

Cities and Urban Spaces | The image of the city | Design influence

When different cultures meet and inevitably influence each other is it not better to see these meetings as “dialogues”?

Arab and Ottoman cities witnessed rapid change in the 19th century and foreign influences were more readily absorbed than they had been in earlier historical periods. The same is true concerning the influences of Islamic art and architecture on European styles. Several European architects, commissioned by Arab and Ottoman patrons, worked in the European tradition, introducing Western-style streets and squares and other urban constructions into the texture of traditional Arab and Ottoman cities. Throughout the Ottoman Empire, the stylistic and decorative features of buildings included details from the European past, in parallel with the various revivalist styles in Europe, as well as the contemporary modern architectural styles that were fashionable in Europe and the Ottoman Empire at the time. Thus, while the design elements, principles and policies of urban planning in Arab and Ottoman lands borrowed from foreign architectural elements, they also conformed to the identity of the community and the social, economic and cultural status its inhabitants.



Working Number: UA 061

Name: The Citadel of Cairo, the Residence of the Pasha

Holding Museum: Sharjah Art Museum / Sharjah Museums Department

Date: Published 1849

Materials: Litograph

Curator Justification: At the heart of the Citadel complex, a manifestation of Ottoman power in an ancient Arab city, there is an Ottoman-style mosque, which – together with the nearby palace – also incorporates modern architectural structures.



Working Number: TR1 004

Name: Turbe and Sabil of Mahmud II

Holding Museum: -

Date: Hegira 1256 / AD 1840

Materials: -

Curator Justification: An Arab urban design reference to the 1840s in Istanbul.



Working Number: TR2 005

Name: Yildiz Palace Greenhouse Kiosk

Holding Museum: -

Date: 1876–1909

Materials: -

Curator Justification: Raimondo D'Aronco (1857–1932) was an Italian architect (usually associated with Eclecticism and Art Nouveau). From 1893, working under the patronage of the Ottoman Sultan, he created these iron-and-glass greenhouses. Both iron and glass were fashionable and innovative materials that had only recently been introduced into European architecture.



Working Number: TR2 005

Name: Yildiz Palace Greenhouse Kiosk

Holding Museum: -

Date: 1876–1909

Materials: -

Curator Justification: While working in Istanbul, D'Aronco increased his knowledge of local architectural traditions and building techniques. This influenced his work, signalling more of a cultural exchange than a one-way impact. Among his works in Istanbul are the Yildiz Palace Theatre, the Yildiz Palace Island Kiosk, the Yildiz Palace Small State Kiosk and the Italian Embassy in Tarabya.



Working Number: IT1 100

Name: Au Palais Arabe. A furniture shop of the Italians Eugenio and Alfredo Coen in Tunis

Holding Museum: Italian Geographical Society (SGI)

Date: Photograph: first years of the 20th century; building: late 19th–early 20th century

Materials:

Curator Justification: -

A furniture shop with impressive Islamic and Western design influences, it illustrates the cultural dialogue between Europe and the Arab and Ottoman world. The shop further enhanced its national identity through the types, forms and styles of the household furniture it sold.



Working Number: IT1 119

Name: The Italian Politeama Rossini theatre in Tunis, inaugurated in 1903

Holding Museum: Italian Geographical Society (SGI)

Date: 1903–06

Materials: -

Curator Justification: The Politeama Rossini Theatre was built under the patronage of an Italian construction company and designed by a European architect. It represents the introduction of European modernism in Tunis.



Working Number: MO 001

Name: Lincoln Hotel

Holding Museum: -

Date: 1916

Materials: -

Curator Justification: The Lincoln Hotel was built in 1916 for the increasing number of European tourists to the city. Designed by a French architect, the

hotel is an eclectic mix of Arab and al-Andalus architecture, it also illustrates the impact of European architectural styles in the era.



Working Number: MO 009

Name: Wilaya (district), Casablanca

Holding Museum: -

Date: 1914–1936

Materials: -

Curator Justification: The construction of this building stretches across two decades, from its design during the first decade of the 1900s to its completion in 1927. Designed by a Frenchman, the building is a harmonious combination of European architectural features and the traditions of local art and architecture.



Working Number: IT1 101

Name: Grand Bazar Arabe. A late-19th-century bazaar built in Tunis by the construction company of G. Di Vittorio, an Italian immigrant in Tunisia

Holding Museum:

Date: Italian Geographical Society (SGI)

Materials: Photograph: first years of the 20th century; building: late 19th century

Curator Justification:

Commissioned by an Italian company and designed by the Italian architect G. di Vittorio, the building has features of traditional Ottoman architecture. As an important site of local city life, the Bazaar betrays European design influences and represents Western political power in the Tunisian capital.



Working Number: TR2 152

Name: Ihlamur Pavilion

Holding Museum: Istanbul University, Nadir Eserler Kütüphanesi (Rare Books Library)

Date: 19th century

Materials: Photograph

Curator Justification: This small building in the Ottoman capital is a compilation of European revivalist features, mostly elements from Mannerism and the Baroque. The interior decoration shows evidence of European craftsmanship and has elements designed specifically to suit the Western lifestyle.



Working Number: LB 043

Name: St George Greek Orthodox Cathedral

Holding Museum: -

Date: 1910

Materials: -

Curator Justification: During its most recent modification in the early 20th century, the reconstruction featured elements of Roman architecture and Early Greek Christian architecture as historical points of reference.



Working Number: DE 008

Name: Garden Mosque

Holding Museum: -

Date: The mosque complex comprises a cloister-like colonnade in the east (1779–84) and a main building (1782–86) flanked by two minarets (1786–95) in the west

Materials:

Curator Justification: -

The mosque in the Gardens of Schwetzingen Palace is the last surviving example of this type of building (sometimes built from wood), which up until the end of the 18th century was quite common in European landscaped gardens. The mosque demonstrates the influence of and vogue for Arab and Ottoman design elements in Europe.



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Materials:

Curator Justification: -

The mosque complex comprises a cloister-like colonnade in the east and the main building, flanked by two minarets, in the west.



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Materials:

Curator Justification: -

The architectural features of the central building offer a novel variation of the vocabulary of shapes found in Baroque churches. The minarets are positioned slightly in front of the western façade.



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Materials:

Curator

Justification: -

The colonnade walkway, open on all sides and with its rectangular layout, comprises latticework influenced by Arab and Ottoman art.



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Curator

Justification: -

The interior of the mosque comprises a rich and colourfully decorated round central hall. Various general maxims are inscribed in Arabic and translated into German.



Working Number: DE 011

Name: Moroccan House in Linderhof Palace Park

Holding Museum: -

Date: 1878

Materials: -

Curator The “Moorish Kiosk” was reconstructed in Linderhof Park by order of King Ludwig II of Bavaria. Evidently the kiosk reawakened the king’s

Justification: interest in Islamic-style architecture.



Working Number: DE 011

Name: Moroccan House in Linderhof Palace Park

Holding Museum: -

Date: 1878

Materials: -

Curator During reconstruction of the “Moorish Kiosk” the colour scheme was redesigned entirely.

Justification: An abundant use of gold was considered not only as a symbol of royalty but also thought to be a “Moorish” element. Coloured glazing, “in the Moorish style”, and a tessellated floor were introduced to underline the Ottoman character of the house.



Working Number: TR1 008

Name: Pertevniyal Valide Sultan Mosque Complex

Holding Museum: -

Date: Hegira 1288 / AD 1871

Materials: -

Curator Justification: The complex, which having its roots in the traditional külliye system comprises a mosque, mausoleum, sabil (water dispensary), fountain, clock-room and school, was built in the eclectic style, bringing together elements from European Gothic, Ottoman, Islamic and Indian arts and architecture. Note the bronze chandelier in the 19th-century European style.



Working Number: DE 001

Name: Steam engine building

Holding Museum: -

Date: 1841–1843

Materials: -

Curator Justification: A fascinating structure that elegantly celebrates elements of Arab and Ottoman art and architecture. Situated on a bay of the Havel River it adds a picturesque architectural accent to the Potsdam cultural landscape. Behind the façade, which is designed to look like a mosque, steam technology at the highest level for the era produces 81.4 horsepower to drive the fountains at the Sanssouci Palace.



Working Number: IT1 001

Name: Villa Crespi

Holding Museum: -

Date: 1897

Materials: -

Curator Justification: In the tradition of Italian villa architecture, Villa Crespi was designed in the “Moorish” style as a countryside residence for an Italian businessman. It expresses the patron’s admiration for Baghdad and Arab and Ottoman art and architecture in general.



Working Number: UK 162

Name: Tile panel

Holding Museum: Victoria and Albert Museum

Date: 1876

Materials: Slip-covered and hand-painted in various colours and glazed, on earthenware blanks

Curator

Justification: Elaborate tile panels feature large in Arab and Ottoman art and architecture. Techniques and motifs from this tradition inspired the work of William Morris, as seen in this bathroom tile.



Working Number: PT 051

Name: Glazed tile 'Butterflies'

Holding Museum: National Tile Museum

Date: c. 1905

Materials: Clay

Curator
Justification: The glazed tile or azulejo is a particularly expressive component of Portuguese art and architecture. Relating to the period of the Moors in Portugal, it also links with the Arab and Ottoman tradition of tile design and production.
