

THE URBAN LANDSCAPE HERITAGE AS A SOCIAL PARTICIPATIVE AND ARTISTIC CONSTRUCT. THE CASE STUDY OF MOURARIA IN LISBON

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Resumo: *As migrações, o turismo de massas e o investimento imobiliário internacional causam efeitos irreversíveis na genuína evolução identitária do património paisagístico urbano da Mouraria. Esta pesquisa analisa as respostas emocionais e multissensoriais do espaço urbano dos residentes da Mouraria usando a metodologia de três laboratórios pedagógico-artísticos. Interroga-se como a comunidade está envolvida na criação de uma experiência ativa e predicativa do espaço urbano através de atividades artísticas. Esta pesquisa participativa de base comunitária reafirma a compreensão do património urbano na sua dimensão intangível como um constructo social participativo, num processo constante de reformulação identitária, reinvenção e criação artística.*

Palavras-chave: *paisagem somática, património intangível urbano, pesquisa participativa, experiências multissensoriais.*

Abstract: *Migrations, mass tourism, and international real estate investments are causing irreversible effects on the genuine identity evolution of Mouraria's urban landscape heritage. This research analyses the emotional and multisensorial responses to the urban space of Mouraria's residents using the methodology of three pedagogical-artistic laboratories. We enquire how this multicultural community is involved in the creation of an active and predicative experience of space through artistic activities. This community-based research reaffirms the understanding of the urban heritage in its intangible dimension as a social participative construct, in a constant process of identity reformulation, reinvention, and artistic creation.*

Keywords: *somatic landscape, intangible urban heritage, community-based research, multi-sensorial experiences.*

INTRODUCTION

This article enquires into the experiences, memories, and emotions attached to the urban everyday lived space in the historical neighbourhood of Mouraria, in Lisbon, Portugal. It examines how the community is involved in the creation of an active and predicative experience of space through cultural and artistic activities. It also presents the results of a community-based research, developed from

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2017 to 2019, using the methodological approach of three pedagogic-artistic laboratories addressed to its residents with the collaboration of public institutions and socio-cultural associations in the neighbourhood. Each laboratory was targeted to a different generational multicultural group (children, youth and seniors), in order to observe interpretative differences and discursive discontinuities. We counted with the collaboration of plastic, and audio-visual artists, who co-constructed the guidelines and contents of the laboratories.

In these laboratories, we aimed to observe those emotional processes related to the mental construction of the urban landscape, such as the sense of belonging, the redefinition of the affects, and the review of the memories of the place, as dynamic processes of constant qualitative evaluation and personal and collective reformulation of the urban space. Our objective was to give shape to those meaningful, perceived and experienced urban spaces through an artistic language. All the different modes of artistic expression were centred on the body, where subjective and collective identities were articulated. We consider that sensorial experiences, memories and emotions configure a universe of spaces of representation, which enrich the intangible heritage of the neighbourhood and enlarge the cultural images and historical symbols attached to the values of its urban landscape.



Fig. 1. Limits of Mouraria neighbourhood in Lisbon according to the four different urban requalification plans (1956, 1989, 1997, and 2009). In white the area of our present case study. Source: Ana Moya.

Mouraria is a historic district in the centre of Lisbon, located on the north-west slope of São Jorge Castle Hill. In the Lisbon General Directorate of Cultural Heritage, it is registered as a morphological unit and medieval urban set, covering the new parishes of Arroios, São Vicente and Santa Maria Maior. It corresponds to an urban area with a medieval, muslim-inspired layout: narrow and winding streets, multiple corners, alleys, and staircases that adapt to the relief of the mountain slopes, holding a certain compactness in all its built fabric (Fig. 1). At present, the identity of Mouraria's tangible and intangible heritage is changing and evolving at the speed of social and physical changes. The effects of a neoliberal and globalised market economy has attracted a super-diverse immigrated community that includes fifty-one different nationalities and new sociocultural urban patterns (*Community Development Plan of Mouraria*, PDCM, 2012), with the consequent juxtaposition of multicultural discourses (Fig. 2). Together with new urban requalification projects and architectural rehabilitations, the neighbourhood has also witnessed an increase of touristic lodging offers, and international real estate investments.

Mouraria's socio-cultural sustainability should be grounded on a balance between the economic and social development of the neighbourhood, the integration of cultural diversity and the continuity and respect for cultural identity legacies. The urban space must be prosperous, dynamic, allowing for the quality of life of all its residents. Without the social inclusion, communication, dialogue and active participation of all of them, it is not possible to achieve this sustainable evolution¹. Under present conditions, Mouraria's landscape identity, understood as the construction of the sense of the self in space, cannot be durable due a short-term fluctuating population (migrants and tourists), and the economic gentrification processes. The danger lies in the transformation of a cohesive historical local community into a fluctuating one in a constant state of displacement and isolation (Fig. 3).



Fig. 2. Friday at Terreirinho street, close to Baitul Mukarram Mosque.



Fig. 3. Tourists on Benfornoso street. The heart of Mouraria's multicultural commerce and services.

¹ TURNER, 2015: 104.

The construction and evolution of Mouraria's urban identity requires the capacity and the sensitivity of its residents to identify and emotionally re-appropriate this urban space in constant transformation. There is an intimate and emotional mental connection with space built on sensorial experiences and perceptions. These experiences are linked to individual and collective imaginaries, and specific representations of space. In our research, we consider that the representation of a meaningful urban space is built on the language of bodily senses, and the body itself is an expressive means of communication that unites different languages, identities and cultures inside a community. In our main hypothesis, we understand the self not as passive spectator or mere observer, but as a participant and co-creator of the urban landscape, using the body as the main means of communication and dialogue in the construction of a multicultural landscape heritage. This urban landscape, which is also somatic, is created as a conscious, cognitive, sensorial, emotional, and existential experience of the urban space, and it is shared and communicated through artistic practice within the community. This present research stems from a broader project at the Centre of Art History and Artistic Research (CHAIA), at Évora University, with the title *The Somatic Landscape of Urban Multiculturalism. Identities, Heritage and Cultural Tourism in Immigrant Communities in the Historical Centres of Lisbon and Barcelona*, and it is funded by the Foundation for Science and Technology (FCT), Portugal and the Social European Funds (SFRH/BPD/101156/2014).

MOURARIA'S URBAN HERITAGE: CHALLENGES AND OPPORTUNITIES

In 2011, statistical studies revealed that 8% of Mouraria's population were immigrants, most of them from the PALOP countries (41%), Indo-Portuguese (7%), Chinese (3%), North and South American (2%), from other Asian countries (19%), and Europeans (17%)². The Chinese community is a cultural group with an autonomous functional structure, in charge of businesses linked to commerce (84%) and services (16%). It is one of the immigrant groups that self-sustains its own community's functional needs with a varied number of services such as their own newspapers, social, religious and aid organisations and associations (Fig. 4). The Chinese community has the monopoly of wholesale in the neighbourhood, located mainly in the two shopping centres of Martim Moniz square. Meanwhile, the population from India, Bangladesh, Pakistan and Nepal have a more geographically dispersed business trade (Fig. 5). The Bangladeshi group has the majority

² INE, 2012.

of food commerce in the neighbourhood (35%), with minimarkets, grocery stores and Halal butchers³. The majority of the Indian, Nepalese and Bangladeshi population live in the former Socorro and Anjos parishes. The small properties, trade, and services of all these South Asian ethnic groups represent 14,8 % of the total working population, who are therefore considered highly entrepreneurial immigrants just behind the Chinese, representing 27%⁴.



Fig. 4. Chinese services on the second floor of a building in Cavaleiros street.



Fig. 5. Bangladeshi restaurants on Benfornoso street.

In the last years, Lisbon has seen a huge increase in city tourism, with 2,9 million visitors in 2012⁵. Therefore, touristic lodgings play an important role in the offer of services, with an increase in the number of short term rental offers in virtual platforms such as *Airbnb* and *HomeAway*. In a characterisation survey carried out in June 2016, only within these platforms, we accounted an offer of 528 touristic apartments and 119 renting rooms⁶. In July 2019, a new analysis of data extracted from *www.airdna.co*, reporting the short-term rental properties in Mouraria within the same virtual platforms, gave us the value of 1.223 apartments and 196 renting rooms; an offer which represents a growth of 119%, in three years. There is also an international real estate investment market in the renovation of housing for specifically touristic lodging or for investment purposes. Foreigners are encouraged to apply for the so-called golden visas and fiscal benefits when pursuing new properties. At present, every single corner in the neighbourhood has buildings under renovation or under construction (Fig. 6). The local residents are forced to accept that their lively social and collaborative neighbourhood is changing by the forced eviction of their neighbours, and the non-renovation or the increase of their rents. Gentrification processes also affect

3 MOYA & BATISTA, 2017.

4 MALHEIROS *et.al.*, 2016: 19.

5 INE, 2012.

6 MOYA & BATISTA, 2017: 14.

the local commerce, the local taverns, and family restaurants, and the craftsmanship ateliers and shops, including the socio-cultural and regional associations, which cannot afford to pay the high rents of their establishments.



Fig. 6. Two real estate international investment projects at Intendente square.



Fig. 7. Local neighbours claiming their rights for rental lodging in Lagares street number 25.

In 2018, sixteen residents in Lagares Street won the battle against an investor that bought the house for touristic lodging (Fig. 7). With the aid of the City Council the residents arrived at an agreement with the new owner to extend for five years their new rent contracts, delaying their possible eviction. At the present, this process of social desertification of the historical centre, causes, for the first time, the anonymity and isolation of the few local residents that remain in the neighbourhood. In the past, Mouraria was known for the social cooperation among its neighbours. Nowadays, residents turn out to be all strangers to each other.

Over the last years, and due to the implementation of urban strategic development and requalification programmes, Mouraria has seen the growth of socio-cultural initiatives and new associative group networks that allowed the strengthening of social and multicultural collaborations. The revitalization of the neighbourhood started with the implementation of *Mouraria Action Programme*⁷, and *Mouraria Community Development Plan*⁸. A promotion of a set of operations took place with the objective of a social and physical revitalization of the neighbourhood. Between 2011 and 2013, the physical improvements in the neighbourhood were evident in the requalification of the public space and the strengthening of the socio-cultural structure (Fig. 8). All these urban policies and planning also fostered citizen participation, intercultural dialogue, and urban cohesion, improving the interaction between different ethnic and social groups⁹.

⁷ PA Mouraria 2009.

⁸ PDCM, 2012.

⁹ FONSECA, 2009: 93.



Fig. 8. Mouraria's Action Programme and the urban rehabilitation of Intendente square in 2013.



Fig. 9. Social cultural gathering at Renovate Mouraria association in 2017.

The *BIP-ZIP Charter – Neighbourhoods and Priority Intervention Zones of Lisbon*, approved by the City Council in 2010, became one of the drivers of local development in the neighbourhood over the past nine years, fostering community-based partnerships. Since 2010, twenty-one local partnership projects were financed, supporting the initiatives and the creation of new socio-cultural local associations, such as *Casa Independente* (2012), *Sou, Movimento e Arte* (2004) with *Largo Residências* (2011), *Renovar a Mouraria* (2008), and *Cozinha Popular da Mouraria* (2012) (Fig. 9). *Largo Residências* association, promotes artistic events and a wide program of artistic residences, and a cultural and artistic programme that includes the cooperation with other associations, public institutions and the resident community; *Renovate Mouraria* association also has consolidated the economic and multicultural structures in the district, creating routes of local taverns, promoting a Fado Festival, multicultural gastronomy gatherings and events, multicultural guided tours and the creation of Rosa Maria's neighbourhood magazine (Fig. 10). Apart from this associations, other collectives such as *Centro em Movimento* (1998), has also a continuous work of interaction with the neighbourhood and the residents through the research and study of the body, and the experimentation of place (Fig. 11); or *Ébano Collective* (2012) that curated artistic interventions in the public space of the neighbourhood. Also individual artists have been committed to collaborations with the community such as the photographers Camila Watson, Carla Rosado or the choreographer Madalena Vitorino. All these associations, cultural groups, and individuals have reinforced the communication among multicultural groups in the neighbourhood, strengthening the integration of new immigrant residents in the local community and the cultural and social aid networks.



Fig. 10. Young band *Batucaria* organized by Renovate Mouraria association in 2017.



Fig. 11. *Pedras* Festival 2017, by the artistic collective Centre in Movement.

THE RELATIONAL URBAN SPACE OF SENSORIAL EXPERIENCES: DEFINING A SOMATIC LANDSCAPE

It is significant for us the relational world of personal experiences that take place in space and time and define the complexity of spatial phenomena. According to David Harvey, there exists a «relational space» imbedded in internal subjective relations and specific processes happening through time. This space cannot be measured because it describes patterns of thought, dreams, intuitions, memories, aesthetic judgements, and subjective meanings. This space is permeated by magic, religion, rituals, beliefs and sensorial body experiences. It is a space linked to the concept of embodied identity, which moves into the past, present and future. According to Harvey, it is possible to establish a dialectical interrelation between the «relational space» and Lefevre's tripartite division of space¹⁰. In the present research we worked with the «relational-experienced space» of sensorial body experiences, and the «relational-lived space» associated to heritage cultural images and symbols¹¹.

A meaningful «landscape» exists within the individual who seeks a dialogue and an intimate communication with the place. The first means of communication with the environment is the body, the reactions, the movements and its sensory responses. The predication of an experience means that there is a determination, an intentionality of communication of what is being experienced with the use of different modes of expression and representation. All predications of a landscape experience are mediated by the body in a «reversibility of touch». Between the body touching and the body touched there is an overlapping of information, and the simultaneity of being one within the other, « [...] So that we must say that the

¹⁰ HARVEY, 1990: 131.

¹¹ HARVEY, 1990; LEFEBVRE, 1974.

things pass into us as well as we into the things»¹². The rhythm varies with the action of the body in space, and that power through the gesture, modifies the energy of the place¹³. In any place where there is an interaction with the body, there is an alteration of the energies and therefore of the rhythms that cohabit in this place, modifying its amplitude, frequency, intensity, tension and action.

Urban places cease to be symbolic, simply discursive or visual to become spaces of bodily participation, using sensory and performative movements and body relationships. The choreography of the body adds a new layer of emotional meaning to the urban landscape transforming it into a «Somatic Landscape». The research enquires about the multisensorial urban experience of the landscape, and the interaction of the body in space through processes of communication, choreographic relations, gestures, sensations, thoughts, affections, and emotions¹⁴.

In this research, there is a concern for the everyday life and the forms of embodied practices, actions and interactions in space, which generate different attached meanings and values to it. These social interactions with the environment are based on constant relations of modification and reciprocity with the urban space. The focus relies in the performance of the body in space, in this continuous weaving of behavioural patterns that talk about emotions, attitudes, actions, and interactions, because «[...] thought is place in action, and action is placed in the world»¹⁵. In this relational society, the social expands to the co-existence with the multiplicity of everything –all manner of material bodies- that takes part in the world. Therefore, the predication of a «Somatic Landscape» becomes a presentation of an enacting world of meaningful relations, events and affects.

THREE PEDAGOGIC-ARTISTIC LABORATORIES FOR COMMUNITY PARTICIPATION

We developed three different pedagogic-artistic laboratories addressed to three generational groups of residents – children, youth and senior –, because we consider that in Mouraria cohabit new and old patterns of experience, knowledge and interpretation¹⁶. For each laboratory we counted with the close collaboration of socio-cultural associations and public institutions in the neighbourhood who helped us to publicize, manage and gather each of the group participants according to our requirements for the call. They also collaborated providing us the necessary equipment, artistic material and the physical space to develop the

¹² MERLEAU-PONTY, 1968: 123.

¹³ LEFEBVRE, 1992: 7.

¹⁴ WHITEHEAD, 1927; WHITEHEAD, 1929; MANNING, 2009.

¹⁵ ANDERSON & HARRISON, 2010: 11.

¹⁶ MANHEIM, 1923: 292-293.

indoor activities. Each laboratory was addressed to a specific generational group, with a minimum of 15 to 20 participants, all residents in the neighbourhood. In the case of the senior group, we started with 20 participants, but two weeks later we ended up with 11 regular participants. In the case of the teenager group, Gil Vicente Secondary School arranged for us two groups of 20 students each, and we worked with them in two different sessions. Due to logistics, organizational structures, and different agendas of the institutions and associations involved, including the agendas of the invited artists, it was not possible to develop the three laboratories at the same time, and to gather an intergenerational group.

For each laboratory we invited artists in the fields of plastic and audio-visual arts. There was a close collaboration with them in order to create specific methods and contents adapted both to the researcher's methodology and the artist's interests and creativity. As a result, we were working with original artistic methods that had not been tested before in other contexts, and they were implemented for the first time in Mouraria's case study. At the end of each laboratory, we gathered an original and specific artistic material, result of this participative artistic activities. Our aim was not to represent and map space, but to present and re-create relationally experienced and lived spaces. Therefore, we were interested to discover how the participants were interacting (in the past and in the present) with the urban space creating a relational space with their actions, emotions and affects. The depiction of a «Somatic Landscape» is always performative, ritual, gestural and choreographic. It is about envisioning, incorporating and experiencing the body in space and presenting it on the intersections of events, stories, memories, and associations, in a multiplicity of trajectories, brought to the fore through the human body interactions¹⁷. In Mouraria, these intersections and interactions were also multicultural, which implied different cultural realities and different productions of space and landscape predication¹⁸. Each laboratory was structured in three movements of exploration of a «Somatic Landscape». With *itineraries* in the neighbourhood, we trained the participant's recognition, perception and sensorial experience of urban places. With the observation of their *inner subjective world*, they learnt to interpret and observe their body in space, exploring their subjective universes, body responses, emotions, gestures and actions. With the *communication* of a meaningful and personal sensorial experience, they were able to represent affects and emotions. In this last movement we also created sensorial narratives, atmospheres, scenographies and group choreographies.

The first laboratory *My Home: Let's Create a Fairy-Tale*, was held at Renovate Mouraria association in the course of five days, in April and May of 2017. It was

¹⁷ MASSEY, 2005: 9-15.

¹⁸ BERRY, 2003: 30.

attended by sixteen children between 6 and 11 years old – half of them Nepalese and the other half Portuguese. The researcher, with the collaboration of the plastic artist and designer of communication Leonor Brilha, developed the contents of a laboratory, with the objective to study the participant's sense of belonging and sense of feeling at home. With the creation of a fairy-tale story we eased the children, using their imagination, to talk about their personal sensorial and emotional experiences in their close urban environments.

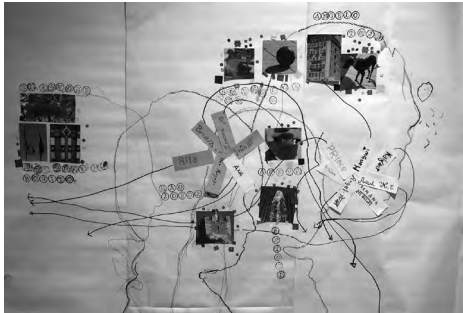


Fig. 12. Mapping the emotional relations towards the elements of the environment and the selection of characters for a Fairy Tale.



Fig. 13. Representing a scenography using three layers of information: visual, resonant and tactile.

With *itineraries* in the neighbourhood, the participants selected elements from the neighbourhood in order to transform them into story characters and parts of the scenography. We also explored their *inner subjective world* to discover how their personal emotions were translated into character's personalities, behaviours and interactions (Fig. 12). The scenography was composed by three layers of reality: sounds, textures, and visual elements (Fig. 13). The characters took shape in cardboard cut-out figures. The objective was the performative choreography of the children's bodies in space while playing freely a storytelling narrative using a shadow play (Fig. 14). In this performative storytelling game, the kids interacted with each other discovering relations between characters, affinities, and emotional relationships with the urban environment. In a final stage, where the participants had to *communicate* a somatic landscape, we asked them to design costumes and masks and to perform a story with their own bodies, interpreting their imaginary characters (Fig. 15).



Fig. 14. Performative choreography of the children's bodies in space while narrating a story using a shadow play.



Fig. 15. Children performing their characters using masks and designed dresses.

The second laboratory, *Mouraria's Legacies* was held at the Republican School Centre, within the scope of the Senior University Saber Maior, during nine days, in November 2017. It was attended by a regular senior group of eleven people between the ages of 60 to 80 years old. Half of the participants were national migrants from other regions of Portugal that settled in the neighbourhood in the 1960s. The rest of the participants were born in Mouraria. We explored with them the sensorial memories and the social and urban changes through time. The goal was to activate the communication and the sharing of stories in group conversations through game playing and artistic activities. With virtual *itineraries* in the neighbourhood we explored the evolution of the multisensorial urban landscape. We printed historical photographs in order to travel in time. We also explored their *inner subjective world*, asking them to take part and play in two board games designed by the researcher: a "Game of Sensorial Memories" and a "Game of the Neighbourhood". The first game was designed to facilitate the conversation and dialogue among participants in a cumulative storytelling of synesthetic sensory memories. The second game was designed to enable a geographical sensorial exploration and travel around Mouraria. In a final stage, where the *communication* of a somatic landscape experience took place, the participants translated personal memories into plastic collage compositions. Each composition situated characters, actions, body sensations and feelings in a specific location in time and space.

The third laboratory, *Inter-Rumores*, was held at Gil Vicente Secondary School, during nine days, in May 2018, and December and January 2019. It was attended by forty teenagers between 12 to 19 years old, of ten different nationalities (China, Vietnam, Nepal, Bangladesh, India, Philippines, Romania, Guinee, Nigeria and Senegal) attending classes at the course of Portuguese as non-Native Language. The invited artists were the musician and sound artist Fernando Ramalho and the illustrator Bruno Santos (a.k.a. Mantraste). In this laboratory,

the students observed and discovered the neighbourhood soundscapes which reformulate their presence in the urban space. The sound exploration of urban spaces talked about their own affective bonds to the urban environment. With *itineraries* in the neighbourhood we explored sound, body, and space identity. Participants discovered the rhythms of space, the relationship of sound with their own bodies, and those daily and familiar cultural sounds outside school in their leisure time. We also explored their *inner subjective world*, learning about those cultural and memory sounds of their countries of origin, which are part of an emotional heritage that roots them to their past. We were also interested in their musical tastes, trying to understand to what extent music plays a role in the construction of their cultural identity. We also explored the spoken speech understood both as a sound form and as an instrument of communication. We worked with notions such as the musicality of languages and the rhythms of voices and languages. We explored the spoken speech as a form of sound integration, disruption and desynchronization of the body and the self in the urban space. In a final stage, where the *communication* of a somatic landscape experience takes place, Fernando Ramalho created four sound musical pieces, using the sound palette of the students' recordings, in a sequential logic that takes us on a journey that begins in language, continues through memory and music, and ends in the daily life of this young residents. The illustrator Mantraste transformed the sounds into a universe of tactile (clickable) sound illustrations, where faces, places, memories, and daily activities become sound. We created a website of interactive sound creation (www.interrumores.pt) where visitors can enter the labyrinth of soundscapes, and create new sounds with our sound database.

This project was selected for the *NextStop Festival, Multicultural Art in the Metropolitan of Lisbon*, which took place in March 2019, and was also an exhibit at the *Temporary Art Gallery* until July 2019, and finally at *Bairro Intendente em Festa*. This cultural and artistic initiative was promoted and organised by *Largo Residências* association, within the framework of the Local Development Plan-GABIP Almirante Reis, and counted with the collaboration of Lisbon City Council, Arroios Council, and Aga Khan Foundation, as part of the InFusão Programme. For the *NextStop Festival*, we presented a sound installation with the four musical compositions accompanied by panel presentations, enabling visitors to interact and create new sounds with our sound interactive database (Fig. 19).

INTANGIBLE HERITAGE AND PARTICIPATIVE COMMUNITY ART

At the first laboratory, we observed that Mouraria's most popular places for the children's residents were Martim Moniz, Rosa, and Achada Squares. In a visit to Martim Moniz Square, we asked them to register and identify those elements that called their sensorial attention (vision, sound, and touch). From all the elements photographed or registered, the children, selected those which became the main characters of their fairy-tale stories. The Portuguese children, translated these elements into characters that embodied their sense of socialization, leisure and play. The Nepalese children valued more those characters that represented the Portuguese identity and history, art-works, and nature. Regarding the shadow play storytelling narratives, Portuguese stories had a great concern for the urban built environment, explaining in some plots how tourists were expelling the local residents from the neighbourhood. Other tales were explaining its multicultural nature. Nepalese stories had a great concern for the self-visibility and identity of the self in the urban space. At a certain point, all the children joined the same story-telling plot, using their performative bodies to communicate a story, independently of their spoken language difficulties. In their performance and interpretation of characters, two Nepalese girls dressed in their traditional costumes, and danced and sang Nepalese songs; a Portuguese girl dressed as a Chinese woman, and performed and imitated the Chinese language; another Portuguese girl dressed as a traditional dancer in Popular Saints Festivities, and sang traditional Portuguese folklore songs. The rest of the boys and girls played imaginary and fantastic characters. With all the audio-visual material we produced short video documentaries for each of the work phases. The collection of fairy-tales, imaginary characters and narratives, became the artistic material that defined, for these children, their intangible multicultural heritage.



Fig. 16. Talking around a table about historic photographs. Senior participants chose images related to their life stories in Mouraria.



Fig. 17. Example of a senior's story collage, which expresses the memory of a body performance in the public space of the neighbourhood.

At the second laboratory, the senior residents travelled through time and space in the neighbourhood by observing historic photographs (Fig. 16). They observed that the most important absences, regarding their multisensorial experiences, were bakeries and food stores, including local and regional food products, specific professions, craftsmanship and social neighbouring cooperative structures, the diversified local family commerce, storehouses, local industry, theatres and cinemas. Brothels and hostess bars were remembered with nostalgia, because for them they were a normal part of the neighbourhood life. Relevant permanencies were the dairy shops and some taverns and restaurants including public fountains and the washing tanks at Rosa Square. They also remembered the noisy sounds of children playing in the streets, the ambulant commerce or the discussions between neighbours. The majority of memories related to actions, were explaining this rich community involvement in the neighbourhood. The participants chose images related to life-stories and life experiences and key-words that could link their memories to the urban space. Those images selected, mainly from the 1960s, depicted public spaces around Martim Moniz, Intendente and Olarias square, which were, at that time, the main economic and social centres of the neighbourhood. They worked with graphic collages in order to represent their multisensorial memories (Fig. 17). From the thirty-six different collages created by the participants we observed that there was a balance between stories related to the sense of vision, smell and sound, and a smaller amount of stories were talking about the sense of taste and touch. A proportion of 30% of the memories corresponded to an active participation of the body in space through movement and interaction with the community. With all the collages and the transcription of selected audio-recordings we edited a small book, which was presented at the Republican School Centre, and each of the participants received one copy. The collection of collages, audio-visual recordings and board games, are the artistic material that delineates their intangible multicultural heritage.



Fig. 18. Space recognition activity with teenagers, in itineraries in the neighbourhood, recording sounds of the environment.

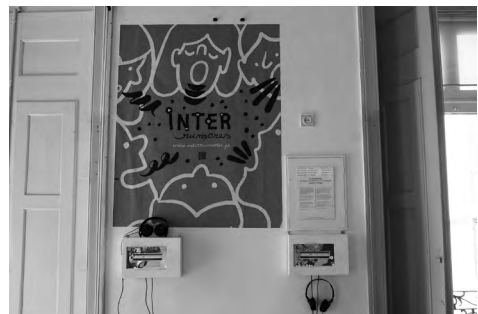


Fig. 19. Interrumores project exhibition at *Bairro Intendente em Festa*, July 2019.

In the third laboratory, the young students recorded the sound of the environment using their mobile phones. They discovered the rhythms of space, the sensory and gestural presence of their bodies in space, and the transformation of the urban space in the active creation of sounds (Fig. 18). The participants, at a certain point, started singing or creating sounds using their hands, feet and other instruments against walls, pavements, doors, handrails, bottles, or trash bins. When exploring their subjective world and their cultural memory sounds, they realised that specific sounds only existed in their countries of origin. Therefore, they were part of their cultural heritage rooted in the past and in distant geographical territories. Among these sounds, we can mention the sound of specific birds, musical instruments, the school bells or other public buildings, or the sound of specific transportation vehicles (for example the Vietnamese *trông* drum, the school bell in Bangladesh, the sound of the *monal* bird of the Himalayas, the pepper grinding machine in Nigeria or the Dakar *car rapide* in Senegal, among others). They also discovered sounds that only exist in Lisbon, which they heard for the first time upon their arrival, such as the sound of the Metro and the electric tram, or the Portuguese language itself. In the classroom, there were sixteen different languages, apart from the Portuguese (Chinese, Japanese, Vietnamese, Hindi, Nepali, Bengali, Punjabi, Harayanni, Tagalog, Arabic, Wolof, Yoruba, Creole, Romanian, French, and English). Speech is an instrument of communication, but the different sixteen languages inside the group were heard as different rhythmic sound variations of a multicultural soundscape. Other exercises related to speech and language consisted on the reproduction of environmental sounds through their voices and the written transcription with the use of onomatopoeias. They also observed how the music in their headphones coloured their daily life, with the crossings of regional multicultural musical groups and international singers and bands such as Ed Sheeran, Avicii, Drake, or k-pop music. All these data sound recordings, musical creations, artistic illustrations, and sound mapping, in the form of an interactive website (www.interrumores.pt), define the intangible multicultural heritage of these young migrant residents.

CONCLUSIONS

As a result of these participative artistic activities developed by Mouraria's residents in our three laboratories, we could gather an artistic material in the format of videos for the children's laboratory; a book for the senior's laboratory; and a webpage and sound installation for the youth's laboratory. The participants, by being involved in a participatory art project, had the opportunity to create something that added a new layer of meaning to their own physical and emotio-

nal experience of space. Therefore, in our project, artists and participants became a team, which shared their own different competences, imagination and interests. In each laboratory we applied the same research methodology with three movements of approach to the exploration of a somatic landscape: *itineraries* in the neighbourhood, the observation of the *inner subjective world*, and the *communication* of a sensorial body experience. However, for each laboratory, the objectives for the creation of specific artistic material was always open to the creative guidelines of the invited artists and the feedback of the participants. The starting point of the work was always vague, sustained on specific creative guidelines. However we could never anticipate results, always thinking, talking and sharing with the participants and building up the output of the artistic material with them. Therefore, this working process required, from the researcher and the artists, the flexibility to add the contribution of all the participants during the laboratory, creating, as a result, something that could never be done individually¹⁹.

The analysis of the discursive discontinuities between different generational groups, allowed us to understand the adaptation of new and old patterns of experience and perception between generations. The observation of the multi-ethnic diversity of experiences, in the same generational group, also allowed us to study the different cultural interpretative differences and gaps between the participants. Therefore, in the first movement, using *itineraries* in the neighbourhood, we observed in all the participants, independently of their age differences, a sense of awareness about their own bodies in space and the evidence of the existence of a «reversibility of touch», between the body and the urban environment. The children sensed, captured and recorded, sounds, surfaces, materials, and objects from the public space, but also their own gestural movements and interactions in space added a new layer of signification to the urban landscape. The teenager group also experienced their own bodies in space in their walks, observing how they played an important role in the construction of a sound environment. The senior participants travelled in time with their sensorial bodies to a sensorial memory space of past somatic landscapes, composed by sounds, smells, tastes, textures, and atmospheres. In the children's laboratory, we observed that there were relevant differences of personal interpretation of a somatic urban landscape depending on their cultural and ethnical background. The Nepalese participants were more concerned with their own space and self-visibility in the public space, and their personal identification with the Portuguese identity, culture and history, while the Portuguese children were more interested on their sense of socialization, leisure and their concern for the irreversible loss of their identity and the transformation of the built urban environment. Both in the senior and youth laboratories we

¹⁹ MATARASSO, 2019: 54-55.

experienced a strong cohesion as a group, despite their geographical backgrounds, cultural and ethnical differences. Their common emotional and sensorial connections to the environment through sounds (in the case of the youth) or visual collages (in the case of the senior), strengthen their bonds of belonging to the urban space as a cohesive group.

The bodily, multisensory and emotional experience of the sixty-seven participants in these three laboratories generated a living intangible landscape heritage in Mouraria's neighbourhood. The diversity of urban cultural values and the diversity of interpretations of space were linked not only to cultural and ethnic group differences, but also to the generational differences of the participants. This multigenerational group of participants became a social entity implicated in the creation of collective consciousness through environmental sensorial experiences and active participation. In this research, we observe that the place inhabited in the here and the now also shapes the «knowing to be in the world». We wish to show how the multiplicity of personal discourses, constantly being construed in the now, enrich, with new legacies, the urban space. Therefore, the intangible heritage is also created in the present, and it is not only sustained by the simple observation of space, but by the active predicative experience of a «Somatic Landscape».

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