

Heritage for Building Sustainable Inclusive Cities

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Abstract

This paper proposes to analyse the role that heritage can play in achieving gender equality and empowering all women and girls (Goal 5). According to Agenda 2030, its implementation constitutes a transversal tool for the development of the rest of Sustainable Development Goals. The social model that emerges in the Modern State is based on the segregation between the public and private spheres, a dogma already discussed by Lefebvre's 'right to the city' or Arendt's transversal reading of the urban sphere. It prioritises justice and duty over care and responsibility, functions that have been carried out separately by men and women since then. This fact has profited from particular relevance in urban planning, seeking to favour economically productive systems, instead of enabling tasks linked to daily life, reproduction function or care of dependent people. Urban development, exclusively understood from an economic perspective, can also lead to a significant decrease in cultural diversity and, consequently, to gender inequalities. From a heritage perspective, this fact has resulted in undervaluing the women's role both in heritage discourses and in their construction. Though it has also caused most of the activities are linked to the private sphere, as well as the architectures that support it, they have also been excluded from the legal preservation processes, lacking social recognition. Following the guide 'Women in the intangible heritage of Andalusia', the study deals with three fundamental cultural expressions: gastronomy (Pujerra, Malaga), music (Ubrique, Cadiz) and handicrafts (Puebla de Guzman and Hinojos, Huelva).

Keywords

Emerging Heritage; Gender Equality; Heritage and Gender; Inclusive Communities; Women Empowerment

1 INTRODUCTION

1.1 AIM

The main objective of this study is to analyse the role that heritage should play in achieving gender equality and the empowerment of all women and girls, based on existing international guidelines. In a global context where Western institutions and public administrations seem to have aligned themselves in favour of gender equality, there are still significant gaps in society. This lack of awareness is increasing in territories with less purchasing power, a circumstance that can still be differentiated between countries or regions further south in Europe. According to Agenda 2030, the application of objective 5 (the basis of this paper) constitutes a transversal tool for the development of the rest of the Sustainable Development Objectives (United Nations, 2015).

The shift towards the intangible dimension in recent decades is overcoming the androcentric bias that has prevailed in heritage discourses. The assessment of cultural values can be seen as a tool with great potential to promote policies for gender equality (UNESCO, 2014). In this sense, this study is born with the conviction that advancing together as a society in recognition of this emerging heritage will transcend the cultural dimension to promote the necessary ideological change. This fact will lead to the full and effective participation of women in all spheres of society (Navas-Carrillo

et al., 2019). This process will have to meet the requirements that the different urban agendas have included in this regard: International (United Nations, 2017; European Commission, 2017), National (Gobierno de España, 2018) and Regional (Junta de Andalucía, 2018).

1.2 APPROACH

The case studies, following the guide 'Women in the intangible heritage of Andalusia', address three fundamental cultural expressions in southern European territory, Andalusia, where despite the regional policies implemented since the institution of democracy in 1978, still shows significant inequalities in employment, dependence or illiteracy. These cases form a substantial part of the intangible heritage of these municipalities, including activities that revolve around women: gastronomy, through the case of the production of *mistela* in Pujerra (Malaga); music, through swing songs in Ubrique (Cadiz) and handicrafts, with the cases of embroidery on nets in Puebla de Guzman and embroidery on tulle in Hinojos (Huelva). The methodology followed is based on the identification and characterisation of these cultural activities, incorporating gender-specific indicators such as the presence and colonisation of women on the urban scene or the relations between age ranges and the use of public space.

1.3 ISSUE

Andalusian rural women, probably in more unfavourable conditions than those in the rest of the national territory, are subjected to a series of factors that may be contributing to their emigration from these territories, endangering the sustainability and balance of the population. These pressures are due to the lack of employment opportunities, but also to the gender roles perpetuated in societies which put a considerable strain on their professional and personal development since they are burdened with almost all unpaid domestic work (Muñoz & López, 2012). These factors mean that activities considered as intangible heritage in which women play a leading role are at significant risk of disappearing, also due to the lack of opportunities for younger generations, which ends up preventing the necessary transfer of tasks, knowledge and processes.

Aware of the values and risks of intangible cultural heritage in Andalusia related to women, the Andalusian Historical Heritage Institute (IAPH) proposed in 2013 the creation of the annexe 'Women in the Atlas of Intangible Heritage in Andalusia'. This new publication completed the original document of 2008, which analysed intangible heritage without taking into consideration a gender perspective (Díaz, 2009). Due to the scope of the document and the need to coordinate efforts, the IAPH had the collaboration of other institutions interested in the knowledge and safeguarding of intangible heritage. There was inter-institutional collaboration: the Andalusian Flamenco Institute, the Andalusian Studies Centre, the Spanish Cultural Heritage Institute, the Directorate General of Cultural Assets, the Andalusian Rural Development Groups, Andalusian Universities and, fundamentally, the informants and protagonists of the intangible heritage identified. The general and primary objective of the project was to determine the best formulas for safeguarding Andalusian intangible cultural heritage, in the broad sense of the Convention for the Safeguarding of Intangible Heritage (Sicard, 2008). This goal was done through measures aimed at the identification, documentation, research, valorisation, transmission and revitalisation of Andalusian intangible cultural heritage, in its different aspects, a process that is considered adequate and effective for this type of values in threat of disappearance. The procedures for implementing these measures were carried out using an anthropological methodology, with participatory working techniques that made it possible to generate a network of local collaborators, with women being the central focus of the experience.

2 SUBJECT MATTER

Study cases are based on medium-sized cities in Andalusia (South Spain), where public space and urban life are deeply connected within social communities. More specifically, the research focusses on municipalities where the relations between cultural activities and the urban form that have a double heritage value as intangible cultural heritage. These cases, following the guide mentioned above 'Women in the Atlas of Intangible Heritage in Andalusia' (IAPH, 2013), deal with three fundamental cultural expressions: gastronomy, music and craftworks.

2.1 ELABORATION OF MISTELA IN PUJERRA (MÁLAGA)

The Serranía de Ronda is the most western of the Mediterranean mountain ranges of Andalusia, especially if we consider its extension in the province of Cadiz. Among its festivities, an essential part of the region's intangible landscape, the celebration of the Huerto del Niño on Easter Sunday stands out; the Moors and Christians festivities in Benadalid and Benalauría or 'Las Mañanitas' in Algatocín. Also relevant are the traditional trades of esparto grass, palm, olive branches, bobbin lace or ironwork, many of which are on the verge of disappearing (Díaz, 2012). The unique gastronomy of the area is elaborated with local products, coming from cattle raising, harvesting in the field or from the cultivation of vegetable gardens, and it is strongly influenced by the centuries of the permanence of the Arab culture in the mountain range.

Among these recipes, the elaboration of *mistela* in the town of Pujerra, one of the historical enclaves of the mountain range, stands out. *Mistela* is a liqueur made with aguardiente, a sweet drink typical of many villages in the Serranía de Ronda. However, each village has a way of doing it; even each agent in charge of its preparation gives a different point. In Pujerra it is made with aguardiente, almonds, cinnamon, lemon and orange peel and toasted sugar and on the occasion of the patron saint fiestas, some women prepare it in their homes and then it is offered in the chestnut *tostón* for the diners of the attendees. As far as the production process is concerned, first of all, it is necessary to pour the brandy into a container together with the almonds, cinnamon, coffee and lemon and orange peel and let everything macerate for three days, covered with a cloth.

When this time has passed, the previous container must be changed for a greater-size one, where incorporate the same amount of water as the brandy used at the beginning. Then the sugar is toasted and slowly added to the mixture according to the taste of who prepares the liqueur. Finally, only a sleeve is left to strain the solid ingredients from the liquid.

The *mistela* has been made historically for the celebration of weddings, baptisms and all type of events. A tradition that has been managed to maintain in the time until today. Moreover, in most of the houses in Pujerra it is common to find *mistela* made by the members of the families.

2.2 SWING SONGS IN UBRIQUE (CÁDIZ)

The rocking songs or swings are universal traditional songs, which, within the folkloric tradition of the Hispanic peoples, are today a type of heritage in danger of extinction, concentrated in Andalusia. Recent research has documented the collection of ethnotes collected in the villages of Adra, Roquetas de Mar and Sufí (Almería), Priego de Córdoba (Córdoba), or Cadiz and Malaga (Gómez, 2017), showing how poetry and tradition meet in the public space of these populations. Despite the public display

component that they represent, there is a certain amount of collusion from the population as a whole since these hanging structures are supported by facades and private houses. The best-known case is that of the town of Ubrique, listed in the Atlas as one of the most up to date. The differential case of Ubrique lies in its social evaluation as a singular activity, having been verified the participation of young women and adolescents in the ritual.

It present, although the ritual of courtship has disappeared, some women are the ones who continue with this tradition, while they are on the swing, singing the *bambera* or singing to a friend as she swings. The *cantes de columpio* (Swing Songs) in Ubrique are flamenco *coplas* that were sung to the rhythm of the swing wobble. Hence, they are known as *bamberas*, *bambas* or *mecederos* (Ruiz et al., 2008). Traditionally, it has been a mode of courtship expression transmitted during the Day of the Crosses, in which swings were installed along the streets for the girls to swing, driven by the boys who wanted them, while other women sang the *bamberas*.

The lyrics of the couplets are also an indispensable documentary testimony. Dealing with very diverse themes, they start with references to the town of Ubrique, those that focus on the swing itself, and others more diverse as love, lack of love, gratitude, ironies, all with a rich linguistic symbolism with references to friendship, sex, eroticism or the renewal of nature. From a linguistic point of view, these constructions have been studied for their lyrical richness, with a developed use (despite their popular character) of symbolic language (Sánchez Vera, 1998).

Within the collaboration between public administrations in favour of the valorisation and diffusion of the intangible heritage, it is remarkable how the Provincial Government of Cádiz has recently organised a series of activities to promote the festival of the swinging songs. This public agency, that is in charge of the resources of the smallest municipalities of the province, has edited a monographic book and has organised informative sessions to the local population and round tables of experts. These cultural initiatives were part of the Provincial Agenda for Culture 'Planea 2017' (drafted by the Provincial Government of Cádiz), that is one of its pillars of argument the dissemination of ethnological activities of the municipalities.

2.3 EMBROIDERY ON MESH IN LA PUEBLA DE GUZMAN AND EMBROIDERY IN TULLE IN HINOJOS (HUELVA)

The work of treatment and decoration of spun fibres have been traditionally extensive in the province of Huelva and on the coast. Most of them in the Andévalo region. Traditionally has been transmitted between women of different generations. After a time in that many women stopped performing these tasks, today they are regaining a relative vitality and diffusion. In La Puebla de Guzmán the embroidery on mesh has maintained a certain rootedness between the female population. Workshops have now been held in other nearby villages, which means a more significant extension of the activity along this region. However, this work maintains a specific value as an element of the intangible heritage, especially in La Puebla de Guzmán. The embroidery on tulle (Hinojos) is a technique that imitates the work of lace made with bobbins. It is made on mechanically manufactured tulle. The decorative motifs are embroidered on the openwork background, and these are usually inspired by plants, flowers, waves, gratings, etc.

Both cases share a close relationship with the private sphere; unlike other cases such as the one cited in Ubrique, in which public space was the sphere of activity, embroidery is limited to the interior of the houses. The singularity of the relationship between space and immaterial activity

arises with the emergence of collective sewing workshops, in which older women act as teachers for younger women. These spaces are segregated from the public sphere and the access of men. They are similar cases to that of Pujerra and the production of *mistela*. In these examples, it seems necessary to increase the heritage awareness of the local population. As they are 'insider' activities, the public agencies and groups that are aware of them must make a double effort: firstly, to make the work of women visible and secondly, to dissociate the image of traditional activities from an allegedly lower heritage value. The participation of local governments in dissemination tasks, nevertheless, has been scarce, finding hardly any information in their websites and not having been able to register activities linked to the promotion of these traditional expressions.

3 CONCLUSIONS

The assessment of cultural values can be seen as a tool with great potential for promoting policies for equality between men and women. In this sense, we believe that advancing together as a society in recognition of this emerging heritage will transcend the cultural dimension to promote the ideological change necessary to ensure full and effective gender equality in the rural populations of Andalusia. The study of the selected case studies, in addition to summarizing the activities developed, showing their value as intangible heritage, demonstrate how the work of public administration is indispensable for heritage awareness. The case of the Ubrique swing songs is an example of success within the regional panorama. The efforts of the Provincial and Local Governments, supported by the Andalusian Regional Government and the Andalusian Institute of Historical Heritage (and its associated institutions), have allowed the activity to continue having high rates of participation and dynamism.

It seems possible to conclude that there is a relationship between the logic of the spaces and their dissemination. While activities associated with private spaces or prepared exclusively to carry out these traditional expressions have very low visibility, the traditions that are developed in public spaces inherently have an open and participatory character that ensures their visibility.

Despite these activities being still undervalued by the local population, they have invaluable potential in terms of their ability to serve as a lever for changing traditional canons and gender-segregated urban and domestic spaces. Being activities promoted and tutored by women, the improvement of their visibility, dissemination, knowledge and conservation as intangible heritage is an opportunity to allow their survival while offering employability and production possibilities to the female population, with higher labour vulnerability indexes.

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