

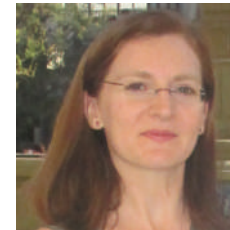
The unpublished archive of architect Matías Fernández-Fígares: reconstructing Granada in the 1920's

The architect Matías Fernández-Fígares carried out his prolific professional career in Granada (Spain) during one of the most fascinating periods in the urban and architectural development of this city, being the author of several iconic buildings in Granada from the 1920s and 1930s. In 2004, part of his personal archive was donated to the School of Architecture of Granada. The documentation contained therein, comprising over one hundred and forty projects executed between 1914 and 1935, began to be digitized and thoroughly analysed many years later, in 2024, thanks to the involvement of several researchers. As an initial outcome of this research, the present article focuses on the rental housing projects developed by this architect, a typology of European origin that was introduced in Granada at the end of the 19th century. Thirty-one files corresponding to this typology have been identified, encompassing both renovations and new construction

projects. Unpublished plans and drawings of the original proposals of some buildings that are still standing have been discovered, revealing that they were not built as originally conceived. The analysed documentation also provides interesting insights into the material supports, graphic language, and working methods used by Matías Fernández-Fígares. Furthermore, it sheds light on the remarkable evolution of his architectural style in just fifteen years, moving from historicism to regionalism and culminating in rationalism. Finally, the projects contained in this personal archive also offer a gaze into Granada society at the beginning of the 20th century, dominated by a flourishing bourgeois elite that sought large-scale transformations of the city's historical and architectural heritage.



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Matías Fernández-Fígares; Rental properties; Graphic representation; Drawing supports; Virtual reconstructions.

1. INTRODUCTION

Matías Fernández-Figares y Méndez (1893-1936) conducted his professional work in Granada (Spain) during one of the most interesting stages of the urban and architectural development of the city, alongside other architects such as Modesto Cendoya Busquets (1856-1938), Fernando Wilhelmi Manzano (1879-1969), Ángel Casas Vilchez (1882-1942), José Felipe Giménez Lacal (1884-1937), and Leopoldo Torres Balbás (1888-1960). He pursued his studies at the School of Architecture in Madrid between 1910 and 1917, a period marked by the crisis of classical architectural forms and the search for a genuinely Spanish architectural style. Among his professors, figures such as Manuel Aníbal Álvarez (1850-1930) and Vicente Lampérez y Romea (1861-1923) were among the early Spanish architects advocating for the adoption of a new eclectic style, adapted to each region and based on historical folk traditions (Storm, 2016). Lampérez, an influential architect and historian, was a staunch proponent of the native over the foreign, encouraging his students to draw upon national architectural styles, which he considered to be inherently suited to the needs of modern society (Prieto, 2017: 492).

Despite his early death, Matías Fernández-Figares developed around one thousand urban planning and architectural proposals (Acale, 2006). He was the author of several notable projects in Granada's architecture from the 1920s and 1930s, now lost, such as the Coliseo Olympia, the Estadio de Los Cármenes (Fig. 1), or the neighbourhood of 157 affordable houses in the southern area of Granada, popularly known as the Figares neighbourhood (Fig. 2).

In 2004, a portion of the personal archive of architect Matías Fernández-Figares was donated by his heirs to the Higher Technical School of Architecture of Granada. This archive contained information on over 140 projects undertaken between 1914 and 1935, which were reviewed, catalogued, and stored in the institution's archives. However, it was not until 2024 that these materials began to be digitized and analysed in greater depth. As a re-

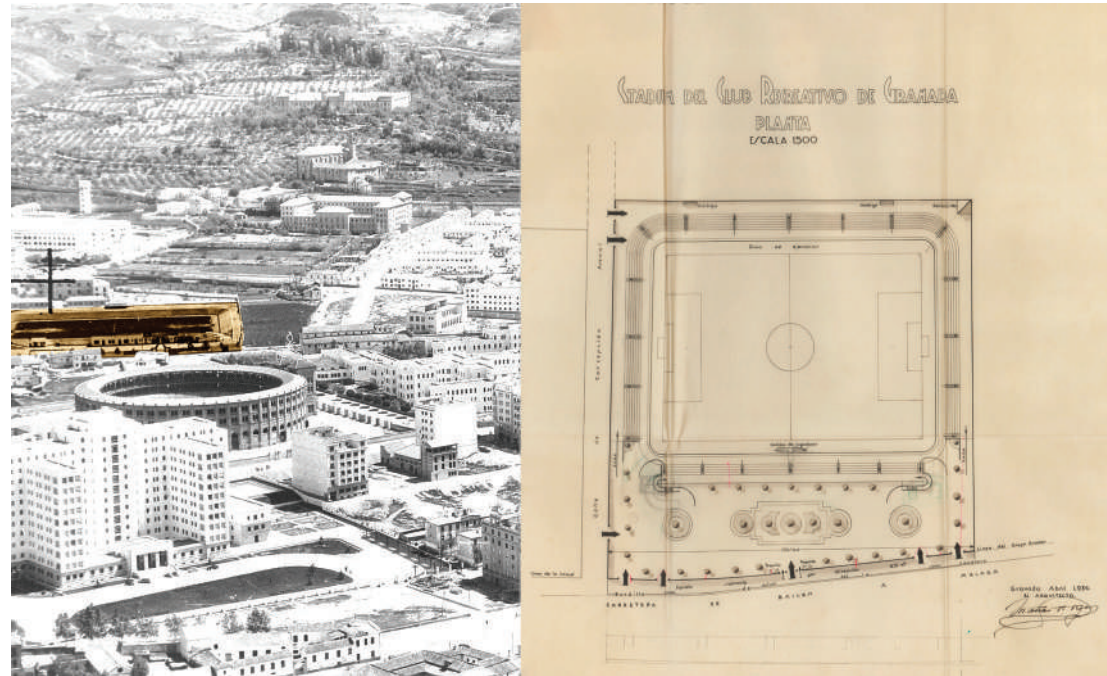


Fig. 1 - Stadium of the Club Recreativo de Granada, known as the Estadio de Los Cármenes. (Left) Detail of an aerial photograph of Granada with the stadium shaded in sepia. Source: ca. 1957, Trabajos Aéreos y Fotogramétricos (TAF), 50 x 60 cm, Municipal Historical Archive of Granada (AMGR), 16.002.03, 300114.12; (Right) Stadium del Club Recreativo de Granada. Plan. Source: 1934, Matías Fernández-Figares, scale 1:500, 580 x 472 mm, Ink on tracing paper, Architectural Documentation Center of the E.T.S. of Architecture of Granada (CDA)-287, Personal Archive of Matías Fernández-Figares (MFF).

sult of this effort, the original designs of buildings that were once prominent in Granada but have since either disappeared or undergone significant alterations have been rediscovered. Additionally, unpublished plans, reports, and other documentation related to projects previously unassigned to this notable early 20th-century architect from Granada have come to light.

The main objectives of this research are to present previously unpublished documents from Matías Fernández-Figares' personal archive, analyse his design and representation methodologies with

particular focus on the drawings and graphic techniques employed, offer graphic reconstructions of certain projects that were never built as originally conceived, and provide a deeper understanding of his stylistic evolution, which transitioned from historicism to rationalism.

This article specifically focuses on the typology of rental housing projects developed by Fernández-Figares. The materials, graphic language, and colour codes used in the plans have been analysed in relation to their compliance with the municipal regulations of the time (Camacho, 1905; Hernán-

Nº	Reconocimiento de Autoría	Exist.	Nombre del Proyecto	Fecha	Soporte material
01	Reconocida	No	Casa en la calle Paco Seco de Lucena	1919	Tinta sobre papel vegetal
02	Reconocida	Si	Casa para el Banco Matritense. Gran Vía, 9	1920-1921	Tinta sobre papel de croquis Tinta sobre papel vegetal Cianotipo del original
03	No recogida en AMGR	Si	Reforma en casa nº (¿17?) de la calle Tablas	1922	Tinta sobre papel croquis
04	No recogida en AMGR	No	Reforma de la casa nº1 de la c./Cuenca	1926	Croquis a lápiz sobre papel milimetrado
05	Reconocida	No	Reforma de la casa nº6 de la calle de los Reyes Católicos	1926	Croquis en vegetalina Dibujo a lápiz sobre papel milimetrado Copiativo del original (dos colores)
06	No recogida en AMGR	Si	Casa nº (¿67) de la Calle Reyes Católicos	1926	Tinta sobre papel tela
07	No recogida en AMGR	Si	Reforma en la casa nº15 de la calle Cuchilleros	1926	Copiativo del original (dos colores)
08	Reconocida	Si	Reforma de la Casa nº8 de la Cuesta de Gómez	1926	Croquis a lápiz sobre papel milimetrado Copiativo del original (dos colores)
09	No recogida en AMGR	No	Reforma de la Casa nº4 de la Calle de las Ánimas	1926	Croquis a lápiz sobre papel milimetrado Tinta sobre papel vegetal Copiativo del original (dos colores)
10	Reconocida	Si	Reforma de la casa nº4 de la Plaza de la Universidad	1926	Croquis a lápiz sobre papel milimetrado Copiativo del original (dos colores)
11	Reconocida	Si	Edificio en el Sotar nº1 de la Calle San Rafael	1926	Croquis a lápiz sobre papel milimetrado Tinta sobre papel tela
12	Reconocida	No	Reforma de la casa nº1 de la calle San Vicente	1926	Copiativo del original (dos colores)
13	Reconocida	No	Reforma y ampliación de la casa de la calle Darro del Boquerón nº3 con el solar nº5	1926	Croquis a lápiz sobre papel milimetrado. Copiativo del original (dos colores)
14	Reconocida	Si	Edificación en los solares de la calle Natalio Rivas y Santísimo	1927	Tinta sobre papel tela
15	No recogida en AMGR	No	Edificio para empleados municipales del Excmo. Ayuntamiento de Granada	1929	Croquis a lápiz sobre papel milimetrado. Tinta sobre papel vegetal Tinta sobre papel tela
16	Reconocida	No	Edificio en el solar nº79 de la Avenida de Alfonso XIII	1929-1930	Croquis a lápiz sobre papel milimetrado. Tinta sobre papel vegetal. Copiativo del original. Cianotipo del original
17	Reconocida	Si	Elevación de un piso en la casa nº4 de la calle Plegadero Alto	1929	Croquis a lápiz sobre papel milimetrado. Copiativo del original
18	No recogida en AMGR	No	Plano de los solares nº15, 17 y 19 de la Calle Cervantes	1929	Croquis a lápiz sobre papel milimetrado. Copiativo del original
19	Reconocida	No	Reforma y elevación de un piso en la casa nº12 de la Carrera del Darro	1929	Croquis a lápiz sobre papel milimetrado. Copiativo del original
20	Reconocida	No	Reforma en la Casa nº16 de la Calle Darro del Boquerón	1929	Copiativo del original
21	Reconocida	No	Reforma y ampliación de 4 viviendas en la Casa nº16 de la Calle del Hornillo	1929	Croquis a lápiz sobre papel milimetrado. Copiativo del original
22	Reconocida	Si	Reforma y elevación de una planta en la Casa nº5 de la Calle Cuenca	1929	Croquis a lápiz sobre papel milimetrado. Copiativo del original
23	Reconocida	No	Edificio en un solar del Camino de Maracena	1930	Croquis a lápiz sobre papel milimetrado. Tinta sobre papel vegetal Copiativo del original
24	No recogida en AMGR	Si	Reforma en casa nº11 de la Pescadería	1934	Croquis a lápiz sobre papel milimetrado. Tinta sobre papel vegetal Cianotipo del original
25	No recogida en AMGR	No	Reforma en la casa nº2 de la calle de Cocheras de Santa Paula	1934	Croquis a lápiz sobre papel milimetrado. Copiativo del original
26	No recogida en AMGR	Si	Reforma en las plantas baja y 3ª de la casa nº1 y 3 de la calle de Almirantes.	1934	Croquis en hojas blancas, vegetal y milimetrado
27	No recogida en AMGR	Si	Reforma en la casa nº27 de la calle de Gracia	1934	Hojas con notas manuscritas, toma de datos y croquis en papel milimetrado y papel vegetal. Copiativo del original
28	Reconocida	No	Reforma y ampliación de la 3ª planta de la casa nº35 de la calle Nueva de San Antón	1934	Croquis a lápiz sobre papel milimetrado. Copiativo del original
29	No recogida en AMGR	No	Construcción de una casa en la Calle Real de Cartuja nº14	1934	Hoja manuscrita y hoja mecanografiada Copiativo del original
30	No recogida en AMGR	Si	Reforma en la casa nº43 de la calle Reyes Católicos	1935	Croquis a lápiz sobre papel milimetrado. Tinta sobre papel tela (2 colores)
31	No recogida en AMGR	Si	Reforma del edificio nº51 de la calle Santa Teresa	1935	Croquis a lápiz sobre papel milimetrado. Copiativo del original

ademic aesthetic.

The third project pertains to a striking rental building located at the intersection of what are now Natalio Rivas Street and Beaterio del Santísimo Street. The original design follows a personal stylistic approach, closely aligned with regionalist principles, which had already been applied in the earlier project for Reyes Católicos Street. Once again, a wide range of openings, lintels, imposts, balustrades, and wrought ironwork are incorporated. The 1927 design features a central, elevated structure set back from the façade line, complemented by distinctive hexagonal towers that, according to the project's documentation, were intended as studios for painters or photographers. However, the building was never executed as originally envisioned.

2.1. THE PROJECT FOR BANCO MATRITENSE (1920-1921)

The early years of Matías Fernández-Figares' architectural career in Granada unfolded within the context of urban modernization efforts, among which the opening of Gran Vía and the construction of its surrounding buildings were particularly significant. This architect left a lasting architectural imprint on plot number 73 of the *Calle de Colón Project* [1] (Cendoya, 1891), a plan designed to create a grand avenue that would serve as a catalyst for the city's modernization.

Commissioned by Banco Matritense, Fernández-Figares was tasked with designing a mixed-use building at number 9 of Gran Vía de Colón (now number 11), intended to house the bank's headquarters and residential units. In order to project a powerful image through the building's façade, Fernández-Figares not only adopted the historical eclecticism characteristic of the structures along this prominent avenue but also im-

Table 1 - List of the thirty-one files related to rental properties in the personal archive of Matías Fernández-Figares (MFF), indicating the material supports used. The projects analysed in greater depth are highlighted in blue.



Fig 3 - (Left) Facade of the building at Gran Vía de Colón 9 (current No. 11); (Centre) Facade of the building at Reyes Católicos Street (current No. 52); (Right) View of the building at Natalio Rivas Street (current No. 1) and Beaterio del Santísimo Street (current N° 2-4-6). Photographs by the authors..

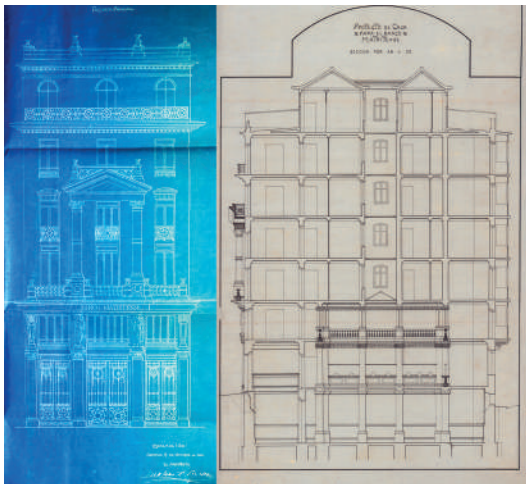


Fig 4 - Project for the Casa del Banco Matritense. (Left) Main façade printed on blue copy paper, cyanotype. Source: 1920-1921. *Jesús M. Casas Fernández solicita licencia de obras en la Gran Vía nº9 para construir el "Banco Matritense"*, Matías Fernández-Figares, Plan 1, scale 1:50, 650 x 350 mm. AMGR, C.02243.0245; (Right) Section outlined in black ink on fabric-backed waxed paper. Source: 1920, Matías Fernández-Figares, scale 1:50, 947 x 533 mm, waxed paper, CDA-104, MFF.

bued the principal elevation with a colossal classical order. Two imposing double-height columns support the third-floor balcony, while two groups of three caryatids each, positioned centrally and aligned with the columns, support the large impost that distinguishes the section of the façade designated for banking from the part intended for residential use (Fig. 4).

The building is also notably distinguished by its increased height relative to the surrounding structures, disrupting the cornice line along the left sidewalk of Gran Vía (Fig. 5) and clearly contravening the urban and architectural regulations that were established for the new developments along the Gran Vía [2].

The personal archive of Matías Fernández-Figares

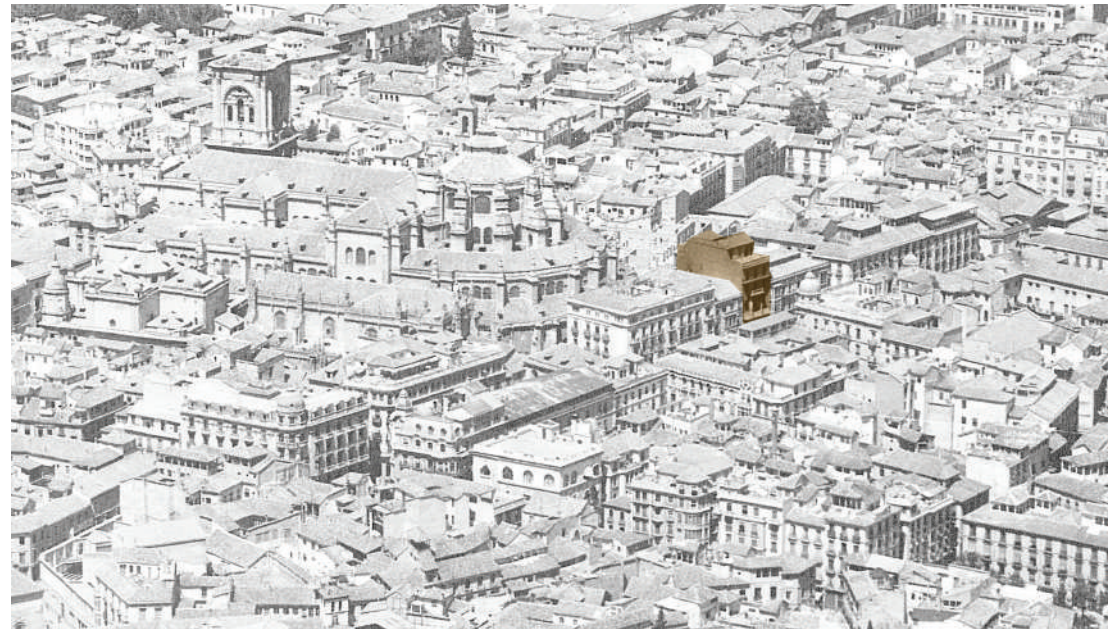


Fig 5 - Detail of an aerial photograph of Granada with the building for the Casa del Banco Matritense shaded in sepia. Source: ca.1957, Trabajos Aéreos y Fotogramétricos (TAF), 50 x 60 cm, AMGR, 16.002.03, 300114.15.

contains twenty-two plans related to this project, produced on various materials (Table 2). However, in the Historical Municipal Archive of Granada, only six plans were submitted along with the building permit application (AMGR-C.02243.0245). Of these six plans, the section and main elevation are cyanotypes derived from ink drawings on fabric-backed waxed paper preserved in the architect's personal archive, referenced as CDA-101 and CDA-104. The remaining four plans, corresponding to the building's floors (basement, ground floor, main floor, and rooftops), are identical copies of the cyanotypes with codes CDA-014, CDA-066, CDA-067, and CDA-068 from the same archive, with the subsequent addition of a series of dashed and dotted lines drawn in white ink (Fig. 6). These lines indicate the proposed alignment for the rear façade of the plot, which faces Diego de Siloé Street, following the expropriation of house number 1 on Calle del Colegio Eclesiástico and its incorporation into the Banco Matritense plot. The Development Commission of the Granada City Council required the architect to include this future extension in the drawings as a condition for granting the building permit.

There is a plan of the main floor (CDA-103), in which the modifications requested by the Development Commission are examined and outlined using red ink and graphite pencil. This plan also illustrates how the building's load-bearing structure could be adapted to accommodate a potential future expansion (Fig. 7). This structural adaptation is further detailed in two additional plans, dated August 31, 1921 (CDA-028, CDA-059), which represent the basement and ground floors of the building. The revised placement of the columns, presumably metal based on their dimensions, is delineated in red ink on waxed fabric paper (Fig. 8).

Table 2 - Plans for the Banco Matritense project contained in the personal archive of Matías Fernández-Figares (MFF). Those plans for which copies exist in the Historical Municipal Archive of Granada (AMGR) are highlighted in blue.

Código CDA	Fecha	Nombre del plano	Escala	Soporte material	Tamaño (mm)	Estado de conservación
CDA-014	6 Agosto 1920	Planta principal	1/50	Copiativo del original. Cianotipo	630 x 367	Bueno
CDA-028	31 Agosto 1921	Planta de sótanos	S. E.	Dibujo original. Tinta negra y roja sobre papel tela encerado	585 x 302	Bueno
CDA-034	6 Agosto 1920	Planta baja	1/50	Dibujo original. Tinta negra y roja sobre papel tela encerado	662 x 362	Bueno
CDA-035	6 Agosto 1920	Planta de sótanos y fundaciones	1/50	Dibujo original. Tinta negra y roja sobre papel tela encerado. Anotaciones a lápiz	660 x 365	Bueno
CDA-036	6 Agosto 1920	Planta principal. Distribución de vigas	1/50	Dibujo original. Tinta negra y roja sobre papel tela encerado	663 x 367	Bueno
CDA-037	Agosto 1920	Planta baja. Distribución de vigas	1/50	Dibujo original. Tinta negra y roja sobre papel tela encerado	665 x 365	Bueno
CDA-051	6 Agosto 1920	Planta principal (acotada)	1/50	Copiativo del original. Cianotipo	750 x 416	Regular
CDA-056	6 Agosto 1920	Planta de azoteas	1/50	Dibujo original. Tinta negra y roja sobre papel tela encerado. Anotaciones a lápiz	665 x 365	Bueno
CDA-057	31 Agosto 1921	Planta baja	S. E.	Dibujo original. Tinta negra y roja sobre papel tela encerado.	582 x 357	Bueno
CDA-058	6 Agosto 1920	Sin nombre (Sección parcial)	1/50	Dibujo original. Tinta negra y roja sobre papel tela encerado. Anotaciones a lápiz	580 x 368	Bueno
CDA-059	31 Agosto 1921	Planta principal	S. E.	Dibujo original. Tinta negra y roja sobre papel tela encerado. Anotaciones a lápiz	574 x 350	Bueno
CDA-066	6 Agosto 1920	Planta de azoteas	1/50	Copiativo del original. Cianotipo	648 x 364	Bueno
CDA-067	6 Agosto 1920	Planta de sótanos	1/50	Copiativo del original. Cianotipo	657 x 395	Regular
CDA-068	6 Agosto 1920	Planta baja	1/50	Copiativo del original. Cianotipo	646 x 368	Bueno
CDA-069	6 Agosto 1920	Planta baja (con proyección de techos)	1/50	Copiativo del original. Cianotipo	743 x 425	Regular
CDA-070	6 Agosto 1920	Planta principal	1/50	Dibujo original. Tinta negra y roja sobre papel tela encerado. Anotaciones a lápiz	665 x 365	Bueno
CDA-071	1920	Sin nombre. (Planta baja)	1/50	Dibujo original. Tinta negra sobre papel tela encerado. Anotaciones a lápiz	640 x 356	Regular
CDA-072	24 Mayo 1920	Sin nombre. (Dimensiones del solar)	1/50	Dibujo original. Tinta negra sobre papel tela encerado	640 x 356	Regular
CDA-101	8 octubre 1920	Fachada principal	1/50	Dibujo original. Tinta negra sobre papel tela encerado	845 x 493	No localizado
CDA-103	6 Agosto 1920	Planta principal	1/50	Dibujo original. Tinta negra y roja sobre papel vegetal. Anotaciones a lápiz	650 x 533	Bueno
CDA-104	6 Agosto 1920	Sección por A-B y C-D	1/50	Dibujo original. Tinta negra sobre papel tela encerado	947 x 533	Bueno
CDA-xxx	Sin fecha	Sin nombre (Detalle de lucernarios)	S.E.	Dibujo original. Tinta negra y roja sobre papel tela encerado	240 x 155	Bueno

It is likely that the expropriation of house no. 1 on Colegio Eclesiástico Street was delayed, and as a result, the construction was completed without the planned expansion of the plot. Upon the demolition of the house, the proposed alignment for Diego de Siloé Street was implemented through the construction of a boundary wall, which was raised to a height consistent with the levels of the floors occupied by the bank's headquarters.

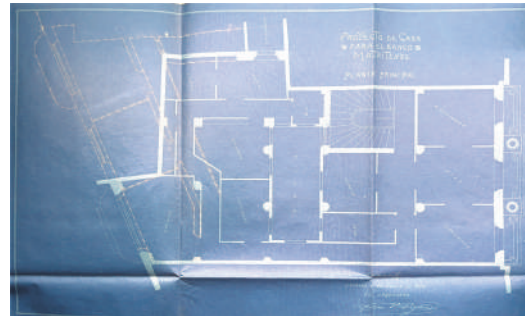


Fig 6 - Project for the Casa del Banco Matritense. Main floor printed on blue copy paper, cyanotype. Source: 1920-1921. *Jesús M. Casas Fernández solicita licencia de obras en la Gran Vía nº9 para construir el "Banco Matritense"*, Matías Fernández-Figares, Plan 3, scale 1:50, 37 x 63 cm. AMGR, C.02243.0245.

Fig 7 - Project for the Casa del Banco Matritense. Main floor. Visible handwritten pencil annotations on plans outlined with red and black ink on tracing paper. Source: 1920-1921, Matías Fernández-Figares, escala1:50, 650 x 533 mm, CDA-103, MFF.

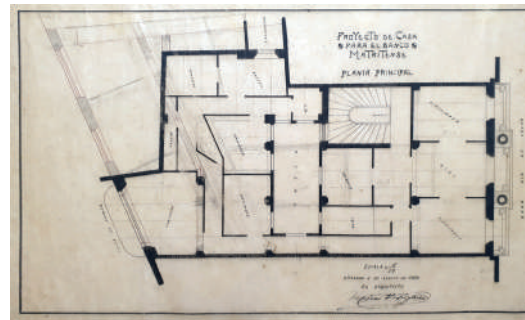
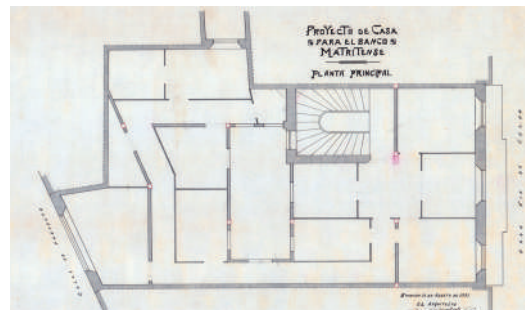


Fig 8 - Project for the Casa del Banco Matritense. Main floor outlined in black and red inks on fabric-backed waxed paper. Source: 1921, Matías Fernández-Figares, escala1:50, 574 x 350 mm, CDA-059, MFF.



2.2. THE RENOVATION PROJECT FOR THE RENTAL PROPERTY ON REYES CATÓLICOS STREET (1926)

During the review of the projects housed in the archive of Matías Fernández-Figares, it was discovered that two files from the 1926 folder (CDA-205, CDA-208) corresponded to two distinct renovation proposals for the same plot, located on Reyes Católicos Street (Table 3).

Although the project pertained to the renovation of an existing building, the documentation contained in file CDA-205 proved to be of considerable significance for this study, as it encompassed a comprehensive range of materials detailing several phases of the project. This included information on the initial condition of the building, preliminary sketches of the architect's proposed renovation, project plans, a descriptive report, the budget, an appraisal certificate, and the construction execution conditions.

Initially, because the proposal concerned house number 6 on Reyes Católicos Street, it was assumed that the renovation would involve a building located near Puerta Real Square (Fig. 9), as the numbering corresponded with that found on the *Plano de Población de Granada*, dated 1935, which is held in the Municipal Historical Archive of the city (AMGR, 05.002.04). Had this assumption been correct, the renovated structure would not have survived to the present, as all buildings within that block were demolished between 1939 and 1941 to make way for the development of the new Ángel Ganivet Street (Isac, 2007: 113-117).

However, after conducting several verifications, this possibility was ultimately dismissed. The shape and dimensions of the plot did not correspond to those outlined in the plans by Matías Fernández-Figares. Furthermore, there was no alignment between the metric and graphical data recorded in what appeared to be the preliminary sketch of the building's initial state (Fig. 10)

Subsequent analysis revealed that the plot of land associated with the building in the CDA-205 file precisely corresponded to the one depicted in the CDA-208 file (Fig. 11), where an apparently newly constructed building, is graphically represented.

Código CDA	Fecha	Nombre del plano	Escala	Soporte material	Tamaño (mm)	Estado de conservación
CDA- 205 (1 y 1 bis)	8 Julio 1926	Proyecto de las obras de reforma de la casa n° 6 de la Calle Reyes Católicos, propiedad de Dª Teresa del Pino Díaz. Planos (Contiene, de izquierda a derecha, Planta Baja, Entresuelo, Planta de pisos 1º, 2º y 3º, Sección A-B, Fachada)	1/50 y 1/100	Copiativo del original. Diazotipia bicolor (negro y carmin) sobre papel continuo.	1970 x 325	Bueno
CDA-205 (2)	Sin fecha	Casa n°6 Calle Reyes Católicos	1/100	Dibujo original. Tinta negra y lápices negro y rojo sobre vegetalina	410 x 260	Bueno
CDA-205 (3)	8 Julio 1926	Proyecto de las obras de reforma de la casa n°6 de la Calle Reyes Católicos, propiedad de Dª Teresa del Pino Díaz. Memoria	-	2 hojas mecanografiadas en papel	215 x 315	Bueno
CDA-205 (4)	8 Julio 1926	Proyecto de las obras de reforma de la casa n°6 de la Calle Reyes Católicos, propiedad de Dª Teresa del Pino Díaz. Presupuesto	-	1 hoja mecanografiadas en papel	215 x 315	Bueno
CDA-205 (5)	23 Mayo 1927	Certificado de tasación de inmueble		2 hojas mecanografiadas en papel	215 x 315	Bueno
CDA-205 (6)	28 Junio 1927	Banco Hipotecario. Condiciones en la que ha de ejecutarse la construcción de la casa n° SEIS de la calle de Reyes Católicos		2 hojas mecanografiadas en papel	215 x 315	Bueno
CDA-208	1926	Casa numº - de la Calle Reyes Católicos. (Contiene, de izquierda a derecha, Planta Baja, Plantas 1ª, 2ª y 3ª, Planta 5ª, Fachada)	1/50 y 1/100	Dibujo original. Tinta negra sobre papel tela encerado continuo	2052 x 326	Bueno

Table 3 - Documents and plans contained in the CDA-205 and CDA-208 files of the personal archive of Matías Fernández-Figares.

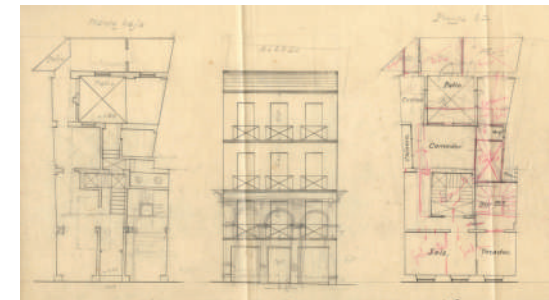
Fig 9 - First location assigned to the project included in the CDA-205 file. (Left) Detail of sheet no. 9 of the *Plano de Población de Granada*, with plot no. 6 on Reyes Católicos highlighted in sepia. Source: ca. 1935. *Plano de Población de Granada*. Instituto Geográfico y Catastral. Scale 1:2000. 14 sheets of 60 x 79 cm. AMGR. 05.002.04. (Right) Photograph of the right corner of Reyes Católicos and Puerta Real from the early 20th century, with the possible location of the building highlighted in sepia. Source: Piñar Samos, J., & Giménez Yanguas, M. (2004).



Although Fernández-Fígares does not specify its exact location, the elevation shown clearly corresponds to the present building at number 52, Reyes Católicos Street. However, a comparative analysis of the elevations presented in both files did not yield the same level of clarity. Despite all façades being scaled at 1:100, significant discrepancies were identified, particularly in the case of the CDA-208 file, where the dimensions do not align with those of the accompanying floor plans, nor do the floor levels correspond to those indicated in the section of the CDA-205 file.

To resolve these discrepancies, a photogrammetric survey of the preserved façade of the building at number 52, Reyes Católicos, was conducted. Following this documentation of its current condition, the historical floor plans were re-examined and, where necessary, adjusted to reflect the actual dimensions of the building. Subsequently, 3D virtual reconstructions were created for the various buildings represented in these files: the original structure [reconstructed from the limited photographic evidence available before the intervention], the renovation outlined in CDA-205 file, and the renovation depicted in CDA-208 file (which

Fig 10 - Renovation project for House no. 6 on Reyes Católicos Street, owned by Mrs. Teresa del Pino Diaz. Plans of the initial condition and early sketches of the renovation. Black and red pencils on plans outlined in black ink on vegetal paper. Source: 1921, Matías Fernández-Figares, scale 1:100, 410 x 260 mm, CDA-205 (2), MFF.



corresponds to the present state) (Fig. 12). Regarding graphic design and representation criteria, it is noteworthy that, in the renovation project for house number 6 on Reyes Católicos Street, Matías Fernández-Figares did not adhere to the guidelines established by the 1904 Municipal Ordinances of Granada (Camacho, 1905). Article 406 of these ordinances mandated the use of three coloured inks, (red, yellow, and black) for renovation projects. Although the building in question was not a public structure, the architect also disregarded the colour code stipulated in the Instruction of March 16, 1860, which regulated the preparation of projects, budgets, and specifications related to urban policing and public buildings (Abella, 1877: 346-349). This Instruction marked a pivotal moment in the graphic representation of architectural projects in the mid-19th century, requiring, among other things, the differentiation of conserved elements in black, demolished components in yellow, and new additions in red for renovation and expansion works (Vílchez, 2019: 110; Hernández and Martínez, 2022: 92). Fernández-Figares, likely due to the development of his own stylistic approach or perhaps because of the limited visibility of yellow in reproduced plans, replaced this colour with discontinuous grey lines, thereby maintaining the legibility and clarity of the drawings without compromising their comprehensibility [4].

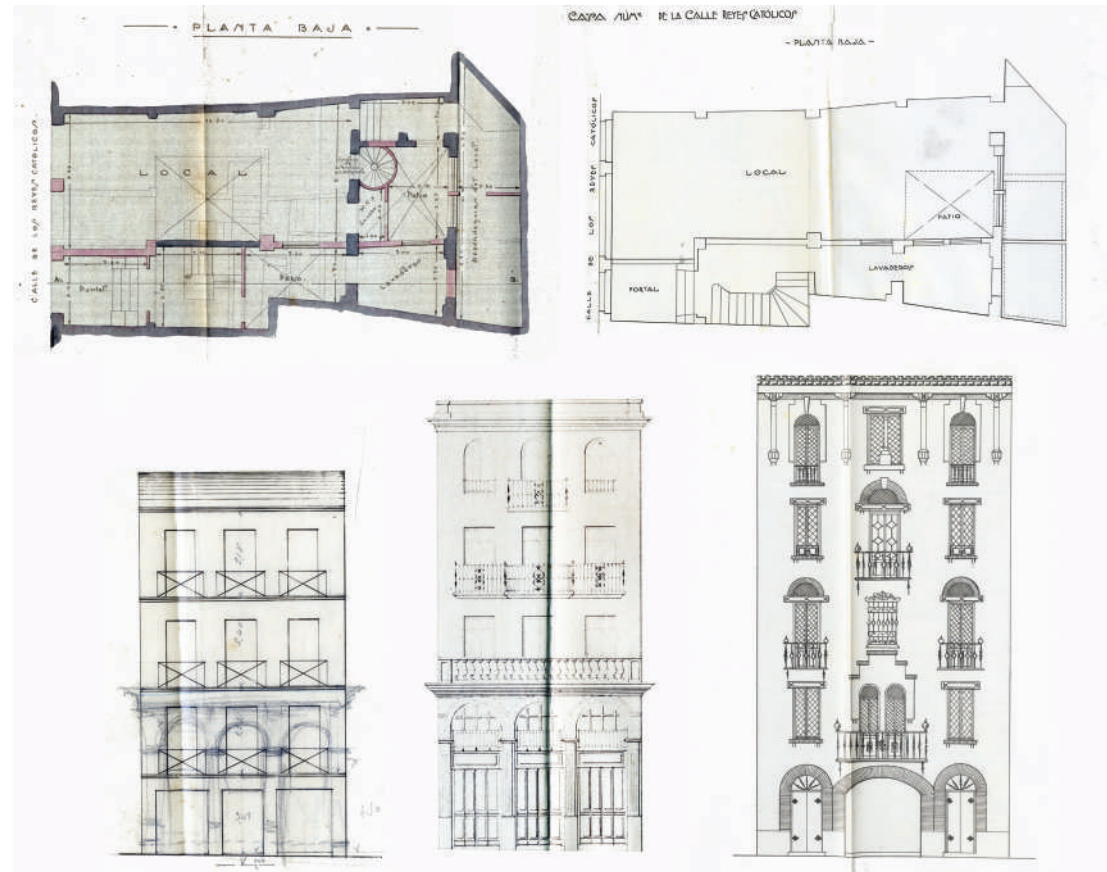
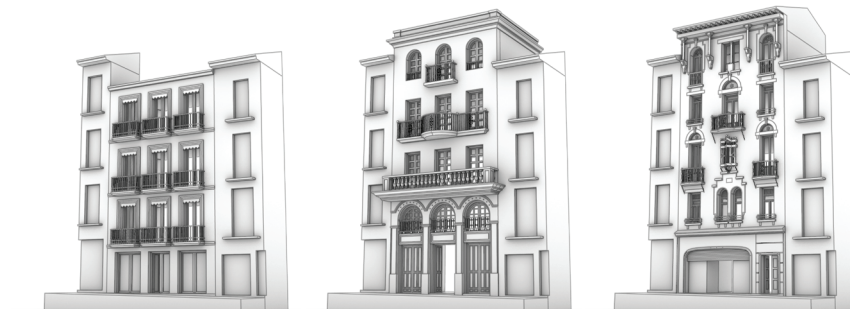


Fig 11 - Photomontage presenting a scaled comparison of the ground floors and façades from the CDA-205 and CDA-208 files. Source: (Left and centre) Renovation project for house no. 6 on Reyes Católicos Street, owned by Mrs. Teresa del Pino Díaz. Copy of the original drawing on paper with black and red ink wash. (Right) House [no number] on Reyes Católicos Street. Black ink on fabric-backed waxed paper.

Fig 12 - Photomontage comparing the virtual reconstructions of the original building (left), the academic-style renovation depicted in the CDA-205 file (centre), and the regionalist-style renovation represented in the CDA-208 file (right). The 3D models were generated from the photogrammetric survey of the building currently located at number 52, Reyes Católicos Street. Source: 2025, author's own work.



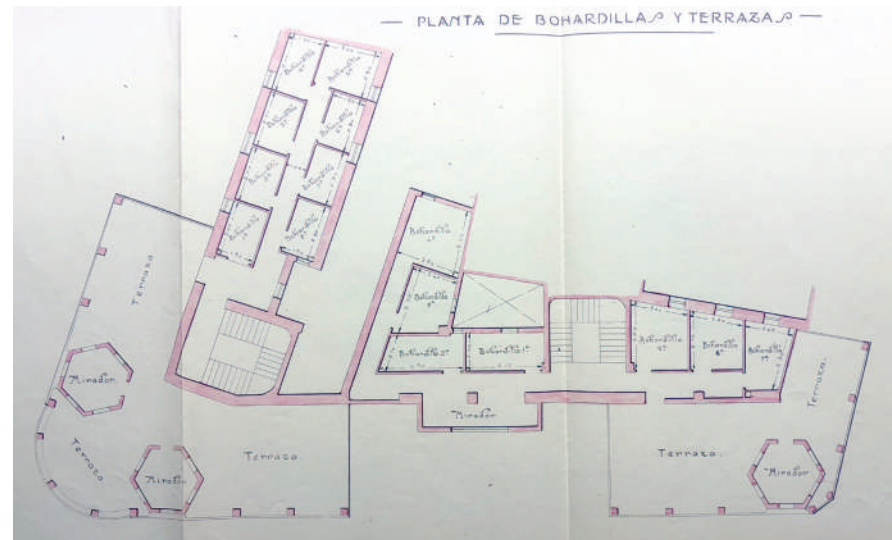
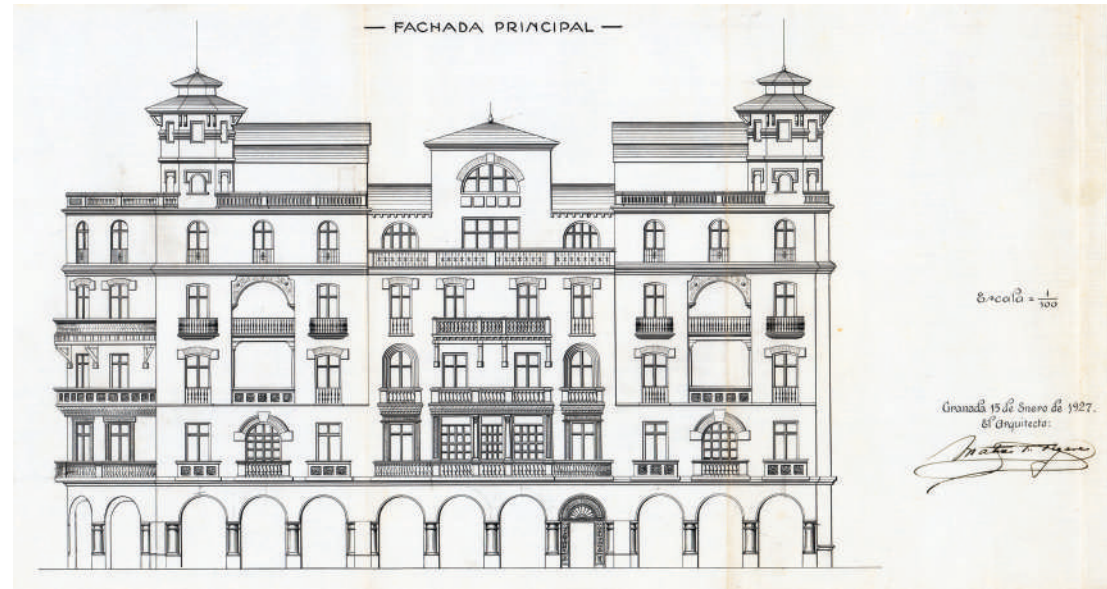
2.3. THE NEW CONSTRUCTION PROJECT FOR THE RENTAL PROPERTY ON NATALIO RIVAS STREET (1927)

In January 1927, Concepción Rodríguez Acosta, widow of Méndez, submitted a building permit application to build the project designed by Matías Fernández-Figares on her properties: numbers 42, 44, 46, 48, and 50 Natalio Rivas Street and numbers 2, 4, and 6 Beaterio del Santísimo Street. A large plot that would make it possible to build a large rental property. Following the style demonstrated in the Reyes Católicos Street project, Fernández-Figares incorporated regionalist elements into the façade's ornamentation and decoration. However, due to the building's scale and its location at the terminus of Gran Vía de Colón, he also sought to imbue the design with a sense of monumental significance.

The proposed building was to consist of five stories: a ground floor designated for commercial premises and two entrances leading to the apartments, and four upper levels designated for rental residences, with four apartments per floor. The architect specified that these residences were intended "to accommodate modest families, as it has been considered in this study that such housing types are in high demand in this area" [5]. As in the two previous projects, the architect endeavoured to ensure that his building would stand out in height compared to the surrounding structures. To achieve this, he designed hexagonal towers above the cornice line, intended to be used as studios for painting or photography (Fig. 13).

Fig 13 - Project for the properties located on Natalio Rivas and Santísimo Streets, owned by Mrs. Concepción Rodríguez Acosta. Principal façade. Ink on fabric-backed waxed paper. Source: 1927, Matías Fernández-Figares, scale 1:100, CDA-201, MFF.

Fig 14 - Project for the properties located on Natalio Rivas and Santísimo Streets, owned by Mrs. Concepción Rodríguez Acosta. Attic and terrace floor plan. Copy of the original, diazotype, with red wash applied to the walls. Source: 1927, Expediente de Licencia a Concepción Rodríguez Acosta para calles Natalio Rivas 42 a 50 y Beaterio del Santísimo, 2 a 6. Matías Fernández-Figares, scale 1:100, AMGR, C.02248.0247.



The excessive height of the proposed project did not go unnoticed by the municipal architect, Modesto Cendoya. The design exceeded the maximum height permitted by the municipal ordinances, necessitating a revision of the original submission by Matías Fernández-Fígares. Furthermore, the use of the towers as studios was explicitly prohibited by the regulations, resulting in the denial of this feature. Additionally, the municipal authorities requested that the final project incorporate “missing plans”, such as the floor plan for the top residential floor, the rooftop layout, and additional structural details [6].

On March 5, 1927, Fernández-Fígares submitted the revised plans along with a memorandum stating that the “studios originally intended for the towers had been eliminated, with the towers themselves reduced in size and relegated to a purely decorative role on the façades of the building” [7]. As depicted in the Attic and Terrace Plan provided by the architect (Fig. 14), the towers were reimagined as simple viewing platforms. However, no updated plan was submitted to reflect the modifications made to the façade.

The construction permit was granted on March 18, 1927. However, the proposed attics, towers, and expansive flat terraces outlined in the original design were not realized. Instead, these elements were replaced with a pitched roof covered in Arabic tiles, beginning at the cornice line. Additionally, the regionalist-style ornamentation on the façade was significantly simplified in the final construction, with much of the decoration being sub-

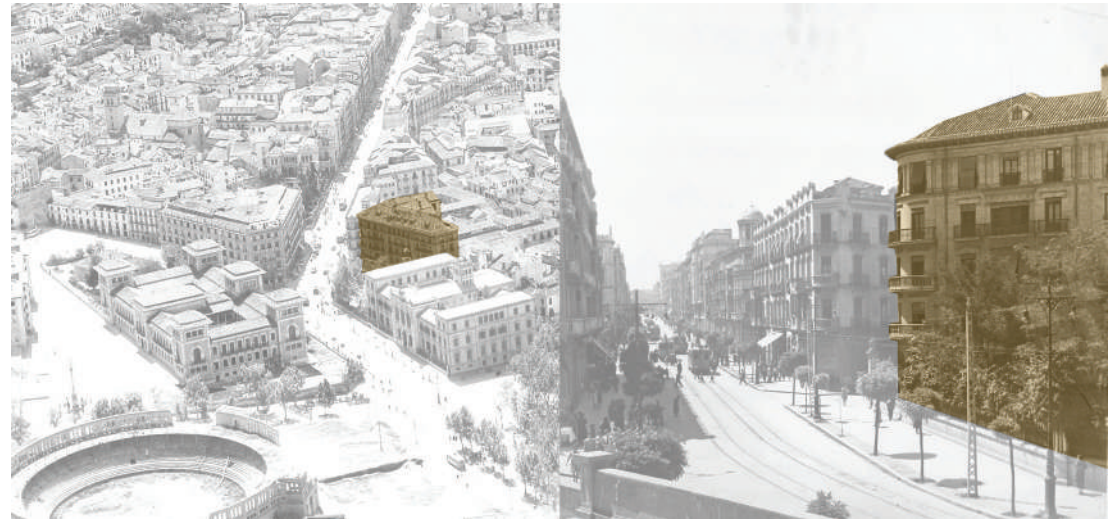


Fig 15 - The project was not constructed according to the original design, as evidenced by these photographs, in which the building is highlighted in sepia. (Left) Detail of an aerial photograph of Granada. Source: ca. 1957, Trabajos Aéreos y Fotogramétricos (TAF), 50 x 60 cm, AMGR, 16.002.03, 300114.14. (Right) Detail of the photograph titled *Gran Vía: vista en perspectiva desde la Escuela Normal*. Source: 1950-1959, author unknown, sepia-toned photographic print, 50 x 60 cm, AMGR, 16.002.01, 300109.

Fig 16 - Virtual reconstruction with hypothetical textures of the building project for the properties located on Natalio Rivas and Santísimo Streets, owned by Mrs. Concepción Rodríguez Acosta. (Left) Corner view. (Right) View of the building's main façade. Source: 2025, author's own work.



stituted by a uniform brick finish. These substantial alterations to the original project have been interpreted as a pivotal moment in the architect's evolution toward the rationalist style that would later characterize his work in the 1930s (Fig. 15). As part of this investigation, a three-dimensional model of the original design was developed, offering a reconstructed hypothesis of the building's potential appearance had it been executed according to its original conception (Fig. 16).

At the Architectural Documentation Centre of the E.T.S. of Architecture of Granada, 1:100 scale drawings corresponding to the January 1927 project have been located. These include the ground floor plan, floor plans for the upper levels, sections AB and CD, and the main façade, all drawn on a large sheet of fabric-backed waxed paper using two ink colours, black and red (for dimensions).

In the floor plans and sections of this project, black ink is applied in two distinct thicknesses. This is notable, as the thicker lines are not reserved for the cut sections, as is conventionally expected in architectural representation. It is likely that, to emphasize the walls and partitions, Fernández-Figares sought to simulate a shadow effect with the thicker lines. However, this results in a degree of ambiguity, particularly in the areas surrounding the openings. This ambiguity is mitigated in the diazotype copies of the project, housed in the Historical Municipal Archive of Granada, where the sectioned areas are filled with a red wash (see Fig. 14, for instance).

3. CONCLUSIONS

Matías Fernández Figares' education at the School of Architecture in Madrid, influenced by currents aligned with native regionalism, undoubtedly had a profound impact on his architectural practice. Consequently, it is not surprising that in his early works, he adopted a historicist aesthetic, as seen in his first significant project, the headquarters of Banco Matritense on Granada's Gran Vía (1920), and in the eclectic regionalism displayed in his design for the house on Reyes Católicos Street

(1926). Over time, this stylistic approach gradually evolved, transitioning toward more simplified forms that aligned with the principles of the Modern Movement. Thus, the architect's stylistic trajectory can be traced through the relatively brief span of his professional career, moving from historicism to rationalism.

In terms of graphic techniques and media used in his projects, a notable diversity is evident, reflecting the phase and significance of each project: freehand sketches on grid paper, precise drawings on tracing paper, detailed plans on fabric-backed waxed paper (executed in two inks), and graphic reproductions (such as cyanotypes and diazotypes). The latter, while providing an economical means of reproducing drawings, significantly reduced the quality of the original designs and, over time, contributed to their physical deterioration. Regarding graphic representation conventions, it is evident that Matías Fernández-Figares did not adhere to the requirements outlined in the municipal ordinances of Granada, which stipulated the use of three coloured inks (red, yellow, and black) in renovation projects. This deviation suggests that he developed a distinctive personal style, notably replacing yellow, traditionally used to indicate demolished elements, with discontinuous grey lines. This substitution did not detract from the legibility or comprehensibility of the plans, indicating a conscious effort to maintain clarity despite departing from established norms.

Finally, the historical photographs uncovered in the archives have proven to be an invaluable resource, serving as a critical tool in understanding the building's condition prior to the intervention, confirming the execution of the project, and, most importantly, providing essential data for the creation of virtual reconstructions.

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We would like to thank the Hight Technical School of Architecture of Granada (ETSAG) for providing access to the Architecture Documentation Centre (CDA).

NOTE

[1] It appears that a prior project from 1915, designed by architect Fernando Wilhelmi, was proposed for this same plot. However, in the plans associated with the works file for this proposal, the project is labelled as being located on plot number 31 of Gran Vía de Colón, owned by Mrs. Concepción López, widow of Guindo. This plot number does not align with the one in the Gran Vía Project by Modesto Cendoya, nor does it correspond to any other numbering system that has been identified. In fact, Ricardo Anguita and Angel Isac (2020) place this not built project at the current number 34 on Gran Vía, rather than number 11.

[2] Article Six of the Pliego de Condiciones (Specifications) for the Calle de Colón Project, drafted by architect Modesto Cendoya in 1891 (AMGR, C.02049.0009), outlines a series of construction conditions that were required for the new buildings. Among these stipulations, the maximum height was limited to four stories (ground floor, main floor, second, and third), with mezzanines and basement floors expressly prohibited. The depth of basements was also restricted to 1.20 meters below the sidewalk level, and the maximum building height was capped at 20 meters above the street level. The design proposed by Matías Fernández-Figares contravenes all these regulations. It includes a mezzanine level linked to the banking office, four floors dedicated to residential units, a recessed basement not represented in the elevation drawings, and a basement with a depth of 4.30 meters. Consequently, the total height of the building exceeds the stipulated limits, reaching approximately 33 meters above the sidewalk level.

[3] The building permit application file, reviewed at the Historical Municipal Archive of Granada, includes a letter from the director of the Granada branch of the bank, Mr. Jesús María Casas, dated March 1, 1921, addressed to the City Council. In this correspondence, he requests authorization to commence construction of the building based on the project submitted in December 1920. According to annotations added to the document, the Development Commission convened urgently on March 4 and resolved to grant "*permission for construction, contingent upon the bank or its representative submitting the complete building plan for the plot, which may eventually be fully realized once house number one on Calle del Colegio Eclesiástico is expropriated.*" A subsequent annotation indicates that the building permit was formally granted on April 26, 1921.

[4] This approach is similarly evident in the files CDA-171, CDA-187, CDA-188, CDA-189, CDA-192, CDA-193, CDA-194, and CDA-200, in which either the same system of black, red, and discontinuous black lines is employed, or all chromatic references are omitted. In these instances, continuous lines are utilized to represent the final state of the project, while discontinuous lines are employed to denote demolitions and previously altered elements.

[5] This information is detailed in the report which was submitted along with the building permit application to the City Council of Granada on January 15, 1927. *Expediente de Licencia a Concepción Rodríguez Acosta para calles Natalio Rivas 42 a 50 y Beaterio del Santísimo, 2 a 6.* Municipal Historical Archive of Granada (AMGR, C.02248.0247).

[6] *Ibid.*[7] *Ibid.*

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