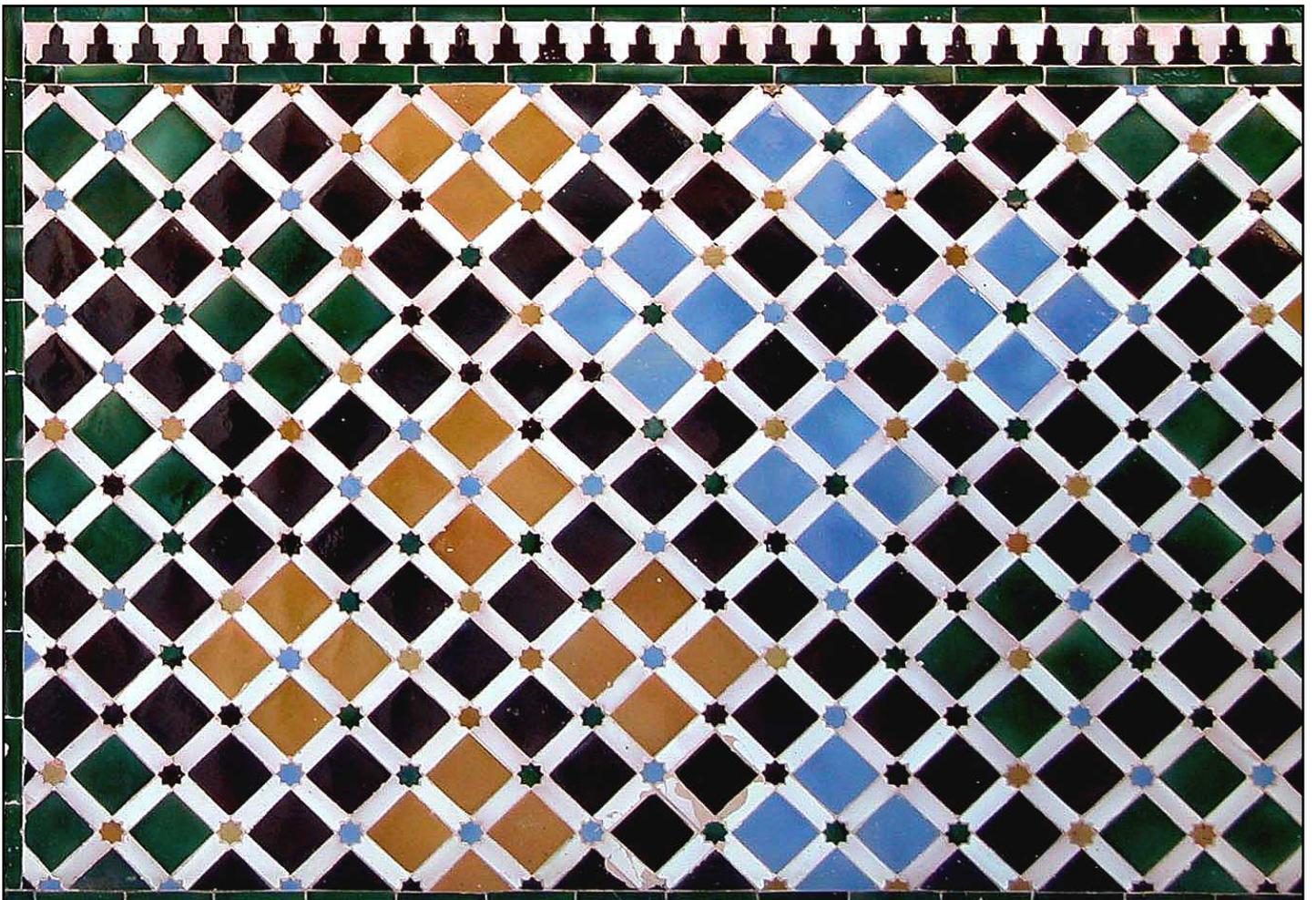
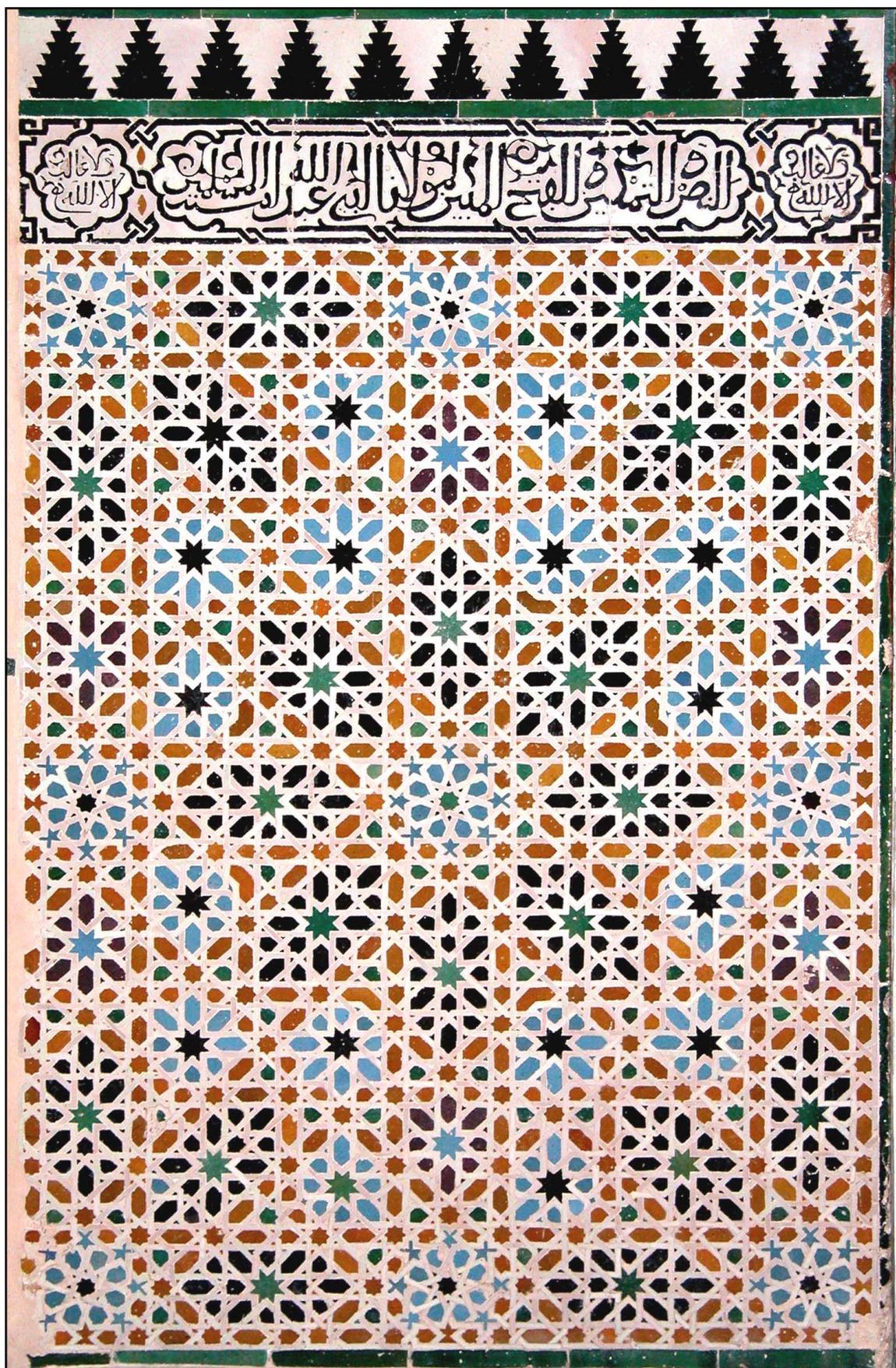


La route des Arabesques



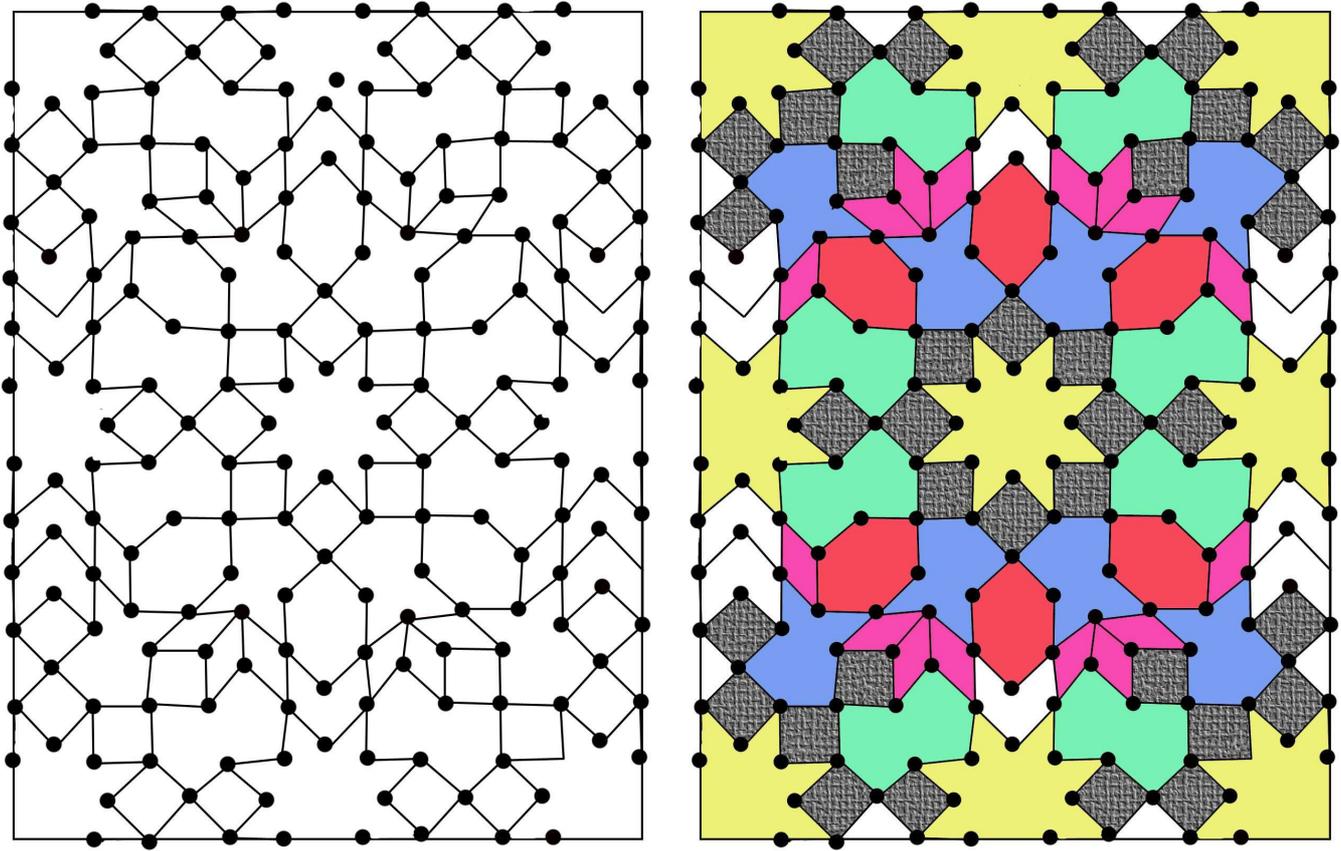
VI. Les secrets de l'Alhambra.

- Sala de los Ajimeces: ce petit panneau est une copie des panneaux de mosaïques du patio de las Doncellas à l'Alcazar de Séville.

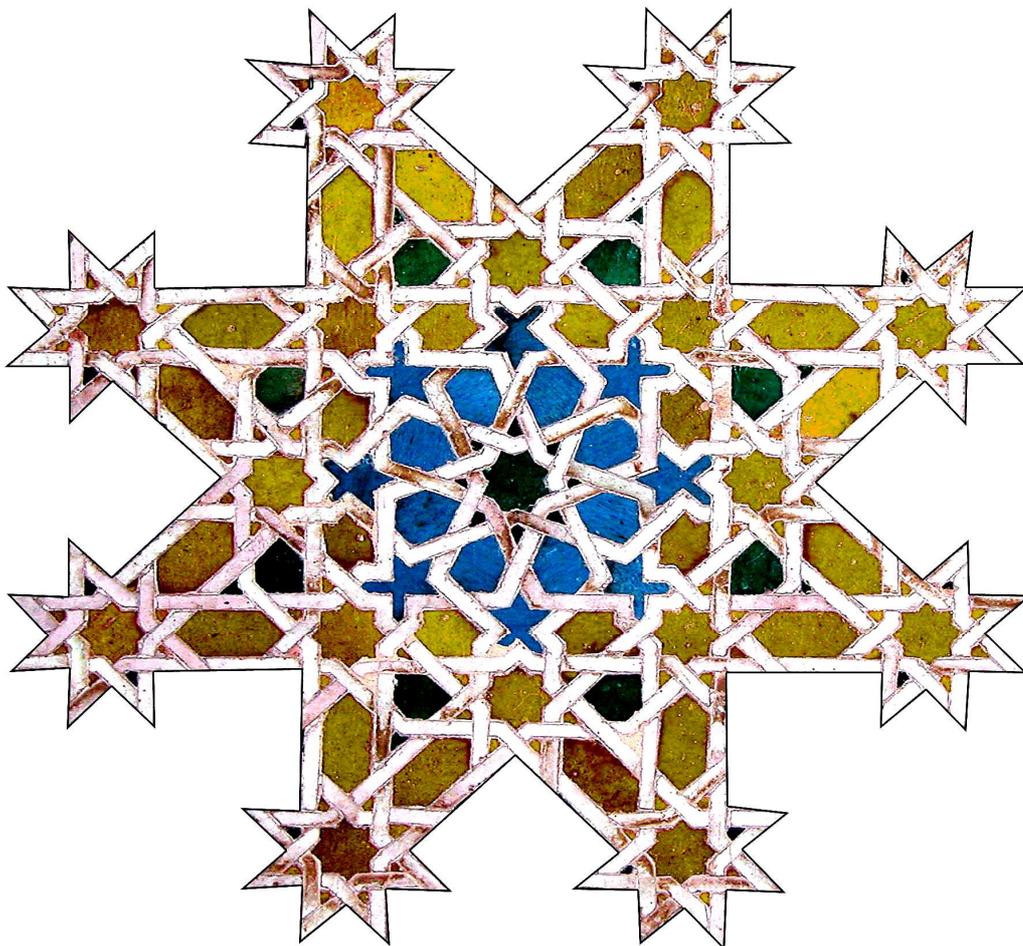


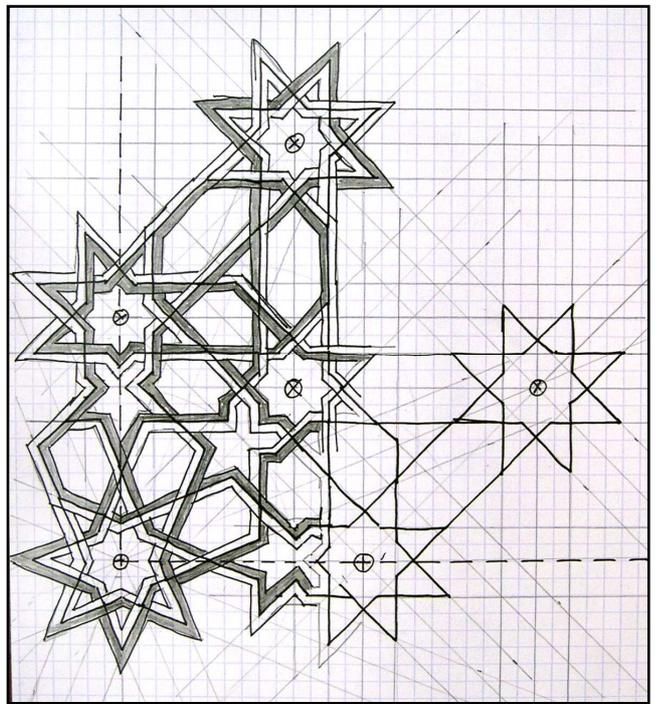
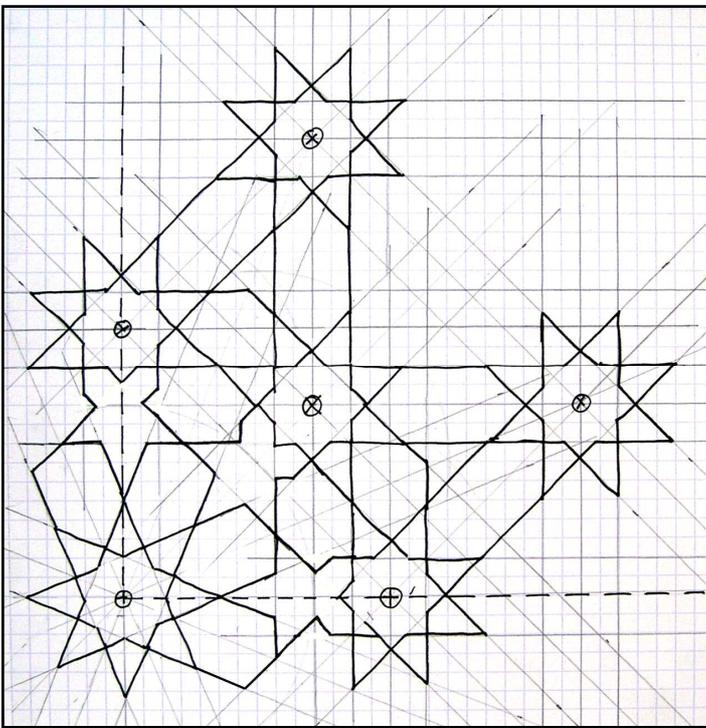
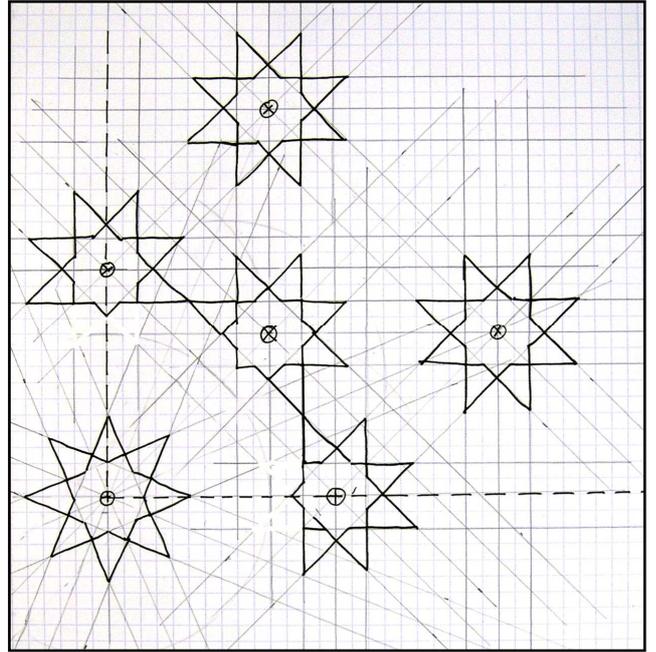
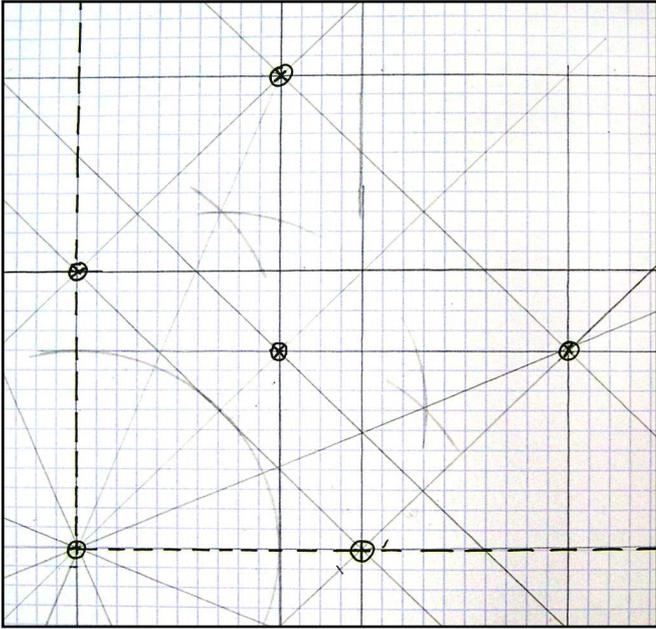


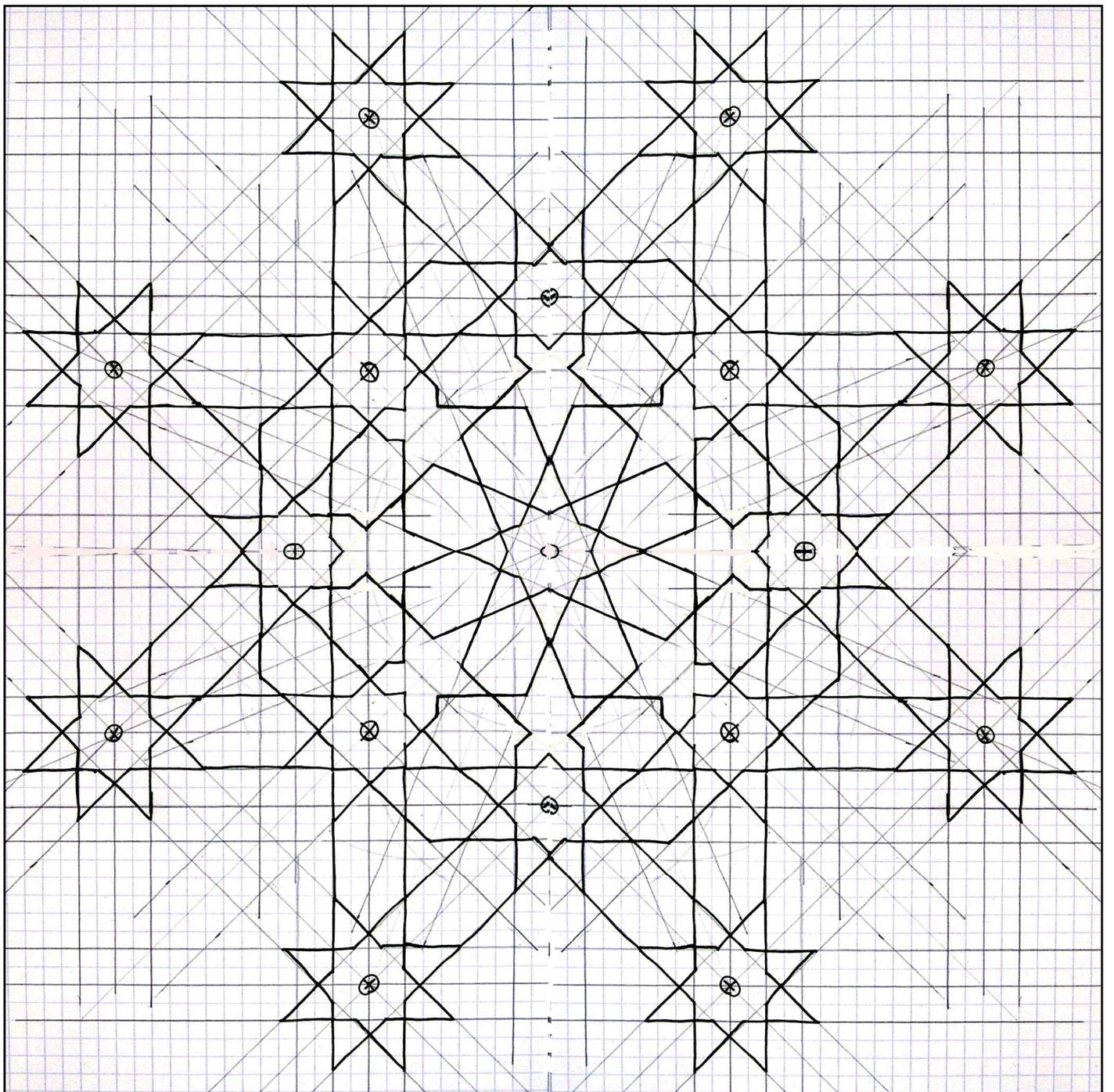
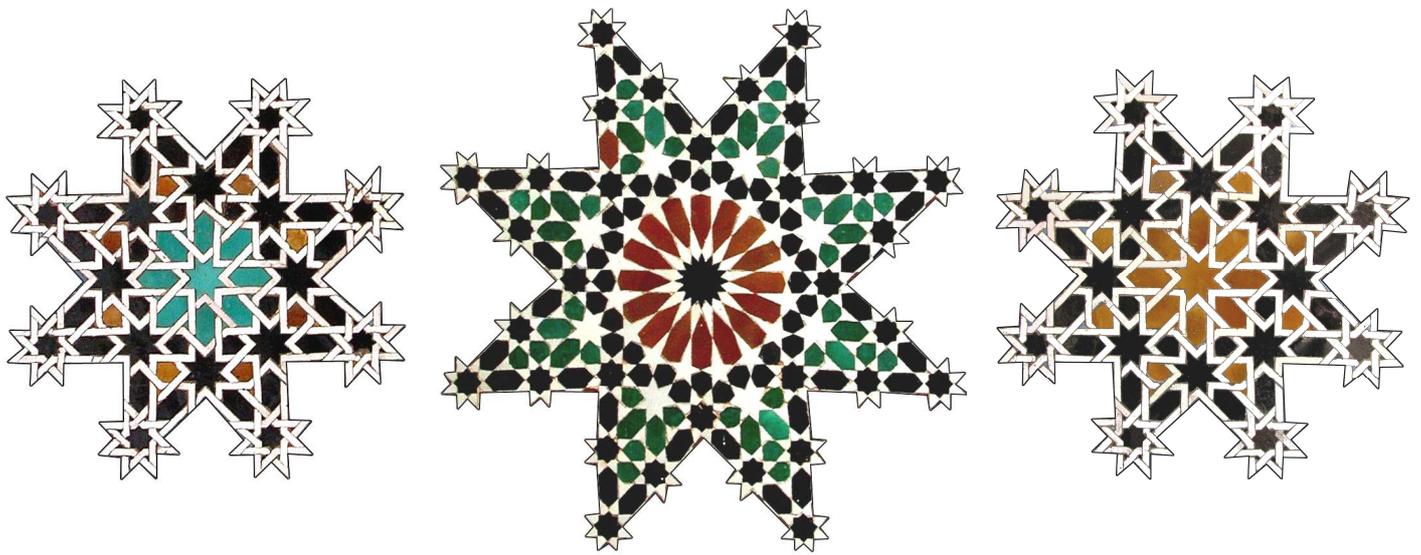
Carnets de voyage.

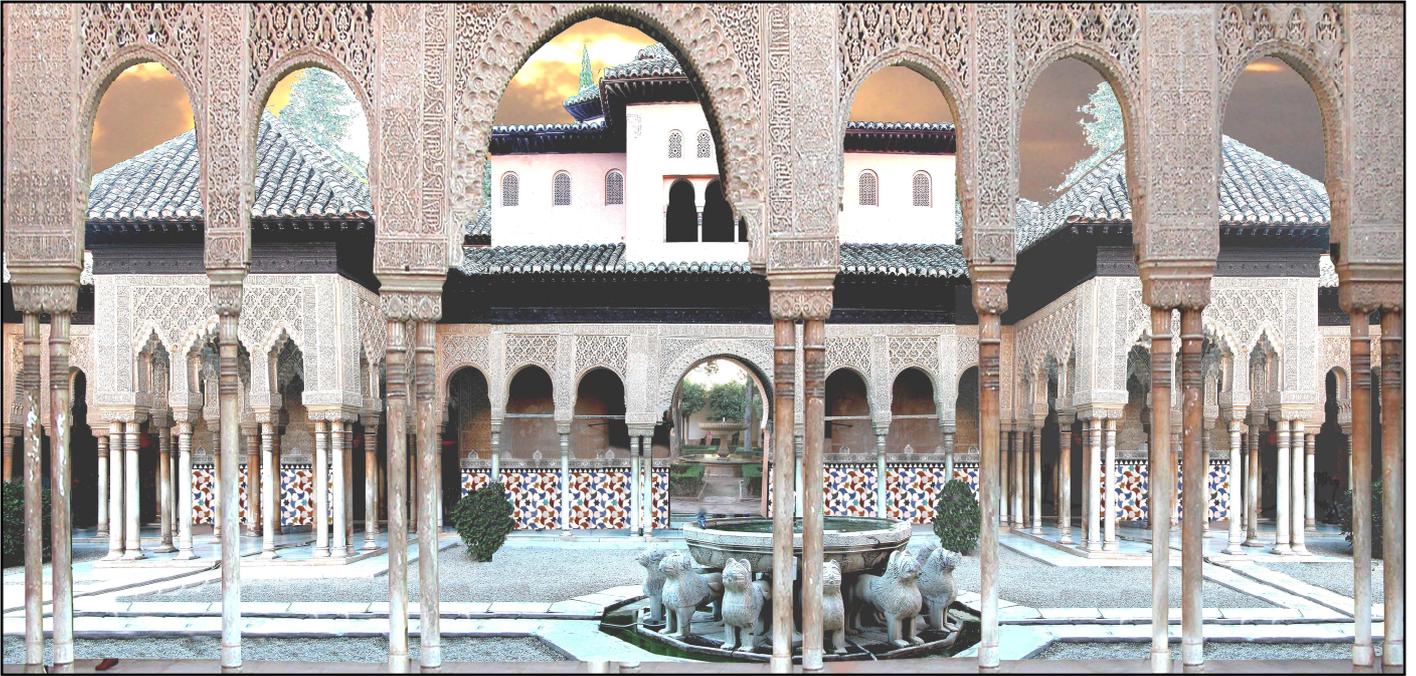


Système modulaire convergent classique : l'étude du motif central formant une grande étoile à huit fait apparaître un squelette classique et de nombreux éléments connus : le carré simple, le losange simple et l'aile de mouette...

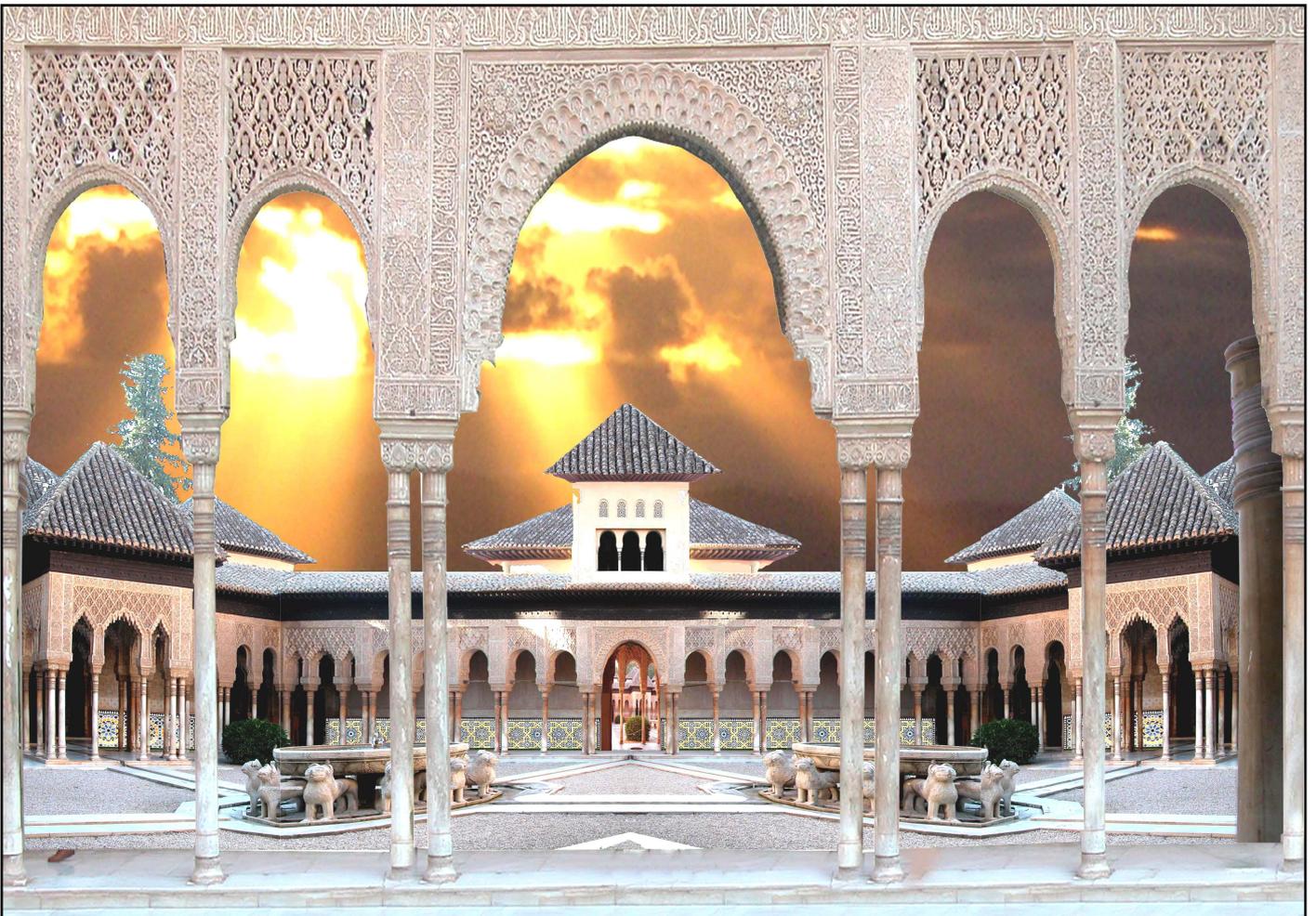


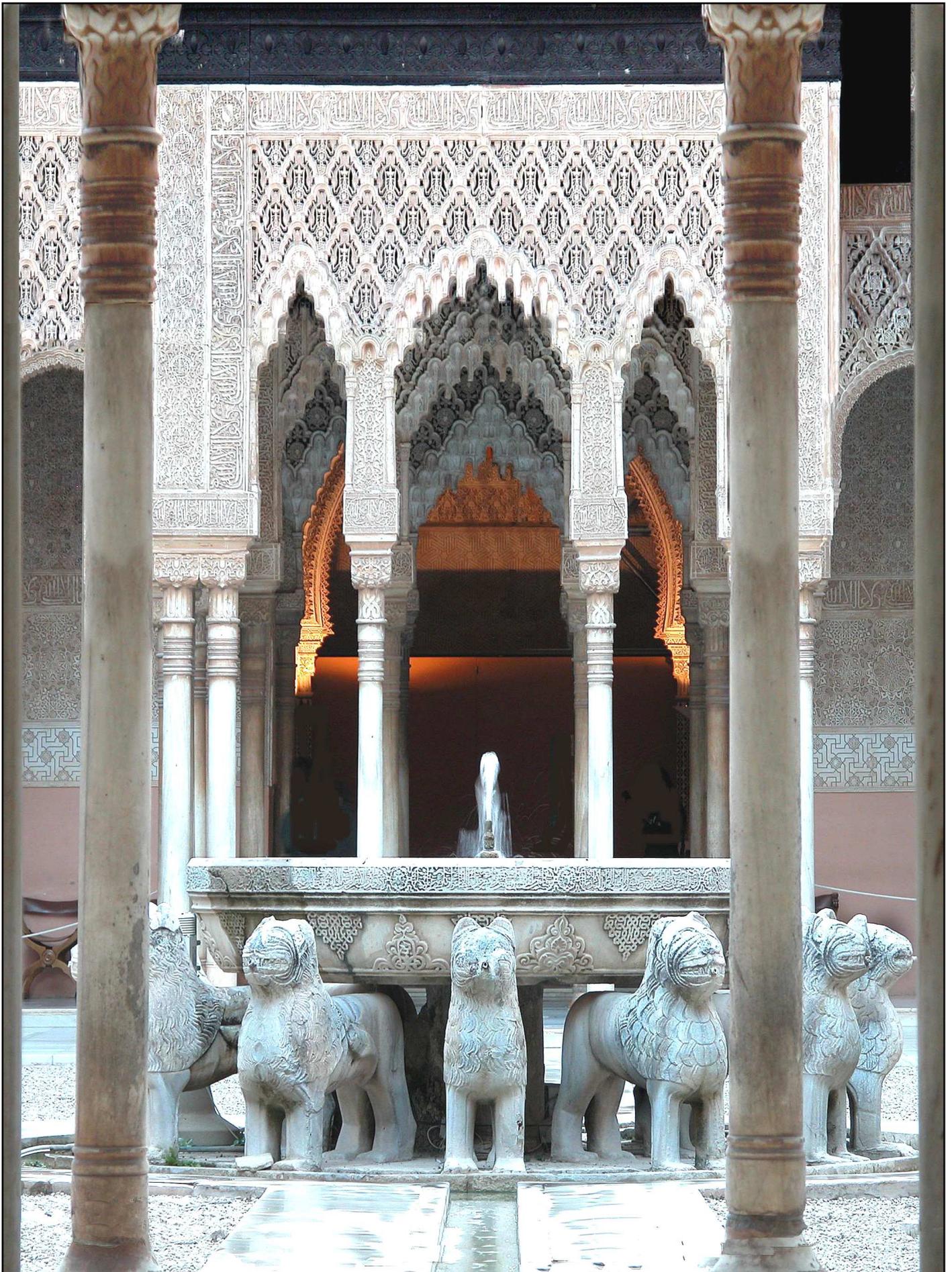






Troisième délire photographique : devant l'affluence croissante des visiteurs, la Cour des Lions a elle aussi été agrandie. Des panneaux de zelliges ont été placés pour éviter que les visiteurs n'abîment les murs.

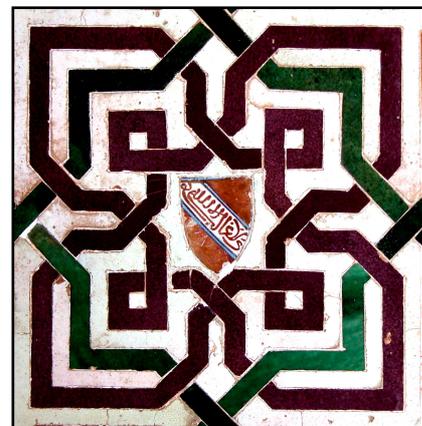


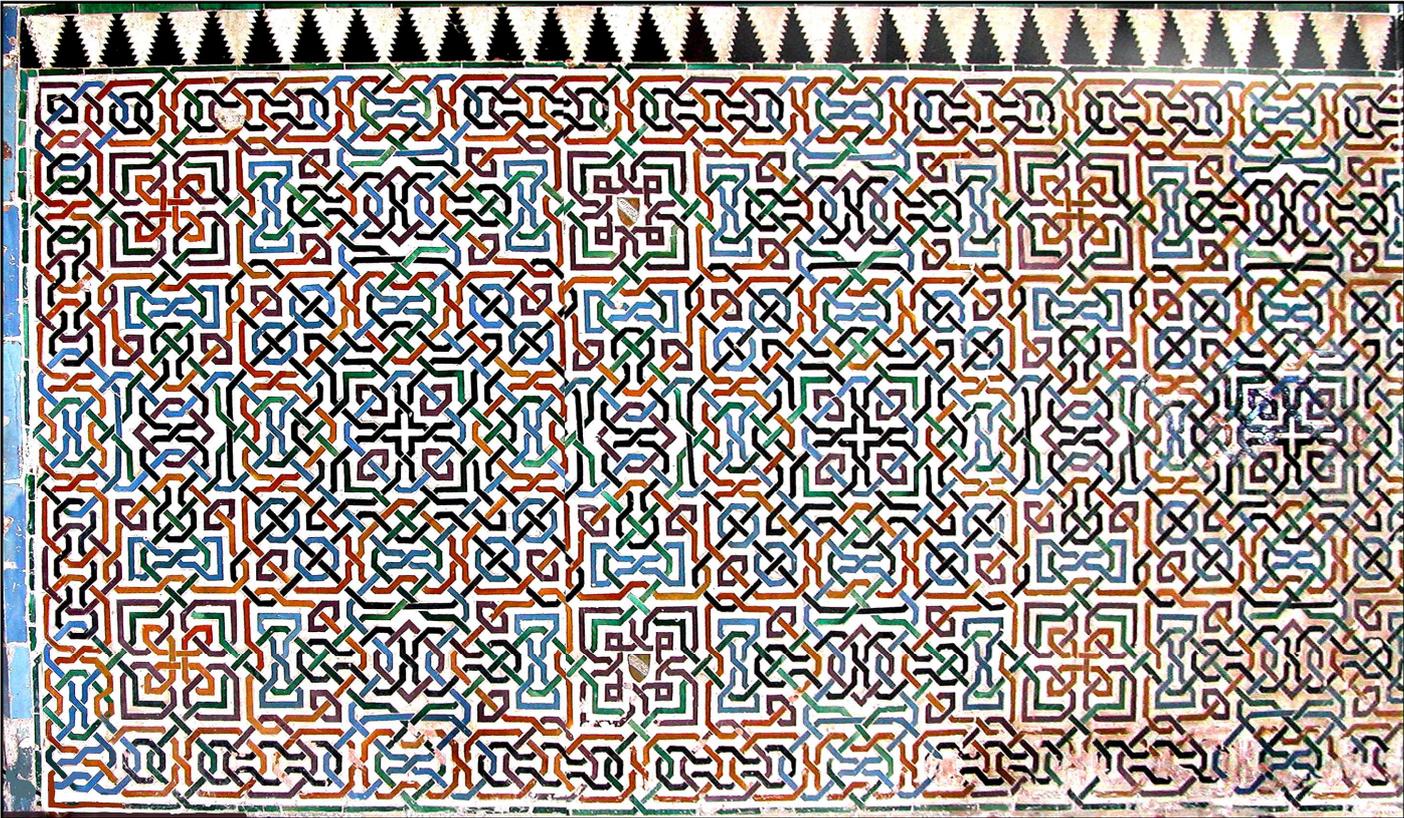
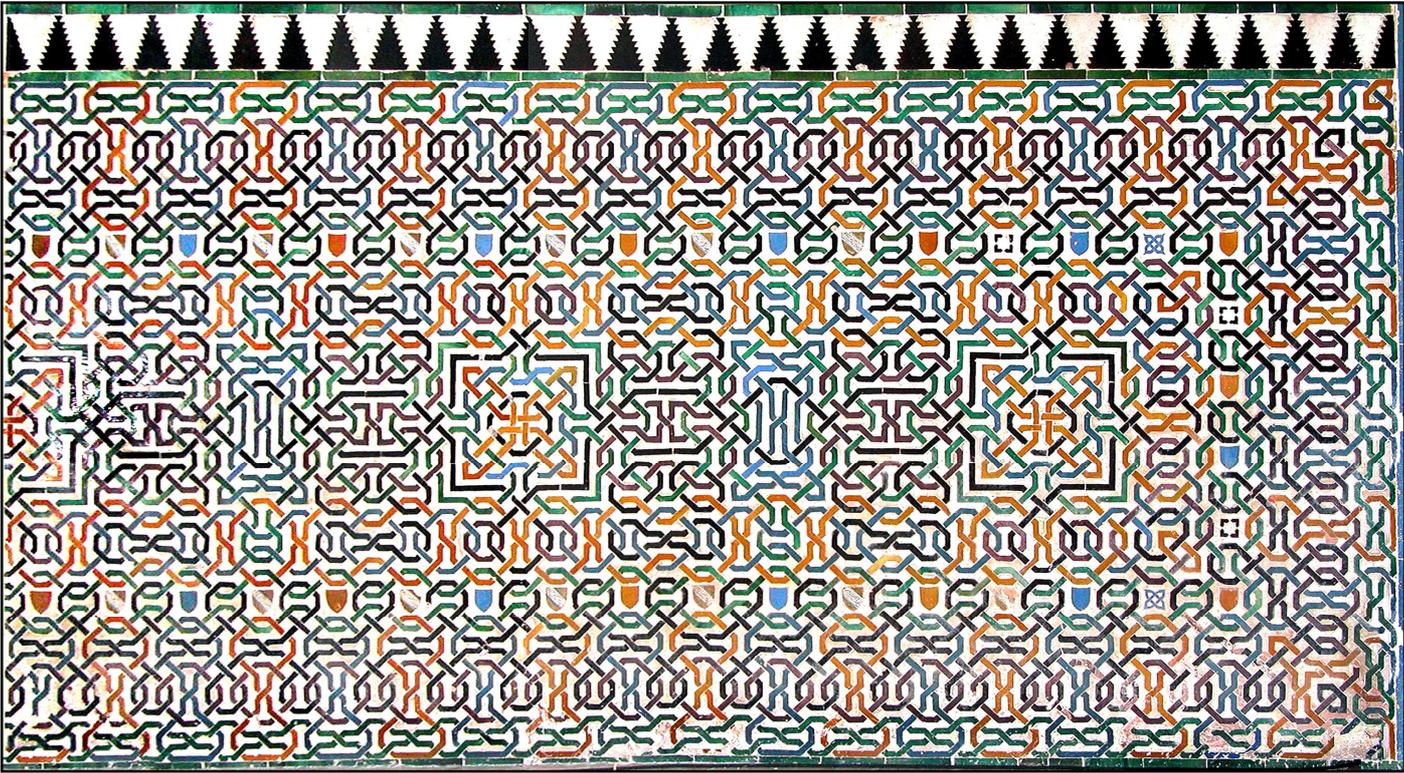


- Sala de las dos Hermanas: cette salle est décorée d'une série de huit panneaux muraux formés d'entrelacs colorés. Les deux sœurs sont les deux grandes dalles de l'entrée.

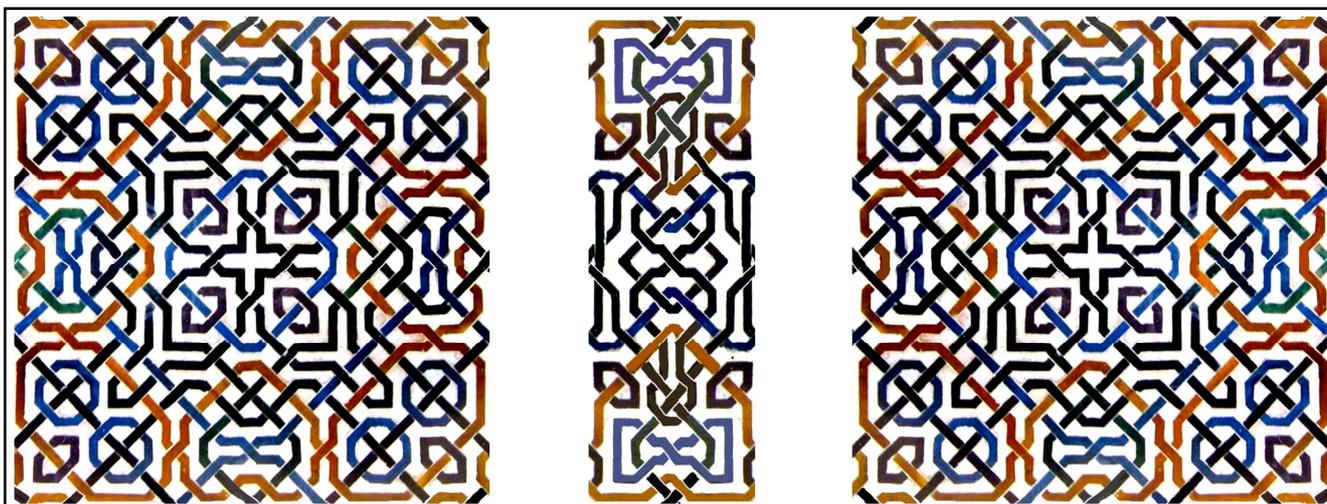
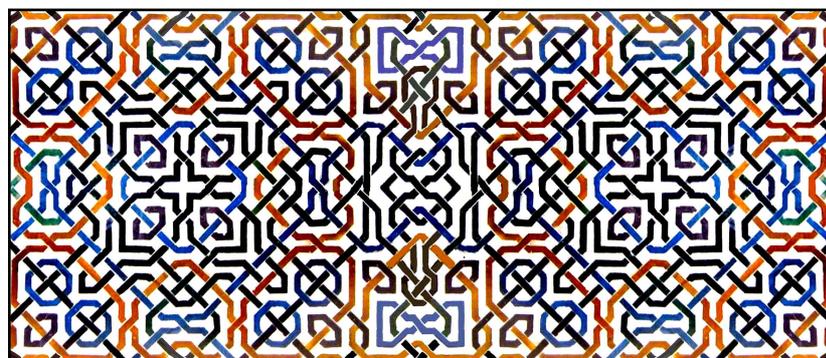
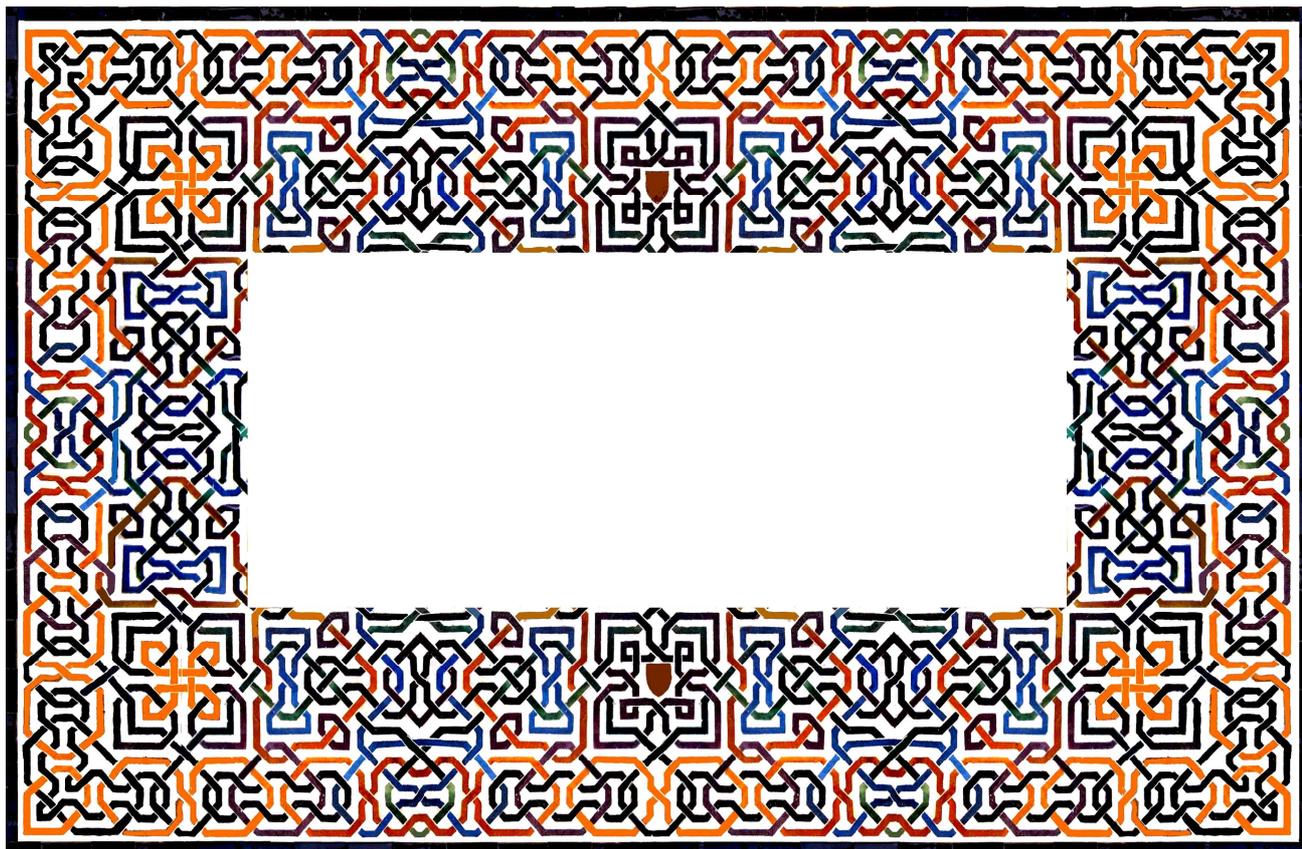


- Détails de ces constructions.

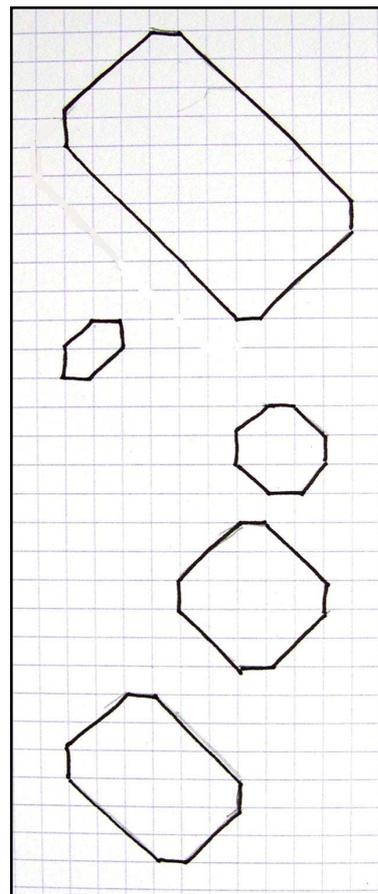
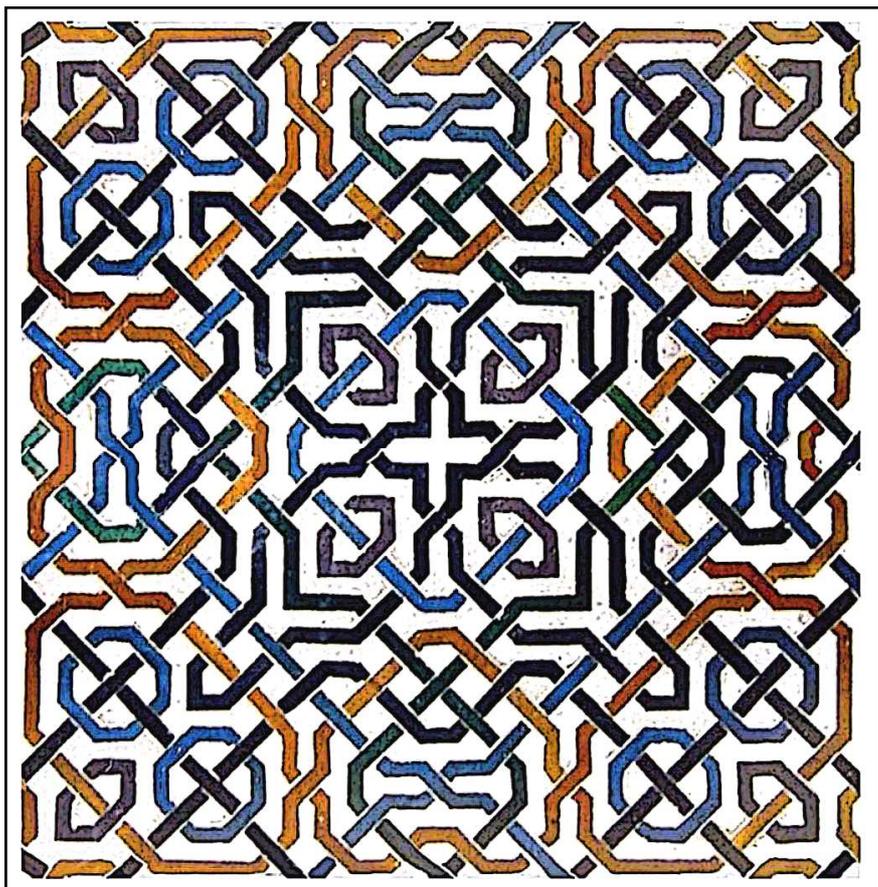




Construction du motif : Décomposition du panneau en quatre zones.

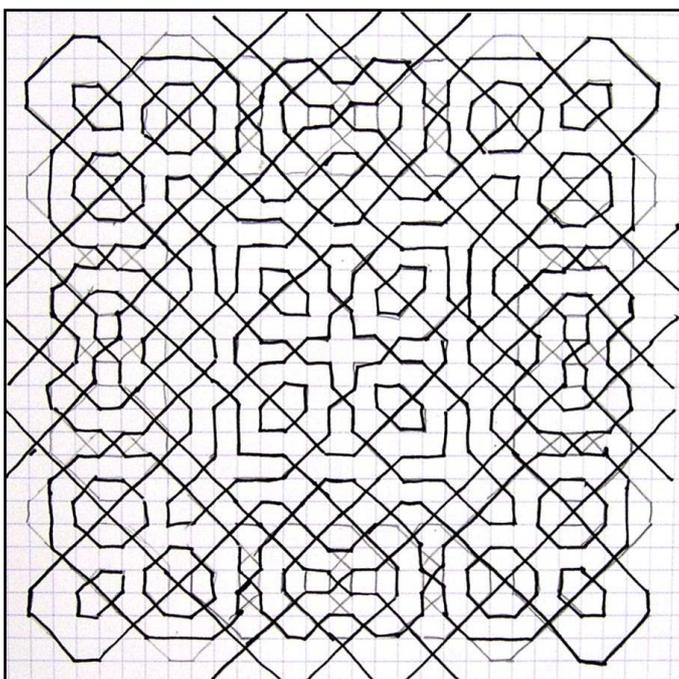
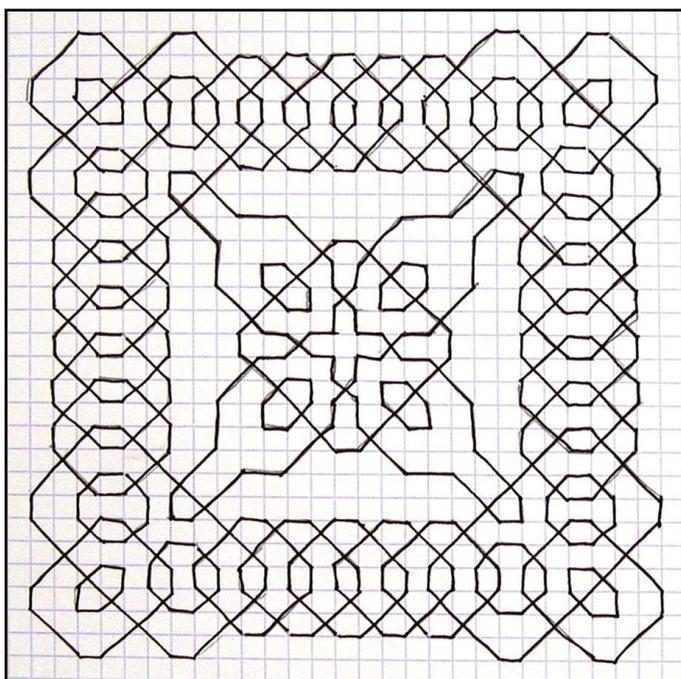


Modules utilisés (construction d'une des parties) :

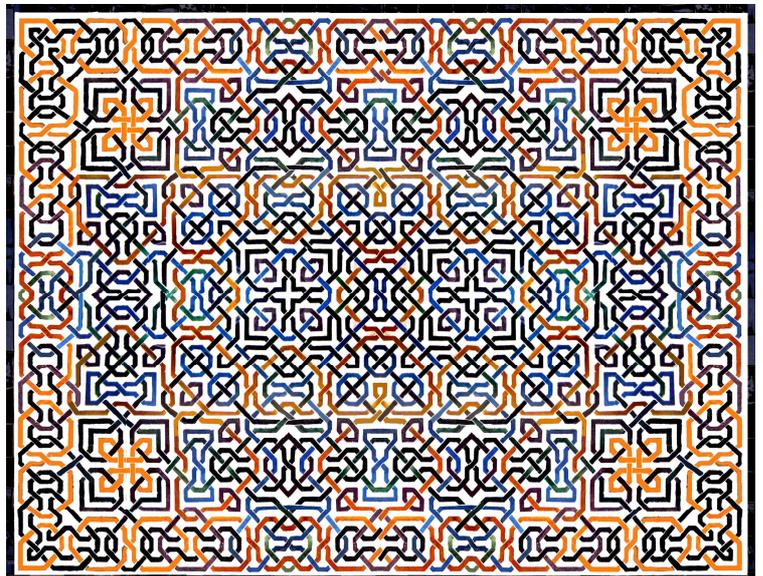
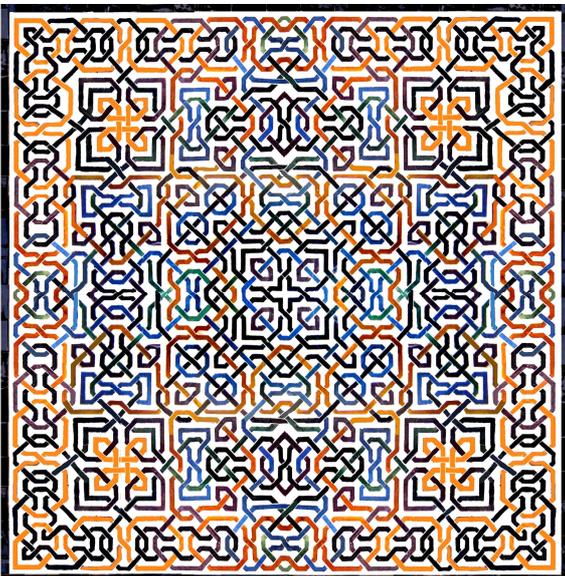
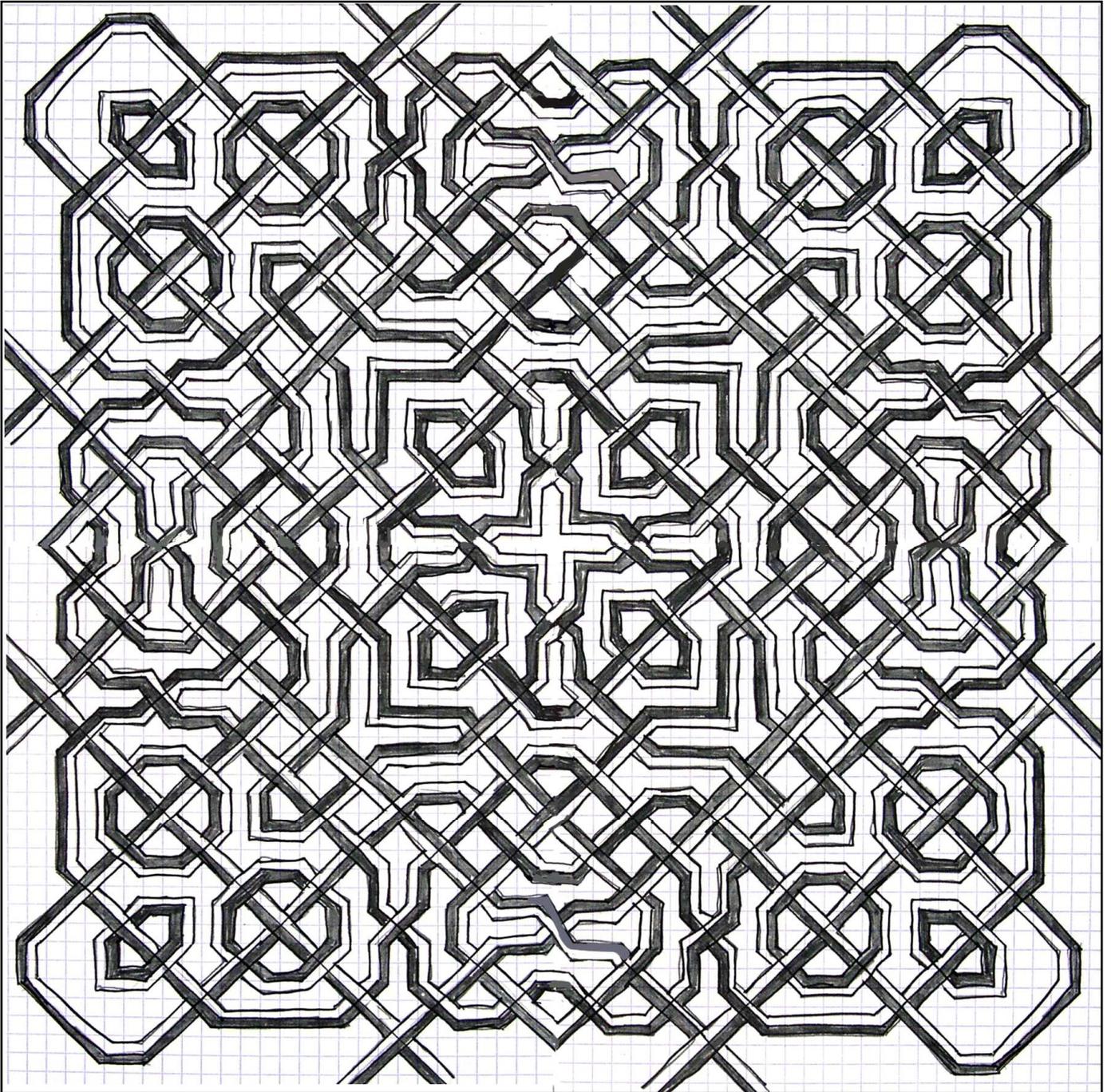


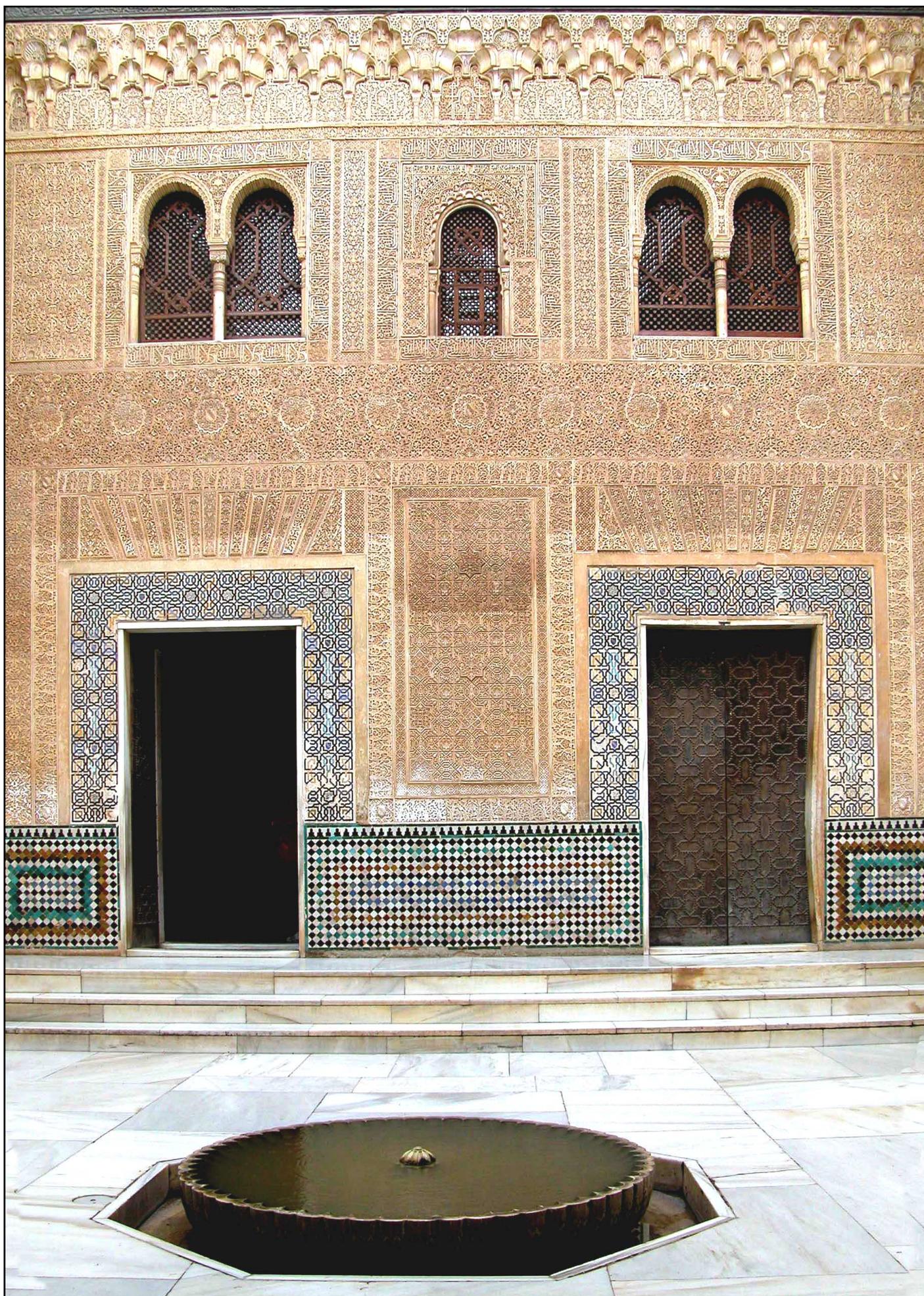
Placement des modules :

Liaison des modules :

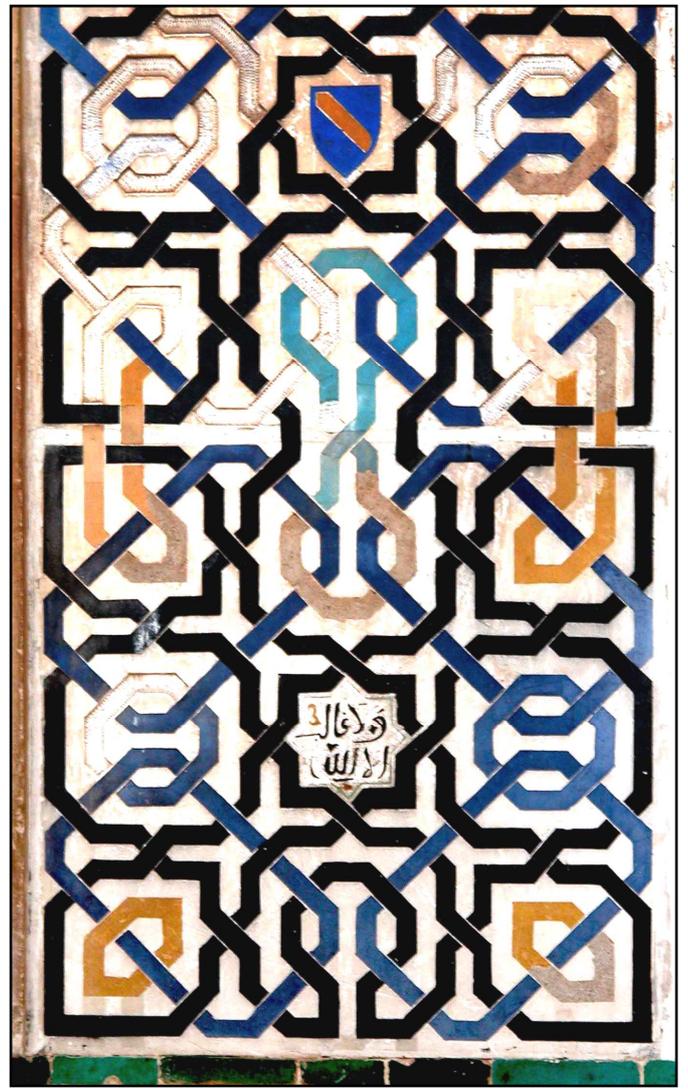


Le motif central est dessiné en suivant les carreaux de la feuille.

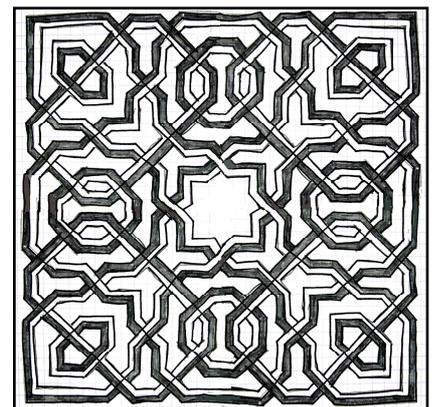
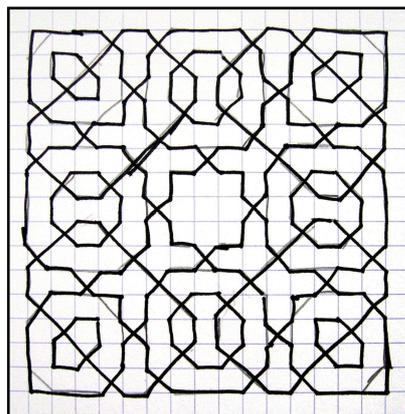
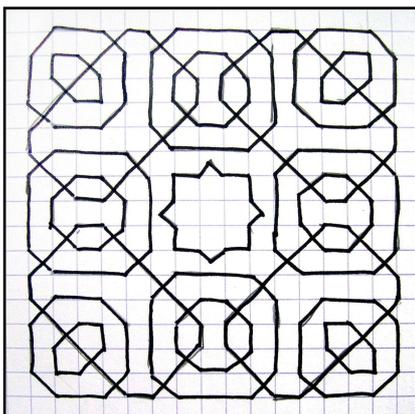
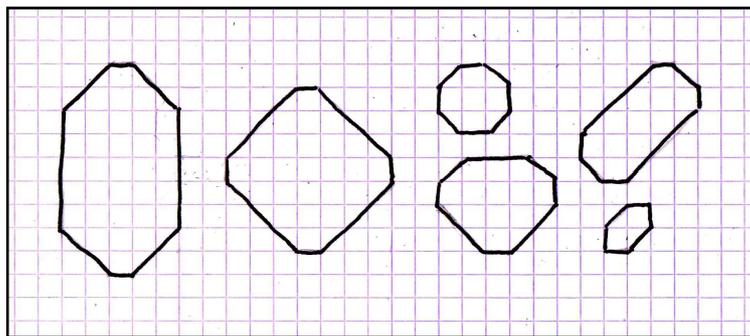


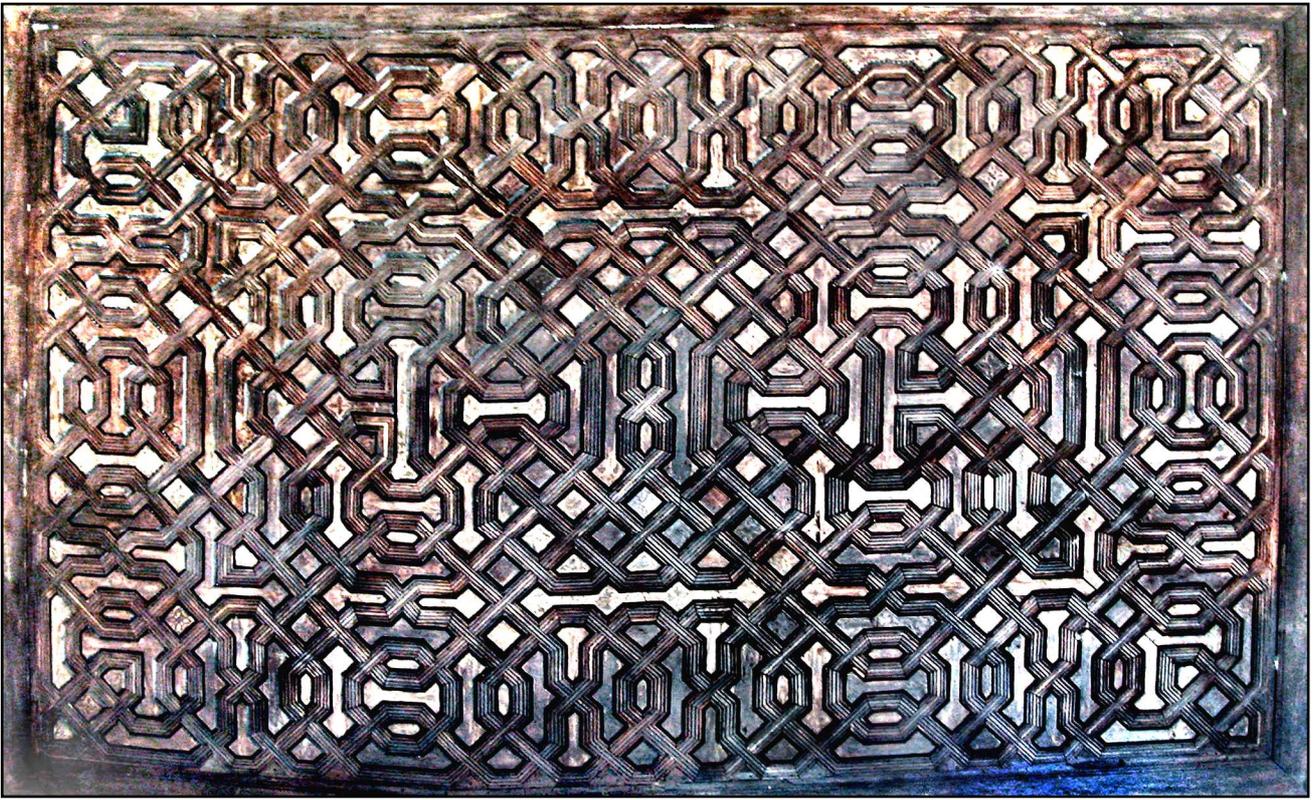


Portes du patio du Mexuar avec leurs entrelacs colorés.

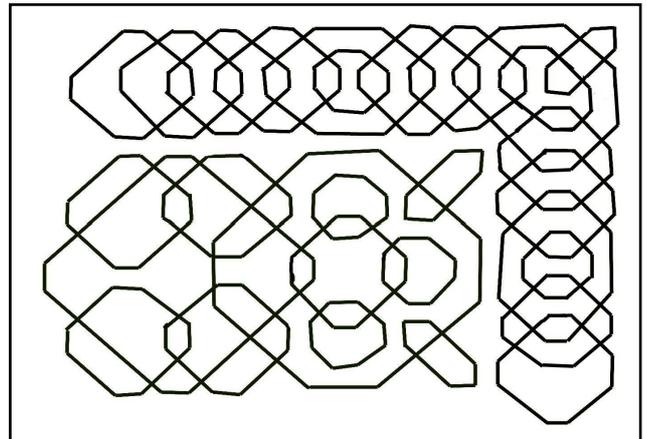
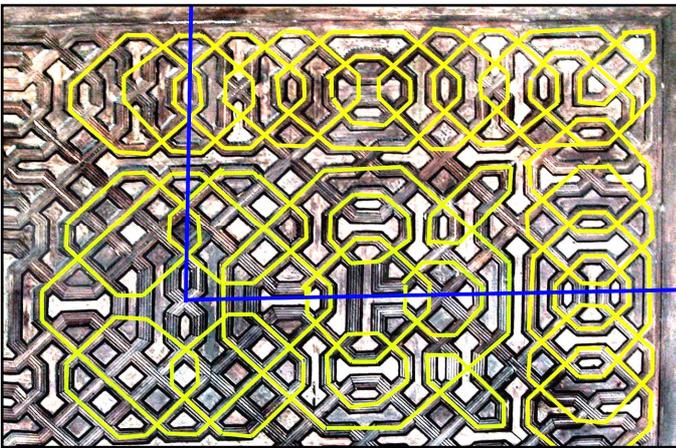


Choix des modules et construction du carré minimal ci-dessous.

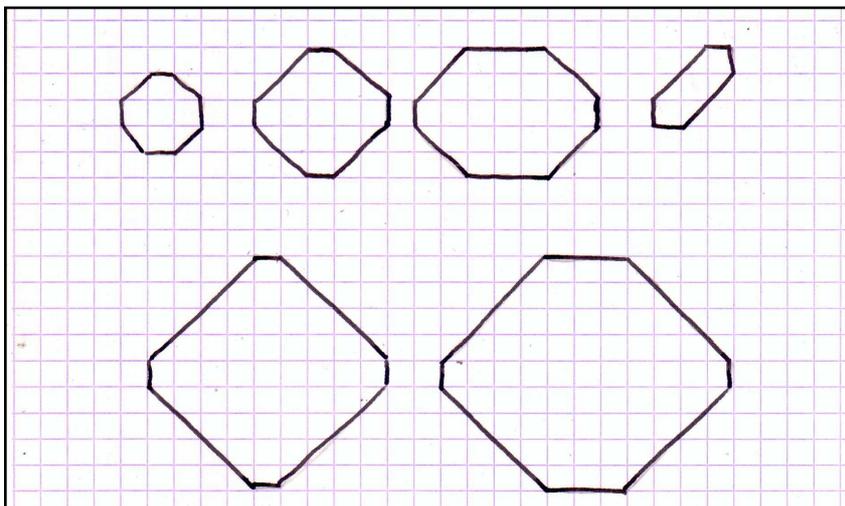




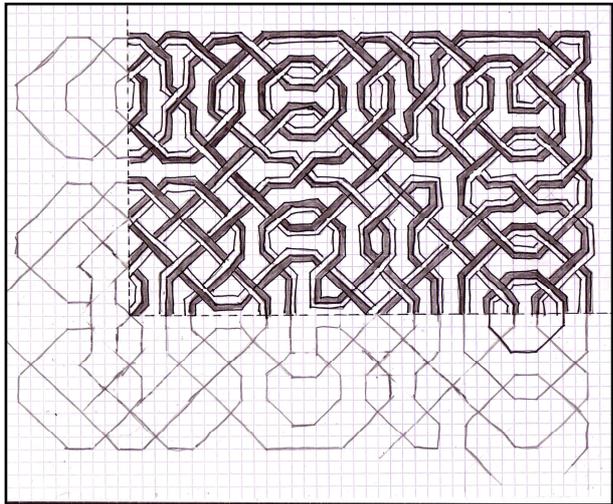
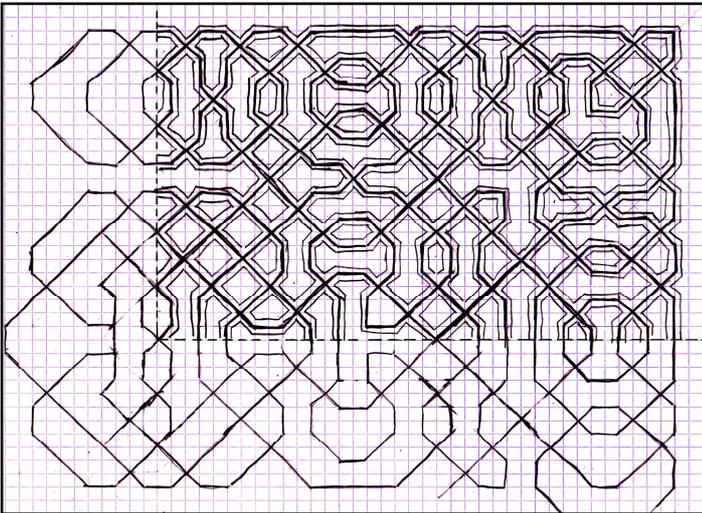
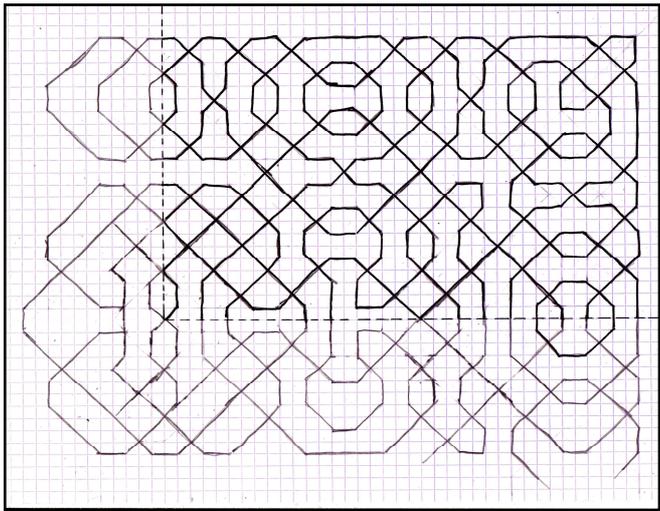
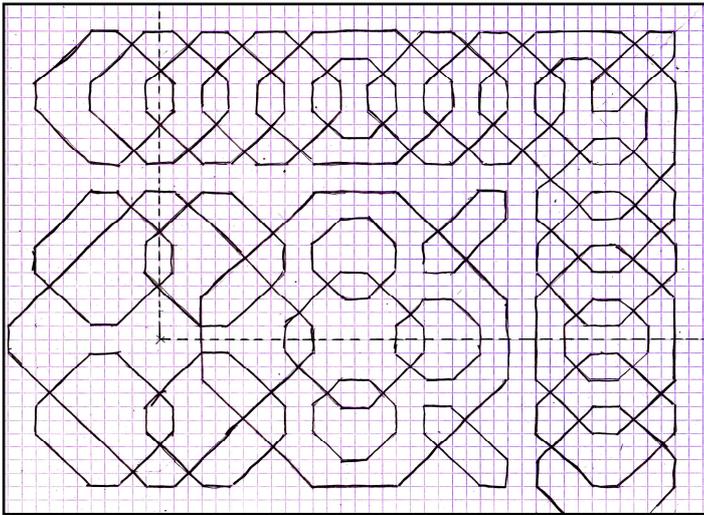
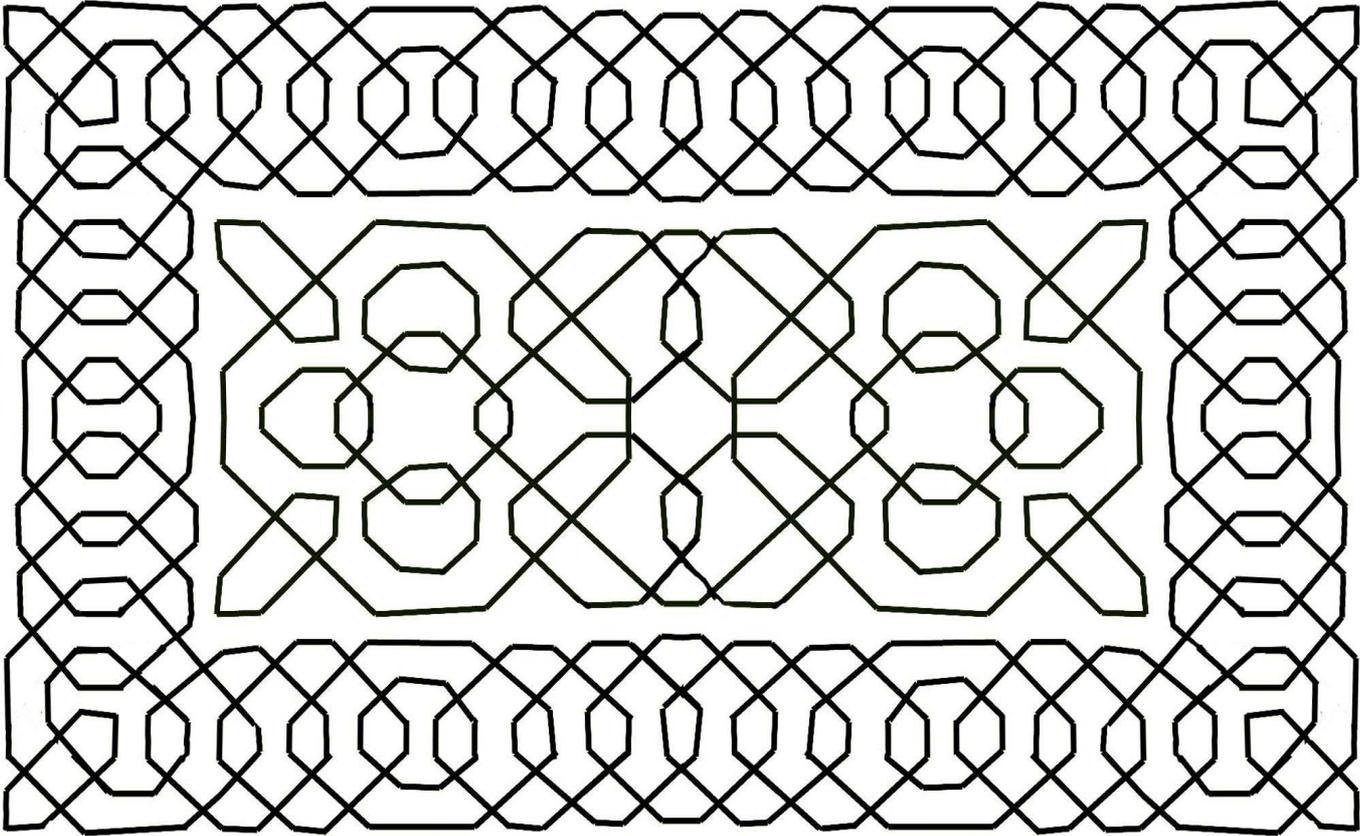
Plafond de lattes de bois entrelacées de la galerie entourant la Cour des Lions et rappelant par leur conception les céramiques de la salle des Deux Sœurs.

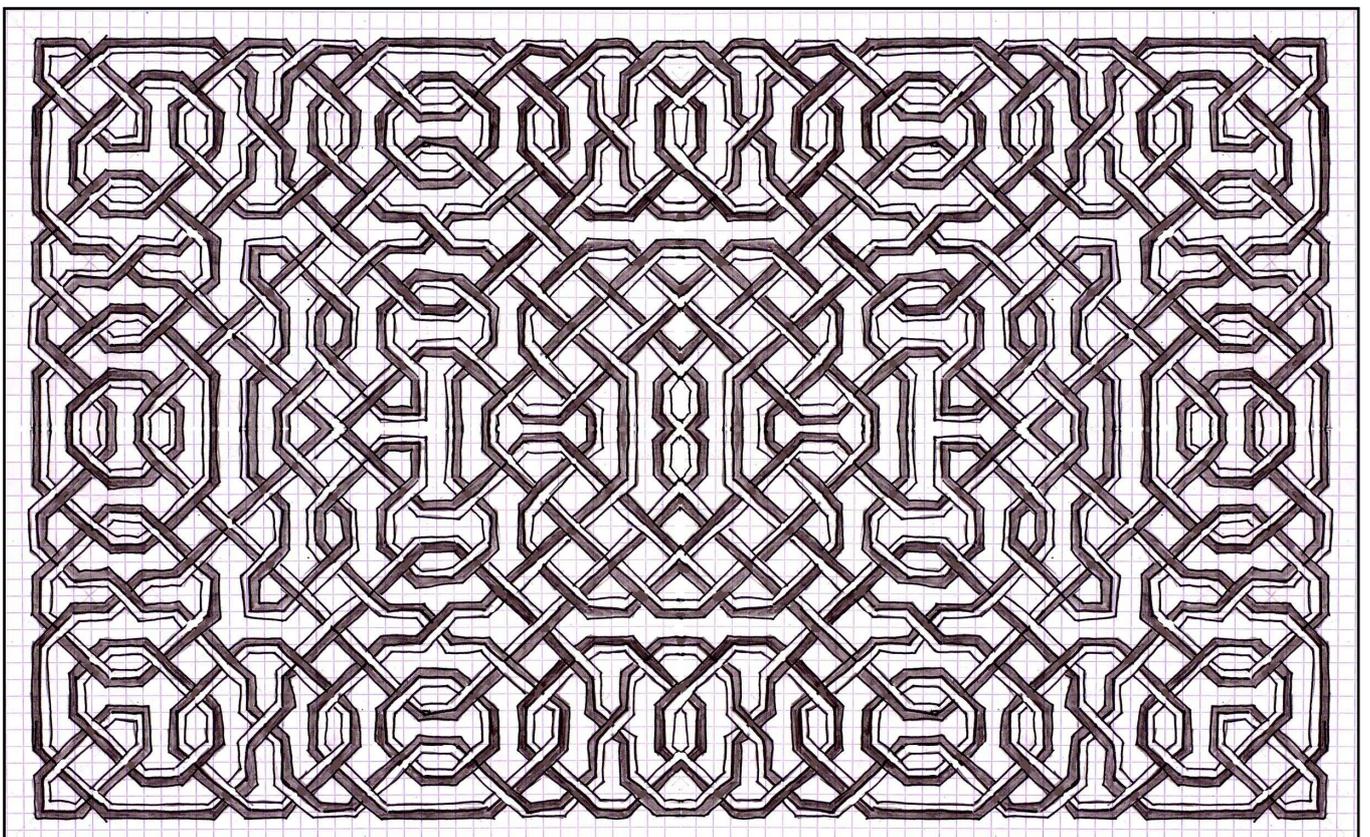
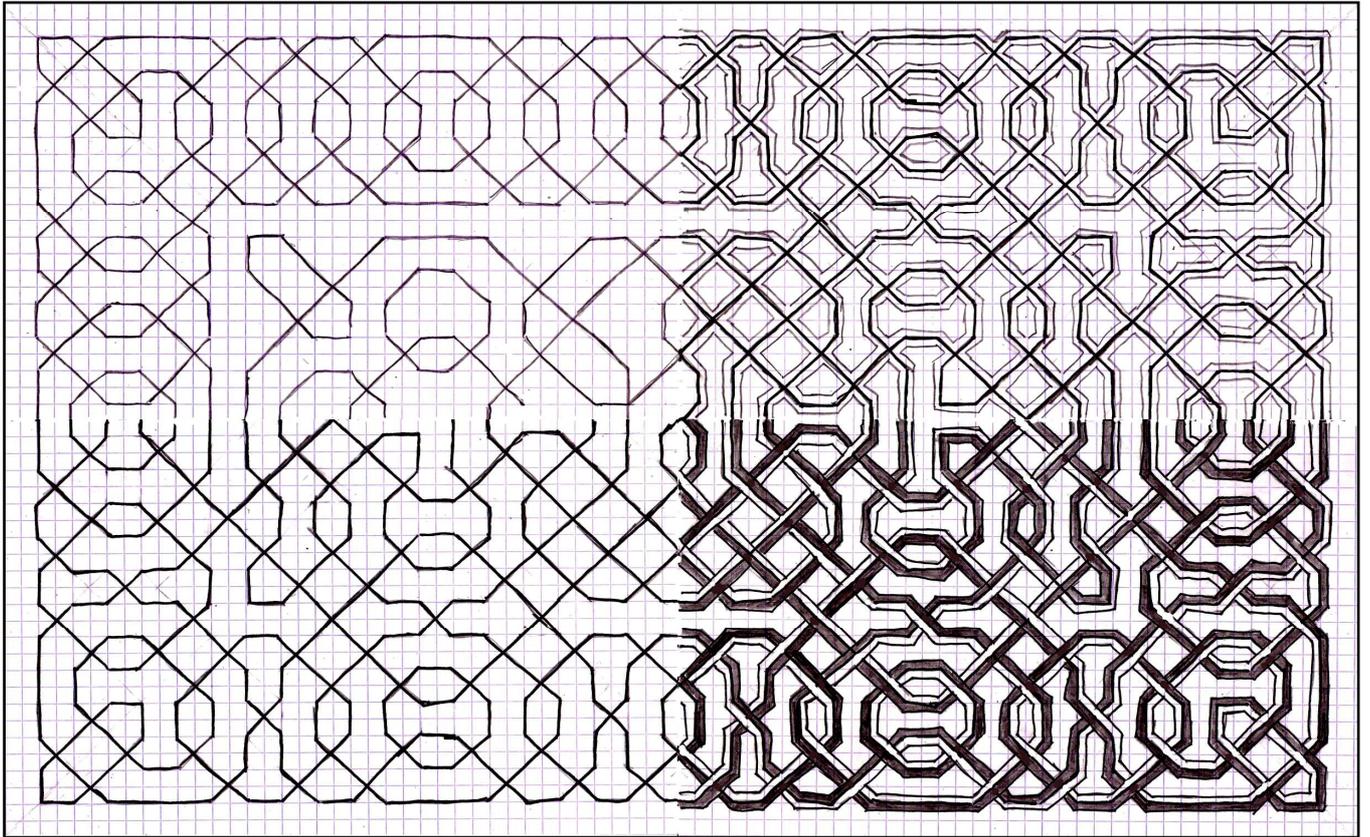


Mise en évidence des modules.



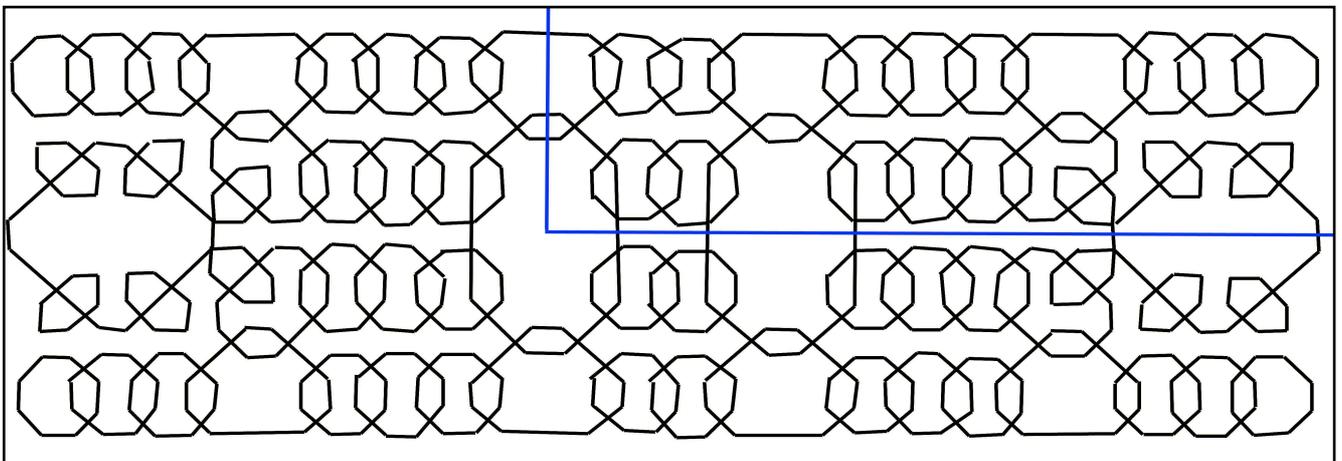
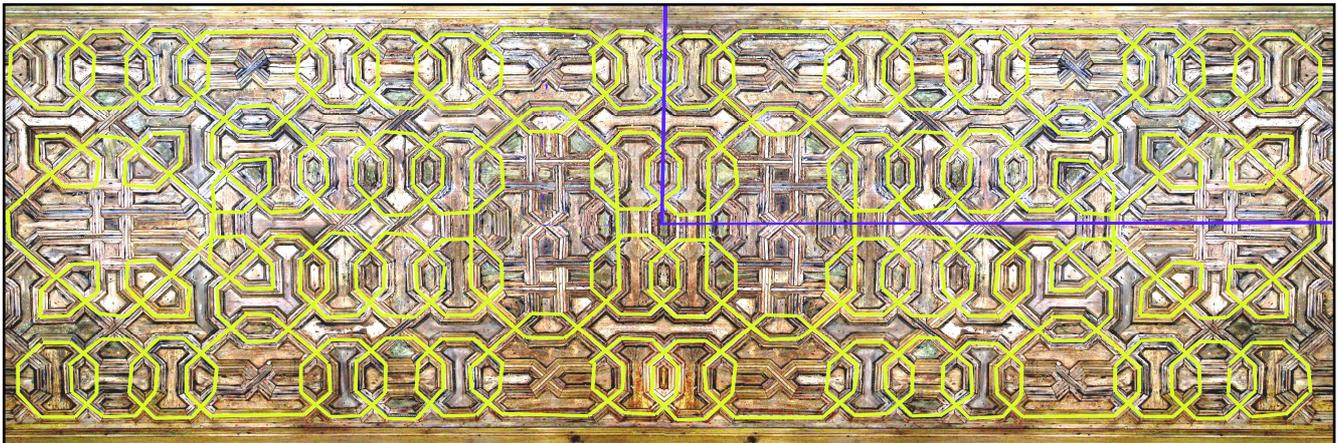
Modules utilisés.



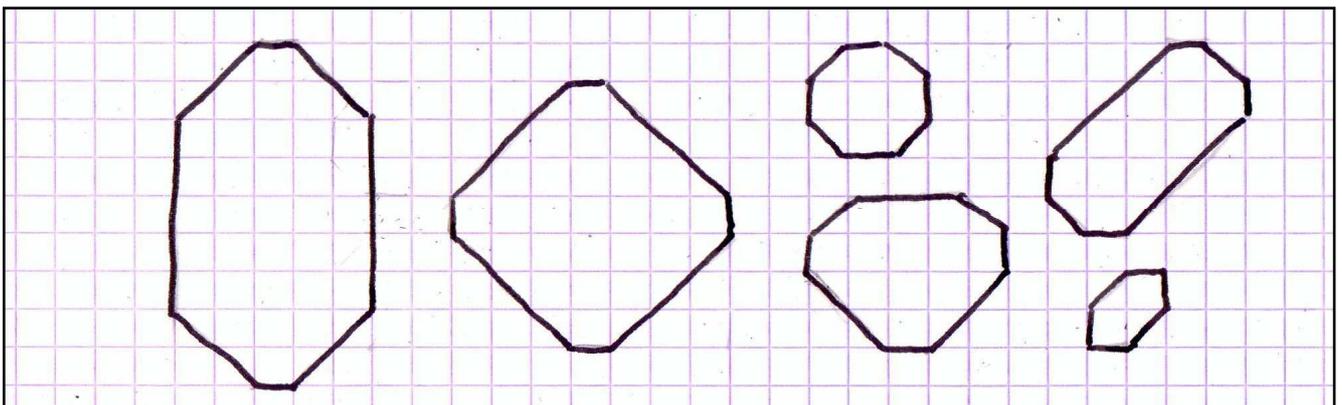


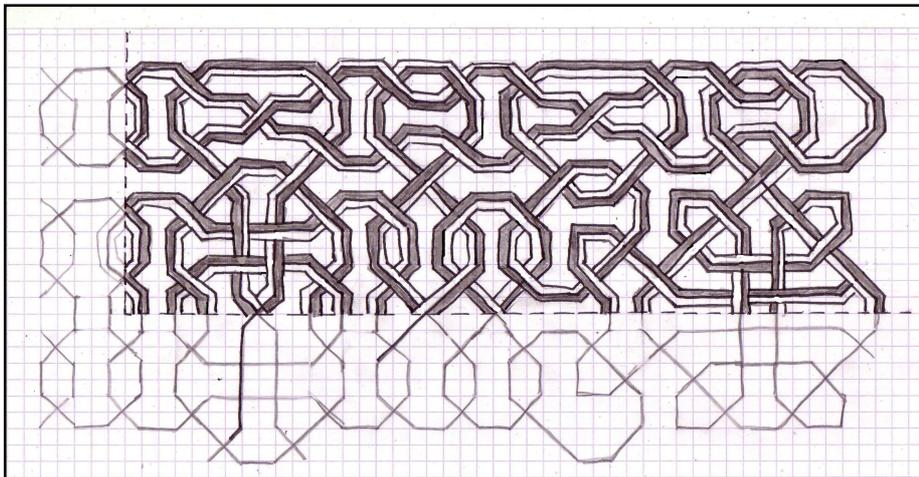
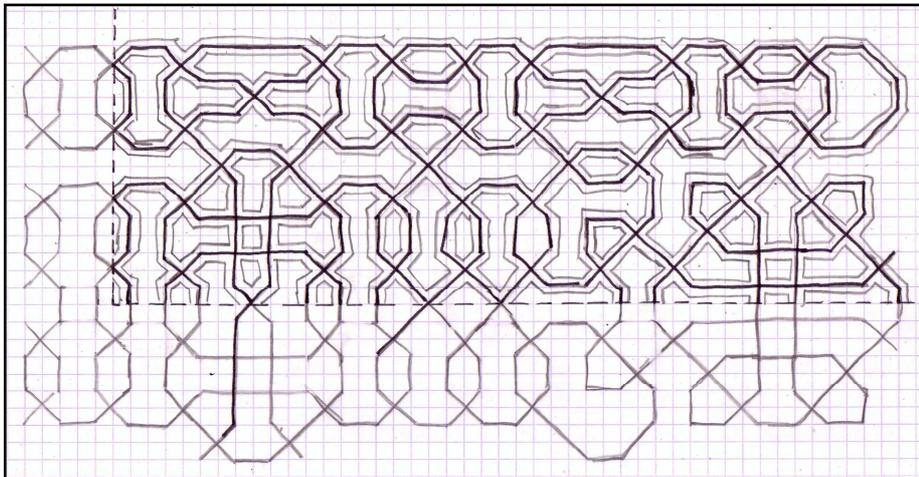
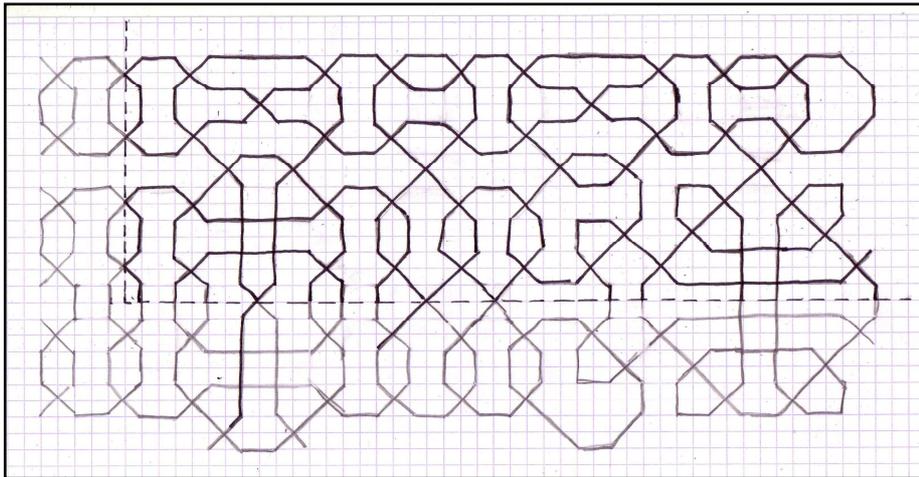
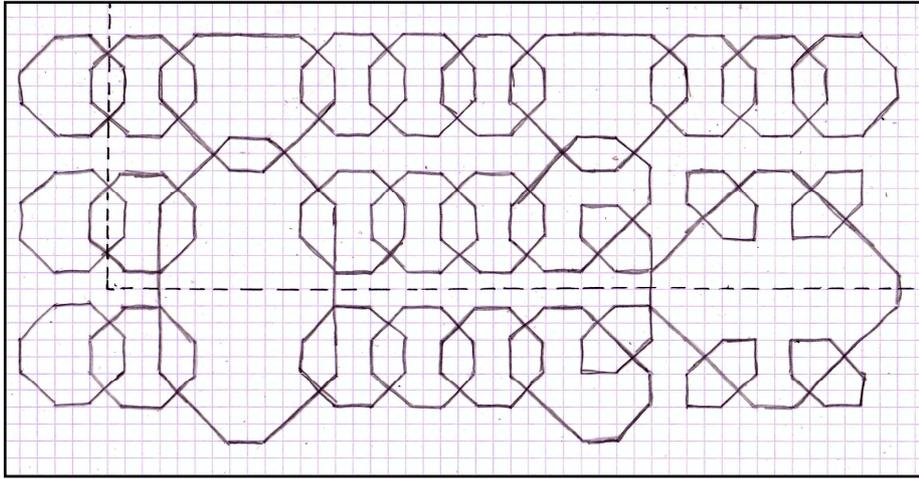


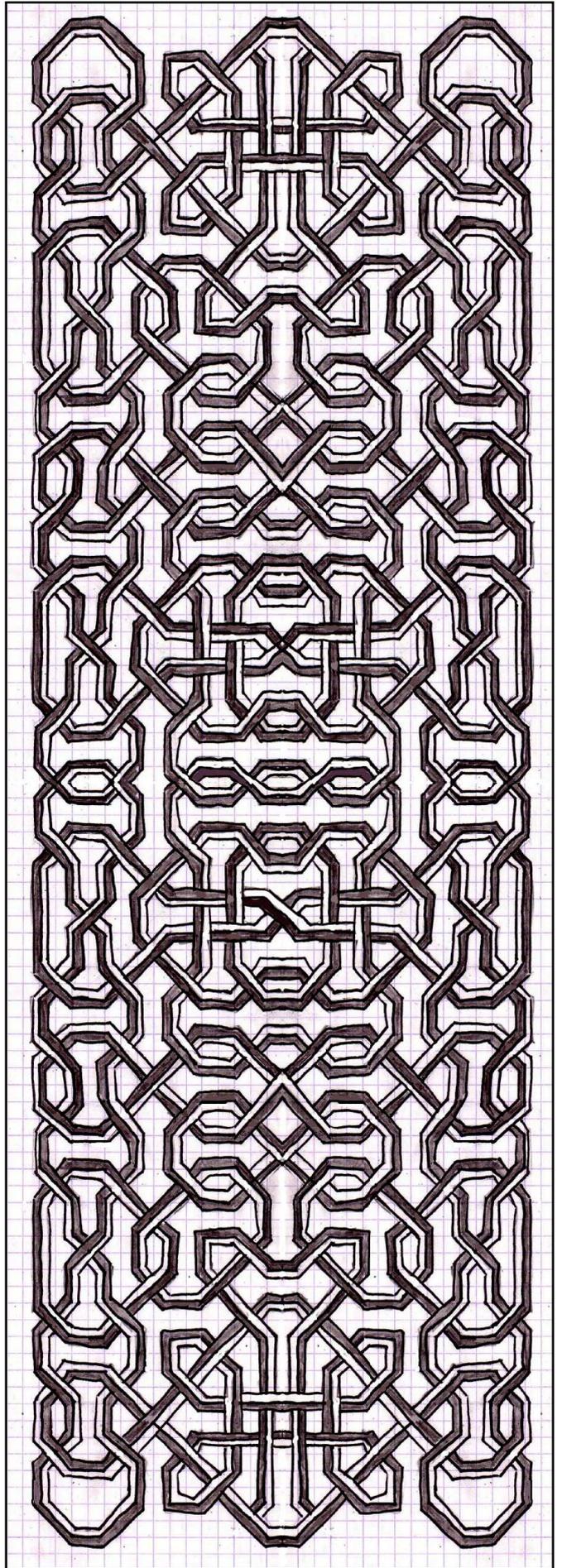
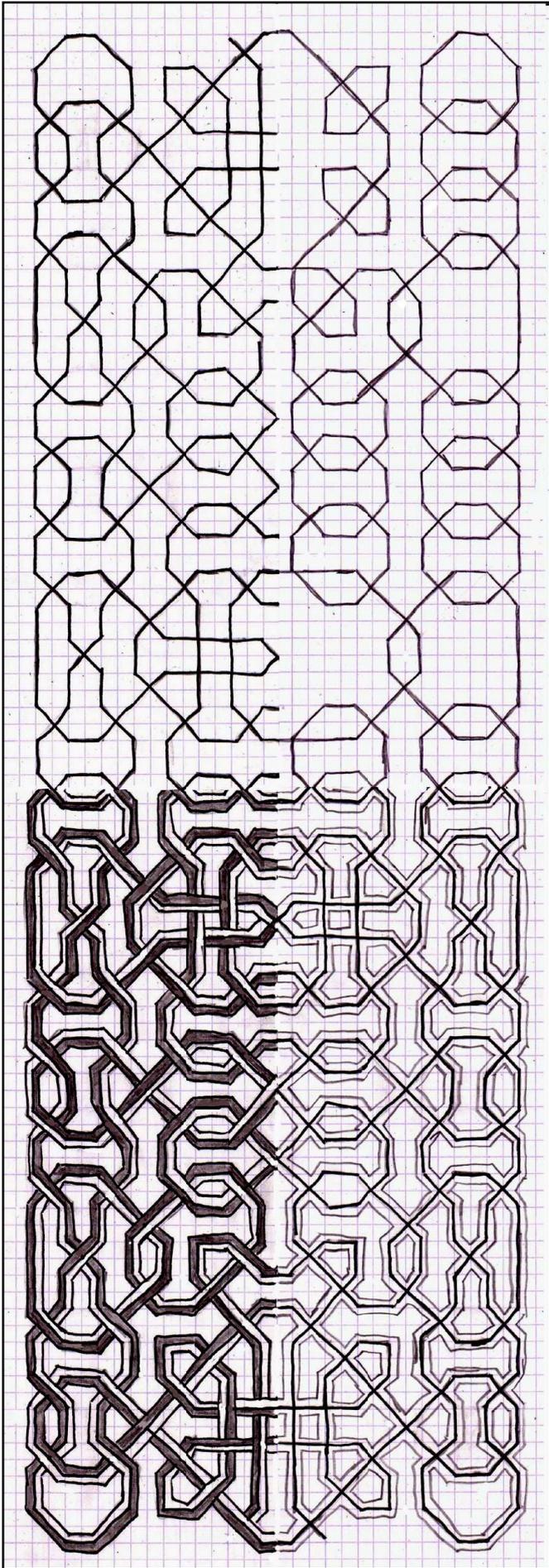
Autre type d'entrelacs de bois du plafond de cette galerie.

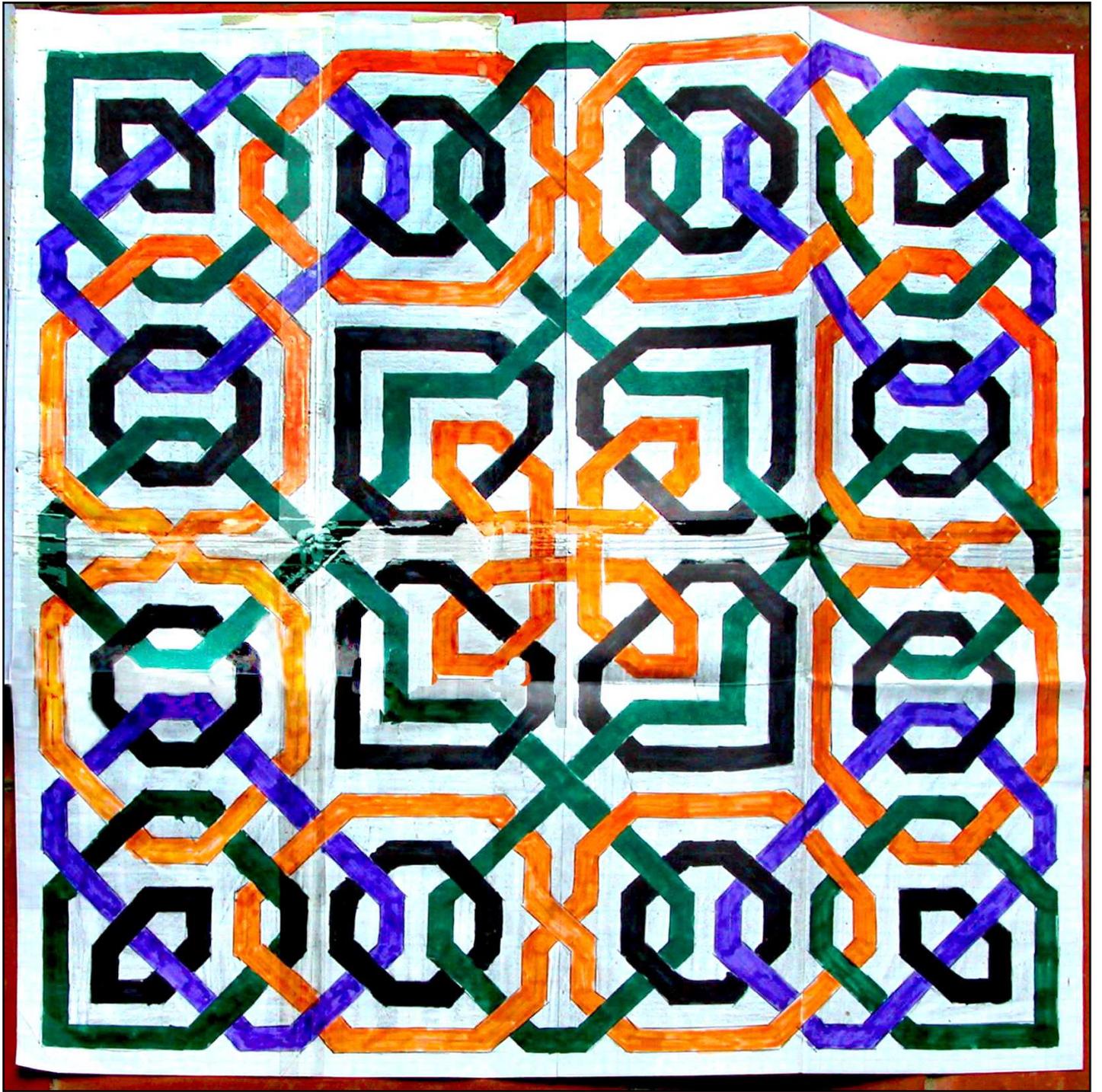


Mise en évidence des modules utilisés.

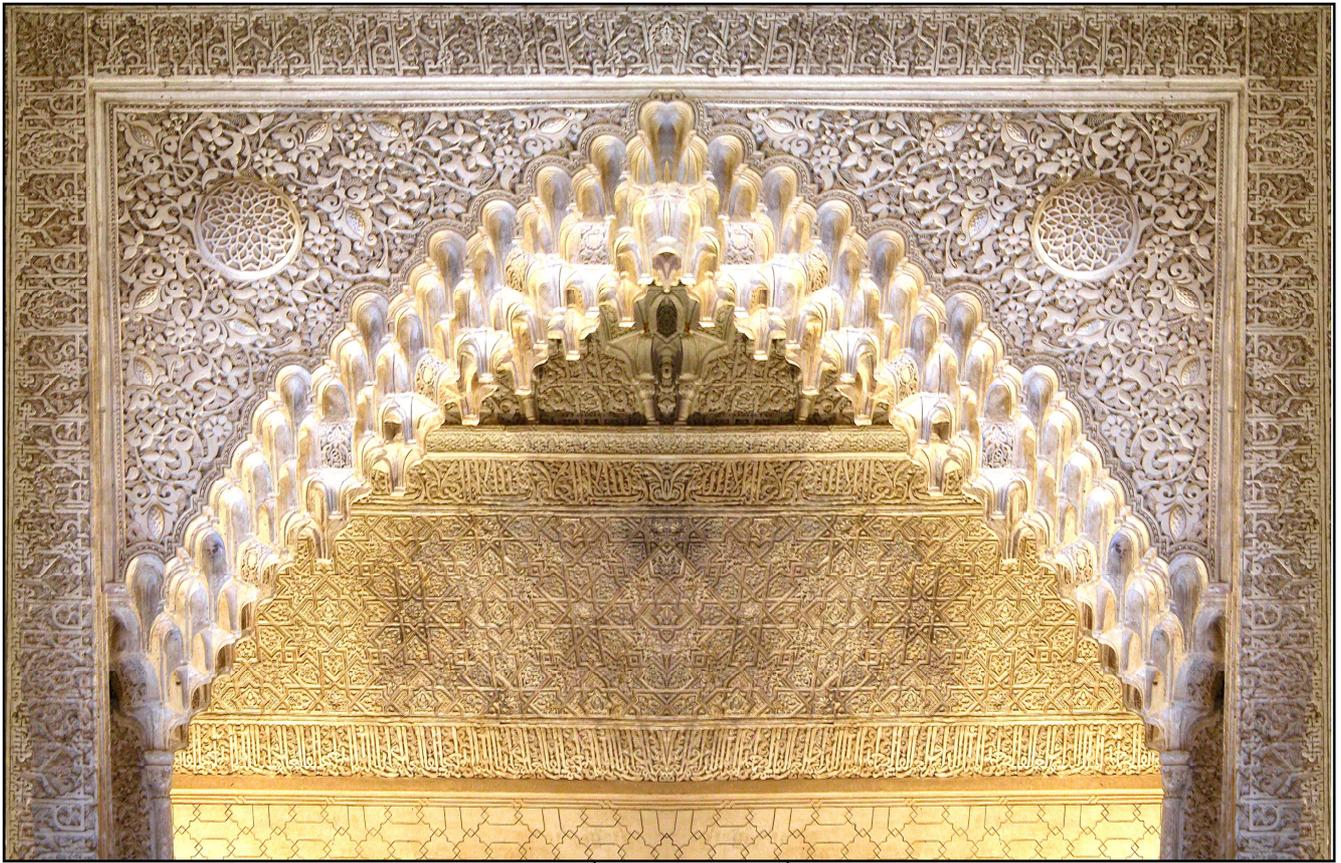


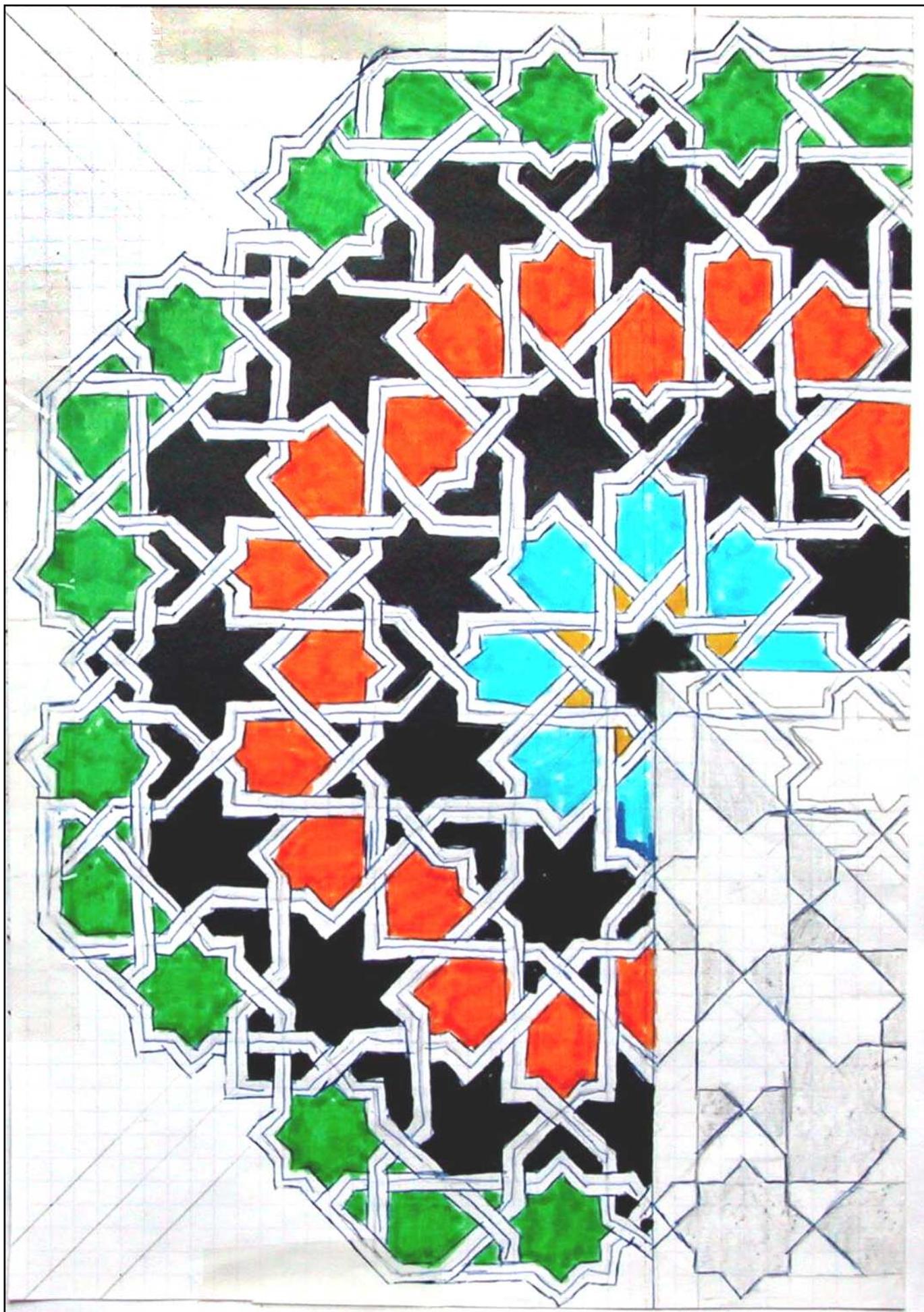


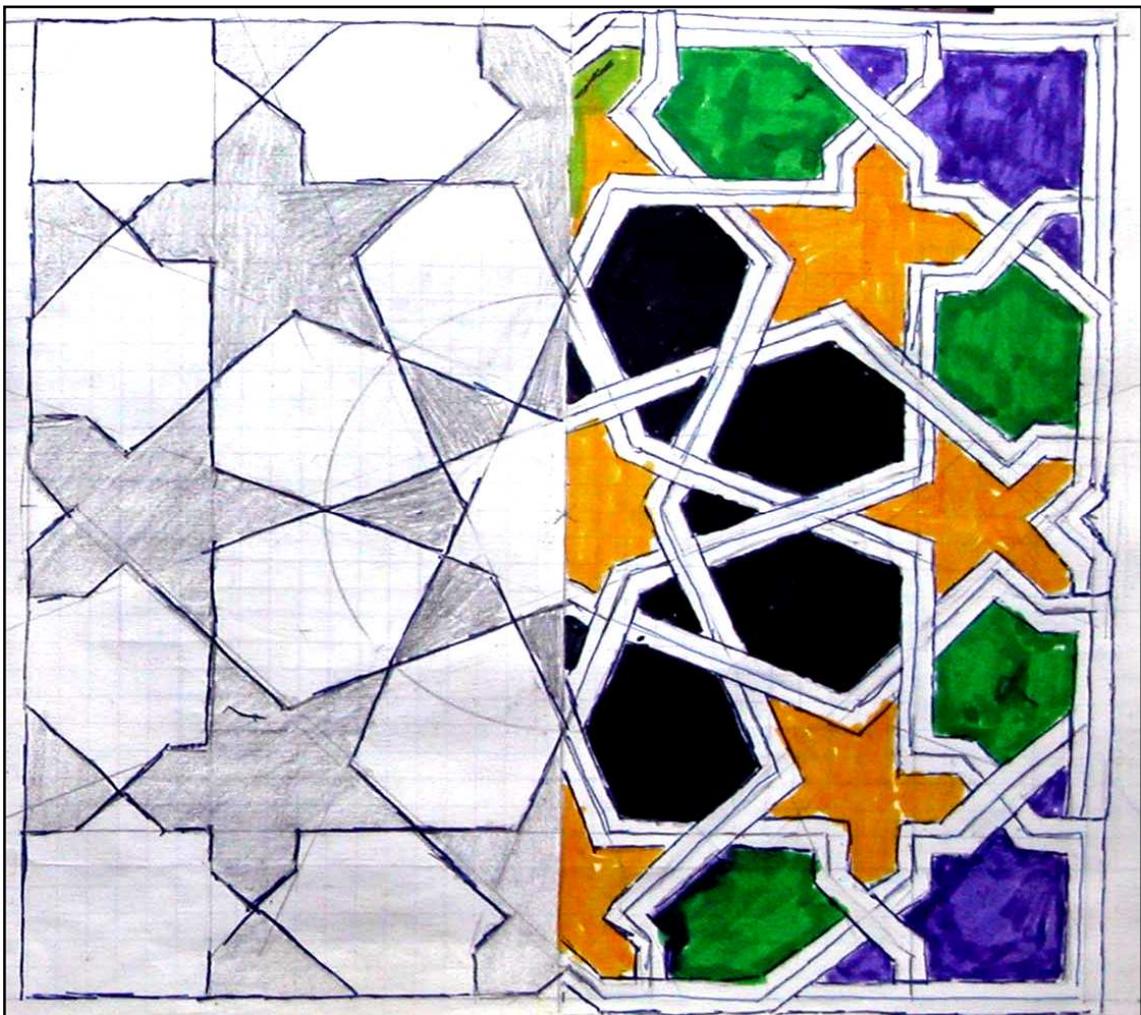
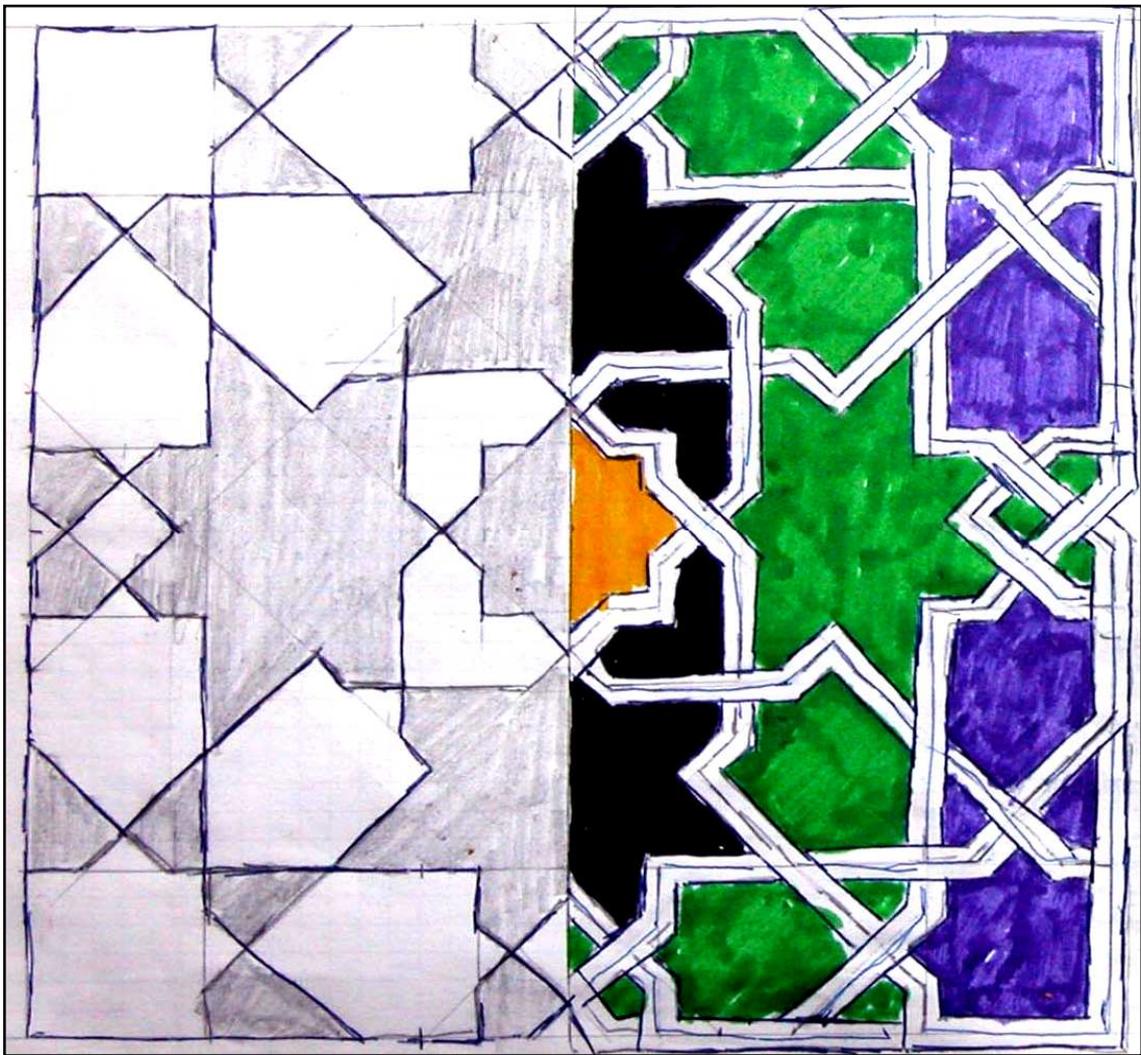




Carnets de voyage.

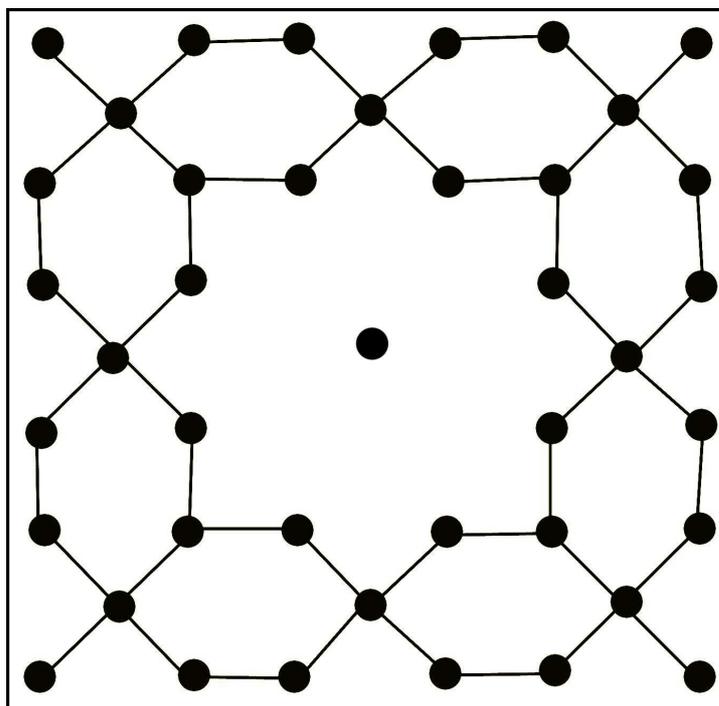
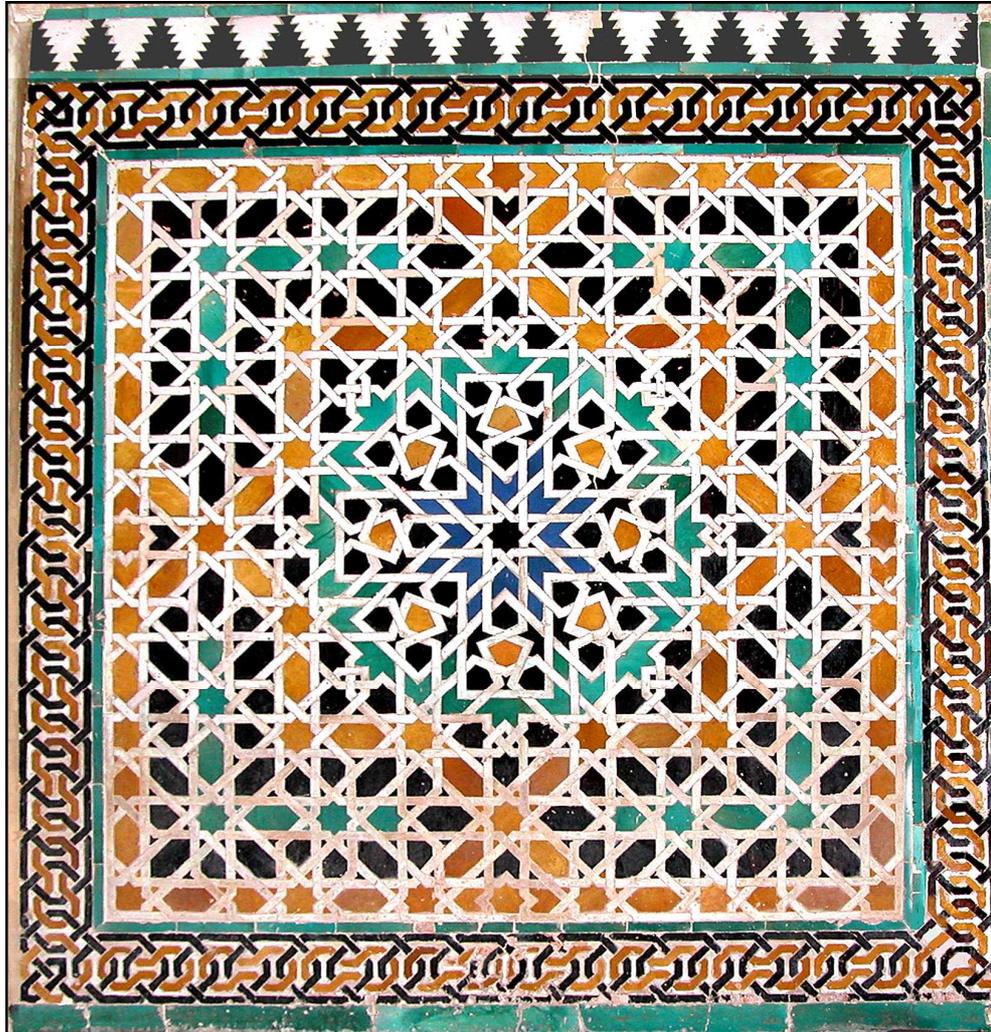


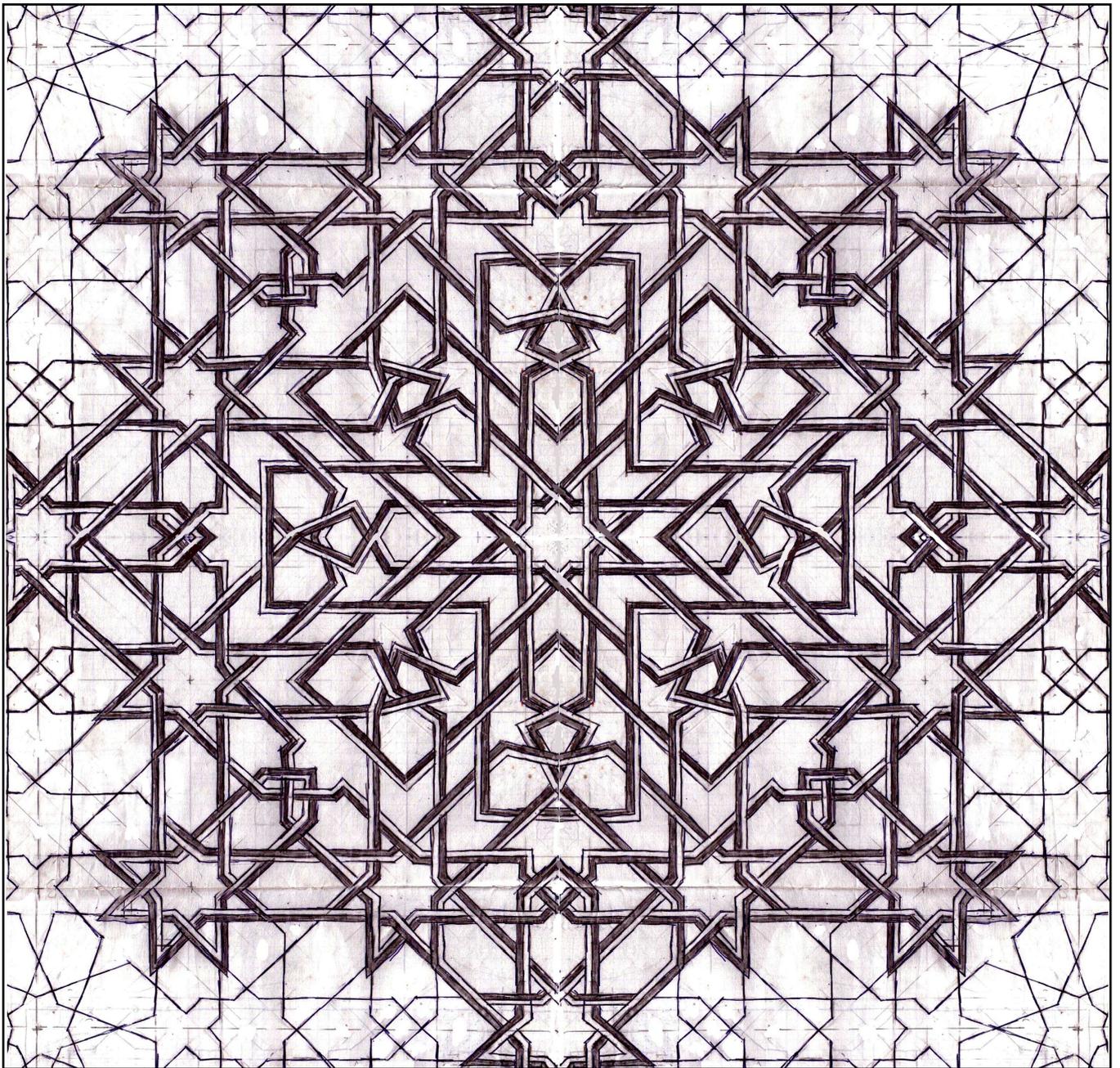
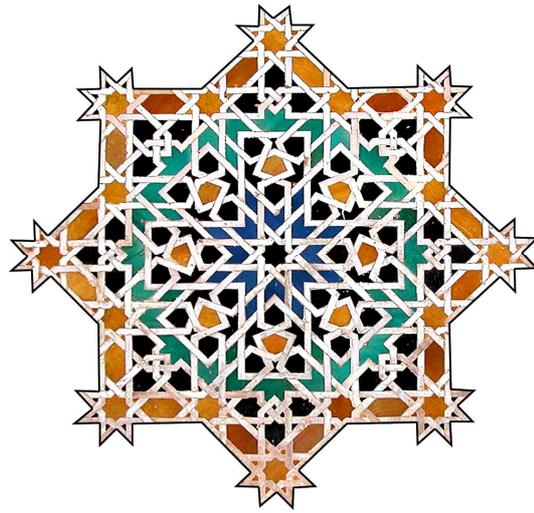


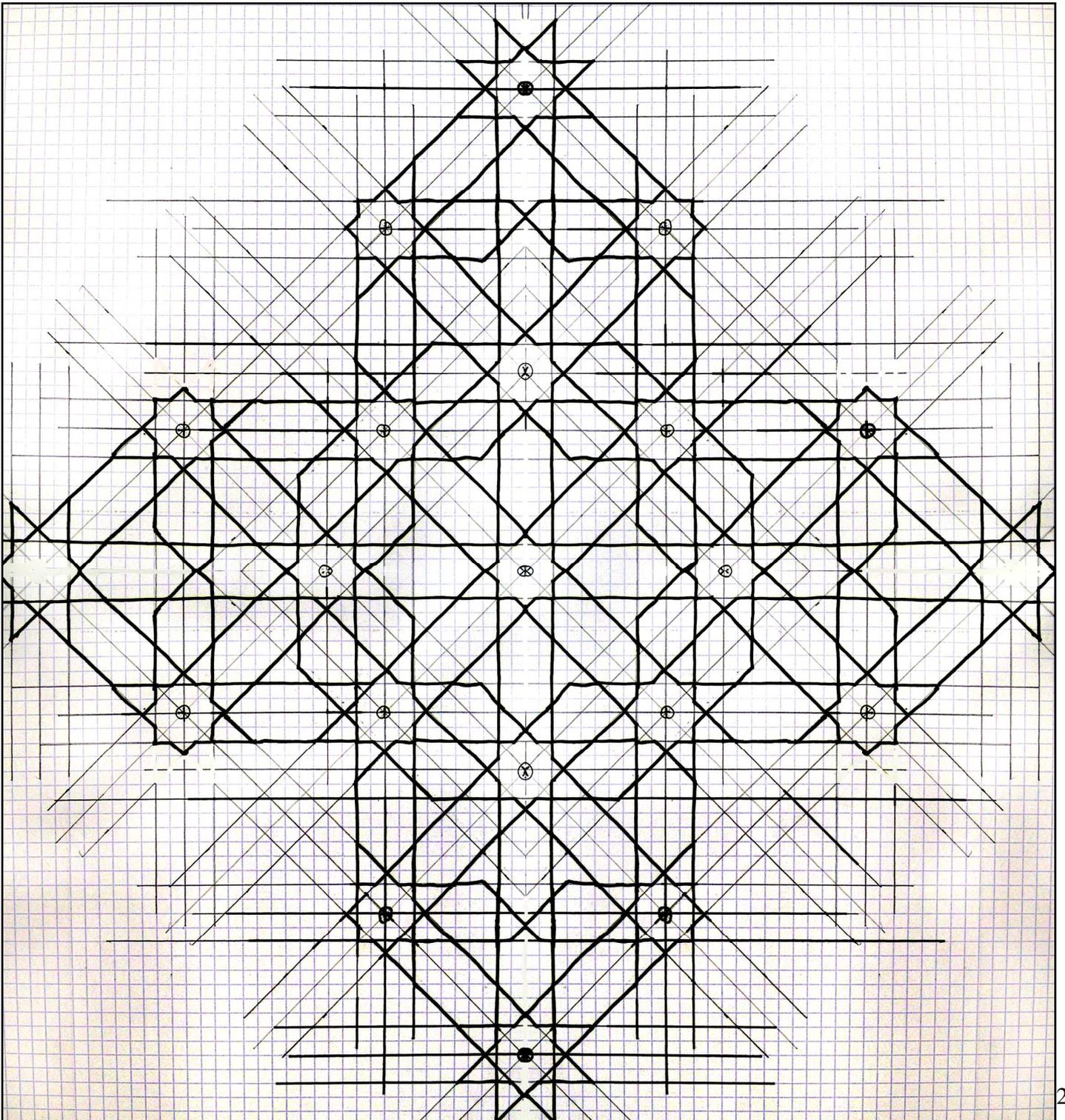
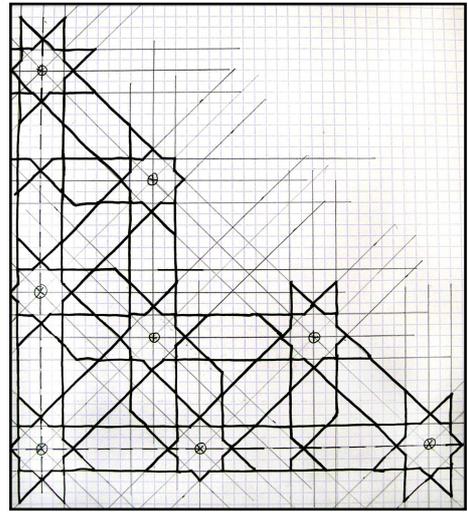
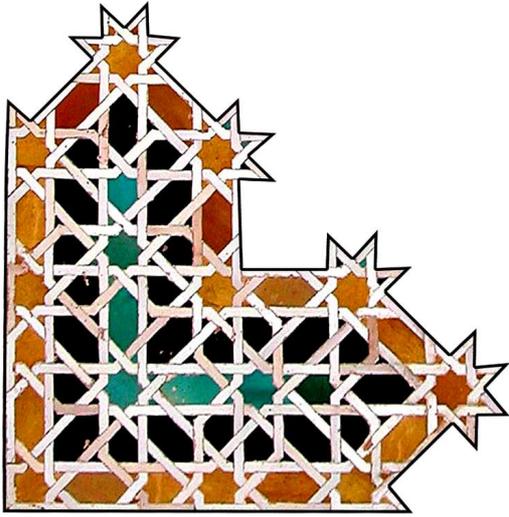


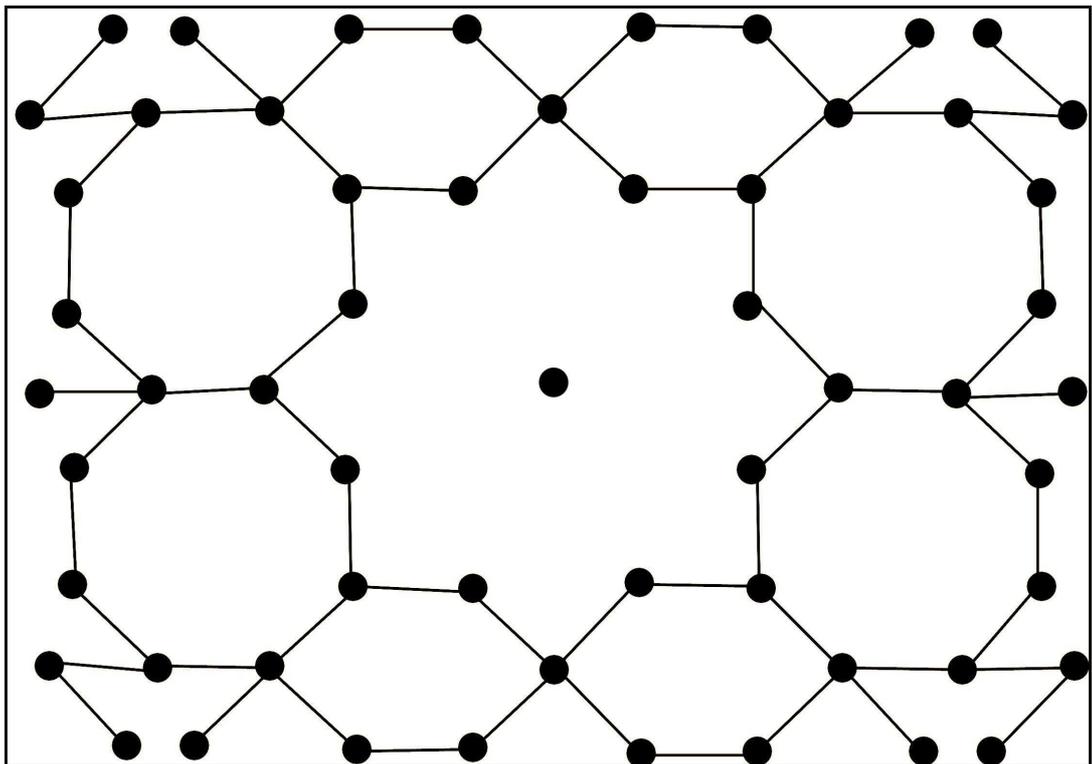
- Systèmes modulaires convergents de la **Salle des Ambassadeurs** :

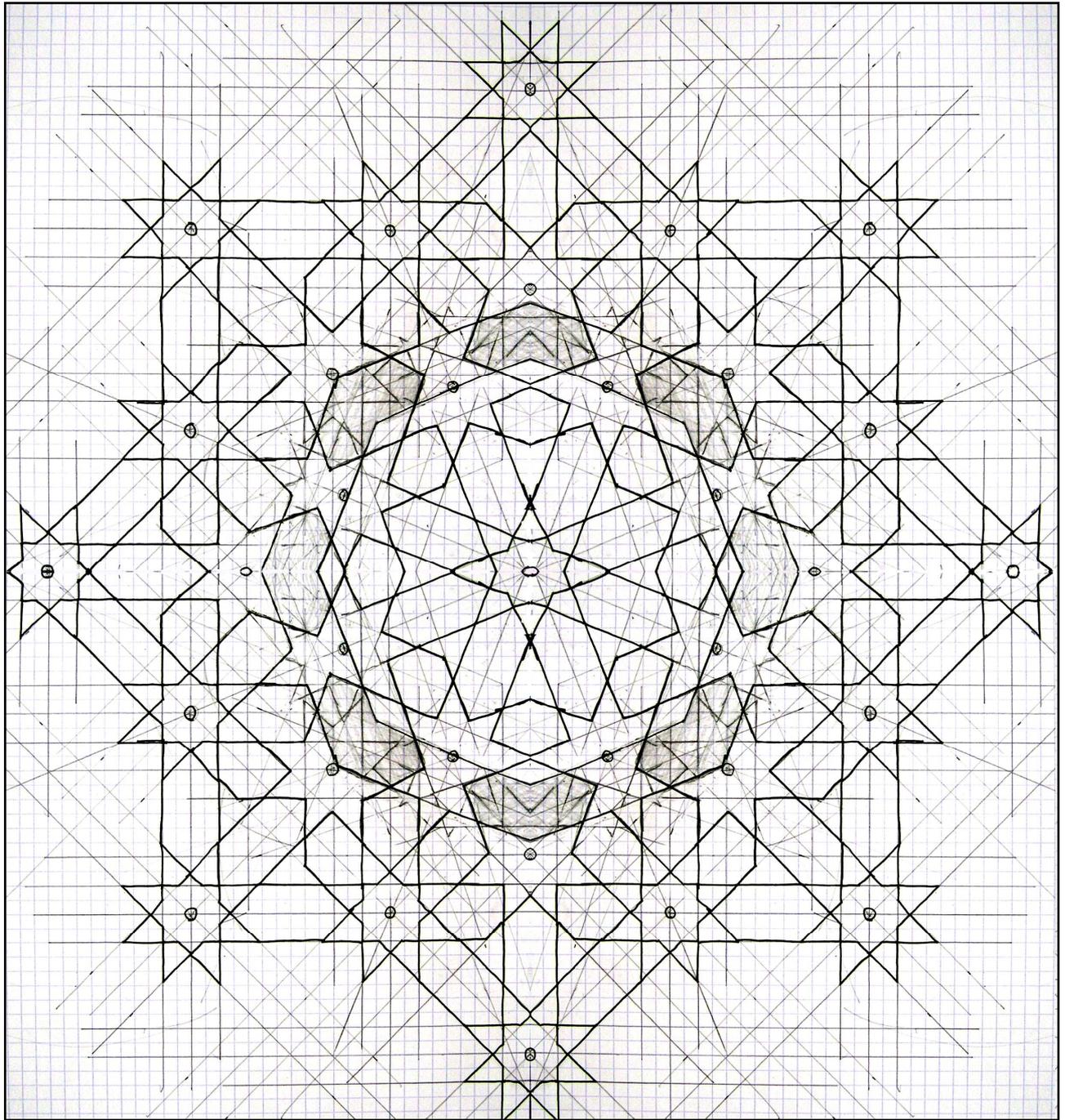
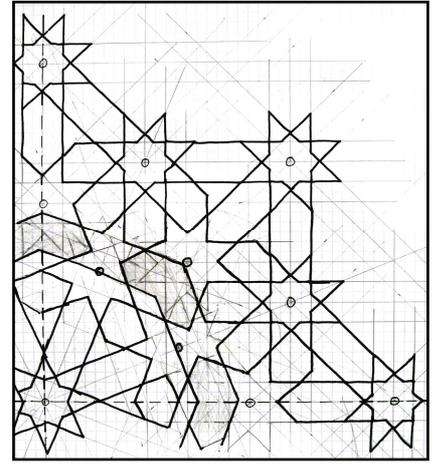
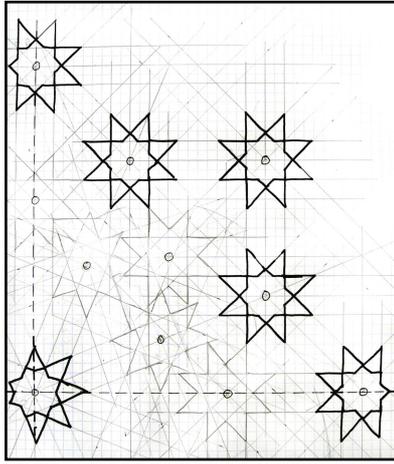
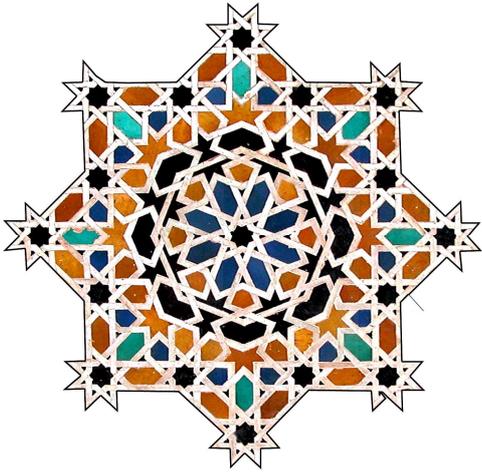
Le sultan Nasrîde Youssouf I, écarté du trône par ses rivaux, se réfugia à Séville chez son ami mais néanmoins ennemi politique Pierre le Cruel, roi chrétien de Castille. Ils partageaient tous deux le goût de la beauté et de la belle architecture. Avec l'aide de ce dernier, il réussit à reprendre les rênes du sultanat de Grenade et, émerveillé par la beauté de l'Alcazar de Séville, entreprit l'édification de la tour de Comares avec comme ambition, le désir de faire mieux que son ami Pierre le Cruel.

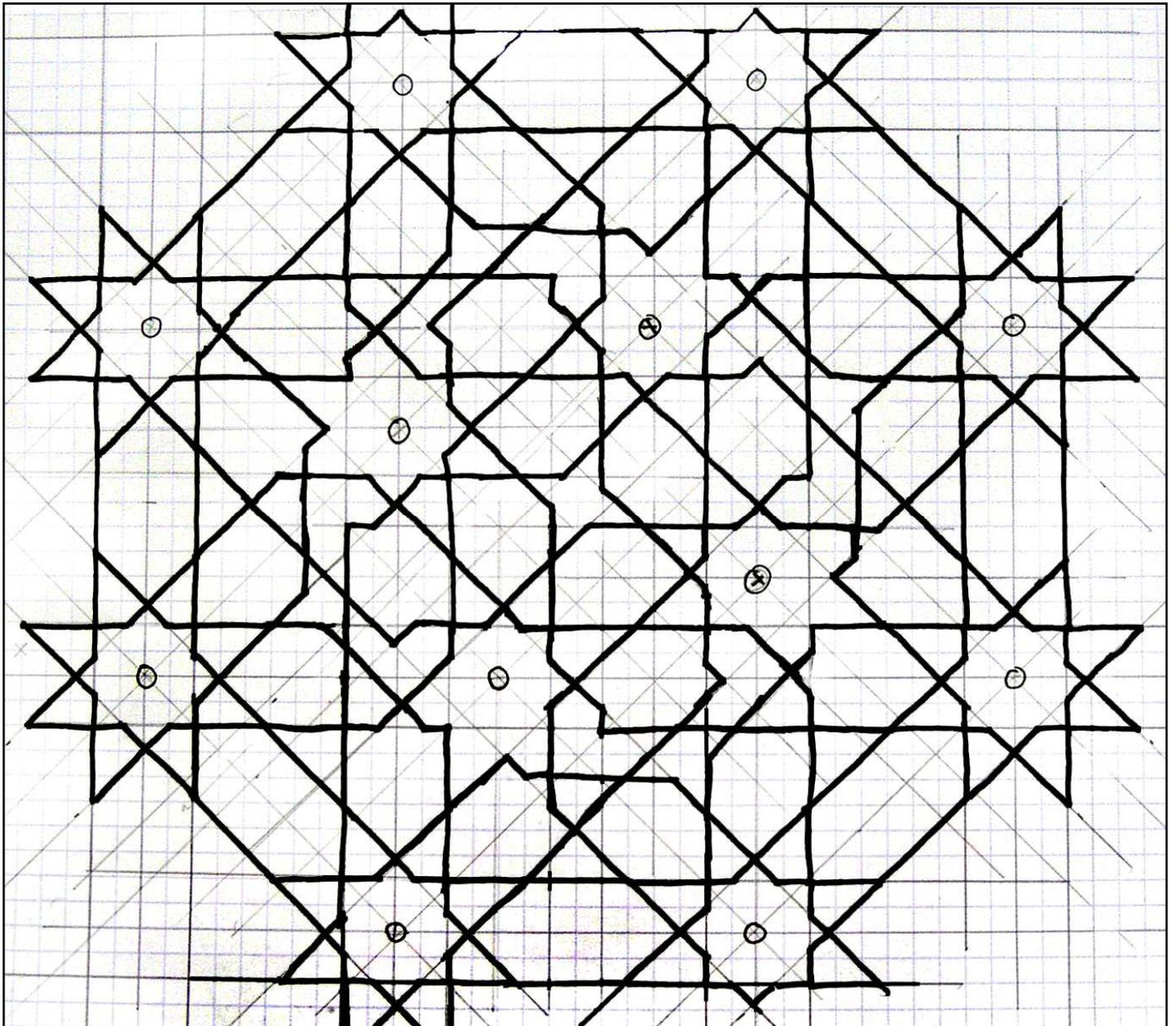
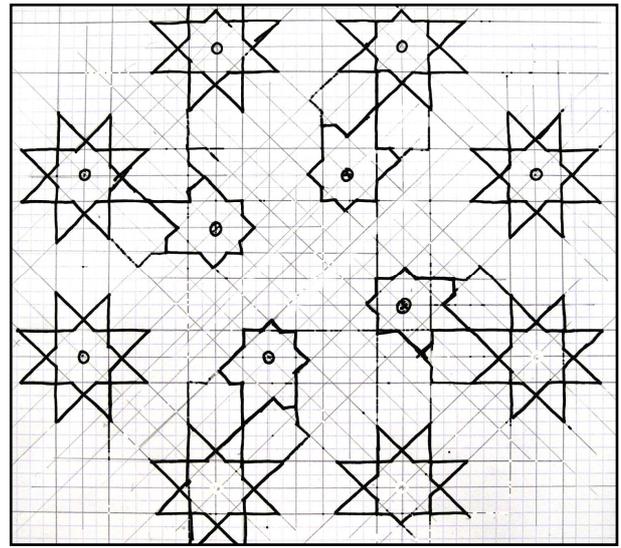
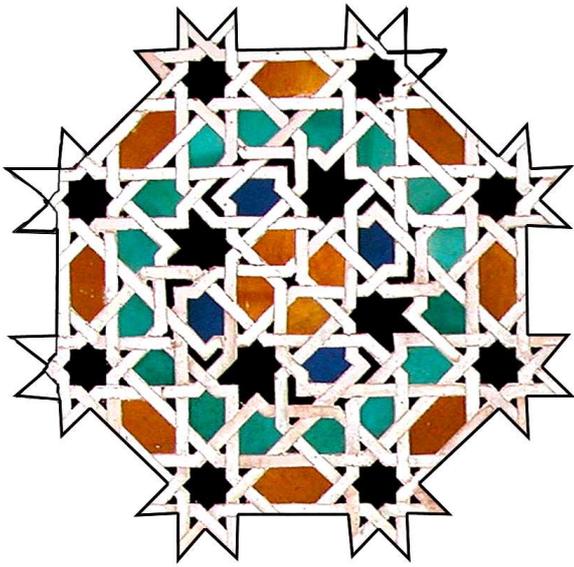


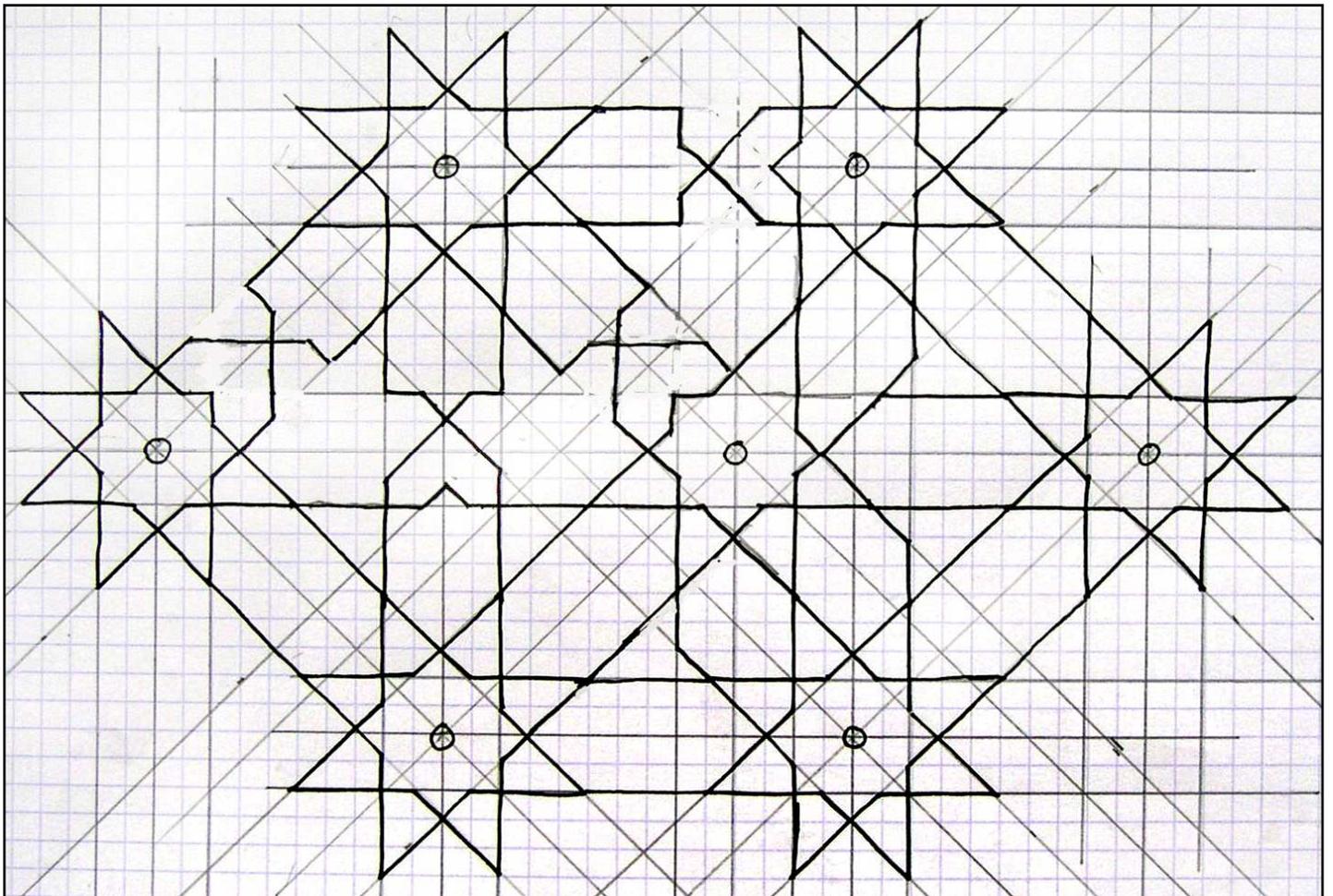
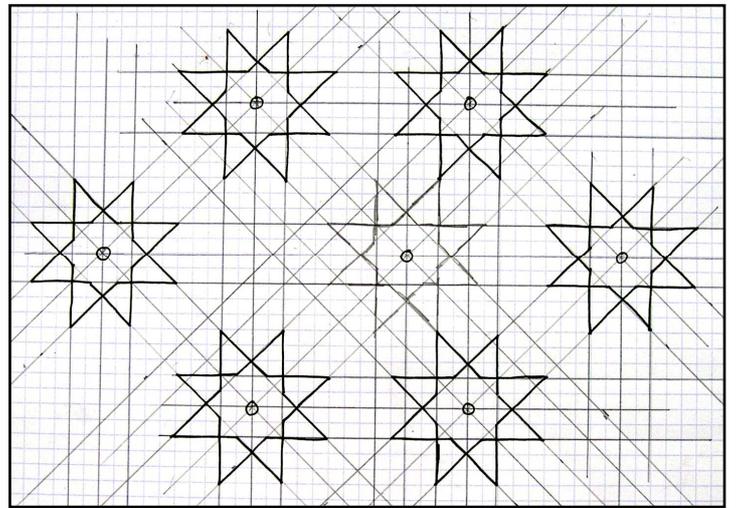
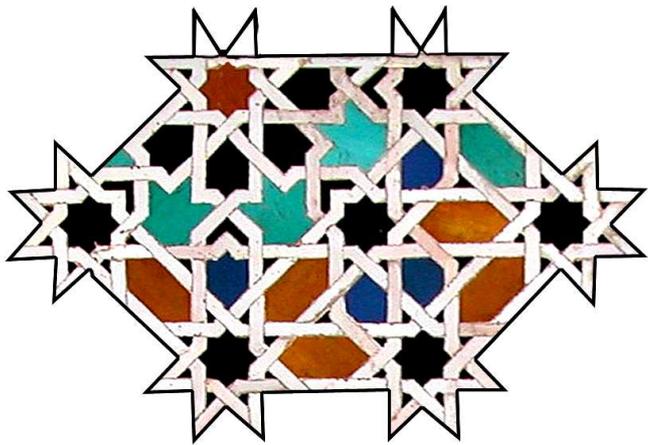


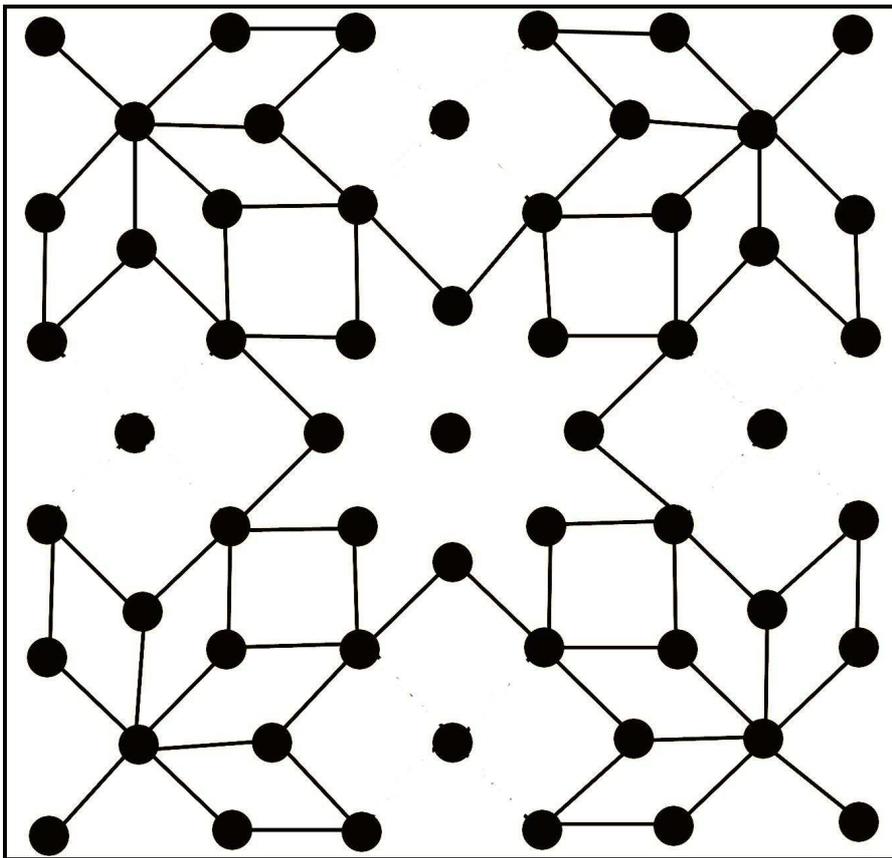












L'étoile à huit du centre ainsi que le carré simple et le losange ont été étudiés précédemment ; seul ce carré double présente quelques difficultés.

