

The Pinelo Palace in Seville: the restoration works by Rafael Manzano between 1969 and 1981

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O Palácio Pinelo em Sevilha: as obras de restauro de Rafael Manzano entre 1969 e 1981

Abstract

The Pinelo House-Palace, a singular Renaissance building in Seville, was transformed to be a guest house known as Pensión Don Marcos between 1885 and 1964. Between 1969 and 1981, it was restored by the architect Rafael Manzano Martos to host the new headquarters of the *Reales Academias Sevillanas de Buenas Letras y de Bellas Artes*. In order to analyze the restoration process, the architect's private archive and other related sources have been investigated. The material available has been compared with modern photographs and plans to evaluate the extent and criteria of the restoration accomplished in coffered ceilings, plaster works and other elements of new construction. In 2010 Rafael Manzano was awarded with the Driehaus Prize by the University of Notre Dame School of Architecture to honor his contributions in the advocacy of architectural heritage and traditions, introducing a new award with his name in Spain and Portugal.

Resumo

O Palácio dos Pinelo, um edifício único renascentista, em Sevilha (Espanha), foi transformado em casa de hóspedes conhecida como Pensión Don Marcos, entre 1885 e 1964. Entre 1969 e 1981, o edifício foi restaurado pelo arquiteto Rafael Manzano Martos para acolher a nova sede das *Reales Academias Sevillanas de Buenas Letras y de Bellas Artes*. Para analisar o processo de restauro, foi consultado o arquivo privado do arquiteto e outras fontes relacionadas. O material disponível foi comparado com fotografias e planos actuais, para compreender a extensão e critérios do restauro realizado em tetos caixotados, obras em gesso e outros elementos de nova construção. Em 2010 Rafael Manzano foi galardoado com o Prémio Driehaus pela Faculdade de Arquitetura da Universidade de Notre Dame, para honrar as suas contribuições na defesa do património e tradições arquitetónicas, introduzindo um novo prémio com o seu nome em Espanha e Portugal.

KEYWORDS

Heritage
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Royal Academies

PALAVRAS-CHAVE

Património cultural
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Introduction

The House-Palace of the Pinelo family, known as Casa de los Pinelo, is a fine though singular example of the Renaissance architecture in Seville. This construction represents the splendour of a period in which Spain started to trade with America and the city became of the most important of the world at the time. After the transformation of the palace in the guesthouse *Pensión Don Marcos* between 1885 and 1964, Rafael Manzano Martos executed the restoration works between 1969 and 1981 for the purpose of hosting the new headquarters of the *Reales Academias Sevillanas de Buenas Letras y de Bellas Artes de Santa Isabel de Hungría*, institutions devoted to cultural, scientific, and artistic research and promotion. The aim of this study is to document and analyze these noteworthy though little-known restoration works.

The methodology applied to this aim is based on the analysis of the projects preserved in the National Archives of Spain, *Archivo General de la Administración de España*, located in Alcalá de Henares, Madrid; the private archive of Rafael Manzano and other archives of professionals who participated in the works; as well as the documents related kept at the *Archivo Municipal de Sevilla*. Other institutions consulted as documentary sources were the *Archivo Catedral de Sevilla*, the *Archivo Histórico Provincial de Sevilla*, and archive of FIDAS foundation at the official College of Architects of Seville. Finally, a series of personal interviews with Rafael Manzano, a photographic work of the palace current state and new plans have also facilitated the identification and appreciation of the architectural elements examined.

With respect to the bibliography on the Pinelo palace, the following contributions must be highlighted: two articles by Rafael Manzano [1-2], an unpublished doctoral thesis plus an article by Pedro Barrero [3-4], three recent papers by Pedro Barrero and Antonio Gámiz on the description of the palace in a 1542 document regarding the use of the palace as a guesthouse and on its wood ceilings [5-7], plus an article on its singular mezzanine ceilings [8]. In terms of historical context, a book by Teodoro Falcón [9], and three articles by Eduardo Ybarra on the Pinelo family and the expropriation of the palace in the nineteenth century [10-12], must also be highlighted.

Short description and historical context

The Pinelo palace was built around the year 1500 by a family of wealthy Genoese merchants who had an important role within the *Casa de la Contratación* in Seville, as well as in the relationship between Spain and America. The building is located near the cathedral, in an urban area of Medieval origin, where the Abades and Segovias streets intersect. The belvedere at the corner of the edifice (Figure 1a) was the first in Seville displaying the influence of Renaissance Italian villas.

The palace layout consists of three coterminous patios, following a common design in Spanish Medieval architecture [13]: an access patio or entry hall (Figure 1b), the main patio or *patio de honor* (Figure 1c), and a third courtyard or garden (Figure 1d) extending up to the party walls. The main patio and its arcades are part of a sequence showing the evolution of the architectural language in the Sevillian palace-houses of great historical and artistic value: the palace of King Don Pedro in the city Alcazar, *Casa de Pilatos*, Las Dueñas, Pinelo, and Mañana.

The Genoese and head of the Pinelo household in Seville, Francisco Pinelo, was one of the wealthiest merchants in the city towards the end of the fifteenth century. He funded crucial enterprises of the Spanish Crown, such as the wars of Granada and Naples, or the first voyages of Christopher Columbus, with whom he shared a close relationship due to their common origins in Genoa [10, 12].



Figure 1. Pinelo Palace: *a)* access to the palace; *b)* patio entry hall; *c)* main patio; *d)* courtyard. Authors' photographs (2021).

The Pinelos introduced major architectural changes in their palace -particularly in the main patio- which contrasted with the local Gothic-Mudejar tradition. The report of the 1969 restoration project by Rafael Manzano appraised this patio as a Sevillian Renaissance master work due to the plaster work displayed in the arches on Genoese marble columns and the renounce to any Mudejar trait in the ornamentation. Towards the end of the nineteenth and early twentieth-century, the patio served as a model for several houses of the Renaissance Revival architecture, such as the ones owned by Conde de Ibarra, Sánchez-Dalp, Salinas, and others nowadays disappeared [14].

Though the Pinelo family did not dwell in the palace for a long time, there is documentary evidence of the residence of both Francisco Pinelo and later his eldest son, Jerónimo Pinelo until his death on September 10th, 1520 [10]. On April 25th, 1523, his brother Pedro Pinelo sold the house to the Church, the institution that maintained it and rented it until its expropriation under the law of Pascual Madoz in 1855 [12]. In 1870, the palace was sold in a public auction and towards 1885 it was rented and transformed into a guesthouse under the name of *Pensión Don Marcos* [6].

For the purpose of transforming the palace in a guest house, its interior was remodelled to accommodate a total of 75 rooms. The location of the old main entrance was shifted to restructure the common areas of guest flow and to fit new rooms at the entry hall patio. Another significant transformation took place in the Renaissance arcades of the main patio: the upper galleries were walled up, therefore hiding arches and columns, to place the balconies of the new rooms.

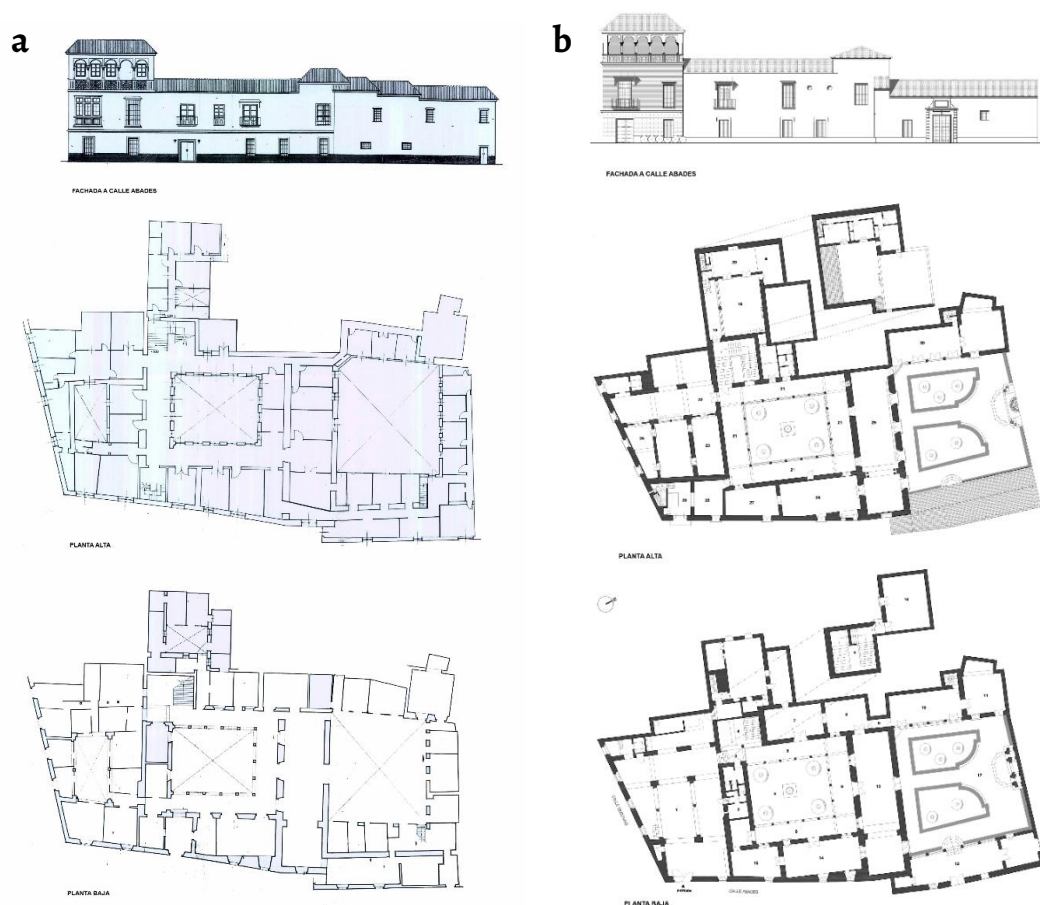


Figure 2. Elevation and floor plans of Pensión Don Marcos: *a*) based on Jesús Gómez-Millán drawing (1964) [15]; *b*) current state. Authors' drawing (2021).

The building was declared a National Historic-Artistic Site on February 5th, 1954. The layout of Pensión Don Marcos is known through postcards from the early twentieth century, later photographs, and thanks to the plans by local architect Jesús Gómez-Millán, drawn in 1964 for the expropriation project (Figure 2a). In them it is possible to observe major transformations when compared with its current state (Figure 2b).

In 1966, the Pinelo palace was acquired by the company *El Corte Inglés* and donated to the city council to compensate the loss of two historical edifices, the palace of Sánchez-Dalp and the old Duque warehouses, whose plot was used to build a modern shopping centre [3].

In 1967, once the palace was in the hands of the council, the urgent works to substitute the damaged roofs started, and the partitions of the Pensión Don Marcos were demolished, keeping the original walls. Between 1967 and 1971, architect Jesús Gómez-Millán conducted these first works funded through the *Comisión Administradora del Impuesto para la Prevención del Poro Obrero*, a commission belonging to the city council of Seville. These interventions were overlapped in the years 1969-1971 with the commissioned restorations by Rafael Manzano.

Biographical notes on Rafael Manzano

Rafael Manzano Martos was born in Cadiz in 1936 and obtained his architect degree in 1961 at the Higher Technical School of Architecture of Madrid. He was a pupil of Manuel Gómez Moreno, Leopoldo Torres Balbás, Fernando Chueca Goitia, and Francisco Íñiguez Almech, with who he specialized in architecture history and restoration theory and techniques applied to historical monuments [16].

Manzano Martos served as architect of the later *Servicio de Defensa del Patrimonio Artístico Nacional*, under the Directorate-General of Fine Arts, between 1962 and 1982, and as an architect of the *Servicio de Ordenación de Ciudades de Interés Artístico Nacional*, under the Dirección General de Arquitectura between 1962 and 1970. In those years, prior to the transfer of legal powers from the Spanish government to the autonomous regions, numerous monuments benefited from restorations, many of them still unresearched today [17].

Rafael Manzano was awarded the Gold Medal for Merit in the Fine Arts (Spain) in 1972. From 1968 and for more than forty years he was Professor of History of Architecture and Urbanism, Theory and Technique of Historical Sites Restoration, at the Superior Technical School of Architecture of Seville (ETSA), which he directed between 1974 and 1978. His classes on Architecture History are remembered by many students for the use of drawing and the visits to the historical sites [18-19].

Since 1982, the architect is a member of the *Real Academia de Buenas Letras de Sevilla*, besides, a member of the *Real Academia de Bellas Artes de San Fernando* in Madrid, and other royal academies. Rafael Manzano was Director-Curator of the Alcázar of Seville from 1970 to 1988, spokesman of the *Patronato de la Alhambra* between 1971 and 1980, and Director-Restorer of Medina Azahara in Córdoba from 1975 to 1985 [16].

In 2010, he was the first architect awarded the Richard H. Driehaus Prize at the University of Notre Dame Laureate (Indiana, USA) (Figure 3a). This is an annual prize that recognizes, since 2003, the excellence of outstanding architects still active, whose works represent the principles of traditional, classical, and sustainable architecture and urbanism in contemporary society and environments with a positive, long-lasting cultural, environmental, and artistic impact.

On the occasion of this ceremony, the philanthropist Richard H. Driehaus decided to create a new award in Spain aimed to promote the heritage preservation and the traditional architecture: the Rafael Manzano Prize of New Traditional Architecture. This award is organized by The International Network for Traditional Building, Architecture & Urbanism (INTBAU), in collaboration with Fundação Serra Henriques, the San Fernando Royal Academy of Fine Arts in Madrid, the higher council of Architects Associations in Spain (*Consejo Superior de Colegios de Arquitectos de España*), and Hispania Nostra association (Figure 3b). Celebrated annually in Spain since 2012 and since 2017 in Portugal, the award recognizes the work of architects who had accomplished restorations of historical sites or architectonic interventions distinguished for their contribution to the conservation, promotion, and advocacy of the values of traditional and classical architecture.



Figure 3. a) Rafael Manzano receiving the Driehaus Prize on March 27th, 2010 (photograph by Carlos Sánchez). b) Ceremony of the first edition of the Rafael Manzano Prize for New Traditional Architecture on October 10th, 2012, honouring architect Leopoldo Gil, besides Lady Elena, Infanta of Spain and Duchess of Lugo; Antonio Bonet, director of the Royal Academy of Fine Arts of San Fernando; Richard Driehaus, president of The Richard H. Driehaus Charitable Lead Trust; and Rafael Manzano (photograph by the Royal Household of Spain) [20].

The Pinelo palace works: Documentation and process

The archives of the Ministry of Culture of Spain (*Archivo Central*) preserve around nine thousand files of projects regarding restoration of monuments between 1940 and 1980 promoted by the Directorate-General for Fine Arts of the former National Ministry of Education. Among these documents, there are 307 files of works accomplished by Rafael Manzano in 121 historical sites in Andalusia, between the years 1963 and 1982 [21]. Thirteen files are preserved on the Pinelo palace, six of them corresponding to the works of new construction on the adjacent plot for the new headquarters of the *Real Academia de Medicina de Sevilla*. Therefore, Rafael Manzano conducted the restoration works at the Pinelo palace after producing seven partial drafts (Figure 4), as the execution advanced, as it was customary in the restoration projects promoted by the Directorate-General for Fine Arts at the time.

At first, the idea was to host a historical museum in the city, but this plan was soon substituted for the plans of the *Reales Academias de Sevilla*: *Real Academia de Buenas Letras* on the ground floor, the *Real Academia de Bellas Artes de Santa Isabel de Hungría* on the top floor, and the mezzanine was reserved for the *Comisión de Monumentos Históricos y Artísticos de la Provincia de Sevilla*.

The Directorate-General for Fine Arts was then directed by Florentino Pérez Embid, who undertook a major labor in the field of historical heritage in Spain and particularly Andalusia. Although he had to move to Madrid in order to hold his chair in 1950, Pérez Embid always maintained a close relationship with the city of Seville. In words of Rafael Manzano, both shared “besides friendship, the academic life, and the background at the *Real Academia de Buenas Letras*, until the institution was transferred to the Pinelo palace” [22].

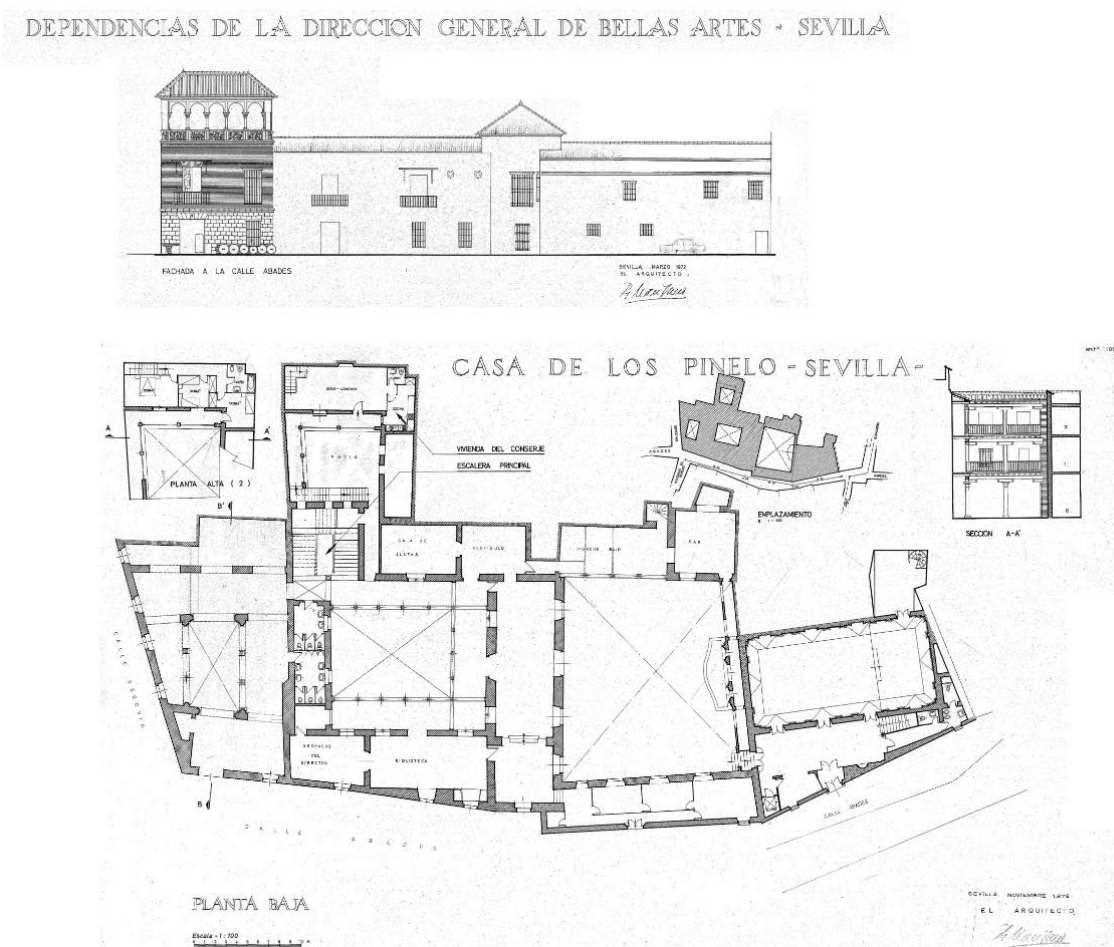


Figure 4. Main elevation and floor plan of the Pinelo palace: March 1972 and November 1978. Drawings by R. Manzano (R. Manzano private archive).

Another important participant in these works, was Ramón Queiro Filgueira, the technical architect, and author of photographs preserved in his own archive. The contractor in charge of the material execution was Ramón Mellado Armendáriz (Armendáriz Construcciones S.L.), though there are invoices between 1969 and 1971, issued by the company Construcciones Serva, S.L., which would undertake the early consolidation works supervised by the local architect Jesús Gómez-Millán, with whom Rafael Manzano coincided in the works carried out between 1969 and 1971. During that period, the palace received precious elements from other historical sites already demolished, donated by the city council, and that would be relocated under the direction and expertise of Rafael Manzano. Among these elements, the banisters placed at the main patio, or the mural fountain installed in the courtyard, both original pieces from the palace of Levís.

The last execution phase, according to the project of November 1978, was commissioned to the company Empresa Constructora Becerra, S.L. In the private archive of Rafael Manzano have been examined, among other documents, building certifications, professional services contracts, as well as the initiation of construction act signed on May 12th, 1979, and its ending date in February 1981.

The restoration project of the belvedere in 1969

The first project for the restoration of the Pinelo palace drafted by Rafael Manzano in 1969 is preserved at the *Archivo General de la Administración* (Sig. caja 70.869). Its report indicated its intended early use, as city museum, and the section II described that the aim of the project was to restore one of the palace most remarkable elements: its corner belvedere.

The works comprised the recovery of the edifice arcades, hidden behind walls to provide space for the rooms required in the Pensión Don Marcos, the shoring to dismount the ruined wood frame, and the construction tie beams in the upper part of the arcades. Over the new tie beams the frame was reconstructed by copying the original materials preserved and the tiled cover was repaired and completed (Figure 5). Then, new metal framings were built over the wood ceilings, which were preserved anchored to the new structure to ensure the overall stability.



Figure 5. Lookout-tower of the Pensión Don Marcos: a) prior state towards 1950 [23]; b) reconstructed frame. Authors' photography (2021).

The restoration project for the city historical museum in 1970

The private archive of Rafael Manzano preserves a project dating from 1970, with no records at the *Archivo General de la Administración*, was aimed to restore the palace to host the city Historical Museum. The workplan included the bolstering of the metal frames, the use of concrete to rebuild the ceilings which had lost their decoration and the application of hidden metal structures to support the old wood ceilings which were not properly secured. The project focused mainly on the ceilings of the ground floor at the entry hall patio.

The anchorage of the wood ceilings to the new metal frame allowed to preserve the original beams, though they ones placed besides the patio needed, as they were more exposed to rainwater. The *alfarjías* in bad shape were replaced (Figure 6a) and *ladrillos por tabla* were installed in different colors. Upon these, ceramic thin bricks were laid up to the upper level of the hidden metal profiles (Figure 6b) and a concrete layer and flooring on top. After a thorough cleaning, the wood works recovered their original polychromy (Figure 6c).



Figure 6. Ceilings beside the entry hall patio: a) wood beams repair (1970); b) metal beams on the old ceiling and bricklaying (1970) [24]; c) restored ceiling. Authors' photography (2021).

Restoration projects in 1972

The 1972 projects preserved at the *Archivo General de la Administración* (Sig. caja: 70.648 y 70.711) described the palace as headquarters of the royal academies *Real Academia de Buenas Letras* on the ground floor and the *Real Academia de Bellas Artes* at the top. Both projects would allow to raise the budget required to complete the structural reinforcement of metal structures in bad shape across the building, following with structural repairs already started.

Among these repairs, it must be highlighted the reinforcement of the wooden frame in the courtyard upper gallery. The general guideline followed was to substitute the wood beams in poor conditions, reinforcing some of them with metal elements, in order to preserve the larger number of original pieces. A new flooring was also planned for the consolidated areas, using fine, first quality bricks with similar characteristics to those originally used. Steps of the main stair were restored with mahogany wood and ceramic pieces brought from another Sevillian palace which had been demolished in those years. Besides, the walls were strengthened, filling up the hollows opened at the end of the nineteenth century when the building was transformed in the guest house *Pensión Don Marcos*.

The projects for the headquarters of the Real Academia de Medicina, 1972-1975

On November 30th, 1971, an important meeting was held among members of the *Reales Academias Sevillanas de Buenas Letras, Bellas Artes and Medicina* with Florentino Pérez Embid, according to the local press (*ABC Sevilla*, December 1st, 1971). In this meeting the plans by Rafael Manzano were discussed for a new construction project in the palace adjoining lot, acquired to host the new headquarters of the *Real Academia de Medicina de Sevilla* (Figure 7a).

The *Archivo General de la Administración* preserves the files of the planned works aimed to build this project between 1972 and 1975 (Sig. caja 70.987; 70.711; 70.738; 70.765). In June 1975, the new courtyard gallery was built to connect both edifices (Figure 7b). The works of new construction, which lasted until 1976, were solved by introducing load-bearing walls and an architectural language consistent with the style of the old palace (Figure 7c).

The restoration project in 1973

The project of 1973 preserved at the *Archivo General de la Administración* (Sig. caja: 70.765), described the demolition of the precarious constructions in the service yard besides the main staircase. The aim was to build a new house for the family of the concierge who was the building caretaker. After reinforcing the dividing walls, the new house was built with load-bearing walls and an access gallery through the landing of the main staircase.

Additionally, the new plaster ceilings of the registry office at *Real Academia de Buenas Letras* were executed at the time. As there were not preserved any remains of the old ceilings, the new design was inspired by a small Renaissance ceiling of the palace, located in a corridor towards the courtyard, composed by alternate octagons and rhombuses and clearly inspired by Serlio's sheet LXXV verso from Book IV [5] (Figure 8).

Rafael Manzano described in his 1969 project that the upper galleries at the main patio were unfinished in the original construction. Therefore, in 1973 it was decided to complete them with a new decoration (Figure 9).

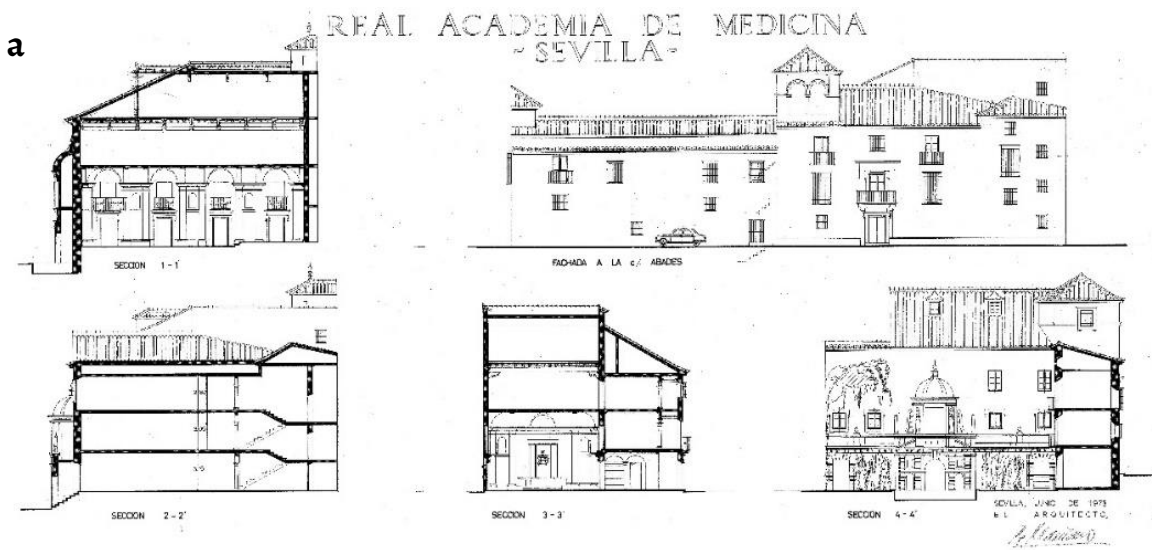


Figure 7. The new headquarters of the *Real Academia de Medicina* at the adjacent plot [24]: a) elevations and sections, drawing by R. Manzano (1972); b) building of the new gallery at the courtyard (August 1975); c) assembly hall at the *Real Academia de Medicina* (1976).



Figure 8. a) Renaissance vault in the corridor towards the courtyard, authors' photography (2021). b) Execution of the vault of the registry at the *Real Academia de Buenas Letras* (1975) [24].

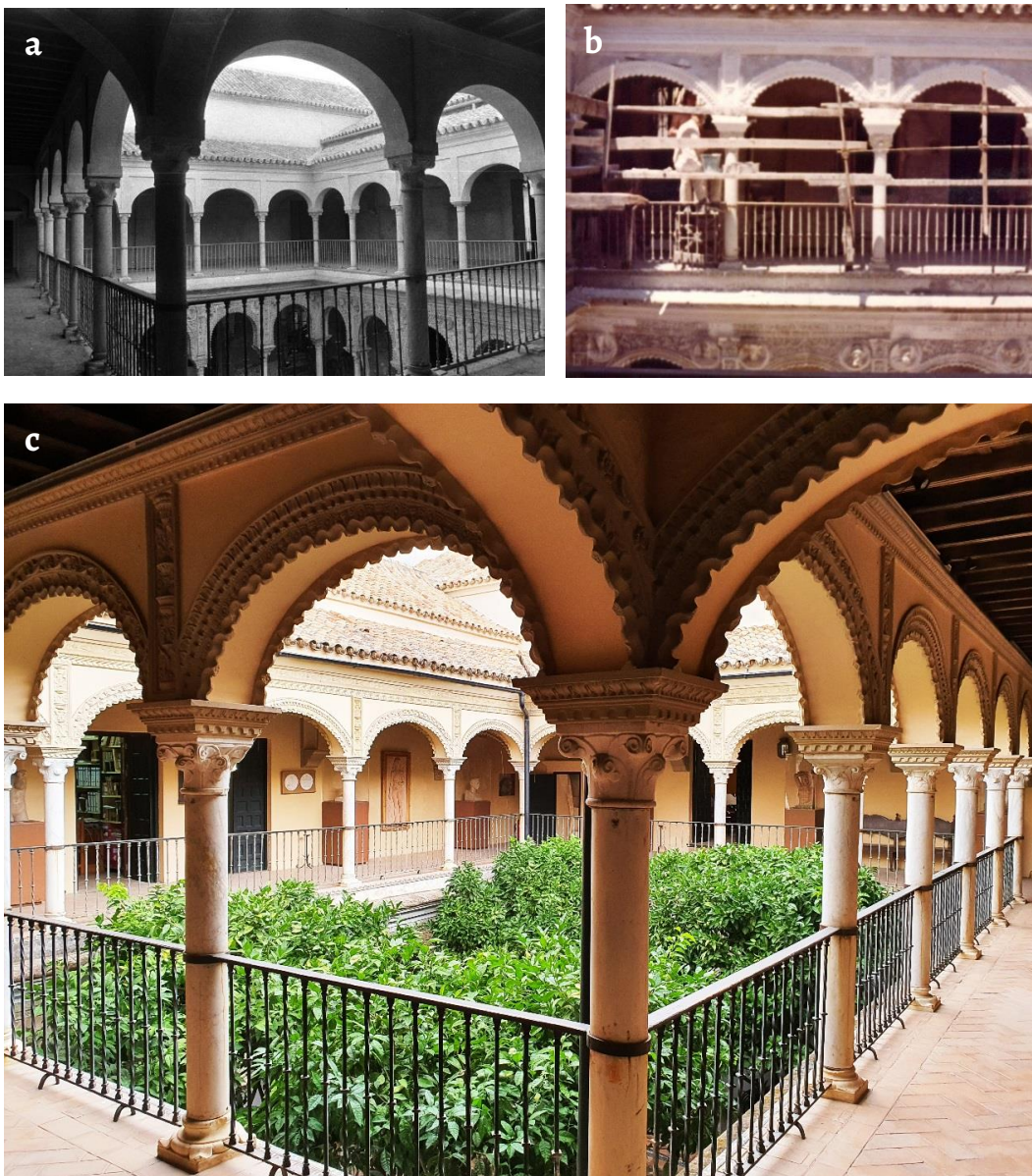


Figure 9. High gallery at the main patio: *a)* prior state, without decoration (1970) [24]; *b)* decoration process (1973) [24]; *c)* current situation. Authors' photography (2021).

Restoration projects in 1975 and 1976

The works corresponding to the projects drafted in 1975 and 1976 (both in sig. caja: 70.793) addressed the restoration of coffered ceilings and wood works.

The gallery of the main patio had beams in need of repair, so it was necessary to dismantle the metal framing with the object of replacing the damaged pieces, reinforcing some of them with metal elements which are still visible today (Figure 10).

It also took place the restoration of the coffered ceiling at the ground floor main hall, nowadays the assembly hall -Salón de Actos de Buenas Letras- composed by large beams shaping a grid and panels with motifs of bows and medallions. In words of Rafael Manzano: "...the panelled ceilings of this hall had disappeared completely [...] only the main girders remained. The interlaced coffering background of Mudéjar inspiration visible today was part of my work..." [1] (Figure 11).

The project also included a decorated plaster vault decorated with Mannerist bas-relief motifs for the main hall in the upper floor, today the conference room -Sala de Juntas- of the *Real Academia de Bellas Artes*. Some photographs of the previous state of the vault with original decoration and other of the restoration process have been researched (Figure 12).

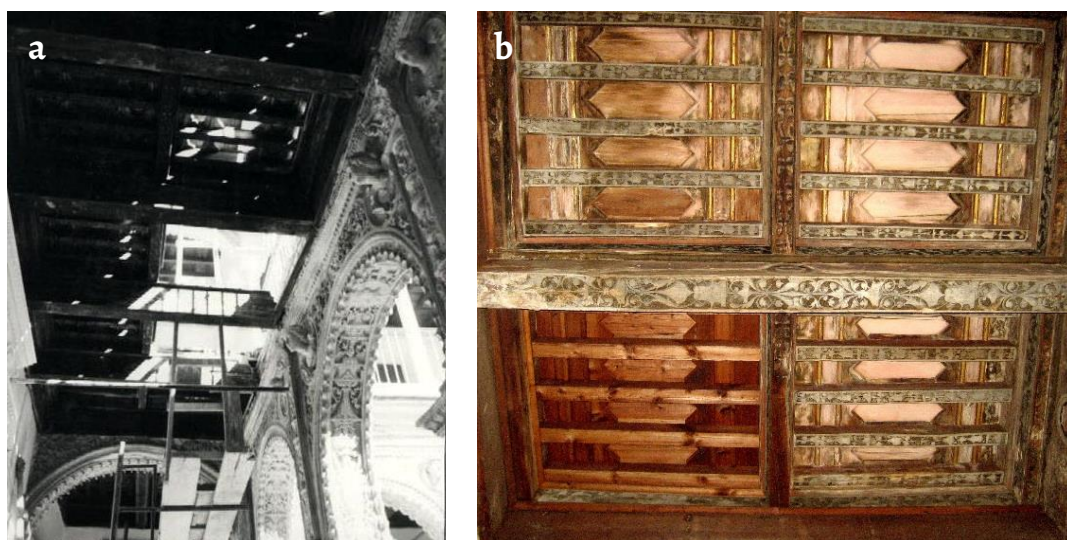


Figure 10. Ceiling of the main patio gallery: *a*) restoration process (1975) [24]; *b*) current situation. Authors' photography (2021).

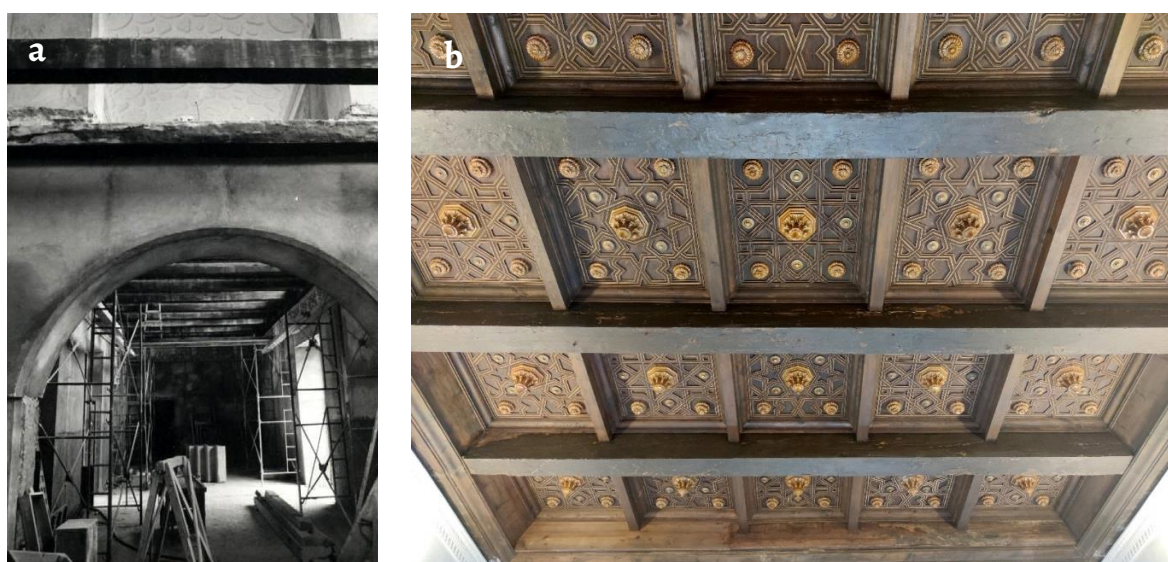


Figure 11. Ceiling of the main hall at the ground floor: *a*) original beams preserved (1975) [24]; *b*) detail of the restored ceiling. Authors' photography (2021).



Figure 12. Plaster vault ceiling at the top floor main hall: *a*) Prior state (1975) [24]; *b*) Restored ceiling at the top floor hall. Authors' photography (2021).

The restoration project in 1978

The last project dating from November 1978 and preserved at the Archivo General de la Administración (Sig. caja: 95.682) completed the restoration of coffered ceilings, wood works, and flooring in the palace.

The completion of the main staircase was planned with coffered ceiling drawn in a sectional view suspended from the new metal structure in the roof (Figure 13a). In his opening lecture of the academic year 1996/97 at the *Real Academia de Buenas Letras de Sevilla*, Rafael Manzano detailed: “The stairwell is the original, but its frame was completely lost. The one we see today was part of my project and it was rebuilt from some fragments recovered from an antique shop...” [1] (Figure 13b). According to the architect, after 1978 some fragments of a regular octagon frame appeared and it was then reconstructed, though this design was different to the originally planned. In his private archive recordings, there is a reference about the purchase of a coffered ceilings lot for an individual client at the antiquarian Manuel Martín Franco which facilitated the acquisition of the forementioned fragments (ref. 1425. Project “Casa de payés en Mas Olivet”).

Furthermore, the initial project of 1969 expounded that the chapel “quite decayed as the whole building, has a remarkable vestry cabinet with Renaissance carved doors, and the covering coffered ceiling is still preserved”. The restoration of its ceramic plinth was accomplished by fixing the original tiles and replacing the missing pieces. The original coffered ceiling original was cleaned (Figure 14a) and the vestry was extended by opening a space towards the adjacent room or antechapel. This antechapel was crowned with a magnificent coffered ceiling (Figure 14b) which was transferred from other room of similar dimensions, and where the piece was no longer befitting of the new aimed purpose, a museum, as Rafael Manzano himself confirmed.

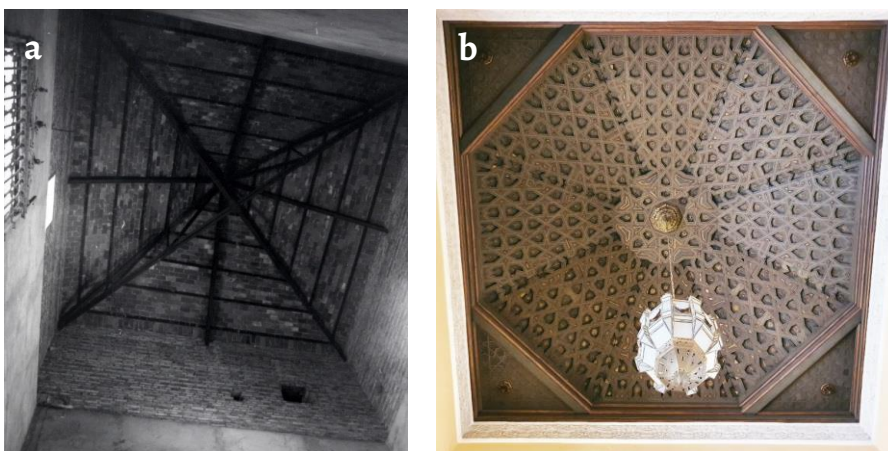


Figure 13. Ceiling of the main staircase: a) view of the previous metal structure (1972) (R. Queiro private archive); b) coffered ceiling of the main staircase. Authors' photography (2021).



Figure 14. Ceilings: a) chapel's original coffered ceiling; b) coffered ceiling transferred to the antechapel. Authors' photographs (2021).



Figure 15. Courtyard: *a)* new plantings (1979) [24]; *b)* current state. Authors' photography (2022).

When the works finished, the gardening was completed and some party walls were covered. The old courtyard had crossing paths and had a font supplied by a waterwheel [6]. After having suffered many alterations, Rafael Manzano recovered the space with a pavement of terracotta tiles. Two large parterres were adorned with orange and lemon trees enveloped by green myrtle, and the perimeter flower beds were filled of jasmine and bougainvillea shrubs (Figure 15). At the south front a simple façade was placed following the central axis of the courtyard, in the access to the assembly hall of the *Real Academia de Buenas Letras*.

Conclusions

The professional practice of restoration of historical heritage requires of a deep architectural knowledge, as most of the buildings and monuments have suffered all kinds of transformations, sometimes extraordinary, due to external factors, wars, new uses, etc. In fact, it could be considered that the history of architecture is, ultimately, the history of the restored architecture [17].

Thus, to understand the transformations of the Pinelo palace, numerous historical documents were analyzed and new graphic, updated sources had to be elaborated. This research examines for the first time the restoration works that Rafael Manzano undertook in the edifice between 1969 and 1981. The site was declared National Historic-Artistic Site in 1954 and, once the property of the Seville City Council, it was first intended to host the city historical museum. Finally, it was decided its use as the new seat of the royal organizations *Reales Academias Sevillanas de Buenas Letras* and *Bellas Artes*, and a new building was erected in the adjacent plot to host the *Real Academia de Medicina*.

After the initial consolidation process conducted by the architect Jesús Gómez-Millán between 1967 and 1971 [3], Rafael Manzano drafted between 1969 and 1978 seven different projects which allow to appreciate the scope of the works and the followed criteria:

The belvedere was restored recovering the original entrance through the entry hall patio and revealing columns, arcades, and parapets which have been blinded to gain the rooms for the guesthouse *Pensión Don Marcos*. The wood frame of the roof was rebuilt from the preserved remains. The private payer room under the belvedere was reconstructed, connecting it with the adjacent antechapel, as required by the Academies, and its top was covered with a coffered ceiling transferred from other room of the palace.

The ceilings which have lost their decoration motifs were restored with concrete, and the coffered ceilings lacking support were suspended from new hidden metal structures. A new gallery in the courtyard connected the palace with the new building hosting the *Real Academia*

de Medicina. Party walls were reinforced at the service yard besides the main staircase, and the space was rearranged to build a new home for the concierge.

For the ceiling of the *Real Academia de Buenas Letras*, were just the plasterwork frieze and main beams were preserved, new motifs of Mudéjar inspiration were designed. In the assembly of the *Academia de Bellas Artes*, on the upper floor, the plaster vault dating from the seventeenth century was restored by copying the remains of the original decoration. The new plaster ceiling for the Registry office of the *Real Academia de Buenas Letras*, which did not retain any of the original decoration, took an octogonal pattern from a small vault located at the palace, which in turn was inspired by an image of Book IV by Serlio.

The stairwell had lost its frame and it was rebuilt from fragments recovered from an antiquarian shop. The palace also received materials from edifices which had been demolished, such as the tiles for the main staircase riser covers, or the gate to access the building, adapted from a walnut door brought from Granada. Additionally, the arcades in the upper floor at the main patio were embellished with plaster decoration for the first time, under the guidelines of the Directorate-General of Fine Arts with the certainty that the patio complex was transformed into more beautiful and coherent. Finally, the courtyard was recovered, providing a careful decluttering of elements which need no restoration. On February 16th, 1981, the final certificate was signed, and the palace is still today the seat of the city Royal Academies.

In this way, Rafael Manzano completed varied and versatile restoration works following criteria based on a deep knowledge of the history of architecture and its traditional techniques, revealing a great admiration for the historical heritage but without confusing the past and the new constructions. To accomplish these projects, the architect had to manage limited resources in successive annual budgets. Manzano will follow the teachings of great masters such as the architect Leopoldo Torres Balbás, who wisely restored the Alhambra in Granada at the beginning of the twentieth century [25]. He was also deeply influenced by an exhibition curated by Fernando Chueca Goitia, entitled *Veinte años de restauración del tesoro artístico y monumental*, on the works promoted in Spain in the period 1938-1958 by the *Comisaría de Defensa del Patrimonio Artístico Nacional* [26]. This exhibition described the flexibility of the restoration criteria followed at a national scale during the aftermath of the Spanish Civil War.

The passionate activity of Rafael Manzano in the field of architectural restoration is still relatively unknown in the research sphere, except for some of his works in the Alcázar of Seville [27] or the convent of Montesión [28]. Just between 1963 and 1982 the architect developed different projects in 121 sites in Andalusia, with a total of 307 work files [21] plus other subsequent restorations which may be an area of further research.

Finally, it is important to highlight that in 2010 Rafael Manzano was awarded the Richard H. Driehaus Prize, one of the most important recognitions worldwide, due to his excellence in applying the classical ideals to the local, vernacular architecture, and his mastery in combining a myriad of cultural influences in a whole, solid work preserving its identity, his respect for the past and his legacy for future generations.

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