ART ON THE STREET: DANCING IN THE STREETS OF LISBON

[MOURARIA NEIGHBOURHOOD]

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Project RUcaS - FCT [PTDC/CS-GEO/115603/2009]
MOURARIA

• neighbourhood in the historical centre of Lisbon;
• means Moorish neighbourhood
• the Arab urban planning legacy is still visible in its streets;
• subject to stigma and socio-territorial segregation until nowadays;
• stereotypes: marginal, ugly, dangerous and unhealthy place + prostitution, poverty, alcoholism and criminality;
• ‘multicultural’ neighbourhood
some data about Mouraria...

<table>
<thead>
<tr>
<th>Parish</th>
<th>Resident population (No.) 2011</th>
<th>Resident population variation (%) 1981-2011</th>
<th>Population variation (%) 2001-2011</th>
<th>Ageing ratio (No.)</th>
<th>1st level of education (%) (primary education)</th>
<th>Private household without bath or shower installation existence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anjos</td>
<td>501</td>
<td>- 46 %</td>
<td>0,3%</td>
<td>239</td>
<td>9%</td>
<td>27</td>
</tr>
<tr>
<td>Graça</td>
<td>497</td>
<td>- 53%</td>
<td>- 22,3%</td>
<td>271</td>
<td>26%</td>
<td>5</td>
</tr>
<tr>
<td>Stª Justa</td>
<td>340</td>
<td>- 58 %</td>
<td>34,1%</td>
<td>196</td>
<td>21%</td>
<td>5</td>
</tr>
<tr>
<td>São Cristóvão e São Lourenço</td>
<td>1.333</td>
<td>- 59%</td>
<td>- 17,3%</td>
<td>336</td>
<td>28%</td>
<td>45</td>
</tr>
<tr>
<td>Socorro</td>
<td>3.153</td>
<td>- 50%</td>
<td>17,9%</td>
<td>196</td>
<td>27%</td>
<td>60</td>
</tr>
<tr>
<td>Total</td>
<td>5.824</td>
<td>- 53%</td>
<td>3%</td>
<td>237</td>
<td>25%</td>
<td>140</td>
</tr>
<tr>
<td>LISBOA</td>
<td>564.657</td>
<td>-33%</td>
<td>-3,4%</td>
<td>172</td>
<td>19%</td>
<td>2.314</td>
</tr>
</tbody>
</table>
### THE GLOBAL PROCESS

#### REABILITATION OF THE CITY CENTER

**Operation 1:** Rehabilitation of the public space and the urban environment

#### CREATIVE CITY

**Operation 2:** Refunctionalisation and rehabilitation of the ‘Quarteirão dos Lagares’ for the creation of the Mouraria Innovation Centre

#### CREATIVE CITY

**Operation 3:** Valuation of the Arts and Crafts Scenery City

#### SCENERY CITY

**Operation 4:** Social, Cultural and Tourist Valuation

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### THE LOCAL PROCESS

**STRUCTURE OF THE PROGRAM OF ACTION OF NATIONAL STRATEGIC REFERENCE FRAMEWORKS**

- **Operation 1:** Rehabilitation of the public space and the urban environment
- **Operation 2:** Refunctionalisation and rehabilitation of the ‘Quarteirão dos Lagares’ for the creation of the Mouraria Innovation Centre
- **Operation 3:** Valuation of the Arts and Crafts
- **Operation 4:** Social, Cultural and Tourist Valuation
### A Neighbourhood Scenery!

<table>
<thead>
<tr>
<th>REHABILITATION OF THE INNER CITY</th>
<th>CREATIVE CITY</th>
<th>CITY OF THE SPECTACLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>“Return” and “Rediscovery “of the Inner City:</strong>**</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• New lifestyles: others <em>habitus</em></td>
<td>• ‘Quarteirão dos Lagares’: will be the centre for insertion of economic activities, through the installation of the Mouraria Innovation Centre</td>
<td></td>
</tr>
<tr>
<td>\ new reference points</td>
<td>\ economic activities, through the installation of the Mouraria Innovation Centre</td>
<td></td>
</tr>
<tr>
<td>\ new consumption patterns</td>
<td></td>
<td>• Intercultural corridor</td>
</tr>
<tr>
<td>• Recomposition of the socio-economic texture:</td>
<td>\ ‘The ‘Sítio do Fado’ at the ‘Casa da Severa’, to be set up in the house where the Fado singer Severa is said to have lived, which will act as a coffee-house with activities related to Fado “</td>
<td></td>
</tr>
<tr>
<td>\ gentrification</td>
<td>\ “The ‘Sítio do Fado’ at the ‘Casa da Severa’, to be set up in the house where the Fado singer Severa is said to have lived, which will act as a coffee-house with activities related to Fado “</td>
<td></td>
</tr>
<tr>
<td>\ expels the poorest</td>
<td>\ &quot;The ‘Sítio do Fado’ at the ‘Casa da Severa’, to be set up in the house where the Fado singer Severa is said to have lived, which will act as a coffee-house with activities related to Fado “</td>
<td></td>
</tr>
<tr>
<td>• The emergence of new residential products:</td>
<td>\ &quot;The ‘Sítio do Fado’ at the ‘Casa da Severa’, to be set up in the house where the Fado singer Severa is said to have lived, which will act as a coffee-house with activities related to Fado “</td>
<td></td>
</tr>
<tr>
<td>\ eg, gated communities</td>
<td>\ &quot;The ‘Sítio do Fado’ at the ‘Casa da Severa’, to be set up in the house where the Fado singer Severa is said to have lived, which will act as a coffee-house with activities related to Fado “</td>
<td></td>
</tr>
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<td>\ increase of the rental price</td>
<td>\ &quot;The ‘Sítio do Fado’ at the ‘Casa da Severa’, to be set up in the house where the Fado singer Severa is said to have lived, which will act as a coffee-house with activities related to Fado “</td>
<td></td>
</tr>
<tr>
<td>\ (new law in Portugal)</td>
<td>\ &quot;The ‘Sítio do Fado’ at the ‘Casa da Severa’, to be set up in the house where the Fado singer Severa is said to have lived, which will act as a coffee-house with activities related to Fado “</td>
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And the **people**?

We need others possibilities...
How is that art has an essential role in the production of the city?

How is that neoliberal policies, implemented in the production of city, influence artistic practices?
DANCING IN THE WINDOW

Like who delivers letters, dance is brought to someone in the window...

1- Rua dos Lagares
2- Calçada dos Cavaleiros
3- Beco da Amendoeira
4- Escadinhas de São Lourenço
5- Largo da Achada
6- Beco do Jasmim
7- Rua do João do Outeiro
8- Rua do Capelão (Largo da Guia)
9- Paragem do autocarro 760 (Igreja da Saúde)
10- Rua dos Fanqueiros
DANCING IN THE WINDOW

Like who delivers
letters, dance is
brought to someone
in the window ...

1 Shoe store
of the Sr Baguinho

2 Shop of the
Chico das Velas

3 Window of
the Dona Helena

4 Window of
the Dona Piedade

5 Window of the
Dona Fernanda

6 Window of
the Dona Vicência

7 Fish shop
of the Dona Fernanda

8 Window of
the Dona Maria

9 Window of
the Dona Fernanda

10 Door of the
Dona Galdino
1. Shoe store of the Sr Baguinho
2. Shop of the Chico das Velas
3. Window of the Dona Helena
4. Window of the Sr João
5. Window of the Dona Piedade
6. Srs Galdinos
7. Fish shop of the Dona Fernanda
8. Window of the Dona Vicência
9. Fish shop of the Dona Fernanda
10. Door of the Luísa

Praça da Figueira
Public space as a place for sharing experiences and critical practices!
DANCING IN THE WINDOW

• example of how art can distance itself from conventional circuits and valorize public space as an instrument of citizenship.

• the importance of public space as a place for sharing experiences and critical practices.
We need spaces/cities/public space that:

- Opposes to the expulsion of its most disadvantaged inhabitants (older people, people with economic needs, immigrants);
- Dynamizes and regenerates urban spaces through cultural and political mobilization of local communities;
- Encourages the development of local communities and proximity relations;
- Considers the art like a essential and real role in the production of the city and the neighbourhoods;
We need spaces/ cities/public space that (cont.):

- Values the art like an opportunity for reflection about the problems of the neighbourhood;
- Converts the experience of art/ dance in new interpersonal connections;
- Facilitates and stimulates the relations between the inhabitants and the different agents;
- Values the art as a partner of the education process;
- Shows that the priorities and decisions are based on the needs and on the expectations of people.
We need a city that considers art as a transformative tool which emphasizes the particularities of each context and encourages the dialogue between different perspectives for a plural and collective city production.
THANK YOU!
OBRIGADA!