Introduction of ’The Bastard’ in the Urban Fabric of the Tetuan Medina - Dar Oddi House

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Abstract. The medina of Tetuan has suffered a steady growing since its founding at the end of xv century by Sidi al-Mandary. It has always followed the Islamic city rules and included those works carried away by the sultan. This process had two breaking moments, that of the occupation of the city by the Spanish army in 1860 and the establishment of the Spanish protectorate. The first inside widening of the Luneta Street of the medina took place when the Rif War had already finished (provoked by the establishment of the Spanish Protectorate). The Widening was being built and the “modernity” could astonish anyone. The motives for Hadj Ahmed El Oddi to build his own house in the heart of the medina should be searched in the “kaida”, that is the tradition so close to the muslin character of Tetuan. Building inside the medina meant not only keeping the familiar tradition but following the way of life their family, neighbours, friends kept. It was considered improper to do it in a different place. They could own properties in the new quarters, but only to be rented, not to be first residence. Dar Oddi was built in 1920 in the city centre al-Blal, the oldest quarter of the medina of Tetuan. Built on the foundation of a demolished house would be built as the new houses already built inside the medina by neighbours and relatives. That ’current fashion’ was similar to a muslin house of the beginning of the xx century: based on the tradition but contaminated by the social changes taking place outside he medina and in short inside.

1. The Medina of Tetuan

The Medina of Tetouan has kept on growing since its founding by Sidi Ali al-Mandari, mayor of the town of Píñar in Granada and military leader of the Banu al-Ahm ar of Granada, who was granted permission to rebuild the city in ruins in 1484, by the sovereign of Fez, Mohamed Ach-Chaikh al-Wattassi.

Its refoundation had as its genesis a forced exodus and the need to find a place to refugee. The religious and social persecution to which Muslims and Jews were subjected in the Iberian Peninsula had its repercussion in the creation of the city, hence the most outstanding architectural elements of its first period were precisely military constructions.

Its location 10 km away from the sea (Figure 1), avoided any maritime attack but the Martil River made possible the communication of the city with the Mediterranean using low draft boats. The new Tetuan quickly assumed the role of naval base of the kingdom of Fez in the Strait of Gibraltar, as a parapet.
against Castile and the Portuguese of Tangiers and Ceuta, playing from the outset a role of border city that would accompany it throughout its existence.
The new arrivals took their culture, their knowledge and their trade, and they had to organize themselves to give to all the necessary social and economic structure that made the settlement viable. The process of configuring the urban fabric in the interior of the first wall must have been the result of spontaneous growth; In the present al-Blal neighbourhood, initially an extensive occupation of the space was necessary, linking the housing to the necessary agricultural activity, producing a greater consolidation of the urban fabric, next to the city gates and in the vicinity of baths and mosques and maintaining the palatine zone, inside the Sidi Mandari Alcazaba.
Its peripheral position in the north of the country, far away from Fez, made it possible for Tetouan to become a kind of autonomous city, whose sources consisted of the tributes received in the name of the Sultan among the tribes of the district, other trading ports of Barbary, and especially the product of the Corsican, the rescues of Christian captives and the slave trade. This was the reason why al-Mandari secured modest facilities to support these activities, and built a small custom on the road from Martil to Tetouan for the control and collection of taxes on goods.

Figure 1. Tetouan in Nieuwe Paskaart van t Naauw van de Straat. Hendrik Lynslager, 1738. Technical Archive, Library and Map of the National Geographic Institute.

With the arrival of about 10,000 expelled people from the peninsula by Felipe II, from 1609, the Andalusians became the largest group of population, but also the most dynamic element of society in the lands of this bank of the Strait. Tetouan became the most inhabited city of the Moroccan coast. This fact caused a great expansion of the medina towards the northwest, being carried out the beginning of the construction practically ex-novo of the districts al-Ayun and al-Tranqat. (Figure 2) The al-Tranqat neighborhood located south of al-Ayun, like this one, shows the pre-existence of a road, that of Tangier, which could suppose its origin but the length, entity and regularity of its transversal streets, generate a form in fishbone, an issue that necessarily betrays an intervention, from a critical conscience, with a previous approach based on an idea of territorial planning alien to the foundations of the spontaneous growth of the traditional Islamic city.

Tetouan's economy, which had been based on a founding nucleus of warriors, would be complemented by numerous improvements: in agriculture, the planting of mulberry trees (and consequently the development of the silk industry) followed by the transformation of dry land in irrigation lands and introducing new tools. This laboriousness was quickly rewarded by a growing economy: "It seemed in a way to be a city-state which, within its Moroccan size and specificity, could in certain aspects recall" Florence at its height or the Venice of the Bulldogs "[1]"
From the city in which practically all its Muslim elements came from the other side of the strait, with a cultural baggage totally different from the peasants of the nearby Kabila, and had a Jewish colony of Sepharad, without any contamination of “toshavin” elements. This leads to Gozalbes Busto to affirm that "Tetuan became an extension of Granada, to such an extent that even today the most prominent of its inhabitants feel it" [2].

Consequently, it is not risky to say that it supposes a clear example of Andalusian architectural continuity, evolving from the types developed in its later stages: Nasrid and Moorish Granada [3],
(Figure 3). The Nasrid and Moorish houses must have been the "a priori types" who, by spontaneous consciousness, had to continue to evolve alongside the migrations across the Strait of Gibraltar.

The Andalusian house had hardly undergone substantial changes since its plan in the tenth century, over the next five centuries, except in the formalization of its patios. In the case of the Tetuan dwelling, it would happen practically the same thing for the next four centuries. It is worth noting a growing interest in the use of the upper floor, extending over all the crevices of the house and repeating the layout of the ground floor. Most of the houses with a courtyard in Tetuan before the colonial period, rich or poor, large or small, are organized by the association of three essential elements: the *squifa* or entrance into a bend, the *wast al-dar*, center of the house, or patio and *byut* (plural of *bit*) or rooms and other three of second order: the staircase, the terrace, and the fina.

The evolution of the processes is noticeable in the patio and based on this criterion, the building types found in the Medina of Tetouan would be [4]:
- House with patio of 8 columns and arches in the corners.
- House with patio of 4 columns.
- House with patio of 12 columns and arches. (Figure 4)
- House with patio without columns with wooden beams embedded in walls.

Constructively the house of the medina is made with materials of the zone and traditional constructive systems carried from the peninsula by the Moorish. The constructive and decorative techniques were the ones of the Nasrid house, although introducing mixed factories of brick and masonry from the Castilian architecture.

Externally, the Tetouan house, is of a great austerity, practically without hollows in facade, or in any case just a few. Only the entrance door and its framing allows us, through the nails and the fibula, to somehow know the type of family that live inside.

![Figure 5 a, b, c. Ornamentation of vaults on stairs. 53 Ahfir house, in al-Blal neighborhood. Juan Bernal Montoro. 2013.](image)

The decorative repertoire inside the house of the Medina is composed mainly by plasterwork, carpentry of wood and locksmith, and mainly by the use of zellige. This was used for the first time in the decoration of the Sidi Saidi mosque, after the death of Mulay Ismail in 1732. From there, it began to be used in the dwellings as a pavement in the courtyard and as a plinth of about 50 cm high on pillars and inner walls of the patio. Throughout the nineteenth century, the use of zellige would extend to other rooms, increasing its surface, complicating its layout and decreasing the size of its pieces. It was also used in the twentieth century, in fact it is still used today, in the decoration of interior walls of houses. It was at the beginning of the colonial period, when tile ceramic began to be used in the city.

From the seventeenth century, but especially in the eighteenth and nineteenth centuries, under the ascendants of the domestic architecture of Fez, and the Ottoman influences arrived from Algeria, it would begin to be observed in works of plasterwork under the vaults of the stairs (Figure 5 a, b, c), the appearance of Octagonal pillars and new types of arch: the ogival and the polylobulate.
At the end of the seventeenth century, corsair activity finally gave way to maritime trade with the peninsula and British settlements in the Mediterranean, with the Jewish community of Tetouan being the best adapted to the new times. Its presence dates back to the arrival of Sidi Ali al-Mandari. From the beginning, the Jewish community occupied the northwestern part of the al-Blal neighbourhood, increasing its area with the surrender of the kingdom of Granada and the expulsion of the Jews from Spain in 1492 and Portugal in 1496. They became in time more than 10% of the population and managed more than 21% of the trade of captive hostages, coming from the Moorish corsair activity in the 16th century. The Sephardic Jewish community, involved in the "business", participated in the vicissitudes of the exile, without any discrimination in terms of misfortunes or benefits, with respect to their Hispano-Muslim "compatriots", also exiled. The legal security afforded to them under the Pact of Omar, even with their discriminations, allowed the Jews to develop a remarkable intense economic and intellectual activity. There was a wealthy minority of wholesale traders, who participated in transnational trading circuits. They used the presence of Hebrew communities in other countries as a way of establishing contact and securing transactions. These contacts involved a whole range of relationships: friendship, kinship, intellectual exchange and also trade association, thus forming a kind of international trading network through which it was also possible to connect with Gentile merchants.

The proximity of foreigners to "Dar al Bomba" the armament factory built in Tetuán, could be the reason why the Sultan forced the transfer to Tangiers, in 1770. All the consuls destined in the country as their residences and consulates were moved. The appointment of Tangier as a diplomatic city will trigger the start of Tetouan's decline in trade, and the international projection of the former. In spite of everything, it would continue to export wool, livestock, cereals, flour, oil and wax for its port-Martil pier; But the dynamism that until then had characterized to Tetuán would disappear, becoming the city of northern Morocco that best embodied the "tradition" while Tangier would assume the role of "modernity."

In 1807, a dahir of Sultan Mulay Sulayman ordered the Jews to sell their houses, located in Mellah al-Bali, the shared neighbourhood in the north-eastern part of al-Blal, and with that money to build their new homes in Mellah Al-Jadid, on some land next to the Feddan. This fact produces, perhaps an appreciable change and regeneration of the medina, releasing a large amount of land which also made possible to construct several public buildings, and allowed the families who were at that time were the oligarchy of The city, Hach, lebbadi, Erzini, Medina, Gharsia, Bricha... the construction of some exceptionally large houses with gardens in the central area of the al-Blal quarter, the oldest in the medina very close to the great mosque.

In the new Jewish quarter, both the road and the parcelling have a great regularity. A street layout, apparently simple, in the shape of a fishbone. Somehow, the solution used a century earlier in the al-Tanqat neighbourhood is repeated to cover the needs of the Moorish wave. This, emphasizes that whenever spontaneous growth is conditioned by power, its results are very similar to the logic of adaptation to the concrete terrain. In this case it is necessary to add the projection of a perimeter wall and only one entry door to the neighbourhood, which would confer a container character.

The most common plot size is 9.00 m. in the facade and 9.00 m. width. This standard covers the requirements of the type of house with a central patio and rooms on all four sides; the type of house with patio without columns with wooden beams embedded in walls, in which three of its four sides, are shared by the adjoining houses. This building type had been used until that time, in the rest of the districts of the medina for the low social class

2. The European Influence

Tetuán was occupied in February of 1860 by Spanish troops, being held until May of 1862, as a guarantee of the compensation of the well-known War of Africa. In these two years, the city underwent some important urban and social transformations. It knew a prosperity that perhaps never before had had. Material well-being reached the traditional disinherited mellah: the poorest sector of its population.
It was the Tetuan Jews, mostly of Sephardic origin, who were benefited most from those years playing a preponderant role in the political, social and economic life of Tetouan. Under the occupation of the Spanish troops, from 1860 to 1862, an attempt was made to introduce a "European-style" urbanism in Tetuan. Those buildings that blocked "the circulation" were demolished, as well as all the houses attached to the wall, that from now on it was totally free. The exterior appearance of many central houses of the medina was modified, "renovating" their facades and opening the same windows and balconies according to Western taste. Hospitals were established for each of the religious quarters, public sanitation services, hostals, inns, cafés and other recreational establishments. But once the period of occupation is over, all these changes of use and fortification works are absorbed by the traditional and inexorable process of regeneration of the Islamic city, being nowadays virtually impossible to identify.

If, during Ashash's governors the material vestiges of the Iberian presence could be erased easily, it did not happen the same with its moral imprint, since the Hebrews had seen the advantages of progress. The transformation of the city would soon be revived. "In the old neighbourhoods, first the Jews, then the Spaniards, and finally the Muslims themselves built new constructions, according to the model of those found in southern Spain" [5]

By the end of the nineteenth century, Morocco had not yet been colonized by Europe, however, its coastal cities were already significantly influenced by Western culture.

In Mellah al-Jadid, given the impossibility of enlargement on the surface and once exhausted its growth in height, during the last decade of the XIX century, the Jewish district "grew" first by means of a remodelling of its interior and later configuring the present one Street of La Luneta: initially, this "update" had its origin and manifestation inside the Mellah, in an "inward" expansion, with the demolition of existing buildings being carried out to raise new houses. The built houses were the result of a reoccupation and transformation of a significant part of houses, by the elite of the minority, considering in some cases the tradition and in most cases the qualities of fusion and cultural hybridity, representative of the new times. (Figure 6 a, b, c)

When the Spanish protectorate was established on February 19, 1913 in Tetuan, the city had already been affected by certain urban and architectural interventions that would serve as a prelude to the development of the following century, especially by the Jewish community in the Luneta. The arrival of the protectorate in Tetuan meant that the simultaneous deployment of the military and the civilian army took place, although the first one was much faster than the second, this would mean the development of the city outside the walls, in the Ensanche, Action where not few Jews participated.

Building, as a product of a spontaneous consciousness, faced an unprecedented crisis, resulting in the rupture of its natural relationship with culture. Economic growth driven by Europeanization, as well as the specialization of the building industry itself, surprised those who were anchored in tradition to the old "city of old." [6] In a situation like this, it is not surprising to adopt imported cultural models that symbolized progress. New demographic aspects, with the arrival of foreigners, the incipient economic vitality combined with new means (steel), and the increase of contacts with Gibraltar and the cities of Cadiz, Seville and Malaga, will lead to the generation of new demands and functions.

Externally the house is not only unprecedented in the medina, but its appearance in the Jewish quarter, together with austere and simple facades, is less surprising. The elements of the facade, two-door balconies, bars, arches, exterior window dimensions and blinds, including moldings and fences, are taken from the Mediterranean vocabulary, clearly across the Strait of Gibraltar.

With access through the central part of the façade, the entrance hall is limited by a double door giving access to the central courtyard, but at formal level, if we adopt as a reference the house with patio analyzed until now, we can observe the displacement of the patio to the posterior limit of the plot, this makes it lose the last centerline, or at least in its use as a room. An arcade with columns and two curved pilasters, function as curtain of the access staircase to the upper floor and turret of the deck.
Each room is assigned a specific use, leaving behind the multifunction of the buyt. The immediate consequence is the introduction of furniture; cabinets, chairs, tables... increasingly become objects of desire to which the whole bourgeois class aspires, as a manifestation of the new identity: modernity.

As for the vertical structure, the walls are made with masonry drawers with brick courses every 80 cm. approximately, and solid brick in corners, jambs and flared arches, making the lintel function. The floors of the rooms are made with wooden mouldings, under pottery on which the slabs of cooked clay form the basis for a layer of earth and sand mixed with lime. The forge of the gallery of the central courtyard, is made with steel beams embedded in the walls, where the steel joists are welded in the soul. The difference of edge between one element and another is used for the placement of a false plaster ceiling made on the basis of wooden tablets.

Structurally, this space is resolved as it was done in the prototype housing of the Jewish quarter, but changing the material, which makes it possible to face greater lights. With this new material slab ladders are also made.

New in Tetuan was the wide decorative repertoire based on false ceilings and plaster elements of all the rooms, as well as floors with hydraulic tile and decorative paintings on ceilings. If we join the interior and exterior carpentry, everything seems transferred from the home of a bourgeois family of any Andalusian capital of that time.

The rupture of social asymmetry, historically established in the Omar Pact, brought with it the affirmation and adoption of the Europeanising signs insinuated in the mellah by the Jewish community. Of course these signs were restricted to a few wealthy citizens of Jewry, this impelled a new impetus to the dynamics of growing divergence in the relations between Jews and Muslims. The incipient Westernization provoked a confrontation between conflicting values: the archaic medieval dhimmi and the possibility of improving its condition and the complete replacement of the old customs by the European ones.

At the beginning of the 20th century, demographic pressure inside the walled enclosure became unsustainable, the result was the "overflow" of the Mellah, to the land between the western border of the Jewish quarter and the wall of the medina, forming the Luneta Street. The new buildings, mostly promoted by the Jewish community, reiterate the arrival of new architectural forms that suppose the rupture with the traditional knowledge, importing in consequence, the urban life as it was understood in the cities of the West. In the "street of business" (Figure 7) the Western style will produce uses such as hotels and multi-family dwellings. Although up to this moment, the building had been the product of spontaneous awareness and freedom of the artisans, from now on the project becomes indispensable at home level. The most significant consequence is that self-referential procedures are introduced in the process, which helps the individualist approach of the architect [7].
This architecture of the beginning of the century, not only represented the arrival of new forms, but mainly meant a break with the traditional typologies of the medina. Works in the private field, executed by Spanish and especially Jewish clients, would show in a relatively short evolution a huge variety. This rapid succession and mixture of styles is related to the ideal of modernity understood from the western point of view in the nineteenth and early twentieth centuries. Indeed, the penetration of European models at this time has much to do with the wishes of the Tetuan population, the most commercially oriented, especially the Jewish community, to create a new and different architecture.

3. Dar Oddi

At a time when Luneta Street had been completed, the Spanish protectorate had been implanted, and the Ensanche was being built. "Modernity" surprised in any corner of the new city. The motives that led to Hadj Ahmed dar Oddi to build their house in the heart of the medina, should be sought in the "kaida", so close to the character of the Tetuan Muslim. "Building in the medina meant not only continuing with the family tradition, it involved a way of life, the same as their parents, brothers, uncles, neighbours and acquaintances had had. A concept that made unworthy within their social environment to live elsewhere outside in the medina".[8]

The new building, built in 1920, in the center of the al-Blal district, on the foundations of a demolished house (of the Lebbadi family), would be made in the image and likeness of the new houses of neighbours and acquaintances, following the “fashion of the moment” at the medina, and its construction would last for two years (Figure 8 a, b, c, d, e, f).

The access, in the left part of the facade, is built through a traditional Tetouan door, made with cedar wood, with nails and without fibula. The vestibule, with entrance in a bend, although it is a passage area, was tiled with a colourful "Sevillian pottery", with oriental motifs, arches, palm trees and fountains. Its justification is that since the door was almost always open, it was visible from the street, that is why its decoration was considered necessary with materials of "certain quality" "The tiling of the house had been seen in the hall of a Building of the Tetuan expansion; The owner was asked where he had bought it and he gave the address of a factory in Seville, which fulfilled the order ".

Once in the patio, floored with black and white marble in checkerboard, it is necessary to emphasize the makaad room formalized with three arches with columns decorated with geometric tiles also from Sevillia, and railing in the two lateral arcs. The base is made with the same tile used in the hall. The floor is made with hydraulic tile with geometric motifs, "not as noble as the patio, but since it would be covered by carpets all year, it was understood modern and convenient."
In the makaad the center of the front wall has a niche, with clear Ottoman influence to exhibit valuables: "Glass bells that housed, the center of a clock, and those of the sides with a floral arrangement where mixes flowers were dissected with "jijan de nouar", silk flowers. On the sides of this arch, two wall clocks and two portraits of the monarchy denoting their owners' support under the protectorate."

Figure 8 a, b, c, d, e, f. Floors and sections Dar Oddi.

On both sides of the makaad, on the right the kitchen and the hamman, and from there, the access to the mezzanine which served as dormitory of the service and the children of the house, until they grew older.

To the left a room there is a door and two windows. The door on the outside of the shaft seems to respond to the traditional model, but the door jambs have been replaced by hinges. The windows with a fixed upright of carved wood have shutters, and curiously they carry prison bars with decoration incorporated to the frame; something unnecessary in a house where everything belong to the same family. In the medina it was much more common that all generations of the same family lived together. This room has two opposing facades, framed by angled arches; in one of them there was the chest that housed the dowry of the wife and in the other, the "namusia" a four-poster bed, arranged perpendicular. The other two sides, with the exception of the hollow of the door had mattresses denominated "mtareb" in its entire length. Given their shape and layout, they offered the possibility of being used at certain times of the day as a sofa, and in others as a bed. This was the traditional distribution of any "ghorfa".

Opposite the makaad, the staircase moves to the background, with the development of the width of the patio, as we saw in the houses from the end of the century, built in the Jewish quarter, but in this case the previous arcade has been replaced by a mural source Next to the arches with a door framing it, clad in geometric Sevillian ceramics, imitating the zellige, practically hid it. Through one of them you get to the cistern and from the other to the bathroom.

On the upper floor, to the right and left of the landing of the stairs, there are two rooms, "bit", that of the owner of the house and that of his wife, repeating the program of the lower floor room. In front of
the staircase, another room is similar to the makaad, surrounded by "intareb" and on the wall, five large Venetian mirror hung, possibly brought from Gibraltar. Although each room of the house was assigned a use, except for the bit shared by the owners of the house, the variations of use of the same ones responded to the needs linked to the times of the year and the familiar events. The perimeter gallery, without pillars, completes the access to a cupboard and a new flight of stairs ends in the terrace. Constructively, traditional materials and techniques were used, with the incorporation of the steel slabs, already employed in the Jewish and the Spanish expansion.

4. Conclusions
Typically, Dar Oddi, presents a novel distribution until that moment in the district al-Blal. The location of the staircase leads to the loss of one of the cradles, a fact that had recently been used in the Jewish quarter under the influence of new air from across the Straits of Gibraltar.

Although there were uses clearly assigned to some rooms, the case of the hamman, kitchen, cleanliness, something that had not occurred in the previous century in the medina, in other rooms that alternated traditional furniture with totally novel elements, its use would be conditioned by seasonality and family events.

In the decorative aspect, a typical atmosphere is the first thing to be seen, however the original materials (zellige, carpentry, ...) have been replaced by others (marble, Sevillian tiles, hydraulic tile, locksmithing ...) belonging to cultural areas nearby. Construction systems are those traditionally used. They have their origin in the house Nasrid and Moorish. However, the adoption of a new material, the steel beams to build the gallery of the patio, recently introduced in the Jewry and in the widening. Subsequently, its use would be generalized in the medina, for the reconstruction of the floors of the last plant.

Dar Oddi, can be considered as a Muslim dwelling of the beginning of the twentieth century, made from tradition, but with contaminations, possibly unconscious, a reality full of social changes that was getting place outside the medina and would eventually be inside it.

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