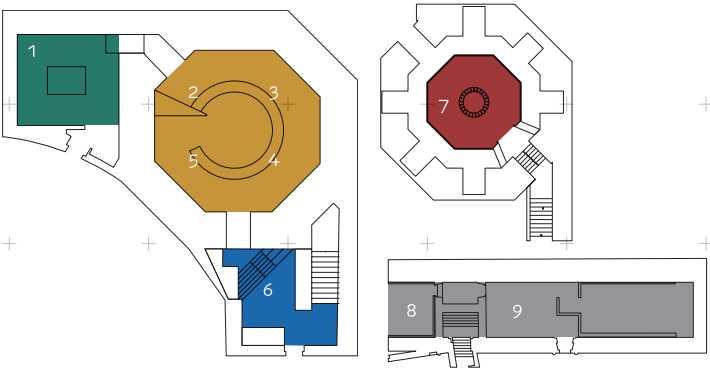


- 1. CREATING AND RECREATING THE ALHAMBRA
- 2. FROM THE NEW APPRECIATION OF HISPANIC-MUSLIM ARCHITECTURE SHOWN BY THE ACADEMIA TO THE CREATIVE PERSPECTIVE OF ROMANTICISM
- 3. FROM A ROYAL SITE TO A MONUMENT
- 4. THE TRIUMPH OF PLANNING
- 5. CONSERVATION CONTINUITY
- 6. PLANNING THE ALHAMBRA. CHALLENGES AND ACHIEVEMENTS
- 7. PATIO DE LOS LEONES. AN ARCHETYPAL CONTESTED SPACE THROUGHOUT ITS HISTORY
- 8. THE ALHAMBRA. A CONTEMPORARY VALUE
- 9. THE FUTURE ALHAMBRA



**TEMPORARY EXHIBITION**  
From 9 October 2025 to 11 January 2026  
(Closed 25 December and 1 January)  
Chapel, crypt and Sala de la Emperatriz  
In the Palacio de Carlos V.  
Monumental Complex of the Alhambra and Generalife.

**Opening hours**  
Monday-Sunday.  
From 9 to 14 October 10am-8pm  
From 15 October to 11 January 10am+6pm

**FREE ENTRY**

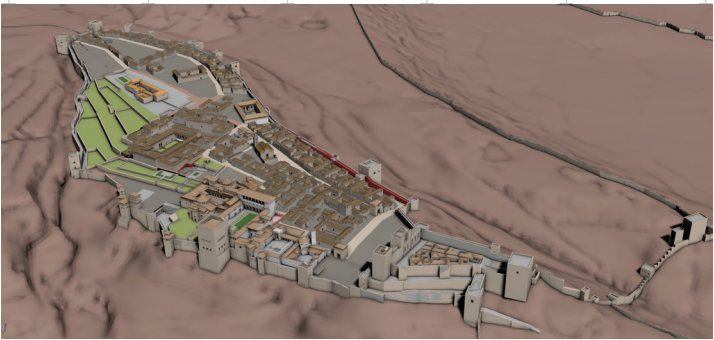
**FREE GUIDED TOURS**  
From 16 October to 11 January  
(closed 25 December and 1 January)

**BOOKINGS**  
Places must be booked in advance.  
Groups must be no larger than 10 people.  
Each tour lasts 60 minutes.  
Information and booking at:  
<https://www.alhambra-patronato.es/>

Planning and management efforts at the Alhambra took a new turn in 1984, when functions and services in the cultural sphere were devolved from the Spanish government to the Autonomous Community of Andalusia. Consequently, a major planning initiative was developed.

UNESCO recognised the Alhambra as a World Heritage Site in 1984, before expanding its entry to include the Albayzín in 1994. In this new situation, a management plan tailored to the monument had to be established, thus opening up new planning perspectives.

Moving into the 21st century, developments have included the formulation of a Master Plan for the Alhambra (2007), which details the need to incorporate research into conservation, to foster critical awareness regarding the use of the monument for tourism purposes and to demand a stance regarding the situation of global change we are experiencing.



TEST DIGITAL MODEL OF THE ALHAMBRA FOR AUDIOVISUAL MATERIAL.  
IDEOSMEDIA ESTUDIO CREATIVO S.L., 2025



MASTER PLAN FOR THE ALHAMBRA. 2007-2015  
PHOTO: LUCÍA RIVAS, 2025



RESTORATION OF THE ROOFS OF THE MEXUAR AND THE NASRID PALACES.  
PHOTO: FRANCISCO CAMPOS, 2025

Such is the fascination inspired by the Patio de los Leones - along with its fountain and moving water - that it has been used as the unifying thread of this exhibition, as it encapsulates the changes made over a long period exceptionally.



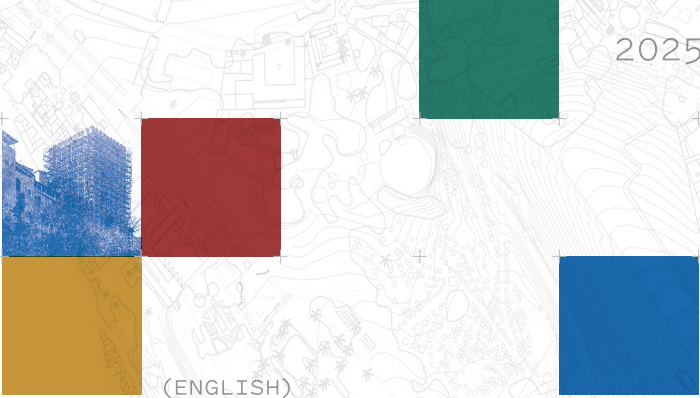
THE MARISTAN OF GRANADA AFTER THE RENOVATION OF THE SOUTH PORTICO  
PHOTO: JAVIER CALLEJAS, 2022

Exposición temporal  
Palacio de Carlos V  
La Alhambra, Granada  
09.10.2025 – 11.01.2026

Temporary Exhibition  
Palacio de Carlos V  
La Alhambra, Granada  
09.10.2025 – 11.01.2026



ALHAMBRA  
PLANIFICADA



(ENGLISH)



# PLANNED ALHAMBRA



THE ACEQUIA REAL CANAL.  
PATRONATO DE LA ALHAMBRA  
Y GENERALIFE.  
PHOTO: LUCÍA RIVAS, 2025

This exhibition aims to rediscover the Alhambra from a planning standpoint. It offers a critical, reflective view that reveals the part institutions played in looking after the monument and the role taken on by certain figures in the thinking and acting required to create, plan and fulfil protection and conservation objectives.

It looks at the creation of the palace complex as the first medieval urban planning initiative after the establishment of the Nasrid dynasty in Granada in 1238 and its development until it became a coherent, extensive urban and territorial network by the end of the 15th century. After this long period, there was a profound desire to transform the site, seen from the arrival of the Catholic Monarchs in 1492 until the Renaissance left its innovative mark when Charles V, the Holy Roman Emperor, was in power.



PIECE OF TILING FEATURING  
NASRID SHIELD WITH BEND FROM  
THE SALA DE DOS HERMANAS IN  
THE PALACIO DE LEONES, CIRCA  
1380. MUSEO DE LA ALHAMBRA

The novel perspective provided by the Academia de Bellas Artes de San Fernando and the fascination Romantic travellers and countless artists felt for the place meant it had an extraordinary impact across the West throughout the 18th and 19th centuries. Given that ownership of the Alhambra was transferred from the Crown to the State following the revolution of 1868, its declaration as a National Monument in 1870 was especially meaningful.

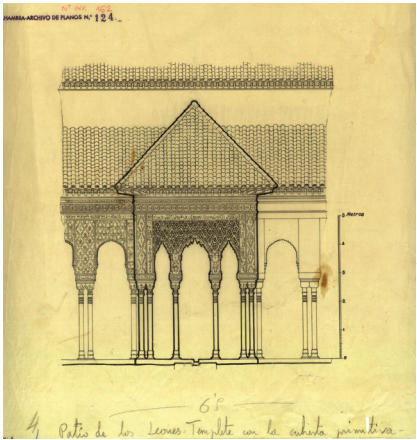


TENDILLA CISTERN.  
PATRONATO DE LA ALHAMBRA  
Y GENERALIFE.  
PHOTO: PEPE MARÍN, 2016



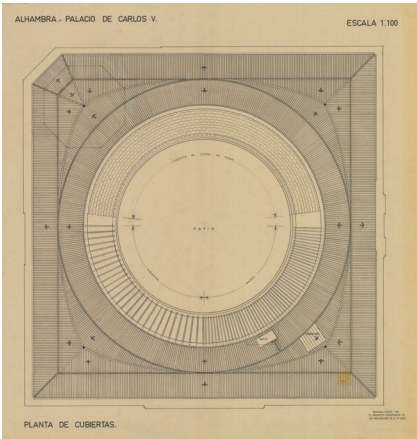
JUAN DE RUEDA ALCÁNTARA.  
DRAWING OF THE TORRE DE  
COMARES IN THE ALHAMBRA,  
GRANADA, FOR RESTORATION  
PURPOSES, 1686. SPANISH  
MINISTRY OF CULTURE.  
ARCHIVO GENERAL  
DE SIMANCAS

Despite some periods of uncertainty and conservation problems, the Alhambra saw some key innovations in the 20th century, including scientific conservation efforts that allowed it to be consolidated with patterns adapted to European trends. The architect Ricardo Velázquez Bosco established a conservation plan (1917) with guidelines that would constitute a drastic but positive change of direction for the Alhambra's future.



LEOPOLDO TORRES BALBÁS  
(ARCHITECT) AND MANUEL LÓPEZ  
BUENO (DRAFTER).  
PATIO DE LOS LEONES.  
EAST PAVILION (19TH-CENTURY  
RESTORATION), 1929.  
ARCHIVO DE LA ALHAMBRA

In 1923, Leopoldo Torres Balbás was named the architect-conservator in charge of the monument, and he embarked on a systematic mission to rescue and safeguard the Alhambra. During the period of autarky, overseen by the architect Francisco Prieto Moreno, the conservation approach taken was maintained, supported by the resources gained through tourism.



FRANCISCO PRIETO-MORENO PARDO  
(ARCHITECT) AND MANUEL LÓPEZ  
RECHE (DRAFTER). THE ALHAMBRA.  
PALACIO DE CARLOS V. PLAN OF THE  
UPPER GALLERY. ROOF PLAN, 1967.  
ARCHIVO DE LA ALHAMBRA

A gathering of professionals in 1952 provided the impetus to consider the Alhambra's contemporaneity as a starting point for reflecting on modern architecture. This led to the *Manifiesto de la Alhambra*, a resource that expressed a line of thinking and detailed new challenges and perspectives, put forward by eminent Spanish architects.



LION 12 (RESTORED).  
PHOTO: ADRIAN TYLER, 2011