

“SACRED MOUNTAIN”

written by

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based on a personal story

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MIARD

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This paper can be read in different ways. I suggest to start reading from the right-hand column, where the main theory is presented.

From page 8 you will find the script placed on the left-hand side of the pages.

The postcards in the centre provide visual information to the script, as well as to the theory.

ABSTRACT

This paper derives from numerous concepts on the discipline of Interior Architecture, including the interior of the cave, this thesis also critically investigates areas both linked to and outside the field. This includes the entanglements of the nation-state of Spain, its project of exoticism, racism, segregation of class, and finally the prosecution and neoliberal commercialization of the *Gitanx** and their habitat.

INTRODUCTION

With several media: script, film, photography -postcards- and a multimedia installation, this work examines and interrogates the sociopolitical past and present situation of a specific geographical point -- the neighbourhood of *El Sacromonte*** in Granada Andalusia, Spain.

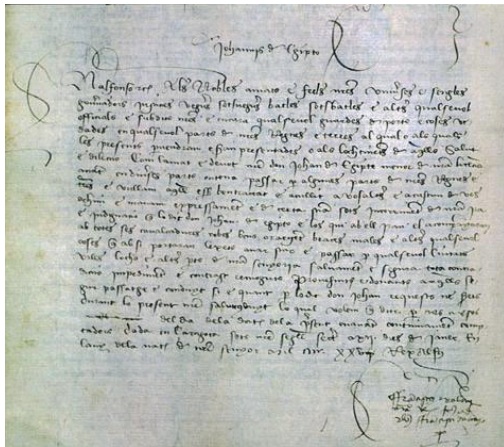
El Sacromonte earned its popularity for being the settlement of Gitanxs and for having an exceptional type of dwelling, *Casas Cuevas****. These are the homes for Gitanxs but also for people without many resources.

Given the opportunity to explore the field of Interior (Architecture) with an interdisciplinary scope, I present my personal understanding of the "*Interior*" through the scope of "*Interiority*" ****.

From my perspective, the work that I have produced concerns itself with celebration and expressions of protest. My empirical input derives in parts from my personal family history as a gitana which is revealed, it gives testimony to the reconstruction of the picturesque history of a specific place in contemporary Spain, and puts the lack of contextual information into perspective. To be able to do so, I employed conceptual and methodological approaches from academic combined with artistic practices.

Conceptually, this project links with the *decolonial shift* titled "*El Giro Descolonizador*".

* *Gitano, Gitana* originating from the word *egiptano*. In the XV century it was thought that so-called gypsies came from Egypt. When they arrived in Europe, many groups of gitanxs presented themselves as Egyptian nobles; Thanks to this, in 1425, two Rom requested permission to stay in Spain from King Alfonso V of Aragon, in which they were called "Earls of Egypt". Today, the Word *Gypsie* is considered a derogative term. More politically correct expressions apply are: *Roma* as the most common but also *Romani, Sinti, Caló* or *Calé* (from *kalo* meaning "black") and *Gitanx* as the term that I will use along this text which includes female and male individuals in Spain. Nevertheless there are numerous groups with their own sefl-definition, such as *Kalderash, Machvaya, Boyash, Lovari, Moyar, etc.*



First text found signed by King Alfonso V to authorize Don Juan de Egipto Menor to travel through the Crown of Aragon, and in particular to Andalusia, dated historically on November 22, 1462

** *El Sacromonte* translates into English as the Sacred Mountain and is a traditional neighbourhood of the eastern area of the city of Granada in Andalusia, Spain. It is one of the six neighbourhoods that make up the urban district *Albayzín* and borders the neighbourhoods of *Albayzín, San Pedro, San Matías, El Fargue* and *Haza Grande*. In 2009 there were 578 inhabitants.

*** *Casa Cueva is the house that is built by digging a cave or taking advantage of and adapting a preexisting cave. According to tradition, the caves of El Sacromonte were built and inhabited firstly by Muslims more than five hundred years ago. Later, after the conquest of Granada, some isolated Moriscos (Muslims forced to convert to Christianity) and newcomers, Gitanxs, used them as housing. However, since the XVIII century, Gitanxs are the habitual inhabitants and those who have mostly contributed to the international fame of the caves.*

**** *There has been a growing discourse on **Interiority** within the design-related discipline that extends our understanding of inhabitation. For me, the concept of Interiority is understood as an inner space that houses the emotions of a lived space.*

In the first Editorial of the journal Interiority, Interiority is understood from the perspectives of the different actors engaged in the process of inhabitation, in which subjectivity and personality may take place side by side with the materiality of inhabitation. Interiority should be understood within its specific socio-cultural contexts, which might trigger particular ideas of interiority. The idea of interiority becomes relevant to address various contexts of interior inhabitation, which may range from domestic to an urban interior, from personal to a collective interior, from historic to contemporary interior, and from indigenous to a global interior.

In the same journal, conditions of Interior are also exposed. Mark Pimlott, an architectural educator, argues that there is another dimension to the interior understood as the notion of exclusive space or refuge. He explains how the interior as places for gathering and interaction promoted freedoms of movement, association and action, and advocated consciousness of the self and others.

With this notion in which interior offers a retreat from the world I would like to analyse the interior of the cave.

Giro Descolonizador is an epistemological turn that arises first in Latinoamerica with *La Teoría de la Liberación* (Liberation Theory) with Anibal Quijano and Enrique Dussel at its forefront. This first theory appears in Argentina in the 70's and evolves later with the influence of writers, sociologists and philosophers culminating in the coherence of the "El Giro Descolonizador" movement.

This theory suggests a change in the reconceptualization of the common vocabulary. It starts with an epistemological turn rethinking modernity not as a strictly European but as a global phenomenon that acknowledges the importance of the plurality of knowledge within all peoples, seeking to correct the past where some were deemed "barbarians" unfit for inclusion into the canon of "western modern society" (in this case the Gitanxs). (Walter Mignolo, 2001; Enrique Dussel, 1999) El Giro Descolonizador also explains how colonial power is not only based in the distinction of social classes but in racial discrimination as well.

Concurrent to this philosophical turn, this concept allowed for the inclusion of a multitude of creative expression within the art world directly addressing the ramifications of colonisation and the rupture of cultural history that occurred. For myself, this process of decolonization allowed my work to find origins in emotions, affect theory, ways of feeling, and in this case, of being Gitana; to create art that is related to the wounds of colonialism and oppression but not limited by it. With this I also refer to a well-know methodology by cultural theorists as bell hooks and the Birmingham school of Cultural Studies surrounding Stuart Hall and others, who choose to clearly indicate their position from which they write, opposing the modernist assumption that a universal history exists and that diverse subjects witness a different being in the world (Türetken, 2018).

HISTORY



Mariano Fernández Santiago (Granada, 1824 - December 10, 1906), known as "Chorrojumo", was an outstanding Gitano in Granada in the XIX century.

The name came from his original job, a blacksmith, and his immortality is largely due to the painter Mariano Fortuny who, in a visit to Granada, painted him disguised in a Goya costume, around 1868.

Mariano liked the disguise, and he started described himself as "king of the Gitanos".

It seems certain that Chorrojumo was a "patriarch", an important thing among the people of bronze - and dedicated himself to making a living by telling the tourists stories about the Alhambra and being photographed. He also sold postcards with his portrait, dressed in traditional attire, as in this image dated on the 22 of May, 1903.

Linguistic studies have been one of the best ways to locate geographically the precedence of the Rom folk. The Indian origin of the Rom community has been known to scholars since the XVIII century, when a few Europeans linguists became aware of people in their midst who spoke an Oriental language. Istvan Vali, a Hungarian pastor, made this link in 1753 during a year at the University of Leiden. There, Vali had met and interviewed three students from Malaba, a town on the southwestern coast of India. Learning from them he compiled a lexicon of a thousand words (unfortunately, no record of this remained), upon his return to Hungary, he found that the local Rom population understood them (Fonseca, 1995).

M. Letronne, a French archeologist in *Géographie de Toutes Les parties du Monde* (Paris, 1816) explains the origin of this folk following the geographer Domenico de Rienzi. Renzi, who visited the places that were supposedly the homeland of the Rom, affirms that this culture comes from the "nuths", a Sudra tribe that left India with the name of "Txendgarist", whose descendants came to Europe. This also could prove a connection to the north of India where a tribe is called "dom" evolving to the word "rom".

But for half of their thousand-year migratory history, there is a complete absence of academic documentation of the Rom in contemporary accounts, and Rom never keep written records of ourselves.

The first historical documentation of the presence of this community in Spain is dated to January 12, 1425 in the city of Zaragoza when King Alfonso V gave permission to pass through his land to D. Juan, Conde de Egipto Menor (Sir Juan, Count of Lesser Egypt) and his retinue. This might be the reason why Rom people in Spain are named *Gitano* (In Spanish language, the masculine noun) and *Gitana* (In Spanish language, the feminine noun). The word is likely a modification of (assumed) the medieval Latin *aegyptanus*, from Latin *Aegyptus* or *Egypt*. The term *Gitanx* is the term used in this text, referring to the Rom in Spain which includes male and female members.

Another document of great importance in Gitanx History is the one signed with the Catholic Monarchs' (Isabel I and Ferdinand II) signature in Medina del Campo in 1492. This document enforced oppressive laws against the Gitanxs. It is during the process of conquering Al-Andalus when rigid laws against Muslims, Jews and Gitanxs made the life of these communities unbearable. Measures like the cutting of ears and hands, exile and imprisonment were applied to Gitanxs.

GITANXS IN AL-ANDALUS

The medieval land of Al-Andalus, now Andalusia, had its last stronghold in Granada before its conquest by the Catholic Monarchs Isabel I and Ferdinand II. The mention of Al-Andalus is not only for its geographical overlap: El Sacromonte is specifically located in front of the *Alhambra*, the palace of the last Al Andalus sultan in Spain. The conquest of Al-Andalus played a significant role in the formation of the nation-state, as the sociologist Ramón Grosfoguel explains. It is in the territory of Al-Andalus where the project of Spain's homogenization was first carried out by the Catholic Monarchs. Here, many of the tools of control to exterminate and dominate Moriscos, Jews and I will include Gitanxs, were practised and rehearsed only to be later brought to the conquering of the Americas.



The Monarchs' idea was to have one absolute political power concurrent to the brutal enforcement of one religion (monotheism), one language and one culture. In other words, only one way of being and feeling: Spanish and Catholic. Grosfoguel explains the two main methods of control put into practice elsewhere by the Monarchs in their project of nation-state building. These strategies are the "*encomienda*" and "*epistemicide*".

The *encomienda* is a process where Christian families from northern Spain were brought to the south with full rights as citizens above the rest. These families occupied the land that had belonged to Muslims, Jews and Gitanxs. This situation forced the now marginalized people to live in peripheral and disadvantageous areas of the city including El Sacromonte. It is at this moment in time when Moriscos and Gitanxs began to share commonalities of experience as a result of this persecution. This led to cultural intermeshing, as cohabitation in the caves of El Sacromonte and the persecution by the state fostered communal understanding between the two peoples. The coexistence and fraternity between the two cultures ultimately sparked the origin of Flamenco.

These communities were forced to convert to Christianity and banned from speaking their language (in the case of Gitanxs, *caló*) or practising their customs (Moriscos were jailed for sitting with the legs crossed instead of using a chair). These communities were under surveillance by the "*encomendero*" who was the person in charge of the supervision of their religious conversion. If they were suspicious of dishonest conversions, they would be sentenced to death. Additionally, they were used as free labour in service of the State and the Church. This very same process of settler colonialism has been done in other parts of the world including Australia, Canada, USA and Palestine.

Epistemicide is the control of the dissemination of knowledge that promotes concerns of the state, and erases any contradictory information. Epistemicide refers to the fact that many libraries were burned, resulting in the erasure of cultural memory and history. In addition, it is the process of extraction of knowledge from these cultures. Al-Andalus had a library larger than any Christian library. Epistemicide implies the appropriation by the subjugating culture and the erasure of its origins.

The current situation of El Sacromonte, especially in the area of *El Barranco de Los Naranjos* and *Barranco del Abogado*, is the eventuality of the history of inhuman colonization. Many of the inhabitants of these areas still lack a legal/bureaucratic identity. As well, the caves they inhabit do not appear on any map or urban planning program done by the city council of Granada. Postal codes do not exist, thus, the people living there lack any civil right or presence in society.

What does exist in the urban planning of the city council is a Levantamiento del Area. This is an example of the civic legal absence that delineates the border between the city and this area. This delineation is especially notable for defining the barrio de los Gitanxs, a slum or ghetto that, as I discovered in my several visits to the city council, does not appear in any map, urban plan or legal document.

This situation perpetuates the marginalization of Gitanxs in Granada in labour and education. Ameliorating this situation is one of the main concerns of the new generation with many projects currently underway to improve the Gitanx community's situation vis-à-vis the adjacent population.

Epistemicide however continues to operate in the Gitanx community. Flamenco is directly connected to the Gitanx identity (with a strong Morisco influence) and an indelible part of their practised culture. Flamenco has been in the most cynical way appropriated and used as a symbol of Spanish cultural heritage. Furthermore, it is not only the music but also the image of the Gitanx that has been appropriated and commercialized in the most cynical way, becoming one of the most important popular symbols of "*Spanishness*" today.

CAVE AS DWELLING

The use of caves as shelter is best associated with prehistoric dwellings carried out by some prehistoric humans (since caves were only presented in some specific geographies, not all prehistoric human were living in caves). Natural caves were used as a refuge in the Palaeolithic (c. 2600000 BCE- c.12000 BCE) and were excavated artificially in the Neolithic (c. 10200 BCE- c.4500-2000 BCE). Spain has great examples of both the Altamira in Cantabria and Chavez in Aragón. According to some historians, caves have been habited in some parts of Spain since prehistory until today. Nevertheless, what this project analyses are the most recent caves located in the area of El Sacromonte, Granada.

The area of Granada has been an important nucleus of caves in Spain. At the end of the XIX century and the beginning of the XX, troglodyte housing quickly spread in Granada and its surroundings (La Hoya, Baza and Guadix). This is due to significant economic changes in the area with the expansion of the agricultural industry and the sugar industry. This new favourable economic situation attracted people with few resources who decided to settle in caves, taking them up as cheap housing that could meet their needs. These people included Moriscos, Jews and Gitanxs, who had already been relegated to living in caves after their massive persecution in the XV century by the Spanish.

In 1900 there were 600 caves in the city of Granada. This number increased to 3.685 in 1950, with most of them in El Sacromonte. 1950 is a year that many specialists, including local inhabitant Curro Albaicín (flamenco artist), point to as the apogee of this emblematic neighbourhood. The demographics of El Sacromonte changed drastically from 1962 to 1963 when a terrible flood affected the area. Many caves collapsed and two people died. The government, at this time under the dictatorship of Franco, decided to evict the inhabitants of the area. In a documentary from the regional TV (*Granada i Media, 2018*) Curro Albaicín, Isabel García Jimenez and Mariano Gracia Gallardo, who at this time lived in El Sacromonte, describe this moment as an “exodus”; an event that brought about the death of one of the most important neighbourhoods of Andalusia and had dramatic consequences for the lifestyle of Gitanxs including their way of teaching and learning Flamenco.

Most of the families were forced to leave their houses behind. Many of them never returned since the place was completely abandoned by the authorities. Other families, specifically ten of them which are now called old families, returned to El Sacromonte to



try to get their houses back together along with the life of the neighborhood. However, as Curro Albaicín explains, this was not entirely possible since many houses were already bought or taken over by foreigners that wanted to convert the place into a residential area foreseeing economic profit.

With the flood, Gitanx families were transported in trucks to barracks. Here, families lived in improvised tents in a precarious situation where people were divided by gender. Slowly the government relocated them to peripheral areas of the city, including *La Virgencica, La Chana* or *Almanjáyar*.

With thousands of people forced to take residence in modern buildings, Spain's modern colonial history began. Mass housing resulted in suburbs where Gitanx families entered into modern ways of living. This social reform determined the lifestyle of many Gitanxs who were forced to live within the constraints of the government's policies. One could argue that by doing so the sovereign was attempting to integrate this group into the project of modern Spain, by accommodating in housing with infrastructure, electricity, warm water and heating. On the other hand one could state that modern housing itself became the very tool that allowed for the control of this marginalized population (Türetken, 2018).

ACT 1

2 INT. CAVE 19TH CENTURY. DAY

THE CHILD (PEPA) IS AROUND FOUR YEARS OLD. SHE IS A GIRL. SHE IS HALF DRESSED WEARING SEMI-DIRTY CLOTHES.

ANGLE, CLOSE ON THE FACE OF PEPA.

The light is coming from a CANDLE(S)

PEPA CRYING and Flamenco music in the background.

(This represents a traumatic event in the history of my family. The kid (Jimena) represents my grandmother (Pepa), who is crying because her parents are dead.



3 INT. CAVE 19TH CENTURY- A YEAR BEFORE (PARENTS ARE ALIVE). 3

ANGLE, MEDIUM AND LONG SHOT OF THE INTERIOR OF THE CAVE.

CUT-IN TO THE FURNITURE -CABINET-, OBJECTS - BASKET, CROSS, CLOCK- AND CLOTHING -SKIRT, SHIRT, SCARF AND EARRINGS-

COFFEE is BOILING in the FIREPLACE.

Special care to elements like the WALL, the CEILING and the FLOOR. In a cave everything is a whole.

(Materiality and texture are essential here)

CUT TO:

PEPA'S MOTHER: SHE IS IN HER THIRTIES. SHE IS WEARING EARRINGS AND HAS A BRAID.HER CLOTHES ARE SLIGHTLY DIRTY.

The MOTHER is holding PEPA in HER ARMS.

CUT TO:

ANGLE, P.O.V. CANDLE LIGHTS.

M.O.S. (WITHOUT SOUND)

The MOTHER IS LOOKING AT PEPA. Peaceful and endearing.

MOTHER (in Spanish) HOLDING PEPA IN HER ARMS:

"Mi niña, tú vas a hacer de este sitio un lugar mejor"
(With caring tone)

Title card: "My girl, you will do from this place a better place"

Pepa is happy to be safe with her family.

CUT TO:

ANGLE, MEDIUM.

PEPA'S FATHER IS IN HIS 40'S. HE IS A GAUNT MAN WITH LONG BEARD. HIS LOOK IS TOUGH. HE HAS SUFFERED



CAVE AS A WOMB

Traditionally, Gitanxs of El Sacromonte will excavate a new space, a room in the cave when a new member of the family is born and welcome into the family. I attempt to make a metaphorical (and not biological or essentialist) comparison between the domestic cave and the womb of a female body as a habitat, I would like to introduce the words of Pedro Peña, *cantaor*, guitarist and flamenco essayist in an interview by Iván Peréñez Bolaño:

"Experiences that I have lived in the bosom of my family and in the relationships of my family with others ... I feel inside of me the inheritance of a legacy that has been transmitted to me by many previous generations: I did not become Flamenco, Flamenco was inside of me. I am another link in that chain of tradition. So since I was in my mother's womb, I was raised, I was born, I grew up being Flamenco all my life."

This idea also relates to how Flamenco is taught by the family. Gitanx families are composed of numerous members who have knowledge of music, rhythm and direction since they have already learned from the older generations. This knowledge is passed on. A chain of knowledge and heritage is transmitted and preserved. This transmission of knowledge that is performed orally (singing) through music (guitar and dancing) is one of the pillars of the existence and preservation of the Gitanx culture in which older Gitanxs play an important role. Elder Gitanxs are considered the holders and keepers of a non-written history and are thus hugely respected by the younger generations.

Flamenco is a fundamental element of expression, communication and storytelling in Gitanx culture. Performing (privately or publicly) is a shared communal event where people congregate together, listening, and participating in accounts and stories of past deeds, beliefs, shared wisdom, counsel, morals, taboos, and

(CONTINUED)

CONTINUED:

He is passing in the BACKGROUND of the CAVE. HE opens the DOOR and gets out.

(With the door time travel is feasible)

CUT TO:

postcard:

4 EXT. EL SACROMONTE - DAWN 2018 4

ANGLE, WIDE. PANORAMIC VIEW OF EL SACROMONTE AND ABBEY.

SFX: BELLS of the ABBEY



Visita General del SACRO MONTE

-END ACT 1-

myths (Ngugi wa Thiong'o 1982).

Flamenco is in this way a powerful pedagogical tool for communicating the Gitanx's knowledge and wisdom. Far from being a mere source of entertainment, Flamenco helps to sharpen creativity and imagination, to shape behaviour, to train intellect and to regulate emotions. Furthermore, Flamenco remains as a mode of expressing resistance to authoritarian ideas and cultural dominance. The main lesson behind these oral stories is to teach principles of morality and provide the younger generation with a sense of identity and belonging. This narration and music provides a voice for a culture that have tried unsuccessfully to silence.

CAVE AS A SHELTER AND AS AN AMPLIFIER

The cave itself, as an arch, is supporting tension and providing protection from the exterior pressure. Inside the cave there is no tension, it is a space for union. In the interior, people are not afraid and the tension is left outside.

This is then the moment Gitanxs feel the protection to truly express themselves. The interior of the cave is the place where Gitanxs can think and discuss ideas about the world, life, belonging, resistance and revindication as flamenco lyrics reflect. The cave acts as the sounding board, alike the one to be found in an instrument and can be listened to. It is here where Gitanxs find their voice in Spanish society and worldwide. *"The cave one could argue amplifies the needs and voices of the Gitanxs. The voice frees itself from being silenced, it transcends the ungraspable but nevertheless existing territorial and legal limitations and discriminations; the informal space of the hybrid of half nature and half (wo) man made cave forms not only the hábitat but forms the sound of the Gitanxs by amplifying it, its sonic footprint resonates across hierarchies, altitudes, boundaries, national, and governmental landscapes."* (Türetken, 2018).

ACT 2

POSTCARD :

5 EXT. GRANADA- DAY 2018 5

ANGLE, EXTREME LONG SHOT. VIEW OF THE CITY FROM EL SACROMONTE.

6 INT. ROOM SOMEWHERE IN GRANADA- DAY 2018 6

MYSELF: I AM MARTA AND I AM LOOKING FOR MY ANCESTORS. I AM 30 YEARS OLD AND I ALWAYS WEAR MY GRANDMOTHER'S EARRINGS.

VOICE OF AN EMPLOYEE IN THE CITY-COUNCIL: IT IS ONLY A MALE VOICE.

ANGLE, CLOSE. LONG TAKE DURING THE CONVERSATION. CAMERA FOCUSES ON ME AND THE DIFFERENT REACTIONS OF MY FACE DURING THE CONVERSATION.

I am SITTING ON A CHAIR. I HOLD A PEN and there is a NOTEBOOK ON A TABLE.

I am on the PHONE. I look nervous and anxious. I SCRIBBLE on the NOTEBOOK.

The conversation is subtitled.

ME(in Spanish): "Hola, mi nombre es Marta, ¿estoy hablando con el Registro de la Propiedad del Ayuntamiento de Granada?"

translation: "Hello, I'm Marta. Am I talking to the Department of Property Registration of the City-Council of Granada?"

(The tone is enthusiastic and polite)

VOICE: "Sí, ¿cómo puedo ayudarle?"

translation: "Yes, how may I help you?"

ME: "Le explico, mi abuela, Pepa Ruiz nació y creció en El Sacromonte, específicamente en la zona de El Barranco de los Naranjos. El caso es que mi abuela antes de morir me hizo saber que tenía una cueva. Cueva que construyeron sus padres. Ahora, a mí me gustaría recuperar la cueva que perteneció a mi familia. Mi abuela nació allí y, antes de eso, su madre. Entonces, me gustaría saber qué procedimientos debo seguir para ello."

translation: "Let me explain you. My grandmother Pepa Ruiz, was born and raised in El Sacromonte, specifically, in the area of El Barranco de los Naranjos. The thing is that before she died, my grandmother let me know that she had a cave. A cave that her parents

(MORE)

(CONTINUED)



PARAFICTION

"Sometimes you have to create your own history"
(Note from the director Cheryl Dunye in *Watermelon Woman*)

Fiction has emerged as an important category in recent art. Art historian Carrie Lambert-Beatty offers a definition of the term *'parafiction'*, a term used to describe an emergent genre of artwork that plays in the overlap between fact and fiction: *"Like a paramedic as opposed to a medical doctor, a parafiction is related to but not quite a member of the category of fiction as established in literature and drama. It remains a bit outside. It does not perform its procedures in the hygienic clinics of literature but has one foot in the field of the real. Unlike historical fiction's fact-based but imagined worlds, in parafiction real and/or imaginary personages and stories, intersect with the world as it is being lived"* (Lambert-Beatty,2006)

In this sense, my work reflects on concepts of manufactured histories that became to be accepted as facts. While some of these notions may have elements of historical truth to them, more often they were repeated to serve particular narratives, and the linkage to actual events distanced from the actual. In some instances, this is how myths are forged. The "facts" are intrinsically connected to El Sacromonte, Gitanxs and the caves and are the leit-motif of the imaginary found in this project.

The word Gitanx, for example comes from the self-introduction of the first travelling prince of Egypt (egyptiano). This claim became a part of the historical fabric. Another "fact" that imposes its "truth" with its huge physical presence is the Abbey of El Sacromonte.

The Abbey was founded by Archbishop Pedro de Castro in the XVII century in honour of Saint Cecil, whose bones were found in a cave where the Abbey is now. This event

CONTINUED:

owned. Now, I would like to claim back the cave that belonged to my family. My grandmother was born there, and before that, her mother. So, I would like to know which procedures I have to follow in order to do so."

VOICE: "Eso no es posible. Además no hay Registro de la Propiedad en esa zona y nunca lo ha habido."

translation: "That is not possible. Furthermore, there are no Property Records in that area and they never have existed".

(The tone of the voice changes and even laughs)

ME: "Pero, ¿cómo es posible? y, ¿qué pasa con lo que me dijo mi abuela?"

translation: "But how is that possible? and, what about what my grandmother told me?"

CLOSE UP TO MY EYES.

I look disappointed but I keep insisting.

VOICE: "¡No sé lo que tu abuela te diría pero no hay manera de que existan documentos de propiedad de una cueva de hace 50 años!"

translation: "I don't know what your grandmother have told you but there is no way you can have documentation of caves' property from 50 years ago!"

ME: "Pero si quiero reclamarlo y esclarecer el asunto, ¿qué debo hacer?"

translation: "But if I wish to claim what belongs to my family and bring light to the matter, what should I do?"

There is confusion. The employee doesn't take my call seriously.

VOICE: "No lo sé. Puede ir a la oficina y ver si alguien sabe algo, pero no lo creo..."

translation: "I don't know. You could go to the office and talk to people there to see if someone knows anything, but I don't believe so..."

THE CONVERSATION IS MIXED WITH SCENES OF THE FOLLOWING SCENES IN THE INT. OF THE URBAN PLANNING OFFICE IN GRANADA.

7 INT. URBAN PLANNING OFFICE IN GRANADA - DAY 2018 7

CUT-IN

I WALK THROUGH THE CORRIDORS OPENING DOORS.

CUT TO:

GOING UP THE STAIRS.

(MORE)



renamed the place (before with the name of Valparaíso) as Sacro Monte.

The relics of Saint Cecil and Saint Tesifón, who were two disciples of the Apostle Saint James (first apostle to evangelize Spain) were found in a cave by a man in the late XVI century. The proliferation of sacred mountains became evident during the XV century, although it is in the XVII century when many more appear. According to some scholars, these discoveries were first devised by the Franciscan Fray Bernardino de Caimi.

Besides the bones and ash of the Saint, other objects were found, including *Los Libros Plúmbeos* (The Lead Books) of El Sacromonte. These books consist of 236 small, circular sheets of lead written in Arabic, Latin and Castilian. The message of the books is understood to have been dictated by the Virgen Mary and Saint James, with the aim of making a connection between the fundamental truths of Islam and the Christian faith. The book was drafted in Jerusalem and split in two; one part was sent to Spain while the other stayed in Jerusalem. In the text, the life of Saint James is documented, but what is more important is that the Virgen affirms that Arabs were loved by Jesus Christ and the Arabic language is considered as the wisest language preferred by God.

Rome took possession of the book and tried to ban the promulgation of the message. The Vatican, under Pope Innocent XI, commissioned a translation from the Arabic language which considered the books falsifications. Nevertheless, only the book was considered a falsification while the bones of the martyr Saint Cecil were taken to be real. This fact subsequently brought to Granada waves of pilgrims along with the Christianisation that was needed for the elimination of any other religion. The Church accused the Moriscos of being the authors of the falsification in order to save themselves from expulsion. As a result, the Spanish Inquisition made sure that any vestige of the books was eliminated from libraries, archives and the city.

(CONTINUED)

CONTINUED:

CUT TO:

ASKING TO STAFF.

CUT TO:

FILLING FORMS.

CUT TO:

GOING DOWN THE STAIRS.

CUT TO:

SHOWING MY DNI (National Identity Document).

6.

8 EXT. URBAN PLANNING OFFICE IN GRANADA - DAY 2018 8
ANGLE, MEDIUM.

I LEAVE THE PLACE WITHOUT A CLEAR ANSWER.

I WALK THROUGH THE DOOR TO A BUSY STREET.

9 INT. ROOM SOMEWHERE IN GRANADA- DAY 2018 9
THE CONVERSATION ENDS AND I HANG UP THE PHONE DISSAPPOINTED
AND CONFUSED.

(The nonsense of the real
situation is taken account
here.)

10 EXT. STREETS IN GRANADA - DAY 2018 10
ANGLE, WIDE WHILE WALKING V.O.P TO THE POSTCARDS AND OBJECTS
WITH GITANX IMAGES IN SHOPS.

I am WALKING through the STREETS on my way to the
CITY-COUNCIL and I pass by several SHOPS and WINDOW SHOPS
and BARS with depictions of Gitanxs everywhere.

11 EXT. SOUVENIR SHOP IN GRANADA- DAY 2018 11
ANGLE, CLOSE UP.

CUT-IN TO SOUVENIRS RELATED TO FLAMENCO

I find the POSTCARD of the MOTHER in the SHOP. I BUY THE
POSTCARD.

SFX: Flamenco music in the radio of the shop.

-END ACT 2-



POSTCARDS

I turn to the medium of postcards as they behold a pivotal role in constructing meaning and communication of identities and knowledge. In this part I will discuss the role of the photograph, and its testimony, the postcard and touch only tangentially upon the colonial and extensively discussed medium of travel logbooks that are essential to the construction of dominant narratives and mythological identities that unfortunately remain vivid in the collective “memory” and knowledge. (Türetken, 2018).

Photographs contain visual signifiers of inherent information, and evoke feelings and memories that emerge from the particular method of representation found in the photo.

Within the context of postcards, photos are also used as a catalogue of social life, which allow me to compare the lifestyle and the circumstances surrounding the subject depicted. It was by collecting and comparing postcards that I established a method of collecting “data” that was missing from the archives of Granada’s city council and libraries.

It was with the intention to uncover our common Gitanx history that I became an avid collector of images of Gitanxs in El Sacromonte. I acquired images of interiors, landscapes and portraits that created a visual language of what it means to be Gitanx, how the neighbourhoods of Gitanxs look, and the style of the Gitanx habitations. Of note, however, is that these postcards maintain a stereotypical generalization of the Gitanx culture as they were created from the perspective of a person foreign to this land and culture, most likely photographers and editors who were from a West European country or North America. As Krista Thomposon in her book states on the exoticiation of Caribbean food, bodies and culture: “Most of the images do not have authorship and



there is an evident lack of contextual information” (Krista Thompson, 2006). Nevertheless, despite their characterization, there are elements of value when regarded as artefacts of the visual language of my people.

Within this anonymous and decontextualized frame, postcards are classified by subject such as “*Tipo de Gitano*” (Gitanx type) “*Casa gitana*” (Gitanxs house) or “*Barrio de Los Gitanos*” (Gitanx Neighborhood).

According to Susan Sontag, it is through the production of meaning that we also produce knowledge, and knowledge within a particular discourse is connected to power. Thus, these images can be seen as the element that produces a significance of discrimination, othering and classification of peoples among others.

From my postcard research, I could extract that some of the postcards do not have any sign of circulation and it is these which give rise to a larger interpretation. The absence of postal marks and “rootedness” endows them with a greater capacity for imagining Gitanx life and how we understand the fascination with the Other, even if that Other is our very self (I write from the perspective of a Gitana, where my ancestors are the ones that are being photographed and classified) (Gabrielle Hezakah, 1999). As it is difficult to track the identity of my family (my grandmother was adopted at the age of 5) I found myself collecting photographs while looking for somebody that resembles myself in these postcards.

Further, it is to be noted that these postcards with their photographs become part of the project, of the representative image and the souvenir of a traveller. The image depicted from a dominant perspective itself becomes the very essence of a souvenir, that circulates and further continues to establish an identity, the very identity created by imagination, far from truth. This constructed image in fact gains eligibility by being printed, it is valid and can be easily commodified, distributed, framed and is made for circulation. It further speaks of an exoticised subject, objectified by the camera lens, and used as a currency not only for a souvenir memory, an experience, adventure, but the photograph is the medium that paved the way for the Gitanxs and Flamenco to become the cultural placeholder of a nation. (Türetken, 2018)

Other postcards, however, have a message or comment that offers an opportunity to understand the internalization of the place by the traveller, expressing how they interiorized their visit to El Sacromonte and gives testimony of the presence of the Other.

This ethnographic classification that is exhaustively repeated continues to define the picturesque image of the individual and fixes the stereotypical lens of the features of a Gitanxs and what it means to be Gitanx. The power of the image (identity) circulated through photographs and the construction of a dominant narrative is obvious. In this way, the narrative inside the postcards gives us a good insight and provides the examples of the strategies of control by the colonial project, that today is continued with capitalist power.

(The dialog of the Postwoman -still under development- Nevertheless, it will explain the main acknowledgments for the research part of this project).

12 EXT. MOUNTAINS GRANADA - DAY 12

angle, wide.

THE POSTWOMAN is RESTING IN THE MODDLE OF her WAY SURROUNDED by a peaceful nature.

SHE GETS UP AND START WALKING.

13 EXT. MOUNTAINS GRANADA - DAY 13

ANGLE, WIDE

THE POSTWOMAN IS WALKING. SHE IS GETTING CLOSER TO HER DESTINATION.

The VEGETATION is MORE DRY, with less trees, as she is reaching the city.

Her journey is long but she enjoys Nature.

CUT TO:

ALGLE, CLOSE TO THE SHOES. STEPS.

THE POSTWOMAN is WALKING through DIFFERENT LANDCAPES.

The DIFFICULTY OF THE PATHS is increasing as she approximates El Sacromonte.

SFX:FLAMENCO CLAPS for EACH STEP.

14 INT. LIBRARY. PAGE OF THE BOOK WITH IMAGE OF THE ABBEY. 14

ANGLE, WIDE.

THE POSTWOMAN STOPS IN FRONT OF THE SACROMONTE ABBEY.

CUT TO:

ANGLE, MACRO.

PAGE with an OLD PHOTOGRAPH of THE ABBEY bring the camera to MY HANDS. I HOLD A BOOK in which is the PICTURE OF THE ABBEY.

CUT TO:

I am LOOKING for BOOKS which are related to El Sacromonte in the LIBRARY. I walk through the CORRIDORS full of BOOKS but I do not find a lot of information. I TALK to the STAFF of the LIBRARY and I LOOK INTO A COMPUTER.

15 INT. LIBRARY. PAGE OF THE SPANISH DICTIONARY. 15

ANGLE, DETAIL- MACRO

(MORE)

(CONTINUED)



THE POSTWOMAN

In my narrative, I invented a figure: the character of the Postwoman who delivers Postcards. Both, the Postwoman and the postcards are strategies for the (re)creation of the “reality” in El Sacromonte. Using these elements I could build an alternative story/history of the place.

The Postwoman in constant motion expresses two essential aspects of this story. First, it makes reference to the nomadic aspect of the Gitany history. Second, it gives a note to the etymological journey that I had from “they” or the “Other” to “us” – identifying myself within this people.

The Postwoman takes care of delivering mail, in a unique situation where post codes are absent from her route. The mail is composed of the postcards that she has been collecting for the last months.

She delivers mail in *El Barranco de Los Naranjos*, an especially marginalised area in El Sacromonte, where basic services for living ,such as water, electricity and garbage facilities, are non-existent. This area is considered the slum of the city, an unsafe place where Gitany families are living. Postcodes or street names do not exist in this area but she manages to deliver mail in a place where names are nicknames and numbers are the names given by their inhabitants to their houses such as (The Beach), *La Cueva del Moro* (The Moorish Cave) or *La Flamenquita* (The Little Flamenco Dancer).

Postcodes were first introduced in 1857 in London for several purposes. They were primarily introduced to help sorting offices categorise the postal mail, however, they were also helpful for calculating insurance premiums, aggregating census statistics, and for designating coordinates for route planning devices. Today postcodes also provide information about the population and

CONTINUED:

I take THE DICTIONARY OF THE ROYAL ACADEMY OF THE SPANISH LANGUAGE (R.A.E) and i look for the DEFINITION OF GITANO/A.

I POINT OUT WITH THE FINGER THE DEFINITION NUMBER 5.

5. adj. **trapacero**
in English: **swindler** or
hustler.

16 EXT. SACROMONTE -DAY 16

ANGLE, WIDE. HAND HOLD CAMERA

The POSTWOMAN ARRIVES to EL SACROMONTE.

She walks mostly along EL BARRANCO DE LOS NARANJOS. There, she delivers POSTCARDS to the people. SHE leaves POSTCARDS in the DOORS but also HANDS THEM IN TO THE PEOPLE.

While SHE IS WALKING the vivid life of EL SACROMONTE is exposed.

The POSTWOMAN knows everyone in El Barranco de Los Naranjos. People like her.

CUT TO:

The POSTWOMAN is INTERACTING WITH A NEIGHBOR in the middle of the ROAD, SHE GIVES HIM A POSTCARD.

17 EXT. HILL IN EL SACROMONTE - SUNSET 2018 17

ANGLE, WIDE.

THE POSTWOMAN ENDS HER WORK DAY.

She WALKS TO THE TOP OF A HILL WITH VIEWS TO EL SACROMONTE.

CUT TO:

ANGLE, MEDIUM CLOSE UP and STREME CLOSE UP TO EYES AND HANDS.

SHE TAKES THE CAP OUT. SHE FREES HER LONG HAIR AND SHE STARTS DANCING ON TOP OF THE HILL.

SHE DANCES AT THE SAME RITHM OF THE SONG *El pájaro negro* (The black bird) by Tony Gatlif.

*You, you're a stork
Who has landed on Earth.
Me, I'm a black bird who has taken flight.
Why does your wicked mouth spit on me?
What harm is it to you
That my skin is dark..
And my hair gypsy black? (2X)
From Isabelle the Catholic..
From Hitler to Franco..
We have been the victims
of their wars.
Some evenings, some evenings
Like many other evenings..
Some evenings I find myself envying..
The respect that you give to your dog.
Why does your wicked mouth spit on me?
What harm is it to you
That my skin is dark..
And my hair gypsy black? (2X)*

coordinates for route planning devices. Today postcodes also provide information about the population and this information has significant economic advantages. In some countries like the United Kingdom, the postal authorities charge for access to their database as the data can be used by companies to better target specific potential customers.

The fact that the government did not introduce postcodes in *El Barranco de Los Naranjos* makes this area a "black hole" in the city. This makes the area a house of cards, where the lack of postcodes continue the absense of street names or house numbers and consequently the impossibility of proving legal ownership of any cave as property.

.....
FLAMENCO IS GITANX

What exactly is Flamenco? Flamenco is a style of *cante* (singing), *toque* (guitar) and *baile* (dance). The origin of the word Flamenco is dated to the XIX century.

Nevertheless, there are many hypotheses about its etmological origin.

The first study of Flamenco is "*Colección de Cantos Flamencos Recogidos y Anotados*", written in 1881 by Demófilo, the pseudonym used by Antonio Machado Álvarez - writer, anthropologist and Spanish folklorist. The author explains why this Flamenco owes its name to the main figures of Gitanxs, who were well-known in Andalusia. Furthermore, in 1841 George Borrow, writer of novels and travel books, refers to flamenco as a s ynonym of Gitanx in his book *Zincalí*:

"Gitanos, or Egyptians, is the name by which the Gypsies have been most generally known in Spain, in the ancient as well as in the modern period, but various other names have been and still are applied to them; for example,

New Castilians, Germans, and Flemings (Flamencos in Spanish) [...] The fact that Gitanxs were called Germans may be explained by the supposition that their generic name of Rommany was misunderstood and mispronounced by the Spaniards..."

In sum, the origins of flamenco are found in the multicultural history of Andalusia of Arabs, Gitanxs, Jews, Andalusians and migrants from other parts of Spain, who all have left their mark on the tradition.

In particular, scholars and aficionados often argue that flamenco emerged from cultural interactions between Gitanxs and Moriscos, consequently leading to the process of gitanization of Andalusian folklore.

While flamenco can be found in other parts of Spain, Andalusia is usually viewed as its homeland. In recent years, the Andalusian government has provided a strong institutional support for the tradition and has developed a prominent symbol of regional identity (Machin-Autenrieth, 2016).

.....
APPROPRIATION OF THE IMAGE OF THE GITANX



In Spain, there is a process of homogenization: an attempt to transform all cultures, traditions and habits into one. This is not a process unique to Spain or from only one time period. As aforementioned, this process was a tool of conquest by the Catholic Monarchs. With Franco, this happened again. He sought the consolidation of fascist power in the conformization of cultural throughout the land of Spain, including dance, food, belief and education. This strategy of homogenization for control is common among processes of colonization and oppression throughout the world and history.

The image of the Gitanx belongs to a culture that has been historically marginalized in Spain, in the most paradoxical way, as it simultaneously became a symbol of Spanish identity and the emblem of national identity.

To understand how the image of the Gitanx, hence Flamenco, is processed by Spanish society I would like to mention what Roland Barthes refers to as *“myths”*. The image of Gitanxs is used with a new cultural concept that is very distant from its origins: a myth.

Flamenco as resistance and as a political demand of Gitanx rights is stripped from its context. This is how an image then becomes a *“sign”* with other uses. These signs then are ready to be exploited, especially by consumer egos that identify themselves with qualities that they believe are related to the image, like purity, passion or talent. This is how for many people, especially outside of Spain, the image of Flamenco is associated with a woman with dark hair (the exotic, or Gitana) in a red dress (symbolizing passion and energy) full of fire (the exotic energy) when in truth Flamenco was and remains a political weapon that gave visibility to Gitanxs in the first place.

FILM AND SCRIPT

The cinema has a significant relevance in the relationship between Architecture and Interior Design. Film as Architecture has the power to compose and organise space.

Cinema was named after the Greek word *kinema* which connotes both motion and emotion. As Giuliana Bruno explain in her book *Atlas of Emotion* (London,2007) cinema is able to transport a full range of meaning which includes carrying away emotions and implies more than the movement of bodies and objects. Cinematic space moves not only through time and space or narrative development but through inner space.

In this film, I am the narrator and I play several characters (Postwoman, Marta and Mother) that intertwine the real world and imagination. This multiplication of myself allowed me to avoid a singular narrative of El Sacromonte and I invite the viewer to move with me in a personal journey.

The film director Peter Greenway suggests that *“every film needs to have a location, a sense of place, whether found or invented, and when found, then usually re-invented”* in this project a reinvention of El Sacromonte but also of myself is done.

In tools that derive from a film as the script, I found a language that provides structure and argumentation to the writing part of this project.

In script writing, concrete indications for spatial conditions have to be clearly explained. For example, each scene starts with spatial indications such as interior (INT.), exterior (EXT.) or location (MIDDLE OF THE STREET, MOUNTAINS, OFFICE, etc.) or time (DAY), (DAWN), (TODAY). In the description of actions is essential to provide with an accurate explanation the locations, material and physical environments where the characters are going to perform. Lighting, set, sound and the point of view of the camera are also required. All these indications are obviously related to the interior and they can be considered as spatial design decisions.

Nevertheless, the script has another spatial aspect, in that it is written in a cumulative manner where each act that follows is built on the previous, from the outset (foundation) to the proximate scenes (levels built on the foundation).

Thus, the script instead of being a merely written document is more a tool in which I could take the advantage to connect two separate forms: theory and storytelling. I could affirm then, that the script is the medium through I could represent my first insights about how I understand interior design as a discipline that is clearly shifting towards a new conception of what Interior means.

CONCLUSION

Identifying the history of a marginalised people and how it has been systematically erased and repurposed to fit a colonial ideal is repeatedly occurring throughout the world. In denying a people a history, it becomes legal and believable to deny them land, rights, and identity. The colonial project is ongoing today, though it goes by different guises and monikers (war on terror, war on drugs , etc..). Research of these erased histories is key in acknowledging the incredible injustices that have been metered out in the past and uncovering the vibrant, beautiful and important cultural and societal ímpetus and aspects of cultures that were crushed by the forces of empires.

For example, Decolonizing Architecture is an innovative project carried out by several architects (Sandi Hilal and Alessandro Petti and many others, DAI) through which research practice, the impact of planning and building in disputed territories like Palestine is investigated. DAI provides new urban possibilities in situations of conflict. Rahul Mehrotra, one of the members of DAI, explains how architecture is used to give wings to the process of reappropriation and decolonization through a spatial dimension and a tangible visualization of what the place studied could be.

In my case, the architecture of the cave and the urban planning of El Sacromonte is presented in a “recorded” or recorder? map through the medium of film, in an attempt to make it visible from the personal perspective as a Gitana (myself). My intention is not to give a solution to the problem; the project aims to give voice to a situation that has been and remains silenced.

The landscape, visibly affected by the historical consequences of the persecution and marginalization of the people living in El Sacromonte is (re)presented in an imaginative way to let the viewer engage with the place and its people.

Besides the film, the project has a wider ramification with this text: the theory. A theory that before did not exist because matters like the urban planning, the ownership of the caves, the identities of the Gitanxs and living situation this have been left out.

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