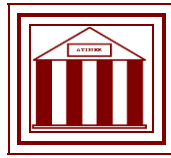


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**ATINER's Conference Paper Series
ARC2018-2535**

**The Somatic Landscape of Urban Migrant
Identities: Mapping Emotional Engagements of
Site, Dance and Body in Raval, Barcelona, as
Case Study**

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The Somatic Landscape of Urban Migrant Identities: Mapping Emotional Engagements of Site, Dance and Body in Raval, Barcelona, as Case Study

**Ana Moya Pellitero
Victoria Hunter**

Abstract

The historical neighbourhood of Raval, in Barcelona comprises a multicultural urban landscape. It contains a sense of both tangible and intangible identity influenced by a high level of social mobility arising from migration, tourism and urban gentrification processes. In April 2018 we led an exploratory workshop with neighbourhood residents, our objective was to observe the multisensorial nature of this urban landscape with locally-based participants who identified themselves as ‘migrants’ to the Raval area. Through an arts-based residency we explored body-site relations by drawing attention to the body, human movement in space and its relation to and reflection of the urban landscape. Our methodology involved a five-day movement workshop with 14 participants in site-based movement experimentation through which we explored the redefinition of urban affects, engagement, familiarity, and sense of belonging to space. We focused our attention on the creation of landscape through our bodies, using site-specific movement explorations in space and experimental cartographies. Through the practice-led inquiry we generated artistic site-specific material that articulated the social, mental and environmental registers of space (Guattari, 1989). We considered the communicative role of the body as a non-verbal and non-representative language (Thrift, 2008; Anderson and Harrison, 2010). The mapping of urban space through the body enabled us to understand the participants’ subjective engagement with space (feelings, emotions, rhythms, movements, intensities, memories, wishes, visions) (Harvey, 2006). We explored landscape as an active and predicative creation arising from subjective and vital experience, conscious, cognitive and sensorially filtered and shaped by memories, emotions, narratives and perceptions. Through “co-mapping” bodies and urban sites we explored the intra-active nature of these engagements through New Materialist lenses (Barad, 2003; Haraway, 2016), spatial theory (Lefebvre, 1992/2004) and discourses of urban flow and mobility (Edensor, 2010; Cresswell and Merriman, 2011; Harvey, 2012).

Keywords: Community participation, Historical Urban Landscape, Landscape perception, Site-specific Dance Performance, Urban Mapping.

Acknowledgments: We are grateful for the trust, kindness and enthusiasm of our 14 participants that made this research possible. Special thanks to the Municipal Civic Center of Drassanes and Folch I Torres Center in Raval that accepted to host and co-finance the days of the project.

Introduction

This paper contextualizes the workshop design and implementation through a sociological, historical and morphological urban theoretical framework. It presents the key research objectives and questions and discusses the workshop methodology, organization and results. The workshop; "Site, Dance and Body: Explorations of Movement and Emotional Geographies in Raval", took place from 9th to April 13th, 2018 and engaged 14 participants over a five-day period. Working with intergenerational and mainly female residents with a migrant background enabled us to explore body-site relationships and participants' associations with and connection to urban spaces through movement research, physical and imaginary mapping, and individual articulations of their relationships to everyday lived places. We paid attention to the difference between what the mind expresses (memories, values and mental connections) and what the body feels (tempo, rhythms, flows and energies), reviewing both memories and mental responses and the systems and structures of the body in relation to the material nature of the urban space. Through material engagement with particular places the participants were also able to acknowledge their own body as the key mode of processing and responding to urban environments.

The participants, identified themselves as migrants to the Raval area as they came from diverse geographical areas and cultural backgrounds, through shared practical tasks they were encouraged to create landscape through the movement of their own body in space. This creative process of community participation was at the same time a work of social construction in which participants explored affective processes of adaptation, integration, commitment, familiarity and belonging to space, using body movement as a shared language. Throughout the residency we worked with the emotions, the psychology of perception, and the intimate and collective imaginaries of daily, lived spatial experience to review and promote the feeling of belonging, the predication of the affections and memories of place. The project fostered mental and sensorial connections to urban sites through movement exploration and produced a 're-mapping' of sites through which the participants situated themselves, strengthened existing links and forged new-found relationships with space and place in Raval.

The workshop is the result of a transdisciplinary research collaboration and international joint venture between Dr. Ana Moya, integrated researcher in landscape perception and heritage, at the Center of Art History and Artistic Research (CHAIA), in the University of Évora (Portugal), and invited researcher at Group of Anthropology and Artistic Practices (GRAPA), Anthropology Department, from the University of Barcelona (Spain), and Dr. Victoria Hunter, practitioner-researcher and Reader in site dance and choreography at the University of Chichester (United Kingdom). The workshop, therefore, constituted an empirical case study laboratory for both researchers, and their respective and independent present research projects. Regarding Dr. Ana Moya's research, this workshop belongs to a wider project co-developed at the research Centers GRAPA/CHAIA and funded by the Ministry of Science and Technology Portugal and the Social European Funds (SFRH/BPD/101156/2014), with the title *The Somatic*

Landscape of the urban multiculturalism: Identities, Heritage and Cultural Tourism in the historical centers of Lisbon and Barcelona, which studies the somatic and multisensorial urban landscape of two consolidated historical centers with multicultural communities, mobility processes, city tourism and migration. Her present research studies the predication and creation of landscape as a community construction process of cultural exchange, built on performative and empiric body experiences. Concerning Dr. Vicky Hunter's present research, this workshop informs a wider research project that explores site-specific dance and performance and examines the body's engagement with space and place through the consideration of the individual's corporeal, spatial and kinetic engagement with their environment. Her research focuses attention on how the body's materials, and body systems (i.e. skin, circulatory and skeletal system) relate to the nature, materials and morphology of space (surfaces, textures, structures, etc.). This research informs the development of a forthcoming monograph *Site, Dance and Body: Movement, Materials and Corporeal Engagement* for Palgrave publishers (forthcoming, 2020).

Sociological Contextualization

The historical neighborhood of Raval, is located in the city center of Barcelona, inside the district of Ciutat Vella. It is considered a multicultural urban landscape that contains a patchwork of spaces informed and formed by differentiated cultural heritages and identities. From the 2000's onwards, the historical tangible and intangible identity of its urban heritage has been transformed greatly due to the increased movement of people and communities arising from increased levels of social migration, immigration and city tourism. Raval includes 47.617 inhabitants (stats. from 2015 data) with 122 different nationalities and 47.9% of its population is from other countries outside of Spain (Barcelona's Statistics Department, 2016). The main places of origin are Pakistan (10.8%), Philippines (8.5%), Bangladesh (5%), Italy (3%), Morocco (2.8%) and India (2%). The European citizens living in Barcelona tend to be young qualified residents (60% of them have between 25 to 40 years old with University degrees), and they correspond to 30.8% of the foreign population living in Barcelona. In addition, statistics from 2016 identify that the district of Ciutat Vella, where Raval's neighborhood is located, included 1220 residents of the Lusophone community (1.2% are Portuguese and Brazilians living in the district). What emerges from this data is a picture of an ethnically rich and diverse area where a wide range of nationalities, customs and traditions converge and coexist.

The Raval neighborhood has an open institutional atmosphere of intercultural dialogue and integration. This intercultural identity is an important asset of its material and immaterial landscape heritage, with associated attractive values for urban tourism and the consumption of urban experiences. However, Raval was in the past a historical area stigmatized and known as "Chinatown" due to a working and migrant population with low income, with conflictive areas of prostitution and drug trafficking. In the 1990's, this neighborhood profited from urban regeneration strategies, and the requalification of urban public spaces, strategic public buildings

for the city and infrastructures. Consequently the processes of real estate gentrification took place, elevating the costs of living and profiting investments. Raval has a wide network of local associations and public institutions that influence social cooperation and the cultural life in the city center with 112 cultural associations and 10 social community associations (Ciutat Vella Economic Development Plan, 2016-2021)¹.

In 2015, the economic activities at street level were services (46.4%), commerce (31.8%) and empty spaces (15.7%). The majority of service activities are restaurant businesses and lodging. The area contains a large number of touristic residences with 9.896 accommodations including hotels, hostels, touristic apartments and youth hostels (Economic Development Plan for Ciutat Vella 2016-2021). In 2016, the sociological indicator of touristic presence in the neighborhood demonstrated 123.2 tourists for every 1000 inhabitants (Socioeconomic indicators 2016, Raval, Ciutat Vella District)². Raval is divided in two municipal management sectors, Raval North and Raval South. Being considered Raval South a harmed area suffering social poverty, and exclusion. The unemployment rates moves between 11.1% and 13%, with low family incomes between 63 and 79 in an index of 100. Urban gentrification processes and real estate investment with a tourist pressure for those existing apartments of first residence, create a situation of vulnerability for this fragile population, with files of eviction between 9.1% to 19.7% (Map of Neighborhoods South Raval and South Gothic, 2017)³.

Urban Contextualization

To facilitate the workshop, the researchers edited a small booklet for practical consultation with the participants with the title "Survey and characterization of Raval's neighborhood, Barcelona" that contained the elaboration and creation of thirty maps of Raval. All this graphic material was gathered through field-work leading to the design of cartographic maps that depict and analyze the nature of the public urban space arising from in situ observation, photographic data and aerial photography. The booklet contains maps with information about the historical evolution of the neighborhood's morphology (from 1250's to 1600's, from 1700's to 1900's, and from 1920's to 2010's). These maps analyze the formal and functional nature of space, isolating the green structure (green areas, parks, tree-covered areas and tree typologies), hierarchies of traffic infrastructure, pedestrian and public open spaces including pavement typologies and finally the historical classification of heritage and buildings of cultural interest (Figures 1-2). The booklet also contains the scenic-formal analysis, and ambience description of

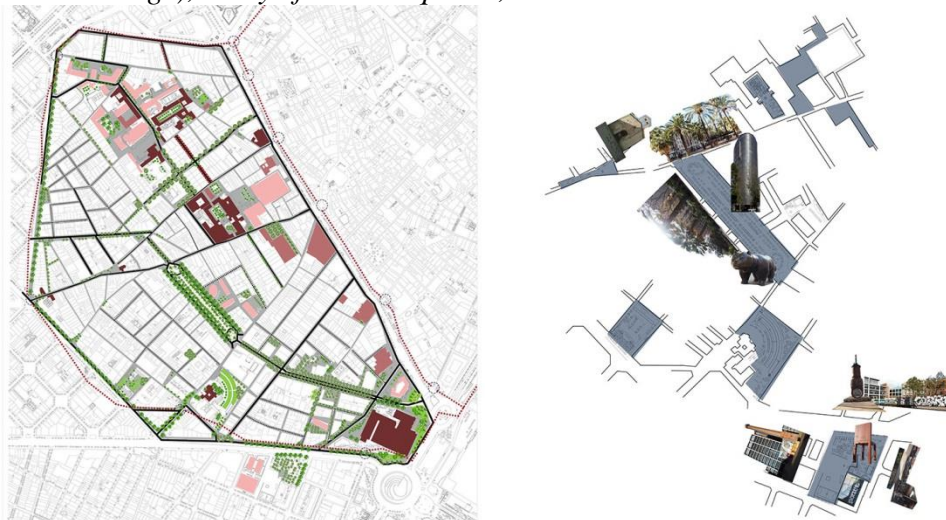
¹Pla de Desenvolupament Econòmic Ciutat Vella 2016-2021 [Ciutat Vella Economic Development Plan 2016-2021]. Ajuntament de Barcelona, Districte Ciutat Vella. Barcelona Activa. (<http://ajuntament.barcelona.cat/ciutatvella/pla-desenvolupament-economic/ca/home>).

²Indicadors socioeconòmics 2016, districte de Ciutat Vella. Barri el Raval [Socioeconomic indicators, 2016, Ciutat Vella District, Raval neighbourhood. (<http://www.bcn.cat/estadistica/castella/dades/inf/barris/a2016/barri1.pdf>).

³Pla de Barris el Raval Sud i el Gòtic Sud, 2017. [Map of Neighborhoods South Raval and South Gothic] Ajuntament de Barcelona. Districte Ciutat Vella. (<http://pladebarris.barcelona/plans-de-barri/raval-sud-i-gotic-sud>).

fourteen public spaces in Raval (Plaça de Blanquerna, Baluarte Gardens, Three Chimneys Square, Folch i Torres Square, Sant Pau del Camp Gardens, Rambla del Raval, Rubió i Lluch Gardens, Sant Agustí Square, Patio Labouré's School, Vicenç Martorell Square, Joan Coromines Square, Angels Square, Terenci Moix Square and Castilla Square). Each cartography illustrates the geometric dimensions of space, scale and configuration structure and built elements composition (Figure 3). Key architectural features and buildings, iconic and relevant references in space, together with small-scale details in the public space, such as textures, surfaces, colors, and materials are also documented. All this cartographic material, developed during a two-month period prior to the workshop, helped the researchers to select specific locations and itineraries for the dance-movements activities.

Figures 1-2. *Raval (Traffic and Pedestrian Network, Green Spaces and Relevant Built Heritage); Study of Public Squares, Parks and Gardens in South Raval*



Source: Graphic material workshop *Site, Dance and Body* (2018), © Moya and Hunter.

Raval is an area of 95 ha, with a 1.6 Km in its North-South longitude and 0.9 Km East-West. The main vertical traffic arteries are Drassanes Avenue, and Rambla del Raval, and the main horizontal ones are Nou de la Rambla Street and Hospital Street. The historical Carne Street divides the present Raval North and Raval South sectors. The building heights of residential street blocks is 5 to 6 storeys. The pedestrian network is paved with flat stone slabs and covers a net of pedestrian streets and squares in the entire neighborhood. The grass surfaces are minimal in the neighborhood, being more noticeable the earth surfaces in squares and parks. We find in North Raval the interlinked pedestrian space of Àngels square considered a skater's hub and touristic center; Joan Coromines square that is used as a resting space for the University students, and Terenci Moix Square with a basketball field. A second interlinked pedestrian area, in North Raval, is the one made up by Sant Agustí and Gardunya Square, and Dr. Fleming and Rubió I Lluch gardens. This pedestrian zone is characterized for being a more silent-calm resting area, with urban furniture and terraces underneath dense vegetation where

visitors of the market -mostly tourists-, students from the art's school or the library, and few locals rest. In the South Raval sector we have Rambla del Raval and its interlinked pedestrian spaces. This pedestrian zone is considered the heart of the multicultural neighborhood (Figure 4). The local residents meet here for daily leisure activities, institutional and cultural celebrations, and legal street vending. Along Rambla del Raval, locals and tourists mix in terraces where the gastronomy of all parts of the world meet, underneath tropical vegetation of palm trees and surrounded by the sound of dozens of Argentinian parrots. These exotic immigrated birds populate all the tree-covered areas of the neighborhood. The most significant tree-covered areas in Raval are located in two parks (Three Chimneys, and Folch i Torres), four gardens (Sant Pau del Camp, Rubió I LLuch, Dr. Fleming and Dolores Aleu), one courtyard (Patio Labouré), nine squares and the main North-South axis of Rambla del Raval-Drassanes Avenue.

Historical Contextualization

Raval was a walled perimeter suburban area of Barcelona with a rich agricultural land and wetlands with *Cagalell* Pond located in the South, collecting the water of seasonal streams called *rieras* or *ramblas* (Riera de Collserola, Riera de Magòria, and Riera de la Font del Gat). The third city walls that enclosed Raval (1348), enabled urban growth and provided agricultural land for self-subsistence in times of siege. Within the enclosure, existing hospitals and convents remained along the main accesses of circulation (Carme Street, Hospital Street, Tallers Street, and Sant Pau Street). Sant Pau del Camp Monastery, which dates from the 10th century, is the oldest religious nucleus that still exists and maintains a religious use until the present. Two important Gothic infrastructures have a prominent and symbolic presence in the neighborhood. One is the shipyard building *Drassanes*, rebuilt in the 16th century in the same location of the medieval 11th century building. The second one is the Old Hospital of Santa Creu, dating from 1401, and actual Library of Catalonia, which was the only city hospital until the beginning of the 20th century, when the hospital moved to the city outskirts.

Raval, during eighth centuries, became a territory of convents and monasteries of a great diversity of religious orders. Most of them were demolished, expropriated in 1835, such as Sant Josep Convent, replaced by *La Boqueria* food market or Mare de Déu de la Bonanova Convent, torn down in order to build *Liceu* Opera House. Other convents survived but changed their use such as Sant Guillem d'Aquitania Convent, now Labouré School; or Angels Convent and Natzaret Monastery reconverted into the cultural buildings of MACBA and CCCB respectively.

At the start of the 18th century, Raval underwent a slowly change in its physiognomy from a green food supply and lung of the city to a polluted and dense industrial area with hundreds of chimneys. The textile industry gave an economic impulse to the city translated into intense urban, commercial and manufacturing activity in the neighborhood. Migrant peasants escaping from the agricultural famine of Catalonia (1765-66), became the main working force.

Factories and residential buildings for workers appeared, including factory-homes, where workers had also their residence. In 1829, Raval had 74 textile factories (spinning and weaving mills, and print factories), which increased to 242 factories in 1860 (Fernández, 2014:52). It became densely populated and suffocated by its walls because the city could not grow outside the limits due to military impositions. The only open spaces in the neighborhood were Sant Agustí Square, Del Pedró Square, and the public gardens of the Old Hospital of Santa Creu. The main industrial arteries were Carretes Street, Riereta Street, Nou de la Rambla Street, Hospital Street, Carme Street, and Tallers Street, including the area now called Rambla del Raval.

Figures 3-4. *Scenic-formal Analysis of Sant Agustí Square; Palimpsest of Historical Layers in South Raval*



Source: Graphic material workshop *Site, Dance and Body* (2018) © Moya and Hunter.

Following the demolition of the city walls in 1859, the industrial interests moved out of the city center. For Cerda's Urban Plan, Raval was considered a residential area, and during the beginning of the 20th century it became a residential neighborhood for social classes of low incomes, among them national immigrants who arrived to Barcelona for the construction of the Universal Expositions of 1888 and 1929. It remained densely populated with a proliferation, in South Raval, of brothels and night life establishments. After the Civil War (1939), Raval had an intense national migratory growth, and during the dictatorship and until 1974, the area was considered one of the most dangerous neighborhoods in the city, called "Chinatown". Urban plans were implemented in the 1980's, with the approval of the General Metropolitan Master Plan. The vertical axis of Drassanes Avenue was opened in South Raval, which gave an urban frame to the first city skyscraper, Colon Office Tower (1970) and other institutional buildings, with the creation of squares and gardens. Two new public green spaces were built with strategic demolitions of obsolete infrastructures, such as the National Prison for the construction of Folch i Torres Square or Can Ricart Factory for the construction of Sant Pau del Camp Gardens. New infrastructures

were also built leading to the celebration of the Olympic Games (1992), with the construction of the different Faculties and services of the University of Barcelona in North Raval, and MACBA facilities in Angels Square. Relevant is the morphological analysis of the transformation of Ciutat Vella and Raval from 1842 to 2000, developed by Joan Busquets and his team at UPC (Busquets et al., 2003). Following the economic crisis of the mid 90's up to 2004, and later from 2008 onwards, there is a difficulty combining urban renewal, economic development and social cohesion. The most emblematic interventions in this period are the demolitions of the built tissue in the heart of the neighbourhood to open the following public spaces: Rambla del Raval, Salvador Seguí Square and Vázquez Montalbán Square, with cultural, public and private infrastructures, such as Hotel Barceló Tower, the Film Library of Catalunya, and the Liceu Conservatory. One of the latest interventions in 2015 has also been the remodeling of Gardunya Square at the back of *La Boqueria* market with an underground parking for the public market, and the design of a new back façade, including new residential blocks and the construction of the new facility for *Massana* art's school.

Specific Objectives and Research Questions

The 'Site, dance and body' project explored the participants' affective responses to space and place and mapped their 'emotional space of identities' emerging from their experiences as residents in Raval. The project design stems from a perspective in which the urban landscape is experienced as somatic and multisensorial as it condenses subjective relationships and engagements with the material specificities of urban spaces. The urban space is therefore constructed through this practice as sensible matter, experienced through psychological, qualitative and sensorial processes arising from an awareness of the body's experience and movement through space. Through this practice we aimed to analyze and observe the participants' phenomenological experience of site and their creative interactions, performative expressions and constructions of a meaningful and emotional urban landscape fostered through embodied movement practice. We aimed to encourage the transformation of the participant's daily, inhabited space into an existential space, where their imaginaries and personal identities could be articulated.

This project explored body-world relationships through materially based site-dance and movement practice. Through movement explorations in the urban sites of Raval the project explored how the moving body can engage with the materials, textures and spatial dimensions of site to effectively 'map' spaces through the body and instigate new modes of knowing spaces and places through the body. The five-day-movement workshop engaged participants in site-based movement experimentation through which we addressed the following questions:

- How are affective processes of, adaptation, integration, engagement, familiarity and belonging to urban space redefined through the body?

- How might interaction between mapping representation and body urban experience enrich each other?
- How does the body interact with the materiality of the environment?
- What might we learn about our bodies and their relation to the spaces we encounter through this practice - what insights and imaginaries might emerge?
- How might this process 're-map' urban sites and foster an individual sense of engagement, familiarity and being 'at home' in familiar / unfamiliar spaces?

Theoretical Research Framework

Through practical and theoretical approaches the workshop aimed to produce a body of empiric research regarding the creation of urban landscape as a process of social construction, community participation, identity enquiry and reformulation of urban space. The workshop feeds into a wider research project exploring body-site relationships by drawing attention to the 'co-mapping' of bodies and sites and the potential intra-active nature of these engagements through New Materialist lenses (Barad, 2003; Haraway, 2016), spatial theory (Lefebvre, 1992/2004), discourses of urban flow and mobility (Edensor, 2010; Merriman, 2012; Harvey, 2012), the workings, systems and structures of the body and their relation to / reflection of urban infrastructures. In particular the practical work drew on theoretical approaches to bodily relations with urban environments as explored by Richard Sennett in his influential text *Flesh and Stone: The Body and the City in Western Civilisation* (1994) in which a sense of porosity between body and environment is proposed. Similarly, the workshop design was informed by non-representational theories (Thrift 2008, Anderson 2010) and approaches to 'worlding' processes brought about through lived-body encounters with the materials, forms and textures of urban environments through which the 'affective nature' of the world in which 'non-human agency' comprising of 'forms, rhythms and refrains' (for example) reach a point of 'expressivity' for an individual and develop a sense of 'legibility' (Stewart 2012).

Landscape, in this context, is considered as an active and predicative creation formed from subjective and vital experience, conscious, cognitive and sensorial. Through this process we are not concerned with contemplating and observing space from an objective or abstract perspective, instead we are interested in how individuals 'produce space' (Lefebvre, 1974) through body-site interactions. Through improvised movement explorations based on clearly directed tasks participants generated site-specific movement material that articulated the social, mental and environmental registers of space (Guattari, 1989).

We developed new perspectives on body-world entanglements through site-dance and site-based movement explorations. In doing so we considered three concepts related to the construction of urban-body space relations: the sense of belonging, affective engagements, and the revision of the memories of place. Regarding the sense of belonging, the participants recognized, interpreted and

recreated their emotional and personal world through the body. Within the construction of narratives and personal stories we studied participants' emotional projection and appropriation of urban spaces. Concerning affective engagements, we also explored the redefinition of affective place responses by reformulating the gestural presence of the body in space through which the affective bonds between individual and place were redefined in a process of personal discovery. Participants' new awareness of subjective sensorial body affections, lead them to discover and observe new emotional and psychological responses to urban and architectural spaces. Through revising the memories of place, participants also reported experiencing a personal confrontation with the sense of a loss of place, of spatial dislocation or relocation, cultural de-contextualization or a hopeful expectation yet to be discovered.

We worked with three types of memory: the memory of place, understood as a historical and identity value in the landscape; the conscious memory of the subject, which determines lived temporal and personal references (Bergson, 1896); and the autonomous memory of the body, which builds the sensorial references in the self. In this sense, the place talks as it contains stories, narratives from the past. It is the container of history, which gives value and weight to space. The mind experiences because the participants establish a mental connection to the place. They have their own narratives, memories, images of that space linked to the past, regardless of whether this sense of past relates to a very distant or recent past (i.e. a few months, few days or few hours). The group might agree that there were certain cultural experiences associated with a place common to all of them, such experiences and images can be conceived as belonging to the collective memory and the collective cultural-historical experience of space (Bergson, 1896; Boyer, 1994). Arising from these perspectives is a conception that the body 'thinks' as a result of individual embodied memories that resonate as significant in the form of resonances, flows, rhythms, tempos, which influence corporeal responses and articulations in the here and now and reveal somatic-environmental responses to space. These findings align with Doreen Massey's research on space and place in which she discusses place as presenting 'intersections of stories so far' combining multiple stories, memories and associations brought to the fore through human interaction (Massey, 2005).

Through the workshop tasks and exercises we developed localized interactions between individuals and their lived environments. The mapping of urban space through the body allowed us to understand the participants' subjective engagement with urban space (feelings, emotions, rhythms, movements, intensities, memories, wishes, visions) (Harvey, 2006) effectively creating a form of subjective and creative ephemeral urban landscape through the body. We used the device of cartographies to represent, map and explore individuated and collective constructions of human-place relations. These cartographies represented the participant's sensorial experience of Raval (Figures 5-6). Drawing on the conception of landscape from Chinese tradition, influenced by Taoist philosophy, that asserts the human body as comprising an inner natural landscape that corresponds to the outer world and conversely, the earth as a living organism built up of elements similar to those of the human body (Sirén, 1949; Schipper, 1993),

we explored Raval urban spaces as a human body comprising different body parts, and the body of the participants as a complex universe of urban spaces that reflected multisensorial encounters with Raval.

Figures 5-6. *Mapping Raval as a Sensorial Body; Mapping Multisensorial Encounters in Raval*



Source: Images from workshop *Site Dance and Body* (2018), © Moya and Hunter.

Through this work a form of embodied mapping developed that fostered individual connections with place through the movement practice. Through their engagement with particular tasks and movement exercises new associations and connections emerged for the participants as the Raval area was effectively put ‘on the map’ in a different way for individuals in a manner that informed subsequent, future encounters with space and place.

Movement improvisation as opposed to ‘taught’ or proscribed dance activity was selected as the main means of inquiry. Participants were offered a task or ‘score’ incorporating a simple set of instructions from which they engaged with particular sites through their own movement responses drawn from their own way or moving and processing site-based information through the body. In this way participants were free to choose their own path of creative inquiry loosely housed within a generic task framework. This approach draws on a lineage of site-based improvisation that can be seen in the site-specific movement explorations of Anna Halprin in the 1960’s in which she encouraged ‘movement exploration’ in non-theatre spaces to occur in a focussed and creative manner (Halprin in Kaplan, 1995: 191).

Logistics, Organization and Participants

Part of the workshop took place in the indoor municipal facilities of Drassanes Civic Centre and Folch I Torres Centre, located in Raval. For the dissemination of the workshop via social media we had the support of cultural local associations in

the neighbourhood - Inca Catalunya and Ateneu Raval -, and the foundation Tot Raval, which reaches fifty social entities in the neighbourhood. We also disseminated our workshop using the contacts of the dance associations La Caldera and La Poderosa, and the music and scene association Xamfrà, this last one located in Raval. We also contacted the migrant associations addressed to women in the neighbourhood: Women Dialogues [Diàlegs de Dona], Cultural Association of Pakistani Women, and the Association of Moroccan Women of Catalunya. None of them answered to our petition of contact or to the information of our workshop. We also contacted two lusophone associations, in order to obtain the participation of some migrants from lusophone countries: Opá, Lusophone Association and APEC, Brazilian Students and Researchers in Catalunya. Both of them answered positively and participated in the dissemination of the workshop among their members. To promote the activity we placed posters in public facilities and associations and distributed fliers. We also opened a Facebook page @"llocdansacos", to which we added information, videos, and cartographic material. During the week of the workshop we invited the visual artist Françoise Girardeau to record the workshop sessions and produce and edit a video documentary of our work. This audio-visual material is linked in our Facebook page.

We received an e-mail from 22 people from our open call, and 14 participants registered and participated during the dates proposed. We asked all the 14 participants to register using an enquire template in order to know their personal background and migrant and mobility profile. Only four of them were born in Catalonia, eight in the rest of Spain, and two in other European countries (England and Portugal). For two participants, their family's place of origin was Catalonia, nine came from other areas of Spain, two from other European countries (Portugal and Germany), and one outside Europe (Pakistan). Related to their education background, five of them had primary studies, two secondary studies and seven of them university studies. Six participants were retired, three were students, and three had a profession (two dancers and one architect). Six participants were over 65, four of them over 40, and four over 20. Two members of the group has lived in the area for less than a year, three between 10 to 16 years, two between 20 to 35 years, three between 40 to 50 years, and four over 50 years. Two members of the group currently live in Raval, three of them work in Raval, and eleven of them know very well Raval as they regularly participated in leisure activities and social engagements in the neighbourhood. Eight members of the group had lived in countries other than Spain.

Methodology

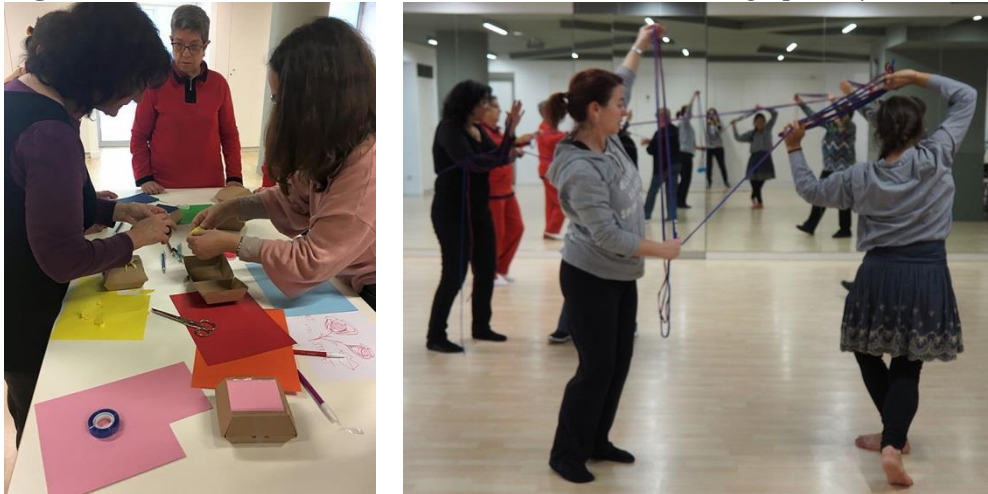
The five-day movement workshop, took place from Monday to Friday (9-13th April 2018), in morning and afternoon sessions of two and a half hours each. It engaged the participants in site-based movement experimentation in public urban spaces of Raval. Prior to the start of the site-based workshop a Facebook group "@llocdansacos" was created in which participants could begin to forge a

community link to the working group. During the week we included introductory and warm up exercises in indoor facilities in the neighborhood and outdoor exercises in site-dance exploration in public urban spaces. Prior to the first outdoor exercises, participants created experimental cartographies to identify the neighborhood they remember and recognize through the senses. We asked the participants to map Raval as a sensorial body, and relate those public spaces they recognize to sensorial memories of taste, touch, smell, vision, and hearing. We also asked the participants to transform their own body into an urban landscape that contains those public spaces of Raval that could be considered eyes, nose, mouth, heart, dorsal spine, lungs or the watery system. Our indoor dance activities were also accompanied by related artistic work such as drawing and the design of personalized boxes to contain memories and site-based stories and associations (Figures 7-8).

Our methodology encompassed three distinct yet interrelated approaches to the study of the urban landscape through body movement. The first approach, addressed developing awareness of the perception and experience of urban space through the body using exploratory itineraries in the neighborhood; a second approach addressed physical training and the raising of embodied awareness of the body and its environmental responses to space; a third approach guided participants' creation and communication of their emotional experience of and associations with space through expressive movement. The five workshop days were also divided into five themes through which we approached the embodiment of space, and the articulation of body and urban landscapes. The themes are identified as: matter, rhythm, memory, connectivity and body.

Matter addresses the physicality of the city built on the primary element of stone, in a poetic and associative sense Raval's stone holds history. There is always a narrative related to a historical site, and at the same time the physical structure of the built environment expresses the physical properties of its materials. From this perspective, stones became conceived as living, mobile and porous entities. Our challenge was to let the participants experience their bodily engagement with site materials such as stone, tree bark, leaves and surface textures and allow their 'intra-actions' (Barad 2003) with site materials to resonate in and through their body. For this purpose we chose three locations in Raval: *Drassanes* shipyard building, the remaining 14th century city walls at Sta Madrona Door, and the Old Hospital of Santa Creu. In these locations, the stone allowed us also to experiment with the sub-themes of spatial transitions in which we considered body-adaptation, body-temperature, body-weight, and body-journey through a series of movement tasks. Engagement with site materials also enabled us to investigate the felt sensation and embodied significance of the absence of matter, the void, and the disappearance of part of a building, of columns, arches, or roofs in which corporeal experimentation related to the awareness and attending to the memory of the void left behind (Figures 9-10-11). For this particular task we chose the location of Sant Agustí Arch Street, next to the partly demolished Sant Agustí Convent.

Figures 7-8. Indoor Activities (Artistic Work and Warming up Body-Exercises)



Source: Images from workshop *Site Dance and Body* (2018), © Moya and Hunter.

Rhythm as a theme, is related to spatio-temporal relations and intensities. Rhythms were conceived as sequential relations in space from which there are many types of rhythms that differ according to parameters such as amplitudes, energies, frequencies, intensities, tensions, or actions in space (Lefebvre, 1992/2004). Rhythms are built on fluxes of energy, the dynamic movement of bodies and matter, subordinated to the use, nature, morphology and design of urban space. Every location contains a specific spatio-temporal relation: a rhythm that we experience through the body. Consequently we explored moving with participants according to the rhythm of space and considered how rhythms in space are related to the mechanics of the body. Our challenge was to use rhythms in space to increase the participants' awareness of how their body thinks, moves and interacts in space, depending on the energy flows of the particular site (Figure 13). We investigated the different energy flows and rhythms in two different spaces of Raval, Rambla del Raval and Patio Labouré's School, with the same body movements in both of them and we observed the differences in quality and texture of each iteration. Rhythm also enabled us to investigate the concept of stillness in spaces of shelter, where time stops and energy flows slow down. These movement exercises were located in the historical buildings of Sant Pau del Camp Monastery and the Old Hospital of Santa Creu, which were spaces of social transition during previous centuries (hosting sick people in quarantine, helpless and outcast, pilgrims and walkers for example).

Reflection on individual connections with the present moment, and with the past, allowed participants to linger in spaces and make use of their memory, taking pleasure when they communicated and shared it with others in the group. The past is as diverse as the participants' cultural experiences and influences. Further activities were linked to the concept of the memory of place, the evolution of places through time and the importance of the communication of memory and emotional-sensorial experiences arising in the form of body movement. From this perspective we questioned how body memory guides the experience, evocation

and visualization of a physical space in the present or in the past and we explored memory to visualize and perform personal recollections of past spaces. We also worked with collective memory to explore particular sites. In the historical waterside site of *Drassanes* shipyard building, for example, we collectively performed a movement tableaux that evoked images of the bodies of travelers arriving by boat to the city port. The participants also worked a ritualized experience of offering to the city their personal memories inside a memory box (Figure 12). Participants wrote or drew particular embodied recollections of past places and took the object on a journey through the city before leaving the box at the city gates of Sta Madrona, in the old 14th century city walls. Through this task they explored themes of detachment, absence and leaving behind memories in space.

The theme of connecting with the surrounding environment was explored through a movement task concerned with capturing space, bringing space inside our body, acknowledging a sense of spatialised energy before releasing the force back into the environment. Subsequent exercises explored observing, selecting, copying, and reacting to surroundings, to other bodies in movement, to the shapes, rhythms and morphology of the architectural space. Through these tasks we explored how the body establishes a dialogue with the urban space through processes of action-reaction, question-response, selection-imitation, or observation and body re-interpretation. Through this approach we aimed to link the participants' bodies to a particular space in which they observed and responded to the complex environment, with its multiplicities and intersecting trajectories (Massey, 2005). We moved to Terenci Moix Square, a communal space of leisure and play and positioned ourselves looking from an elevated balcony down to the Square. In this exercise the participants were required to memorize movements of people, shapes and rhythms from a particular building around the square, both individually and in couples, and subsequently repeat their embodied responses in a short choreographed phrase (Figure 14).

Finally, towards the end of the residency we worked with the concept of the city as a body. Through site-based activities, we drew experimental cartographies of bodies containing particular public spaces of Raval or architectonic references as their body parts. We explored how the body organs of Raval mirror and reflect the make-up of the human body and we made parallels between the 'body parts' of Raval (heart, dorsal spine, lungs, eyes, skin for example) and the body of the participants. In one exercise we experimented with synergies between the human heart and the heart beat or arterial rhythm of the ancient Sant Pau del Camp Monastery. We explored the 'dorsal spine' of the central Rambla del Raval main street with the vertebrae of our spinal column; the 'eyes' of Hotel Barceló with exercises of body rooting, head-torso rotation and eye observation; experiencing the 'lungs' of the Old Hospital of Santa Creu cloister embracing the space with exercises of chest opening and breathing; and finally we experienced the 'skin' of the stone walls of the Hospital relating them to the edging of the skin of the participants.

Findings/Results

Over the five-day period a core group of participants returned on a daily basis to deepen their movement explorations and discover more regarding their corporeal responses to the Raval neighbourhood. Many participants reported that their sense of engagement with the neighbourhood had deepened as a result of the practice and for some the work had produced some profound and significant affects. The movement exploration session located in the 15th century Antic Hospital de la Santa Creu building and courtyard provides a useful example. In this workshop session, participants were provided with a very simple score to explore a particular stone wall surrounding the site's periphery. The ancient stone was warm to the touch and participants were encouraged to engage with its texture, temperature, density and form as they made a simple journey along the wall. As they progressed along the wall's expanse participants rolled their bodies, slid their hands and rested their cheeks, foreheads, hands and feet along the wall's forms and textures. Participants played with exchanging weight between their body and the building and played with recesses and window frames as points of contact and micro sites of rest and repose. Movement explorations were executed in a slow and contemplative manner as the site's atmosphere and function as a place of repose and reflection infiltrated the movement exchanges between body, stone and structure.

For one participant in particular this movement exploration produced a profoundly moving affect. She appeared to immerse herself in the movement task and entered a free-flowing state of moving-meditation through which she reported a strong sense of synergy developing through the practice. In phenomenological terms, her absorption within the unfolding exploration relates to Maurice Merleau-Ponty's notions of reversibility and chiasmic entwining between the fleshy body and the flesh of the world in which 'corporeal boundaries are simultaneously erected and dismantled' (Weiss, 1999: 119) and illustrates the immersive context of human-nonhuman intra-actions. Following the task, the participant was elated and reported that this work metaphorically transported her to her childhood place of birth in Galicia (North-West Spain) where the predominant materials of the town consisted of similar stone. She expressed to the group that she was 'a woman of stone' shaped by her materially-informed place identity infused with recollections, images and impressions of the stone-scape of her childhood. This work transported her to a place of recollection invoked through the body-material exchanges encompassed within the site-based body practice.

Figures 9-10-11. *Theme Matter: Bodily Engagements with the Stone and the Absence of Matter (Old Hospital of Santa Creu and Sant Agustí Arch Street)*



Source: Images from workshop *Site, Dance and Body* (2018), © Moya and Hunter.

Three of the participants insisted that the body and movement exercises outdoors made them more aware of their sense of smell, indicating that they discovered in Raval, for the first time, the existence of the fragrance of orange blossom trees. One participant asserted that this fragrance transported her back to Seville, and to her life there many years ago. She articulated a sense of unhappiness through her engagement with Raval's spaces and expressed her wish to move back to the South. Many of the senior participants were very interactive with trees when moving in space and seemed to embrace the space that surrounded them; an act that included the sound of the water and birds. When asking them to articulate their impression of the exercise, one of them answered that during the exercise she had initially felt a heightened sense of loneliness, however, through touching the tree trunk and its textured exterior she felt as though it was human skin, and as a result she repeatedly hugged and caressed the tree.

At the end of the workshop, when asking the participants what surprised them the most from this experience, many of them agreed that their experience of familiar urban spaces changed depending on the particular aim or theme of each exercise. For example, one of the participants insisted that she experienced the Rambla del Raval differently in each of the two exercises we performed. When she was working with the rhythms of weaving the space she imagined she was pulling and turning a rope, and she felt her body had an active role in space; whereas, when she explored the image of the Rambla route as a 'spine' in relation to her own corporeal make-up she felt the opposite in space, feeling her passive role and feeling pulled by the imaginary axial energy of Rambla del Raval. Another participant observed that she experienced Sant Pau del Camp Monastery in a completely different way through two different body movement tasks. When exploring notions of stillness and stasis her body slowed down and she felt more aware of the weight of her body, additionally she reported that her vision changed

as she developed a profound and scanning vision, and her movements, disconnected from her rational mind, were guided and pulled by this vision. However when we explored a task in the same space that explored notions of the pulse and impulse beating of the heart, her body performed trance-like repetitive movements that she equated to propelling the energy blood of the place. In this sense her movement practice evolved from the visual and became more sensorial and through working with the sense of touch, her sense of vision became blurred and less dominant.

Some of the participants' reported being surprised by their body reactions, one of them observed how during the activity in which we scanned the area around the Hotel Barceló in a task based on visual perception the heightened act of visioning made her feel more rooted into the ground, as if her feet were anchored on the floor. Another participant indicated that when she was creating a shape with her arms over her head during the 'void' task, she felt very anxious when she left that void behind, equally, when creating a small 'void' shape and then subsequently moving on, she felt sad to leave something so small and unprotected behind.

Figures 12-13-14. *Three Different Sensorial Engagements in Space through Memory, Rhythm and Connections (Sta Madrona Door, Rambla del Raval and Terenci Moix Square respectively)*



Source: Images from workshop *Site, Dance and Body* (2018), © Moya and Hunter.

It is interesting to observe the common opinion of the participants related to how their senses and emotions changed depending on the physical nature of the public spaces they were moving and performing in. In the terrace of Terenci Moix square for example all of the participants agreed that their mood was lifted and they felt positive and lighthearted. The senior participants said that they felt very energetic and open to the environment, feeling extrovert like children performing playful movements, concentrating on the sport activities of youth around them, and forgetting all their problems and restrictions. However all of them agreed that, conventionally in this type of public space, senior people can feel discriminated by

the presence and activities of younger people and can feel that their presence doesn't 'fit' with the dominant activities and actions played out in such places.

Conclusions

Through this project, affective processes of body-site integration, engagement, and subjective familiarity with urban spaces were fostered through body sensorial responses. Embodied memory and sensory dialogues forged new-found nodes of connectivity with the environment. The mapping of the body in space enhanced the participant's knowledge of their lived environments, adding a layer of information to existing emotional interpretations and bodily experiences of space and place developed over time. Processes of engaging with the materiality of space open up previously unknown journeys of discovery regarding the body-self in space and place. When such a journeying practice is experienced and developed slowly the body can create an enhanced sense of relation to and attachment with space and place and develop new-found body memories and experiences. Encompassed within this process however is an acknowledgement that the body-self is a container of memory, which reappears and unfolds evidenced through the participants' revival of past body experiences encountered in distant locations re-invoked and re-located in the present. This memory material reaffirms unconscious positive and negative emotional reactions and behaviors caused by the existence or the absence of site-based components such as familiar smells and sounds, the sense of touch of a specific type of material or texture or the vision of specific urban or architectonic elements.

As a mode of working this collaboration between site-based movement perspectives and landscape-architecture approaches to urban exploration proved fruitful in revealing a deep-mapping approach to urban inquiry. Both researchers gained valuable insights into perceiving sites drawn from interdisciplinary exchanges and discovered new modes of evaluating and recording site-based experiences through discursive methods. Whilst positioned as a pilot project, some of the participant's responses and interview accounts of their experiences would indicate that this work does prove useful in forging new associations with space and place and revealing body-site connections through non-verbal means. Some participants reported increased sense of wellbeing invoked through the movement tasks and through the shared exchanges of stories, experiences and memories encompassed within intergenerational exchanges and discussions. Many participants shared stories of their lives and their places of origins beyond the scope of the workshop design that influenced their orientation towards the Raval region and towards their habitual approaches to space and place. In doing so, the workshop space offered a space of exchange through which new social connections were also fostered as group members stayed in contact with one another and pursued similar movement and dance opportunities beyond the life-span of the project. It is hoped that this work will develop further in future years through the design and implementation of subsequent workshops with participants through which the affective potential of this work and its ability to invoke new-

found connections between individuals and sites through the moving body might be encouraged and developed.

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