

THE SYMBOLISM OF THE DOOR KNOCKER "HAND OF FATIMA": A PROPOSAL OF SENSORY TOURIST EXPERIENCES IN THE CITY OF LAGOS

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Abstract: The advantages of applying a multi-sensorial approach to the experimentation of objects, historical sites and heritage practices have been widely discussed and applied, especially in the sphere of the sensory tourist experience. Expanding opportunities to understand the past through a broader sensorium is fundamental to awakening interest, encouraging tourists/visitors to use the five senses to explore the surrounding environment, facilitating the creation of memorable experiences and contributing to inclusive tourism. The vernacular architecture, as a cultural heritage of symbolic value and belonging to the imaginary of collective memory, is an important vector of the aesthetic values of urban landscapes. Therefore, there is a need to stimulate synergies between tourism and heritage to develop tourism products that help in the valorization and preservation of vernacular architecture in historical territories/centres. The "Hand of Fatima", the door knocker shaped as a closed-hand, is one of these decorative elements and part of the collective

cultural heritage, which, more than achieving a utilitarian function, has a symbolic and even superstitious role, for being considered by many as talismans of protection. This research investigates the perceived sensorial experiences in the city of Lagos, located in the Algarve region, south of Portugal, and the specific sensitive element of door knockers known as the "Hand of Fatima" at the historic centre of this city. Many of these objects are true works of art that allow inclusive sensory experiences for many people. Therefore, a qualitative and exploratory approach was adopted, and a Geographic Information System was used to compile and analyze the data. The research concludes that there are diverse sensory experiences. Concerning hand doors knockers, there is a great concentration in this urban area, which enable multiple sensory experiences, contributing to the understanding of the historic centre of Lagos as a living museum.

Keywords: Inclusive tourism; cultural tourism; vernacular heritage; sensory experiences; door knocker; Hand of Fatima.

Introduction

Until the second decade of the 21st century, tourism activity asserted itself as the world's leading economic sector, with uninterrupted and continuous growth, becoming one of the fastest-growing activities in the world, being very much integrated into the lifestyle of most of the modern society (UNWTO, 2015; 2017). It is estimated that four out of ten tourists choose their vacation destination based on its cultural offer (The European Commission, 2017).

The link between tourism and culture is intrinsic and inexorable. The historical-cultural manifestations of a travelling destination are considered one of the main motivations of a journey, just as travel itself generates culture, in a symbiotic relationship perpetuated over the centuries (Richards, 2018; Timothy, 2018).

In the field of cultural tourism, it is possible to observe a growing interest in the past, therefore reflected in the awareness of historical and cultural heritage, with positive impacts on its conservation, valorization and promotion, where the visit to historical sites is recognized as one of the main

elements of travel (Bonn, Mathews, Dai, Hayes & Cave, 2007; Timothy, 2018). Such dynamic is clearly reflected at a local scale with the increase of cultural activities in managing municipal demand for specific elements associated with patrimonial heritage.

All societies have culture, comprising a system of their symbols having distinct meanings and values (Barreto, 2007). Culture is something pertinent to every human being. As the result of the interaction between people, it is responsible for patterns and values, acquired and transmitted, in a learning process that can be accumulated, absorbed, and passed on to generations over time, a cultural heritage consisting of a set of oral and written traditions (Burns, 2002; Dias, 2006).

Since culture embraces what people think (attitude, beliefs, ideas and values), what they do (lifestyle and customs) and what they create (works of art, artefacts, cultural products), it is possible to consider the habits and customs of a local community, with their crafts, folklore, museums and architectural heritage as cultural resources of the tourist activity (Richards, 2016; Ignarra, 2003).

Therefore, it is necessary to value cultural assets to obtain a competitive advantage in the travel destinations and, concurrently, to raise a sense of uniqueness. This perception has led travelling destinations, at international, national, regional and local levels, to create and diversificate tourism products in order to encourage and promote, in a sustainable and inclusive way, artistic and cultural manifestations capable of transmitting the symbolism, identity and authenticity of the place, at the same time as providing enriching and memorable experiences (Bonn et al., 2007; Jelinčić & Senkić, 2017).

This framework is consensual with the cultural dimension of the sustainability paradigm that emphasizes the integrity and cultural diversity of territories (Rosa, 2018). In this context of sustainability, universal access to culture is a matter of social equity. According to this, accessibility “is the characteristic of an environment or object which enables everyone to enter into a relationship with, and make use of, that object or environment in a friendly, respectful and safe way” (Aragall & EuCAN members, 2003: 23).

In this context comes the accessible tourism, which according to Darcy & Dickson (2009:41) "is inclusive of all dimensions of access", as an increasingly important segment of tourism, where its main purpose is to promote tourist activities that are accessible to all people, with or without physical, mental, intellectual or sensory limitations. When based on the principles of universal design and equal opportunities, accessible and inclusive tourism can benefit everyone, tourists and residents (Rodrigues, Rosa & Rebelo, 2020).

So, nowadays, the concept of accessibility is being used in a determined move away from the focus on "disability". Thus, accessible tourism is now discussed, not as a segment, but as a quality attribute of the built environments, products, experiences and services associated with all typologies of tourism and enjoyed by all people.

Immersed in this scenario, the contemporary tourist/visitor, generally autonomous in planning his trips, is increasingly interested in developing experiences in the destination, starting from his interpretation (Branco, Vieira & Rodrigues, 2014). To do so, he looks for a complete experience, a source of unique sensations and emotions, through his involvement, effective participation and greater interaction with tourism products and services, including historical and cultural heritage (Panosso Netto & Gaeta, 2010; Rahman, Khalifah & Ismail, 2015).

When any individual explores a place, he does so through the senses combined with his thoughts, environment and previous experiences. The perception of the experienced moment is built in his mind and felt by his body (Kim & Fesenmaier, 2015). Sensory perceptions are the main signals that a person can capture from a place. Building an experience requires sensory embodiment, which permeates the perception of the environment through the senses and in real-time, creating lasting memories (Campelo, 2017).

Designing tourist experiences using the five senses as a tool can be a differentiating element in the process of interpretation, interaction and connection between tourists/visitors and the history of the place (Jelinčić & Senkić, 2017) and will improve inclusive tourism. Furthermore, as sensory involvement and emotions can be intimately connected (Schorch, 2014), offering cues and sensory stimuli to facilitate the reading of the space and its

historical understanding contributes to the increase of the perceived value, resulting in more complete, satisfactory and memorable experiences (Campelo, 2017; Lv, Li & McCabe, 2020).

Multisensory stimuli generate perceptions and create mental images related to the experiences lived by the individual (Mateiro, Kastenholz & Breda, 2017). Literature shows that exploring the sensory dimension can contribute both to the enrichment of the tourist experience and the protection of heritage resources, including people with disabilities (Cantoni, Dondi, Lombardi, Nugrahaningsih, Porta & Setti, 2018; Agapito & Chan, 2019). Furthermore, it contributes to well-being and happiness, as well. For example, studies have shown that people with disabilities feel satisfied after visiting natural environments and participating in wilderness activities (Jaquette, 2005; Zeller, 2008) related to these sensory experiences.

Within this framework of sustainability and social inclusion, it can be observed, in recent years, a diffusion in the implementation of tourist routes on a municipal scale, approached by various themes and dimensions, where cultural ones stand out. These are important tools for the promotion, conservation and protection of the cultural heritage, and also for the development and consolidation of tourism in those destinations interested in overcoming seasonality and maintaining their attractiveness when facing highly competitive tourist markets (Ramírez, 2011; Paiva, Seabra, Abrantes, Reis & Pereira, 2018; Rodrigues et al., 2020; Sabir, 2019).

In this context, elements associated with vernacular architecture could be better promoted. Vernacular architecture built with techniques and local materials represents a knowledge usually passed from generation to generation (Singh, Mahapatra, & Atreya, 2008).

The literature alluding to vernacular architecture has given, above all, emphasis to the constructive characteristics of the buildings. In this article, typical building decorative elements are promoted, which translate, as well, the cultural identity of the places. The research is focused on the door knockers, in particular emphasizing the "Hand of Fatima".

The door knockers constitute “a small asset of the collective estate” (Maçarico, 2009). They are objects of identity and symbolic value, which add value and uniqueness to the vernacular architectural heritage of a territory, and that, according to Maçarico (2011:9), they are elements related to the language of the door, integrating a “communicational code, linked to the passage from public to private space”.

Among these utilitarian pieces, perceived as heritage elements soaked in history and significance, the "Hand-Object" (the closed-handed knocker) became the “Symbolic Hand”, when recognized as the “Hand of Fatima”. However, in literature, there is no consensus on the true relationship between the (closed) hand and the Khamsa or Hamsa (the opened-handed, protective talisman), whereas various theories and representations amplify varied interpretations and the mystery that attracts and seduces so many people throughout the centuries (Maçarico, 2011).

Khamsa, the Arabic name for the number five, but also for “the five fingers of the hands,” or Hamza or Hamesh as it is called in Hebrew, is a symbol primarily recognized as a talisman of protection against the evil eye in the Islamic and Jewish cultures. In these two traditions the number five has a superstitious meaning. For Jews, five represents the five books of the Torah, while for Muslims it configures the Five Pillars of Islam (Sayed, 2016).

In fact, the forms representing the open right hand, stylized in different ways, have been documented, portrayed and adopted throughout history in different cultures, which, in addition to using them as a symbol of protection, have then employed various philosophical, religious and even prophylactic connotations to this anthropomorphic and apotropaic sign (Maçarico, 2011; Sayed, 2016).

Sayed (2016:23) states that *“The civilizations of the past captured the power of symbols and used them extensively through rituals, art, religions and myths”*. And such context is applied to this “Symbolic Hand”, which might have originated during the Phoenician civilization, in the worship of the Carthaginian goddess Tanit. Until today, it has strong relevance in the form of ancestral heritage, as well as in daily use, for the cultures and religions of the Middle East, North Africa and the Iberian Peninsula (Maçarico, 2011; Sayed, 2016).

The name "Hand of Fatima", widely used, refers to the youngest daughter of the prophet Mohammad, the spiritual leader of Islam. For the followers of Islam, Fatima was a sanctified woman, venerated as a devoted daughter, the only one who gave heirs to Mohammed, assuring the prophet's offspring. But it is important to point out that although the symbolism of Hansa is associated with the Islamic cultures, the law of the Quran has restrictions in the area of image worshipping and the use of amulets (Maçarico, 2011; Sayed, 2016, Beinhauer-Köhler, 2018).

Throughout history, the open hand is in fact, the talisman most used and rooted in numerous cultures and traditions. Many pointed out it as the representation of the "Hand of God" or "Hand of Allah", a symbol of an omnipotent Supreme Being who possesses the power to grant protection against evil and bless those he governs. It has various names, including "Hand of Myriam" for the Jews and "Hand of Ali" for the Shiites (Loewenthal, 1972; Maçarico, 2011; Beinhauer-Köhler, 2018).

When related to their prophylactic powers, healing attributes and protection against the "evil eye", these objects and their symbology are still frequently requested, even in the hospital environment, when family members resort to their superstitious beliefs to ask for spiritual and religious protection for their sick relatives (Lloreda-Garcia, 2017). Today, the Hamsa is popular as a protective talisman in Middle Eastern and Western cultures, incorporated into everyday life through jewellery, tapestries, pottery, keychains and other domestic and decorative elements, becoming a souvenir or a symbolic reminder (Swanson & Timothy, 2012) for tourists and visitors who want to take with them a memory of their travels (Maçarico, 2011; Sayed, 2016).

In Portugal, besides the usual contemporary use, the open hand or Khomsa (hand, in Arabic) is essentially associated with the Islamic ceramics found in archaeological works. In turn, the "Hand of Fatima" closed-handed door knocker is present in Portuguese doors from north to south. However, in the Alentejo and the Algarve regions, these hand-shaped decorative elements have the highest incidence. The most common theory is those door knockers (or "aldrabas" in Portuguese, from the Arabic ad-dabbâ), including the hand-shaped knocker, had their splendour of use, configuration and diffusion,

during the Al-Ândalus period, characterising the Islamic legacy in the Portuguese culture until today (Maçarico, 2008; Maçarico, 2011).

However, according to the hypothesis analyzed by Maçarico (2011), the ancestry of the "Hand of Fatima" - a door knocker shaped as a closed hand - could be a capitalization of an earlier symbol, in a folklorizing feature and an orientalist nature, fostered by the French colonialism. According to the author, there is a line of research, supported mainly by Portuguese and North African authors, stating that the hand-knocker appeared not earlier than the 19th century as an influence of the colonial architecture, and that the designation "Hand of Fatima" is the actual result of a misinterpretation and a consequence of the protectorate and orientalisation, which originated an invented tradition that was romanticized and incorporated into the popular imagination (Maçarico, 2011).

This multiplicity of perspectives, the fact that there is a dispute between the "Hand as an object" and the "Hand as a symbol", and whether the "Hand of Fatima", an element that can still be found today as a decorative element in many doors, had its origin in the Islamic culture and tradition, or it is just an entanglement based on a reinvented tradition by orientalists (Maçarico, 2011), can further provoke the imaginary of tourists/visitors and residents, amplifying the mystification of these objects-signals that embody the culture and identity of territories, representing the materialization of the mystic, symbolic and folkloric.

These cast-iron objects are associated with Art Nouveau architecture that used many of the technological innovations of the last decades of the 19th century.

The possibility of moulding has made cast-iron a material widely used, and small works of rare beauty have been executed, like Fatima's hands as door knockers. In the first decades of the 20th century, the traditional art of cast iron was abandoned. The Art Nouveau movement opened up design to more sensual and feminine properties.

On the other hand, the door knockers correspond to objects that are easily accessible in the urban landscape and are, particularly, perceived by tourists

who utilize tact to understand the cultural products. In a building of vernacular and tourist interest, there may be architectural items whose 3D shape is particularly useful for the blind and people with intellectual disabilities. The construction of mental images of cultural products through tact translates into inclusive sensory experiences (Neumüller, Reichinger, Rist & Kern, 2018).

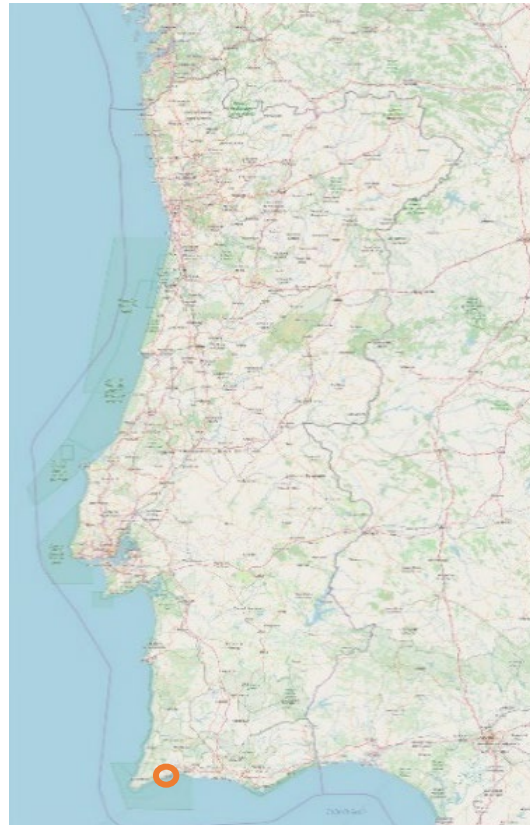
An alternative for a closer interaction between the individual and the vernacular architectural heritage of a destination, is the implementation of pedestrian cultural routes. By exploring a place on foot, it is possible to create more real and profound interaction with its historical narrative by potentiating the perception (physical and mental) of tourists/visitors on the cultural identity of the destination. The implementation of pedestrian cultural routes has been associated with urban regeneration (Rodrigues et al., 2020).

Lagos, located in the Algarve, south of Portugal (Figure 1), is strongly associated with Henry the Navigator (1394-1460), an important figure in the early Age of Discoveries in 15 century. He sponsored voyages down the coast of Africa, beginning the first process of globalization. The port of Lagos was the harbour from which these expeditions left, trips that are in the tourism imaginary. This city is known internationally as a sun and sea destination, and it is rich in history and culture (Câmara Municipal de Lagos, 2012).

The municipality has triggered urban rehabilitation processes for decades and assumed the design of the streets, giving space for the pedestrian. The municipal works to preserve and develop cultural and architectural identity, which is an important touristic product to complement the binomial sun and beach. The current strategy, developed in the last decade, presents, among a series of measures, the creation of thematic walking routes as an opportunity that can contribute to the diversification of the tourist offer, and the requalification and promotion of the built heritage of the municipality. Guided audio tours have already been implemented, promoting inclusive experiences increase (Câmara Municipal de Lagos, 2012).

Figure 1. Portugal map and the location of Lagos city (orange circle).

Source: Map data copyrighted by OpenStreetMap contributors. Available at: <https://www.openstreetmap.org>.



Considering this scenario, based on the data inventoried during the XXX project, the general objective of this work is to identify different types of sensorial experiences observed in the city of Lagos. The specific goal is to develop a spatial identification of the door knockers "Hands of Fatima" in the historic centre, as this is a specific element of vernacular architecture associated with cast-iron architecture. These traditional objects are true works of craftsmanship which could allowed inclusive sensory experiences in the city of Lagos.

Methodology

Data collection methods

Different research methodologies, such as qualitative approach, direct observation and field research were used.

A qualitative approach was adopted, developed from an exploratory investigation, based on a literature review and fieldwork, for the inventory of the buildings of Lagos's historical centre and their vernacular architecture elements, including the door knockers known as the "Hands of Fatima".

In the Summer of 2020, the researchers visited the city of Lagos as tourists to understand what kind of sensorial experiences this destiny guarantees, which include the sight and tact of door knockers. Selected random points in the city were: cliffs and caves of Ponta da Piedade, the beach of Porto de Mós, historic centre, marine of Lagos, stream of Bensafrim, Urban Park (green ring). The direct observations covered different day moments, during 30 minutes periods, and sensorial experiences were registered in an observation sheet. The data collection took place between August 23 and August 30.

Concerning the door knockers known as the "Hands of Fatima", three phases were considered in the methodological process to achieve the proposed objectives. The first stage of the research included the task of selecting the site of study, taking over the area corresponding to the historical centre of the city of Lagos, corresponding to the city within the walls. This was followed by intense fieldwork, where significant data on the building and its elements of vernacular architecture was collected. The data collection took place between August 15 and September 25, 2020.

Then the collected data were compiled, managed and analyzed using a Geographic Information System (GIS), namely ArcGIS Desktop 10.8.

Currently, GIS provides abilities that support the creation of spatial databases and the implementation of geoprocessing operations. It is possible to develop spatial analyses by relating the data of the different elements of vernacular architecture by their geographical positions.

Results and Discussion

Diversity in sensory experiences

The city of Lagos is a tourist destination that enhances multiple sensory experiences, both in the natural environment and built spaces. The city offers a myriad of sensory experiences that can be enhanced and better developed considering the five external human senses: sight, hearing, smell, taste and touch.

This kind of tourism that enhances the multisensory mode of appreciation provides a discovery that ends up being personalized and unique, as it might be influenced by the tourist age, gender, educational qualification and previous experiences (Agapito, Mendes e Valle, 2013). In addition, people with sensory disabilities tend to be more attentive to specific aspects of the environment or object targeted for their attention (Dye, Baril & Bavelier, 2010).

The senses make it possible to establish a relationship with the external environment, intrinsically and spontaneously, and contribute to the generation of meanings (Mateiro et al., 2017). Furthermore, the stimulus of the five senses results in human sensations, which act as triggers for the formation of perceptions and play an essential role in constructing experiences (Agapito et al., 2013).

In fact, Kim & Fesenmaier (2015) advocate that the sensory experience combines the senses with the cognitive and affective dimensions to produce interaction and integration between people, resources, places and environments. This conjunction enables the creation of a richer narrative about historical places and heritage sites, giving the ability to establish a personal connection with destiny, culture and the local community (Pan & Ryan, 2009; Davis & Thys-Senocak, 2017).

Through the direct observations was possible to verify that according to the hours of the day and the weather conditions, there are multiple and distinct routes to enjoy the landscape. This multi-sensorial experience leads to different ways of enjoying multiple sites.

Regarding vision, nature and the built environment combine to offer a wide variety of colours and shades: the blues of the sky that change with the luminosity, the dark blues of the Algarvian sea and the lightest of the caves at Ponta da Piedade, the blues of birds like the common kingfisher; the golden yellows of the sands in the beach of Porto de Mós, the cliffs (Figure 2) and the caves; the greens of the gardens and trees; the brown of the century-old walls and the doors of traditional houses; the white of traditional houses and churches, and storks; the diversity of colour of the doors and their knockers; and the sunrise and sunset guarantee a full conjugation of variations of orange colours and brightness.

Visiting the city can provide the hearing of an authentic collection of sounds: from nature, sounds and noises like the waves of the sea, the whistling of the wind, the singing of cicadas and the songs of birds, many of them with vulnerable status: Eurasian whimbrel, common redshank, sandwich tern, black-tailed godwit; the noises of trains, motorboats, car traffic and shouting in local markets; the sound of warning for the pedestrian to stop when the drawbridge is lifted to the entrance of the sailing boats to the marine; the sounds of the water pulls and laughter of children experiencing the water infrastructure in the centre of the square of Henry the Navigator; and in the evenings the sounds of joy, music and conversation in the historic centre and the marine.

And the smells coming from nature, from the sea and the stream, from the plants in the urban park. And the smells that come from restaurants, bakeries and pastry shops, with the barbecues and the food made with fragrant herbs, the bread freshly baked in the oven, the smell of sugar syrup and cinnamon, when the traditional sweets of Lagos “Dom Rodrigues” are made.

The varied and rich gastronomy, combined with the Mediterranean diet and other traditional foods, guarantees unique palates. Fish and seafood, olive oil and aromatic herbs that season, conventual sweets made from eggs, almonds and figs. The tasting of farm wines, belonging to the municipality of Lagos.

Figure 2. The blues of the sea and the golden colour of the cliffs on a beach of Lagos. Source: the authors.



With touch, distinguish shapes and textures can be experienced such as hot and cold, rough and soft. On the cliffs and beaches, the roughness of the sandstones can be felt, soft sand can be stepped and slid through the fingers; on the accessible beach of Porto de Mós, people with disabilities experience the salty sea on amphibious chairs, and have the perception of the temperature of the water and the movement of the waves; in the urban park the edges of the leaves of the trees, the roughness of the trunks can be touch, as well as the different textures of fruits, such as almond shells. All these examples make the city of Lagos a destination that enhances different sensory experiences.

Sensory experiences with door knockers "Hands of Fatima"

The focus was given to a particular object associated with traditional popular architecture, the closed-handed door knocker "Hand of Fatima". There are many of this kind of antique decorative elements in the historic centre of Lagos, and they can be integrated into the collective cultural heritage. In addition to compressing a utilitarian function, it has a symbolic and even

superstitious charge since they are considered by many protective talismans (Maçarico, 2011), and so, the associated sounds have a strong impact on tourists who perceived these dimensions.

Iron architecture appeared around the second half of the 19th century, associated with the industrial revolution, and in Portugal's case it took place later, in the transition from the 19th to the 20th century.

This temporality is consensual with the history of the city of Lagos. In 1755, an earthquake of great intensity occurred in Portugal, followed by a tsunami. These events had great consequences in Lagos, with the destruction of most of its buildings, as well as deep changes in its urban structure (Paula, 1992). Thus, a large part of the city's traditional buildings, mainly in terms of its historic centre, date back to the late 18th, 19th and 20th centuries. In the 60 hectares of the historical centre area, only 12% of the buildings were built before 1920, around 194 buildings (Câmara Municipal de Lagos, 2012).

Within the area inventoried in the scope of the TurAcess project, the historic centre of Lagos, 89 door knockers known as "Hand of Fatima" have been identified. The great incidence of these elements of vernacular architecture, made of cast-iron, can be justified due to the extensive architectural and urban development of the city from the middle of the 19th century, a period of great expansion of the use of iron in architecture (Mendes, 2000), and the re-establishment of the socio-economic structures of the city due to the expansion of the canning industry (Paula, 1992).

The door knockers "Hands of Fatima", as a product, embody certain features characteristics associated with traditional cast-iron design, that give the opportunity to various types of sensations responses. In general, they draw attention to their intensity and beauty (Figure 3).

In terms of vision, these door knockers in the old buildings are true cast-iron sculptures with decorative details, sometimes very feminine. Their different colours, and in general, the color contrast with the door's colour facilitate their observation by people with low sight.

In another way they can be understood by touch and, then, perceived how these pieces are delicate and, sometimes, feminine, inviting people to knock,

and experience their sounds. These particular experiences are very important for people with visual disability, as they can explore the object, play with fingers to produce sounds, understand the textures and the temperatures (Neumüller et al., 2014).

*Figure 3. Door knockers "Hands of Fatima" in the city of Lagos.
Source: the authors.*



Walking in the historic centre can also provide the hearing of the sounds of these cast-iron knockers, when they are used, which can be single or multiple.

The analysis of the spatial distribution of door knockers "Hands of Fatima" in the city of Lagos (Figure 4) indicates that these objects are scattered throughout the historical centre, with a greater concentration to the west, in the area surrounding the current Rua da Atalaia, coinciding with the old access road to Sagres, bordering the bulwark ("baluarte") Porta dos Quartos.

As already mentioned, in the second half of the 19th century, the city experienced an outbreak of expansion from the establishment of fish canning industries. At that stage, the door "Porta dos Quartos" was extended. There were the stables and barracks of a military company near this door, as Paula (1992) specifies.

Figure 4. Spatial distribution of door knockers "Hands of Fatima" in the historic centre of Lagos. Source: the authors.

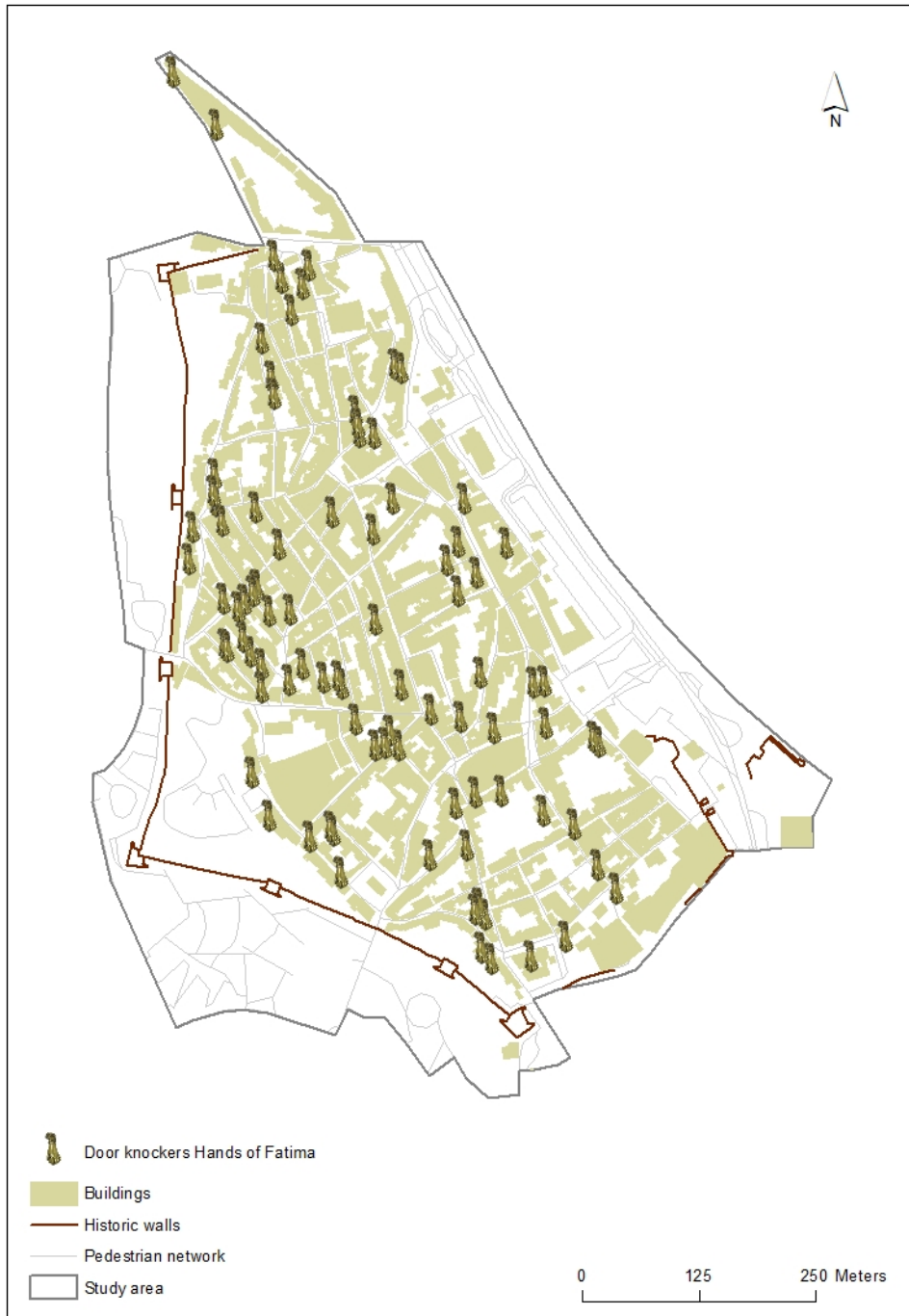


Figure 5. Association of door knockers "Hands of Fatima" with touristic routes in the historic centre of Lagos.



The dispersion of these elements throughout the historical centre makes it difficult to design a cultural route. However, they constitute an added value in the existing routes of Lagos dos Descobrimentos and the Accessible Touristic Itinerary proposed by Turismo de Portugal, I.P., the national tourist board (Figure 5). The route Lagos dos Descobrimentos is a guided audio tour "Lagos

dos Descobrimentos”. Part of this crosses the historic centre, going through the city's most emblematic cultural monuments and touristic places.

The Accessible Touristic Itinerary is mainly along the river marginal and marine, but there are some sections inside the historic centre (Câmara Municipal de Lagos, 2020).

On the other hand, these door knockers can be discovered by the curious tourists exploring the historic centre or guided by touristic professionals from the municipality of Lagos or private enterprises, enabling a richer narrative about sensory experiences associated with cultural heritage.

Conclusion

This study presents examples of sensory experiences that can be achieved in the city of Lagos. Direct observations, landfield and thematic mappings were developed, and they provided data to understand a potential new touristic product that can be perceived for all people, including persons with functional diversity.

The advantages of applying a multi-sensorial approach to the experimentation of objects and historical sites have been widely discussed and applied, especially in the sphere of sensory tourism experience. Expanding opportunities to understand the past through a broader sensorium is fundamental to arouse interest, encouraging tourists/visitors to use the five senses to explore the environment around them, in order to open new paths and possibilities for interpretation, understanding and experience, facilitating the formation of memorable experiences (Bembibre and Strlič, 2017; Miles, 2017; (Wilson, Stott, Warnett, Attridge, Smith, Williams e Warwick Manufacturing Group, 2017);

Research into the inclusion of people with sensory disabilities in the field of accessible and inclusive tourism has attracted increasing attention from literature (Dann and Dann, 2012; Small, Darcy and Packer, 2012). There is concern about the role of a multisensory approach to tourism experiences in the context of inclusion and accessibility, emphasising the importance of

further identifying and integrating sensory elements in the process of building inclusive experiences in tourism sites (Agapito, 2020).

The city of Lagos has much potential in creating new inclusive products that permit multiple sensory experiences, both in the natural and built environments.

In this article, the door knockers known as the "Hands of Fatima", that exist in all the historic centre of Lagos, are highlighted as tactile and auditory stimuli that, in interaction with the other senses, might enable the visitor a closer relationship with the environment, the local community, resulting in a richer and memorable experience.

There are multiple perspectives about the genesis of this element that could be associated with Islamic and Jewish cultures or only a colonial French element that appeared in 19 century. These varied interpretations and the associated mystery can enrich a narrative around these door knockers. The sounds they produce, when used, are associated with protection in a perceived superstitions context.

These door knockers can guaranty different sensory experiences, and all this conjunction enables the creation of a richer narrative, that could be interesting for tourists and could be considered in guided tours.

Since there is a strong link between sound and emotions (Marshall, Petrelli, Dulake, Not, Marchesoni, Trenti e Pisetti, 2016), the use of audio guides, besides being an inclusive tool (Lauría, 2016), is a way to provide a contextualisation, to tell the stories behind these elements, and to create a narrative that can help in the construction of the imaginary of visitors and tourists (Bender et al., 2020). These audio guides, or guided tours by residents or tourist professionals, have to guaranty multiple means of communication to consider human diversity.

These new ways of appreciating, looking at and interpreting with the senses are not only designed for tourists/visitors, but also for the local community. In the production of this new tourist product, the local population must be involved and participate inrecognising the touristic importance of these door knockers, derived from their symbolic charge, contributing to the cultural

identity of this territory. These door knockers, traditionally, have a private use, so it is advocated that only those knockers whose owners adhere to this touristic use, as a sensory experience, should be considered. So, touchpoints have to be planned collaboratively. Emphasis is given to this community-based tourism.

The density of the door knockers "Hand of Fatima" in the historical centre, which artistic detail catches the attention and makes possible an interaction through sight, sound and tact, contributes to the understanding of this historic centre as an authentic living museum that guarantees multiple sensory experiences and inclusive tourism.

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