It is a **summer city** with seductive beaches and the Mediterranean sun that invite you to relax. It is a coastal city with a seaside atmosphere, evident not only in the character of the people that live here, but also in the food that is served its restaurants. A trip to Nador is always accompanied by flavours of the sea that are difficult to forget.

It is bathed by a big coastal fresh water lake called **Bu Areg** (*Sebja Bu Areg*), also known as **Mar Chica** (*the small sea*). It is separated from the Mediterranean Sea by an arm of land with a gap in the middle, which allows the sea and the lake to come together. Without a doubt, Bu Areg is one of the peculiarities of this city, a natural area that is an obligatory trip for anyone visiting Nador, along with other natural spots that can be found inland.

In this unique setting, you will find the city of Nador, and the historic city centre, the origins of the current city. In just a short walk, the story of this young settlement, that is about to enter into its second century of life, can be told. Today, the city centre is just one district in a big city which has grown excessively during the second half of the 20th century. It is the last stronghold of a peaceful life where you can still enjoy a pleasant walk.

You can reach Nador from Al Hoceima by the interior or coastal roads. The journey by coastal road is approximately 165 km of beautiful panoramic views and unspoilt beaches.



History

Nador has always been a city with a lot of temporary settlers, mainly due to strategic reasons. We do not know when the stable settlements started. However, we have to wait until the 16th century to have the first documentation on the area which informs us about the ovens and, later on, the *Yamaá al-Bayda Mosque* (Mayor Blanca Mosque, as it is better known). In the surrounding area of the Mosque, various Riffian hamlets were established and spread out around the lake. It was one of these hamlets, **Ait Nador** that would give the city its name.

Next to one of these hamlets, the first urban settlement was developed by the Spanish, the ori-



gins of the current city which dates back to 1909 with the construction of a military camp. From this date onwards, the city was designed in a **grid** network. The first thing that was built was the train station, for the train line that connected Melilla and Nador with the iron mines. This is an essential element in understanding the development of the city, as well as those small settlements that were built in the outskirts.

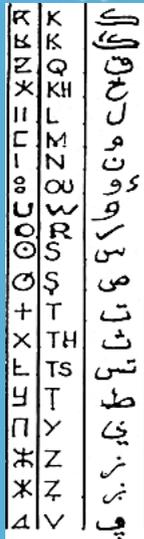


Nador grid, 1945. (OMAU Archive)

The Spanish Administration referred to this Shari-fian area of Morocco as the **Eastern Region**, and later on as **Quert**. Nador became capital of the region in 1934, under the name **Villa Nador**.

Amazigue, colloquially called **Riffian** in the north of Morocco, is the Berber language which has its origins in the **Hamitic languages**. **Tifnagh** is the **alphabet** that is used to transcribe the said language.

The Amazigue culture (term which means **free man**), has its own calendar starting in 935 a.c. This was when the Berber Sheshong I was made Pharaoh of Egypt, founding the 22nd dynasty.



It is at this time when the city's architecture is completed: administrative and military buildings, public buildings such as schools, hospitals, the slaughter house, the Souk, etc., and in the outskirts, the army barracks as a symbol of its military character.

Emblem of the hunting and fishing society that decorated the front of the building located in the old Pilar Square.



There are various bars, coffee shops and other places where you can meet with friends to have a chat and play a game of dominos. Wide streets invite you to go for a walk and enjoy the city itself; there was a summer cinema, the imposing **Rif Cinema**, which is Rationalist in design with Art Deco style decoration, and the **Theatre-Cinema Victoria** in the old **Pilar Square**. Pilar Square was an urban space where you could relax and enjoy life. It had a garden and a bandstand in the middle, and was also the location of the **hunting and fishing club**, which had a modernist appearance. Just like this square, there were three others around the city that over time have changed their names or disappeared. They were originally known as Santiago Square, Alfonso XIII Square and Príncipe de Asturias Square.

The city of Nador and its small grid, continues to be a place that is very habitable.



The Official's Room in the Headquarters of the Regulares. It can be found leaving Nador, outside of the grid.

Machine Aesthetic

The grid lives immersed in its history with its origins evident in the architecture and the city planning. It was developed in the first half of the 20th century by architects such as **Manuel Latorre Pastor** and his predecessor **Francisco Herranz**.

The grid doesn't have an architectural ego, but does have a distinct style which is being mirrored in current architecture. It is a style which is forming the aesthetic identity of the city.

Originally, it was **Modernism** that was predominant in the design of the city's buildings. Today, this style has almost disappeared, with the exception of the detail of some moldings, doors and windows which can be found in buildings scattered around the city. Since then we have seen various different styles such as Art Deco, Rationalism and Neo-Arabic.

Art Deco is one of the predominant tendencies in the city's architecture. It ruled in the city from the beginning of the 30s until the beginning of the 40s. Rationalism was also present in the city's architecture in the 30s, later being associated with the Machine Aesthetic movement, as it is called by some historians. This movement involves the use of aerodynamic lines and elements such as railings, bull's eye, chamfers, etc., all giving a sculptural concept to the building and a sense of movement.

*Modernist moldings.
Old Headquarters of the
Hunting and Fishing Society,
20s.*



Rationalist building, first half of the 30s. Characteristic elements such as the horizontal alignment of the building façade or the rupture of the interior spaces.



Façade of a building located in Mohamed V Avenue. Rationalism with Classical elements.



Rationalist curved and set-back façade. The first floor was added at a later date.



Neo-Arabic tower in the shape of a minaret. Old water deposit next to the Headquarters of the Regulares, 1950s.



Art Deco style window.

The façade of the sailing club in the shape of the keel of a boat, an example of the Machine Aesthetic movement in Nador.



Rationalism became more popular from the 30s onwards. The city witnessed an increase in the use of curved corners, horizontal elements in the building façades such as oblong windows, frames and horizontal bands, broken spaces with the addition of drawers and the generation of openings in the corners of the building with the use of overhanging balconies, etc.

Neo-Arabic, Regionalist and Classical styles were also a distinct part of the Spanish architecture which Latorre put into practice during the change of decades between the 30s and 40s. This type of architecture was extremely popular both in Spain and in the Spanish Protectorate territories, especially after the 40s with the Officialist style.

Itinerary: The Grid



1. NORTH-SOUTH AXIS: SEAFRONT (ZERKTHUNI AVENUE):
Sailing Club •
Post Office
2. NORTH-SOUTH AXIS (ZERKTHUNI AVENUE):
Fishing Port • Sidi Ali Marabout
3. EAST-WEST AXIS: MOHAMED V BOULEVARD
4. LIBERACIÓN SQUARE:
Quert Regional Inspection •
Art Deco Architecture
5. AREA AROUND THE CHURCH (M. HASSAN BEN MEHDI STREET):
City Council Office •
Santiago el Mayor Church •
Rationalist Architecture
6. AL-QISSARIYA PEDESTRIAN STREET:
Kert Hotel • Assalam Hotel



1. North-South Axis: Seafront (Zerkthuni Avenue)

The idea to create a seafront **promenade** came about in the 30s. The north-south axis of the city was built looking out over the sea, creating a privileged urban space with **views of the Mar Chica** (Bu Areg). It is a place for rest and relaxation with the **Sailing Club** located in the centre, a symbol of the city. You can also still see buildings from the Spanish period here.

On the promenade you can appreciate a wide range of different colour tones from sunrise to sunset which dye the white buildings and the Mar Chica.



● **Sailing Club.** It is without a doubt the most emblematic building in the city, both for its appearance, as for being the centre of social activity in Nador. Its design follows the **Machine Aesthetic movement** and the **aerodynamic models of the Art Deco** style which treat buildings as if they were plastic objects. Although the building itself is simple in terms of space and size, the impression it gives is very effective, posing like a boat anchored in the sea. If you look at it from the front, it even appears to be moving. It was designed at the beginning of the 40s by **M. Latorre** as a place of refuge for the



Flechas Navales (a branch of the Spanish Navy), and was later converted into the Sailing Club.

● **Old Post Office Building.** It can be found in front of the Sailing Club. Despite being built after its neighbor, it differs a great deal from the modern appearance of the club. It was designed with **Regionalist** features such as the façade with towers on each side, the semicircular arcade and the detail of the cornice, such as the pentice or the tiled roof. However, the clear and defined structure of its space and the lack of decorative elements and moldings are counteracted by the abundance of window openings which represent the **Rationalist** style.

2. The Fishing Port

The fishing Port can be found at the end of the northern stretch of the promenade. It was the first **fishing port in Nador**, which today has been converted into a small pier. It is one of the most beautiful corners of the grid where you can find a wealth of sea blue tones. The snow-white **tomb of Sidi Ali** stands out next to the Port, near the old **Muslim Cemetery**.





Sidi Ali Marabout.

3. East-West Axis: Mohamed V Boulevard

The consolidation of the grid during the 30s and 40s means that Nador now has two main and very well known axis: the **promenade** (north-south) and España Avenue, today called **Mohamed V Avenue**, a central street which crosses the historical centre (**east to west**). Mohamed V Avenue crosses the promenade on its eastern side, near the **Sailing Club**. On the opposite side of the Avenue, you can find the Headquarters of the **Quert Regional Inspection office**. It has an oval-shaped garden area located just in front of it, making the building's presence known to everyone.

The Avenue was designed as a place where people could go for a walk and get together for local public celebrations. It has a central boulevard with trees and palm trees and is also the home to various small businesses and coffee shops.



4. Liberación Square

Mohamed Avenue comes to an end on its western side at **Liberación Square**, the location of the old Headquarters of the **Quert Regional Inspection**.



● **Old Headquarters of the Quert Regional Inspection.** It was designed by **M. Latorre Pastor** at the **beginning of the 40s** and formed part of the urban design of the grid. The central part of the building is flanked by two **modeles** which stretch out as lateral wings. The building and its horizontal design represent a beautiful end to the Mohammed Avenue. From the original design, only the central part of the building and the **façade** remain, although altered by the addition of a new balcony. The original design has been changed in order to improve the city's mobility, in an attempt to connect the historic city centre with the modern city from the 21st century that grows behind it.

Without wanting to distance itself from the **Art Deco style** of the 20s, the building has evidently been influenced by **Arabic tendencies**. The original idea for the building was to treat it as a plastic object, very much related to the **Machine Aesthetic movement**.

Convergence of the main boulevard (east-west) and the promenade (north-south).





On the right hand side of Liberación Square, there is an **apartment building** that stands out for its **aerodynamic Art Deco** appearance, although it has been changed slightly over time. This style is evident by the use of railings, the bull's eye and the circular spaces at different levels, as well as its asymmetric composition. It was built towards the end of the **30s** and could possibly be a design by M. Latorre

5. Area around the Church

This was a very busy area, mainly due to the fact that the church was located here. It is a gardened area in front of the temple that is close to the lively Pilar Square. For decades, this was an urban space that was full of life.



● **Catholic Church and the Santiago el Mayor Mission.** It is the oldest building that still remains today and was finished in **1921** by the monk architect **Francisco Serra**, the person who was also responsible for the design of other temples in Tangier and Ksar el-Kebir. It is both simple and monumental at the same time, standing out in its surroundings due to its size. The most interesting

feature of its design is the fact that from the front of the building, the church appears to have three interior rooms, when in fact there is only one. It has an **eclectic design with romantic influences** where geometric decoration rules.



● **Board of Social Services.** It was built at the beginning of the 40s and has a beautiful design. The most interesting feature is the central part of the building which was constructed in the style of a tower-viewpoint which stands out from the façade, creating a counteracting effect to the horizontal sides of the building. This effect is even greater due to the wooden gallery balcony which is reminiscent of colonial American architecture. The tower is the highlight of the building and it is here where you can find the decorative detail. It stands out due to its concave chamfers which are broken by a balcony which is decorated with mouldings that accentuate its vertical form.



An apartment building opposite the church, built in a Rationalist design.

● Opposite the church and almost falling off of the grid, there is an **apartment building** that stands

out for its curved corners which take us back to the **aerodynamic Art Deco** era of the 30s. Once again, the building is understood as a plastic visual object that gives us the impression of movement. This is mainly due to the upper pentice which is set back, the exaggerated cornice and the balcony which breaks up the different spaces. It is in line with many of the Rationalist ideas of the late 20s. Even the colours used were very common in Traditionalist architecture. Furthermore, due to the lack of extra decoration on the front of the building, it has flat walls.

6. al-Qaysariyya Pedestrian Street



al-Qaysariyya Street, Alcaicería Street, with the front of the Assalam Hotel to the left.

Crossing the main avenue, you will find the **pedestrian street al-Qaysariyya** (al-Qissariya o El Kissariat). As its name suggests, **it is the alcaicería**, the place where textile products were sold and one of the liveliest places on the grid. Along with various businesses, there are daily stalls selling fruit, food, and other types of things which brighten up the street and make it a place to socialise.

It also contains various historic buildings, such as the **Kert** and **Assalam Hotels**. The latter of the two has a distinctive façade that would be worthy of any cinema. It was built in Art Deco style with a stark contrast between the decorative central vertical bands and the horizontal part of the façade. It is a building from **the 40s by M. Latorre**.

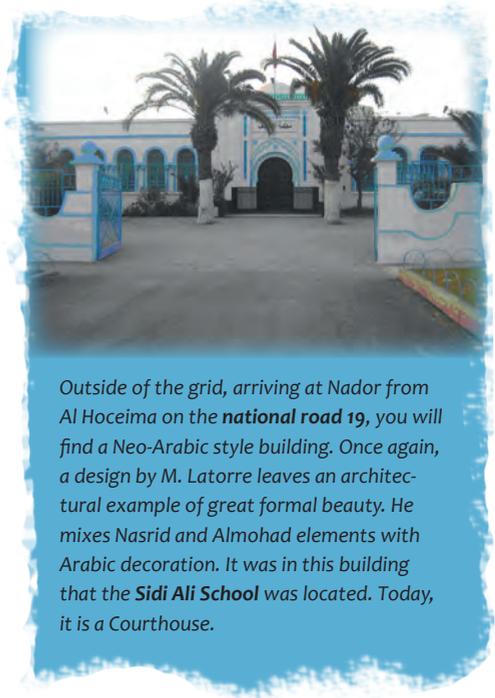
The **Kert hotel** is a building from the 30s and is of a sober composition. Each exterior is unique with different Art Deco style decorative elements such as broken balconies, horizontal moldings and a

circular window on the side of the building that backs on to the pedestrian street.



Detail of the Kert Hotel.

This street ends in **Youssef Ben Tachfin Avenue**, exactly in the esplanade of the modern **Lala Amina Mosque**, known also as the **Haj Mustfa Mosque**. It stands out as much for the height of its tower as for the beauty of its architecture, filling the surrounding area at the time of prayer. Continuing along this avenue, you reach the **Souk that is held on Thursdays (Suq al-Jemis)**. It now has a renewed and modern image, but it originally started out at the end of the 30s/beginning of the 40s, and is a place that is always fun to visit.



*Outside of the grid, arriving at Nador from Al Hoceima on the **national road 19**, you will find a Neo-Arabic style building. Once again, a design by M. Latorre leaves an architectural example of great formal beauty. He mixes Nasrid and Almohad elements with Arabic decoration. It was in this building that the **Sidi Ali School** was located. Today, it is a Courthouse.*

Some of the roads and pathways are dirt tracks or quite difficult to access. Due to this, we recommend that you have an adventurous spirit, a good car and a map of the area. It is a great route for bikers and for cyclist's legs.

The Surrounding Areas of Nador

The city's history is completed outside the perimeter of the grid and outside of the city itself. Nador is located in the Guelaya province, known not only for its natural richness, but also for its historic past which is linked in certain periods to the other side of the Mediterranean. Various cities that are now destroyed, such as **Tazuda** and **Cazaza** or the **Kasbah in Seluán**, show us evidence of their medieval past. However, directly related to the history of the city of Nador, you can find the historic route of the **Uixan mines** or the **Barracks of the Regulares from Segangán**, both obligatory stops in order to complete your visit.



Lighthouse at Cape Three Forks

Cape Three Forks (Ras Tiletá Madari) is one of the most astounding geographical sites in Guelaya. The **lighthouse** is the perfect excuse to include information on a place that is so wild and that may seem out of place in an architectural guide of Morocco. It is located in the north of the region at a spot where both the Cape and lighthouse share views of the Mediterranean Sea. The road that leads you to the lighthouse is hair-raising to say the least. It runs along the side cliff, coming to an abrupt halt. From the lighthouse, you can see unspoilt scenery and panoramic views that seem to never end. The lighthouse has been fully functional and doing its job for more than a century, since 1909.

Cazaza and the Sidi Mas'ud Marabout

The **city of Cazaza** was known to the sailors from Catalonia and Aragon as the **Alcudia de Bervería**, a name which comes from the Arabic phrase al-Kud-yat al-Bayda, meaning the white hill. It was a very important Port and was the main commercial base in Morocco for the Kingdom of Aragon. It reached the height of its splendor in the Marinid period. In 1505 it fell into the hands of the Medina Sidonia house, until it was destroyed and abandoned in 1532. Nothing remains of its medieval past, but you can enjoy the journey to **the hill where this flourishing city once stood**, where **Boabdil** landed when he lost the Kingdom of Granada in 1492 and where he began his journey to Fez.

Cazaza was very strong, held in by strong walls. It has a big Port where the Venetian boats used to come and do a lot of business with the people from Fez, leaving behind lots of money. Leo Africanus.

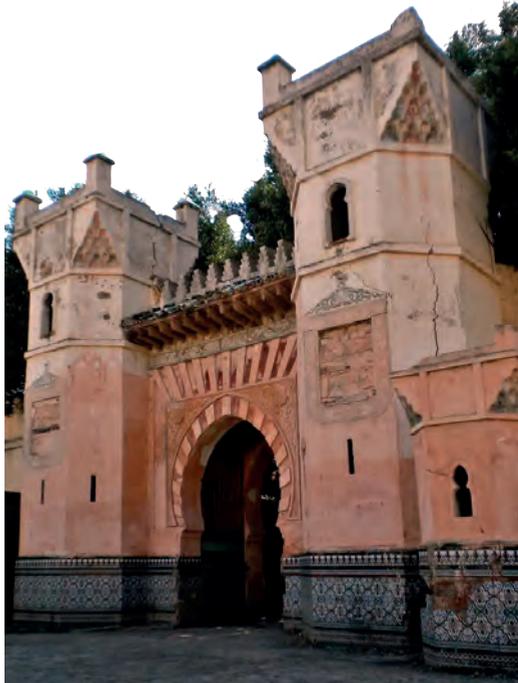
From the hill, you can make out the **Sidi Mas'ud Marabout**, whose history can also be linked to Al-Andalus. It is said that it served as a reference point to sailors due to its white colour. It seems that this holy man was from Granada, and that he fled the city together with his family.

Gurugú: Tazuda Castle

The **Gurugú mountain range** can be found at the end of the eastern part of the Rif territory. You can reach it via a two way road which is both narrow and very dangerous, although most definitely worth the effort. It is here that you can find the remains (although very little) of the **Tazuda Castle**.

Tezzota (Tazuda) was built on a hill...the founders belonged to the Beni Marin family. It was here that they kept their grain and other riches, so that they could wander the desert without worrying.

...the city was demolished by order of the Sultan of Fez and was left in ruins. ... A captain under the King of Fez, who was from Granada and was extremely brave, asked permission to reconstruct Tezzota. He was granted permission by the king and the city was rebuilt. Leo Africanus.



Views towards the mountains of the Uixán mines, taken from Gurugú.

Barracks of the Regulares of Se-gangan and the Sidi Yusuf Marabout.

Despite being in very poor condition, a visit to the **Barracks of the Regulares** is still very interesting. They were built during the first decades of the Spanish Protectorate. The powerful façade still remains today and is reminiscent of legendary medieval times. It takes us back to the period of the Caliphate of Cordoba and to Maghreb constructions such as the necropolis de Chellah, built in the 14th century in Rabat. Inside, ceramic plaques reveal how each room was used.

Not very far from the Barracks and along a dirt track that starts at the Tarka Arrabal or suburb, you can find a Marabout that is shared and adored by two religions. This is the **Sidi Yusuf Marabout** for the Muslims and the **Rabbi Sadia Edaty Marabout** for the Jewish. According to tradition, this Sephardic Saint from Seville fled the city in 1239 after a massacre of the Jews. He set off by boat and headed towards the east together with seven other men. Unfortunately, bad weather made their boat sink. However, they were lucky enough to reach these shores alive.

Uixán Mines (Iksane)

The exploitation of the **Uixán Mines** was started by the Spanish trade union Sindicato Español de Minas del Rif, with another Spanish company, Compañía Española de Minas del Rif (CEMR), taking over after a short period of time and continuing from 1907 until the nationalisation of the mines in 1967. From 1968 onwards, the Moroccan company, Societé d'Exploitation des Mines du Rif (SEFERIF), continued the exploitation until finally closing in 1980.

Nador is located halfway between Melilla and the

Mines, and it was here where the urban settlements started to form.

San Juan de las Minas was the first settlement, followed by others such as **Setolazar, Afra, La Alicantina, Atalayón** or **Uixán**, which was the biggest of them all and was created by the CEMR in the territory that belonged to the Beni Bu Ifrur Tribe.

Compañía Española de Minas del Rif							
FERROCARRIL							
HORARIO DE LOS TRENES DE VIAJEROS QUE CIRCULARÁN ENTRE MELILLA DE LAS MINAS, A PARTIR DEL DÍA 19 DE OCTUBRE DE 1924.							
ABORDANTES							
TARIFA ORDINARIA	ESTACIONES				TREN N.º 1	TREN N.º 2	
1.ª	2.ª			Lugar	Salida	Lugar	Salida
0,20	0,10	Melilla - Puerto		7,00	7,30	14,10	13,00
0,50	0,25	Hipódromo		7,20	7,50	14,10	14,10
0,75	0,37	Fonduque		7,30	7,50	14,10	14,10
1,10	0,55	Atalayón		7,50	7,50	14,10	14,30
1,30	0,65	Setolazar		8,00	8,00	14,10	14,30
2,40	1,20	San Juan de las Minas		8,30	8,30	14,10	15,00
DESCENDENTES							
TARIFA ORDINARIA	ESTACIONES				TREN N.º 3	TREN N.º 4	
1.ª	2.ª			Lugar	Salida	Lugar	Salida
0,20	0,10	San Juan de las Minas		11,20	12,45	19,45	19,45
0,50	0,25	Setolazar		11,40	11,50	19,45	19,45
0,75	0,37	Fonduque		12,00	12,00	19,45	19,45
1,10	0,55	Atalayón		12,10	12,10	19,45	19,45
1,30	0,65	Hipódromo		12,15	12,15	19,45	19,45
2,40	1,20	Melilla - Puerto		12,30	12,30	19,45	19,45
OBSERVACIONES							
Se presta en comodato de los edificios de Melilla, que para tener derecho al 100 por 100 con descuento del 20 por 100, se constituyen en garantía, las acciones de explotación.							

The timetable of the train that ran between Melilla and the mining settlements.

The minerals were transported by aerial trolleys and by train. There is still some evidence that this infrastructure existed which helps us to piece together this historical puzzle. You can also find the remains of other things such as loading bays, the tracks on which the minerals used to be transported, entrances to the mines and sulphuration furnaces which were fuelled by anthracite that was brought here from the Yerada mines near Uxda, located in French Protectorate territory. All of these elements can be found along the different dirt tracks which lead us to the mines and the Mineral deposits such **Saint Daniel** and **Saint Tomás**.



Remains of the infrastructure used by the trains.



Housing for the management of the Uixán mines.

By 1908 they had already settled in the future location of **Uixán**, building **Fort Ntra. Sra. del Carmen** in 1912, designed by the engineer Guillermo Preus Dietrichson as a defensive stronghold. In parallel, they also built the Headquarters of the CEMR and some housing. Shortly afterwards, the following buildings were constructed: **Fort San Jerónimo**, the **Buenavista Church-School**, **Sleeping Quarters for the single people**, **Amit Tahar's house** (the interpreter), the **Funduq for the Muslim population**, the **Cooperative** and the **Cafeteria**, which over time would become the Uixan Club. During the 30s and 40s, **chalets were built for the mine's management team** and then, little by little, the Uixán village was formed around the path that led up to the San Daniel Treatment Plant. Today, we no longer can see the red cloud and dust that for decades dyed the streets and architecture of this settlement. However, the image of Uixán as a mining town can still be seen through the remaining architecture on both sides of the path, as if it were sleeping, waiting for the mines to wake up.



Plaque at the entrance of Fort Ntra. Sra. del Carmen, in Uixán.



Fort Nta Sra del Carmen in Uixán, it consists of two floors around a central rectangular patio, with two cabins for the guards. Opposite, they built the Chivani living quarters, meaning **old** in amazigh, and on the other side they built the sleeping quarters for the single people. A little bit further up, you can find **Fort San Jerónimo**. Three more forts were built between 1908 and 1918 at different locations in the mining area: **Fort San José** in the Axara Mountain, **Fort San Clemente** in San Juan de las Minas and **Fort San Enrique**.

The Mineral Treatment Plant in San Daniel, as seen from Mount Axara. You can see a waste disposal unit. The setting is as spectacular as the views of the Mar Chica, Nador and the Gurugú Mountains.

If you choose to visit, we recommend the Mines of Uixán and the Lighthouse at Cape Three Forks.

If you want to do it all in a day, we recommend: Segangan, Uixan (Iksane), Gurugú, Cazaza and Three Forks. All of the roads are interesting, although differ in their condition.

- The turn off for **Uixan (Iksane)** is on the N16 (towards Al Hoceima), after the entrance to Segangan. At a crossroads, you will find the turn off for Beni Sideluta – Dar Kebdani on the left, this is the route you have to take to reach Iksane. If you turn right, you will be headed towards Gurugú.

- **Gurugú**: a two-way mountain road that is dangerously narrow and in bad condition. Tazuda is about 19 km from here. You can continue along the road passing through the mountains until you reach Farjana in the north. (If you turn back, you can reach Nador from Segangan, following signs to Beni Enzar – Farhana).

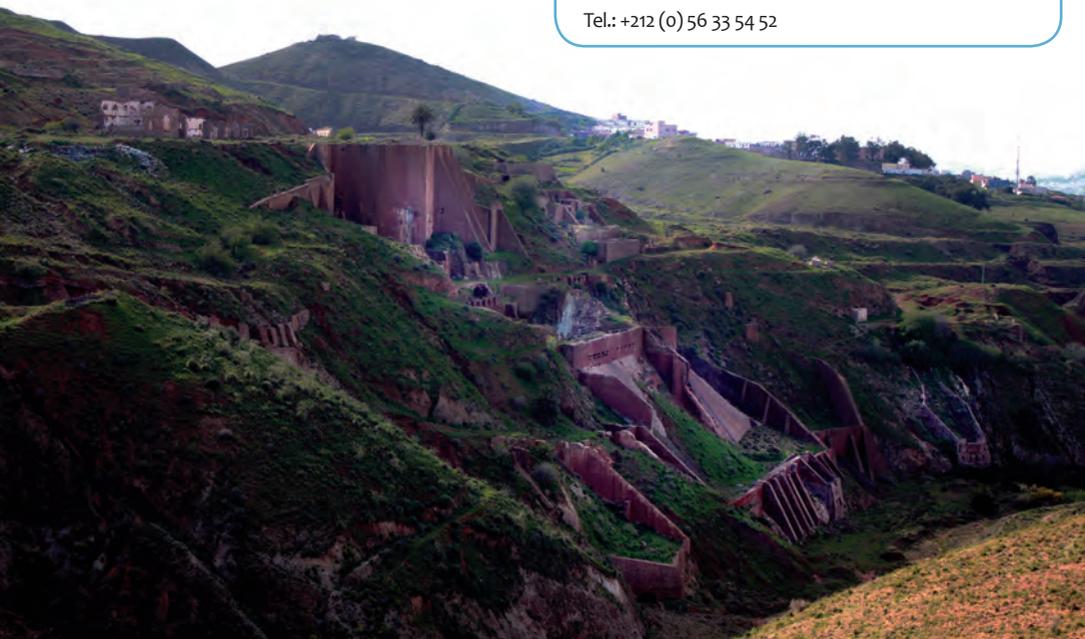
- You can reach **Cazaza** from Farjana on the P6200 road.

- You can reach **Cape Three Forks**, in the north on the P6209 road from Beni Enzar or on the P6200 road from Cazaza.

TOURIST INFORMATION

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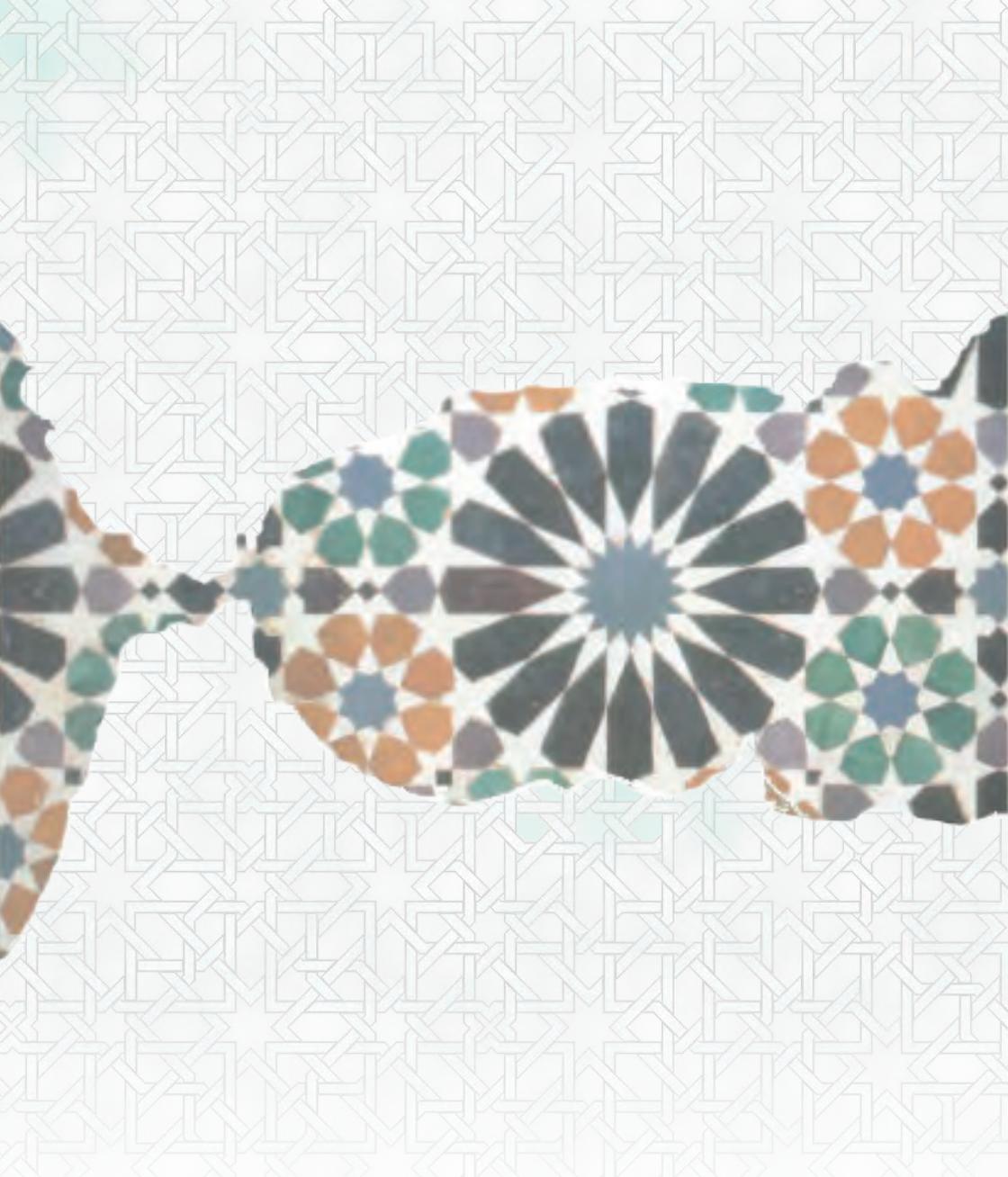
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