



COLECCIÓN CONOCIMIENTO CONTEMPORÁNEO

**Identities, segregación, vulnerabilidad.  
¿Hacia la construcción de sociedades inclusivas?  
Un reto pluridisciplinar**

Coordinadores

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*Dykinson, S.L.*

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UN RETO PLURIDISCIPLINAR

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ALFREDO JOSÉ MARTÍNEZ GONZÁLEZ

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DE SOCIEDADES INCLUSIVAS? UN RETO PLURIDISCIPLINAR.

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## *GENIUS LOCI* AND ARCHAEOLOGY FROM THE NARRATIVE OF THE WALKING-PICTURE BOOK

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GLORIA LAPEÑA GALLEGO  
*Universidad de Granada*

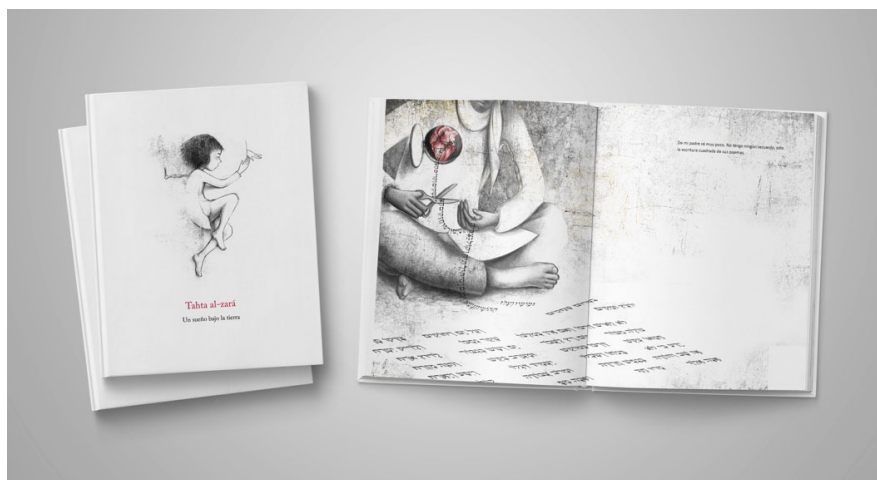
### 1. INTRODUCTION

The traditional division of the Human and Social Sciences into different areas of knowledge is becoming increasingly difficult, and new, much broader lines of research are emerging. As a result, different cultural aspects participate, interfere and collide, giving rise to a global and more realistic vision of contemporary society. This work is part of my current line of research -*Walking History. Rewriting the city*- and focuses on two main aspects. On the one hand, I conceive and value the city as a receptacle of memories, whose reading can provide valuable information about the layered History of a place. On the other hand, I study the features and possibilities of the picture book as an ideal support to present these memories in an attractive and evocative way to the citizen. Starting from this symbiosis, I define a new artistic format that I've coined as 'walking-picture book' (Lapeña Gallego, 2017). Its aim is to generate an experience based on the displacement of the reader through a physical space while he or she follows the guiding thread of a certain story. I have materialized this concept into a book titled *Tahta al-zará. A dream under the earth* (Figure 1) which is contextualized in the XIII century and works as an invitation to follow the footsteps of a Muslim girl along Madinat Mursiya transferred to the city of the present.

My aim is to develop an artistic project based on the creation of an illustrated narration capable of awakening in the reader an interest in the archaeological remains of my hometown, Murcia, where traces of the past still remain as witnesses to the events narrated. I start from the

hypothesis that the remembrance of the past can be enhanced through the evocative power of the story in conjunction with the characteristics of the physical space in which the historical events narrated are contextualised. I base the materialisation of the artistic project on three key concepts: the artist as historian, the picture book and the literary tourism.

FIGURE 1. Gloria Lapeña Gallego, *Tahta al-zará. A dream under the earth* (2017).



Source: Autor's image

The artist as Benjaminian historian, according to Hernández Navarro's (2016) conception, uses fragments or records of the past as the central axis for the production of his work and materialises it in images and objects with a critical purpose. This formula for the archive was used in *Walter Benjamin's Das Passagen-Werk* (1983). A documentary record of great value for the artist is the city, understood as the indissoluble set of architectures and societies that inhabit them (Delgado, 2007). Moreover, it houses different types of material remains: everyday objects related to the recent past, architectural ruins abandoned and deteriorated by the passage of time, and archaeological sites officially recognised as Cultural Heritage. *Tate Thames Dig* (1999) by Mark Dion, *Dark Is the Room Where We Sleep* (2007) by Francesc Torres, *What we caught we threw away, what we didn't catch we kept* (2013) by Mariana

Castillo Deball and *Casa Ena Archive* (2016) by Patricia Gómez and María Jesús González are some of the projects involved in the reflection and critical interpretation of the past.

The narration of history has been boosted by the development of various manifestations of popular culture, such as cinema, animation, comic, graphic novel and the picture book. The picture book is defined by Bosch Andreu (2007) as visual art of sequential still and printed images anchored in the structure of a book, whose unit is the page, the illustration is paramount, and the text may be underlying. This allows for a subtle approach to all kinds of historical episodes, even those that are particularly harsh and disturbing, such as the Nazi Holocaust (*White Rose*, by Christophe Gallaz and Roberto Innocenti, 1987; *The Star Child* by Rachel Hausfater-Douïeb and Olivier Latyk, 2003; *Smoke* by Antón Fortes and Joanna Concejo, 2008) or the bombing of the city of Guernica during the Spanish Civil War (*Guernica* by Heliane Bernard and Oliver Charpentier, 2008).

Literary tourism is defined by Magadán Díaz and Rivas García (2011) as a form of cultural tourism that takes place in certain locations related to the events of fictional texts or to the lives of the authors. According to the authors (2012), the trigger for the desire to visit the places described is not the classic tourist photograph or the promotional advertisement, but the need to discover and participate in an aesthetic experience based on more intimate ties that have been generated during the reading process. Arguably, the prime example of how real places can be conveyed through literature is James Joyce's *Ulysses* (1922). Each year on the 16th of June, the Bloomsday takes place in Dublin in honor of Leopold Bloom, the central character of the novel. Joyce enthusiasts dress in Edwardian costumes and follow the epic journey of Leopold Bloom through the streets of Dublin. Along the way, they gather at street theater enactments of scenes from *Ulysses* as well as attending public readings from the book. This literary exploration of a city is also guided by novels like *À la recherche du temps perdu* (1926), written by Marcel Proust, *Rayuela* (1963) by Julio Cortázar and *Oliver Twist* (1837) by Charles Dickens.

Based on these three theoretical concepts, I start an artistic project whose aim is to bring the Medieval History of the city of Murcia to the present to use it as a reference for a society that essentially preserves the same approaches to religious identities, gender, exclusion and social rejection. The result is a walking-picture book titled *Tahta al-zará. A dream under the earth*, which is a picture book whose reading encourages a journey through the archaeological heritage of the city of Murcia.

## 2 PROJECT DEVELOPMENT

Madinat Mursiya is the name of Murcia since it was founded by the emir of Córdoba Abd ar-Rahman II in 825. Located in the south-east of Spain, today it is the capital and most populous city of the Autonomous Community of the Region of Murcia, and the seventh largest city in the country. Its Arab origin is closely linked to the fertile lands around the Segura River. The story takes place in 1274. Tahta al-zará and her grandfather must leave Madinat Mursiya and emigrate to the Nazari kingdom of Granada, the last Muslim stronghold. Tahta al-zará tells us how she has no choice but to abandon her home in the Arrabal of La Arrixaca Nueva, a neighborhood where she has always lived by order of Alfonso X, who had regained the Kingdom of Murcia (Figure 2). She continues by saying that they must leave behind ‘the arriates (which are narrow and elongated places next to a wall to sit on) where the elderly spend their time, the water from the fountains, the smell of the orange blossoms, the white houses, the mosque and the cemetery’, where her mother was buried (Figure 3).

The Muslims lived separated from the Christians in the Arrabal of La Arrixaca, which occupied the fortified medieval city. A part of the Islamic neighborhood corresponds to the current San Esteban archaeological site. Since 1555, this area of more than 10,000 m<sup>2</sup> was a place known as Garden of San Esteban. It was located in the heart of the city and surrounded by San Esteban Palace (the political power), El Corte Inglés Shopping Centre, and the financial institution CajaMurcia. There also used to be a shelter for homeless people, which was replaced by a Hotel due to the supposed bad image it gave to the city. Therefore, we

can imagine the great value of this area, and understand why in 2009 it was to be converted into a five-floor underground car park. In fact, before starting work, all parking spaces had already been sold.

*FIGURE 2. Gloria Lapeña Gallego, Tahta al-zará. A dream under the earth (2017). Pages 3-4. Transcription: We still have a few hours left before we escape towards somewhere very far away from the arrabal al-Rašāqqa, in which I've always lived by order of the Christian king. The path to the other side of the river, from which we'll depart with a group of brothers, is very short if we skirt the madīnat Mursiya from the west. But grandfather Hazim chooses to make an unusual detour.*

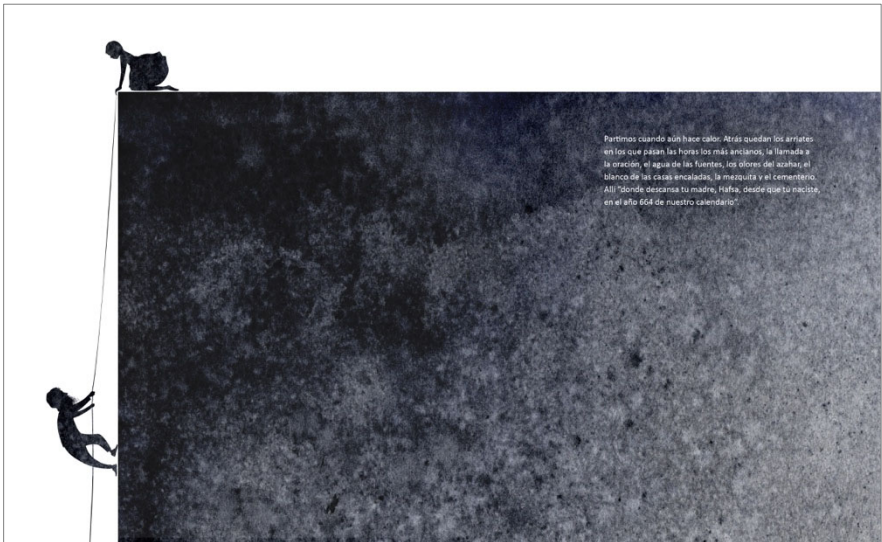


Source: Autor's image

As excavation work was carried out, this important part of Murcia's History came to light. As requested by the construction company, the archaeologists working in the area published a report in which they came to consider the possibility to elevate the entire Islamic residential quarter from three meters deep to ground level. This implied having to disassemble it piece by piece and would allow the construction of the car park bellow. Other specialists where against this solution because the remains were too delicate to be interfered with. In addition to this, the Citizen Platform in Defense of the Heritage of San Esteban focused its efforts on demanding that it be declared Patrimony of Cultural Interest. Finally, the Regional Government decided to cancel the

construction of the car park. After nothing less than seven years of waiting, the city council announced last year a Recovery Project of San Esteban and its surroundings, which included a plan to condition the area for pedestrian visits along with the gardens, the palaces and the church. In this way we start an interesting chapter, in which only after citizen mobilization it is possible to prevent destruction.

FIGURE 3. Gloria Lapeña Gallego, *Tahta al-zará. A dream under the earth* (2017). Pages 7-8. Transcription: *We set off on our journey when it's still hot. We leave behind the arriates in which the elderly spend their time, the calling of the prayer, the water from the fountains, the smell of the orange blossoms, the whitewashed houses, the mosque and the cemetery, where 'your mother, Hafsa, is buried since you were born, in the year 664 of our calendar.*



Source: Autor's image

I became interested in the relationship between the archaeological remains and society: if they are invisible to the citizen, or if on the contrary, they are integrated into the urban space, making them accessible, understandable and attractive to the general public. Therefore, I try to look for new ways to sensitize citizens who remain oblivious to the past. The San Esteban episode shows the important role of public opinion in the conservation and appreciation of archaeological remains.



Unfortunately, this is not a common event. The state of abandonment of a part of the Moorish wall located in Sagasta street is an example that proves how ignorance can be one of the biggest problems. Estrella Sevilla alludes to this in his book *Dos siglos a la sombra de una torre* (2007), stating that our current society, so given to know about many things without delving into them, has in large part the blame of the ignorance of our past, the past that shapes the current cultural reality. That is, we tend to perceive our city on the surface, without having any real knowledge about it. At this point, I wondered in what way I could engage the citizens in discovering a part of the unseen medieval History of Murcia in a warm and attractive way.

In his book *Walkscapes: Walking as an Aesthetic Practice* (2002), Professor Francesco Careri narrates the perception of landscape through a genealogy of the traversed city, from primitive nomadism to Dada and Surrealism, from the Lettrist to the Situationist International, and from Minimalism up to Land Art. The author defines the act of walking as a cognitive and creative instrument of knowledge that invites to rethink the city and mapping it, by considering its ability to transform the walkers as they walk through it. In 2015, I had the opportunity to attend the Arti Civiche course taught by Careri, who belongs to Dipartimento di Architettura of the Università degli Studi Roma Tre in Rome. Along the course, he sensitized the students to the importance of exploring the territory at 1:1 scale as an essential step to understand its specific features before projecting any permanent construction on it. In other words, he promoted walking to build in harmony with the *genius loci* of the place (Norberg-Schulz, 1980). During the three-month course we made a series of tours within an area in the outskirts of Rome (Musteata and Bobbio, 2015), that part of Rome that is not mentioned in the tourist guides. Every Thursday we would get together to continue our journey from where we left it and would walk until sunset. The aim was to read the territory and represent it by making use of contemporary art tools. Thus, based on our different experiences and the traces we collected, we developed several projects, like site specific interventions, fictional stories based on the places we visited, different types of cartographies, photo and video projects about the people who lived in the area, as well

as some daily activities that helped us understand how citizens interact with each other and their environment. I discovered that any place can be considered a living space where a series of social flows are constantly changing and adapting, and therefore it can't be reduced to a mere architectural support. Then, I concluded that to reflect the complexity of a city, it must be narrated rather than described (Lapeña Gallego, 2015).

Regarding my project about Murcia's Medieval History, I thought it might be interesting to allow the reader to have his or her own experiences by walking along the vestiges of the past, and even connecting and embellishing them with a certain story. Regarding to literary tourism, I found very inspiring how the stories overflowed the two-dimensional framework of the book, evoking how the events took place from the surroundings in which they developed, but in a different place in time. So, I took advantage of the reader's innate need of connecting to reality the settings that he or she has come to know through the eyes of the characters. For this purpose, the inner side of the book jacket contains a map-guide of the city.

Along their way to the outskirts of the medina, Tahta al-zará and her grandfather pass by some key places of the Medieval History of Murcia, such as the Alcazar Seguir, currently the Santa Clara Museum. Then, they walk into the Jewish quarter and stand in front of the synagogue, where Tahta al-zara's parents, a Muslim and a Jewish man, used to meet in secret before she was born. At the end of the 15th century, with the expulsion of the Jews decreed by the Catholic Monarchs, Synagogues and Sephardic cemeteries will end up in the hands of the Spanish Royal crown. Today, there's no trace of the Synagogue in Sardoy Square, just a commemorative plaque and two olive trees that remember it.

If we keep following the characters on their journey, we'll arrive to the Door of Santa Eulalia, through which Jaime I and his troops entered Mursiya on behalf of Alfonso X. On the right side of the double page (Figure 4), we can appreciate the shadow of the king mounted on horseback. The structure of this entrance gate can be seen inside the Visitors Centre, dedicated to the Moorish Wall. The defensive construction reached a height of up to 16 meters and had 95 rectangular watchtowers

around it. After the conquest of Granada by the Catholic Monarchs, the defensive purpose of the wall will be lost, and will become an obstacle to urban development. So, over the centuries, parts of the wall will be used to build new constructions such as the Almudí Palace or the Capilla del Pilar.

FIGURE 4. Gloria Lapeña Gallego, *Tahta al-zará. A dream under the earth* (2017). Pages 23-24. Transcription: 'We go through the Jewish quarter from north to south until bad Awryula, the gate from which Don Jaime entered to begin the ending of everything'.



Source: Autor's image

Another place Tahta al-zará and Hazim visit is the Alcazar Mayor. The illustration shows two workers who are covering with lime the ornamentation of the oratory (or mihrab), following the orders of the Almohads, since their religious beliefs didn't allow them to accept any kind of artistic representation. As we descend beneath the Church of San Juan de Dios, we can see the oratory arch complete with its original painting and decoration, as well as a royal pantheon (or rawda), with nine tombs in the form of mounds. These tombs are thought to belong to the family of the previously mentioned Ibn Mardanis, better known as The Wolf king, who was defeated by the Almohads.

When the reader unfolds the book jacket, he or she finds an illustration of Madinat Mursiya in an hourglass. As time goes by the city becomes buried, making way for an uncertain future built on shifting sands. The objective of the project is, in essence, to transform an ordinary cultural visit into a poetic experience based on the story of a Muslim girl and her grandfather, in such a way as to establish an emotional connection between the walker/reader and the city's past.

This walking-picture book is offered as a complimentary tool to support the school History textbooks, which are often too rigid and rely heavily on rote learning, thus, forcing students to take on a passive role. On the other hand, there's a certain control exercised in the field of education by competent authorities in the way the historical events are presented. So, depending on the political circumstances, History textbooks 'can contribute to stigmatizing a particular period in time or a historical character, as well as to praise the figure of a certain monarch or politician' (Rodríguez Garrido, 2012, pp. 8-9).

The term 'Spanish Reconquest' contains an ideological charge since it identifies the Muslim figure as someone who has no place within the concept of the 'Spanish Nation' and who must be disregarded. For this reason, I thought that it would be fair to tell the story from a different point of view. While I was doing some research, I read about a tragic event. Between 1274 and 1275, a large group of Muslims were assaulted on the border by the Almogavars<sup>743</sup>, when they were trying to reach the Kingdom of Granada (Molina López, 1986). Men were murdered, and women and children were sold as slaves in Alicante and Valencia (Jiménez Castillo, 2016). From an intimate and thoughtful perspective, the story 'Tahta al-zará. A dream under the earth' approaches this little-known fact, which has been pushed into the background, behind other major events. All I did was to create two fictitious characters, a little girl and her grandfather, that could have been part of that Muslim group.

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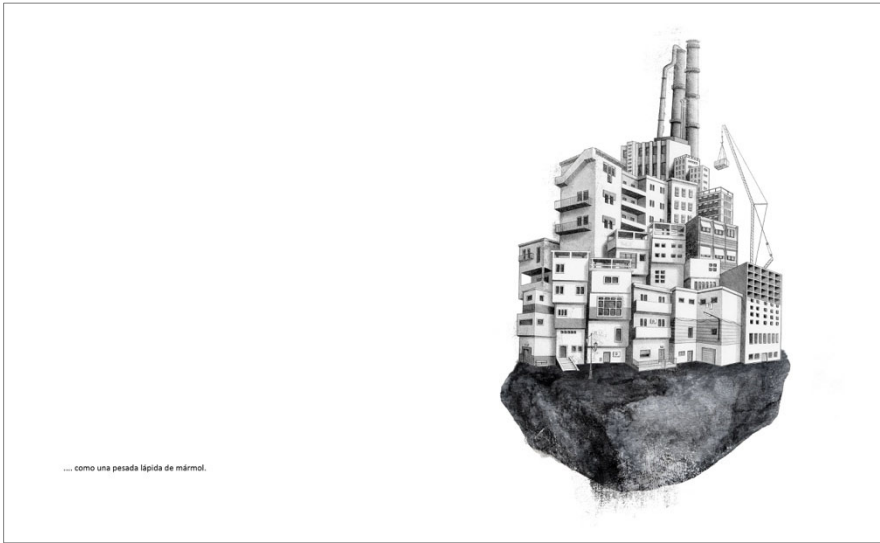
<sup>743</sup> Almogavars is the name given to the soldiers from many Christian Iberian kingdoms, during the 13th and 14th centuries.

In the last double page, we can see them making an escape that will repeat itself in time, regardless of the geographical location and culture. As can be noted, the illustrations play an essential role in the transmission of the story. According to several authors (Nikolajeva and Scott, 2006; Salisbury and Styles, 2012; Silva-Díaz Ortega, 2005), illustration is a broad field with many possibilities all of which are fully exploited in the picture book, where the words and pictures stand in complex relationship with each other. That is to say, the pictures, rather than merely illustrate what's already been said in the text, enhance it with something different and new. For example, when Tahta al-zará arrives to the Alcazar Seguir, she finds a vase belonging to the earlier Muslim palace built during the Wolf King reign and destroyed by the Almoahads. Then, she predicts that, like what happened to the Muslim palace, 'another land, columns, king and power will fall down on ... / ... like a marble tombstone.' of the Alcazar, describing it as a possible future city (Figure 5). However, the illustration shows present day Murcia, providing visual details that nobody could ever imagine in that period. This generates a certain complicity with the reader and, at the same time, allows to establish parallel readings related to the imposition of cultures.

I combined the work of creating the illustrations with the organization of some temporary art exhibitions. Many of the drawings have been modified or replaced by new ones since I showed them for the first time, but the underlying idea of the project was already defined from the start: 'As we insist on burying our past to project an uncertain future full of questions, the answer, which is the only certain thing, is just down here, beating under the earth' (Lapeña Gallego, 2016). The project has been exhibited in the showrooms of a few villages in the region of Murcia. Thanks to the support from the City Councils, guided visits for schools combined with illustration workshops took place. Each group, made up of three or four students, was in charge of transforming into images some words related to the Medieval Islamic city of Murcia, such as 'zoco', 'alberca', 'almunia' or 'Mezquita Mayor'. The illustrations were made by using a series of templates to make the shapes with colored cardboard. The aim is to start the joint creation of an illustrated

dictionary about the world of Tahta al-zará, which I hope to complete through the practice of more educational workshops for children.

FIGURE 5. Gloria Lapeña Gallego, *Tahta al-zará. A dream under the earth* (2017). Pages 15-16. Transcription of the text: ‘... like a marble tombstone’.



Source: Autor's image

### 3 CONCLUSIONS

Throughout this study I have set out the theoretical bases and the process followed for the creation of a new artistic format that I have generically coined as ‘walking-picture book’, that is, an illustrated picture book whose reading is carried out by means of the act of walking following the thread of a narrative. Its practical purpose is to provide a response to the way in which we can present the archaeological remains of the city of Murcia to the public as a way of learning about its past in the field of Fine Arts. The direct antecedent of the walking-picture book can be found in literary tourism, as it generates a predisposition in the reader of a literary work contextualized in real geographical places to physically travel to the places where the events described are located. However, unlike literary works that induce literary tourism, which are

rich in textual descriptions of the settings, narration through images requires other means to anchor the story to the physical space. One of the most recurrent formulas is the inclusion of a map which functions simultaneously as an illustrative map of the city and as a support to contextualize a fictional narrative.

The historical background of the city of Murcia potentially makes it a place with a cultural and architectural background of interest. Founded by Abderraman II in 825, it reached its splendor during the 12th and 13th centuries. It is paradoxical the extensive use of the term 'Reconquest' as the recovery of the territory previously occupied by the Muslim 'invader' when this city has been Muslim since its origin. The evaluation of the different historical periods to contextualize the narrative of the illustrated album leads us to the choice of the moment wrongly called 'Reconquest of the city', which ends with the expulsion of the Muslims from the walls, and later from the medina itself. The flight undertaken by the fictitious characters in the story runs parallel to these historical events, which feature the exploits of kings and 'heroes'.

The events referred to in the walking-picture book are not alien to contemporary society. Discrimination against women, the phenomena of gentrification and migration, or the power of religion over the ideology of the people are aspects that remain current. This project is therefore part of the commitment of the contemporary artists working on the margins of History and Archaeology to uncover, remember and rewrite a fairer and more real Historiography. The characteristics of the picture book and, in particular, the multiple forms of image-text interrelationship, make it possible to present a more flexible and versatile narrative. Although the main function of the picture book is not to be governed by a history subject to dates and events, it can serve as support material in educational workshops for the debate and understanding of historical themes and reflection on respect for other cultures.

The architectural consequences of the Reconquest of the city of Murcia are, in chronological order, the replacement of Islamic architecture with buildings adapted to the new power, the elimination of everything that might recall the splendor of the previous period, and subsequently the destruction of the archaeological heritage when this hinders the process

of expansion of the city. The scarce archaeological remains, direct witnesses of the city's past, remain hidden and isolated from society. The fact of generating an itinerary through the scenarios in which historical events are situated along the lines of a fictitious narrative is an original and different way of making a city's past known. The vision of the archaeological traces, direct witnesses of history, awakens in the reader-walker multiple perceptions linked to the experiences of the characters, whose history is recalled, thus establishing an emotional connection with the city.

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