

Concepts and methodology in the exhibition "Baixa em Tempo real" Lisbon-Rio de Janeiro

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The exhibition "Baixa in Real Time" is an initiative of a higher education institution. In this context, it has general and specific missions that shall be considered: **to teach, investigate and demonstrate.**

In the first case, it should **teach**, or rather within the Bologna reform, provide the necessary resources for the implementation of an open teaching/learning space, where teachers and students go through processes for building skills that will enable both, their integration into the life of the country. A teaching/learning space that is attentive to the world we live in, as well as to the world that each one dreams of, for the present time and certainly for future time.

It should also **investigate**, meaning connecting the university with the world around it, looking for comprehension of, paraphrasing Joel Rufino², the river of

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² "The past is a plain. Where two rivers run. One has precise riversides. It is the river of history. The other does not. It is the river of myth. We make these two rivers encounter." Joel Rufino, text from the exhibition on 500 years of Brazil discovery, cited by Manuel Tavares Gomes, Framework: history, myth and philosophy, PerCursos Journal, Center of Humanities and Education, State University of Santa Catarina, v. 10, n. 02, p. 56 – 76, jul. / dec. 2009 Page 57, (ISSN 1984-7246)

social, economic and technological history, along with the river of myth. Of rivers, where one has wide banks with compelling streams, that translate the sense of present and future history, and another, or rather other rivers, of more undefined margins, that run across society in different ways, adapting themselves to the times and forces that apparently or not, express the spirit of time and bring new meanings to the myths.

In this framework, the exhibition was oriented towards a look at *Baixa* which could take into account its present time, in all its complexity. A present time, of renewed life by the repossession of spaces by diverse sectors of society, where the ancient and the modern, within the built memory or the spur of the moment sight, reencounter a spirit for every site, a personal and not transferable value, or simply a place of encounters.

It should also be ensured by the university that understanding (necessarily the result of a social construction) of the world we live in has its roots in reality and expresses desires and ambitions of every human being, it is an understanding that may even be of poetic or philosophical nature, as well as an agent of change at service for development of society and above all, of the people who comprise it. We are obviously referring to the understanding that gives meaning to citizenship. Nevertheless, in order to demonstrate, we must adjust the contents, the outcome of the previous processes, to material and political constraints, which in principle, will make this and other exhibits feasible for public opening, therefore no longer a project yet sited in a place, whatever it might be, within the rivers of narrow and wide margins. This is the challenge of Sociomuseology on which the Department of Museology has been focusing a considerable part of its activities. A Sociomuseology that

translates the effort to adapt museum structures to the constraints of contemporary society, opening the museum to the environment and strengthening its organic relationship with the social context that brings life to it.

A Sociomuseology that increasingly constitutes itself as a field of study, research and performance, which focuses on the articulation of Museology with more established areas of knowledge or, at least, more aware of the present world. And that because of the simple fact it is in relation to the present time, that all sciences/disciplines /fields of knowledge can become involved in building a more just and inclusive society.

A Sociomuseology that ensures a multidisciplinary approach aimed at consolidating the recognition of Museology as a resource for mankind development, founded on equal opportunities and on social and economic inclusion. As we projected in the proposal for an evolving definition of Sociomuseology³ presented at the XII International Conference of ICOM-MINOM, the scope of Sociomuseology relies on a vast documentation that has somehow reflected and guided the perform of Museology in the past decades. We are referring, for example, to the Declaration of Santiago, Chile (1972), the Declaration of Quebec City, Canada (MINOM, 1984), the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005), the Convention for the Safeguarding of Intangible Cultural Heritage (UNESCO, 2003), the Convention for the Protection of World Cultural and Natural Heritage (UNESCO, 1972). In all these documents a trace of continuity appears, clearly

³ Evolving definition of sociomuseology: proposal for reflection, Mário Moutinho, Record of the XII International MINOM-ICOM Conference, Lusófona University, Lisbon 2007. MINOM is an international organization dedicated to the changing processes of Museology concepts and practices, affiliated to the International Council of Museums-ICOM.

indicating the expansion of the traditional functions of Museology and of the role that museum institutions should play in contemporary society.

Consequently, when it comes to investigate singular aspects related to *Baixa Pombalina /Chiado*, in the present and past, it is inevitable to consider its deferred application for entry in the list of World Heritage sites established by UNESCO, while the Prehistoric Cave Paintings at *Vale do Côa*⁴, the Historic Centre of Guimarães or the Historic Centre of *Angra do Heroísmo*⁵ are among the nearly 20 sites Portugal has already submitted to such list. Alternatively, in case the classification process will not occur in time, we must also consider the possibility of submitting *Baixa Pombalina* as a candidate for application to the "List of World Heritage at Risk"⁶ for precaution.

This application dated from 2004, benefited from the work of a Scientific Council appointed by the Lisbon City Council, which was chaired by Professor Raquel Henriques da Silva and attended by renowned experts (Ana Tostões, José Sarmiento de Matos, José Monterroso Teixeira, Maria Helena Ribeiro dos Santos and Walter Rossa), produced a work of great relevance, in which the core of the application for *Baixa* as World Heritage was based on. Unfortunately, at the last minute, the Portuguese Government decided not to formalize the application, arguing the absence of a Management Plan (!). This situation remains unaffected until the present moment, and alone would totally justify the present exhibition.

4 Open air Prehistoric engravings discovered in Vila Nova de Foz Côa in the northeastern part of Portugal.

⁵ The historical capital of the Azores as well as the archipelago's oldest city, dating back to 1450.

⁶ Currently, only *Praça do Comércio* (Commerce Square) is classified as National Monument (1910) together with the group of streets and squares, as a State of Public Interest (1978).

For the Museology Department it was left the possibility to consider, as recommended by that Council, the limits of *Baixa Pombalina* on which we would focus our initiative. Namely, and according to Eugénio dos Santos' plan, the space that goes from *Terreiro do Paço*⁷ to Rossio⁸, going up San Francisco hill towards east and from *Cais do Sodré*⁹ to *Chiado* towards west.

The third part of the University mission is undoubtedly to **demonstrate**, as demonstration involves knowledge dissemination and it shall naturally respond to several questions. Thus dissemination must consider to whom it is addressed, the most appropriate form of communication, along with good use of required resources (traditional or technological) for this process to be efficient and dialogical. We have mainly argued of the exhibition itself and its planning, production and exhibition contours.

In the field of demonstration, this exhibition has proved to be a learning source of what we would identify, a posteriori, as SMART expography, being SMART a concept used in various business and scientific communities since the 80S, as forcing from the methodological point of view to reflect on the following concerns: its specificity, the ability to be evaluated, its feasibility, its importance and finally, its suitability in time.

First of all, the exhibition should have **clearly defined goals, (Specific)**. Actually, objectives were evolving in a first work phase, as new sensibilities along with scientific and

⁷ Or *Praça do Comércio* (Commerce Square). This square, located by Tejo River, is still commonly known as *Terreiro do Paço* where, during 200 years, it was located the *Paço da Ribeira* (Royal Ribeira Palace) until its destruction at the 1755 Earthquake.

⁸ Rossio Square is the popular name of *Praça de D. Pedro IV* (D. Pedro IV Square) located in *Baixa Pombalina*.

⁹ A privileged zone of road, rail and river transports by the Tejo River, in Lisbon.

professional skills were progressively getting involved. From the first title "1755 Earthquake and reconstruction of Lisbon", passing by a second proposal "Baixa Pombalina: the paths of Lisbon history XVIII-XXI, Baixa Pombalina in Real-Time" to the elected title "**Baixa in Real Time**", there are fundamental differences, which would imply exhibitions radically different despite the fact in all of them the cultural, social and political reality of Lisbon *Baixa* is prioritized. If in the first cases it was a more traditional speech, in the latter case it is the direct speech of those who in different ways relate to Lisbon *Baixa* which is at stake. Therefore, in this approach, the documentation to be collected or already collected from different archives, has ceased to occupy a central place so that the word would be given to those who could best give their explanation, context and propose alternative interpretations. Thus, each video addressing different aspects of Lisbon *Baixa* should be somewhat framed by a comment or testimony from someone who is familiar with every reality. The scholar's word of such point of view came to occupy exactly the same place of the word of the resident, the employee or of the tourist.

Secondly, the exhibition should be viable for evaluation (**Measurable**) in its immediate and distended impact. In the first case, a public evaluation plan/study could naturally express this relationship. But when concerning the extended impact, the process would prove to be more complex. Not because of the exhibition itself, but the fact that such dimension of distended impacts of exhibitions has not generally been of concern in the field of audience studies. Also here, several approaches have come together in a dialect way. The first one has to do with a need, for us fundamental, of assuming that current audiences hold a degree of autonomy in collecting and selecting their sources of information considerably greater than previous generations. Assuming that a response to the curiosity of younger

generations is fulfilled by formatted speeches of exhibitionist expographies as referred by Hugues de Varine, is certainly inconsistent. Exposing curiosity as it was done to kings and queens, lions and slaves during the centuries of discoveries, could be sufficient at that time as this "pre-museology" was dedicated to the immediately visible. But nowadays, comprehension is more and more part of knowledge. Many doubt it as much as others value it. In this sense, expanding the exhibition to internet support could embody several advantages. As common, it could include a website page for promoting, enhancing and offering additional information as practically most exhibits have been doing in more or less complete forms. But for the Exhibition "Baixa in Real Time" that was not enough, once it was implicit that its visitors should have access to the complete content for using it outside the exhibition space. And yet, this orientation would only be interesting if it were possible to download such content, including the original videos (about 20) specially produced for the exhibition. **A sort of open source exhibition.** The evaluation of this exhibition can be measured by the reaction it may provoke on visitors, as well as on those at home anywhere in the world, who may benefit from or interact with it.

Thirdly, the exhibit should be feasible (**Attainable**) from the point of view of available knowledge as well as regarding the human and material resources necessary for its implementation. Naturally, an exhibition produced by a department of a university does not count on significant financial resources and cannot naturally appeal to external companies that usually operate in the comfort of "friendly" public administrations.

Indeed, such investments, sometimes in the order of millions of Euros, are rarely the subject of open and transparent commissions. But this is another discussion. This exhibition should reconcile communication with the required

technological resources, which should not end up becoming obstacles due to its difficult acquisition. In this sense, the field study trip that the department conducted to Sao Paulo in 2008 in order to study the museums of this city proved to be of extreme importance. Actually, the visit to the Museum of Football¹⁰ at Pacaembu Stadium revealed an "inspiring" installation in one of its sections, designed by the architects Daniela Thomas and Felipe Tassara. This installation creates a closeness/intimacy with the documentation exposed particularly sensitive. Based on the idea of an XVIII century gallery where the walls of the "Museums" were literally covered with paintings, the architects introduced the possibility of manipulating some frames with still and moving documentation, what substantially alters its interaction with the visitor. The approach becomes mandatory and the reading closer. Consequently, the screens can be small, avoiding consistently the "appeal for using large format monitors" with unbearable production costs. The use of this concept and its accreditation was resolved through direct contacts with the direction of the Museum of Football who presented our request to the architects who generously accepted our proposal. Accordingly, we thought over defining multiple layers of information. One having a proposed discourse, another with interactive features, an additional one with access to manipulation and reorganization of selected documentation and, at last, one available on the web. For each layer, a study and evaluation of different proposals were carried on, bearing in mind the need for using or adapting necessary technological devices to available financial resources.

Fourth, the exhibition should be relevant (**Relevant**) from the social and political point of view. This condition is perhaps of the greatest importance. Without wishing to be

¹⁰ <http://www.museudofutebol.org.br/>

neither "the Old from Restelo"¹¹ nor "enlightened", it is about considering the adequacy of the project to social comprehension that can exist around it. But here, in fact, all the established contacts had in common a very positive appreciation of the project. For many reasons: because *Baixa* has been changing and realizing the contours of this change is imperative, for its recognition as a place where popular and power motivation are expressed simultaneously or alternatively, since Erasmus students have come to live in there, because even in times of crisis, *Baixa* receives major urban and real estate investments and for many other reasons. One question has been settled by the fact that its classification/registration as a UNESCO World Heritage has been abandoned on a provisional basis. If everyone agrees on seeing *Baixa* as a central place of the city and Portugal Heritage, not everyone has the same priorities. It is within this concept that we believe all actions that made this project possible shall be considered, including certainly the search and selection of partners. Here the search began naturally at *Juntas de Freguesia*¹² of *Baixa*, S. Nicolau and Mártires, given that both are the closest local instances of power to the reality of such neighborhoods and are involved with the revitalization of *Baixa Pombalina* in its various domains. Similarly, at Lusófona University we appealed to the School of Communication ECATI, aiming to involve teachers and students in the field of Multimedia and Digital Animation. We also contacted institutions that house essential documentation for the project, and from most of them we

¹¹ The Old from Restelo is a character conceived by Luís Vaz de Camões in his famous epic poem "Os Lusíadas" (The Lusiads). The Old from Restelo symbolizes the pessimists, conservatives and reactionaries who did not believe in the success of the epic Portuguese discoveries.

¹² A Portuguese term for a secondary local administrative unit in Portugal.

have received availability, support and advice. At last, it was at the *Associação de Dinamização da Baixa Pombalina*¹³ where we looked for partnership for establishing real-time connections at different sites of *Baixa* and heard advice. Apart from that, the entire team involved was capable of listening to opinions, suggestions and criticisms of those who, for different reasons, got involved at one time or another, in the design of the exhibition.

Finally in fifth, the exhibit should take place in its kairological time, i.e. at the proper time (**Timely**). And this proper time can either be the time of challenge or even confrontation as time of consensus and confirmation. In the case of this exhibition, we should mention two guidelines of consideration. Firstly, it seems that it takes place at the proper time, and in a way, it fits the contours of that time which is a time of crisis as well as of social and economic setback. Valuing *Baixa* is therefore imperative insofar as it contributes to its revitalization, it reaffirms *Baixa* as a multicultural space, from São Domingos Plaza, to hostels for young people around the world, to multifaceted cultural expressions, collective and individual, to the rediscovery of Fernando Pessoa's itineraries or of *Pombaline*¹⁴ Architecture.

An exhibition that regards its time without forgetting the roots. On the other hand, the entire creative and production process has always been open to the involvement of students and faculty members, not in a subsidiary manner but in the belief that it was the path for the Department to fulfill its mission of **teaching, researching and demonstrating** thus contributing to capacity building rooted on reflection

¹³ An association that emerged in 1993 from a group of traditional business at *Baixa* .

¹⁴ A Portuguese architectural style of the XVIII century named after Marquis of Pombal, a key statesman for the reconstruction of Lisbon after the 1755 earthquake.

and know-how, taking into account the permanent concern of linking the objectives, the means and feasibility.

Expographic Process

The construction of the expographic concept had always been based on finding solutions that could be implemented with extremely low budgets when referring to the equipment to be acquired and the tangible to be executed. On the other hand, it was also considered the obvious academic involvement of highly qualified professionals at both teacher and student levels, particularly at PhD, Post Doctorate and Master Programs in the fields of Museology, Alternative Communication and Assistive Technologies, and Digital Animation Film Video and Multimedia existing at the University.

In summary, from the beginning of the project, it was important to ensure the lowest possible investment in equipment, while the highest one in human resources, but these obviously not paid.

This position has always been present throughout the year of 2012 during which the objectives, the overall storyline, and the pathways for its implementation were defined.

Developing a display to put *Baixa* in evidence and value it as the cultural heart of Lisbon, meant from the start considering everything that could be presented in the main space at Augusta Street, along with the need to meet the everyday discovery of *Baixa*. This relationship took the form of establishing connections in real time with shops and institutions, which above all, should believe in the project and consequently get involved, at the same level of the entire team, with its implementation.

This approach gained a new dimension when defining the participation of the Republic Museum in Rio de Janeiro,

being obvious the identical involvement of the commerce in the historic neighborhood of Catete.

Starting with the idea of Real Time among all involved, a search for other expographic resources took shape, which could introduce different ways of interpretive approaches that appealed to a new higher degree of autonomy of the public, particularly the younger ones. For them, the use of new technologies of information and communication is part of their daily lives and therefore, their level of demand is continuously rising. So it was decided to develop a set of facilities that propose a new light over *Baixa*, demanding creativity and imagination of new members of the growing team, introducing a playful and poetic dimension capable of, going beyond its intrinsic value, generating new readings, reflections and learning.

It should be mentioned within this process, the key support received by the Museum of Football at Pacaembu Stadium in Sao Paulo, which we visited as part of the annual field study trip with students from the Museology Department. We were gently allowed by Daniela Thomas and Felipe Tassara to use and adapt the concept developed by them for the Hall of Origins of the museum, where small/large details establish a relevant differential in the field of communication. To both our gratitude, as well as to the Curator Leonel Kaz, and Clara Azevedo, the Director of Content, Safeguard and Communication, who supported us in our claim.

Equally determinant was the receptiveness of all the institutions that have provided the iconographic documentation in addition to visible support and appreciation for the project by the presidents of the *Juntas de Freguesia* of S. Nicholas and Martyrs who gave us their advice and encouragement regarding the need for emphasizing all that has been done in favor of *Baixa* urban revival.

In the initial project, several sections were rigorously defined in order to ensure a logical reading. Each module would have a set of 2D images and various videos, and the reading could even be of chronological nature. We soon realized not always the most obvious logic is the one which makes us better enjoy the time spent in an exhibition.

Perhaps the content of the videos could structure their possible reading orders (or no order) when being distributed in space in conjunction with the installations and the fact that we have a ground floor accessible to the basement of the *Pombaline* building and two other floors somewhat undifferentiated, but allowing looking at Augusta Street under a new perspective of sight.

Thus we predicted the existence of 6 modules, highlighting the one on *Baixa* nowadays, as follows:

Lisbon in mid XVIII century with information on the political framework of the Portuguese Empire with particular references to Brazil, and highlighting some of the greatest figures of culture that lived in this century.

The 1755 earthquake with elements reporting on its different aspects: destruction, fire, tsunami, social behaviors.

Urbanism with aspects of urban planning based on the different projects then conceived and on the main actors of reconstruction such as the Marquis of Pombal, Eugénio dos Santos de Carvalho, and Carlos Mardel among others.

Architecture/Engineering with elements to report on different aspects of the *Pombalina* architecture and its modernity grounded on projects of architecture, engineering and models.

Baixa in the XIX and XX centuries with elements reporting on several significant events occurred in *Baixa*: implantation of the Republic, King D. Carlos' murder, manifestations during the New Estate, Revolution of April 25th, and visit of Pope Benedict XVI.

The contemporary *Baixa* regarding different contemporary aspects: *Baixa* as the cultural center of Lisbon, images of everyday life, public activities, Marches, museums, Fado places, former and international trade, religious Heritage.

From this first alignment in which we recognize its conceptual limits today, everything changed once the idea of testimony of those who live in and know *Baixa* was introduced. Testimony in the First person, inside and outside the exhibition. The present time won the space we sought but from which we had moved away due to unjustified options. But at the same time, a networking process took shape with increased autonomy among all staff involved.

In the format that the exhibition has got, we propose a route that wanders on various topics, mainly current, or that somehow addresses the spirit of real and imaginary places, allowing the construction of several puzzles.

Thus multiple levels of exploitation are proposed.

Through 3 walls evoking the galleries of the XVIII century, with framed pictures and videos specifically produced for the exhibition, in which a present, past or evoked testimony is presented according to the thematic. By using 19" screens or even smaller ones, we tried to encourage the visitor's approach, desirable for seeing and hearing. A situation enhanced by the possibility of rotating a few frames at specific points.

Through the facilities that call for sound, video, smell, image, augmented reality, text, three-dimensional models, 3D models and embossed images, a truly physical engagement with the exhibition themes is promoted, where in a more or less playful way, more or less sensorial one can also build a more or less irreverent reading by interacting with the proposed installations. Thus, relationships in real time with real *Baixa* become feasible when entering shops and

institutions, dialoguing with those who desire to talk, in Lisbon and in Rio de Janeiro.

On another level, the entire iconographic documentation is available in large tables where one can, under no pre-established order, lay hands on to select, delete, and classify it according to his / her availability and, why not, mood.

Whilst this is a show for everyone, accessibility was treated so that people with physical, hearing, visual and intellectual disabilities may interact partially with such resources. For this reason we have defined variants of the expographic discourse enabling access to the contents on display in different formats.

Finally, recognizing that the time each one can reasonably afford to wander in an exhibition space, it was given much relevance towards its website allowing visitors, especially the ones on Augusta Street and at the Republic Museum, to access it through a password to a database, which any documentation produced by the exhibit may be consulted or downloaded unrestrictedly (multimedia and 2D iconography), as well as that made available by cession, ensured naturally in the conceded terms, in particular the limitation of its definition. Those visiting the exhibition have always a greater attention from our part, not excluding of course those who do not want or cannot pass by Augusta Street or the Catete Palace.

It therefore remains to be known whether we could achieve our goals, not only related to the obligations of the Museology Department towards its students, but also to the valorization of this area of Lisbon, contributing to the improvement of its image, for better understanding and, without this being the essential, also contributing to the classification of *Baixa* while there is time.

In brief, the exhibition now presented was the outcome of a journey where each of the team members had

the opportunity to contribute with his/her ideas, given that no decision structure had been established. We tried, for good and bad, to aggregate knowledge and sensibilities around a project to discover and uncover Lisbon *Baixa*. As a reflection on Lisbon but with an approach that seems to be valid for other *baixas* from other cities that are crossing dynamics of change and permanence. A kind of *baixa* where the memory of things and people intersect with the present time, in search of a meaning that makes sense for every individual's interpretation.

Iconographic Collection

The iconography of the exhibition consists, on one side of reproductions of photographs, prints, paintings, cartography, and on the other side, of 3-5 minute videos.

At the end of this catalog a selection of significant images of the iconographic proposal is presented, whereas its totality is available in the exhibit website, as well as all the videos produced.

The collection sought to illustrate different aspects of physical and human geography of this territory, in a more or less distant past and in the present time. For doing so, a research was carried at the following institutions: National Academy of Fine Arts, CML Photo Archives, Center for *Olisiponenses* Studies¹⁵, CGTP - National *Intersindica*¹⁶, *Junta de Freguesias* of Martyrs, Lisbon Metro, City Museum CML, Portuguese Radio Television RTP1.

In all these institutions we have always received the best response and above all, advice, so it was possible to

¹⁵ A cultural space of the Municipal Chamber dedicated to Lisbon studies.

¹⁶ General Confederation of the Portuguese Workers.

assemble a representative collection of many aspects of such geographies.

Thus, it was feasible to gather images of *Baixa/Chiado* in the XVIII century, of the 1755 earthquake and its reconstruction, which constitutes the urban and architectural framework of this area of the city nowadays.

Therefore the thinking and urban form is depicted, as well as different aspects of the architecture intrinsic to it. In this *Pombaline* morphology some aspects, that inevitably confront every step, residents and visitors, were detailed. *Baixa/Chiado* like a scenario composed of streets, squares and reference elements that provides evident pathways of rich form and ensures modes of transparent guidance.

We thought of religious architecture that aligns itself with the layout of the streets and that somehow translates the spirit of reconstruction where the urban layout has conditioned all buildings. In this *Baixa/Chiado* and in the century of Inquisition, this fact that translates the prominence of secular power, assumes a very particular emphasis. We have collected images of the exterior and interior of these churches, some of them also represented in engravings that illustrate the destruction they suffered because of the 1755 earthquake. Series gaining big relief as the one of *Chiado* Plaza where there are the churches of Our Lady of Loreto, Our Lady of the Incarnation and of the Martyrs or the simple church of Our Lady of Oliveira on São Julião Street that hardly stands out from the façade of its own quarter.

Instead, the Plaza of São Domingos church marks a place that perhaps expresses more strongly the territory of hybridism and of (in) tolerance of this area of Lisbon. This point of encounters and Luso-African disagreements lies right in front of this church whose construction started in the distant XIII century and has been built and rebuilt due to different disasters. It's about this church that belonged to the

convent of São Domingues, that the earliest mention of the Confraternity of Our Lady of the Rosary of the Blacks is made "according to the decree of July 14th, 1496, authorizing their confreres to give out candles and collect alms in the caravels towards Mina and the rivers of Guinea, in search of gold and slaves"¹⁷. Regarding Carmo Church, today transformed into a museum, it is the strongest reference to the 1755 earthquake, once it has not been reconstructed, it stands in ruins which have remained and been maintained over the years.

Similarly, a set of sculptural elements also occupies a prominent place, becoming landmarks, defining spaces, alignments and symmetries. A sort of inventory of what Kevin Linch identifies as elements that structure the perception of urban space. Generally based on mythology, the power of kings and politicians and "culture".

It can be seen in the sculptures of Eça de Queirós by António Teixeira Lopes (1903), of Fernando Pessoa by Lagoa Henriques (1988), the XVI century poet António Ribeiro, best known for "The Chiado", by António Augusto da Costa Motta (uncle) (1925). Anyway, the monument to Camões by Victor Bastos inaugurated in 1867, surrounded by historian Fernão Lopes, the cosmographer Pedro Nunes, the chronicler Eanes de Azurara, the historians João de Barros and Fernão Lopes de Castanheda and poets Vasco Mouzinho de Quevedo, Jerónimo Corte-Real and Francisco de Sá de Meneses marks the center of Camões Plaza.

The fountains of Rossio, built in 1889, one on each side of the statue of D. Pedro IV, the equestrian statue of D. João I, executed in bronze and erected in 1971 at Figueira Square, designed by Leopoldo de Almeida, the equestrian

¹⁷ Filipe Zau, *Confrarias de Nossa Senhora do Rosário dos Pretos*, http://jornaldeangola.sapo.ac/17/0/confrarias_de_nossa_senhora_do_rosario_dos_pretos, consulted on 1.12.2012.

statue of D. José I at the *Terreiro do Paço* by Joaquim Machado de Castro erected in 1775, in alignment with Augusta Street, are all landmarks as well.

The main façade of the theater D. Maria II and of the Municipal Chamber of Lisbon also present two sculptural sets of great value. In the first case, it represents "Apollo and the Muses" by Francisco Rodrigues and Manuel da Fonseca and, in the second case, the façade, designed by Ressano Garcia, which is topped by a triangular pediment, by Anatole Calmels represents Freedom and Patriotic Love siding the arms of the city. At the Town Hall Square, we can find "The Grid" (1998), an abstract sculpture by Jorge Vieira and at Plaza of São Carlos Theater, another piece entitled "Homage to Pessoa" by Jean-Michel Folon (2001/2008).

Finally, at the São Domingos Plaza there is the Memorial to the Jewish Massacre of 1506 by Grace Bachmann, Carlos Ramos and Segismundo Pinto. Here, the facts reported in detail by Damião de Gois in the Chronic of Felicissimo Rey D. Emanuel of Glorious Memory are remembered.

Baixa/Chiado as a place of citizenship

Baixa/Chiado occupies, in the past and recent history, a particularly relevant place as of different powers. In fact, on these 700 meters from East to West and 1000 meters from North to South, many of the most decisive events for the Portuguese society took place. No other site in Portugal equals such place from this point of view. At *Terreiro do Paço* and its surroundings, power was centered, not only the power of the monarchy, yet the power of the Inquisition, and the power of the Republic. Place of trade with the rest of the world, shipyard of vessels and other embarkations, the square of the old palace, as well as the new one in a *Pombaline* layout, housed the Ministries of the new State and

of the State post April 25th. That's why the images that show this place as an expression of such multifaceted power are so compelling, such as the work credited to Francisco Zuzarte existing at the City Museum showing the Royal Palace, the India House, the Palaces of the Count of Ribeira, the Viscount of Barbacena, the Count of Avintes, the fort with artillery that protected the Square, the House of the Guard, the Court, the churches of Martyrs, São Francisco, of Loreto, of Our Lady of the Incarnation, of Patriarchal, the City Clock Tower and the fountain with the statue of Apollo. Equally remarkable are many other images that reveal other aspects of this *Terreiro do Paço* inhabited by the nobles, the religious, slaves, beggars, merchants, parents and children, couples, groups and everything else that it can be identified with detail such as the case of the painting of Dirk Stoop referring to the year of 1662. Lisbon has, in its totality always been centered at the *Terreiro do Paço* and the *Cais da Ribeira*, facing the river constantly littered with boats of all kinds.

But also images, indeed photographs, of a *Terreiro do Paço* which hosts kings, queens and emperors in the early XX century such as Alfonso XIII of Spain, King Frederick of Saxony, Emperor Guilherme II of Germany, Queen Isabel II, the President of Brazil Juscelino Kubitschek de Oliveira, with military parades, royal stands and tribunes. Yet, a place of celebrations which, for example, also hosts the reception of the Fatherland aircraft aviators, Brito Pais, Sarmiento de Beires and Manuel Gouveia, who made the connection Lisbon-Macau, the salute to the Head of State and to the foreign legations for the World War I victory by the Allied Troupes, and the Commemoration of the Bicentenary with a discourse by Oliveira Salazar.

Going through the entire XX century and up to the present days, between Rossio and the *Terreiro do Paço* there has been demonstrations, some in favor of the new State, others in favor of a new desired state more expressive of the

claims that time has not yet altered. Bakers on strike, waiting for the commission that was to thank the Minister of Interior for the promulgation of the decree on the weekly rest, anticlerical demonstration organized by the Civil Registration Association in support of the Minister of Justice António Maceira, fishwives on strike awaiting the commission that was talking to the County President's secretary, manifestation in the Commerce Square during a cable car strike. In the posters one can read: "Long live Free Thought", "Down with the Jesuits", "Long live Freedom", "Long live Family Law" or "Long live Required Civil Registration".

Closer to us, already after the April 25th, there have been demonstrations to support agrarian reform, against the rising cost of living, against the politics of the AD Government, to celebrate anniversaries of April 25th, of the Disabled Armed Forces, to support the General Strikes, against the law of dismissal (lay-off), against unpaid wages and withdrawal of 13th wage (1983). More recently, the protests against the "Troika"¹⁸. Paradoxically, many of the posters maintain a current course "against the rising cost of living", Support for the nationalization of Banking, For fair wages, Pensioners with miserable pensions is misery by the Government, Armed Forces cannot abandon their disabled ones, Health does not pay - Health is a Right, T Vedras Youth against Term Contracts, Get out IMF (1983), Against the theft of 28% of the 13th wage. Nowadays the posters shout "The people are in Struggle", "Silent People are deluded People", "Against Exploitation and Impoverishment - Change in Policy", "We fight for ourselves our children and grandparents", "On the Right to Work".

The *Terreiro do Paço* was also the stage of decisive moments on the April 25th, once inevitably being the location

¹⁸ The term refers to the European Commission, the European Central Bank and the International Monetary Fund.

of the power represented by the Ministries and, more importantly, its symbolism, once occupied by troops of the Captains Movement. In Carmo Square the surrender of the previous regime is part of the memory of many Portuguese, much like elsewhere the occupation of the Portuguese Legion in the Palace of Independence near Rossio. On Augusta Street, military and the population celebrate and discuss, and in Rossio they wander between tanks of the Movement. From all these "events", iconographic documentation that witnesses or simply evokes profound processes of change and permanence of paradigms, contradictions and aspirations of Portuguese society has been united.

Baixa as a place of sociabilities

Baixa/Chiado as a place of multifaceted artistic expressions, that are certainly a dominant of our times, some more or less spontaneous and others a result of more organized initiatives. They are manifestations that made this space the true cultural heart of Lisbon. Day and night, weekdays and on weekends, depending on the seasons, different social groups choose this space as a place for meeting, leisure, and learning. Young and old, national and foreign coming from all over the world, here they get a cultural offer or identify themselves as actors of different artistic expressions. *Baixa* today beyond the institutional offer made by Theaters, Museums and Associations, hosts initiatives that use the STREET as a place of celebration. Floor designers have practically disappeared, giving way to more or less living statues, more or less interpolating the strollers, evoking the most various themes. Singers and instrumentalists, alone or in groups, poets, jugglers and magicians, attract attention at each step by introducing new meanings and references in the urban landscape.

In a more organized way, other institutions propose street festivals like " Chiado Fashion" in São Carlos Plaza, Book and Crafts fairs on Anchieta Street, the Great LGBT Pride party or the Festival of the Oceans at the *Terreiro do Paço*. In the corridors of the metro, particularly in *Chiado* station, a daily program meets multifaceted artistic expression for users' enjoyment and for those who simply pass by the corridors and escalators to go up from *Baixa* to *Chiado*.

A collection of photos from all these events have been gathered, which intends to illustrate this multifaceted and multicultural *Baixa/Chiado*. A collection that, like any other selection, has gaps resulting from the subjectivity of choice. A collection that simply intends to open some doors for perception of this space, which is so significant in History and in the present of the country.

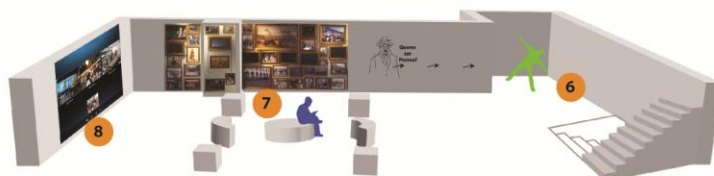
This is why most videos created for this exhibition are framed by the speech of those who can recognize reference points for understanding each theme. Speeches that do not seek to present conclusive points of view, but rather, to stimulate reflection and interrogation from those watching them.

Imagens da Exposição "Baixa em Tempo Real"



- 9. Mesa Exploratória II
- 10. Galeria Multimédia: Património Edificado
- 11. Calçada Portuguesa em Sabão Artesanal
- 12. Ligação em Tempo Real ao Museu da República, Rio de Janeiro

Piso 2



- 6. Fernando Pessoa como Interface de Comunicação
- 7. Galeria Multimédia: Sociabilidades
- 8. Ligação em Tempo Real com o Comércio Local e do Catete

Piso 1



- 1. Mural da Baixa
- 2. Galeria Tátil
- 3. Galeria Multimédia
- 4. Reconhecimento Gestual - Objeto 3D do NARC
- 5. Mesa Exploratória I

Piso 0



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