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TRANSFORMATIONS OF THE ALCÁZAR OF SEVILLE THROUGH ITS IMAGES (1902-1969) BAÑASCO SÁNCHEZ, Pablo ⁽¹⁾

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Abstract: The Alcázar of Seville is a palatine complex product of the Spanish history. From its origin up to nowadays, the palace has suffered numerous modifications and enlargements, which are analyzed by different and relevant researchers. However, transformations in the 20th century are still rather unknown.

The present analysis has been c analysis through the management of the monument and with the conservation or restoration criteria used. In this respect, it was detected turning points in the history that produce a changing in the management rules of the complex. With the announcement of the legal age of the king Alfonso XIII (1902) did start a period in which prevailed the general embellishment of the palace and to publicize the interventions in the Alcázar, beyond the use as royal residence as well as was common during the 19th century. The proclamation of the Second Spanish Republic (1931) means the expropriation of the Crown properties and, in particular cases, their donation to the pertinent city council. For the Alcázar of Seville, among other things, this donation supposed the introduction of Alfonso Lasso de la Vega as Director-Conservator (1931-1934). This period was characterized, mainly, by the promoting of tourism. Later, Joaquín Romero Murube, even as Director-Conservator (1934-1969), developed the maintenance and some interventions lean on the municipal architects Juan Talavera y Heredia and, Antonio Delgado Roig, Talavera's disciple, but not continuing the project of Lasso de la Vega.

Keywords: Alcázar, Image, Heritage, Transformations, 20th century.

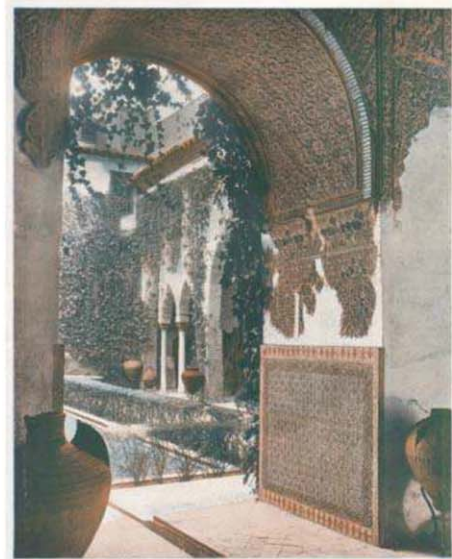


Fig. 1. News clipping. 1933, Abelardo García Linares. Gypsum's Courtyard (Patio del Yeso) after the intervention of José Gómez Millán under criteria of Marqués de la Vega-Inclán (1912-1913). Colored photography published in Blanco y Negro on May the 14th, 1933. Private archive of Pablo Bañasco.

1. Introduction

The aim of the current research is to present the Doctoral Thesis titled "Transformations of the Alcázar of Seville through its images (1902-1969)", from the PhD student P. Bañasco Sánchez and supervised by the PhD's L. Robador González, A. Gámiz Gordo and P. Barrero Ortega. The different studies have a common origin in the Bachelor Thesis on the BSc in Science and Technologies of Buildings (2012), when professor Barrero proposed the graphic analysis of the interventions of Rafael Manzano Martos from 1966 to 1988 in the royal Palace. Consecutively, in the MSc in Architecture and Historical Heritage at the University of Seville, it was published the MSc dissertation "Transformations of the Alcázar of Seville in the 20th century. The Mayor's House in the Palace" (2014), a work directed by the same professors of the current research. The PhD thesis, that will be presented in due time, was

inscribed in the Architecture PhD Program of the University of Seville regulated by R.D.1393/2007 and it will be finally defended according to the R.D.99/2011.

The BSc Thesis titled "Analysis of interventions in the Alcázar of Seville in 1970's & 1980's. The Mayor's Courtyard", was basically a study about the works accomplished. The situation prior to the intervention was defined with the help of drawings and compared analysis of archive photographs, key part for the subsequent study of both project and intervention criteria. The building process was analyzed up to its final stage, which in this case coincides with the current stage (2012). This study represented for the students an introduction to both historical heritage concepts and the analysis of architectural transformations through graphic methods. Professor Barrero did continue, in subsequent courses, working on graphic analysis of these and other interventions on Heritage, being for most of the students their first step on the research field.

The author of this doctoral thesis, as a continuation of the bachelor degree, accomplished the Official Master Degree in Architecture and Historical Heritage at the School of Architecture at the University of Seville. The dissertation "Transformations of the Alcázar of Seville in 20th century. The Mayor's House in the Palace" was defended as a culmination to the master course, and consisted on the appraisal of an area of the palace complex in order to foster its cultural value, still not recognized today. The study identified and justified the tangible and intangible transformations which are causing the current situation, while defining graphically the morphology of those buildings that composes this part of the complex in its most interesting period. Likewise, it did suppose an introduction to the interdisciplinary analysis of the historical heritage and the implementation of most of the concept studied during the master course.

All those works have denoted an excellent background and starting point to undertake a deeper research on one of the most obscure periods of the Alcázar of Seville.

2. Previous researches

The researches published upon the Alcázar of Seville have had a greater acceptance in the last few decades, with a clear influence, in some of the cases, of the Patronage of the Alcázar of Seville, specially, while José María Cabeza Méndez was its Municipal Conservator (1990-2008). Nowadays, it seems that a new encouragement of publishing scientific researches is growing, most probably thanks to the work of Isabel Rodríguez Rodríguez as Municipal Conservator (since 2015) and of the works promoted from the editorial of the University of Seville.

Before analyzing the research conducive to the above mentioned doctoral thesis, it is necessary to review the documents published by those other experts. These researches represent a continued and obligatory reference and, below these lines, some of the most relevant are mentioned.

Depending on the object of analysis, it could be distinguished at least two kinds of documents or research line; those in which the topic temporally limited to a specific century or historical period and, on the other side, those which main topic is conceptually limited to an area, element, or a personality relevant to the history of the palatine complex.

2.1. Research lines temporarily limited

1. Following a chronological order, it must be referenced first the archeological memories from the research group directed by professor Tabales Rodríguez, one the scholars related to the Alcázar of Seville with more scientific documents published, so, here are only mentioned some of those. This set of publications represent a fundamental reference to understand the origin of some of the constructions and the first historic periods. (Tabales, 2016) (Tabales, 2010) (Tabales, 2002).

2. Along with a large collection of publications from the School of Arabic Studies and the research group of Laboratory of Archeology and Architecture of the City (Spanish National Research Council) it must be also referenced the publications by Antonio Almagro Gorbea and Concepción Rodríguez Moreno. Their research work focuses mainly in the 14th century, when some of the most significant constructions of the monumental complex took place. Besides, the authors analyze transversally other less studied periods, such as 19th and 20th centuries. (Almagro, 2015, p.69-115) (Rodríguez Moreno, 2014, p. 194-203) (Almagro, 2012, p.95-108) (Almagro, 2007, p.181-228) (Rodríguez Moreno, 2007, p.537-553) (Almagro, 2006, p.398-403) (Almagro et al., 2006) (Rodríguez Moreno, 2006, p.30-55)

3. The Alcázar during the reign of the Habsburg Dynasty and the Bourbons was studied by Ana Marín Fidalgo, whose doctoral thesis was directed by Rafael Manzano Martos while he was Director-Conservator of the Alcázar. (Marín Fidalgo, 1990) (Marín Fidalgo, 2006)

4. The analysis covers up to the 19th century, and the doctoral thesis of María Rosario Chávez González is the document that gives some light to this period thanks to a large documental research. Recently, Pilar García Cuetos published a book in which can be found the constructive history of the

royal complex based on the previous researches, the author contributes with a good narrative speech. (Chávez González, 2004) (García Cuetos, 2016)

5. In the 20th century, a publication that suits both typologies is a book published thanks to a conference cycle celebrated on the Admiral Room (Cuarto del Almirante) in 2003. The different lectures treated about the Municipal Conservators, from Alfonso Lasso de la Vega until Consuelo Varela. Some of them, still alive, explained their own experience on the management of the monument. This is not purely a temporally limited analysis but it is one of the few documents existing about 20th century Alcázar. (Cabeza Méndez, 2003). In the same way, it must be also mentioned the book published by José María Cabeza regarding his own experience as Director-Conservator (Cabeza Méndez, 2009).

2.2. Research lines conceptually limited

The Alcázar of Seville is a monument engages the attention of many researchers, what makes it impossible to cite in just one section all the existing research lines, but rather those which are closely connected to the present work.

1. *Los Alcaldes del Alcázar de Sevilla* (The Mayors of the Alcázar of Seville). The book of Ana Gloria Márquez Redondo allows the reader to have a general idea about the honored trade of Mayor of the Alcázar of Seville and the position of Deputy Mayor, a crucial issue to understand the history of the monumental complex (Márquez Redondo, 2010). The continuation of this research line is continued by the above mentioned (Cabeza Méndez, 2003), because, since 1931, the figure of the palatine manager becomes Municipal Conservator or Director-Conservator. However, this last book is mentioned as one of the analysis about the 20th century.

2. The gardens of the Sevillian palatine complex are one of the most attractive elements for the researchers. Two works can be highlighted: *Los jardines del Alcázar de Sevilla entre los siglos XVIII y XX*, (Baena Sánchez, 2003) (The Gardens of the Alcázar of Seville between the 18th and 20th centuries); and *Jardines del Real Alcázar: Historia y Arquitectura desde el Medievo Islámico al siglo XX* (The gardens of the Alcázar of Sevilla: History and Architecture from the Islamic Medieval times until 20th century), (Marín Fidalgo et al., 2015). This book includes a remarkable chapter by Manuel Vigil-Escalera Pacheco, "Los jardines del Alcázar de Sevilla en el siglo XX" (Vigil-Escalera, 2015, p. 146-188) (The gardens of the Alcázar of Sevilla in the 20th century). Another interesting contribution is *El jardín sevillano de 1900 a 1929* (Nieto Caldeiro, 1995) (The Sevillian garden from 1900 to 1929).

3. The papers derived from the material interventions in the Alcázar of Seville, even though its main objective is not the historical or documental study, are always accompanied by useful information related to the specific area of the intervention (Almagro, 2009, p.6-49) (Robador, 2014).

4. The characterization of figures linked to the life and evolution of the Alcázar of Seville is also a recurrent topic. The figure of King Pedro I and his contribution to the palatine complex (García Fernández, 2016), or the presence of Francisco de Bruna y Ahumada as Deputy Mayor of the Alcázar, on a period that the palatine complex suffered many and important transformations (book under edition), suppose another typology of research line of importance.

5. In the same way, there are other scientific contributions that do not have the Alcázar as main topic but are also interesting for this study. Those analyses are related to relevant figures such as architects or other agents involved in the transformation process. For instance, are relevant the publications about Marquis of Vega-Inclán as well as some anthological studies about important architects like Espiau, Delgado Roig or Talavera y Heredia, among others. Regarding the question of transversality, it could also be mentioned the history of photography and iconography of Seville, a subject with unquestionable utility for this research and a mayor source of knowledge and inspiration for publications.

6. Finally, there is a storyline repeatedly used along the history and relevant for this analysis, the Visitor's Guide. Fernán Caballero, Gestoso y Pérez, Romero Murube, Marín Fidalgo or Lleó Cañal, are some of the many authors using this kind of text to compile historic and present information.

After all those research lines, with topics limited either temporarily or conceptually, follows two scarcely studied periods, in which are not studied neither the global management, the most relevant figures involved or, at least, the transformations occurred. Basically, there are the second half of 18th and the complete 20th. The studies of Ana Marín, in the Bourbon period, are limited to the reign of Felipe V (1700-1746) (Marín Fidalgo, 2006). Likewise, unless the contribution above mentioned about Directors-Conservators of the Real Alcázar, the 20th century has been not analyzed up to the date, being the main lack of knowledge the beginning of the century until 1966, date in which architect Manzano starts working on the Alcázar while Joaquín Romero Murube was still alive.

It is true that some of the transformations in 20th century are known thanks to transversal information published in papers based on other specific topic. For instance, interventions during the 1930s on the main façade of Pedro I's Palace are partially analyzed (Almagro, 2009, p. 6-49), but some relevant

information is missing; Those interventions are part of a bigger project mainly developed in the Lion's Courtyard (Patio del León) by architect Juan Talavera y Heredia and it starts in 1934, under the second Spanish Republic. This subject, even if it is secondary, it is relevant to understand why this project was developed during the Spanish Civil War. The fact that this and other subjects are not explicitly developed together in the same document makes mandatory to bestow the above-mentioned periods on their correct analysis.

3. Thesis scope and objectives

Considering the current state of the scientific knowledge published upon the Real Alcázar of Seville, the present research has been conceptually delimited. This subject has not still a common pattern, neither is the case of the analysis methodology. For all this, the major aim is to establish a criterion that may be a common core in further investigations.

3.1. Time scope

Establishing a temporal delimitation for the present work is not a simple question of defining the time devoted to its elaboration, but rather to set a time boundary around the historic period analyzed, according to the possible knowledge gaps observed during the stage bibliographic analysis. As rare as it may seem, the Real Alcázar of Seville has been subject of scarce study and research, even in the 20th century, what has resulted, in many cases, incorrect authorship attributions.

Likewise, this period coincides with the development of theories related to the preservation and recognition of the value of the Historic Heritage, what allows certain justified assessment of the used criteria. It is a proven fact that the 20th century gives shape to the conjoint reality that nowadays is the Real Alcázar. However, it is necessary to point out that the most noticeable interventions had taken place from late 1960's to late 1980's. Notwithstanding, if the aforementioned period is analyzed without taking into account the immediately preceding years, it would be easy to find certain restoring criteria decontextualized.

At this moment, within the same doctoral program that initially encompassed this research (R.D. 1393/2007, PhD in Architecture – University of Seville), there is another thesis project that has as a major goal to analyze the work of Rafael Manzano Martos at the Real Alcázar of Seville. This eminent architect performs his first interventions in the Sevillian palace as Architect Conservator-Restorer of Cultural Heritage at the Dirección General de Bellas Artes de la sexta Zona del Servicio de Defensa del Patrimonio Artístico Nacional, a post formerly held by Félix Hernández Giménez until 1966. In this first period Manzano Martos works with Joaquín Romero Murube, Municipal Conservator at the Real Alcázar from 1934 up to his untimely death in 1969, resulting in a slight overlap of these two research works.

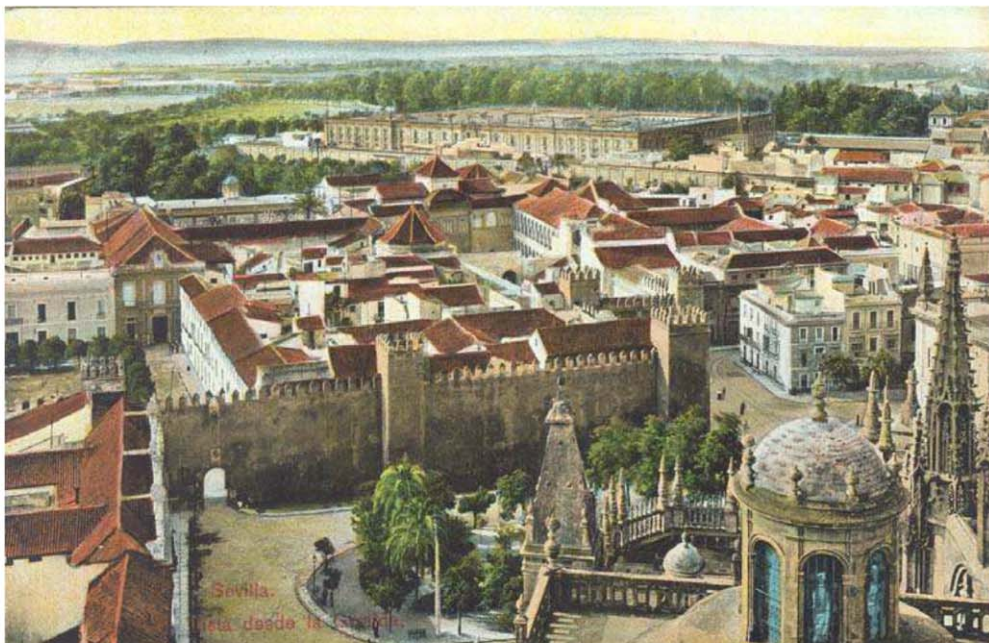


Fig. 2. Postcard. 1906-1914, unknown author. View of the Alcázar from the Cathedral in Seville. Editor: Tomás Sanz. From the private archive of Pablo Bañasco.

With respect to the present research work, the aim is to analyze the Alcázar of Seville from 1902 up to 1969. The first of these two dates correspond to the coming of age of king Alfonso XIII, a fact that is proved to be a shift from previous management works at the Alcázar. Regent María Cristina ordered several reforms inside the palace and in the 18th century building located at the Plaza de la Contratación, with the aim that both spaces could serve several purposes of the Spanish Crown. With King Alfonso XIII these amendments change their goal towards an almost general restoration of the whole ensemble, a decision probably influenced by several important figures, such as the Marqués de la Vega-Inclán. However, this limit has been considered variable to facilitate the analysis of crucial matters that remained unsolved in prior researching. The second date corresponds to the death of Joaquín Romero Murube, resulting in a changing of criteria, and particularly, a shift in the extent of the interventions that were taking place in the 1960's, therefore becoming this limit a much more dependable date than the former.

3.2. Theme scope

This research, from the very beginning, has been characterized by two themes or fundamental approaches. Firstly, considering the materiality of the monument, it has been concluded that the analysis of the architectural transformations is a type of analysis that justifies the current forms of the palace and allows modern intervention criteria in accordance with the evolution of the buildings. On the other hand, justifying such transformations according to historical images, together with the current graphic analysis, makes possible to give a step further in the analysis of the historical documentation connected to the transformations, shedding some light on the subject covered. Moreover, the resulting documentary base acquires by itself a powerful potential for dissemination.

However, there are other cross-cutting approaches that complete and shape the body of the doctoral thesis, objective of this research. Developing the analysis of architectural transformations from the perspective of the monument management allows to highlight some questions that otherwise could be set aside in a strictly temporal organization of the concepts covered. The conservation or restoration criteria for material heritage are derived from the monument management guidelines. This fact acquires a special importance in the case of the Alcázar of Sevilla.

3.3. Spatial scope

The fact of defining spatially the Alcázar of Seville is a much more complex task than it may seem. This palace complex, apart from the different edifices and gardens, treasures in some of its boundaries numerous houses that belonged for centuries to the Spanish Crown. These houses were leased or sold throughout the history in accordance to their owners' interests. Besides, the area devoted to the old orchard gardens has suffered different divisions in several of its boundaries. Moreover, other aspect that interferes with a clear spatial delimitation is the fact that two different institutions coexist since 1931 in the management of the interior of the palace ensemble. Thus, the analysis of the criteria applied in the interventions on certain areas is subordinated to the specific principles affecting each area of the complex.

The difficulty of defining a clear and objective demarcation, as well as the heterogeneity of interest or heritage value linked to the different constructions, has originated the different criteria observed in previous researches. Similarly, the documentation generated and preserved on the different interventions has also influenced this aspect.

In addition, it should be noticed that there are several spaces that are not accessible at this moment, either by security or conservation aspects, as it is the case of the houses at the Patio de Banderas, many of them leased.

To this effect, the transformations in the constructions which form the palace, including its gardens and old orchards, have been analyzed with all the depth that allows the preserved documentation. With respect to the urban estates that belonged to the Real Casa y Patrimonio, the southern and western fronts of the Patio de Banderas, as well as the house No. 3 of the Plaza de la Contratación, have been prioritized, not just for sharing structures with the palace, but also for the old constructions still preserved among their walls.

The transformations accomplished in the rest of houses that were then leased in Seville by the Spanish Crown are exposed graphically displayed without analyzing the files linked to them.

4. Thesis goals

General goal

A general and final goal of this doctoral thesis it is to explain the evolution of the constructions that nowadays conform the Alcázar of Seville, and its management as a monument in the period that extends from 1902 to 1969.

Specific goals

1. To analyze the evolution of the constructions through faithful graphic documents
2. To clarify the authorship, personal and institutional, of the material transformations of the palatine complex and briefly analyze the technical criteria applied in each case
3. To provide a narrative structure based on turning points affecting to the criteria of management of the monument:
 - 1902, Announcement of the legal age of king Alfonso XIII
 - 1931, Donation of the Alcázar Palace to the Sevillian City Council during the second Spanish Republic
 - 1934, Cease of Alfonso Lasso de la Vega y Jiménez Placer as Municipal Conservator and designation of Joaquín Romero Murube as successor for the same position
 - 1969, Death of don Joaquín Romero Murube

5. Methodology

A simple and beautiful text, cited below, refers to the methodology applied to a publication regarding the Alcázar of Seville. Dating from 1862, the book served Cecilia Böhl de Faber y Larrea, better known as Fernán Caballero, as payment for the usufruct of the house number1 of the Patio de Banderas.

“Difficult and still arduous task is that one that we are aiming trying to describe the Alcázar of Sevilla, because there is nothing more indescribable. Difficult task, we repeat, even for our quill that, better or worse, is pleased describing what it is impressive or interesting. As well as we are neither historians or artists, we will not describe neither from the historic or artistic point of view this venerable dean of the buildings of the nation, jewel of the heritage of our Kings; We will do it simply on the graphic and careful manner as well as the daguerreotype reproduce the objects, this is, depicting them without other feeling than those caused”.¹

Fernán Caballero, in 19th century, had the same problem that any expert in the field of Historical Heritage could find these days. “Difficult and still arduous [...] because there is nothing more indescribable”. The Alcázar of Seville is a complex asset that, if it is analyzed under a single perspective, multiple interesting nuances may be left behind. “As well as we are neither historians or artists, we will not describe neither from the historic or artistic point of view [...]” Complex elements with a higher interest for the society cannot be studied by a single agent and his single view. “We will do it simply on the graphic and careful manner [...]” It is necessary to divide the task, probably based on the academic discipline, to enable a complete and complex analysis. “[...] depicting them without other feeling than those caused”.

5.1. Methodology for the analysis of historical heritage

The exponential expansion of knowledge methods and the open possibilities for new intercommunication technologies allow researchers to obtain new visions, and the heritage works are becoming multifaceted entities. Consequently, is not possible to entrust the whole analysis to a particular agent or researcher.

Traditionally, doctoral thesis has been considered as researches embracing all possible aspects regarding a single topic, but in practical terms, this only occurs in isolated cases. The Alcázar of Seville is a complex element full of nuances and therefore, trying to reduce this complexity to single aspect or historical period is a fatuous claim. Thus, the analysis of the transformations in the Alcázar will be considered from the author’s point of view, influenced by his academic the background.

Nowadays, the most updated concepts on intervention and management of elements with associated heritage values foster interdisciplinary teams, work environments challenging the traditional limits established by the canonical academic disciplines.

The multidisciplinary approach, in some cases, is also valid option. It is stated a non-inclusive relationship between various disciplines, each one preserves their methods with a common target.

¹ Fernán Caballero 1862:1, my translation.

Thus, the collaboration between the team members is cumulative, but, in the multidisciplinary approach, this relationship is not interactive.

It could be claimed that the ultimate goal of this doctoral thesis is to be conceived as a part of a largest whole, in this case, through a multidisciplinary work, because subsequent works will not modify the present document, but it can influence the final reference.

5.2. Methodology

1. Bibliographic analysis. Focused on reaching a general understanding of the monument, it is accomplished a review of the previous researches, consisting of a systematic reading of the documents published related to the Alcázar of Seville. In this sense, there are more relevant those documents with a general overview of the palace. Once the objectives are set, and the first outline for the index is completed, documents of a more specific character were analyzed in depth, those related to the period chosen or to particular areas of the palatine complex.

2. Compilation of historic documentation. The documental research one of the hardest tasks for experts of the historical heritage field, and rather more complex for those with a technical background. Thus, after establishing the graphic character of this research, a selective review of the historical archives was carried out. In order to accomplish this, a previous deep knowledge on the morphology of the Sevillian palace was mandatory.

On the selective review, it could be highlighted the section *Obras* (building projects) of the Archivo del Real Alcázar de Sevilla (Alcázar's archives), nowadays managed by the national heritage foundation. In this section are gathered the practical entirety of the interventions performed by the Resident Architect of the Alcázar of Seville, from the Bourbon Restoration starting in 1874, until the proclamation of the Second Spanish Republic in 1931.

It could be also highlighted the selective review of the Municipal Archive of Sevilla in which are preserved the documents related to the management of the Real Alcázar from 1931 to 1966, date in which Rafael Manzano Martos obtained his projects reviewed by the General Administration of Fine Arts (Dirección General de Bellas Artes).

3. Compilation of historic planimetry. Even if, during the visits to the regular archives some graphic documents came to the fore, there are sections in some archive specifically for historic planimetry. In the same vein, there are archives in which the graphic elements have been extracted. This is the particular case of the Alcázar's Archive, whose planimetry is nowadays located in the General Archive of the Royal Palace in Madrid, both under the management of National Heritage foundation. Due to this issue, it is difficult, or impossible in some cases, to know the original location of the documents.

Once the above mentioned graphic material is compiled, it is organized, temporarily first, and secondly, in terms of space. This system allows to visualize many documents with a common subject at the same time, and then to apply comparative analysis methods to obtain new information. Finally, and after generating an outline for the index, the graphical documents are organized according to this index.

It is noteworthy the comparative analysis method for the set of generated drawings. After acquiring a general understanding of the evolution of the palace, it is possible to look for invariable constructive elements, having in mind the typical errors that may be undertaken by any draftsman. In particular, in the Alcázar of Seville, there are some relevant areas that nowadays have just disappeared. Such is the case of the 18th century building located in the Casa de la Contratación, in which study the invariable constructive elements must compared with each historic drawing but not with the current state of the building.

4. Compilation of historic photography. Since the very beginning, it is understood that those graphic documents could contain mistakes due to their handmade nature. Thus, the analysis of graphic documentation still requires to be completed with a reliable source, such as photography in any technological versions. All these documents are organized following the criteria above established for the historic planimetry. This task is probably the hardest to be temporarily measured due to the constant appearing of new documents.

5. Research in newspaper archives. Once is orderly composed the set of images could be found some knowledge gaps. There is a documental resource that compiles more than one typology of information, there are the historic newspapers. The news published in graphic journals are a useful tool to complete the information available, noticing that sometimes it is the only source. This source of information is particularly relevant to know a more approximate date, always earlier to the publishing date.

6. New planimetric drawing ups. Even if it is almost the last-mentioned task, the knowledge through the drawing is, probably, one of the most important tasks to be developed in the analysis of existing buildings, especially when those are part of the historical heritage. In the case of the Alcázar of Seville, a planimetric set was published in 2000 by professor Almagro from the School of Arabic

Studies (Escuela de Estudios Árabes). However, it is necessary to draw up new sketches, elevations and sections not existing yet, even if, in many cases, the only purpose of these drawings is to acquire a better knowledge of the palatine complex.

7. Comparative analysis of documents. Once compiled and organized the documents, even based on the index-outline, is necessary its comparative analysis. In some cases, the graphic documents are the only source of knowledge to properly identify the extent of each intervention. This last step will let the researcher expose and analyze each argument regarding the different transformations performed in the palace complex.

5.3. Graphic resources

As it was mentioned above, the work method applied is based on the compiling and study of graphic documents related to the evolution of the Alcázar of Seville. Thus, due to the typological diversity and the current location of the documents, it was considered necessary to tackle this subject on a separate chapter.

Historic planimetry

I. The oldest graphic documents from the Sevillian palatine complex, known up to the date, are preserved in the General Archive of Simancas (Archivo General de Simancas). This archive was founded in 1540 and it treasures the drawing plan attributed to Vermondo Resta (Marín Fidalgo, 1990, p. 356) contemporary to the construction of the Apeadero building, and its expansion project signed in 1727 by Ignacio Sala, besides other relevant drawings such as the sections of the theatre located in the Patio de la Montería (hunting courtyard).

II. The following planimetric set, according to their antiquity, dates from the 18th century, signed by Sebastián Van der Borcht in 1759 and drawn up after the strengthening interventions due to the Lisbon Earthquake (1755). It is preserved in the General Archive of the Royal Palace (Archivo General de Palacio, Patrimonio Nacional, Madrid), where the graphic documents extracted from the Archive of the Alcázar, National Heritage, are located.

The Sevillian archive managed by National Heritage preserves all documents related to the management of the Alcázar up to the Second Spanish Republic (1931). Could be highlighted the section "Building projects" ("Obras") where can be found all project related to the Architect of the Alcázar, José Gómez Otero (1875-1920) and his son, José Gómez Millán (1920-1931), or even related to Diego Méndez González, Architecture Counselor of National Heritage during Franco's dictatorship. The graphic documents are separated from the files and remain in Madrid for their preservation and digitalization.

III. From 1931 onwards, the location of the documents will depend on the authorship, personal or institutional. The files linked to the General Administration of Fine Arts (Dirección General de Bellas Artes) are currently located in the General Archive of the Administration (Archivo General de la Administración, AGA), and in the Archive of the Spanish Cultural Heritage Institute (Instituto del Patrimonio Cultural Español, IPCE). The activity of the Municipal Architects is recorded in the Municipal Archive of Sevilla (Archivo Municipal de Sevilla, AMS). Some personal archives from architects correlated to the interventions are also essential. In this sense, it is also very significant the role of the Foundation for Research and Communicate Architecture in Sevilla (Fundación para la Investigación y la Difusión de la Arquitectura en Sevilla, FIDAS), and other personal archives that still remains in private hands.

Historic photography

I. The Alcázar of Seville, as monumental complex crucial to the history of Spain, has been represented widely in the art over the centuries. In this sense, many paints or engravings can be found in almost any archive. With the advent of photographic process in the 19th century, graphic testimonies more interesting to the analysis of the transformations started to appear, such as the Archive of the University of Navarra Museum, National Library of Spain, the Photographic Library of the Spanish Cultural Heritage Institute, and the Photographic Library of the University of Seville.

II. During the first half of the 20th century, the photography was highly spread due to the progress of both the photographic and printing techniques. After a careful tracking of several files, it could be highlighted those in the Museum of Arts and Traditions of Seville, preserving a significant compilation of postcard connected to the photographic production Colecciones Loty. This kind of documents are nowadays available through antique dealers and specialized websites.



Fig. 3. Postcard. Jean Laurent, circa 1870. The old myrtle maze in the Alcazar's Gardens, removed between 1910 y 1914 due to the Project of Juan Gras y Prast for the today-called English Garden. Private Archive of Pablo Bañasco Sánchez.

Also this historic period saw a proliferation of the so-called “fotoperiodistas” (photojournalists) (MOLINA y HORMIGO, 2000, p. 62-66). Two of the most actives and popular were, in the first half of the 20th century, Sánchez del Pando and Serrano, whose film negatives and originals can be found in the Municipal Photographic Library of Seville.

III. In the second half of the 20th century, the photographic camera was modern enough to become a common tool on historical heritage interventions. Thus, for instance, The Archaeological and Ethnological Museum of Cordoba preserves part of the personal archive of Félix Hernández Giménez, Architect Conservator of Monuments of the sixth zone of the Dirección General de Bellas Artes (General Administration of Fine Arts), whose activity was overlapped with the work of Diego Méndez González, Architecture Counselor of National Heritage.

The files from Constructora Becerra, donated to the Andalusian Institute of Historic Heritage, constitute nowadays the Fondo Becerra files (Barrero et al., 2013, p.29-35). This constructor company was one of the most active in Andalusia working on heritage. Besides, they participated in many of the interventions with different institutions and architects: Hernández Giménez, Méndez González y Manzano Martos.

All this set of documents can be completed with some archives that are currently privates. For this research it was possible to digitalize the private archive of Rafael Manzano Martos and that of Ramón Queiro Filgueiras, thanks to a research project from the Department of Graphic Expression and Building Engineering promoted by Professor Barrero Ortega and coordinated by the author of this paper.

6. Expected results and conclusions

The most remarkable result, obtained due to the proposed methodology, is the contribution of a set of images with more than 1200 elements that composes an important base which mirrors the graphic history of the analyzed monument. As above mentioned, this database has been organized according to various criteria. The first and most intuitive, it is the organization according to the current location of the files documents. Secondly, the documents have been organized thematically and temporarily, according to the index of the future doctoral thesis. This organization must be considered as dynamic, because new documents may imply a modification of the index. Finally, due to the distinctive characteristics of the Alcázar of Seville, it was necessary to distribute the documentation by sectors or areas in which is possible to fragment the palatine complex. This last distribution will be presented in the doctoral thesis as a final summary.

This data lead to a new reading of the palace complex, through the work of painters and writers such as Sorolla or Cernuda. Due to the organized arrangement of the documentation, the comparative analysis of the images and its historical contextualization, made possible to assess the various intervention criteria followed each time, in many cases dependent on political and economic components rather than restoration criteria. Thus, the analysis of the compiled images allows to understand the origin and evolution of many of the buildings that today are part the Alcázar of Seville,

and the previous status of the spaces experiencing changes during the period of scope for this study and subsequent periods as well.

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