

***The Cities of Málaga Represented:
Exploring Architectural Heritage Through Drawing and Painting***

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Abstract

The present investigation aims to present the development of a research project funded by the Margarita Salas Grants, financed by the Ministry of Universities of Spain and the Next Generation funds from the European Union. Essentially, it consists of the study of the representations, both graphic and pictorial, of several cities in Málaga. New graphic and pictorial material is generated, both physical and digital, which allows for a descriptive and detailed study of the definitive visual hypotheses. This enables a deeper understanding of the places, the visualization of the different transformations undergone over the years, and the interpretations that have emerged regarding the styles and visions of each period or particular artist. The study is primarily focused on the localities of Málaga, Antequera, and Ronda, due to their high heritage value. Through an analytical and deductive logical methodology, based on the exploration of data obtained from key sources such as the drawings of Wyngaerde, and Joris Hoefnagel, among others, and paintings by authors such as Vicente Carducho, Federico Ferrandiz Terán, and David Roberts, among others, in addition to experimentation and artistic practice, these studies are carried out. We can compare the represented image with the current actual structure and highlight their differences. For this purpose, fieldwork is necessary, studying the spatial context primarily through photography and drawing. It is expected that the obtained results will be of high cultural and scientific interest, aiming to promote heritage value and attract the attention of individuals interested in this research field.

Keywords: Drawing, Painting, Architectural Heritage

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Introduction

Following the romantic theory that the forces of nature governed human life, in the 20th century, humanity self-identified as the primary agent of space transformation - in the broadest sense (Lefebvre, 2013). Modernity brings with it a reconsideration of already established dogmas and paradigms, offering a new conceptualization of space, as evidenced through the visual arts with the Avant-garde movements. Art and design serve as agents of change, bridging various disciplines of knowledge, as emphasized in environmental humanities studies (Albelda Parreño & Marrero Henríquez, 2018).

In this text, we present the preparation and initial development of a research project focused on artistic representations about architectural spaces of heritage value. The aim is to work on non-invasive research and cultural dissemination tools due to their virtual nature. The methodology employed by the team is integrated into an advanced facet of contemporary design known as Strategic Design, encompassing all the synergies affecting any material or intangible strategy. Within the scope of this research, we are undertaking a historical-artistic project of both a theoretical and practical nature, exploring representations and the evolution of architectural heritage imagery. We are also tracing connections with authors and artists from various periods who have theoretically and graphically analysed this heritage. The study primarily focuses on spaces of significant heritage, historical, and cultural value in the towns of Antequera, Ronda, and Málaga in Andalusia, although it encompasses the entire province of Málaga. Our approach builds upon previous analyses published in research catalogues concerning the representation of the Andalusian landscape (Moreno Alonso 2015) (Junta de Andalucía 2007) while also expanding upon them by examining images not included in these catalogues. Additionally, within this work plan, we introduce a practical methodology for the graphical representation of architectural heritage in contemporary art, using both traditional and innovative design tools and techniques. The ultimate goal is to develop a graphical proposal. The results obtained will be applied to a digital augmented reality application aimed at promoting and disseminating cultural heritage.

This new project aims to create documentary and visual material that will be disseminated through mobile applications related to the architectural heritage of Andalusia, enhancing the functionality and possibilities of these applications. Augmented reality can provide the public with a clear and immediate view of the "stratigraphy" through digital documents and reconstructions, known as cultural heritage layers, as exemplified by the Streetmuseum application of the Museum of London, among other examples (Herman, 2019). Additionally, it enables the development of customized routes.

Regarding the contemporary representation of heritage from a more technical perspective, there are mechanisms for vector reconstruction and three-dimensional design of spaces and 3D objects, such as point cloud processors in conjunction with machine learning (Han, Laga & Bennamoun, 2021; Natta, 2021). However, for optimal representation, human awareness is required, and the application of methodologies from the Fine Arts is necessary to achieve distinctive results, disseminating content in an engaging, problem-solving, and aesthetically charming manner. Drawing serves as a tool for thought, facilitating the discovery of answers and the generation of visual hypotheses (Jódar Miñarro, 2018). We have previously worked on space representation in art and city representation between the 16th and 19th centuries as part of the R&D project (ARS&URBS) [HAR2016-78298-P], which concluded in December 2021. We have also embarked on a contemporary approach in the project PID2020-120553GB-I00 –El paisaje que habla. Marco teórico y referencias culturales

interdisciplinarios. México, Portugal y España como escenarios¹ (PH-MPE), which began in late 2021.

Key Research Axes

We have established several key research axes for this proposal, demonstrating the ongoing interest across various disciplines. Firstly, we encounter the intersection of graphic representation and heritage, with relevant sources serving as an initial guide (Cabezas Gelabert and López Vílchez; García Garrido, 2019; Rozalem, Rodríguez & Guisado, 2021). The study of augmented reality to create hybrid virtual-physical spaces around heritage is also fundamental (Bonacini 2014; Yin, Jung, Tom Dieck, & Lee 2021; Herman 2019; Ruiz Torres 2013). Another axis focuses on the three-dimensional reconstruction of architectural heritage, as referenced earlier.

Underlying these axes is the clear and continuous premise driving the research: the representation of architectural-historical heritage from an artistic design perspective, aiming to explore factors of change in specific contexts by merging science, arts, and humanities. Thus, the initial hypothesis of this work posits that the analysis of graphic-plastic representations, along with their corresponding theoretical documentation of architectural heritage, combined with contemporary graphic analysis using state-of-the-art tools, can offer a fresh perspective on various architectural ensembles. This organized approach contributes dynamic, high-value documentary content to an application that promotes and disseminates cultural awareness through art and heritage.

Objectives

The main objective is to conduct historical-artistic and theoretical-practical research on the graphic-plastic representation of historical architectural heritage related to the cities of Antequera, Málaga, and Ronda. This research aims to contribute to the content and development of applications that promote and add value to heritage through art, fostering cultural interest and promoting the economy.

- 1 - Create a database of artists and authors who have visited and worked on this heritage, which will be valuable for research and contribute to an urban museum itinerary.
- 2 - Visually represent -through drawing: technical study, interpretation through design, three-dimensional recreation- the various heritage ensembles to establish visual hypotheses. This involves revealing data through artistic creation and design.
- 3 - Implement state-of-the-art technologies related to 3D space representation and vector design. Techniques previously discussed, as well as more common software such as InDesign, Sketchup, AutoCad, Maxon Cinema 4D, and Spark AR, will be utilized to generate more dynamic content through gamification.
- 4 - Create content for a mobile application - and other audio-visual media - that promotes cultural, artistic, and heritage interest in the three cities.
- 5 - Contextualize historical, sociological, and cultural aspects of the study objects: locating and analyzing graphic and documentary collections in various institutions and collections, conducting fieldwork related to the documentation of the architectural heritage to be analyzed, and establishing comparisons between the different data gathered through

¹ The Speaking Landscape: Theoretical Framework and Interdisciplinary Cultural References. Mexico, Portugal, and Spain as Scenarios.

theoretical conclusions or the representations collected and created, such as drawings, paintings, photographs, or audiovisual materials. This will highlight the value of the selected images.

Methodology and General Approach

The primary and general methodology employed is deductive, commencing with data exploration and collection. Several milestones have been reached thus far. Firstly, an extensive bibliographical review and state-of-the-art documentation have been conducted through books, publications, treaties, visual and audio material, maps, and representations. Subsequently, through the direct study of heritage and prior research on it, the identification of representation chronologies, distinctive features of each period, representative key documents, and the delineation of areas of greatest interest for research are undertaken.

We have distinguished the three main cities in the province of Málaga, namely the capital itself, and the towns of Ronda and Antequera. Concerning the capital, it is noteworthy to mention the numerous publications of interest developed by researchers Gámiz Gordo and Ruiz Padrón, (2016). These publications reflect how the city of Málaga has evolved through representations, starting from the earliest images related to nautical charts from the 13th century, where buildings were depicted in an idealized manner. The authors highlight Angelino Dulcert and the Catalan Atlas by Abraham and Jafuda Cresques, where Málaga is depicted, as well as maps by cartographer Piri Reis in the Topkapi Museum in Istanbul. Other images examined in their study are those created in the 16th century by authors like Wyngaerde, found in the National Library of Vienna, and the final ink panorama in the Ashmolean Museum in Oxford. They also explore the representation in the *Civitates Orbis Terrarum* under the authorship of Hoefnagel. Gámiz Gordo and Ruiz Padrón (2018), in their ongoing research on the graphic representation of the city of Málaga - specifically three panoramas - have also investigated the drawings of Francis Carter in the 18th century, which were created for educational and documentary purposes.

Given that Málaga, as the capital and most important city in the province, boasts numerous representations that have already been explored in previous research, and despite the existence of other sources suitable for new studies, we have opted to concentrate our initial, more focused analyses on the towns of Ronda and Antequera. These towns have received less attention but are by no means less deserving of interest.

In the case of Ronda, we have identified several representations worthy of examination, such as the painting *Tajo de Ronda*, 1882, by Federico Ferrándiz Terán, part of the collection at the Prado Museum, and the watercolour *Ronda, Spain*, 1834, by the previously mentioned David Roberts, housed in the TATE collection in London. Both 19th-century representations offer a romantic view of the city, emphasizing its connection with the natural environment that surrounds it and the dramatic cliffs that give rise to its famous *Tajo*. This atmosphere is closely tied to the image the city currently promotes to tourists. Therefore, we believe that the study and analysis of these representations can provide valuable documentary and graphic information, as well as new images that can contribute to the dissemination of information about the city and its surroundings, its relationship with artists' perspectives, and its unique charm.

These are the two primary graphic-plastic representations we will focus on in this project, related to the city of Ronda, from which we will develop studies similar to those we have

already initiated with a specific painting related to the city of Antequera. This painting is *The Capture of Antequera* - from the late 16th century to the early 17th century - by Vincenzo Carducci (Figure 1). It is a painting with significant theoretical and historical content and it is of great interest to our study. Together with other representations, it will form the basis of the research for this locality. The other representations we have located and will analyze include the drawing of the city by Hoefnagel in his *Civitates Orbis Terrarum* (1572?), Anton van den Wyngaerde's drawing during his journey through Andalusia in 1567, currently housed in the Victoria & Albert Museum in London. Additionally, there is Zuloaga's painting *Landscape of Antequera* -circa 1925- in the National Museum of Havana, and an engraving by David Roberts featuring the Peña de Antequera, previously catalogued as a view of Granada from the Vega (Gozalves Cravioto, 2009).



Figure 1: (Carducci 16th – 17th C.).

First Case Study: "The Capture of Antequera"

This work from the early 17th century is attributed to the court painter of King Felipe III, Vincenzo Carducci -Florence circa 1576/1578 – Madrid 1638-. His work is characterized by the late Mannerist Tuscan style, following the idealistic and academic tradition of Federico Zuccaro. His role in Spanish painting is significant, albeit somewhat underrated, as Jonathan Brown argues: "[...] the most undervalued painter of the Golden Age"² (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez, 2015, p. 15), possibly due to the lack of publications about his work and life. He distinguished himself from the other court painter, Velázquez, by predominantly depicting religious stories and military victories. His most representative work consists of the 56 scenes in the main cloister of the Royal Monastery of Santa María del Paular, which were acquired by the Prado Museum.

Theoretical-Conceptual Analysis

The painting depicts the image of the army of Infante Fernando, known as "the one from Antequera"³ (1380 - 1416), who would serve as the regent of Castile (1404 - 1416) and king of Aragon and Sicily (1412 - 1416). It is shown taking the city, which was previously inhabited by Muslims from the Sultanate of Granada. At the time, it was a frontier town between the Muslim and Christian territories. His victory was so significant that it became part of popular imagination through border ballads (De Baena & Pidal, 1851) and in the Chronicles of Juan II (Alvar García de Santa María, 1982). The latter chronicle narrates how various events led to the capture of the town.

² "[...] pintor más infravalorado del Siglo de Oro".

³ "el de Antequera".

The most relevant events can be summarized as follows: Chapter 143 of the book describes the Battle of Boca del Asna⁴, won by the Christians (Alvar García de Santa María, 1982, p. 304). This battle follows the description in earlier chapters of how Infante Fernando decided to surround the town of Antequera with several men from his army, including foot soldiers and knights. They strategically positioned themselves at Boca del Asna and a higher mountain to gain a vantage point, study how to attack, and anticipate the arrival of the enemy. The battle was won by the Infante, dividing the survivors of the opposing side as they fled towards Málaga and Granada.

On June 26, they attempted to assault Antequera -Chapter 151-, but the attempt failed due to a lack of necessary equipment. The main cause was that the ladders they had to climb to the citadel were small. The town was besieged by orders of the Infante to prevent any Muslim from entering or leaving it, as the King of Granada was ready to send the necessary personnel to defend it.

On September 10, the Infante received the standard of San Isidoro from the Abbey of León - where it is currently preserved (Martínez Sopena, 2019) - after requesting it, to carry it into battle. However, this detail seems to have been unknown by Carducci, as it is not represented among the army in the painting, since it could not have been already placed in the citadel as a symbol of Christian victory, as would happen later.

In Chapter 176, the conquest of the wall and the town is narrated: Once the necessary war materials arrived, they decided to assault the citadel tower without the Muslims suspecting it. This allowed them to enter and capture the tower, even though the Muslims attempted to defend it by setting it on fire. Meanwhile, they also attacked around the town and climbed the wall with ladders. Victory was achieved as they placed Christian flags on the citadel. The Infante placed the standard of the Apostle Santiago, that of San Isidro from León, Seville, and Córdoba in the main tower. Rodrigo de Narbaes, his servant and son of Fernand Ruiz de Narbaes, nephew of the Bishop of Jaén, was named the warden of Antequera. On September 24, the Muslims of Antequera departed for Archidona.

Having known this history, we wonder if Carducci had access to this information about the conquest of Antequera through this documentary source, which was created in the 15th century and served as the primary documentary source for the events narrated in it, mainly the conquest of Antequera, in the first part (Martínez Sopena, 2019).

It is our interest that this type of information, although of a theoretical and historical nature, be highlighted as it is included in the documentation that can be offered to users who have access to it. In the representation we are analyzing, the architectural complex of the Antequera citadel stands out and will be the focus of our analysis in the practical graphic research, which we will delve into next.

⁴ Currently, the place is called "Boca del Asno" "Asna" corresponds to the female of the donkey, as specified in the Historical Dictionary of the Spanish Language (1933 - 1936). Despite being a feminine noun, the prefix "el" is used instead of "la."

Formal and Graphical Analysis

The exact date of the work is not known, but we do know that it was created for the Buen Retiro, so it probably was not produced before 1632, the year when the palace was transformed from a recreational place to a palace.

One of the main characteristics of Carducci's painting is the meticulous planning of compositions, carefully thought out and analyzed in detail. They are highly complex, as seen in *The Capture of Antequera*, where each character and object occupies its specific space. The surviving preparatory drawings from his workshop, dated between 1595 and 1600 up to the year 1638 (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez 2015), reveal the extensive preparatory work required by the artist before executing the final piece. However, in connection to this painting, no preparatory drawings have been preserved, which would be a valuable source for generating new interpretative renditions of the artwork.

To formulate a hypothesis about how the original *modelli* drawing might have appeared, we have examined the fundamental characteristics of his graphic work in terms of techniques employed, styles, and types of drawings. By *modelli*, we refer to drawings with a significant level of finish that include chiaroscuro, serving as precedents for paintings, utilizing washes and highlights with lead white (Carducho, 1633).

Historical scenes, as is the case with our selected work, often feature bluer washes compared to the general ones, which tend to be more brownish. An example of this is the drawing of the *Expulsion of the Morisques*, where a Christian victory over the Muslims, under the orders of Philip III, also takes place, in this case at the port of Denia. This drawing was created for the competition in 1627, which was won by Velázquez, to decorate the New Hall of the Alcázar of Madrid, depicting the expulsion of the Muslims during the reign of Philip III. However *The Capture of Antequera* was intended for a different location, as it was created for the Buen Retiro Palace, for which other works were also commissioned, and their drawings still exist today, such as *The Storming of Rheinfelden*, 1634, and *The Victory at Fleurs*, 1634.

In the examples from the Buen Retiro Palace, the techniques employed include black pencil, brown ink pen, and grey, brown, and blue washes on laid paper, along with a pencil grid in the first case and red chalk in the second. In the drawing of the *Expulsion of the Morisques*, the technique consists of a brown ink pen and blue wash on laid paper. In this second case, black pencil was not used, although it is true that what stands out most in comparison to the first examples is the use of the brown ink pen. Therefore, we can assert that, whether due to the thematic proximity or the intended purpose of the final artwork, the drawing of *The Capture of Antequera* may exhibit these same technical characteristics.

The supports of the preserved drawings by Carducci are not of high quality (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez, 2015), but the compositions are indeed complex. Carducci "[...] studied his work through sketches in which he first laid out the entire composition and, in many cases, outlined each of the characters that appeared in it"⁵ (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez, 2015, p.40). Practicality was essential to cope with the high volume of work in his workshop. The mid-tones of this type of paper provided the opportunity to work on shadows with inks and

⁵ “[...] estudiaba sus obra a través de esbozos en los que planteaba primero toda la composición para luego bosquejar en muchos casos cada uno de los personajes que aparecían en ella”.

highlights with white accents, which are characteristic features in many of his drawings but are absent in these three related ones.

Furthermore, in order to transfer the drawing to the final support, a grid is employed in the preparatory works for the paintings intended for the Buen Retiro, while a stylus was used for those destined for the Alcázar of Madrid. The first method is the most common, as stated in the catalog of his drawings: "The most common grid consists of about nineteen squares vertically and sixteen horizontally, but on occasion, it can be reduced to around thirteen vertically and ten horizontally..."⁶ (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez, 2015, p. 48 - 49).

Having analyzed the most suitable technique for generating a visual hypothesis of the drawing corresponding to the painting *The Capture of Antequera*, in order to subsequently make a comparison between the depicted landscape and the contemporary scene that visitors might encounter, we have created the drawing using digital techniques -Figure 2- that streamline both the working process and the incorporation of the drawing into any digital tool later on.



Figure 2: Visual hypothesis of the drawing corresponding to the painting *The Capture of Antequera*.

Location and Comparison

Having examined Carducci's drawing, we proceed to locate a potential vantage point from which the artist's original image may have been captured. Initially, it was uncertain whether the artist sketched directly from nature or if the landscape is purely imaginative or idealized based on some references he might have acquired. However, the aim of this research is to attempt to approach an answer. Due to the absence of specific literature that has studied this painting, this part of the investigation is conducted through fieldwork and analytical study. Finding the right position to locate a frame that could resemble the scene in the painting has been necessary. Initially, we utilized digital tools such as Google Maps, which allows us to access numerous viewpoints of the fortress depending on the position indicated in the software. After comparing numerous hypotheses, we were able to select the area for physical analysis.

The on-site analysis for the appropriate photographic capture has been made significantly simpler due to the prior work carried out with the software. In our case, the area determined

⁶ "El más habitual es el que presenta unos diecinueve recuadros en sentido vertical y dieciséis en horizontal, pero en ocasiones se reduce a unos trece en sentido vertical y diez en horizontal [...]".

as the most suitable for the photographic capture and for providing visitors with access to the information is the space situated between Avda. de la Legión, heading towards Boca del Asno, and Pinar del Hacho, using the El Mirador de Antequera restaurant as a reference point. From this area, we have found a panoramic photographic shot that shares several formal similarities with the composition in the artwork, as evidenced in the image and the overlay we have created of the visual hypothesis of Carducci's drawing onto the photographic shot -Figure 3-.

This allowed us to obtain a photographic image in which the city's fortification is situated on the right margin, and the landscape, in terms of its compositional structure, acquires characteristics quite similar to those in the painting. It's worth noting the coincidence of the hill on whose summit the Ermita de la Vera-Cruz has been located since 1517 (León-Vegas, 2006). In Carducci's image, we can observe some tents that clearly reference the concentration of Infante Don Fernando's army before the attack on the fortress. Due to the elevated terrain, it was possible to monitor both the plain and the fortification. After the Christian conquest, the hill -known as Viscaray, 'the two faces' (Cabrera, 1679)- was named Del Infante. This coincidence serves as evidence that the landscape depicted in the painting is not purely imagined but is based on references. Furthermore, the compositional similarity between the painting and the terrain's characteristics leads us to believe that sketches of the landscape were made in this area.



Figure 3: The overlay drawing we have created of the visual hypothesis of Carducci's drawing onto the photographic shot.

However, Carducci would represent the architectural structures of the year of the conquest, not those that already existed in the 16th century, as can be observed from the depiction of the city by Wyngaerde in 1567, where these structures were located outside the fortress (Victoria & Albert Museum, 2023). Concerning the lack of resemblance, it's noteworthy that one of the towers represented by Carducci has a circular base, whereas currently, there is no similar tower. This cylindrical tower is positioned close to the Tower of Homage, which, as seen in Wyngaerde's drawing, already has a rectangular base and a bell tower as it does today. This difference may be due to a decision by the artist or because the artist had some information about the structure of the Moorish fortification that was modified after the Christian conquest. Therefore, we find in this difference a path for further investigation.

It's important to highlight that one of the most iconic elements shaping the landscape of Antequera is its famous rock formation, which, due to pareidolia, resembles the profile of a reclining human face. It's precisely from the general geographic position from which the

photograph was taken that both the fortress and this rock formation can be included in the frame. However, in Carducci's representation, it is absent, and in our photograph, we confirm that from this position, the fortress overlaps with the rock formation, leaving part of the latter towards the right margin. This is another factor that supports the theory that the drawing for the painting could have been constructed with visual references from this specific position or viewpoint.

Conclusions

The development of the project we present has led to the acquisition of the data provided in this text, in which we can now offer evidence that Carducci's drawing draws from real references in the landscape of Antequera. However, we must continue investigating other aspects to obtain more evidence to add objectivity to this initial hypothesis. In doing so, we will provide more precise graphic information to complement what we will offer through a QR code link to be installed in the area identified as the most similar to the painting's viewpoint, which, according to the data obtained, possibly coincides with the one we have referenced in this text. In such a case, as it is a challenging access location, the code would be placed a few meters away, next to the sign indicating the entrance or exit to the municipal area on Avda de La Legión. This way, visitors will be able to access the view of the painting, theoretical and graphic information about related views, and an augmented reality filter with the drawing matching Carducci's representation superimposed on the camera view of the user's mobile device, allowing them to verify on the spot the similarities and differences between the current view and the representation.

We demonstrate that this type of research leads to innovative information that can contribute to the content and development of applications that disseminate and promote heritage through art. Above all, we highlight the importance of artistic drawing and design, both as subjects of study and as research tools, enabling complex, revealing results that are of general interest, fostering an interest in the cultural heritage of the local population and visitors. In this way, we contextualize historical, sociological, and cultural aspects through the graphic representation of space.

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