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## Copy-Paste. The Reuse of Material and Visual Culture in Architecture

### **Editorial**

**Francine Giese**

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## Editorial

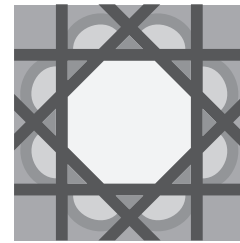
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We are pleased to present the first volume of the *bfo-Journal*, a multilingual, peer-reviewed and open access publication, issued once a year and hosted on [bauforschungonline.ch](http://bauforschungonline.ch), founded in 2006 by Richard Buser and myself. The aim of the *bfo-Journal* is to provide a new space for innovative studies of the highest quality on all aspects of architectural history and critique, urbanism, and conservation of historical monuments.

The theme chosen for this first issue deals with the reuse of material and visual culture in architecture, taking into consideration the phenomenon within a global perspective, as may be seen by the contributions of this year's edition. What are the concepts sealed behind this visual and material reuse? What is the role played by cultural and cross-border exchanges and by the various political and religious systems in the appropriation of forms and meanings? These are just some of the questions raised by the authors, who examine the process of 'copy-paste' by analyzing case studies from Italy, Turkey, Iran, France and Iraq.

Let me end with a few words concerning the cover of this first issue, which shows a prominent example of the reuse of Islamic capitals from the Umayyad period in the so-called Mudéjar architecture of Medieval Spain. Dating from the califal period (10<sup>th</sup>–11<sup>th</sup> centuries), this capital is just one of a set, reused in the palace of the Castilian king Pedro I (1334–1369), constructed between 1356 and 1366 within the former Islamic Alcázar of Sevilla,<sup>1</sup> using a predominantly Islamic vocabulary, mainly influenced by contemporary Nasrid architecture of Granada. In this context, the Umayyad capitals, standing for the most powerful and splendid era of al-Andalus, could be interpreted as just another source of Islamic models. Considering the widespread reuse of Umayyad capitals in Almoravid and Almohad buildings of Marrakesch, Rabat and Fes (12<sup>th</sup> century), as pointed out by Henri Terrasse in an article published in 1963 in the Spanish journal *Al-Andalus*,<sup>2</sup> these capitals were brought from the Iberian Peninsula to Morocco because of their meaning, legitimizing the claim of power of the new rulers of al-Andalus and the Maghreb. Pedro I must have been aware of the symbolic value of these capitals as well. However, in his case, they were not used to relate his reign to the Umayyad dynasty, but rather as a symbol of triumph of the Crown of Castile, that had reconquered Córdoba in 1236.

Finally, we would like to thank all those who have made possible the foundation of the *bfo-Journal* and trust you will enjoy reading this first issue.



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<sup>1</sup> Miguel Angel Tabales Rodríguez, *El Alcázar de Sevilla: Reflexiones sobre su origen y transformación durante la edad media* (Sevilla: Junta de Andalucía, 2010), pp. 287-357.

<sup>2</sup> Henri Terrasse, "Chapiteaux oméyades d'Espagne à la Mosquée d'al-Qarawiyîn de Fès", *Al-Andalus*, 28, no. 1 (1963), pp. 211-216.