Christian Capitals and Islamic Pillars: Islamic Identity in Spanish Architecture

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Introduction

The influence of varying cultures' dominance in Spain is well documented in the buildings that are now considered foundational to Spanish identity. In cities like Segovia, Roman aqueducts still stand as a testament to the expansive reach of the Roman Empire. With the mention of the years 711 and 1492, Spaniards and historians alike are reminded of the many transformations Spain has undergone with the conquest and reconquest of Islamic and Christian cultures, respectively. Islam, at least in terms of its architecture (and some would argue beyond), is a religion founded upon the rebuilding and refashioning of previous religions and cultures. Utilizing pieces of many other religions and cultures, Islamic architecture is fundamentally a culturally diverse experience, so diverse that some have even questioned whether a classification "Islamic Architecture" can exist. Spain presents a unique perspective to the recreative tendencies of Islamic architecture and the ways Muslims negotiated and renegotiated their concept of community. Spain serves as one of the foremost examples of a country whose days of Islamic prominence were followed by an even more prominent "reconquest" of another dominant religion. Thus, within this unit, I aim to explore how Islam creates a sense of community both in relation to religious principles (the Five Pillars of Islam) and regional history, as well as and how the spirit of this community, both religiously and historically, is represented in the architecture it creates.

The objective of this unit is to engage students in the on-going dialogue of cultural exchange and the role of an evolving sense of community. This discussion begins with the exploration of Islamic culture generally, its presence in Spain, and inevitably expands to question the way student lives and their communities are represented in their buildings. This unit will utilize architecture in one of Spain's most significant edifices, the Great Mosque of Córdoba (La Gran Mezquita de Córdoba), as a means of exemplifying what this cultural evolution looks like. Students will develop an understanding of how building design and ornamentation reflect the perspectives and practical needs of the people who utilize each building. Patterning how buildings evolve in relation to the changing people who utilize them, students will then apply their knowledge of cultural layering in order to finally analyze the cultural evolution of the buildings in their own towns and cities. Perhaps most importantly, students will question how their culture and daily practices may influence the physical/social landscape of their locality.

What about Middletown?

Middletown High School is part of Appoquinimink School District, the fastest growing school district in the State of Delaware, according to the district website.[i] The growing student population at Middletown consists of grades 9-12 in the primarily suburban to rural regions of Middletown, Odessa, Townsend, and Bear, Delaware. As of 2008, the addition of a second high school to our district has alleviated the overpopulation problems at Middletown; however, district estimates put schools at full capacity once more by 2015. Hence, this unit is designed to be flexible for smaller classes, but anticipates a larger class of approximately thirty students.

According to the National Center for Educational Statistics and Common Core Data, Middletown serves 1430 students, approximately 67% White, 25% Black, 4% Hispanic, 4% Asian/Pacific Islander and smaller than 1% American Indian. Of this population, approximately 17% are free or reduced-price lunch eligible.[ii]

Appoquinimink School District is one of the rare districts in the state of Delaware that offer a large variety of World Langauge opportunities for its students. As of Fall 2011, our district offers language instruction as low as third grade. Appoquinimink continues to push the boundaries of the extent of its "global education" initiative by offering the largest variety of languages in Delaware: Spanish, French, Italian, Chinese, Japanese, and German. The goals of providing a "global education" to each of our students presents its own challenges that are most likely felt in many other districts. One of the primary topics discussed in curriculum offices regarding world languages considers the use of these languages in business contexts, essentially asking, "How are our students going to use these languages when they graduate?" Districts and parents alike answer this question by citing an immigration statistic demonstrating how Hispanics became the largest minority in America by 20XX, leading many schools to target the Spanish language as the primary objective of world languages curriculum.[iii] This focus has several repercussions witnessed in many schools. Primarily, this focus creates a need for more Spanish teachers, and consequently, less of a demand for other languages. Students are more likely to enroll in a Spanish class because of the prevalence of such statistics in popular media. Unfortunately, these statistics undervalue the benefits of a world language course in general, helping students to understand their own language, in addition to gaining a vocabulary in cultural tolerance and other systems of thought. While our district boasts language offerings in Spanish, French, Italian, Japanese, Chinese, and German, several of these languages are taught by one teacher with multiple lesson preps to undersubscribed classes. In addition to facing challenges with balancing classroom sizes, the district has instituted a formal graduation requirement for languages in which students must complete two continuous levels of a language. With this comes an influx of students with individual education plans and accommodations. As an elective, the world languages house a mix of all grade levels, learning abilities, and language comprehension levels. I may have a fourteen year-old, future valedictorian in the same class as a seventeen year-old with a severe attention disorder and history of poor English skills within the same

classroom. Hence, the challenges that this unit aims to conquer are broad. I highlight kinesthetic and visual learning methods in my class because I tend to find that it more efficiently reaches the most students possible. Often students will be found walking around my room, speaking simple dialogues to classmates across the room rather than sitting at their desks and asking a partner. I aim to include this philosophy in the design of this unit.

Throughout the district, our languages programs uphold American Council on the Teaching of Foreign Languages (ACTFL) standards, assessing reading, listening, writing, and speaking, with culture contextualized within each unit. Culture, as one of the five Cs that outline ACTFL standards, is one of the primary focuses of introductory levels. The benefit of being an early level language class is that there is a relatively consistent leveling that happens in our semester. I am very aware of what students should know and what they do not know. A unit based on Islamic culture and its influences on Spanish architecture is similarly leveling as I do not expect any student to have an advanced background in the topics covered.

I teach primarily Spanish I, and hence the material I cover is typically more concrete than higher levels. A vast majority of student learning focuses on the first person, that is, "I," as a point of reference. Students learn how to discuss their name, give personal and physical descriptions of themselves, and debate their likes and dislikes before they are able to talk about those same attributes of other people. Students experience Culture through an American-centric lens, first discussing how immigrants came to cities like Miami or San Antonio before we cover units on foreign cultures, like Mexico or Puerto Rico. Even when students are exposed to foreign culture, they still remain within relative geography of the United States. This unit is aimed at transitioning the seemingly more peripheral awareness of "foreign culture" into an understanding of how a people and their language are influenced by other cultures, the same way that students lives are influenced by their family, friends, and teachers.

Who can use this unit?

This unit is designed primarily for world language teachers and social studies teachers who wish to incorporate a sense of culture in their classroom. Often, world language teachers get bogged down by teaching grammar and vocabulary, a weight that will hopefully be lifted with this unit on culture, still providing new vocabulary in a slightly more interesting light. Social studies teachers may find this useful as a means of using architecture as a primary document that demonstrates the influences of one culture on another. While the information here is most useful to someone exploring Islamic influence across the Western world, the framework of a unit that utilizes architecture to understand greater cultural movement through history could be applied to any historical period with physicals remains of a civilization. Additionally, an art teacher might find this unit useful since architecture is often underserved in schools as it is much easier for

students to obtain materials for- and create a sculpture than it is for them to build a mosque or cathedral. Vocational teachers who employ drafting and design in their classroom would also find this unit useful as it focuses on a very specific artistic style that may be incorporated in building concepts.

Finally, I have found in my conversations with elementary teachers that the emphasis of this unit on using visual exploration as part of the learning process transfers well to younger classrooms as well. The visual nature of architecture is very in tune with a child's demand of visible artifacts of his/her learning. Limiting the number of elements discussed or using the provided English translations of some of the vocabulary would be appropriate accommodation depending upon student comprehension level.

Definitions: Involving Students in the Negotiation of Islam and Spain

To try to give a clear answer concerning how Islamic culture has impacted Spanish culture is to try to homogenize an identity as varied as the acclaimed "melting pot" of the United States. Naturally, there are loose threads that unify many Muslims, such as the authority of the Koran, but like many other religions, the interpretation of religious text is as varied as the regions that wish to understand it. First, I want to make it clear that the focus of this unit is on Islamic influence as represented in *Spanish* architecture. As a Spanish teacher, I entered writing this unit with the thought that I could simply limit my scope to Islamic culture in a geographic region with the hopes that this limitation would be sufficient for a focused curriculum unit. Unfortunately, as I discovered through research and discussion, the identification of a Muslim Spain is just as, if not more complicated than that of a "universal" Islam. While one of the prides of the Islamic culture is the claim (or perhaps, understanding) that the Koran is the word of God that has gone unchanged throughout the history of Islam, the history of Muslims is very diverse, depending upon region, period, and textual interpretation. The experience of a Muslim male in inner-city New York is a different experience than that of a Muslim woman in rural Iran (and this hardly takes into account any difference in time period). Spain is no different in this regard as Muslims have experienced nearly every extreme of occupancy, moving from limited to no power to long periods of control, to coexistence and beyond.

I do not want to seem too simplistic in my approach to help students understand the impact one culture may have on another. Yet, to try to account for the historical and cultural fluctuations that have contributed to creating an Islamic influence in Spain seems impractical in a K-12 setting. In some ways, writing this unit has made me question whether or not the academic rhetoric we use as teachers (objectives, essential questions, learning outcomes, etc.) are inherently disabling, too direct and pinned down, when trying to understand a topic of such diversity. Attempting to structure Islamic influence in Spain essentially strips the study of intra-cultural negotiation to a set of precepts determined by an authority we assume knows a little more than we do. These seemingly random precepts, what Abdullah Al-Jasmi and Michael H. Mitias label "naïve

empiricism," inevitably must be given some system of signification so that students can gain some sense of definition. Unfortunately, as the author of this unit, I assume the authority to determine this system. Like any teacher seeking to develop the background knowledge necessary for the start of a good unit, I look at pictures, peruse articles, and more generally attempt to come to my own conclusions as to what is Islamic architectural influence in Spain. I found Oleg Grabar's "Symbols and Signs in Islamic Architecture" and Abdullah Al-Jasmi and Michael H. Mitias' "Does Islamic Architecture Exist?" most helpful in understanding my orientation of definition and would recommend any educator to do the same. In essence, Grabar argues that to try to identify a symbol unique to the Islamic faith is to try to hit a moving target across geographic and temporal planes. He problematizes how we frame what we determine is Islamic (religious, secular, social, economic) and what distance is permissible from an original perception for something to still be considered Islamic rather than secularly or culturally affiliated.[iv] Meanwhile, Al-Jasmi and Mitias argue that we are capable of determining definition for Islamic architecture by looking past aesthetic principles and focusing on function in religious practice. While they cite percentage statistics from a Nader Ardalan study, the more compelling part of their argument lies in how Muslims determine significance from parts of a mosque, specifically the *mihrab*.[v] Al-Jasmi and Mitias argue that because elements like the *mihrab* symbolize the connectedness of all Muslims through prayer, the physical niche in a mosque's most significant wall gains a level of signification unique to Islamic religious practice and spiritual symbology.[vi]

Both of these analyses present beneficial contributions to the educational process. Gaber's argument against any defined Islamic architecture allows for the openness needed for students to analyze works and develop their own sense of framework and regional specificity while Al-Jasmi and Mitias's argument allows for the definition and structure needed for instruction. For the sake of this unit, I will begin with an open structure for students to gauge their own frameworks of analysis but ultimately lead students to definitions determined by historic use of building spaces and the populations that inhabited them. I find it essential to acknowledge this initial exploration because it is, at heart, what we want our students to achieve: a sense of genuine exploration to which each individual contributes their own observations of an extremely complex negotiation of cultures. To pretend that teachers or students are without bias or not ignorant in some way would do a disservice to the curriculum units brought about in the seminar in which this unit was created. Students enter this unit with various understandings of what impact Islam has on their and other lives. Teachers enter this unit with an outline of the educational objectives they wish their students to achieve. At the most basic level, teachers determine a vocabulary appropriate for their classes, which establishes the structure of what students will learn. By hiding that the teacher controls what architectural examples students will encounter, teachers eliminate students from the process of understanding what it means to pattern cultural influences. I mention this caveat, where a teacher admits that the information covered in this unit is just a survey of what is discussed, because I believe that as teachers we have the responsibility of keeping

our students honest. We cherish the moments when our students make discoveries we have not seen, so by all means, we should allow them to explore as much as possible, with the knowledge that there is more to understanding Islamic culture in Spain than what architecture can provide. The information that I teach is certainly well informed but is nevertheless worthy of some debate. The topic of Islamic influence, let alone the seemingly more limited scope of Islam in Spain, should *include* students in this debate. Is it okay for us to establish categories through which we can place a value to a piece of architecture? If so, who is in charge of creating these categories and who gave them the authority to do so? Why are these specific works representative of a larger cultural movement? In this unit, my overall goal is to engage students in the debate of how we identify Islamic influence and hopefully authorize them as experts in the process.

Based on my research, I have chosen to structure this unit in a way that hopefully states learning concepts that are clear yet challenging to students and their understanding of Islamic/Spanish culture. There are inherent flaws in discovery-based learning in combination with standard-based objectives because at some point, the teacher has to define the information given to students. Otherwise, the body of research would be wildly off-topic (i.e. students looking up cartoons and claiming that their houses are all Islamic because they share common traits they think are Islamic). The teacher is the one who must choose which examples are to be used in this unit, and in doing so, limit the focus of student discovery to a predestined outcome. However, a teacher can still develop a sense of discovery by engaging students in the framing of understanding. The vocabulary/architectural elements and buildings I have chosen are all frequently discussed in research on Spanish architecture or Islamic art in Spain.

Separation of Church and State: Am I allowed to teach this in my class?

As a teacher in the public school system, I am very aware of the history of arguments made for and against the separation of church and state in the public educational system. I want to make it clear that this unit is designed as a means of understanding culture and the ways that several cultures interact. Much of the discussion concerning the purpose of foreign/world language education in schools (even the rhetoric used to identify the discipline is debated in terms of cultural authority) involves identifying the importance of exposure to other cultures. This unit is designed as a means of understanding the historical and cultural impact of Islamic culture in Spain. To try to understand Spain by ignoring the extensive dialogue between dominating religions would be an ignorant attempt to understand a country without regarding a foundational topic of its identity. The exploration of Islam in Spain puts to question how one culture melds with another, how a dominating practice impacts past and future cultures of a region, and how a population's daily practices impact the civic development of the regions which they inhabit.

The Vocabulary of Islamic Faith

In order to understand how buildings like the Great Mosque of Córdoba or La Alhambra are demonstrative of Islamic cultural negotiation in Spain, a teacher and his/her students must first understand the guiding principles of Islam and how these principles affected the types of buildings created at various points of Spain's Islamic history. My primary reason for having such a section is to give teachers a reference point when it comes to understanding why certain architectural decisions were made. I keep this section limited to the Pillars of Islam because to try to cover the variations across geographic and temporal planes would be an insurmountable task. Further details of secular choices in architecture will be explained later in the context of specific buildings.

The Pillars of Islam represent the five significant guiding principles by which all Muslims live, as stated in the Koran, a holy scripture said to have been delivered to Mohammad from God Himself. In his book *No god but God*, Reza Aslan discusses that the rituals represented in the Five Pillars are not meant to be rigid regulations but rather acts "where the believer is responsible only for those tasks that he or she is able to perform," where intention is more important that the act itself.[vii]

The first pillar, *Shahada*, is the profession of faith to God, specifically: "There is no god but God, and Mohammed is His messenger."[viii] Aslan explains that this profession was not only significant in terms of its claims against polytheism, but also in its declaration of authority in Mohammed as God's messenger. He comments, "With this simple profession of faith, Muhammad was declaring to Mecca [the religious center of the seventh-century Arab world] that the God of the heavens and the earth required no intermediary whatsoever, but could be accessed by anyone."[ix] Mohammad's claim that he was the messenger of God brought more significance to his leadership and especially to the authority of the Koran, the central Islamic scripture seen as the actual word of God able to be read by any Muslim, a belief that is still strongly believed by Muslims today. The importance of the unchanged nature of these words makes calligraphy a significantly more important part of Islamic ornamentation as "the letters in which the Koran was recorded…became the badge of identity for the Muslim community."[x] Additionally, this profession also serves to debunk any other form of deity, engaging Muslims in the declaration of faith recognizing that God is unequaled, and that all Muslims are meant to submit to His authority. The term *tawhid* is given to describe the "oneness" of God in Islamic faith, meaning (again in much more complex terms than will most likely be explained to students) that God is greater than anything conceivable by humans and because of this, is completely unique. To attempt to liken anything to God or to impede someone from achieving oneness with God would be considered the greatest sin, what Muslims call, *shirk*.[xi] Hence, in much of the art of Islamic culture, ornamentation usually derives from nature, abstract geometry, or calligraphic representations of God's words rather than human-like depiction of a deity that some might conceive as a perversion or distraction from God's true image. (Note: there will be further discussion of this principle in later sections focusing on ornamentation.)

After declaring submission and Oneness with God, Muslims must fulfill four other pillars that centralize around the development of Islamic community and connectedness. The second pillar, *zakat*, requires that all Muslims pay alms to give to the poor. Often, this paying of alms is economically structured in Islamic countries as an additional tax or is donated to place that support the poor. *Zakat* ensures that economic status does not elevate one Muslim over another; those who can afford to pay, donate willingly to support those that cannot.[xii] Here we see an example of how the experience of Islamic faith is a fundamentally communal activity that highlights a sense of Oneness with God and other Muslims.

The third pillar of Islam demands that Muslims answer a call to prayer five times a day: dawn, noon, mid-afternoon, sunset and nightfall. This call is usually led by a summoner, known as a *muezzin*, who calls from the top of a mosque's *minaret*, a tall tower which allows the call to be heard from farther distances, similarly to Judaism's use of the *shofar* (ram's horn) or Christianity's use of the bell.[xiii] This prayer is more ritualized, usually starting with a washing of the body and then prostration in the direction of Mecca. Unlike *shahada*, these prayers (*salat*) acknowledge the communal act of worship and are designed to unite Muslims, especially during the most significant of prayers, the *salat al-jum'a* (Friday at noon prayer). Architecturally, the act of *salat* demands that there be an edifice that unites Muslims, a demand fulfilled by the mosque. This building type is arguably the most identifiably Islamic structure and will be discussed in detail much later.

The fourth pillar, again a communal act, involves fasting and abstinence during *Ramadan*, the month in which the Koran was supposedly revealed to Mohammad. The objective behind this fasting between dawn and dusk is to "magnify God and render thanks to Him for giving you His guidance."[xiv] Again, these rules are meant to serve as a guiding principle but are flexible enough where if someone is ill or unable to fast, Muslims may give food to the poor or serve their fast at times of better health.[xv] The end of this fasting period, *Eid al-Fitr*, usually concludes with a celebration and feast that is widely recognized as the most significant holiday in the Islamic lunar calendar. Very much like *salat*, the joining together of Muslims across the world in an act of faith is what brings significance to Ramadan. Aslan comments:

> "When one fasts during the month of Ramadan or joins in the Friday prayers, one does so with the knowledge that all Muslims-from the first days of Muhammad's preaching until today, and in every part of the world-fast and pray in precisely the same way, at precisely the same time."[xvi]

Very much like Ramadan, the fifth pillar, *Hajj*, is a transformative, meditative occurrence where Muslims join together to achieve oneness with God. *Hajj*, a pilgrimage to Mecca that all Muslims are intended to take at some point in their life, leads Muslims through a purification process where clothes are traded in for simple white cloths, and

prayer, rather than facing one direction, circles around the sanctified edifice Muslims call, "The House of God."[xvii] Again, the significance of this journey does not come from the physical architecture of the Ka'ba but rather the shared experience of faith by Muslims from around the world. American Civil Rights activist Malcolm X explains how *Hajj* changed his perspectives on race and the unity of man in his autobiography, saying:

> This pilgrimage…has forced me to *re-arrange* much of my thought-patterns previously held…I have eaten from the same plate, drunk from the same glass, and slept in the same bed (or on the same rug)-while praying to the *same* God-with fellow Muslims, whose eyes were the bluest of blue, whose hair was the blondest of blond, and whose skin was the whitest of white. And in the *words* and in the *actions* and in the *deeds* of the 'white' Muslims, I felt the same sincerity that I felt among the black African Muslims of Nigeria, Sudan, and Ghana. We were *truly* all the same.[xviii]

Like Malcolm X, many Muslims on *Hajj* experience this spiritual connection to other Muslims, across geographic boundaries, cultural practices, and time period. The Oneness with God experienced by Muslims on *Hajj* and the other four pillars are goals all Muslims aim to achieve in their lifetime. Regardless of the seemingly fragmented identity of Islam in its various regional architectures, these five pillars are foundational life principles that create a common code shared by Muslims across the world. Despite the argument of Oleg Graber that "There may be now or there may have been in the past more than one 'Islamic' symbolic or semiotic system," a shared Islamic practice suggests that unity in architecture might be found through a shared experience of architecture by Muslims of different regions.[xix] Al-Jasmi and Mitias point out that "Grabar admits that [symbols like the mosque or Ka'ba] exist, but in the memories and actions of Moslem people." Al-Jasmi and Mitias suggest that the separation of a building and the people who build/use it undermines the ways we can determine the identity of a building: "symbols, and consequently architectural work, originate from the spirit of a people, not from symbols externally imposed on it by some religious or political authority."[xxxxi] For this reason, this unit considers the spirit or Islamic culture in Spain as represented by significant buildings, specifically the Great Mosque of Córdoba. Since Spain has a unique history regarding the ebb and flow of Islamic dominance, it is helpful to consider the development of an Islamic *community* in Spain since the foundational experiences of the Five Pillars instruct Muslims to value connectedness to other Muslims. Hence, this unit will focus specifically on the mosque and how the construction and reconstruction of the Great Mosque of Córdoba represents a Spanish Islamic identity that evolved away from Middle Eastern tendencies yet still embodied a sense of Oneness with all Islamic practice.

The Islamic Building: Ka'ba and Mosques

The construction of the mosque in western Europe introduces new politics to the significance of this building as a community center. The acceptance of the Ka'ba (Mecca,

Saudi Arabia) as the most sacred site of the Islamic faith places the centrality of Islam in the Middle East. Naturally, the life of Mohammed in Medina and Mecca brings great significance to the Middle East as the center of worship in Islam, but at the very heart of that geographic prominence is the Ka'ba. The Ka'ba, now a large black cube elaborately decorated with gold Koranic verses, is the site where Muslims gather to perform *Hajj*, a pilgrimage to demonstrate their submission to and oneness with God. Yet, it is important to note that this location had more universal contexts before Mohammad. Many pre-Islamic religions found the site of the Ka'ba to be of great importance. Reza Aslan comments, "Adam, Noah, Abraham, Moses and Aaron were all in some way or another associated with the Ka'ba long before the rise of Islam."[xxii] It was not until Mohammed's pilgrimage to Mecca from Medina, in which he smashed all pagan idols inside of the Ka'ba, that the location became a place of primarily Islamic worship.[xxiii] Yet, with this emptying of the Ka'ba came the acknowledgement that the building itself was not to be treated as a temple with architectural significance, but rather "the Ka'ba and the rites associated with it function as a communal meditation on the Oneness and Unity of God."[xxiv] The Ka'ba becomes more significant as a place focused on the act of shared worship than a location entrusted with guarding sacred documents. It is not the *building* towards which Muslims look that unites them, rather it is the shared act of *looking* to the same location that makes the Ka'ba significant. This is perhaps suggested in the circumambulation of the Ka'ba in *Hajj* rituals, as the communal movement of Muslims around this location acknowledges a shared faith that is more significant than a simple building could hold.

The creation of the mosque, or *masjid*, is significant in terms of the geographic extent of Islam as it serves as the location of Islamic worship for everyday life. While the Ka'ba and *Hajj* represent a singular turning point in a Muslim's life, the mosque and daily prayers (or *salat*) represent the daily implementation of Islamic faith. While Muslims may practice two types of prayer (*du'a*, or "individual, informal communications between the believer and God," and *salat*, "ritualized, obligatory prayer performed five times a day"), the more ritualized *salat* is more significant in terms of civic development as it demands there be an edifice in which community members can perform these prayers.[xxv] The simple act of constructing a mosque acknowledges that there is an Islamic population in need of a house of worship. For the sake of comparison for American students, very much like how baseball fields are constructed in a town of baseball fans, mosques were built in Spain to fit the worship needs of a growing Muslim population as a result of Muslim conquest and occupation following 711.

The origins of the mosque were supposedly derived from Mohammad's Medina household, where many early Muslims came to pray, again suggesting a communal space. Robert Irwin comments: "[the courtyard of the Prophet's house], broader than it was deep, conveniently accommodated worshippers who performed their prostrations of prayer in parallel lines."[xxvi] The basic design features of this original mosque were replicated in many following mosques, seemingly prescribing a list of requirements for

edifices of communal prayer. All needed "a praying space, a way of showing the direction of Mecca so that the worshipers would know which way to face for prayer, and some sort of covering to protect worshipers from the weather."[xxvii] These three very basic requirements are arguably the only common thread held between mosques from a wide variety of geographic areas. Design features varied in materials, plan, and decoration, but all pointed Muslims towards Mecca. Facing Mecca in prayer from far away regions extends the shared practice of prostration beyond the geographic boundaries of a single city, and thus allows Islam to gain more secular variations both in practice and in architecture.

By understanding the typical design and function of this building, students can understand the variations the mosque design achieved as a result of a uniquely Spanish Islam. Typically, mosques are built in square or rectangular designs, with the most important wall, the *quibla* wall, facing Mecca in order to point Muslims in the direction they are intended to pray. Within this wall rests a small alcove usually of more ornamentation than the wall in which it rests, called the *mihrab* that points worshipers in a more specific bearing towards Mecca.[xxviii] These specific elements demonstrate the importance of shared worship and connecting with others of similar faith across geographic distances. Unlike more typical Christian designs (larger buildings usually designed in the shape of a cross) that speak upwards within one building to connect to God, Islamic design points to a direction on Earth that symbolizes the connectedness of all mosques on different sides of the world.[xxix] The *haram* is the large, open-design prayer hall oriented towards the *quibla* where Muslims gather in order to perform prayer rituals. Again, this space suggests the importance of the shared act of submission to God in its open design. Usually at the head of this prayer hall, off to the right or left of the *mihrab,* is the *minbar*, an elevated platform from which an *imam* would lead prayers.[xxx]Very much in the same way that the *minbar* is used to lead prayer, the *minaret* is also an elevated structure outside of the mosque used by a *muezzin* to call Muslims to prayer five times a day. *Minarets* were not originally common to the design of a mosque (rooftops were used as a calling point originally), but inevitably were incorporated in many different regional designs, sometimes attached to the building and at other times, placed in four corner locations detached from the main body of the mosque.[xxxi] The design of these minarets is a characteristic that helps to identify regional taste, as Spain utilizes a squared design in comparison to the thin designs of Ottoman Turkey or cylindrical, brick spires in Iran.[xxxii]

Finally, there is also frequently a *sahn*, an "open-air courtyard defined by enclosing walls-precedes the praying hall, while *riwaqs*-porticoes or arcades that surround a mosque or shrine-provide a spatial transition between *sahn* and *haram*."[xxxiii] This *sahn* also serves as a location for the fountain of ablutions, fountains placed before the entrance to the *haram* so that Muslims may cleanse themselves before prostrating before God.[xxxiv] It should be noted that while all of these elements are common to a mosque design, there exists regional variations that help us understand that support the idea that

the experience of Islam is anything but homogenous, and yet still representative of a sense of community.

Ornamentation

While Islamic art exists in various forms, architecture is a form that most directly places Al-Jasmi and Mitias's perspectives of a form that "expresses the essential character, or spirit, of Islam as a religion" because it is most directly related to buildings whose function is to serve communities of Muslims.[xxxv] Al-Jasmi and Mitias comment, "Accordingly, the cultural, or in our case religious, identity of the mosque, is discovered by a critical or aesthetic perception of the kind of meaning, values, or aesthetic qualities it embodies."[xxxvi] Hence, for this unit, I will focus specifically on the mosque in Spain, and the types of ornamentation typical to the Muslim house of prayer. I warn that the scope of this unit is but a mere survey of the types of ornamentation typical to mosques. Not all mosques possess the exact same qualities, which allows for a truly accurate regional interpretation of Al-Jasmi and Mitias' argument that architecture arises from the spirit of the people who create it. This unit focuses on the following attributes because they have a more direct relationship to Islamic religious practice and belief and hence are more representative of the long history of Islamic occupation in Spain. I should note that because I orient this unit towards the study of the mosque in Spain, the authority of the building as a sacred ground has an even larger impact in how these buildings are decorated and designed. As mentioned previously, much of the art in the Islamic world is non-figural, especially in mosques, "for Islam forbids representations of animate beings (i.e. humans and animals) in contexts where such representations might be mistaken for objects of devotion."[xxxvii]

Of the many forms of ornamentation used within mosques and other Islamic buildings, calligraphy is arguably the most significant feature as it directly communicates the word of God to those who worship within the building's walls. The utilization of calligraphy not only serves as an aesthetic touch to the mosque, but also as a means of representing God without images being misconstrued as idyllic. Bloom comments, "As Muslims believe that God is unique and without associate, He cannot be represented;" to try to paint God would be to attempt to paint something beyond the comprehension of human life.[xxxviii] Unlike Christianity or Judaism, Islam lacks a clearly iconic symbol that one could liken to the cross or the star of David. Hence, the utilization of Koranic scripture as an artistic form took symbolic prominence of that of other religions' symbols. The elevation of this writing as not only the word of God but also the artistic manifestation of faith led to increasingly varied artistic representations of the actual words from the Koran. This variation in style caused a need for the standardization of calligraphy using a system of proportions with reed-pen dots to measure letters.[xxxix] Perhaps more importantly, largely illiterate populations had direct exposure to holy texts via their encounter of Islamic architecture, as "the building itself serves as the sacred book of Islam."[xl]Thus, not only does the construction of a mosque acknowledge the need for an

Islamic center of worship, but the architecture itself serves to instruct Muslim community members in their daily lives.

Aside from Koranic verse, the use of vegetal or geometric ornamentation is also common in Islamic art. However, one of the primary arguments against the identification of organic or geometric design as a principle of Islamic art is that due to the widely employed nature of these elements across other religious and secular art forms, they are not to be included in identifying Islamic art or architecture. I would argue that, at least in Spain, these elements, along with many others discussed later, are culturally significant in their ability to connect Spanish Muslims to the architecture common to their Syrian (Umayyad) ancestry. Again, the argument centralizes around Oneness with God with other Muslims. In this regard, the vegetation that connected Middle Eastern Muslims to concepts of Paradise also connects Spanish Muslims to this same history, similar to the way that a mosque connects Muslims across geographic and political boundaries. Meanwhile, the same can be said about geometric design because of its non-figural tendencies providing much less restriction than other artistic forms. Aside from façade-work, geometry was used frequently in the structure of the building as different types of arches were developed to allow for a sense of ornamentation and functionality. Horse-shoe arches, where arches extend beyond a horizontal plane in order to look like a horse shoes with its open side facing down. Despite that these arches are used in previous Visigothic buildings, the repeated use of these arches in several prominent Islamic Spanish buildings creates a new identity for these arches. In addition to these arches, polylobed arches were also common to Islamic-influenced buildings in Spain. Usually these polylobular arches utilized a three- or five-lobed design, maintaining a rising symmetry and a sense of harmony and openness to the design of a space. Again, I employ themes of Oneness with God shared in a community of Muslims because I believe that in order for students to understand how an artistic practice may be labeled "Islamic," it must be relevant to the guiding principles of a people.

La Gran Mezquita de Córdoba (The Great Mosque of Córdoba)

By the time Islam made a significant impact on Spanish culture, Middle Eastern culture had developed its own sense of architectural practice that would lay the foundations for a more distinctly Spanish architectural style. The first mosque, the Prophet's House, served as a guiding model, but very much like the mosques that followed it, this original mosque underwent several reconstructions to expand walls to accommodate a growing Muslim population.[xli] In fact, one of the most influential tendencies demonstrated by early mosques that became an identifying feature in Spanish Islamic architecture is the use of non-Islamic religious edifices to create a space for Islamic prayer. Robert Irwin comments, "In the earliest years of Islamic conquest, mosques were established where churches, pagan temples, or houses were commandeered and converted to Muslim use."[xlii]

Mosques in Damascus (706-15 built from the Byzantine church of St. John the Baptist) and the Great Mosque of Hama (636-7) serve as examples of previous buildings that evolved under Islamic rule.[xliii][xliv][xlv] A vast majority of the significant examples of Islamic-influenced architecture in Spain demonstrate this recreative tendency, even beyond periods of Islamic rule. The fact that, historically, Spain is seen as divisional in many ways from middle eastern trends means that Spain's treatment of Islam experienced some level of "genetic drift" from Middle Eastern identity, leading to more secular mutations of Islamic architecture. This drift originates during the reign of Abd-al-Rahman I (756-788), an Umayyad ruler originally based in Damascus who was overthrown by rival factions and escaped to Spain to rule his own Emirate, *al-Andalus* (from which Spain's southern-most providence, Andalucia, derives its name).[xlvi] Despite that under Abd-Al-Rahman II (788-852) Córdoba declared its own Caliphate (a political and religious authority in the Muslim world), bringing unprecedented authority to *al-Andalus*, by the time Hisham II (976-1009) fell from power, the prominence of a singular Islamic authority was dissolved into "small regional kingdoms-the *taifas*-governed by local princes if various ethnic origins."[xlvii]Hence, the community of Muslims in Spain, and thus the architectural landscape, evolved over a long history of various levels of Islamic prominence. As mentioned previously, a primary focus of this unit is the relationship between the community and its buildings. Identifying what is "Islamic" architecture derives from the way a building represents the spirit of its people. In many ways, buildings such as La Gran Mezquita de Córdoba exemplify the spirit of Islamic Spain as it evolved from Christian roots, was expanded during Islamic prominence, and eventually rededicated as a Christian building in its most recent history. Like its well-known siblings in the Middle East, La Gran Mezquita de Córdoba experienced a series of evolutions that make it one of, if not the most significant Islamic building in Spain. In addition to these Islamic permutations, La Mezquita, like many prominent Islamic buildings in Spain, underwent a further cultural evolution with Christian reconquest after 1492.

By tracing back to the original structure laid for the building, we see the Visigoth basilica of San Vicente. During the early years of Islamic population growth during Adb-al-Rahman I's reign, Muslims in Córdoba shared the space with Visigoth Christians until numbers grew enough to prompt Abd-al-Rahman I to purchase the entire space. Abd-al-Rahman I's first major extension from the basilica of San Vicente recycled Roman and Visigothic remains (most prominently seen in the columns and capitals that support the building's massive roof), alluding "to the grand buildings of the Umayyad homeland in Syria, another former Roman territory, where Byzantine columns and capitals has been reused in the Great Mosque of Damascus."[xlviii] Like many other hypostyle mosques (mosques with a large, open floor plan), La Gran Mezquita de Córdoba use these columns to widen the prayer space needed for a growing number of Muslims in Spain in the late 8th century. Perhaps one of the most distinct features of La Gran Mezquita is the use of two-tier horseshoe arches decorated with bright red and white stripes. Miriam Rosser-Owen points out that while columns were built from remains, and the horseshoe arch is

an element used in Visigothic architecture, the combination of these two elements to form a two-tiered support decorated with red and white is a combination that is unique to Spain at the time.[xlix] These standards for Umayyad architecture were continued in later expansions of the mosque for aesthetic consistency. Under Abd-al-Rahman II, between 833-848, the *haram* was expanded, this time using capitals that mimicked the Visigothic and Roman styles without having to pillage ruins.[l] Much of the architecture prior to Hakam II made direct reference to other cultures for very deliberate reasons. Rosser-Owen points out, "The layout, double-tiered arcading, reuse of plundered materials (known as spoila) and banded arches recalled the monuments of the Syrian homeland," thus establishing a religious connection to the Middle East. This connection alludes more to the non-geographic brotherhood experienced by Muslims in their fulfillment of the Five Pillars. Meanwhile, politically, the architecture establishes its own regional identity my mixing classical Christian ruins with Islamic functionality, suggesting a clear political/geographic division from the powers in the Middle East responsible for driving out the Umayyads.

From 951, Abd-er-Rahman III expanded the *sahn* and erected a minaret for prayer calls, demonstrating a growing need for a prominently placed *muezzin* as the city's Muslim population expanded. Yet perhaps the most important expansion in terms of the ornamentation within the mosque occurred under Hakam II, when a *masqura* ("a screen or barrier that surrounds the *mihrab and he minbar*" usually reserved for the ruler) was added in addition to a stylistic shift towards the use of more elaborately geometric five-foiled arches in the *haram*. This shift away from simple horseshoe arches and allusions to classical cultures suggests a turn away from the original homeland of the first Umayyad Caliphate and a move towards a more regional sense of Islam, one more connected to the vegetal, geometric, and calligraphic ornamentation of Islam rather than that of other cultures. Lapunzina describes this addition as "richly ornamented by interlaced stone arches…beautifully carved with abstracted geometric and organic figural patterns, as well as surfaces profusely covered with mosaics."[li] Many of the ornamentation techniques commonly associated with western Islam are represented in La Mezquita's *mihrab*, including horseshoe arches, Koranic inscriptions, interlaced vegetal detail, and alternating colored *voussoirs* (wedges that comprise an arch), as well as a heptagonal niche inside of the *mihrab* rather than the typical semi-circular recess of more eastern *mihrabs*. Additionally, Hakam II brought a new system of organization in the redesign of the building by using a hierarchy of arches and capitals to point worshipers in the direction of the most important points in the mosque. This redesign of visual organization within the mosque suggests a previously fragmented aesthetic that was then unified in the same way that a mosque is intended to unify Muslims under one God. Perhaps this sentiment of a constantly expanded but increasingly fragmented Islamic identity within the mosques architecture foreshadowed the untimely fall of the Umayyad Caliphate in Córdoba by more local rulers who desired their own sense of identity an power. After Hakam II, Almanzor, *vizier* of Hisham II, expanded the *haram* to meet squared dimensions, nearly doubling the size of the space, but contributing much less artistically.[lii]

While La Gran Mezquita is an ideal example in understanding the evolution of Islamic culture as represented by architecture, this building is not the only edifice which exemplifies the shift in community experienced throughout Spain's Islamic history. La Alhambra in Granada, Spain is viewed as one of the most significant architectural pieces in the world, with its many buildings of both Christian and Islamic construction. Not only does La Alhambra ("The Red Fortress" in Arabic) offer patrons a wide array of self-commentating calligraphy ("Nothing can match this work"), but also vast Generalife gardens, ornate wooden ceilings typical of Spanish Islamic architecture as well as a rare instance of Islamic representations of animals in the fountain of the Court of the Lions.[liii] Meanwhile, La Giralda in Sevilla, Spain stands as one of the great remaining minarets of the Almohad Dynasty (1130–1269) during the *taifa* period in Spain. While the previous Almoravid dynasty gave prayer calls from mosque doorways, the Almohads marked the return of minaret construction with intricately decorated towers such as La Giralda, named for the weather vain that spins ("girar" in Spanish) at its peak.[liv][lv] Decorated with polylobed arches and a repeating rhombus, lattice-like design called, *sebka*, La Giralda is exemplary in its square design (a plan more common to Spain) as well as its Christian upper extensions that converted the minaret into a bell tower.[lvi]

Activities

Activity 1

One of the first activities I suggest teachers implement in their classroom is one of genuine exploration. While the ideal would be to take students on an international tour of cities with buildings that many scholars and architects would label as "Islamic," the feasibility of such a task causes the teacher to limit this introductory activity to merely a classroom or school. Perhaps years down the line, a teacher will have amassed enough enthusiastic students and resources to have created a scaled version of certain buildings that will transform a classroom or wing of the school into an architectural treasure trove. Students and teachers alike could explore hallway walls covered with canvases painted to look like the insides of famous Islamic or Spanish buildings, doorframes faced with cardboard cutouts of horseshoe or multi-lobular arches, and support columns decoratively topped with cross-cultured capitals. I recognize that very few teachers have the time, resources, or students to develop such an immersive experience, so I suggest that the opening activity still keep the spirit of exploration and analysis in tact with an equally physical engagement level. First, the teacher should choose specific examples of Islamic architecture that s/he will then hang up all around his/her classroom. Suggested buildings include the Dome of the Rock (Israel), the Hagia Sophia (Turkey), the Great Mosque of Córdoba (Spain), the Ka'ba (Saudi Arabia), La Alhambra (Spain), the Great Mosque of Damascus (Syria), the Taj Mahal (India) and the Sultan Hassan Mosque (Egypt). Note that while many of these buildings exhibit a variety of geographic locations, all are historic. To add modernity to the further deepen variety, pictures from local mosques or

Islamic neighborhoods would also be useful. Some pictures should be carefully chosen by the teacher to exhibit certain tendencies of Islamic architecture that will inevitably be discussed at later parts of this unit. Meanwhile, other pictures could be less precisely chosen to see if students may identify patterns or ideas that the teacher may not have originally thought important to the unit. This mix of deliberate and randomly chosen pictures keeps the unit evolving with each population of students. A minor architectural feature one year may be a significantly explored feature in following years based upon student response.

Once photos (ideally of varying sizes) are hung, students will walk around the classroom in an art-gallery-esque activity where they will attempt to answer, "What does Islamic architecture look like?" If students require more direction, lead them towards first identifying common traits between buildings and then identifying traits that are unique that might suggest regional influence. By telling students that they are evaluating similarities *and* differences, the teacher helps them understand that a there is no singular feature that all buildings must contain, suggesting the true diversity of the Islamic world (and perhaps quelling any potential stereotyped, sweeping statements in the mean time). The goal of this activity is to gauge the vocabulary students use to analyze architecture. Do they use words like "column" or "geometry?" Do ask what is the significance of certain figures or decorations? Do they focus on the function of a building and how the people in certain pictures use it? Do they compare the layout and physical shape of the building? All of these are important questions for a teacher in order to understand the background knowledge of students and from where students depart in their exploration. Note, I use the term "background knowledge" to describe the processing abilities with which a student may be equipped rather than how many facts a student may know. At this point in the unit, it is more important to focus on the process of analysis and the system from which students will develop understanding rather than just the memorization of key features because the process is essentially the more relevant skill to student lives. While some students may infrequently encounter Islamic-influenced architecture after this unit, they are more likely to be provoked by the buildings around them to understand how the people who inhabit these spaces change how these buildings are designed.

Many of these activities aim to use a scaffolded approach to extend student learning beyond memorization and passive response to an otherwise visually stimulating topic. While an understanding of vocabulary is important, developing a student's ability to create and interact with the material is more the core of this unit. A unit as visual as culture through architecture would be remised to not consider the effects student interpretation has on how students understand material. Vocabulary serves as nodes of understanding upon which students can found their diverse perspectives.

Activity 2

This activity is called Photo Hunt because students will be challenged to interact with digital/online resources in order to perform their first identification and analysis of Islamic-influenced architecture in Spain. The rules of the activity are simple: using a webquest-like format, students must explore specific buildings in Spain and identify architectural elements demonstrative of Islamic influence by taking screen captures of virtual tours of buildings. As a suggestion, I would begin with La Alhambra, since, despite its status as a building not intended for religious observance, it still houses some of Spain's best examples of Islamic-influenced architecture. For a great online tour, see Saudi Aramco World's walking tour of La Alhambra, complete with multiple perspectives, 360 degree rotating panorama, and a really useful narrated history of La Alhambra to accompany each space .[lvii] Once students have been introduced to Islamic architectural vocabulary, they will be challenged to apply this knowledge by utilizing this webquest in order to take "pictures" of different examples of Islamic architectural elements. Students will guide themselves through the online tour, and when they see an architectural element identifiably Islamic, they will capture a screen shot of what they see (see online guides for your operating system to figure out what keystrokes might be needed to take a screen shot), and then create a presentation file that shows all of what they found, with appropriate labels included. Incentives for creativity like "those that have more than one element in the same picture get extra points" will further students to find just the right picture.

Activity 3

In order to extract this unit from being simply historical, I aim to conclude this unit with an activity that will have students create/identify their own cultural architecture. The goal of this activity is to question what are the cultural markings of students' lives and how is their culture represented through the architecture they interact with everyday. First, students should choose an edifice that they believe represents them: a school, a church, a community center, a mall (essentially anything where they feel a sense of community). Once they have identified the building, have students do a blueprint of the layout of the building. How does the design of the building affect how people interact with it? Does it have multiple doors for large amounts of people to enter? Is the building divided into smaller rooms? Having done this, students will then be placed into the shoes of Muslim architects in Spain for their own time period. Rather than borrowing from ancient cultures and creating a mosque from a church, students will start with a mosque and will be asked to create the building of their choice from the remains of the a Spanish mosque. Do they need to make extensions? Do they need to build more interior walls? How will they use the arches and columns typical to a mosque? Does their building have a use for a *mihrab* or does their building have a focal point similar to the way a *mihrab* functions? Once they have planned how their mosque will evolve into a more modern building, students will actually recreate the process of constructing and deconstructing a building. First, have students build a mosque made of foam board. All mosque pieces should be precut so all students have to do is find out how piece of the mosque fit together. All students should

have the same mosque design. By building this three-dimensional mosque, they will demonstrate content knowledge of the elements of a mosque. Once they have created their mosque, they must then utilize those same pieces, (and possibly cut their own additional pieces) to create their modern building. I suggest putting a limit on the size of the foam board they get to simulate building material constraints (i.e. the inability to quarry strong rocks). Finally, once students have created their building, allow them to be displayed so that students can see how different parts of the mosque were used, demonstrating a classroom simulation of regional tastes similar to variances in how mosques were constructed. Thus not only do students physically demonstrate content knowledge, but also they engage in the active reconstruction of a building, similar to the designs of early Spain.

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[i] "Appoquinimink School District." Appoquinimink School District. http://www.apposchooldistrict.com (accessed July 20, 2011).

[ii] "Search for Public Schools - School Detail for Middletown High School." National Center for Education Statistics (NCES) Home Page, a part of the U.S. Department of Education. http://nces.ed.gov/ccd/schoolsearch/school_detail.asp?Search=1&State=10&SchoolType=1&SchoolType=2&SchoolType=3&SchoolType=4&SpecificSchlTypes=all&IncGrade=-1&LoGrade=-1&HiGrade=-

[iii] These assumptions are not untrue: According to the U.S. Census in 2010, Hispanic populations were estimated at 50.5 million, showing 43% growth from 2000 to 2010 ("Newsroom: Facts for Features & Special Editions: Facts for Features — Hispanic Heritage Month 2011: Sept. 15 - Oct. 15." Census Bureau Homepage. http://www.census.gov/newsroom/releases/archives/facts_for_features_special_editions/cb11-ff18.html (accessed December 1, 2011).

[iv] Grabar, Oleg. *Architecture as symbol and self-identity*. Geneva: Aga Khan Award for Architecture, 1980.

[v] Ardalan, Nader. *Approaches to Community Building in the Islamic World Today*. p.56 as in Al-Jasmi, Abdullah , and Michael H. Mitias. "Does Islamic Architecture Exist?." Revista Portuguesa de Filosofia, January 1, 2004.

[vi] Al-Jasmi et. al. "Does Islamic Architecture Exist?," 211-214.

[vii] Aslan, Reza. *No god but God : the origins, evolution, and future of Islam*. New York: Random House Trade Paperbacks, 2005, 145.

[viii] Bloom, Jonathan, and Sheila Blair. *Islam : a thousand years of faith and power*. New Haven, CT: Yale University Press, 2002. 35.

[ix] Aslan, *No God*, 44-45.

[x] Oleg Grabar, et al. "Islamic art." In Grove Art Online. Oxford Art Online, http://www.oxfordartonline.com/subscriber/article/grove/art/T041771pg17 (accessed February 13, 2012).

[xi] Aslan, *No God*, 150-1.

[xii] Aslan, *No God*, 147.

[xiii] Bloom and Blair, *Islam: A Thousand Years*, 36.

[xiv] Dawood, N. J.. *The Koran*. 5th rev. ed. London, England: Penguin Books, 2003.

[xv] Dawood, *Koran,* 2:184 as in Aslan, *No God*, 148.

[xvi] Aslan, *No God*, 146.

[xvii] Aslan, *No God*, 148.

[xviii] X, Malcolm, and Alex Haley. *The autobiography of Malcolm X*. New York: Ballantine Books, 1992, 371-2.

[xix] Graber, *Architecture as a Symbol*, 25.

[xx] Sigfried giedeon, *Space, Time and Architecture* (Harvard UP, 1967); Karsten Harries, *The Ethical Function of Architecture* (MIT Press, 1997); Louis Sullivan, *Kindergarten Chats and Other Essays* (Dover Publications, 1979); Frank Lloyd Wright, *The Future of Architecture*, Le Corbusier, *Towards a New Architecture* (MIT Press, 1920) as in Al-Jasmi et. al. 201-203

[xxi] Al-Jasmi, et. al. 200.

[xxii] Aslan, *No God*, 9.

[xxiii] Aslan, *No God*, 105-6.

[xxiv] Aslan, *No God*, 148-9

[xxv] Aslan, *No God*, 146.

[xxvi] Irwin, Robert. *Islamic Art in Context : art, architecture, and the literary world*. New York: Harry N. Abrams, Incorporated, 1997, 58

[xxvii] Bloom and Blair, *Islam: A Thousand Years*, 69.

[xxviii] Lapunzina, Alejandro. *Architecture of Spain*. Westport, CT: Greenwood Press, 2005, 81-82.

[xxx] Irwin, *Islamic Art in Context*, 61.

[xxxi] Irwin, *Islamic Art in Context*, 63-5.

[xxxii] Oleg Grabar, et al. "Islamic art." In Grove Art Online. Oxford Art Online, http://www.oxfordartonline.com/subscriber/article/grove/art/T041771pg2 (accessed February 21, 2012).

[xxxiii] Lapunzina, *Architecture of Spain*, 81.

[xxxiv] "Mosque." In Grove Art Online. Oxford Art Online, http://www.oxfordartonline.com/subscriber/article/grove/art/T059864 (accessed February 20, 2012).

[xxxv] Al-Jasmi et al. 202.

[xxxvi] Al-Jasmi 203.

[xxxvii] "Mosque." In Grove Art Online. Oxford Art Online, http://www.oxfordartonline.com/subscriber/article/grove/art/T059864 (accessed February 20, 2012).)

[xxxviii] Bloom and Blair, *Islam: A Thousand Years*, 71.

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xli "Mosque." In Grove Art Online.
xlii Irwin, *Islamic Art in Context*, 58.
xliii "Mosque" in Grove Art Online.
xliv Irwin, *Islamic Art in Context*, 58.
xlv "Hama" in ArchNet Digital Library. http://archnet.org/library/places/one-
place.jsp?place_id=1723&order_by=type&showdescription=1 (accessed February 20,
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xlviii Rosser-Owen, Mariam. *Islamic arts from Spain*. London: V&A Pub. ; 2010, 22.
xlix Rosser-Owen, *Islamic Arts in Spain*, 22.
l Lapunzina, *Architecture of Spain*, 83.
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liv Jonathan M. Bloom. "Minaret." In Grove Art Online. Oxford Art Online,
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lvii "A Virtual Walking Tour: The Alhambra." Saudi Aramco World : January/February
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Curriculum Unit Title	Christian Capitals and Islamic Pillars: Islamic Identity in Spanish Architecture	**Author**	Michael Husni

KEY LEARNING, ENDURING UNDERSTANDING, ETC.

Islamic Culture and Architecture in Spain

ESSENTIAL QUESTION(S) for the UNIT

What are the primary principles of the Islamic faith?
What does architecture reveal about the people who inhabit/create it?
What is the relationship between architecture and community?

CONCEPT A	**CONCEPT B**	**CONCEPT C**
Islam and the Five Pillars	The Mosque: Design and Ornamentation	Islamic Architecture in Spain
ESSENTIAL QUESTIONS A	**ESSENTIAL QUESTIONS B**	**ESSENTIAL QUESTIONS C**
What are the Five Pillars of Islam? How do each of the Five Pillars impact Muslim life?	What architectural elements are typical of mosque designs? What type of ornamentation is used in Islamic architecture? How do the Five Pillars impact Islamic art?	What major architectural works reflect the impact of Islamic culture in Spain? Why are these works significant? What about Spain's history makes its buildings unique in terms of Islamic prominence?
VOCABULARY A	**VOCABULARY A**	**VOCABULARY A**
Shahada, Zakat, salat, muezzin, Ramadan, Hajj	Ka'ba, circumambulation, Mecca, Medina, Mohammad, masjid, quibla wall, mihrab, haram, minbar, minaret, sahn, riwaqs, fountain of ablutions	La Gran Mezquita de Córdoba, La Alhambra, La Giralda

ADDITIONAL INFORMATION/MATERIAL/TEXT/FILM/RESOURCES

Oxford Art Online
Sheila Blair and Jonathan Bloom
Koran/Quran
Alejandro Lapunzina's *Architecture of Spain*
Saudi Aramco World Website