Second International Conference

**The Street and the City**

*Thresholds*

5 to 7 April 2017

**Keynote Speakers**

Brycchan Carey
Jean Viviès
Michael Hall

**School of Arts and Humanities**
University of Lisbon

**Estoril Higher Institute for Tourism and Hotel Studies**

**ABSTRACTS**

**RESUMOS**
# Table of Contents / Índice

*The Street and The City - Thresholds* .................................................................................................................................................. 2

*A Rua e a Cidade - Limiares* ................................................................................................................................................ 5

Map of the Conference Rooms ................................................................................................................................................. 8

*Abstracts / Resumos* .......................................................................................................................................................... 9

Wednesday, 5 April, 2017 - Quarta-Feira, 5 de Abril de 2017 ................................................................................... 10

Thursday, 6 April, 2017 - Quinta-Feira, 6 de Abril de 2017 ....................................................................................... 17

Friday, 7 April, 2017 - Sexta-Feira, 7 de Abril de 2017 ......................................................................................... 33
The Street and The City - Thresholds

Date: 5 -7 April 2017

Convener: University of Lisbon Centre for English Studies / ESHTE
Venue: School of Arts and Humanities, University of Lisbon / Estoril Higher Institute for Tourism and Hotel Studies

Keynote speakers

Professor Brycchan Carey (Northumbria University, UK)
Professor Jean Viviès (Aix-Marseille University, France)
Professor Michael Hall (Armstrong State University, Georgia, USA)

The Street and The City – Thresholds is the second of a series of multidisciplinary conferences with special emphasis on cities and the life that has evolved around them through time. Although English studies play a central role in this conference series from both cultural and geographical points of view, other fields of study relating to the conference theme are welcome. The first International Conference The Street and the City – Awakenings drew participants from a wide array of disciplines, such as literature, architecture, sociology, tourism or gender studies, to name but a few. This second conference aims for a comprehensive view of the street and the city focusing on its streets and people as well as on its less known spaces and hidden gems.

Throughout the centuries cities have been hubs of cultural experience and exchange, bringing people together time and again. The streets have been the public space where peoples and individuals both merge in a web and are isolated in the crowd. Cities have also channelled the voices of unsatisfied or rebellious citizens in periods of crises, or become a platform for gathering collective support in dire moments. In times of such conflicts, cities open up spaces for hope and multicultural dialogue. Such dynamics and challenges of an urban milieu constantly pose new questions to researchers concerning, for example, aspects of aesthetic and political representation, and the ways they are interpreted and experienced. Thus, studies of such currents and challenges have become highly diversified, promoting a variety of perspectives of the space we identify ourselves with.

Lisbon is the 2017 Ibero-American Capital of Culture, in the words of the City Council, an “event [which] will be the catalyst for a year of artistic innovation, in which there will be recognition of the historical processes and exchanges of ideas that underpin the relationships between European and American cities, and an acknowledgement of current artistic production, which is unique and intrinsically diverse”. In this sense, we wish to welcome everyone to share this urban atmosphere, which goes beyond the boundaries of Europe and connects the city in a global way.
The Second International Conference *The Street and the City – Thresholds* will take place at the School of Arts and Humanities, University of Lisbon, and at the Estoril Higher Institute for Tourism and Hotel Studies from 5 to 7 April 2017.

This scholarly meeting keeps its primary goal of fostering an interdisciplinary debate within English studies and of serving as a productive space for disseminating the most recent academic research alongside the studies of culture, urban studies and other fields of interest in relation to cities, their spaces and cultures. While encouraging the interchange of different academic perspectives, the Organising Committee also aims to promote informal networking gatherings among its participants.

**Organising Committee:**
- Adelaide Meira Serras
- Ana Gonçalves
- Michaela Schwarz Henriques
- Nélia Cruz
- Patricia Rodrigues
- Paula Rama da Silva
- Pedro Moita

**Scientific Committee:**
- Adelaide Meira Serras
- Ana Gonçalves
- Craig Melhoff
- Eduardo Brito-Henriques
- José Manuel Simões
- Michaela Schwarz Henriques
- Min Wild
- Nick Bentley
- Nora Pleßke
- Patricia Rodrigues
- Paula Rama da Silva
- Raúl das Roucas Filipe
- Teresa Malafaia

*Design / editor: Michaela Henriques*
A special Thank You to our sponsors:

To our sponsors a word of thanks for collaborating in bringing this event about:

- University of Lisbon / School of Arts and Humanities
- University of Lisbon Centre of English Studies (ULICES)
- Estoril Higher Institute for Tourism and Hotel Studies (ESHITE)
- University of Lisbon Centre of Geographical Studies (CEG)
  Tourism, Culture and Space
- Foundation for Science and Technology (FCT)
  MSC Cruises
- Macau Government Tourism Office
- Licor Beirão
- BACALHÔA
  Wines of Portugal
- Pastéis de Belém
- Compal

---

1 Este trabalho é financiado por Fundos FEDER através do Programa Operacional Factores de Competitividade – COMPETE e por Fundos Nacionais através da FCT – Fundação para a Ciência e a Tecnologia no âmbito do projeto UID/ELT/00114/2013.
A Rua e a Cidade - Limiares

Data: 5 - 7 Abril 2017

Organização: Centro de Estudos Anglísticos da Universidade de Lisboa / ESHTE
Locais: Faculdade de Letras da Universidade de Lisboa e Escola Superior de Turismo e Hotelaria do Estoril

Oradores principais

Professor Brycchan Carey (Northumbria University, GB)
Professor Jean Viviès (Aix-Marseille University, França)
Professor Michael Hall (Armstrong State University, Georgia, EUA)

A Rua e a Cidade – Limiares é a segunda de uma série de conferências multidisciplinares, dedicada ao estudo das cidades e dos modos de vida que nelas se foram desenvolvendo ao longo dos tempos. Embora os Estudos Ingleses desempenhem um papel central nesta série de conferências, tanto do ponto de vista cultural como do geográfico, à semelhança do critério adoptado na primeira Conferência Internacional A Rua e a Cidade – Despertares, que suscitou o interesse de investigadores de uma vasta gama de disciplinas, como, por exemplo, literatura, arquitectura, sociologia e turismo, todas os contributos provindos de áreas relacionadas com o tema serão contemplados. Pretende-se, assim, continuar a explorar o tema na sua multimodularidade, procurando construir uma visão tão abrangente quanto possível da rua e da cidade.

Ao longo dos séculos, as cidades têm sido fulcro de experiências e intercâmbios culturais, congregando gentes diversas de forma recorrente. As ruas têm sido o espaço público onde os povos e os indivíduos tanto convergem em rede, como estão isolados na multidão. Também espalharam as vozes dos cidadãos insatisfeitos ou revoltosos, e em épocas de crise, ou se tornaram uma plataforma para reunir apoio colectivo, em momentos de desespero. Em tempos de conflito, as cidades são simultaneamente santuários de esperança e teias multiculturais de negociações complexas. As dinâmicas e os desafios complexos de um meio urbano suscitam constantemente novas questões aos investigadores, no que se refere, por exemplo, aos aspectos da representação estética e política e ao modo como são interpretados e vividos. Assim, os estudos sobre dinâmicas tão complexas tornaram-se extremamente diversificados, promovendo um leque de perspectivas do espaço com que nos identificamos.

Lisboa vai ser a Capital Ibero-Americana da Cultura, em 2017, um “acontecimento [que] será o mote para a promoção de um ano artisticamente inovador, em que se terão em conta quer os processos históricos e a troca de conhecimentos que enquadram as relações entre estas cidades da Europa e das Américas, quer a existência de uma produção actual, artisticamente diferenciada e intrinsecamente plural”, segundo um comunicado da Câmara Municipal de Lisboa. Neste sentido, gostávamos de convidar todos a partilhar esta atmosfera urbana que ultrapassa as fronteiras da Europa e interliga a cidade de uma forma global.
A Segunda Conferência Internacional A Rua e a Cidade – Limiares terá lugar na Faculdade de Letras da Universidade de Lisboa e na Escola Superior de Turismo e Hotelaria do Estoril, entre os dias 5 e 7 de Abril de 2017.

Este encontro científico continua a privilegiar o debate interdisciplinar no seio dos Estudos Ingleses, actuando como um espaço produtivo de divulgação da investigação académica mais recente, tanto no que respeita aos Estudos Culturais, aos Estudos Urbanos, como a outras áreas de interesse em relação às cidades, aos seus espaços e às suas culturas. Além de incentivar o diálogo entre diferentes perspectivas científicas, a Comissão Organizadora deseja promover encontros informais entre os participantes.

**Comissão Organizadora:**

- Adelaide Meira Serras
- Ana Gonçalves
- Michaela Schwarz Henriques
- Nélia Cruz
- Patrícia Rodrigues
- Paula Rama da Silva
- Pedro Moita

**Comissão Científica:**

- Adelaide Meira Serras
- Ana Gonçalves
- Craig Melhoff
- Eduardo Brito-Henriques
- José Manuel Simões
- Michaela Schwarz Henriques
- Min Wild
- Nick Bentley
- Nora Pleßke
- Patrícia Rodrigues
- Paula Rama da Silva
- Raúl das Roucas Filipe
- Teresa Malafaia

*Design / editor:* Michaela Henriques
Agradecimento aos patrocinadores:

Aos nossos patrocinadores uma palavra de agradecimento por colaborarem na viabilização deste evento:

Universidade de Lisboa / Faculdade de Letras
Centro de Estudos Anlísticos da Universidade de Lisboa (ULICES)
Escola Superior de Hotelaria e Turismo do Estoril (ESHTE)
Centro de Estudos Geográficos da Universidade de Lisboa (CEG)
Turismo, Cultura e Espaço
Fundação para a Ciência e a Tecnologia (FCT)
MSC Cruzeiros
Direcção dos Serviços de Turismo de Macau
Licor Beirão
BACALHÔA
Vinhos de Portugal
Pastéis de Belém
Compal

Este trabalho é financiado por Fundos FEDER através do Programa Operacional Factores de Competitividade – COMPETE e por Fundos Nacionais através da FCT – Fundação para a Ciência e a Tecnologia no âmbito do projeto UID/ELT/00114/2013.
Map of the Conference Rooms at the School of Arts and Humanities,
University of Lisbon
Abstracts / Resumos

in the order of the Programme / seguindo a ordem do Programa
**Wednesday, 5 April, 2017 - Quarta-Feira, 5 de Abril de 2017**

**Venue:** School of Arts and Humanities, University of Lisbon  
**Local:** Faculdade de Letras, Universidade de Lisboa

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.00 – 14.30h</td>
<td>Registration / Inscrição</td>
<td>Anf. IV</td>
</tr>
<tr>
<td>14.30 – 15.00h</td>
<td>Opening Session / Sessão de Abertura</td>
<td>Anf. IV</td>
</tr>
<tr>
<td>15:00-16:00h</td>
<td><strong>Keynote Lecture</strong></td>
<td>Anf. IV</td>
</tr>
</tbody>
</table>

**Keynote speaker:**  
**Prof. Michael Hall**

michael.hall@armstrong.edu

Michael R. Hall is Professor of Latin American History and U.S. Foreign Relations at Armstrong State University in Savannah, Georgia. He has been the director of over a dozen study abroad programs in Latin America. His various activities include associate editor in charge of book reviews for the association's *Journal of Global South Studies* (JGSS), and faculty advisor of Armstrong State University’s chapter of Phi Alpha Theta, the national history honor society.


More on our site and here.

“Urban Rail from One Century to the Next: The Santo Domingo Metro in the 21st Century”

The Santo Domingo Metro is a modern urban rapid transit system in Santo Domingo, Dominican Republic. It is the most extensive rapid transit system in the Caribbean. President Leonel Fernández, realizing the need to alleviate the traffic congestion in the nation’s capital, initiated construction of the Metro during his second presidential administration (2004-2008). Fernández, who grew up in New York City’s Washington Heights neighborhood, and influenced by that city’s subway system, understood the value of a well-planned urban rail system. Many political pundits claimed that part of the reason that Fernández easily won re-election in 2008 was because of his support for the construction of a rapid transit system.

This presentation places the Dominican urban rail system in Santo Domingo in historical perspective by first examining the transformation of the urban rail system at the beginning of the 20th century based on trams to the urban rail system based on the Metro at the beginning of the 21st century. Then, the dichotomy is placed in historical context by comparing and contrasting the evolutionary changes in urban rail transport with other capital cities in the Ibero-American world, such as the urban transport system in Lisbon, Portugal.
José Duarte

University of Lisbon Centre for English Studies (ULICES), FCT
joseaodurarte@gmail.com

José Duarte has a PhD in American Studies and teaches North-American Cinema and History of Cinema at the School of Arts and Humanities (Universidade de Lisboa), where he is also a researcher (University Lisbon Centre for English Studies). More recently, he has been developing a post-doc project (funded by FCT) on the cinematic representations of the urban space.

Growing up in the city: Noah Baumbach’s Greenberg (2010) and Frances Ha (2012)

In both Greenberg (2010) and Frances Ha (2012), the city plays an important role as the space to explore the story of characters emotionally adrift. Los Angeles and New York, the two cities represented in these films, are portrayed in a very particular way. While director Noah Baumbach favors New York City in most of his films, as is the case of Francis Ha, in Greenberg he focuses the story on Roger Greenberg, who returns to L.A. after a nervous breakdown. Greenberg depicts Los Angeles as an “almost kind of bizarre, predatory wilderness” (Fortune, 2013), but still attractive. In this sense, the city is the place where the main character does not fit, but learns to accept his destiny and grow up. Frances Ha, in its turn, represents New York in “the most beautiful way possible” (Baumbach, 2013), while at the same time exploring the struggle of Frances to become a dancer and find her true self. The aim of this presentation is twofold: 1) to understand how Noah Baumbach looks at both cities in these films and 2) to explore the relationship between Roger Greenberg-Los Angeles and Frances-New York. Thus, by analyzing and comparing Baumbach’s portrait of Los Angeles and New York, I aim at examining how the city is projected in contemporary American independent cinema.

Ann Tso

Dept. of English Cultural Studies, McMaster University, Ontario, Canada
tsoa@mcmaster.ca

Ann Tso is a PhD Candidate in the Department of English and Cultural Studies at McMaster University, and a holder of the prestigious Ontario Trillium Scholarship. She

Writing Psychogeography, Writing London through a Screen Darkly: Iain Sinclair’s White Chappell, Scarlet Tracings (1987)

Guy Debord coined the word ‘psychogeography’ to describe an individual’s emotional reactions to his surroundings. In response, I will discuss Iain Sinclair’s paranoid reaction to London. In White Chappell, Scarlet Tracings (1987), Sinclair poses as a self-denouncing London visionary who writes of the conceivable/possible, so that he may discover the utopian/impossible in what he does not write. Sinclair writes psychogeography to pursue a(n) impossible/utopian London, a London that no longer is.
Isabel Treviño
University of Zaragoza, Spain
675614@unizar.es

Isabel Treviño is a postgraduate student at the University of Zaragoza. She holds a degree in English Studies and is currently studying a Master's in Textual Analysis. Her main interests are Film Studies and Cultural Studies, with a focus on transnational cinema, globalisation and global cities, and contemporary cinematic cities.

“City Narratives in a Global World: The Case of 360”

In the context of a globalised world, in which the boundaries between nations may appear to be less marked, the city—what Edward Soja calls the “postmetropolis” (2000)—emerges as a microcosm of a new society. In its streets, people from different social and ethnic backgrounds converge. These cities are characterized by their multiple identities and the connectivity among people, and their intricate links with other cities. As a consequence of this, there has been a growing interest among film scholars in the representation of the city in contemporary cinema (see for instance Shiel and Fitmaurize, eds., 2011, and Mennel 2008).

In this paper, I will analyse 360 (Fernando Meirelles, 2011) as an exemplar of recent cinema’s attention to urban spaces. 360 weaves together several storylines set in seven different cities and suggests the existence of an invisible network among them, following the conventions of the multi-protagonist film. As theorized by María del Mar...
Azcona (2010) and others, multi-protagonist films bring together characters that might otherwise not cross paths with one another. Global cities, characterised as they are by their multiculturalism, emerge as places where transnational encounters, as well as Gerard Delanty’s “moments of world openness”, are more likely to take place. The multi-protagonist formula seems to be the most suitable paradigm to reflect the strong interconnectedness that characterises the globalised world, and cities one of the most obvious habitats of this interconnectedness. The paper also explores the film’s use of the city as a narrative device, according to which a change of location implies a shift to a different storyline. The aim of this paper is to analyse 360 as a cultural discourse about interpersonal relations in the global city in particular and in a globalised world in general, a world characterised by the constant flow of people, capital, commodities and information.

16.20-17.40h  
Literary Cities I  
Room D. Pedro V

Wenyan Gu
Fudan University, Shanghai, China
wygu16@fudan.edu.cn

Wenyan Gu is a Ph.D Candidate in the Department of Chinese Language and Literature at Fudan University, where she has started her research focusing on modern and contemporary Chinese literature since September 2016. She has completed her Master studies at Göttingen University in Germany with distinction, and her undergraduate studies at Binghamton University in America. Her master thesis on the Anglo-American urban literature from late modern times has won the university faculty award of Göttingen University in 2015. Gu was a recipient of multiple academic research grants including the DAAD and Erasmus. Her current research interest lies in the historical narrative of modern and contemporary Chinese literature, East-West intercultural communication, and urban literary studies.

“The Chronotope of Nightmare: Walter Benjamin and the Phantasmagoria of the Flaneur”

The flaneur, the modern wanderer in urban theatre, has become a nexus figure in urban literary studies thanks to the German scholar Walter Benjamin. This paper aims to sketch out the imagery of the modern flaneur through a probing of Benjamin’s elusive description of this figure. I will start from a brief examination of the crystalizing project of Benjamin’s dialectics, The Arcades Project or Das Passagenwerk, in which the dialectical flaneur-image as his artistic “imagery” is to be reviewed in light of Bakhtin’s theory of time and space in literature. While Benjamin’s incongruent flaneur-identification precisely reflects his dialectical methodology in socio-literary studies of urbanity, his making of the flaneur imagery deflects the phantasmagorical time-space, or “chronotope”, of modern metropolitan by highlighting the fugitive movement of “flânerie”. This mode of moving, no less dialectical than the flaneur image itself, defines the flaneur’s perception and his being in the modern metropolis, while the city phantasmagoria is encrypted onto his image – an imagery in the chronotope of nightmare.
Rosamund Paice  
University of Portsmouth, UK  
rosamund.paice@port.ac.uk  

Dr Rosamund Paice is a Principal Lecturer in English Literature at the University of Portsmouth. Her current research is in the early-modern period, with particular foci on late 16th / early 17th C city and theatre spaces, and companionship and community in Milton. She was Project Lead for the Much Ado About Portsmouth Shakespeare festival (April 2016).

---

### “Something Fishy: Herring and the Thresholds of Taste in Shakespeare's Southwark”

Herring references in the writings of Shakespeare and his contemporaries underscore the fish's status as staple of the English diet. Available only to the moneyed in its fresh form (white herring), smoked and pickled herrings were a cheap and readily available food, associated as much with the regular habits of an ale-drinking underclass as with fasting days when better food (i.e. meat) could not be had. More common than any other fish, herring was an integral part of Southwark’s commercial and social life.

The ubiquitousness of the herring, and a shared understanding of its urban and class associations, however, imbued this fish with great value for Southwark-based writers in the late sixteenth and early seventeenth centuries. Within this context, the humble herring gained currency as a symbol of both unmanliness and indiscriminate (sexual) appetites, evoking the streets of Southwark both in terms of its herring-accompanied drinking, and as the red-light district of its day.

An investigation of the language of herring in this period uncovers the unmistakable whiff of innuendo, revealing playful categories of masculinity, from the sexually exhausted 'shotten herring' to the interchangeable and ungentlemanly 'pickle herring'. Herring deaths (including, but not restricted to, Nashe's description of Robert Greene's 'fatal banquet of Rhenish wine and pickled herring') in turn underscore that there is no such thing as an innocent herring in the hands of the Southwark writers.

Herring references are just one example of how communities both share and develop a richly-allusive language of the streets, and how that language can become lost with the street-life it expresses, and so form an obstruction to modern understanding of the past. What better place, however, than the home of bacalhau to reconnect with the allusiveness of a fellow preserved fish?

---

Márcia Marques  
University of Lisbon Centre for English Studies (ULICES)  
Academia de Música de Stª Cecília (AMSC)  
marbessa81@gmail.com  

Marcia Bessa Marques holds a BA in English from the University of London, and degrees in History, in English and Portuguese Studies from the University of Lisbon. She is

---

### “Street Cries and the Call of Commerce: Sight and Sound in the Cries of London.”

Lacking the desirability and appeal of the new shops portrayed in shop signs and trade cards, the street traders were remarkable in their refusal to be silenced. Besides being heard with an unparalleled energy, they were seen around the city, defying its obstacles, the vagaries of the weather and the hazards of the incipient pavements. Writers such as Edward Ward and John Gay describe a street ringing with their cries, advertising their accessible wares and their conspicuous presence. Unsurprisingly, collectors, such as Pepys and
an EFL teacher at St Cecilia’s Music Academy, in Lisbon, and a researcher at the University of Lisbon Centre for English Studies. She is a PhD candidate working on art and literature in eighteenth-century England. Her research interests include material culture and theories of representation, on which she has published articles and presented papers at several conferences.

Addison were drawn to the images stemming from the tradition of depicting them in the so-called Cries of London.

From Marcellus Laroon’s *Cryes of the City of London* (boasting ten editions between 1687 and 1733), through Jacopo Amigoni’s set of four plates (1737), Paul Sandby’s *Twelve London Cries* (c. 1759), Francis Wheatley’s pastoral images (1793), to Thomas Rowlandson’s prints (1811), this European tradition was successfully appropriated to display a range of trades providing a wealth of goods and services available on the streets of London.

This paper will discuss the ways in which the Cries of London offer the opportunity to experience the streets visually as well as audibly, not only on account of the prints displayed in specialist shops, but also by virtue of the traders that consumers encountered in the streets of eighteenth-century London.

**17.45-18.15h**

**Nora Pleßke**

Magdeburg University, Germany

nora.plesske@ovgu.de

Nora Plesske is senior lecturer in Anglophone literature, culture, and media at the University of Magdeburg, Germany. She is author of *The Intelligible Metropolis: Urban Mentality in Contemporary London Novels* (transcript 2014, Helene Richter award by the German Association of English Studies) and co-editor, with Monika Pietrzak-Franger and Eckart Voigts, of the forthcoming collection *Transforming Cities* (A&E series, Winter). Besides London literature and urban theory, her main research interests include postcolonial studies and material culture. Currently, Nora Plesske is working on her second book, which explores discursive constructions of colonial objects during the long 19th century.

**“About Transforming Cities”**

In the 19th century, cities such as London emerged as turbulent icons of a new urban modernity, quite parallel to the way in which contemporary megacities in Asia have been seen as icons of globalized 21st-century culture. As Matthew Beaumont and Gregory Dart note, these cities are sites of permanent transformation, “of endless making and unmaking; one in which, under the ceaseless influence of capitalist development, identities of all kinds are constantly solidifying, constantly liquefying” (*Restless Cities* 2010, x). It is obvious that cities emerge through migratory patterns, urban planning, and actual architectural activity as much as through the cultural imaginary, as constructions of discourse. The project *Transforming Cities* endeavored to compare various discourses of urban transformation – expansion, corruption, renewal, dereliction, adaptation – that have emerged in situations of rapid, uncontrolled change.

Contributing to the transdisciplinary research focus on “Convertible Cities” at TU Braunschweig, Germany the project addressed contemporary and historical challenges of changing urban structures. The multidisciplinary conference *Transforming Cities* from 4 to 5 July 2015 analysed how both the 19th- and 21st-century urbanisms register in public discourse as fiction and non-fiction, in literature and TV-series, as material culture as well as cultural practices. Participants from Germany, the UK, Australia, the Netherlands, France, and Croatia came together to engage with the generic and medial modes of urban imagineering and re-imagineering. They took into view transformation by reformism or by the changes brought in emerging ethnoscapes.
In summer this year, selected papers from the conference will be published in a collection edited by Monika Pietrzak-Franger, Nora Pleßke, and Eckart Voigts. This presentation aims at introducing the scientific scope of the larger project and the resulting collection as well as give a glimpse into the single contributions. In relation to the conference topic, Transforming Cities assesses the permanent threshold position of the urban with regard to issues of sustainability and renewal, perception and production, gendered and postcolonial urban spaces, and cultural heritage or the future of cities.
Thursday, 6 April, 2017 - Quinta-Feira, 6 de Abril de 2017

Venue: School of Arts and Humanities, University of Lisbon
Local: Faculdade de Letras, Universidade de Lisboa

10.00-11.00h  Keynote Lecture  Anf. III

Keynote Speaker:
Professor Brycchan Carey
brycchan@brycchancarey.com

Brycchan Carey is Professor of English at Northumbria University. A specialist in the literature and culture of the eighteenth-century Atlantic world, his major publications include *British Abolitionism and the Rhetoric of Sensibility* (Palgrave, 2005) and *From Peace to Freedom: Quaker Rhetoric and the Birth of American Antislavery* (Yale, 2012).

He is currently Chair of the Association for the Study of Literature and the Environment, UK and Ireland, the International Officer of the British Society for Eighteenth-Century Studies, and was a founder and the first president of the Literary London Society.


More information.

“Ignatius Sancho and Olaudah Equiano: Africans and the Streets of Eighteenth-Century London”

Between 1660 and 1807, Great Britain rapidly expanded its overseas empire and became one of the major slave-trading nations. Colonial expansion was not merely a one-way-street, however. During the era of the slave trade, many thousands of Africans came, or were brought, to London, the majority as slaves, servants, and seamen. This lecture asks what life was like for Africans on the streets of eighteenth-century London. It does so by reading the work of two African authors: Ignatius Sancho, whose letters were published in 1782, and Olaudah Equiano, whose autobiography appeared in 1789. These are both literary texts, and as such they resist simple historicist readings—readers need to be alert to their rhetorical flair and stylistic nuance. Nevertheless, between them, these publications show that life for Africans in eighteenth-century London could be difficult and precarious, but also that there were opportunities and even fortunes to be made for a small minority.

11.00-11.30h  Coffee Break
**The city in Sophocles’ Oedipus at Colonus: space, time, and beyond**

During their travel to Athens, Oedipus and his daughter Antigone stop to rest in ‘a village near Athens’ called Colonus. In an effort to understand where they are and whether they have reached Athens yet or not, Antigone describes the city to her blind father. She talks about the imperious castle and the walls that protect the city, the trees, the vines, and the birds that are singing sweetly.

This paper suggests that by portraying the beauty of Athens to an Athenian audience, the poet achieves to unify it, taking advantage of its collective memory and its connection to the native land. In addition, by setting a foreigner to do so, the poet reinforces the feeling of community and ‘togetherness’.

However, if the city of Athens does not exist in its ancient form anymore and the audience today does not consist of Athenians only, can this collective body still be generated? How can collective memory function when the audience is by default multi-diverse? What does ‘Athens’ represent to the contemporary spectator? Is there anything beyond its ‘geographical’ existence to rely on?

By approaching these questions, this paper will investigate whether the particular play uses collective memory as a means of deliberately uniting the audience. It will also inspect whether this union can be linked with the democratising power of tragedy. Finally, it will examine the different use of collective memory form ancient times to contemporary performances.

---

**Naples in the Early Modern Imagination**

Stephen Greenblatt’s study of Shakespeare’s *The Tempest* is perhaps the best known example of the role privileged discourse plays in othering indigenous people. In act one a resentful native, Caliban, claims that his master’s teaching him language resulted in his learning how to curse. Although Greenblatt’s commentary has met its share of criticism, it has influenced a generation of Renaissance critics who subsequently unmasked the misrepresentation inherent in power relationships. This field of study continues to grow since so many early modern authors created imagined colonial spaces populated by indigenous people. However, one colonial space has received little attention in post-colonial studies: Naples.
articles appear in publications, including “New Light on George Fox and Curaggia: Writing by Women of Italian Descent”. Her *George Bishop: 17th Century Solider Turned Quaker* was published both in England and the US. Kirkus Reviews named her *Geography of Shame* a 2015 best book.

Part of a larger project that examines the imagining of Naples and Neapolitans, this paper explores Aphra Behn’s fashioning in *The Rover and Emperor of the Moon*. In these plays she creates a liminal street life and characters rendered incorrigible because of their low social standing and delusory behavior. We could ask, “Doesn’t this happen all the time in literature?” Yet while such characterizations are expected, Behn’s Angellica Bianca, Dr. Baliardo, and Scaramouch are set in a colonized space where their sense of self resembles a house of mirrors. Behn’s plays reflect an imagining of Italy and Italians shared by contemporaries. A city with a long and distinguished past, by the 15th century Naples was part of the Spanish empire, a hybrid space having more in common with the newly discovered Americas and the Low Countries than with Florence or Rome.

My paper also presents my initial research into the historical and anthropological roots of an imagined Naples, including reports of Jesuit missionaries sent to southern Italy in the 16th century to secure the Spanish inquisition who reported back a ubiquitous lack of civilization and need for control.

---

**Blasina Cantizano**

University of Almería (Spain)

blasina@ual.es

Blasina Cantizano has a Ph.D. in English (University of Granada, 1999) and became lecturer of English at the University of Almeria (2000), where she got her tenure in 2006.

She is currently working on different research fields on contemporary subjects: literature by women, American short stories and writers, children’s literature and the relationship between literature and the arts. Some of her latest contributions to international conferences are: “Mixed Marriages Are a Doomed Enterprise: A Taxonomical Approach to Family Units in Jhumpa Lahiri’s Short Fiction” (Delhi, 2010); “Identidad, cultura y emigración: una aproximación a los relatos de Ha Jin” (Murcia, 2015).

---

**“China vs. USA: the city in Ha Jin’s short fiction”**

This paper aims to analyse the role of cities in the short fiction of Ha Jin (Liaoning, 1956) born and raised in China but a writer who lives in the US and produces his works in English. His prolific literary career began with the publication of poetry: *Between Silences* (1990) and *Facing Shadows* (1996). He also published seven novels and an essay, *The Writer as Migrant* (2008), in which he reflects upon his own migrant experience. To date, he has published four collections of short stories: *Ocean of Words* (1996), *Under the Red Flag* (1997) – for which he received the Flannery O’Connor Award for Short Fiction –, *The Bridegroom* (2000) and *A Good Fall* (2009). The publications of these collections follow a chronological pattern similar to the personal experience of the writer: from living in China to settle down in the US through a process of adaptation and assimilation into a new culture.

Written in English and published in the US, the stories of *Ocean of Words* (1996), *Under the Red Flag* (1997) and *The Bridegroom* (2000) take place in China, in cities and villages the author either remembers or imagines. On the other hand, *A Good Fall* (2009) shows a transition of place, a migration to the West (to the USA), in which the sense of displacement and unease of Chinese immigrants is shown in the way they are confined to particular physical surroundings in which they feel alienated from the main culture. American cities are described in a different way, as
the author feels them closer to his present personal circumstances.

This paper, therefore, attempts to establish connections between these two places and cultures: China and USA, and to show how and why the author describes cities, villages and neighbourhoods so differently.

<table>
<thead>
<tr>
<th>Nélia Cruz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Univ. of Lisbon Centre for English Studies (ULICES)</td>
</tr>
<tr>
<td>CLEPUL- FLUL</td>
</tr>
<tr>
<td><a href="mailto:neliacpr@gmail.com">neliacpr@gmail.com</a></td>
</tr>
</tbody>
</table>

Nélia Cruz é doutoranda no Programa de Comunicação e Cultura, na Faculdade de Letras da Universidade de Lisboa. A sua pesquisa centra-se nas narrativas audiovisuais. É investigadora no Centro de Estudos Anglísticos (CEAUL) e é Coordenadora do Gabinete de Estudos de Cultura, Artes Performativas e Audiovisuais (GECAPA-CLEPUL), onde desenvolve o projecto de investigação: Comunicação, Cultura e Estética nas Artes Audiovisuais. Nélia Cruz é também guionista e professora na área da comunicação audiovisual.

<table>
<thead>
<tr>
<th>Phillip Wenturine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Escola Superior de Educação do Instituto Politécnico de Santarém (ESES)</td>
</tr>
<tr>
<td><a href="mailto:Phillip.Wenturine@ese.ipsantarem.pt">Phillip.Wenturine@ese.ipsantarem.pt</a></td>
</tr>
</tbody>
</table>

Phillip D. Wenturine is a 2016-2017 Fulbright Scholar to Portugal. He is a professor of creative non-fiction and media writing at the Polytechnic Institute of Santarem, as well as a cultural ambassador.

<table>
<thead>
<tr>
<th>“Era uma Vez na América, de Sérgio Leone: uma percepção épica da realidade”</th>
</tr>
</thead>
</table>

“Era uma Vez na América, de Sérgio Leone: uma percepção épica da realidade”

Qual a relação possível entre o conceito de epopeia e as artes audiovisuais? De que forma este conceito se revela nos dias de hoje e se pode manifestar num ambiente de som e imagem?

<table>
<thead>
<tr>
<th>“Phillip Takes on Portugal, beginning on the Lisbon Cobblestones and Walking Street to Street”</th>
</tr>
</thead>
</table>

I began my research project after reading *Humans of New York* which started as a street photography project to highlight cultural differences within the streets of New York City. It inspired me to do the same, but all over the streets of Portugal. I wanted to use my background in Creative Writing to highlight the uniqueness of the

<table>
<thead>
<tr>
<th><strong>Pessoas of Portugal, Lisbon, life stories, Humans of New York, empathy across borders</strong></th>
</tr>
</thead>
</table>

### Ruth Sousa Tavares

*Escola Superior de Educação do Instituto Politécnico de Santarém (ESES)*

Ruth is a student of Education, Communication, and Multimedia at the Polytechnic Institute of Santarem where she is a student of Professor Maria Barbas and visiting Fulbright Student Lecturer Phillip D. Wenturine. She became fascinated by the *Pessoas of Portugal* project and wanted to contribute to the collection of stories in her hometown of Praia, on the Island of Santiago, Cape Verde, Africa. And after being interviewed for the project, she became a featured writer and helped design the website.

<table>
<thead>
<tr>
<th><strong>Pessoas of Portugal, Cape Verde, breaking boundaries, cultural empathy</strong></th>
</tr>
</thead>
</table>

### “Projecting the Importance of Cultural (In)difference to Create Empathy Across Borders”

Within the *Pessoas of Portugal Project*, I have been able to share my story of immigrating to Portugal from Africa. I have also been able to read about all the people in *Humans of New York* and work to capture the same stories here in Portugal to help show that people are the same no matter their skin color or their country of origin. In this paper I want to show that by helping publish the stories of strangers, we are further breaking down barriers of difference, discrimination, stereotypes, and prejudices. This will be a chance to test out an audience so that I can tailor this project to a specific area's needs since I want to take this project back home to Cape Verde and use it as a way to advance EFL in an underrepresented area while also projecting their stories into the world for this to continue to spread throughout other populations. I think it is vital for our world to understand that through cultural differences we often find striking similarities and that is what builds cultural empathy across borders.

### Arthur Oliveira

*Escola Superior de Educação do Instituto Politécnico de Santarém (ESES)*

I became involved with the *Pessoas of Portugal* project to better my English. I help interview people for the
Arthur is a student of Education, Communication, and Multimedia at the Polytechnic Institute of Santarem where he is a student of Professor Maria Barb as and visiting Fulbright Student Lecturer Phillip D. Wenturine. He has been living in Portugal since he was 12, having immigrated here from Brazil. He became involved in the *Pessoas of Portugal* project because of his interest in creative writing and EFL. He has recently assisted in the making of a video for the project which explains the importance of capturing these stories in both languages. Arthur has also been involved in a pen-pal project which partners up *pessoas* in Portugal with people in the United States to further an intercultural exchange.

*Pessoas of Portugal*, creative writing, translations, EFL, cultural exchange

---

**Teresa Maia e Carmo**

Escola Superior de Educação do Instituto Politécnico de Santarém (ESES)

MTeresa.Carmo@ese.ipsantarem.pt

Docente na Escola Superior de Educação do Instituto Politécnico de Santarém, doutorada em Ciências da Comunicação, mestre em Comunicação Educacional Multimedia e licenciada em Comunicação Social. Como jornalista, trabalhou sobretudo na área cultural e social, com responsabilidades de coordenação editorial no Diário de Notícias (editora-adjunta no DNA), Visão (editora Cultura), Se7e (editora Cinema) ou ELLE (chefe de redação), entre outros. Realizou os documentários «Djunta Môn» (em coautoria com Abílio Leitão) e «Os Moldavos», assim como vários filmes institucionais para Fundação Calouste Gulbenkian, INESC, PT, editoras. Foi assessora de Imprensa do Ministro da Cultura no XIV Governo Constitucional da República.

multiculturalidade, Cova da Moura, bairro

---

project in Portuguese and work on translating it into English so that the stories have a wider audience. It also lets me help other locals practice their English as I am able to converse in both languages when warranted. This project has been especially interesting for me because I want to be a teacher, and this experience has enabled me to share these stories with others in class, and also to make presentations with him at various panels at the Polytechnic Institute of Santarém. This paper aims to present the advantages of such projects within the context of EFL, since it has helped me improve my speaking skills, but has also helped others practice their English while learning about other’s culture which is really important in this advancing world. Furthermore, I argue that if more people get involved, perhaps this could branch to other countries, and it would really help facilitate a multicultural exchange for our future.

---

“Multiculturas às portas da cidade”

Às portas da cidade capital escondem-se cidades invisíveis. As relações entre ambas são tensas, sempre a medir forças por um espaço que transborda sem pedir licença. É um universo atravessado por histórias de casas e ruas com gente dentro, que veio de longe mas está muito perto. No Bairro da Cova da Moura, às portas de Lisboa, há pessoas castanhas, negras e brancas que tecem uma malha incerta de esperança e desespero, cruzando culturas da lusofonia que souberam construir um terreno de riquíssima expressão comunitária. Este é o breve retrato de uma comunidade única e quase incógnita que, contudo, pulsa e avança, mestiçando e porfiando ao longo mais de três décadas.

Após a imersão no Bairro durante alguns meses, eis um vislumbre dos seus problemas, alegrias e desafios através das histórias de alguns dos seus mais icónicos habitantes que, generosos, as quiseram assim partilhar. Jovens, adultos, portugueses e estrangeiros, acossados pelo estigma do «bairro problemático» que reduz a meia dúzia de títulos sensacionalistas e planos assustadores nas televisões as vidas de mais de sete mil pessoas. Muito para lá disso há uma vida intensa, partilhada e solidária nas ruas do Bairro. Onde se canta e dança, se aprende e se ensina, se cria e cresce em ambiente multicultural.

A multiculturalidade é um dado irreversível das antigas metrópoles coloniais, a que o drama do terrorismo e dos refugiados que visam a Europa como destino trouxe uma atualidade contundente.

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Topic</th>
<th>Speakers</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.00-15.00h</td>
<td>Lunch Break</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.00-16.30h</td>
<td>Parallel Sessions</td>
<td>The Political Street</td>
<td>Eduardo Obradó Mancholas</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Eduardo Obradó Mancholas</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>University of Cantabria,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Santander, Spain</td>
</tr>
</tbody>
</table>

Eduardo Obradó is a part-time lecturer at Universidad de Cantabria and a secondary school teacher. He is currently working in his PH thesis on representations of the city in contemporary American crime fiction. His fields of interest are second language acquisition and crime fiction in English.

Eduardo has published “It’s All One World, It’s All One Book”, a chapter devoted to George Pelecanos in Serial Crime Fiction: Dying For More. (Palgrave MacMillan, 2015)

---

**“Gentrification and Crime Fiction”**

Gentrification, or the conversion of socially marginal and working-class areas of the central city to middle-class residential use, as defined by Zukin, is often perceived as a negative phenomenon since it implies the displacement or removal of the residents of the affected areas and its substitution for affluent newcomers.

For Haut, noir protagonists express contempt for this process of renewal or revitalization of the inner-city, as in crime fiction sleaze is preferable to nouveau commodification.

This attitude is partially shared in contemporary American crime fiction, and can be found in authors such as Pelecanos, Price and Lehanne or by TV shows as The Wire.

This paper will deal with how gentrification is regarded in contemporary American crime fiction, as well as its effects on it.

---

**Silvia Murillo-Aribas**

University of Zaragoza (Spain)  
silmuriunizar@gmail.com

---

**“The City as Refugee Camp: Borders and Thresholds in Children of Men”**

The film *Children of Men* (Alfonso Cuarón, 2006) is a cautionary tale of humanity’s decay and loss of morality in a post-globalized context. Its depiction of a dystopic future civilization nearing collapse due to an epidemic of infertility has been widely praised for its cultural content and its aesthetic value. *Children of Men* has been interpreted as a critique against borders and as a defence of boundless mobility (Žižek 2006, Boyle 2009). However, this perspective overlooks the film’s consistent formal representation of the antithetical condition of the border as both exclusionary boundary and site of connection that fosters social interaction (Cooper and Rumford 2011, Mezzadra and Neilson 2013, Deleyto 2016).
Silvia Murillo is a postgraduate student of the University of Zaragoza, Spain. She holds a degree in English Studies and is currently studying a Master’s Degree in Textual Analysis in Film and Literature Studies. Her main research interests are within the field of Film Studies, with a focus on transnational cinema, cosmopolitan and border theory.

Using cosmopolitan and border theory as methodological framework and carrying out a formal-aesthetic analysis of some key scenes, this paper aims to show how *Children of Men* encapsulates an ambivalent attitude towards borders and presents modern cityscapes as borderlands in which people from different backgrounds come together.

The paper focuses on the film’s depiction of two apparently different urban zones, the city of London and the refugee camp of Bexhill. The plot hinges on the journey from the former to the latter, thus connecting both as parallel representations of the same reality. Borders are pervasive in the film’s portrayal of London, a city that not only hosts immigrants and refugees but also segregates them and controls their mobility. This ideology is underscored and problematized in the film’s construction of the refugee camp. I argue that Bexhill is presented as a heavily guarded border zone of cultural diversity that functions as a metaphor for the current state of cities worldwide.

This paper brings to the fore the film’s acknowledgement of the complexity of the border as a concept that transcends geo-political distinctions and permeates urban spaces.

---

**NilooFar AMini**

Gent University, Belgium

niloofar.amini@ugent.be

NilooFar AMini (1986) was trained as an architect at Art and Architecture University in Iran. From October 2014 she was accepted as a Ph.D. candidate in Architecture History and Theory at Gent University in Belgium. NilooFar AMini is currently worked on Iranian Politics and Architecture during the sixties and the seventies, and investigate this in the light of the concept of public space.

“Designing the ICMS university in Tehran as an antidote to the ‘University street,’ during the Pahlavi Regime (1970-1972)”

New or developing countries badly need universities for promoting the rapid socio-political and economic development, and sure to promote their own new elites. This makes building universities into an important task for urban design and a politically sensitive issue. This was certainly true for Iran during the seventies. It was then a very complicated issue because the students were hungry for radical reforms inside as well as outside the universities.

Since all the universities in the capital were located in the same area, and even on the same street, the urban and architectural policy in the Pahlavi regime was concentrated on that educational axis. By constructing the pivotal landmarks such as Shahyad Monument - considered as the gateway to modern Tehran - and the City Theatre, the regime aimed at imposing the utopian vision of Pahlavi of a Great Civilization, a new east-west world synthesis, and to merge Tehran’s antiquity and modernity. This came down to a promotion and encouragement of the bourgeois elite, and of organizing the public space as a space of consumption and commerce, and certainly not as a democratic space. I was certainly meant to stifle the student’s opposition.

However, while the ‘university street’ was strictly controlled by regime, architect Nader Ardalan was designing a new university, ICMS (Iran Center of Management Studies), (1970-1972 in the north-western part
of Tehran) whose typology radically going against the regime’s official utopian vision which made it less visible from outside by using the garden-madrasa model and the mandala Cosmo-gram. Most probably this went unnoticed because its traditional typology made this educational institution look innocent to the government’s surveillance. This paper analyzes ICMS as an example of an-educational-public space, built by private investor as a reaction and silent protest, against the urban policy of the regime.

15.00-16.30h  
As Cidades e as Expressões das Comunidades  
Room 5.2

Mónica Valle Vieira  
FLUL  
Associação Unidade Cultural - UnidacSer  
monicavalle@letras.ulisboa.pt

Mónica Valle Vieira, brasileira, residente em Lisboa, formada em Artes Visuais com habilitação em Designer de Interiores Faculdade de Artes Visuais da Universidade Federal de Goiás, Mestre em Cultura e Comunicação pela Faculdade de Letras da Universidade de Lisboa, coordenadora pela Associação Unidade Cultural - UnidacSer no projecto “Universidade Sénior na Universidade - Uniac”, voluntária no Núcleo de Apoio ao Aluno - NAA como coordenadora dos bolseiros e voluntários da Biblioteca da FLUL e dos voluntários da Unidac, estudante de doutoramento e investigadora do tema “O impacto das relações intergeracionais no processo de envelhecimento activo” como base para a tese de doutoramento na FLUL.

“Lata 65 – Workshop de Arte Urbana para Idosos”

A evolução científica e a democratização do acesso a serviços de saúde no último meio século trouxeram, entre outras coisas, o aumento da esperança média de vida. Em qualquer país considerado desenvolvido, sabemos que não seremos tão facilmente fulminados por doenças como o eram os nossos antepassados. Assim, existe em cada um de nós a clara noção de que temos uma quantidade razoável de anos para viver, e isto é, de facto, uma admirável conquista da Humanidade, conseguida em muito pouco tempo de História. Mas, como é sabido, quantidade não é qualidade. E quantidade sem qualidade é apenas uma grande maldição. Enquanto sociedade ainda estamos a tentar aprender como abordar esse período de anos extra, recentemente ganho, ao qual chamámos “terceira idade”. Na Europa, um território relativamente pequeno onde existem muitos países e muitas cidades, o fenómeno do envelhecimento das populações é facilmente detectável. Nas praças e jardins das cidades vê-se cada vez menos carrinhos de bebê e cada vez mais grupos de pessoas reformadas cujas vidas não foram dinamicamente reformuladas. Destas certezas vividas no nosso quotidiano, fomos constatando adicionalmente, a cada nova intervenção realizada pelo WOOL – Festival de Arte Urbana da Covilhã, a simplicidade e naturalidade com que a Arte Urbana atingia as mais variadas faixas etárias, particularmente os ‘habitantes’ mais idosos da nossa área de actuação.

Foram estes que se transformaram nos nossos companheiros e espectadores de todas as horas. Diariamente assistimos a romarias diurnas e nocturnas, de idosos que saiam de casa, não para ir à habitual missa ou jogo de cartas, mas para seguir todos os detalhes das pinturas. Ouvimos mil histórias sobre o que poderia estar a surgir nas paredes e comoveu-nos ouvir coisas como ‘hoje sinto-me mais segura com a imagem do pastor, que me acompanha todo o dia pela janela’.

O LATA 65 – workshop de Arte Urbana para idosos, surgiu como um desafio, de levar este interesse demonstrado pela Arte Urbana mais além, com vontades objectivas de:
provar que conceitos como ENVELHECIMENTO ACTIVO e solidariedade entre gerações fazem a cada dia mais sentido;
- demonstrar que a Arte Urbana tem o PODER DE FOMENTAR, PROMOVER E VALORIZAR A DEMOCRATIZAÇÃO DO ACESSO À ARTE Contemporânea;
- aproximar os menos jovens a uma forma de expressão artística habitualmente associada aos mais jovens;
- demonstrar que a idade é só um número.

**Nelson Pinheiro Gomes**  
FLUL  
Centro de Estudos da Anglísticos da Universidade de Lisboa (CEAUL)  
nelsonpinheiro@campus.ul.pt


**“Gestão e Análise de Dinâmicas Culturais e Criativas em Lisboa – das Tribos Urbanas às Tendências”**

O estudo de dinâmicas culturais e criativas em espaço urbano providencia um largo campo de exploração transdisciplinar com resultados que podem ser aplicados juntamente com os decisores políticos e estratégicos, tanto ao nível de políticas locais como de estratégias empresariais. Esta comunicação pretende apresentar os resultados do estudo piloto integrado no “Projeto Culturas Criativas: Cidades, Tendências, Gestão”, desenvolvido entre Setembro de 2016 e Fevereiro de 2017. Este projeto aplicado, pautado pela transdisciplinaridade das metodologias e dos próprios intervenientes, passou pela imersão de jovens investigadores de doutoramento, em articulação com os estudantes das Pós-graduações em Comunicação e Tendências e em Indústrias e Culturas Criativas, em espaços urbanos de Lisboa, num contexto de proximidade com as dinâmicas socioculturais, projetos e marcas em desenvolvimento no território.

A presente questão de investigação prende-se com a complexidade do ADN cultural e criativo dos bairros de Lisboa, de modo a contextualizar os vários processos sociais em ação que sugerem pistas estratégicas de inovação para uma melhor gestão de projetos e de políticas. As ações de análise imersiva em cada bairro e o contacto pessoal com os espaços geraram dados sobre a identidade e as narrativas dos bairros, bem como os seus públicos, que revelam um frágil equilíbrio entre grupos e projetos, cada vez mais afetado por ações de gentrificação e pelo impacto do turismo.

Não obstante os dados da investigação, um dos principais resultados do estudo piloto prende-se também com o modelo desenvolvido para a geração de dinâmicas de grupo e para a introdução de estudantes de pós-graduação de especialização em práticas de pesquisa e de trabalho de campo. Desta forma, transfere-se a investigação e os conceitos desenvolvidos para um âmbito de formação. Isto permitirá, numa segunda fase, um conjunto de atividades de disseminação e de ativação do conhecimento ao nível social e económico.
Helena Pires
(co-autora: Mª da Luz Correia)
Minho University
helena.pires538@gmail.com

Helena Pires é mestre em Estudos Económicos e Sociais pela Universidade do Minho e doutorada, pela mesma Universidade, em Ciências da Comunicação - Semiótica da Comunicação. É Professora Auxiliar no Departamento de Ciências da Comunicação, Instituto de Ciências Sociais, na Universidade do Minho e investigadora no Centro de Estudos de Comunicação e Sociedade na Universidade do Minho.

“A Passeio, primeiros passos de um projeto in progress...”

A Passeio é um projeto do Centro de Estudos de Comunicação e Sociedade da Universidade do Minho que visa a criação de uma plataforma de partilha de informação e conhecimento sobre as expressões urbanas e os objetos da cidade, as histórias e as artes de rua, que vão desde a arquitetura, ao graffiti, à animação de rua, ao artesanato, ao vitrinismo e ao comércio tradicional. Numa breve abordagem, pretende-se apresentar este projeto nas suas linhas gerais, bem como dar conta dos seus primeiros passos.

As ações quotidianas e os gestos efêmeros que acontecem nas ruas da cidade são neste projeto contextualizados com as histórias de vida e com a memória partilhada dos seus transeuntes, sendo ambos objeto de registro, pretexto de diálogo e matéria de reflexão, através de uma apresentação de dados que se pretende interactiva e multimédia. Este portal pretende desenvolver uma rede de imagens, sons e palavras, que seja, de algum modo, um prolongamento da experiência sensorial, das metamorfoses do imaginário, do exercício da memória e da vivência social que se cristalizam na cityscape e nas suas narrativas: visualidades, sonoridades, táttevidas, odores, sabores e saberes, lazeres e afazeres. Acompanhando cada imagem com a devida legenda, a Passeio quer documentar as vidas de bairros e vizinhanças, os ritmos dos percursos urbanos, as memórias de estabelecimentos comerciais e lojas, as histórias de artistas e comerciantes de rua, os testemunhos de minorias étnicas e culturais que habitam a cidade...

É objetivo desta comunicação apresentar algumas das abordagens exploratórias da Passeio, ainda numa fase preliminar, tendo em vista a constituição de uma cartografia dos objetos da cidade e das narrativas dos seus cidadãos. A título de exemplo, ilustrar-se-á a problemática do projeto, nomeadamente, com os estudos de caso, respeitantes à arte urbana, Walk & Talk (Ponta delgada) e Up There (Matosinhos).

16.30-17.00h Coffee Break

17.00-18.30h Parallel Sessions

Thursday, 6 April 2017 Session 4

17.00-18.30h Gendered Urban Spaces Anf. III

Miranda Critchley
The Bartlett School of Architecture, UCL
miranda.critchley.15@ucl.ac.uk

“Reinventing the Prison: The Redevelopment of HMP Holloway, 1968-1978”

This paper will use the case-study of Holloway Prison in London to examine the threshold between the city and the prison. It will analyse attempts in the mid-twentieth
Miranda Critchley is a first-year PhD student at the Bartlett School of Architecture, UCL. Her PhD is part of the HERA-funded project ‘Printing the Past. Architecture, Print Culture, and Uses of the Past in Modern Europe’. Her current work examines nineteenth-century British infrastructure and ideas of progress.

century to manipulate the image of this boundary and link these to the desire to reassert control over the image of punishment of women.

HMP Holloway first opened in 1852. Its castellated gatehouse—the threshold between the outside and the prison—was modelled on Warwick Castle: stone griffins holding keys in their claws flanked the wooden gate. Although the prison was initially designed to house men and women, from 1902, Holloway accommodated women and girls only. This made it a gendered urban space, but also a space where ideas of gender were overlaid by ideas of criminality.

In the 1960s, the number of female prisoners in England and Wales was low. This prompted plans for the reorganisation of the women’s prison system and a move towards a different form of prison architecture, with greater flexibility. In 1968, the redevelopment of Holloway Prison was announced. This paper analyses the plans for the redevelopment—in particular, how the prison would appear from the street and proposed interactions between inmates and the community—alongside Foucault’s idea of the punitive society. Here, Foucault argues that in eighteenth-century thought, the prison was considered strange and flawed, but during the nineteenth century, it was made to appear inevitable. The redevelopment of Holloway shows a similar moment in the 1970s, where prison appeared inappropriate. Giving Holloway’s threshold a normal appearance was a means of re-establishing incarceration as an ‘anthropological constant’.

This topic is important because it addresses how the city separates and distances the female ‘criminal’ other, but also because Holloway has recently been closed and the site is awaiting redevelopment—a particularly apt moment to reconsider its history.

Josefa Maria Stiegler

Faculty of Social Sciences, University of Vienna, Austria

josefa.st@setzbauer.com

Josefina Stiegler holds a bachelor degree in Scandinavian Studies from the University of Vienna, which has brought about a fascination for the Swedish language. After completing her undergraduate studies in 2013, she registered for the Master’s Gender Studies at the University of Vienna, which she interrupted to do a one-year master programme in Sweden. In 2015 she earned a master’s degree in Sustainable Urban Management with a major in built environment from Malmö University. This spring she finished her master’s thesis in

“From installing street lights to addressing power relations: a critical feminist analysis of the discourse of security in Vienna”

This contribution explores what understanding of security is put forward in security-related urban planning in the city of Vienna. Safety in public space has become a crucial utility in neoliberal urban planning in general. Security is seldom discussed in relation to actual threats but is often considered synonymous with cleanliness and order. This means that the concept of security can be applied to various policy agendas: Security becomes a prominent issue in debates about gender equity in urban planning since insecurity is perceived as a topic particularly relevant to women. In this study the methods of discourse analysis and expert interviews are used to analyze how security is discussed within planning documents and how the documents are applied within the context of the city of
Gender Studies on the topic presented in the abstract.

<table>
<thead>
<tr>
<th>Security, gender, urban planning, feminism</th>
</tr>
</thead>
</table>

Patrícia Alves Lobo

University of Lisbon Centre for English Studies (ULICES)

patricia_aclobo@sapo.pt

Patrícia Alves Lobo holds a PhD in Literature and Culture (American Studies), an MA in English Studies and an MA in Foreign Language Education. She is a researcher at ULICES (University Lisbon Centre for English Studies), where she integrates the American Studies research group and at CETAPS (Centre for English, Translation and Anglo-Portuguese Studies), where she integrates the Teacher Education and Applied Language Studies research group. Her areas of research include Border Studies, Chicano Studies and Foreign Language Education. She is also a lecturer at two Portuguese Polytechnics, teaching mainly English for professional purposes.

<table>
<thead>
<tr>
<th>Ciudad Juárez, feminicide, machismo, colonialism</th>
</tr>
</thead>
</table>

“Feminicide in the streets of Ciudad Juárez: Economic changes, social narratives and colonial discourses on the border of the United States and Mexico”

The border cities of US and Mexico are spaces of hibridity and collision, where the coexistence of the first and the third worlds generates an amalgamation of languages and cultures, as well as a clash of realities, economies and policies, originating spheres that differ from both the north and the south. These border cities also function as a demarcation zone, where the uncontrolled process of industrialization caused by the North American Free Trade Agreement (NAFTA) leads to social and political inequalities, as well as an accelerated change in traditional gender roles, due to the entry of women into the labor market.

The streets of the border city of Juárez are one of the most dangerous places in the world for women: since May 1993, hundreds have been kidnapped, raped, murdered, tortured and mutilated and thousands are still missing. This presentation begins by highlighting the link between the economic changes generated by the NAFTA and the destabilization of gender roles in Ciudad Juárez, which originated new outbreaks of violence against women. Second, it exposes the dialectic that underlies patriarchal models rooted in Mexican culture, which are on the basis of social narratives that excuse the oppressor and blame the victim. Finally, this presentation addresses the centrality of miscegenation in the imperialist and colonial discourse of the Juárez feminicide, also relating it to the border of the USA and Mexico and the hibridity of female bodies historically and culturally pluralized.
<table>
<thead>
<tr>
<th><strong>17.00-18.30h</strong></th>
<th><strong>Rítmos Urbanos</strong></th>
<th><strong>Room 5.2</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nuno Rodrigues</strong></td>
<td><strong>“Entre o passado e o presente dos largos do Intendente e do Martim Moniz (Lisboa). Dinâmicas e transformações urbanas em espaços de negociação.”</strong></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:nmdrodrigues@gmail.com">nmdrodrigues@gmail.com</a></td>
<td>Esta comunicação tem como objetivo apresentar uma reflexão crítica relativamente às intervenções realizadas, às transformações verificadas e às dinâmicas atualmente presentes nos largos do Intendente e do Martim Moniz (Lisboa). Tendo como pano de fundo as políticas e as intervenções que ocorreram nestes dois territórios, temporalmente simultâneas, pretende-se explorar, em primeiro lugar, as intenções e os pressupostos que legitimaram e estiveram na base das intervenções em causa, bem como os efeitos que inicialmente se pretendiam alcançar. Num segundo plano, pretende-se realizar uma descrição geral que permita uma contextualização das transformações ocorridas, relacionadas com tais intervenções, tendo por base uma dimensão sócio-espacial. Por último, e focando as dinâmicas atuais, pretende-se problematizar as dificuldades de negociação que ocorreram quer a um nível institucional quer a um nível do quotidiano e do espaço público, as quais são fundamentais para compreender as distâncias entre as intenções iniciais e os efeitos verificados. Esta questão será ainda explorada na relação entre espaço público, consumo e cidadania, problematizando dimensões como a (in)visibilidade, a (in)formalidade e o acesso e/ou exclusão ao espaço público e à cidadania. Considera-se que os territórios em questão, ao nível das suas transformações recentes e das diferentes situações de exclusão que os caracterizam são exemplos paradigmáticos da tensão entre tais dimensões, reproduzindo-se tais dinâmicas e processos no quotidiano e nas formas de negociação que se efetivam no espaço público bem como num plano institucional. A metodologia aplicada consiste em trabalho de campo e recolha de informação secundária realizada pelas/os autoras/es em projectos de investigação anteriores, bem como em observações e registos etnográficos atuais que permitam complementar a informação anteriormente recolhida e responder aos objetivos anunciados.</td>
<td></td>
</tr>
<tr>
<td>Ana Estevens</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:anaestevens@gmail.com">anaestevens@gmail.com</a></td>
<td>Centro de Estudos Geográficos, Instituto de Geografia e Ordenamento do Território (IGOT), UL</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Ana Estevens</strong> is a researcher at IGOT (Geographic and Territorial Planning Institute) – Center for Geographical Studies, University of Lisbon, Portugal. She also holds a PhD in Human Geography from the University of Lisbon. Her PhD thesis focused on the complexity of social relations and conflict in the contemporary city, centering research on the neighborhoods of Mouraria (Lisbon) and Raval (Barcelona). Her current research looks the role of arts in the transformation of the contemporary city.</td>
<td></td>
</tr>
<tr>
<td>Maria Inês Lourenço</td>
<td><strong>“Design Social em Bairros da Cidade de Lisboa”</strong></td>
<td></td>
</tr>
<tr>
<td>Faculdade de Arquitectura - Universidade de Lisboa</td>
<td>Esta comunicação visa apresentar um projecto de inclusão social através da aprendizagem e da expressão artística fotográfica.</td>
<td></td>
</tr>
<tr>
<td><a href="mailto:milourenco.7@gmail.com">milourenco.7@gmail.com</a></td>
<td>Com uma abordagem teórica resultante dos pressupostos desenvolvidos por Shea (2012) e Manzini (2015), entre outros, o projecto concretizou-se através de exposições de fotografia que contaram com a participação de jovens de três bairros sociais lisboetas, Bairro Padre</td>
<td></td>
</tr>
</tbody>
</table>
In this regard, we address the issue about the immaterial value of the street, that it is a visual experience that subconsciously affects individual’s functions and emotions. We are talking about shape, colour, materials (eco-friendly products) and the immaterial value of the street. That is a visual experience that is not a conscious perception, but the immaterial value of the street. That is a visual experience that is not a conscious perception, but

Luís Miguel Pinto
CITAD, Lusíada University (Lisbon), University of Beira Interior
moreirapinto.arq@clix.pt

António Polainas
RTP, CITAD-Lusíada University, CITCEM-FLUL, Escola Superior de Comunicação Social (ESCS)
antonio.polainas@gmail.com
(co-autor: Artur Modelinsky)

Luís Miguel Pinto graduated in Architecture (1994) and after that he has done the Master Degree in the same field, at Lusíada University, in Lisbon (1996). In 2007 he made his doctorate (phd) in History / perception design, at Portucalense University in Oporto. Research in the field of Architecture, perception, virtual reality, new construction materials (eco-friendly products) and

“Street Mood and Experience in the City”

In recent decades, many of the activities of our society change its structure and expanding its borders. It was necessary to go beyond the border and seek new solutions to the demands of a new "world". Architecture has always been the result of the delicate balance between art and science. With this study, we intend to clarify the meaning of the immaterial value of the street. Architects are now using a different methodology to conceiving projects. They work between atmospheres and emotions. Art meaning, is not a conscious perception, but addresses the intuitive apprehension. We could say, that perception leads to the expression, and the expression is essential for the perception. One “sees” and “it interprets”, the other “represents”.

In this research paper, we address the issue about the immaterial value of the street, that it is a visual experience that subconsciously affects individual’s functions and emotions. We are talking about shape, colour,
António Polainas is a senior creative in TV set design of RTP (Portugal broadcasting). Degree in architecture by ESBAL, Master Degree in Architectural Theory by Lusíada University, graduated in «Advanced Studies» (DEA) by Seville University, PhD in architecture by the Beira Interior University (UBI) and Title of "Expert" in theater - scene design at IPL, Polytechnic Institute of Lisbon. Has developed architecture and scenography works in Europe, Africa and Asia. He has been a university professor since 1999, is an integrated member of the research Center in Territory, Architecture and Design (CITAD - University Lusíada) and Transdisciplinary Research Centre «Culture, Space and Memory (CITCEM – University of Letters de Lisbon); member of the National Academy of Fine Arts in Lisbon, and founding partner of Scenography Portuguese Association (APCEN).

light and shadow. For some people, the colour assumes a prominent role, balancing, signal, interpretive emotion associated to the shape and texture. For other takes on the role of exaggeration, excess, so its absence or colour uniformity are assumed as principal than the form, and that it is the immaterial role of the street. It is the way how we feel happy or sad.

A place reveals itself on its streets, from pedestrians strolling during lunch time, to performers entertaining tourists on sidewalks, to the bustle of local markets, and more.

The street will improve an emotive experience across multiple contexts, and interaction moments. Is it possible to have a building or a street or a city, that can make you happy, sad, or even angry?

20.00h Conference Dinner at Hotel Mundial – Restaurant “Varanda de Lisboa”
Friday, 7 April, 2017 - Sexta-Feira, 7 de Abril de 2017

Venue: Estoril Higher Institute for Tourism and Hotel Studies
Local: Escola Superior de Hotelaria e Turismo de Estoril

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.00h</td>
<td>Departure to Estoril from FLUL</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Transport is provided by the organization.)</td>
<td></td>
</tr>
<tr>
<td>9.45-10.00h</td>
<td>Welcoming Session</td>
<td>Sala Estoril</td>
</tr>
<tr>
<td>10.00-11.00h</td>
<td>Keynote Lecture</td>
<td>Sala Estoril</td>
</tr>
</tbody>
</table>

**Keynote Speaker:**

**Professor Jean Viviès**
Aix-Marseille University, France

[jean.vivies@univ-amu.fr](mailto:jean.vivies@univ-amu.fr)

Jean Viviès studied at ENS Saint-Cloud, holds the title of agrégé in English and is a Professor in British literature at Aix-Marseille University (France). He is a former Head of the Department of English Studies, and of the Research Centre on the English-speaking World (LERMA 853).


More [information](#).

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.00h-11.30h</td>
<td>Coffee Break</td>
</tr>
</tbody>
</table>
Friday, 7 April 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Session 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.30-13.15h</td>
<td>Parallel Sessions</td>
</tr>
<tr>
<td>11.30-13.15h</td>
<td><strong>Urban Heritage, Experience and Rhythms</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Jorge Abrantes</th>
<th><a href="mailto:joao.reis@eshte.pt">joao.reis@eshte.pt</a></th>
</tr>
</thead>
</table>

**Jorge Abrantes** holds a PhD in Tourism (Institute of Geography and Spatial Planning of the University of Lisbon). More than 30 years of professional experience, especially as a general manager and board member at different companies in the tourism and aviation sectors. Professor at the Estoril Higher Institute for Tourism and Hotel Studies in matters related with transports as well as finance and the touristic business. As a researcher he develops projects related with air transportation and tourism.

**João Reis** holds a PhD in Geography (Urban and Regional Planning at the Institute of Geography and Spatial Planning of the University of Lisbon). Lecturer, senior researcher, member of the Technical-Scientific Council and President of the Pedagogic Council at the Estoril Higher Institute for Tourism and Hotel Studies. He has collaborated with other academic institutions (ESHTI-UEM, Mozambique and ESEIG-IPP, Porto), and participated in seminars and congresses (tourism planning, territorial development and GIS). As a researcher, he develops projects in tourism planning teams. He is also mentor in Master thesis projects. He is also Mentor Master’s thesis students.

**“Location, location and location: the evolution of touristic hostels in the city of Lisbon”**

Although hostels have a very old origin, going back to the period of the Hammurabi code (1800 years BC), the origin of the hostels for tourist purposes or temporary accommodation, goes back to the movements and organizations that promoted the occupation of free time for young people, with the first youth hostel to appear in Germany, in 1912. However, the first privately owned hostels, for tourism purposes, only emerged in the early 1980s. In Portugal, the hostel phenomenon is even more recent, with the first private hostel in Lisbon to appear in 2005 (Lisbon Lounge Hostel). Since the first hostel in Lisbon, there has been a steady increase in the number of hostels in the capital. The legal framework of the hostel lodging, as part of local accommodation legislation, approved in 2015, the prizes won by Portuguese hostels internationally year after year and the recognition of the quality of its touristic product has made this business model today a true alternative to traditional hotel accommodation. The objective of this research is to show the evolution of the hostels in Lisbon over the years, using maps to facilitate the analysis. The hostels were georeferenced using the ArcGIS software, based on their respective addresses and the information was collected through the main reservation websites used by hostel users, with a special focus on [www.hostelworld.com](http://www.hostelworld.com), [www.hostelbookers.com](http://www.hostelbookers.com) and [www.booking.com](http://www.booking.com). The conclusions show a concentration of hostels in the downtown of the city (Baixa), meeting the preferences of tourists for this type of accommodation in the historic center. This situation has contributed to the urban rehabilitation of these spaces, with the hostels, because of their location in these historic areas, to help the recovery and rehabilitation of real estate and/or floors previously vacant or in a high degree of degradation.
### Nelson Francisco Augusto

Évora University, Portugal  
Univ. of Lisbon Centre for English  
nfca.uevora@gmail.com

Lecture in the Conference Cycle "Visions - Cycle of Architecture Conferences" at the University of Beira Interior entitled "Dream - Timelessness and Other Wanderings."  
Director of the Architecture Critique Department of “EXQUISITE Page” (February 2015), where he has directed several articles and interviews with architects such as José Mateus, Paulo David, Pedro Gadanho and Ricardo Carvalho.  
Architectural articles in “Badaladas Journal”, and in “Público P3”.  
Founder of the site "neideblog.com"

---

**“Cultural Appropriation as World Heritage”**

There are few good examples of rehabilitation of Portuguese cities in recent years. Lisbon invaded by tourism called for an investment, mainly foreign, which meant the reconstruction of several old buildings. Rehabilitation of facade has fed many Portuguese studios, but did not increase the requalification of the architectural identity of these buildings.  
The reinterpretations of the patrimonial elements found in the recovered works are found in few good examples. The houses of Manuel Aires Mateus, near the Lisbon Cathedral, the Castelo House, João Favela project, or the recovery of Cebolas Square, by Carrilho da Graça, are examples of a good dynamics with patrimony.

If in the first one, the stones found in the courtyard of the house serve to draw balconies, baseboards or meetings of walls, and still the rediscovered cistern, turns into a free space; In the second it is the archaeology of the house that informs the projective procedures, trying to keep the diverse historical identities to the maximum. In the last, the stones found in the square serve the riverside front wall, as the stairs of the old quay are integrated into the project.

More difficult seems to be the integration of new works, which have a value of cultural appropriation by the community, but are devalued by the designers or entities. An example of this is the work of the urban-artist Vhils, in the new Cruise Terminal, Carrilho da Graça project, which was demolished and not integrated, or changes in the project by Ricardo Carvalho - MUDE. This paper intends to question how we can create criteria for cultural valorization with the diversity of existing pieces that a city like Lisbon leaves us.

---

### Carla Braga

ESHTE  
Carla.Braga@eshte.pt

Carla Braga has been a lecturer at the Estoril Higher Institute for Tourism and Hotel Studies since 2001. Her courses include Professional Practice of a Foreign Language Guide, Communication Techniques, Lisbon, cultural appropriation, rehabilitation, identity

**“The City of Lisbon as an Expression of Italian Community”**

In the latest years, we have noticed a rising number of Italian tourists in Lisbon. The Italian tourists really enjoy cultural touring when they are visiting another country and appreciate recognizing aspects of their own culture in the foreign places they are visiting. As they are very fond of city breaks, it is important to create new motives to attract them to visit Lisbon. We create an Italian itinerary specifically drawn to the tourists of this nationality based on the constructions and monuments built by Italian architects and artists along the centuries, to show that Lisbon can be seen as an expression of Italian Community in Portugal.
Portuguese Culture, Natural Heritage and Tourism Itineraries. She is working for her Ph.D. in Tourism at IGOT/ESHTE, writing a thesis about the Italian community in Portugal. She has given papers about culture and religion in Tourism at conferences and colloquia in Portugal and abroad and helped organise a number of international conferences.

<table>
<thead>
<tr>
<th><strong>Adelaide Serras</strong></th>
<th><strong>“Places of Power, the power of Places in Mid-eighteenth century London and Lisbon”</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>School of Arts and Humanities, University of Lison, ULICES</td>
<td>In the eighteenth-century London and Lisbon stood as two major imperial capitals. They teemed with people and goods coming and going from their ports, commerce feeding their respective economies and stimulating new activities and new habits of consumerism and entertaining. Political power kept its place in these modernised cities, both in royal residences and in governmental seats, together with new places where financial operations gained momentum.</td>
</tr>
<tr>
<td><a href="mailto:adelaideserras@gmail.com">adelaideserras@gmail.com</a></td>
<td>The hustle and bustle of these two metropoles, however, also brought about some ingrained frailty which, in turn, resulted in dramatic changes. In the British case, the financial adventure of the South Sea Bubble put into jeopardy not only the national finances, but also the royal house and the national government. In Lisbon, the 1755 earthquake physically destroyed part of the capital, including the royal residence, government and trade offices, and, in tandem, potentially, or momentarily, undermining the optimistic belief on humankind’s prowess in every field and path of life.</td>
</tr>
<tr>
<td>Adelaide Meira Serras is an Assistant Professor (w/aggregation) of the English Department of the Faculdade de Letras, Universidade de Lisboa, where she graduated in Germanic Philology, got her Master’s Degree in Anglo-American Studies, and her PHD in English Culture, specialisation in eighteen-century English Culture. As a ULICES investigator – English Culture Group – she edited Empire Building and Modernity, and translated Addison’s Cato, Catão, Uma Tragédia, introduction and notes. She co-directs the Science Fiction and Fantasy Project, Messengers from the Stars. She currently teaches Medieval Culture, English Culture (17th to 21st century) to undergraduate classes, and MA/PhD seminars concerning the British Empire, gender and utopia studies. She has written several papers on British culture issues: Enlightenment, the 18th-century political and ideological paradigm, the gender question, and science fiction. Now she is working on utopia and the city.</td>
<td>Foucault viewed the model of the eighteenth-century city as the matrix for the regulations that apply to a whole state (1982). So, this paper aims to approach these places of power as the outcome the then current ways of life, as well as the urban planners’ perception of what Bourdieu defined as the symbolic power of the social place, i.e., the dynamics of empowering new places.</td>
</tr>
</tbody>
</table>

places, empowerment, London, Lisbon
<table>
<thead>
<tr>
<th>11.30-13.15h</th>
<th>Cidades Literárias II</th>
<th>Sala 1.03</th>
</tr>
</thead>
</table>
| **Maria Mota Almeida**  
Instituto de História Contemporânea  
FCSH/NOVA, ESHTE  
mariamotal@gmail.com |
| **“Caminhos Magnéticos”: Percorrer as ruas, (re)descobrir as cidades na companhia do escritor Branquinho da Fonseca”** |
| - “Precisava de sair dali, de ir para as ruas, caminhar, tomar ar, sabia lá o quê. Abandonar-se ao escorrer da multidão que passa e parece que nos leva. Eram nove da noite, a hora a que as ruas da cidade (Lisboa) acordam por uns instantes, depois do jantar, quando começam os cinemas, os teatros, e se enchem os cafés” ‘Tragédia de D. Ramon’ |
| - “Coimbra é uma cidade que tem apenas sol nos telhados, nas janelas que olham para o rio e nos campos dos arredores. As ruas são frias e húmidas, apertadas entre velhas casas, ruas tortuosas, em ziguezague, com escadinhas e arcos medievais.” *Porta de Minerva* |
| Ao andar nas ruas apreende-se a cidade, ao descrever as ruas (re)constrói-se a cidade, perpetuando, na sua representação, o potencial da mesma enquanto espaço de sociabilidade, de vivências e de afectos. Potencial este subordinado às dinâmicas culturais e sociais que lhe estão inerentes, numa determinada época, filtradas pelo olhar do escritor que é também um *flâneur*, um observador, um leitor minucioso da cidade através do registo polifónico da vivência da(s) rua(s).  
É, precisamente, a leitura e descrição da paisagem urbana de Lisboa e de Coimbra, feita através das ruas, espelhada num conto e num romance de Branquinho da Fonseca, que pretendemos abordar nesta comunicação. A ‘Tragédia de D. Rámon’ (1938), inserida na colectânea *Caminhos Magnéticos*, e o romance *Porta de Minerva* (1947), permitem-nos, ao deambular pelas ruas das ditas cidades, compreender as suas vivências, as relações sociais que aí se estabelecem e os quotidianos em determinados momentos históricos. Numa primeira fase abordaremos a importância que os escritores e a respectiva obra detêm para a (re)descoberta e (re)leitura das cidades. Em seguida, faremos um levantamento dos diferentes patrimónios, dos locais e dos personagens que compõem as obras e que vão permitir, mediante a metodologia de análise de conteúdo, uma leitura das cidades em estudo. Far-se-á um levantamento de fotografias da época em que foram escritos os contos.  
Por fim, a espacialidade e o quotidiano dos anos 30 serão reinterpretados numa leitura contemporânea destes espaços de vivência em permanente transformação, através da objectiva do neto do escritor, Luís Branquinho da Fonseca Soares de Oliveira, Director de Fotografia de Cinema. |

---

cidade, identidade cultural, património urbano, vivências urbanas, Branquinho da Fonseca

| **Maria La Salette Loureiro**  
Universidade Nova de Lisboa  
lsloureiro@sapo.pt |
| **“A cidade de Álvaro de Campos: Entre qualquer cais e O CAIS”** |
| Entre os vários espaços citadinos que aparecem na poesia de Álvaro de Campos, o cais ocupa um lugar central e sem ele a sua cidade não seria concebível. Cais de chegada ou... |

Áreas de interesse: Literatura Contemporânea, Modernismo, Nuno Bragança, Cidade, Ecocrítica, Geocrítica.

de partida, do porto ou da «gare», cais de pedra ou Cais arquetipal, ele prolifera na poesia deste heterónimo de Fernando Pessoa, articulando-se com o tema da viagem. FREQUENTEMENTE objeto de descrição estática ou dinâmica, o cais é captado pelo sujeito poético de diferentes pontos, com o recurso a vários códigos de imagem e técnicas que se aproximam da pintura e do cinema, dando origem a diferentes escalas de planos, a efeitos de estatismo ou movimento, a diferentes graus de nitidez e dimensão dos objetos.

Espaço-limiar por excelência, um «non-lieu» (Jean-Marc Augé), dir-se-ia que o cais funciona como sinédoque ou síntese da Modernidade, reunindo características definidoras do momento civilizacional, como o progresso técnico e científico, o cosmopolitismo e o internacionalismo.

Mas o cais da poesia de Campos é bastante mais do que isso. Enquanto espaço-limiar, ele atualiza múltiplas dicotomias semânticas, de que destacamos chegar/partir, nacional/estrangeiro, física/ metafísica, real/ simbólico, real/ imaginário, humano/ divino, ser o próprio/ devir outro(s). No que respeita a este último ponto, o cais revela-se como lugar ideal para cumprir o princípio sensationista de «Sentir tudo de todas as maneiras», pois é com o intuito declarado de viver as emoções dos outros, de ser os outros, que o sujeito poético para lá se desloca.

Com efeito, frequentemente lugar de peregrinação, o cais promove no sujeito poético a criação de mundos imaginários, realizando algo que se aproxima do conceito de «Excursus utopique», de Bertrand Westphal (2007), e do conceito de «Hétérotopie», de Michel Foucault. Mas, acima de tudo, é neste lugar que uma «essencialidade de mistério» se torna «ponte entre qualquer cais e O CAIS».

---

**Aquilino Machado**
Centro de Estudos Geográficos/IGOT, Universidade de Lisboa

<aquilino.machado@campus.ul.pt

**Professor Assistente**
Convidado no Instituto de Geografia e Ordenamento do Território, Universidade de Lisboa.

Investigador do Núcleo ZOE/Dinâmicas e Políticas Urbanas e Regionais do Centro de Estudos Geográficos, Doutorando e Mestre em Geografia Humana no Instituto de Geografia e Ordenamento do Território, manifesta o seu interesse de estudo nos campos epistemológicos da Geografia Cultural e Urbana.

_O eixo Rua da Palma - Avenida Almirante Reis e os seus percursos literários. A marca de uma geografia ficcional e emocional na construção de memórias e trajetos na cidade contemporânea_

O conspecto aborda a paisagem literária erguida no eixo Rua da Palma – Avenida Almirante Reis. Usamos o trajeto emocional dos escritores e das suas ficções para falar da sua evolução, que embora tenha nascido na alvorada do século XX, antes da cidade republicana, a ela esteve sempre ligada.

Mas a história que nela se encontra entalhada alimenta-se também do sabor de atração da cidade pelo seu interior. Quase como dissessemos que Lisboa ao voltar as costas ao rio que a viu nascer se deslumbrase com o seu interior, talvez com o aparato da brisa que “trazia lá de cima um cheiro fresco de húmus, de estreves, de águas e verduras” (José Rodrigues Miguéis, 1958).

Na sua evolução capturamos a cartografia de mobilização republicana imortalizada na escrita de Aquilino Ribeiro; ou o balanceamento emocional de Fernando Pessoa, e de uma parte da geração de Orpheu, que levariam o poeta da
Professor Adjunto Convidado na Escola Superior de Hotelaria e Turismo do Estoril (2008 – 2013), onde obteve, em Junho de 2013, o Título de Especialista na Área de Turismo, aplicando um projeto sobre o “O Território Literário de «A Casa Grande de Romarigães».

heteronímia a confessar num pedacinho de escrita epistolar: “há dias passava eu de carro na Avenida Almirante Reis. Levantando os olhos por acaso, leio no cabeçalho de uma loja: Farmácia A. Caeiro”.

Na ditadura do Estado Novo, a cadência de apropriação revelou-se através de uma boémia que se espessava em torno dos cinemas populares e das cartografias dos cafés e bares, onde ninguém estava “livre de apanhar com um poeta à deriva pela proa”, como nos legou José Cardoso Pires. Nela detemo-nos no traço especioso do café Herminius que funcionaria como um casulo do movimento surrealista português.

Por fim, desaguamos no 25 de Abril e na sua intensidade cenográfica, dando forma à expressão de Lefebvre (1970) de que a cidade soube tornar-se num cenário de um “teatro espontâneo do qual” cada um se torna “espetáculo e espectador, às vezes actor”, e que foi tão declamada pelos nossos poetas hodiernos.

Teresa-Cláudia Tavares

Escola Superior de Educação do Instituto Politécnico de Santarém (ESES)
tc.tavares@ese.ipsantarem.pt

Coordenadora do Departamento de Línguas e Literatura da Escola Superior de Educação de Santarém. Doutoranda na FCSH em Literatura Comparada, estando neste momento a escrever a dissertação, que versa sobre a autoria feminina em Portugal em meados de oitocentos.

regeneração (Portugal), endividamento, usura, capitalismo, séc. XIX

“Lisboa, meados de oitocentos: Money makes the world go round”

O objetivo desta comunicação é, em primeiro lugar, caraterizar sumariamente os expedientes a que recorrem os/as lisboetas de meados de oitocentos quando querem algo para o qual não têm fundos: tentar a sorte nas casas de jogo (clandestinas) ; vender ou penhorar objetos pessoais; pedir emprestado; organizar espetáculos pagos; como veremos, até se dispõem a trabalhar.

De seguida, descreveremos alguns dos intervenientes nestes processos: banqueiros de casa de jogo, penhoristas, adelos, empregados de lojas que estimulam ao hiper-consumo através de crédito, confria religiosas....

As nossas fontes serão obras da época ( Camilo Castelo Branco, Pedro Lopes de Mendonça) e, sobretudo, as Memórias... de Josephina Neuville (1863).

<table>
<thead>
<tr>
<th>13.30-15.00h</th>
<th>Lunch Break</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sala Estoril</td>
<td>Closing Remarks and a Port Wine Farewell (Porto de Honra)</td>
</tr>
<tr>
<td>15.45h</td>
<td>Bus transport back to FLUL (sightseeing along the coast: Estoril-Lisbon)</td>
</tr>
</tbody>
</table>

To all a safe return - we do hope to see you back next time!!!

A todos um boa viagem de regresso - contamos com a vossa presença na próxima conferência!