
18
más+menos
student magazine
spring 2012
ciee
seville study center

contributors

Francesca DAZZO / University of Indiana

Lauren KATZ / George Wahington University

Aimee KATZ / University of Wisconsin-Madison

Max LANDERMAN / University of Vermont

Claire McCARTNEY / Tufts University

Jessica MELIZA / Carthage College

Nayib MORAN / Villanova University

Allison MUOTKA / Universidad de Sevilla

Kathryn WEENIG / University of Wisconsin-Madison

ciee
seville study center

Facultad de Filología, Dpto. de Filología Inglesa (Lengua Inglesa)

Maritheresa F. FRAIN: Director of the CIEE Study Center in Seville

Oscar CEBALLOS: Coordinator, editor, and graphic designer.
Resident Director of the Communication, New Media and Journalism program

Eduardo DEL CAMPO: Final editor of contents, staff reporter from El Mundo

Gloria MARTÍNEZ: Coordination of University of Seville students and revision of English-Spanish translations

Lauren SIEBEN / **Katy GEORGE**: Revision of texts in English and editing

www.ciee.org/masmenos

contents

Rebuilding a Home, Reshaping a City
Kathryn WEENIG 04

Waves of Change
Claire McCARTNEY 06

Life on the roof
Max LANDERMAN 09

Lawrence of Seville and Other Fictions
Allison MUOTKA 10

Suspended Animation
Jessica MELIZA 12

Nurturing an Urban Oasis at the *Huerto del Rey Moro*
Francesca DAZZO 14

Taking your Home(s) Wherever You Go
Aimee KATZ 16

Breakfast Comes First
Lauren KATZ 18

Ibusuki Hiroshi: Living his Childhood Dream in Seville
Nayib MORAN 19

CIEE Seville Study Center
C/ Muñoz y Pabón, 9
41004 Sevilla
tel: 954 412 002
fax: 954 222 470
publications: oceballos@ciee.org
www.ciee.org

Printing : ESCANDÓN S.L.

Depósito Legal: CA-411-2011
ISSN 1885-5490

Editor's Note

Oscar Ceballos

An instant, a city

Italo Calvino writes in his book "The Invisible Cities": "Upon arriving to each new city the traveller finds a past that he still didn't know that he had: the strangeness of what you no longer are or no longer posses awaits for you in strange and non-possessed places". Each new city, Calvino says, invites us to conceive new beginnings. The students who travel each year to our cities are certain to be living in them a memorable moment of their lives. Though no matter how hard we try, it will never be possible for us to transmit or for them to experience, in the short span of a few weeks or a few months, all that the city is. This issue of *más+menos*, together with the one that will follow next fall, is an effort to understand our city a bit better through some of the experiences that our contributors have had in close contact with its inhabitants.

The poet Luis Cernuda gathered his own experiences from Seville in one of the most beautiful books ever written about the city, "Ocnos," which he published in 1942. The images that it contains are the product not so much of his memory as of his longing. The child and the adolescent that he once was, grows as he's subdued by the rhythms and the routines of the city where he was born. Later, as an adult, and forced by his rebellious nature and by the Spanish Civil War, he'll leave Seville never to return. In none of the pages of "Ocnos" would Cernuda write the city's name; his book will not be added to its long list of literary embellishments; his Seville will be the city that each one of us misses from childhood, the paradise that we lost: "Since childhood, as far as can trace back my memories, I've always searched for that which does not change, I've longed for eternity. (…) But childhood ended and I fell into the world", he writes.

Beyond the illusions of memory, cities are also the geography of all ordinary things. Auggie Wren, the character created by Paul Auster in 1990 for his "Christmas Story" is an accomplished narrator of stories, which always start and end in the same city. Auggie, who understands that all places are *some* place, has been photographing each day for the last 17 years, at exactly seven o´clock in the morning, the same street corner of Brooklyn of the cigar store where he works. He knows that nothing is as important as all the small things that we take for granted. The city that he knows is made out of an infinitude of instants intimately interconnected: "Tomorrow, and tomorrow, and tomorrow, Creeps in this petty pace from day to day, To the last syllable of recorded time," he quotes from Macbeth.

The urban stories in this magazine contain fiction and reality, past and present, the usual and the unusual, the joys and the hardships of everyday life. Seville, like all cities, is ultimately an Itaca, the origin and end of our life, the center of our experience. One of the most celebrated anecdotes about the famous, though often unsuccessful bullfighter Rafael el Gallo, tells how one afternoon, after a bad performance in the northern city of Bilbao, one of his assistants whispered to him: "Maestro, Can you believe how far we're from Seville right now?" to which he replied: "Seville is where it ought to be; what's far is Bilbao."

●●●

1. ***Le città invisibile*** was first published in Torino, Italy, in 1972 by Einaudi Publishers.
2. ***Ocnos*** was initially published in London in 1942 by The Dolphin Publishers.
3. ***Auggie Wren's Christmas Story*** appeared in the Christmas Day edition of *The New York Times* in 1990.

04 Katrhyn Weenig

Rebuilding a Home, Reshaping a City

When natural disasters force reconstruction of housing, the city and its people adapt to new styles of living. Four citizens of Seville reflect on how an earthquake and a flood in their youth affected their neighborhoods of Macarena, La Calzada, Los Pajaritos and Polígono Sur.

Manuel Losada remembers the disaster that displaced his family when he was 5 years old. He was living in Macarena, a neighborhood just outside the city center in the north of Seville. "In March of 1969, there was an earthquake that ran through the streets. I lived in a typical *patio de vecinos*." The construction of this communal house did not withstand the tremors.

Eight years earlier, during the afternoon of Nov. 25, 1961, the Tamarguillo stream (which currently runs underground the Ronda del Tamarguillo, a major boulevard outside the center of Seville to the east), became a wild river and overflowed after heavy rains. The flood killed 20 people and caused damage to the housing of more than 125,000 residents.

"The water was up to the first floor," Inocencio says of his childhood home while tending to plants that line a street of Los Pajaritos, the same neighborhood where he lives today, on the east periphery of Seville.

José Luis, of Huerto de Santa Teresa, a neighborhood that borders Los Pajaritos, also witnessed the flood when he was 6 or 7 years old. "I remember that goats were floating through the water," he says while taking the bus to his librarian job in the city center.

Antonio Zarco was present when the flood affected the home of his wife's family in La Calzada, a neighborhood on the east fringes of Seville's city center.

"I was 24 years old. Carmen, my girlfriend, was 19 and lived on Luis Montoto Street. The water covered, I figure, 1-and-a-half meters or more," he recounts.

The earthquake and the Tamarguillo flood affected the families' futures and homes differently. Manuel Losada, his brother and his parents were relocated as refugees in one of the old barracks of Los Merinales, a former labor camp used by the prisoners of the Spanish Civil War who dug the irrigation canal of the low valley of the Gualdaquivir river. Losada calculates that another 300 to 400 families went there. His family stayed at the camp from 1969 to 1974. Conditions were tough. In the absence of running water they had to drag water into their barrack from a large tank outside. Many families had even worse luck and were logged in the old stables of the camp where only a curtain separated one family from another. After five years they moved to Polígono Sur, a working class neighborhood in the outskirts of Seville where they constructed a new life. He looks back on his time there fondly – his family had enough, and he was able to play freely with other children.

"After spending time as refugees, we constructed housing. I was a 6-year-old boy. I was happy. What happened for us and for everybody was something positive. Before living in Los Merinales, when we lived in the *patio de vecinos*, there was just one tap with running water for a whole floor and our only 'bathroom' was a hole on the ground that everyone shared, and now we had three rooms and a bathroom all to ourselves," Losada explains. "My father didn't pay anything. Little by little, he made his house."

Losada calculates that another 300 to 400 families went there. His family stayed at the camp from 1969 to 1974. Conditions were tough. In the absence of running water they had to drag it into their barrack from a large tank outside.

The flood of 1961 required a mass cleanup effort. Many people had to be relocated in new neighborhoods built in the following years. Others were more lucky and had only to wait for the flood to go down. José Luis remembers his family lining bricks outside of their home. "We used bricks to stop the water from entering," he says, leveling his arm across his chest like a dam built against a river's current.

When Antonio Zarco's girlfriend came to her family home, she found that water had filled their first floor. "Carmen and her sister had gone shopping for the afternoon. When they returned, they could not enter. They slept at my house," he explains. The community joined the effort by providing meals for affected families and helping them regain access to their homes. "There were charity boats that gave services to the people," he adds.

Antonio Zarco explains that before the flood, much of the housing outside of Seville consisted of single or several floor living spaces "constructed on their own," but after that ,many of the affected areas focused on building upward, in apartment blocks, to prevent further water damage. However, much of the housing farther outside to the east of Seville remains handmade and close to ground level.

The majority of Seville's citizens currently live outside of what used to be the walled town. There, the cityscape consists more of what takes place in the streets than in central Seville where the statue of the woman on the top of the Giralda tower overlooks a sprawl of adorned rooftop terraces.

"You imagine Seville as the Giralda and the cathedral. It is a lie," Manuel Losada says. "Look, Seville had 600,000 citizens in 1979. Since then, it has grown very little [it has now approximately 700,000], and the greater part of them lives in neighborhoods like mine."

He adds that living at street level fosters a sense of belonging. "It is part of your place. There is no sensation of estrangement. The street is yours."

He reminisces about neighbors lounging around the heat of a bonfire, a social activity distinct from those of central Seville. "There is a saying that the fire is the sun of the poor. This makes me very nostalgic. Afterward, your shirt smells of smoke," he says, bringing his jacket to greet his nose.

Accordingly, Losada wonders if social and geographical separation create a sense of exclusion between the old city and its outskirts. He provides an example: "My mother comes to the city center and does not know the names of the streets. In a way, she feels marginalized," he says.

However, after studying geography and history at the University of Seville, and living in Polígono Sur, Losada believes marginalization is a myth. Living out of bounds is not a matter of exclusion, but a matter of preference. "Neighborhoods like mine, like Los Pajaritos… are another way of living. It is not marginality. This is my opinion as an anthropologist and as a neighbor," he says.

For this reason, he hasn't moved. He identifies more with the culture of Polígono Sur than that of central Seville. "I live on the same block as my father. I have not left. I am accustomed to the way of living."

Ignacio also lives in the same neighborhood in which his family resided when the river breached their front door. However, he clarifies that Los Pajaritos looks differently than it did in 1961. "These are newly constructed houses," he says, pointing to the four-story, red and white apartment building to his left.

By adapting to acts of nature, people reshape where and how they live. As citizens change, so does the city. During Losada's time as a university student, one of his geography professors commented on the urban growth. What he said impressed him: "Seville is never finished." ●●●

CHILDREN AT PLAY AFTER THE FLOOD OF THE TAMARGUILLO STREAM IN 1961 / GELÁN ARCHIVE

06 Claire McCartney

Waves of Change

Within Sevilla 1, one of the two prisons of the city, lies a penitentiary psychiatric hospital housing 180 mentally ill inmates. This is the story of the patients' struggle with disease in daily life and the staff members who try to help them along the way. *Onda Cerebral*, or Brain Wave radio station, provides a place for inmates to express themselves.

"They say that every day is a second chance, if you want it, yeah? If someone wants a second chance, do they deserve it? Does everyone get a second chance?"

This is one of the many questions posed by the inmates who run the morning program of *Onda Cerebral*, or Brain Wave, the radio station broadcast out of the psychiatric hospital of Sevilla 1, a prison in Seville. The radio's morning program—which consists of debates, poetry readings, rock shows and interviews, among other things—is being broadcast in real time to the rest of the penitentiary hospital. Two other American students and I are being interviewed and using our best, imperfect Spanish as we try to satisfy the inmates' curiosity about our foreign-seeming lives. Finally, we're down to the last 10 minutes of the hour-long show.

Julián Vicente, an enthusiastic psychologist and educator who has worked at the prison for 20 years, grabs a microphone and addresses our listeners: "If anyone listening to the program would like to come down and participate or ask one of our American visitors a question, now's your chance!"

A few minutes later, a dark-haired man in his early thirties named Paco González comes bounding into the room, wide-eyed and short of breath. "I have a question for the psychologist, Claire." That's me; mentioning my psychology major on air seems to have effectively made me a psychologist. He takes a seat right next to me, and moves in just inches from my face as he hastily asks his question about *segundas oportunidades*—second chances. Paco, a native of Los Boliches, a small town in the province of Málaga, and a former waiter and tourist guide in England, has already lived at the hospital for a year and a half. Next week he'll leave in order to continue treatment in an open psychiatric community in Torremolinos, closer to his hometown.

Paco used to live alone until his paranoid schizophrenia led to him threatening neighbors and strangers. A judge decided that he should be treated at the penitentiary hospital in Seville. Curiously, he has a speech disorder that affects his Spanish but not his English, which he speaks fluently and smoothly. As I contemplate his question it becomes clear that there is no more pressing matter right now, not only for Paco but also for his fellow 180 patients, than that I provide an answer to his question.

Onda Cerebral began at the prison four years ago and functions with very little funding; it operates as a "pirate" station with a broadcasting range of just 3 kilometers outside of the prison. As Julián explains, although the nature of the radio project is to facilitate the communication of the patients with the outside world, there also remains the priority of protecting past victims from hearing the voices of their offenders.

> "We are not here to condemn," he murmurs in a moment of seriousness. "We have already condemned them by putting them here. Further punishment is not the point."

Like most prisons, Sevilla 1, or *Sevilla Uno*, is located on the outskirts of the city and actually falls within the boundaries of another municipality, Mairena del Alcor. To get there, one must drive almost 15 kilometers past abandoned buildings, tiny shacks, donkeys grazing in weed-filled fields, broken-down cars and a Heineken factory. Given the prison's isolated location and the radio program's small broadcasting range, *Onda Cerebral* doesn't reach many ears except those of the prisoners themselves.

However, every Monday from 11 a.m. to 12 p.m., three to four of the regular collaborators participate in a program on *Radiópolis* (98.4 FM), a local radio station that broadcasts to all of Seville. There, the inmates get their chance to be heard, freely discussing different topics and conducting interviews. To protect their identities, the inmates do not provide their last names.

Though the hospital is located within the enclosed grounds of Sevilla 1, it feels more like a rehabilitation center or a halfway house than a prison. There are no handcuffs, no locked cells and no guns. As in the rest of the Spanish penitentiary system, the patients do not wear uniforms and can wander the grounds of the hospital quite freely.

Those grounds include four outdoor patios, classrooms for workshops and prison programs, an inmate-tended garden of fruits, vegetables and flowers, outdoor basketball courts, a small workout room, a music room that includes the radio station's studio and doghouses for the hospital's pets—two lazy Labrador Retrievers.

The hospital is intended for criminals who did not understand the nature of their crimes at the time they were committed and who cannot live within the general prison population due to their psychological conditions.

Of its 180 patients, about 20 percent are incarcerated for violent crimes like rape and murder. According to Julián, the majority of crimes committed by the inmates are related to drug and alcohol abuse, as mentally ill populations are at much greater risk for substance addiction. Increasingly, crimes of domestic violence are an issue. Though the patients have many opportunities for visitation with family members, those that were caught in a domestic violence struggle cannot visit with their victims. The dynamic is too toxic for a rehabilitative environment.

The hospital offers music therapy, among other programs, which we as a group witness as two patients perform for us. The second performer, a shorter man in his late thirties named Antonio, perseveres through a long love ballad despite losing his place halfway through. Paco Herrera, the staff member leading the workshop, moves closer to Antonio and gestures with his hand like a metronome to get him back on track. As Antonio stares at a screen displaying lyrics and sings out his mournful song, Paco whispers to us, "borderline," indicating the patient's particular brand of personality disorder.

GENARO QUINTANILLA, MIGUEL RODRÍGUEZ AND **DAVID LARA** DURING ONE OF THE FIRST BROADCASTINGS OF *ONDA CEREBRAL* IN 2008 / JAVIER DÍAZ FOR *EL CORREO DE ANDALUCÍA*

Paco cuts the song short and Antonio puts down his microphone heavily and drags his feet off to a corner of the room. Julián approaches him, arms wide for a hug, which Antonio resists fiercely. Laughing, Julián keeps trying, but Antonio's resistance is strong and Julián good-naturedly lets him go.

The patients of the hospital are placed on a spectrum of severity of mental illness. Some men, like the five that conducted our radio interview, appear quite functional. Some patients suffer only from alcoholism or drug addiction and don't display much pathology when sober.

A group called *Agentes de Salud*, or Agents of Health, is comprised of functional patients whose job it is to welcome new inmates and show them the ropes. They wear customized sweatshirts indicating their roles in the hospital and hand out brochures to new patients that detail information including the daily schedule, rules for laundry, a list of staff members and tips like, "Comply with the medication and reject other drugs."

There are other patients who are clearly on the more severe end of the mental illness spectrum. In every outdoor patio, there are a few inmates sitting immobile along the walls in the sun, staring into space, into nothingness. But many patients are interested in talking to us, and one in particular, a Bulgarian man named Deyam, gladly welcomes the chance for conversation. "I only speak English, seven years in Spain and I only speak English," he tells us, shrugging like, "Can you believe it?"

Deyam ended up in the hospital for a mild offense—fighting with police officers attempting to arrest him for causing a public disturbance.

"You are all American?" he asks us in a Bulgarian accent. When we nod yes, a smile lights up across his face and he exclaims, "Fuckin' hell!" with a British twang. He stays with our group for most of the visit, asking us to take him back to America in our suitcases and breaking out into Katy Perry's "California Girls" when he discovers I am from San Francisco.

We ask Deyam which prison programs he participates in. He stares at us for a long time, smiling and shaking slightly with tremors. "I do nothing," he says with a grin and a slightly raised voice. "It's boring! Whatever

I do here is boring so I sit quiet." A female staff member walks over and intervenes, gently laughing with Deyam while also telling him *"tranquilo,"* to calm down. *"Tranquilo, tranquilo,"* he repeats in his Bulgarian accent as he looks down at the ground, still smiling and shaking.

Our group draws a lot of interest, and many men approach us, asking us where we're from and why we're here. When I tell another group of inmates in the cafeteria what my hometown is, they all grin at each other and start a chorus of: "If you're going to San Francisco/ Be sure to wear some flowers in your hair." They cordially tell a fellow student and I how beautiful we are as we pass through each room. As we continue our visit and tour, music from the radio program drifts out of open windows and doors, alternating from classical Spanish guitar, to more modern hits like REM's "Losing My Religion," to heavy metal. Julián's affable presence elicits big smiles from every room we enter.

"We are not here to condemn," he murmurs in a moment of seriousness. "We have already condemned them by putting them here. Further punishment is not the point."

"Does everyone get a second chance?" I am still pondering this question later in the radio studio, trying to find a satisfactory answer for Paco as I stumble over my Spanish. In the end I go with my gut reaction, my first thought, my true belief: *"Por supuesto."* Of course. Everyone in the room nods and seems to agree that second chances are always possible, with the caveat that the person getting the chance must want it organically, from within. Real inner change can't be forced.

With a 5 percent recidivism rate, compared to the general prison population's 70 percent rate in Spain, it seems that many patients are in fact taking advantage of the second opportunity given to them when they leave. The best sign of success the staff can hope for is to never see the men they've treated again.

We end the program with a song, *"Resistiré,"* or "I Will Resist." We sing the anthem on air *a capella*, belting out lines like "Though the winds of life blow hard/ I am the reed that bends." As the song finishes I look around the room of inmates, students and staff, looking at each other with both smiles and scowls as they shout, *"¡Resistiré, resistiré!"*

/ MAX LANDERMAN

"MEDICATION ISN'T EVERYTHING"

Inmates at Sevilla 1 Penitentiary Psychiatric Hospital *(Hospital Psiquiátrico Penitenciario)* have a variety of mental illnesses, the most common being schizophrenia and a range of personality disorders. These illnesses impair both judgment and perception of reality, posing lifelong battles for those who suffer from their effects.

Many patients at the hospital take daily medication as part of their treatment plan. However, while psychopharmacology is one important aspect of treatment, according to the staff psychologist Julián Vicente, "Medication isn't everything." Rather, each facet of treatment addresses a different part of an inmate's life, from family dynamics, to work skills, to education and even basic hygiene. Every element of treatment is integrated into one rehabilitation model, catered to each individual based on his own levels of severity and motivation.

There are numerous programs offered in the hospital, and it's up to patients to take advantage of the opportunities provided. We learn about a basic study hall, a computer skills class, a cognitive functioning workshop led by a staff psychologist, woodworking and construction, gardening, a soccer team, a very popular theater troupe, and of course, the radio station.

One of the penitentiary hospital's most popular and most therapeutic programs is a ceramics class. On the wall of one patio there is a massive mosaic of Picasso's classic "*Guernica*," a painting depicting the horrors of the Spanish Civil War. It took a class of patients eight years to complete and the result is stunning—despite being made of tiles and not canvas, it looks almost exactly like the original.

The art room where the class takes place, referred to facetiously by one of the center workers as the "factory of dreams," is filled with shelves upon shelves of handmade ceramic and *papier maché* pieces. These include hooded Holy Week figures, tiny flamenco dancers in colorful dresses, piggy banks "for the recession," delicate bouquets of flowers and a small yet detailed Daffy Duck. None of the items are sold but rather are sent to family and friends, or kept as reminders to inmates of their newly acquired skills; a self-esteem boost for many. ●●●

09 Max Landerman

Life on the Roof

Traditional and modern cultures collide on the *azoteas*, which are urban sanctuaries on top of houses and buildings that may be used to grow vegetables, sleep under the stars on a hot summer night and now, with a new cultural program in Seville, to enjoy a movie or a concert, live and free.

It's 10 a.m. and Ángel Gonzalez of 47 *Calle* Cuna is staring at the beauty stretched out before him from his 70-square-meter *azotea*. To the left, one of the tall spires of Seville rises up in the distance in front an immense church that sits in the Plaza del Salvador, where *Sevillanos* gather for lunch; to the right, a bustling commercial street is filled with early morning shoppers, tourists and locals alike, all out for a stroll on a mild and cloudy day.

"I spend so much time out here. My *azotea* actually is bigger than my whole apartment in terms of square meters," Ángel says. *Azoteas* are the roof terraces that stretch out across Andalusia. An *azotea* is akin to a small, private sanctuary from which you can look out onto the sprawling city, the suburban streets or the rolling hills. The word *azotea* comes from the Arabic word *assutáyha* meaning eastern roof.

"There was modern movement during the 1930s and '40s to return to life on the *azoteas*," Angel explains. "Now there are cases in which the *azotea* is simply a space for utilities like drying clothes, or a space for air conditioning units."

In their heyday, *azoteas* were a space that offered a second life. Daily life was on the ground: working, playing, eating and drinking. But then, there was another existence on *azoteas*—a garden, social meetings, a grill and most importantly, a space for families. Many women enjoyed tending to sprawling and vivacious gardens on their *azoteas*. They converted the space into something of a sanctuary.

José María González has lived his entire life in the small, traditional Andalusian town of Andújar, in Jaén province. As a child he grew up with a classic *azotea*. "My mother used to spend hours on the roof taking care of the garden. She used to sing along to whichever flamenco song blared out of our portable radio. It was a comfort to her; she saw it as her main contribution to the household. The fresh vegetables never disappointed." He recalls how they used to pick the fresh tomatoes and wash and cut them right on the roof.

When it was warm enough, the family would convene under the stars. "Many times we shared a dinner on the roof that consisted of my mother's vegetables and food bought at a fresh market in the center of our town. We usually could see some other families on their *azoteas* doing the same thing. My father used to wave to our neighbors and then maybe go and have a beer and cigar with them after dinner."

> "It was my first summer here," Ángel remembers, "and that summer was the hottest it had ever been. We brought the sofa up to our terraza and the television, too. We spent the whole night as a family watching the television until 1 or 2 a.m."

The culture of *azoteas* started to wind down as bars and discos gained ground as meeting points. Nevertheless, there are people that try now to renew this upper-urban world. One such group of people is La Matraka, a company of cultural activities with the aim to bring people back to the rooftop terraces of their densely packed apartment complexes.

La Matraka, in cooperation with organizations including the Cultural Initiatives Center at the University of Seville (CICUS), the Province House and Zemos98 festival, has created two programs focused on the revival of *azoteas*. The first, known as *Entretejas*, uses *azoteas* belonging to institutions to offer monthly art exhibitions, film screenings, dance, theater, conferences, or concerts in several locations. The goal is to raise awareness of Andalusian rooftop culture and increase citizen participation in artistic activities. The first *Entretejas* event was held March 30 at CICUS cultural center (on Madre de Dios street, very close to CIEE). It consisted of two separate film festivals preceded by an electronic music and light show. Like all the shows, this successful kickoff party was free and open to the public.

The second program formed by La Matraka is *Redetejas*, a network of small public spaces on different private *azoteas* throughout the city. It is a way for citizens to open up and volunteer their terraces to events they want to hold. It is a non-profit program so there is no financial benefit for La Matraka; the group says it only seeks to build cultural awareness.

The program originated on March 5 with discussions about the legality of using *azoteas* for cultural events. The lawyer José Ignacio Aguilar, along with other interested citizens, hosted the workshop. Also in attendance were the architect Juan José Olmo and Juan Diego Carmona of Civil Protection. Together with La Matraka, they created the manual for the recommended use of *azoteas* in the *Redetejas* program. This manual is available on LaMatraka.es.

Many families will always cherish the memories they created on the *azoteas*. "It was my first summer here," Ángel remembers, "and that summer was the hottest it had ever been. We brought the sofa up to our *terraza* and the television, too. We spent the whole night as a family watching the television until 1 or 2 a.m." The tradition will live on. ●●●

TOP: VIEW OF THE CHURCH OF *EL SALVADOR* FROM **ÁNGEL GONZÁLEZ**'S ROOF / MAX LANDERMAN

10 Allison Muotka

Lawrence of Seville and Other Fictions

Hollywood cinema and romantic 19th century travel literature have helped shape Seville's image into a mix of reality and fiction. We talk about the ideal city with an architect, an art professor and an extra from the legendary David Lean film staged here in 1961.

It is springtime in southern Spain in 1961. A large group of young men are relaxing in the Plaza de España square, reading the newspaper under the legendary strength of Seville's sunshine. Their hang-out was originally constructed for the Iberian-American Exposition of 1929, its curved shape symbolizing Spain reaching out its arms to embrace its former American colonies. Seduced by springtime and a vacation from work, these natives are spending an ordinary afternoon at one of their city's most iconic works of architecture, a monument long since transformed by the passage of time into not just a spectacle to behold in your Sunday best but also a casual corner in a day in the life of the locals. Drawn by inexpensive production costs, the American film industry is ready to return Spain's hug. One of the young men, Antonio González Sánchez, is about to be swept out of the script of his normal day and into a Seville disguised as Cairo and Damascus.

When the production team of "Lawrence of Arabia" arrived in Seville 50 years ago, Sánchez was a tall, thin, 20-year-old man with great presence. Thanks to his good genes and a bit of good luck, he was one of about 800 Sevillian citizens chosen to be extras in the legendary film directed by David Lean. Not so unlike the 19th century European university students who enlisted in the Grand Tour, an academic journey of three to four years that provided the opportunity to study firsthand the faraway, exotic places and cultures of the textbooks that included Andalusia, the young Sánchez embraced this unique experience, however fleeting, lighthearted and constructed, to glimpse at another part of the globe. As with any intercultural encounter, whether it is as transient as a weekend trip or as permanent as a move, the problem of authenticity is always present.

"When you speak about a city's image and which parts of it are fiction or reality, I would say that the relation isn't so clear. Reality has bits of fiction and fiction has bits of reality," says architect Paco González. However arbitrary and complex these judgments of veracity may be, a city's image holds an undeniable power of propaganda —a vital commercial and emotional value— for both residents and visitors alike. "The ideal city," he adds, "is constructed with narratives, and a part of these are texts, but in the contemporary age, the biggest producer of stories is cinema."

Paris is perhaps the paragon of this cinematic construction of a city's image. It is hard to imagine a Paris without an Eiffel Tower, or an Eiffel Tower without Paris. The Eiffel Tower is the only context clue a movie scene needs to reveal its setting, and to enchant an audience with this shimmering, towering, iconic iron structure. But the story of this engineering feat's rise to symbolic stardom is slightly less romantic. "It was built for the 1889 International Exposition, which it outlasted simply because it cost too much to dismantle," González says.

> **"When you speak about a city's image and which parts of it are fiction or reality, I would say that the relation isn't so clear. Reality has bits of fiction and fiction has bits of reality."**

He points out a paradox. "At that time, the Eiffel Tower was rejected by Parisians because they thought it looked ugly and didn't belong to the 'true Paris.' Later on, it became the symbol of Paris. True or false are words which lead to deception, because today one may think that Paris is well represented by the Eiffel Tower, but when it was constructed, that wasn't the case."

It is as if the world has agreed to a pact of daytime delusion, agreed to close its collective eyes to the irony of the industrial Eiffel Tower as a symbol of love. Just as there are always alternative visions, there is inevitably an image that epitomizes a people and a place. Although Seville has been used numerous times as a neutral stage for film, on the other hand, there is an unavoidable part of its identity that has been historically and consistently propagated through the arts and popular culture.

When the typical tourist daydreams of Andalusia, his or her imagination likely conjures up an adventure complete with the classic Carmen *la Cigarrera* stereotype, "the representation of the *femme fatale*, the independent woman who fights in a world of men for her independence," explains Fernando Solano, an art professor at the school Sagrado Corazón (Esclavas) and CIEE. The plot naturally contains a bullfight scene, and the cast inevitably includes gypsies. And flamenco, of course, is a must in this fantasy.

Solano says these 19th-century romantic travelers like Richard Ford, Washington Irving and Prosper Mérimée allowed the world to rediscover Andalusia by transmitting first hand observations of Spanish daily life of this era through travel books, a more literary genre than the pocket guides we buy today to make the most of our tourist destinations. The travel books "have created the image of the city and the most cliché vision of Andalusia that is still the one that many people around the world know."

According to the architect Paco González, "there's the ideal city that citizens of Seville have, but there's also the ideal city of the tourist. When people visit Seville, they imagine the cliché: bullfighting, narrow streets, the Giralda tower." He explains that another classic icon of Seville, the Plaza de España, was designed by architect Aníbal González with a traditional look so "the people accepted that it belonged to Seville." He underlines the interesting point that Plaza de España is a double set design: it was born as the main scenario for the 1929 exhibition and after that has been used as a cinema stage.

At that era of economic hardship in Spain, worsened by a recent flood in Seville in 1961, Antonio Sánchez estimates that his role as an extra paid up to six times more than local employment. The wages he earned for acting in two scenes he dutifully and willingly gave to his mother, as is appropriate in the Spanish tradition of "family first." His first day of takes was spent in the Plaza de América (another main square of the 1929 Exhibition) filming the protest scene in which the Spanish extras were disguised as Arabs in Damascus. Sánchez made his second appearance in the Alcázar of Seville, the medieval royal palace, this time dressed as an official of the British army who, among other comrades, greets Lawrence of Arabia (played by Peter O'Toole) when he arrives to the Cairo headquarters after defeating the Turks in Aqaba. "I'm proud that I had my hair cut and my makeup done in the gardens of the Real Alcázar of Seville," the former extra, now a retired tradesman, says.

It is springtime in southern Spain in 2012. "I enjoyed it a lot, I enjoyed it a lot," Antonio remembers. "But, on the other hand, it was disappointing because after that when I went to the cinema I could see the trick."

Antonio and his wife, Lola, squint into Seville's famous sunshine, scanning the mix of tradition and modernity that marks the skyline from the roof of their apartment complex in the city center, from which they can both see the former minaret of the Great Mosque of Seville built by the Almohads at the end of the 12th century, the Giralda, and the latest and most controversial of Seville's landmarks, the Metropol Parasol or, as people call it here, *Las Setas*, the "Mushrooms," inaugurated last year. There aren't two *Parises* which are the same, or two *Cairos*, or two *Damascuses*. And the couple has their own ideal city among the many possible *Sevilles*. They fixate their feet on their roof in the perfect place to view the medieval tower, lightheartedly rejecting Seville's progressive image with a playful "*Setas* go away, we love the Giralda!" ●●●

TOP: SHOOTING OF DAVID LEAN'S "**LAWRENCE OF ARABIA**" INSIDE THE *CASA DE PILATOS*, SEVILLE 1961 / ICAS ARCHIVE

PETER O'TOOLE AS T. E. LAWRENCE AND **ANTHONY QUINN** AS AUDA ABU TAYI IN A SCENE OF "**LAWRENCE OF ARABIA**" SHOT INSIDE THE *CASINO DE LA EXPOSICIÓN* IN SEVILLE, 1961 / COLUMBIA PICTURES

12 Jessica Meliza

Suspended Animation

In order to compete on a global scale, the Andalusian capital faces challenges adapting to modern society while still preserving its rich traditions. We talk about the city and its future with Juan Carlos Blanco, director of *El Correo de Andalucía* daily, and Raquel Rico, president of the civic movement for change, *Iniciativa Sevilla Abierta*.

A pleasant climate, picturesque buildings, rich history and dazzling sunshine… To a visitor, Seville seems to breathe with the rhythm of a relaxed atmosphere and a slow, friendly ambiance. One need not look further than the enchanting Holy Week or the Maestranza ring by the river that waits for the bullfighting season.

People of Seville are proud of their society as a piece of preserved history. However, there is much more to the city than its presence as a tourist magnet and an anachronism, says Juan Carlos Blanco, director of *El Correo de Andalucía*, the oldest newspaper of the city (founded in 1899).

"The *Sevillano* feels very much a *Sevillano*. He or she is very much identified with the place where he or she lives. But they do not feel very responsible for the state of things there. Their sense of belonging is much more sentimental than political. People lack any sense of citizenship or obligation."

He explains that there is too much emphasis placed on tradition and that people with the power to incite change seem to share the same mentality. "Seville is too conservative. There are all types of currents, but religion and conservatism are those that lead and concentrate informative discourse. They have a lot of force. This is seen in the publications and in other media."

Indeed, he thinks that the relationship between citizens and those who represent them is marked by a lack of responsiveness or connection. "There is a problem of representation. There is no muscle of civil society. The politicians are a mirror of their own city. This is a society that permits politics to enter into everything. It is strongly controlled by its religious collectives and brotherhoods that are conservative expressions of popular religion."

This failure to adapt to a changing global culture may come at a cost to Seville, the journalist warns. "We need more than fun and entertainment. The main social actors should reward, incentivize and motivate the effort toward modernity and talent. They should be more forward-looking. There is no cultivation of attitudes of entrepreneurism or reformism, but rather the opposite. This is not the brotherhoods' fault, but the fault of the citizens. They do not embrace the cultivation of talent or creativity."

As a response, the civic movement Iniciativa Sevilla Abierta (ISA), or Open Seville Initiative, promotes a local society "which is less self-absorbed, more open to innovation and the contemporary and more cosmopolitan, without ceasing to identify [the city] with the most attractive parts of its history."

Raquel Rico, the president of ISA association and a University of Seville professor of History of Law, explains the difficulty in breaking past these barriers. During the last local elections in May 2011, "we met all the candidates and presented them with the document called Agreement for Seville, in which they would promise to listen to the citizens' proposals. All of them said they agreed, but in reality they haven't changed anything."

> "Many people complain and protest, but few participate. There is an anti-system attitude, but you have to work to change something. If not, your conduct will be passive and will not serve to improve the situation."

Rico thinks that attempts at creativity and novelty have been met with apathy. Or even hostility. She cites an artistic example of this allegedly anti-change mentality. "The sculptor Anis Kapoor, who created *The Bean* in Chicago, also made a similar statue here in 1992. Now, it no longer exists. The one in Seville was destroyed. Where the statue used to be, now we have Isla Mágica, a theme park. This shows that there is no contemporary sensibility. There were 13 statues and almost all of them are no longer standing."

In light of this resistance to creativity from a significant part of Seville's society, the youth are perhaps the most alienated group, according to Juan Carlos Blanco. The older generations "knew the difficulty of transitioning to today's democratic system," but the younger ones, born after the death of dictator Francisco Franco in 1975, have been raised in a period of stability and liberty and "they have been given everything by right." That's why, in Blanco's opinion, "young people have a stronger sense of entitlement" and fight less to achieve things, even now that the economic crisis is affecting them the most. "One of two young people is unemployed. The unemployment leaves them out of the traditional system and prevents them from feeling an individual identity."

Raquel Rico has witnessed firsthand the lack of activism in her own classroom. "In the university, there is less movement for change. It is a more conformist society. For example, there is no ecological movement as there is in other parts of the world among younger people. There is very little activism among the youth, especially in the university." For this reason, she emphasizes the need for a more European mentality.

Audiovisual communication student Karla Nahra Illesca of the University of Seville agrees that activism simply isn't present among the university population, and she echoes the beliefs of Blanco and Rico that this is due to a culture of passivity.

While the students do have certain forms of representation, their scope is limited. She explains, "each academic department has a delegation of student representatives, but the delegates fight only for educational rights. Assemblies are held when there is a budgeting or money problem, but they don't deal with more social themes." She states that neither she nor her peers feel much personal connection to their representatives.

CITIZENS OF SEVILLE AFTER THE DEMONSTRATION OF THE PAST GENERAL STRIKE OF MARCH 29TH, 2012 / MAX LANDERMAN

The rise of social networking has encouraged more people to talk about issues, but Illesca believes that there is a great difference between talking about issues and actually working toward change. "The young people prefer to complain behind a computer screen rather than taking to the street to fight for their rights." Bit by bit, the groundwork must be laid for Seville's future. The director of *El Correo de Andalucía* suggests that both personal and collective sacrifice may be the key. "Many people complain and protest, but few participate. There is an anti-system attitude, but you have to work to change something. If not, your conduct will be passive and will not serve to improve the situation."

"Some have woken up and others have not," Blanco adds. "Many people have realize that they, as individuals, must focus more and that sacrifice is necessary to achieve an objective. Seville needs to learn, collectively, the importance of innovation. A recurrent and self-contained image will not work. It has a lot of potential, but it needs progress. It lacks the ambition and desire to improve. It needs to look more beyond itself. It looks at itself very much but it doesn't look to the rest of the world."

No one intends to demonize regional pride or eschew tradition. Rather, coexistence between the historic side of Seville and the contemporary world would open the door for a more multifaceted and fruitful society. Blanco summarizes his aspiration for Seville's future: "Seville needs to have more strength, more rhythm and to believe more strongly in itself. It needs more imagination, and not just for its celebrations and traditions. Seville is much more than that." ●●●

Nurturing an Urban Oasis at the Huerto del Rey Moro

There may be a lack of green space in Seville, but this 15th-century urban orchard embedded in the blocks of Enladrillada and Sol streets is the largest undeveloped land in the old town. The love and support of the community ensures that this garden is in no danger of extinction.

On a Sunday morning in the Huerto del Rey Moro, or the Orchard of the Moorish King, one will find tranquility. The humming of bees, the faint hoot of a Mourning Dove, and the sweet aroma of flowers fill the air. As time passes, five neighbors begin to gather in preparation to build a considerably large snake out of fresh cement, car tires, bamboo sticks, rocks and straw. According to Luciano Furcas, a regular at the garden from Sicily, Italy, the snake has religious meaning behind it. Little by little, families strolling through the garden show interest and begin to join in on the construction. After an hour, there are 20 neighbors working on the large snake, packing it with straw and dirt, or searching for rocks to support its body. This is a true depiction of Huerto del Rey Moro. It is a place for the community, built by the community.

Huerto del Rey Moro opened as a communal space on Feb. 15, 2004, for the use and enjoyment of Sevillians. There are half a dozen urban gardens in Seville, explains David Herrera, who works with schools to get children more involved with environmental activities. Since its opening, the garden has become a popular location. In the summer it is transformed into an outdoor movie theater, and it is a common place to celebrate children's birthday parties on the weekends.

This space in the northern quarter of Seville has remained almost entirely untouched for more than five centuries. Connected to the orchard is the Casa del Rey Moro, a Gothic-Moorish late 15th-century home and also the oldest domestic building in the city after the Alcázar, a medieval royal palace. The house is now the home of the foundation dedicated to Blas Infante, the leader of Andalusian autonomy, who was murdered at the beginning of Spanish Civil War in 1936. On May 22, 2001, both the Huerto del Rey Moro and the Casa del Rey Moro were declared by the regional government as *Bien de Interés Cultural* (B.I.C.), or places of cultural interest, which means they can not be altered.

Even with the city suffering from a lack of green space, especially in the ancient *intramuros* or walled town, this eclectic orchard was once in danger of being diminished. In 1987, the General Urban Plan of Seville announced the construction of 40 subsidised rental apartments for persons of low income at a corner of the garden on Enladrillada street. The garden would have reduced in size from 5,000 square meters to a mere 1,300. The neighborhood refused and their claim seems to have been tacitly acknowledged by the last governments of the city. "We're not totally certain, but it seems that we won the fight for the need of a free, communal space," says Mayte Toledano, of El Ecolocal, an organization that produces and encourages green activities.

> "There are a lot of consequences of the garden. It is a place that provides work as well as a place for kids to play. It is a free, open, different space," says David. "It adds a little bit of the country side within the city."

The 5,000 square meters that make up the orchard are filled with beds of the periwinkle-blue blooms of borage plants, purple coneflowers and white marguerites. There are vegetable plants of peppers, eggplant, peas, aloe,and cabbage. If one were to see rustling within the plants, chances are it comes from small lizards scurrying from bed to bed. Here, kids are constantly swinging on the play sets, dogs are running freely, artists are sketching and locals are gardening. This space effortlessly personifies a unique spirit of tranquility and diversity.

"There are a lot of consequences of the garden. It is a place that provides work as well as a place for kids to play. It is a free, open, different space," says David. "It adds a little bit of the countryside within the city."

The gardeners rely heavily on recycled materials, which gives the orchard its alternative character. Yogurt cups and car tires are used to harvest flowers and vegetables, and scarecrows are made from old T-shirts. And, in addition to the creation of the handmade snake, there is a large cement turtle and a snail. In the center of the garden is a peculiar looking tree, which seems as if it has multiple arms hugging its trunk. "They say that this fig tree is over 200 years old," says Herrera.

Since 2006, one of the most prominent projects at the orchard is the *Huertos Escolares*, or School Gardens. The workshops, with children from elementary and primary schools in the area, cover topics such as food and economic sustainability, farming and nutrition. One of the main goals is to teach them how to independently grow vegetables. But School Gardens also promotes reflection and critical thinking about what's happening in the environment. "The mode of eating influences every person, the whole city, the markets, the world," says Mayte Toledano. She and David visit schools in Seville three to four times a week within this program.

Somehow, this orchard succeeds at being a nook so peaceful despite being embedded in the streets of a hectic city. "The Huerto del Rey Moro is a very special place. I think that it is for the community to share and that benefits both the young and the old, and in general it benefits the environment," says Gertrudis Creida, a neighbor who visits often with her grandchildren.

Opposite the entrance of Enladrillada street is a painting of children playing in vibrant colors against a white wall. Wooden signs are sticking in the ground and read: *"Huerto Comunitario."* A community garden that embodies a strong sense of civic union as the old and the young converse as if they have known each other for years. The plants are shared and cared for by one another, and each neighbor is working together to nurture this treasured space. After finishing the snake, Luciano plans on creating two elephants out of cement, hay and rocks. He, as well as others in the community, will transform the 200-year-old fig tree into the mother elephant, and a playhouse into its child. "The people of the city want more green space," says David. The fight to keep this rare oasis alive (and conquer new ones) continues. ●●●

CLOCKWISE: A SUNDAY CELEBRATION, CABBAGE PLANTS, VIEW WITH CALLE ENLADRILLADA AND CHILDREN AT PLAY AT THE *HUERTO DEL REY MORO* / MILIE (CREATIVE COMMONS LICENSE)

16 Aimee Katz

Taking your Home(s) Wherever You Go

Despite living in a time of financial unrest and personal hardship, American expat Mary Anne Nixon copes with ease in her adoptive home.

Arriving at her apartment building, Mary Anne Nixon steps back and looks up to her porch. *"¡Poufa! ¿A ti qué te pasa?"* (what's the matter with you?). "She must have scurried inside," she says shrugging her shoulders.

After carefully fitting her bike through the door, Mary Anne, 34, grabs the frame with strong hands and arms and hauls the large yellow bike up three flights of stairs to her humble studio apartment in Triana.

The pitter-patter of Poufa's feet can be heard in the second-floor hallway. As she opens the door, Mary Anne has to dodge the small, energetic dog just to flip the light switch, let alone to get her bike inside. She lets out a sigh of relief and removes the gate keeping Poufa in the kitchen.

Mary Anne grabs Poufa's leash, and the dog instantly knows she is being treated to a walk and some company for the night. We make our way through the crowded streets to go and celebrate Mary Anne's friend's birthday at the bar Cervecería Grande in Triana.

During the walk, Mary Anne points out one of the many apartment buildings in this popular neighborhood across the river in Seville. "See that? It looks like nothing spectacular, but I have a friend who lives there. You would never know that in such a simple building there are the most breathtaking views of the city. You can see for miles, the Giralda, everything."

As Mary Anne keeps Poufa in line, one cannot help but notice and admire her optimistic and carefree attitude. Going through life wherever it takes her, she maintains a positive outlook.

In 1998, she came to Seville to study for the semester as a college student with little knowledge of Spanish and the *"no pasa nada"* (no problem, take it easy) attitude of the city. A Minnesota native, she did not expect to adjust to the lifestyle so well. "With people's attitudes… always having time to chat, or tell a joke, even if it's at the fruit stand or buying bread, Seville always has kind-hearted people on the street," she says.

The Andalusian capital exceeded Mary Anne's expectations; she did not expect to learn the language so quickly or to fall in love with her boyfriend Chavi, who connected her strongly to the city through his hospitable family.

After graduating college, Mary Anne joined the Peace Corps in Honduras, working with children and in village across the country before deciding to return to Seville. While she was away, she found an outlet for the nostalgia she felt for Spain.

"I was in Honduras for two-and-a-half years," she recalls. "I missed dancing flamenco while I was there, so in a cultural center with young Honduran girls, I taught them how to dance and we toured around the country doing flamenco… I felt like an ambassador of the city. It took an American person to share something in another country that the people didn't have themselves; though it was me who missed Seville, those girls learned good posture, gained self-esteem and earned money performing all over the country. The results were two-fold. Back in Spain there was a lot of love and recognition for sharing that."

> **"Around me there are so many people facing changes in their jobs like I am and they're all trying to cope with a new lifestyle."**

In 2002 Mary Anne returned to Seville to live and work. "When I first came back it was summer and I was just working in bars. Money wasn't a priority; as a place to live Seville just suited me. How open and generous the people are is what drew me back… I thought oh, that could be me someday."

Since 2005, she has taught English at Las Carmelitas, a middle school in the Nervión district owned by a religious order. With Spain's current economic downturn and painfully high unemployment rate, millions of Spaniards are deeply feeling the effects of the crisis, Mary Anne included. The new school year brought a 66 percent pay cut for her.

"Around me there are so many people facing changes in their jobs like I am and they're all trying to cope with a new lifestyle," explains Mary Anne. "They keep on saying ah! It's the crisis, we have to blame the crisis for this… I try to keep my mind off of it. There is not anything I can do." As she is unable to vote in Spain, she accepts that she cannot control the problems Seville is currently facing.

In addition to a changing situation at work, Mary Anne is at a time of transition in her life after separating from her husband, so she takes each day as it comes. To take her mind off changes, she embraces what she loves most in the city. She embodies liveliness and represents the type of expat who lives in the moment, rather than spending time searching for the moment.

Some Americans move abroad after their college graduation in search of a sense of thrill and inspiration to find their identity. Mary Anne, however, is not lost. She lives in Seville because she knows who she is and why she belongs. In the light of day, her apartment reveals a mixture of the rich culture of her adoptive town with a hint of American nostalgia. Above her television, a Spanish fan stand holds up a picture of Mary Anne and her friends from the United States.

Though she rides her bike to work and enjoys a glass of red wine midday like any Spaniard, she naturally misses certain comforts of home. "As a general stereotype, a general comment, you get used to how easy it is to live in the United States," she says. "But I've found that instead of complaining about what I miss, I try to be the change I want in the city. If I like it, there's a small chance others will too. I must try spreading things here, because otherwise I would never know."

Mary Anne carries this attitude with her at all times, starting with teaching flamenco in Honduras over a decade ago. She has made similar efforts here in Seville, yet with a different dance: Zumba, a Latin American workout routine. "I just love to dance Zumba, so I went out and got certified to teach it. Hopefully with my school giving me their gym to use, I can spread the word and get more people to participate and learn what it's all about," she says.

She is optimistic about this new venture. And it's only a matter of time before this American-Sevillian starts another initiative to uplift a city so damaged by economic circumstances; every day she learns a fresh perspective on how she can enrich her life here. "You can organize your life however you want. I have been so lucky," she affirms. No matter how many hurdles she must overcome, Mary Anne is home. ●●●

MARY ANNE NIXON WITH POUFA NEAR THE TRIANA BRIDGE / AIMEE KATZ

18 Lauren Katz

Breakfast Comes First


BREAKFAST OFFERED BY GOTA DE LECHE AT THE PIO XII SCHOOL / VICKY TRIVIÑO

The foundation Gota de Leche provides healthy breakfasts to children who suffer in different ways, from hunger or obesity, due to the impact of poverty on their diets. A visit to two schools shows us this reality.

As my eyes scanned over the cafeteria at Colegio Pío XII, a public elementary school in the Macarena district of Seville, one little boy caught my attention. Juan sat at the end of the table, eating his ham and olive oil *bocadillo* with much hesitation while the rest of the children nearly inhaled theirs, begging for seconds. He didn't speak to his peers and when it was time to leave for class he didn't move. It took the firm grip of his teacher and much convincing before Juan finally decided to leave his chair. Juan is one of the many students who come to school on an empty stomach.

His breakfast is provided for him by Gota de Leche, a foundation that has been working to reduce infant mortality rates and childhood hunger in Seville since 1906. I was lucky enough to meet and work with Vicky Triviño, who is in charge of Human Resources and the *Desayunos Saludables*, or Healthy Breakfasts program at Gota de Leche.

On any given morning, Colegio Pío XII will serve around 20 children from the ages of 3 to 12 with a *bocadillo* (the popular Spanish sandwich) of various meats and cheeses. With an unemployment rate of almost 24 percent in Spain and 26 percent in Seville, it is easy to understand why there are so many families (including migrants from Africa or South America and nomadic gypsies) that cannot afford to feed their children.

Another thing I noticed about the cafeteria in Colegio Pío XII was that there were a few place settings with empty chairs. I asked Vicky Triviño how many students typically come for breakfast and her response opened my eyes: "We're missing five students. Every morning it is different. If the parent doesn't wake up in time to take their child to school, their child misses breakfast. Some days they make it and other days they don't."

The children that were eating varied in size, shape and age, which Vicky went on to explain. "It is not only subnutrition we are dealing with, but also malnutrition. Some children are larger than others not because they eat more but because they are being fed inexpensive foods with little nutritional value and lots of fat."

Here lies a general problem of today's youth, not just in Spain, but across the world. In Spain alone, 26 percent of children are overweight and almost 14 percent are considered obese. The highest rates are in the regions of Andalusia and the Canary Islands, in the south, where the income is the lowest. "There are many reasons that have created this situation," explains the Spanish Agency of Food Safety in its *Infant Feeding Guide*. "Our country has suffered great changes in the last decades that have largely impacted the type of diet we consume. Traditional diets have been superseded by diets with higher caloric quantities, which means more fats and more added sugar… with a decrease in consumption of fruits, vegetables, whole grains and legumes."

> **"We're missing five students. Every morning it is different. If the parent doesn't wake up in time to take their child to school, their child misses breakfast. Some days they make it and other days they don't."**

However, according to the NIH-AARP Diet and Health Study, Spain – along with southern Italy and Greece – is noted for having a diet with the most beneficial health effects and decreased mortality rates: the Mediterranean diet. More of a culinary way of life than a diet, it consists of high amounts of olive oil, legumes, unrefined cereals, fruits, vegetables, fish and moderate consumption of dairy and meat products. The large quantities of monounsaturated fats, dietary fibers and antioxidants are said to be large contributing factors to a long, healthy life, while an emphasis on "daily exercise and freshness, balance and pleasure in food" completes the equilibrium of a healthy lifestyle, says French-American author Mireille Guiliano.

But maintaining this lifestyle is easier said than done, and the growling, bloated stomachs of Seville's lower class children prove that. "In Seville, the malnutrition is from the lack of healthy habits and because there are families that are displaced from other countries where the diet is very poor," said Triviño. She added that some children of gypsy ethnicity "have bad eating habits and they lack economic resources."

On a separate occasion, I visited Colegio San José Obrero, another elementary school in the Macarena district. Similarly, the majority of children in the breakfast program there were Spanish of gypsy descent. I met three energetic girls – Celia, Alejandra and Saray. Celia and Alejandra are sisters, 6 and 4 years old respectively. As I watched her eat her ham and olive oil *bocadillo*, Alejandra gave me a look of monotony. I asked her what was wrong and she waved her bread in front of me and shook her head, signaling that she didn't like it. It was hard for me to grasp the idea that a child that looked hungry could turn down food. Her skinny frame suggested malnourishment, yet she did not complain about still being hungry after throwing away almost half of her sandwich. Creating a habit of eating healthier food takes time for a child, especially when the child is so used to eating junk food such as potato chips and candy. Alejandra may not have enjoyed the *bocadillo* because it was more bland and less greasy and rich, but it contains the nutrients she needs to maintain a full stomach and strong mind throughout the day. ●●●

19 Nayib Morán

Ibusuki Hiroshi: Living his Childhood Dream in Seville


IBUSUKI HIROSHI (CENTER) PLAYS FOR SEVILLA FC ATLÉTICO / NAYIB MORÁN

The first Japanese football player to play ever for Sevilla FC recalls the adventure that started when he was a kid in Nagareyama.

"That day we had training during the morning at Sánchez Pizjuán. And there were a lot of people cheering for us," he says, clapping his hands to demonstrate. "When we left our hotel a lot of people outside shouted *'Ánimo, chavales!'* [go on, guys!] and who knows what else."

The 21-year-old, born Feb. 2, 1991, stops and digests the moment while he stares at the velvet blue sky. "You know what, on the pitch, I zone out. I just care about playing football, but as we arrived at the stadium, the streets were packed with Betis fans chucking apples and water bottles at our bus and screaming *'¡Sevilla fuera!'* [Sevilla out!] Unforgettable."

Last summer, Japanese football player Ibusuki Hiroshi, measuring 1.93 meters, signed with Sevilla Fútbol Club and became the first Asian footballer to join this team, one of the best in the Spanish league. But he was not a newcomer. In a span of three years, Hiroshi played for Spanish football clubs such as Girona FC, Real Zaragoza B and CF Sabadell. He wants to grow as a footballer and now enjoys his Sevilla chapter day by day.

His passion for football began in Nagareyama, a tranquil town of 165,000 people 30 minutes outside of Tokyo. Between the ages of 10 and 17, Hiroshi played for Kashiwa Reysol. His life revolved around a soccer ball. "Normally I woke up at 7 a.m. and went to school from 9 a.m. to 3 p.m. From 4 p.m. to 6:30 p.m., I trained, picked some dinner at the training grounds and headed home directly to bed. That was my routine.

"When I decided to come Spain, specifically to play for Girona, I was 17, but my parents were supportive of my decision and gave me encouragement. I will always thank my parents for their support." He came to Spain knowing a little English, but no Spanish.

During the first months as Hiroshi travelled with his club, Girona, the architecture and Spain's religiosity amazed him. "There is something special because here everyone is Catholic, and in every town there is a cathedral. That impressed me because in Japan we are Buddhist and we do have temples, but they are not as big. Each house and building is really different than in Japan."

The evening becomes chillier by the minute; he wears a blue leather jacket to ward off the cold. With his Andalusian Spanish accent, leaving out the last consonants of words, Hiroshi, or Hiro, as some of his teammates call him, looks back to his first visit to Seville, his new home since last summer. "I played in Seville with Girona against Sevilla Atlético [the reserve team of Sevilla FC], back when it was in Liga Adelante [the second league]. That day I noticed the people's generosity." Three years later, he moved here; a big step forward in his career.

Hiroshi made his first division debut in a Betis 1-1 Sevilla, Jan. 21, 2012, in the 82nd minute, coming onto the pitch for Álvaro Negredo, Sevilla FC's number nine. The crowd in the bars, stadium, and streets were pleased to see the Japanese striker make his debut in perhaps the biggest stage imaginable, the Seville Derby.

The Andalusian capital has embraced Hiroshi, making it difficult for him to decide which town he loves most: Nagareyama or Seville. "I can't tell which is better because there are differences in food, culture, history and personality. I love Spain and Seville, but I will always love my town. I feel comfortable in both places." He misses his friends and family; he misses his mother's cooking, especially her fish, which he says he needs to learn how to cook. At home he predominantly cooks rice, chicken and beef.

Playing mainly in Sevilla FC's reserve team permits him to go out and explore the city. "It's not complicated to go out in Seville because I am not that famous yet," he says, though he admits that the day will come when he will have to sign autographs for more than five minutes. He's near that moment! Hiroshi is overwhelmed with the people's kindness with him. "When I go to bars, everyone greets me and asks how I'm doing, and after an hour, they always become my friends. This, for me, is unbelievable."

On the pitch Hiroshi wears the jersey number 20 (and 28 in the first team), has a potent left foot and is the Fernando Llorente (Athletic de Bilbao and one of Spain's elite forwards) prototype – good in the air, guarding the ball, elegant first touch and predator inside the box. In the present season with Sevilla Atlético, playing in Segunda B (third league), he has tallied 15 goals.

Now on the verge of completing his first season in Seville, Hiroshi reflects on his present and future as a player. His chin resting in his left hand, he diligently explains the footballer's dilemma. "I love Seville, but soccer life is not normal. Look, in three years I have lived in four different places – Girona, Zaragoza, Sabadell and Seville," he lists with his fingers. "Tomorrow I can get an unexpected and good offer from another club, and I will have no choice but to go there. I can't get really attached to one city."

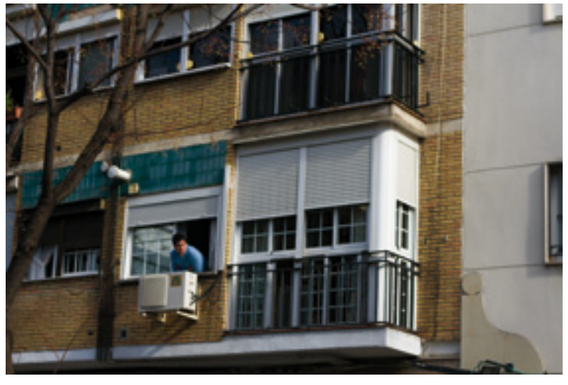
Since the age of five, Hiroshi set as his main goal to become a professional footballer, today he hopes to one day play in a World Cup, representing Japan, though he will certainly play for his country in this year's London Olympics.

In his country, Hiroshi is becoming an ambassador of a sport that 10 to 20 years ago was second-best to baseball. Today, both sports are neck and neck, fighting to become the country's favorite.

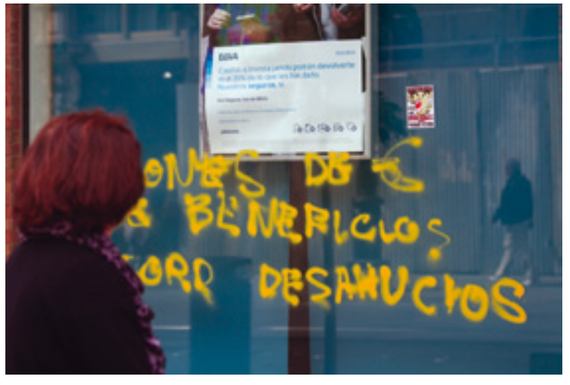
He is proud of the legacy he is developing in the Iberian Peninsula, but he also jokes about it. "Everywhere I go, I'm always the first Japanese player in the club!" ●●●

JAPANESE FOOTBALLERS SUCCEEDING IN EUROPE

There are other Japanese footballers in Europe. Atsuto Uchida and Shinji Kagawa play in the Bundesliga, the German league. Uchida plays as right back in Schalke 04, a team in which one of Spain's all time greats, Raúl, is captain. Kagawa, who possesses qualitative speed and technique, plays for the defending champions of the league, Borussia Dortmund. Yuto Nagatomo plays as full back for Internazionale, one of Italy's historic soccer clubs. Keisuke Honda plays in Russia for CSKA Moscow, one of Russia's dominant teams. During the 2010 World Cup, Honda scored two goals for Japan.




NAZIS
NO


BBVA
ONES DE
S BENEFICIOS
ORD DESAHUCIOS


fnac
fnac