U.PORTO

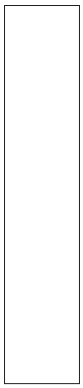
PROGRAMA DE DOUTORAMENTO EM ARQUITECTURA

Searching for equitable, inclusive and caring urban neighbourhoods: measuring children's right to the city through urban design. An urban laboratory in Contumil and Lagarteiro social housing. Volume II

Elena Parnisari

D

2025



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(Artigo 14.º do Código Ético de Conduta Académica da U. Porto)

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Data

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SEARCHING FOR EQUITABLE, INCLUSIVE AND CARING URBAN NEIGHBOURHOODS: MEASURING CHILDREN'S RIGHT TO THE CITY THROUGH URBAN DESIGN.

An urban laboratory in Contumil and Lagarteiro social housing.

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Doctoral Program in Architecture

FAUP, 2025

VOLUME II

This work was supported by the Portuguese Foundation for Science and Technology (FCT) through the individual research grant 2021.06908.BD

fct Fundação para a Ciência e a Tecnologia

U.PORTO FACULDADE DE ARQUITECTURA UNIVERSIDADE DO PORTO

CEAU Centro de Estudos de Arquitectura e Urbanismo

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Abbreviations

ATL	Atividades de Tempos Livres
FAUP	Faculdade de Arquitectura da Universidade do Porto
GO Porto	Gestão e Obras de Porto
GOP	Gestão de Obras Publica Camara do Porto
IBC	Iniciativa Bairros Críticos
IHRU	Instituto da Habitação e Reabilitação Urbana
IMF	International Monetary Fund
PRR	Plano de Recuperação e Resiliência
SAAL	Serviço de Apoio Ambulatório Local

INTROD

UCTION

The author

Volume II, besides serving as a repository of graphic material to support the research and reinforce the architectural component of the topic, is also intended to be a volume that uncovers the author's unique perspective, her passions, her interests and her ideas. This volume and its images emphasise a central element of the author's research and life: movement. The exploration of movement within public spaces, its study and understanding, and the outward movement, the exploration and revelation of projects, initiatives, progress, and goals.

One question has always been central during the writing of scientific papers, the preparation of conferences presentations, the research work, and the writing of the thesis. Why is there always a preponderance, if not an absolute majority, of women working, studying, publishing, and popularising the topic of child-friendly cities and, more generally, of participatory planning that aims to include all the categories excluded from urban planning? The most straightforward answer that the author was able to give herself is because of the empathic and emotional difference that women have towards specific issues. This difference is rooted in their unique experiences and perspectives, often leading them to prioritise the weaker social categories' needs and advocate for inclusivity in urban planning. Women's natural inclination towards the act of care, caring for people, caring for spaces, caring for ideals and caring for equality further reinforces their role in architecture and planning.



Fig.1 The author's environment. Illustration by Camilla Piccolo Illustration, January 2025.

Organisation and structure

Volume II is a comprehensive visual form of knowledge, a form of seeing, a tool for the 'must-see'. It aims to make visible the problem of social inequality and urban segregation, confirming the importance of children in the city scenario conformation through drawings and storytelling. This volume, a partial results volume, materialises the research work through a rich array of visual elements such as photos, videos, maps, drawings, diagrams, and interviews, providing a thorough understanding of the research.

This volume contains four parts:

1. Progression - the first chapter, as in a board game, shows the research process of defining progress. These progress through the levels are reached through research tasks such as workshops, mobility programs, conferences, interviews, publications and exams. Showing and explaining how each of these tasks overlaps temporally to produce as complete a result as possible.
2. Save point - the second chapter acts as a checkpoint, a moment in the research journey that has been a key point in the research development and is crucial for the continuation of the research. This chapter is a photographic collection of the entire register made of the Urban Laboratory's activities, both as they unfolded, and the results produced; of the periods of mobility abroad and thus the register of the projects and workshops in which the author took part; and finally a summary through still images of the documentary produced in the Contumil neighbourhood during the workshops.
3. Characters – the third chapter shows a more intimate aspect of the protagonists of the Urban Laboratory and the characters that revolve around the two social housing neighbourhoods. This chapter contains all the interviews, transcribed from Portuguese to English, made with the mothers and children of the Contumil social housing neighbourhood; the interviews made with the architects who were in charge of the design of the neighbourhoods' public/urban space during the renovation project; and finally, the interviews made with two key people linked to the neighbourhoods, an architect among those responsible for an urban regeneration project in the Lagarteiro social housing neighbourhood and an artist

who was a forerunner of the workshops with children on public space.

4. Action – the fourth chapter is a collection of images, diagrams and drawings representing key moments in the research and development of the methodology, as well as challenges, milestones of the doctoral journey, brainstorming, creative moments, stages of dissemination and analysis. This chapter provides a visual journey through the research process, highlighting key moments and insights.

How to read this chapter? As with volume one, each of the four chapters in volume two begins with an abstract, which allows one to briefly understand the topics covered in that part. Some of the four chapters are then subdivided into secondary chapters, each beginning with an introductory abstract. The four chapters of volume two almost mirror the four chapters of volume one, providing the necessary graphic support to fully understand the content and message of each chapter. While there are not many descriptions in this volume, the abundance of images is intended to be self-explanatory, to the extent that they complement the information already amply described and substantiated in volume one. The reason why this second volume has been produced and with a conspicuous collection of images is also to show the author's deep interest in the graphic design dimension, photography considered a fundamental element for the PAR methodology, and more generally, the author's belief in the importance of various disciplines to complement architecture and urban planning, understood as interdisciplinary.

PROGR

ESSION

This chapter provides a schematic summary of the activities conducted for the thesis over the four years of research. These activities are presented through a cartographic drawing that visually explains the succession of events, sometimes their punctual unfolding, sometimes their prolonged development over time, and sometimes their overlapping in parallel. One of the key strengths of this action research is the unfolding of several activities simultaneously, so the research did not have to follow a rigid scheme of the succession of activities. However, it is a fluid scheme in continuous evolution, adapting to the events, learning from them and thus implementing the knowledge acquired simultaneously. The progression of events is represented by a timeline that unfolds over the years, marked by the activities carried out at the university and the necessary steps of the doctoral course, the targeted actions for the case study such as the development of workshops and interviews, the mobility abroad for the selected case studies, and the dissemination of the research in congresses, seminars, exhibitions and the publication of articles. The decision to present this chapter graphically was made due to the complexity and multiplicity of the actions performed, which, in line with the research, with a strong graphical imprint, and seemed more explanatory and immediate when presented visually rather than in words.

1. Timeline web

This chapter is built through a map outlining the collaborative work carried out over the four years of research, from 2020 to 2024, graphically and schematically. This map highlights the key moments of the thesis and shows how the activities were carried out in parallel. This diagram emphasises that in parallel to the research work for the thesis, activities that overlapped and enriched the doctoral project were carried out, bringing in additional data that contributed to the final work.

This chapter shows one of the strengths of the thesis, namely having taken a comprehensive approach to the research, not so much about the research dissemination and publication work that is part of the process itself, but instead about the research and methodological development. This was a process of *thinking by making* where the case study was realised and implemented at the same time as the research for references and the participation in other similar experiences abroad from which to learn and from which to extract methodological insights for the diagnostic and actions. The main activities highlighted in the map are divided into four macro-categories.

The first category groups activities around the Contumil and Lagarteiro social housing neighbourhoods. They involve the design and realisation of workshops for the case study in Porto in both neighbourhoods; the realisation of a documentary made in the Contumil social neighbourhood that constitutes the storytelling part of the thesis; the interviews that were conducted with the architects of the renovation plan of public spaces in the Contumil and Lagarteiro social neighbourhoods, with the mothers and children of the Contumil neighbourhood, with Rui Mealha one of the architect contributing to the Iniciativa Bairros Críticos and with Elvira Leite as a forerunner of these topics and working methodologies in Portugal in the 1970s.

The second category groups the periods of academic mobility abroad. This was a crucial part of the research, as the action research was also developed by directly participating in projects supporting the thesis in Southern European countries, both at a critical and design level: Portugal, Albania, Spain, and Italy.

This international aspect allowed for a comparative analysis and the extraction of methodological insights for the diagnostic and actions, demonstrating the global relevance and impact of the research.

The third category groups the scientific dissemination of the research. Simultaneously with the realisation of the experiences, both the case studies in Portugal and the case studies abroad, the partial results of the research were disseminated through the participation and presentation of the work carried out at international conferences, expos, workshops and seminars with the dissemination of the work through the publication of scientific papers, as partial results of the work produced and thus its dissemination.

The fourth category groups the necessary academic steps at the university, such as lectures, examinations, and the research project's initial, intermediate, and final presentations. These steps were crucial in refining the research, receiving feedback, and ensuring the quality and validity of the work.

The research is structured in four phases and reflected in four chapters, not in chronological order but in such a way as to identify the four main components of the thesis developed in this work in parallel and simultaneously.

These phases are preliminary data collection, best practices analysis, urban laboratory, and consolidation:

- Phase 1 - preliminary data collection. This chapter reviews existing guidelines and collects and compares theoretical foundations already written and studied to develop conceptual tools that will help analyse the best practices.
- Phase 2 – best practices analysis. This chapter comprises a review of experiences in different municipalities and projects to find suggestions and strategies on how children's participation is currently done. Four case studies are analysed, including how they were developed and implemented and what changes they achieved. These case studies are from four cities, namely Covilhã, Tirana, Bilbao, and Bologna, which are similar in scale and context, and promoted by four different institutions: association, university, foundation and municipality.
- Phase 3 – urban laboratory. This chapter comprises the results of children's experiences and perspectives from the case study in Porto. The urban laboratory, developed within the existing municipal programs, was a practical application of the research. It employed tools acquired with the best practices analysis and literature review to create a real-world scenario where the research findings could be tested and applied. This ensured that the findings were not just theoretical but could be used practical urban planning and design.
- Phase 4 – consolidation. This chapter summarises the collected information, the progress made, and the critical evaluation of the case studies and urban laboratory developed to make them intelligible and reproducible. The material collected during the workshops for the activity log was organised and post-produced in descriptive and visual reports to keep track of the progress and results of the work.

TIMELINE SEPTEMBER 2020 - AUGUST 2021

1

OPENING SESSION PHD	LECTURES AND EXAMS	PROVAS DE AFERIÇÃO
FAUP	FAUP	Thesis project presentation FAUP
7 October	**October-June**	**25 June**

TIMELINE SEPTEMBER 2021 - AUGUST 2022

2

PRIOR ORGANISATION OF WORKSHOPS
Contact with the Contumil and Lagarteiro associations, define dates, structure, methodology, materials to buy/print
September - December

WORKSHOP 1 LAGARTEIRO
I like - I do not like - I would like
20 January

MOBILITY
Bairros Saudáveis
Covilhã, Portugal
21 January

WORKSHOP 1 CONTUMIL
I like - I do not like - I would like
2 February

WORKSHOP 2 LAGARTEIRO
Recognising my neighbourhood
17 February

WORKSHOP 2 CONTUMIL
Recognising my neighbourhood
23 February

MOBILITY
Bairros Saudáveis
Covilhã, Portugal
11 March

WORKSHOP 3 CONTUMIL
Observing my neighbourhood
16 March

WORKSHOP 4 CONTUMIL
Mapping my neighbourhood
23 March

WORKSHOP 3 LAGARTEIRO
Mapping my neighbourhood
24 March

WORKSHOP 6 CONTUMIL
Model making of my neighbourhood
20 April

DOCUMENTARY CONTUMIL
Filming + Intreviews
15 April

WORKSHOP 4 LAGARTEIRO
Guided tour Casa da Arquitectura
14 April

WORKSHOP 5 CONTUMIL
Guided tour Casa da Arquitectura
13 April

WORKSHOP 5 LAGARTEIRO
My neighbourhood livability experience 1
21 April

WORKSHOP 7 CONTUMIL
15 minutes city
11 May

WORKSHOP 6 LAGARTEIRO
My neighbourhood livability experience 2
12 May

CONFERENCE
Child in the city
Cascais, Portugal
ATTENDEE
19-20 May

MOBILITY
Urban 95
Tirana, Albania
23 May

WORKSHOP 8 LAGARTEIRO
Planning my neighbourhood
25 August

MOBILITY
Urban 95
Tirana, Albania
29 July

WORKSHOP 7 LAGARTEIRO
My neighbourhood livability experience 3
30 June

WORKSHOP 8 CONTUMIL
Filming my neighbourhood
29 June

CONFERENCE
Urbinat
Milan, Italy
PRESENTER
16-17 June

DOCUMENTARY CONTUMIL
Filming + Intreviews

TIMELINE SEPTEMBER 2022 - AUGUST 2023

3

7 September
WORKSHOP 9 CONTUMIL
ArquiEstrutura Casa da Arquitectura

12 September
PARTY EXPO CONTUMIL
Final exhibition of the workshops

15 September
PARTY EXPO LAGARTEIRO
Final exhibition of the workshops

19 September
MOBILITY
CoCreiamo
Italy
ONLINE

5-7 October
CONFERENCE
Child in the city
Dublin, Ireland
PRESENTER

14 November
SEMINAR
Università di Pescara
Pescara, Italy (online)
PRESENTER

12 December
INTERVIEW
Elvira Leite
Porto, Portugal

1 February
MOBILITY
La Ciudad de los Niños
Bilbao, Spain

14 March
MOBILITY
La Ciudad de los Niños
Bilbao, Spain

31 March-30 April
EXPO
Festival Co.Cidades
Lisbon, Portugal
PRESENTER

29 May
INTERVIEW
Francisco Vieira de Campos
Porto, Portugal

9 June
INTERVIEW
Paulo Tormenta Pinto
Lisbon, Portugal

14-15 June
CONFERENCE
SIUU 2023
Lisbon, Portugal
PRESENTER

14-16 June
CONFERENCE
Livable Cities
New York, USA (online)
PRESENTER

27 June
INTERVIEW
Rui Mealha
Porto, Portugal

3-6 July
CONFERENCE
UIA 2023
Copenhagen, Denmark
PRESENTER

TIMELINE SEPTEMBER 2023 - AUGUST 2024

4

MOBILITY
CoCreiamo
Bologna, Italy

1 September

PUBLICATION
Conto Até Mil. Visual Activism Narrative.

28 September

PUBLICATION
Los barrios de los niños. Laboratorio urbano de mujeres para promover la participación infantil en el barrio de Lagarteiro.

28 September

WORKSHOP
Manifesto for the Just City
TU Delft (online)

9-30 October

MOBILITY
CoCreiamo
Bologna, Italy

30 October

CONFERENCE
Uncertain Landscapes
Guimarães, Portugal
PRESENTER

22-24 November

RELATÓRIO DE PROGRESSO
Thesis progress report
FAUP

27 November

SEMINAR
Universidad Central del Ecuador
Quito, Ecuador (online)
PRESENTER

12 December

PUBLICATION
A participatory action research developed in Southern Europe. Measuring children's right to the city through urban design.

6 March

PUBLICATION
Co-creation: involving everybody. An ethical dimension of the design process and a discussion of solutions between different actors with practical and creative goals

26 August

TIMELINE SEPTEMBER 2024 - AUGUST 2025

5

CONFERENCE
Child in the city Rotterdam,
The Netherlands
PRESENTER

3-4 December

THESIS SUBMISSION
Digital copy
FAUP

March

SAVE

POINT

This chapter contains a large section of the photographic material collected during the research. The activity log, photo and video log are fundamental components of this methodological research, which seeks to present results through diagnostics and images. All the photographic material collected during the case study mobility experiences in Southern Europe and during the Urban Laboratory in Porto development is presented here, activity by activity. The materials produced by the children during the workshops are presented. The video record of the interviews and filming of the liveability in the public spaces of the neighbourhood for the documentary produced 'Conto Até Mil' is presented in the format of still images, attempting to convey the final result of the documentary in this document. The chapter is developed through images that play a crucial role in visually narrating the research. They are intended to explain the contexts and communities in which the research was carried out, providing a visual understanding of the research settings. The images explain the methodology, the course and the results behind each activity, acting as a supporting element to the explanation and description provided in volume 1 of this thesis. This chapter is intended to summarise all the existing information that was recorded and generated for the research.

1. Records

This chapter works as a thesis journal, a collection of photos and videos showing all the activities carried out during the research; through these records, the knowledge produced is accessible to everybody since visual elements represent a more direct language that does not require explanation. One of the principles of action research is the importance of keeping an activity log to keep a register of observations, action planning, and their development and results. Therefore, every step was accompanied by a video-photographic register of all the activities carried out and, simultaneously, external observation of the natural processes within the study area. Photography is an element of connection and unity; photographs can be documents. This work can be described as a visual ethnography collection since it uses visual methods to study people and their public space appropriation. The audio-visual register is used both for academic and study purposes, to validate the proposed thesis, and to extract material to work on. This knowledge is research and product at the same time. Indeed, these tools were used during the activities, constituting the final output. This chapter collects the photo-video records of the research experiences abroad during the activities of the chosen case studies, the development and results of the Urban Laboratory in Porto and the documentary made with the community of the Contumil social housing neighbourhood. The representations and descriptions are mainly graphic and visual to best convey the course of the activities and make the reader part of this experience through images.

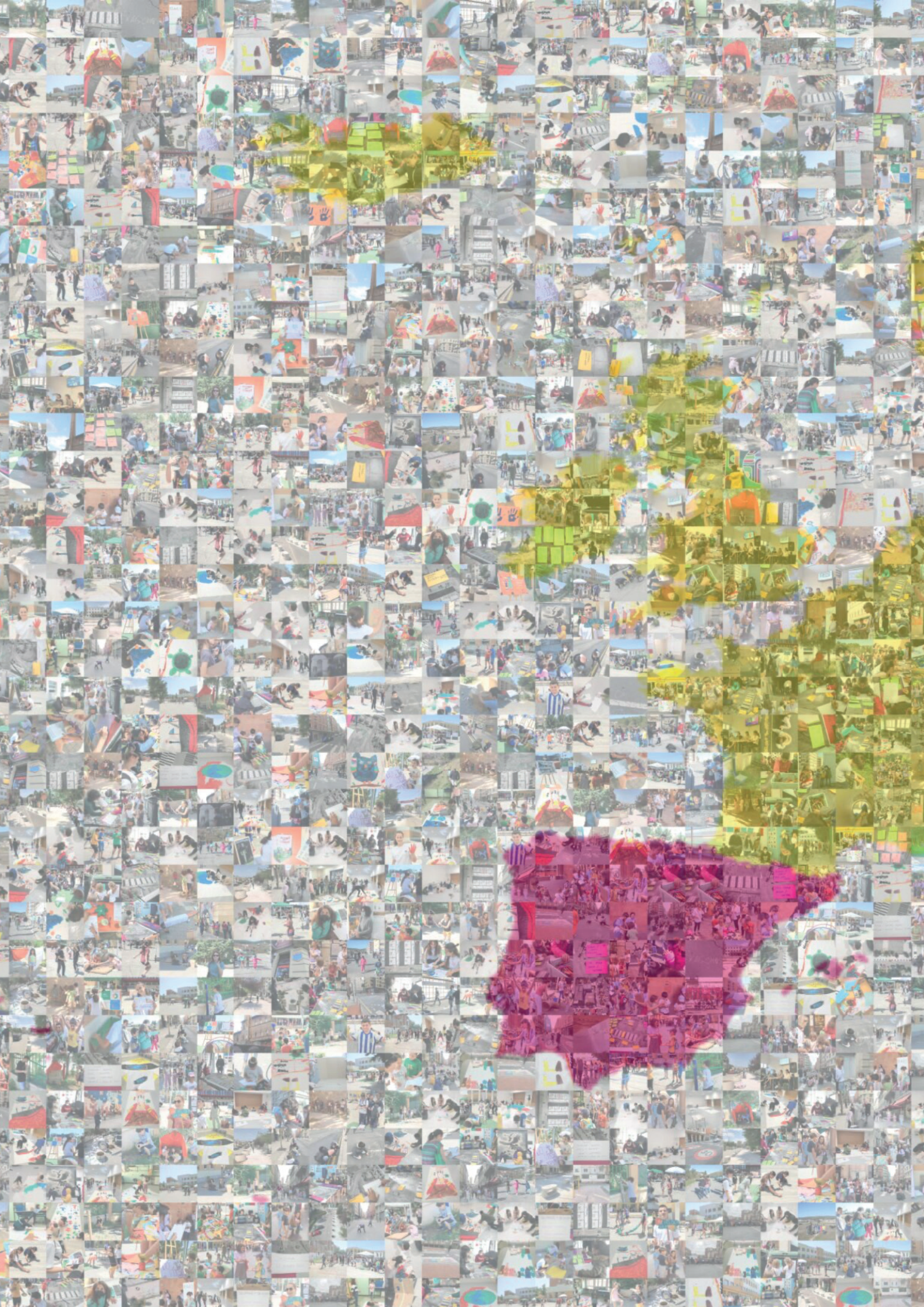
In addition to the photographs presented in the body of the text of volume 1, many others are symbolically presented and collected through a mosaic collage of the entire register made. This collage created through a systematic process of selection and arrangement, is a summary of all the information that was gathered during the research.

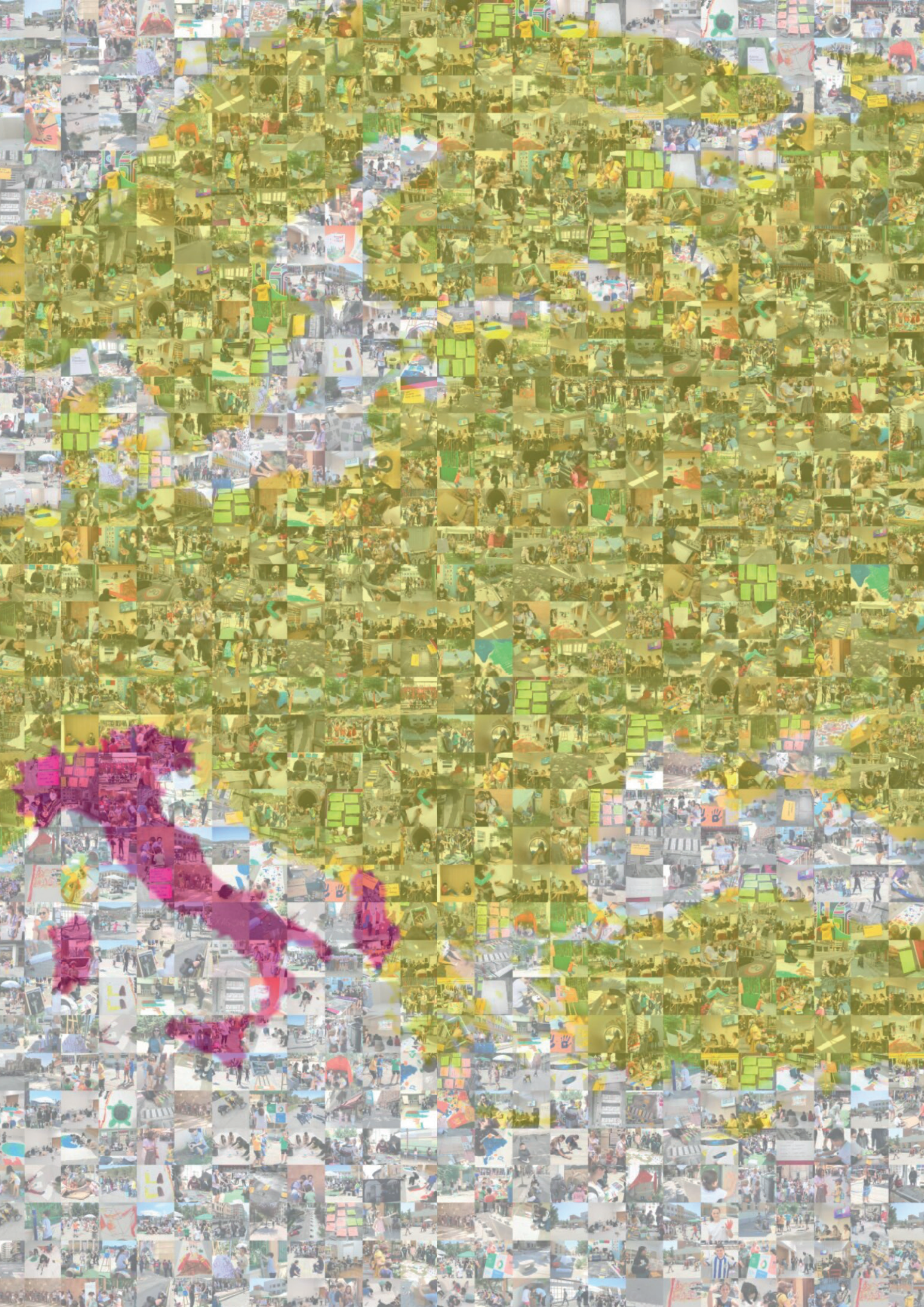


Fig.1 First day of the Urban Laboratory at Lagarteiro social housing neighbourhood. Photo by Larissa Ribeiro Cunha, January 2022.

1.1 Photo log of case studies from Southern Europe

This chapter is a visual extension of chapter 2.Active participation in selected case studies in Southern Europe, located in volume one of this thesis. The photographs of the mosaic were taken during the researcher's active and immersive involvement in the case studies in Covilhã in Portugal, Tirana in Albania, Bilbao in Spain, and Bologna in Italy. These cities and countries were specifically chosen to represent Southern Europe due to their involvement in the Child Friendly City projects, their developmental trajectory, and the alignment of their focus with the thesis theme, as detailed in volume one. Volume one provides a comprehensive overview of the programme development in the respective cities and the projects in which the researcher actively participated to gather methodological examples to be integrated into the Porto case study. In volume two, we delve into technical aspects visually, including project plans. These elements enhance the understanding of the projects and their intent and serve as graphic-architectural support, adding a visually stimulating dimension to the research process.







ESCOLHE ATÉ 5 PROPOSTAS

- ☐ Rampa de acesso ao campo
- ☐ Melhorar caminhos de terra
- ☐ Iluminação pública
- ☐ Parque infantil
- ☐ Zonas de sombra
- ☐ Bancos para sentar
- ☐ Mesas de piquenique
- ☐ Assadores para churrasco
- ☐ Campo multidesportivo
- ☐ Skate parque
- ☐ Tabela de basquetebol
- ☐ Segurança para andar de bicicleta
- ☐ Grades de proteção e vedação
- ☐ Reforço dos muros de contenção
- ☐ Estendais coletivos
- ☐ Ponto de água sustentável
- ☐ Jardim contínuo e espaços verdes
- ☐ Árvores de sombra
- ☐ Horta vedada
- ☐ Instalar mais contentores e ecopontos
- ☐ Retirar/substituir papeleiras existentes

Outras sugestões para o bairro

_____

_____

_____

1 Usa o espaço exterior do bairro? Sim Não
Que áreas usa? _____
2 Quais as actividades que gostaria de fazer no bairro? _____
3 Dentro do bairro, costuma deslocar-se a pé? Sim Não
Usa outro meio de transporte? _____
Quando entra e sai do bairro desloca-se: ☐ a pé ☐ de autocarro ☐ de carro?
4 Há passeios suficientes e largos para que as pessoas caminhem, para sentar e descansar? Sim Não
É facil para uma pessoa idosa, com cadeira de rodas ou carrinho de bebé andar nos passeios? Sim Não
5 Costuma usar os caminhos de terra que saem do bairro em direcção ao campo de futebol? Sim Não
Se sim, para onde se desloca quando usa estes caminhos? _____
6 Sente-se segura/seguro no bairro quando está na rua durante o dia? Sim Não
E durante a noite? Sim Não
7 Durante a noite, o bairro tem pessoas na rua? Sim Não Quem? _____
8 O bairro tem iluminação exterior suficiente? Sim Não
9 É importante uma área de estendal no bairro onde toda a gente possa estender a roupa? Sim Não
10 Há espaços suficientes onde crianças de diferentes idades podem brincar com segurança? Sim Não
11 Há espaços de lazer para pessoas idosas? Sim Não
12 Gostaria de ter uma horta (protegida dos cães) no bairro? Sim Não
Se sim, estaria disposta/disposto a cuidá-la? Sim Não
13 O espaço exterior do bairro é confortável no Inverno? Sim Não E no Verão? Sim Não
14 O espaço exterior precisa de mais sombras? Sim Não
E precisa de mais bancos para sentar? Sim Não
15 Considera que há um problema com o lixo no bairro? Sim Não
16 O melhor do meu bairro é _____
17 O que eu menos gosto no bairro é _____
18 Durante a fase mais complicada da pandemia COVID-19, o que foi mais difícil ou o que sentiu mais falta no bairro? _____

SAUDINHA

Programa Bairros Saudáveis

Tertúlias ComUnidade
Bairro Social do Cabeço
Tortosendo

financiamento
Bairros Saudáveis
FUNDO AMBIENTAL
REPÚBLICA PORTUGUESA

promotora
COOLABORA
INTERVENÇÃO SOCIAL

parceira
MA
MULHERES NA ARQUITECTURA

VAMOS IMAGINAR O ESPAÇO EXTERIOR DO BAIRRO DO CABEÇO?

Desenhe no mapa os elementos que gostaria de incluir no seu bairro, os que faltam e os que precisam de ser melhorados. Ainda pode desenhar o bairro dos seus sonhos nas folhas brancas, deixando as suas sugestões para o futuro projeto!
Responda também ao inquérito para nos ajudar a entender como usa os espaços públicos do bairro.
Obrigada!

Nome _____
Idade _____
Nº do bloco _____
☐ **Mulher** ☐ **Homem** ☐ **Outro**
Ocupação: ☐ **Trabalho** ☐ **Estudo** ☐ **Procuro emprego** ☐ **Reforma**

DEVOLVER ATÉ DIA 10 DE FEVEREIRO NA LOJA SOCIAL

Fig.2 Survey on public space usage in the neighbourhood distributed to women and children. It included multiple-choice questions and a map for residents to mark the paths and spaces they use. This survey was not only distributed among the houses but also personally handed to as many residents as possible. This personal approach was crucial for involving the community to the project and for gathering data before the project initiation. Survey made by Mulheres na Arquitectura, February 2022.

Estudo Prévio | SAUDINHA
5 março 2022 | Bairros Saudáveis

0 5m 10m

AREAS DE INTERVENÇÃO

Parque infantil | Área convívio | Área verde



LEGENDA

- Bancos + Mesas
- Sombreamento
- Ecoponto + Lixo domestico
- Vedação
- Estruturas de brincadeira + jogos desenhados no chão
- Jogos desenhados no chão
- Árvore frutífera
- Árvore perene
- Área do churrasco
- Horta vedada

REFERÊNCIAS

Bancos + Mesas



Sombreamento



Estruturas de brincadeira +jogos desenhados no chão



ESQUEMA JARDIM LINEAR

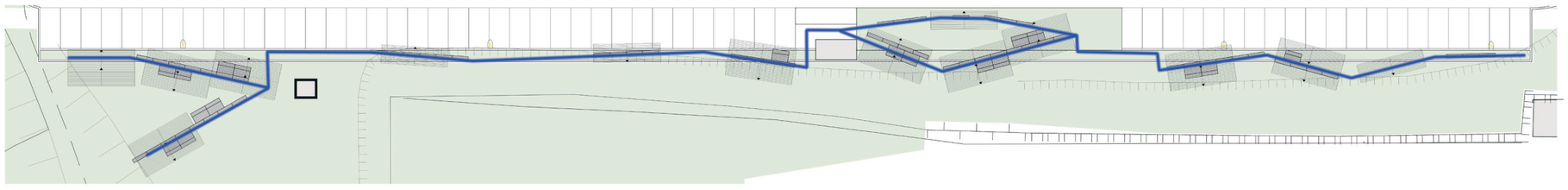


Fig.3 Masterplan of the preliminary study. After conducting a field study of the area, we collaborated closely with the community, conducting workshops and collecting information from the surveys. This collaborative effort led to the preparation of a preliminary design based on the main concept and design axes. The design was then presented to the community for their feedback and criticism on how to proceed with the design. Plan made by Elena Parnisari, March 2022.



Fig.4 Plan of the project's intervention areas. The neighbourhood public space regeneration project was divided into three areas of intervention: playground, convivial area, and green area. Plan made by Elena Parnisari, April 2022.

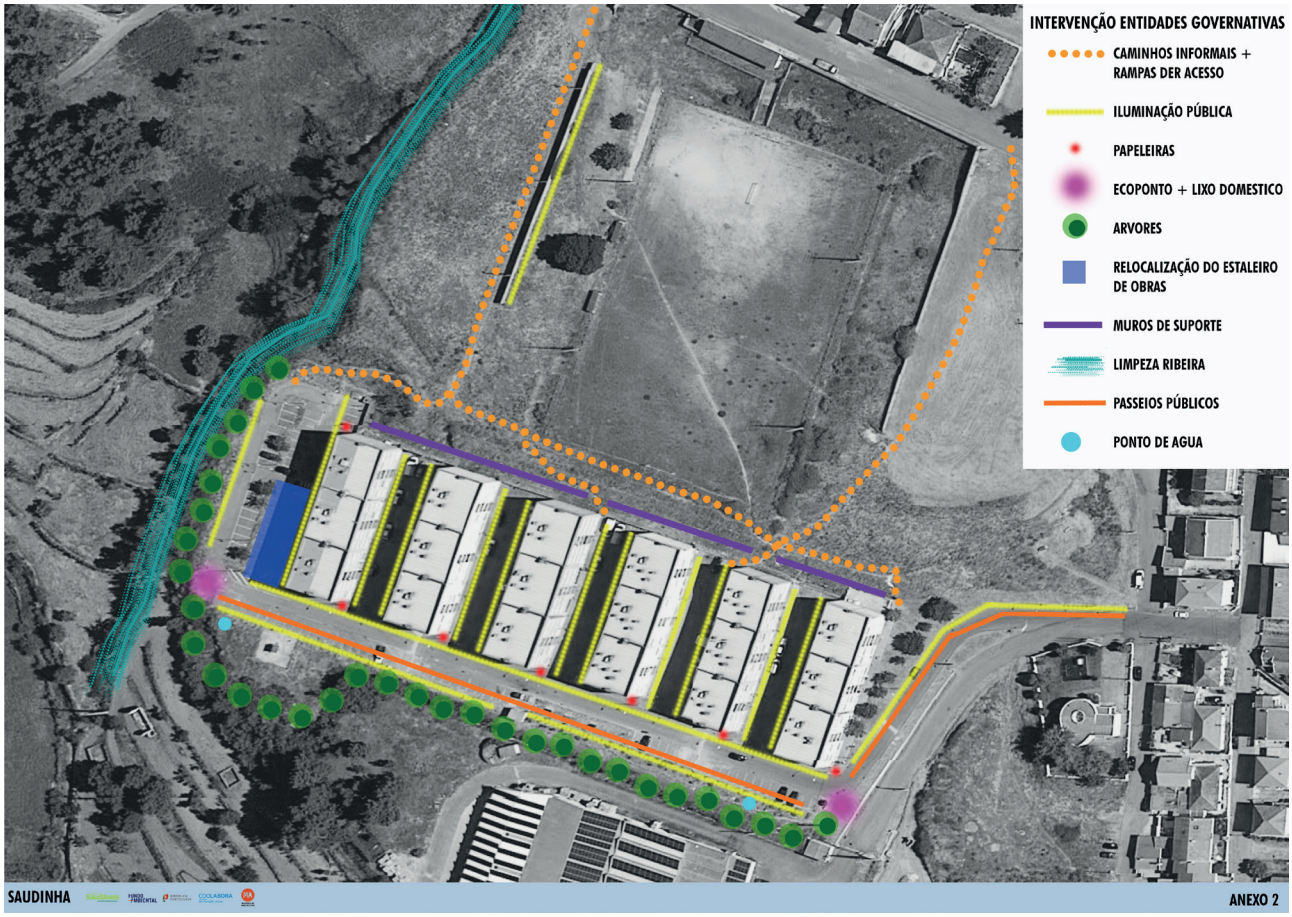


Fig.5 Plan with requests to improve public space in the neighbourhood, which is the responsibility of the Municipality. Plan made by Elena Parnisari, April 2022.



Fig.6 Plan with requests to improve public space in the neighbourhood, which is the responsibility of the Parish council. Plan made by Elena Parnisari, April 2022.

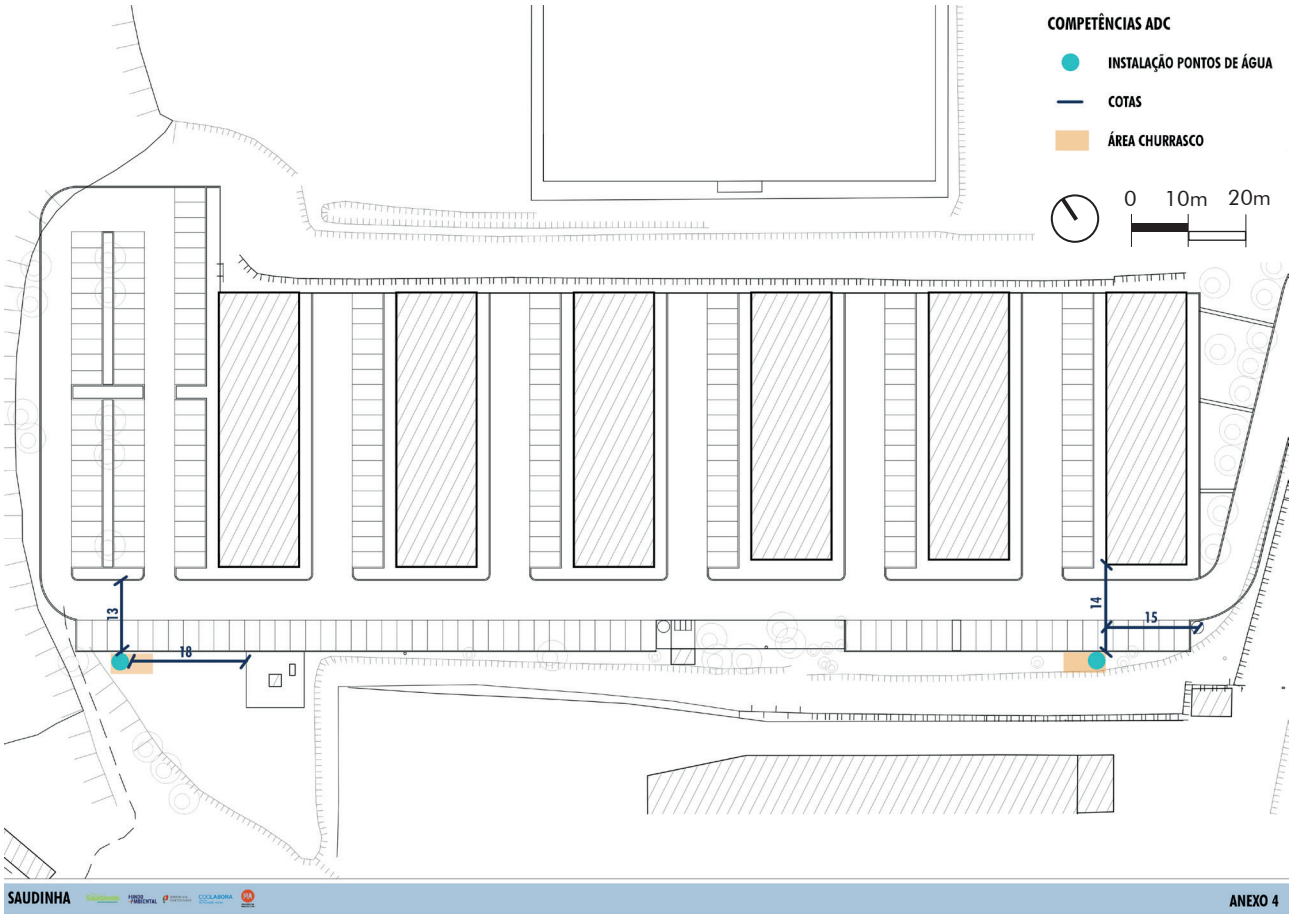


Fig.7 Plan with the request to install water points in the neighbourhood, which is the responsibility of the municipal water company. Plan made by Elena Parnisari, April 2022.



Fig.8 Masterplan of the final project publicly presented to the community for final approval before the public space regeneration works are carried out. Plan made by Elena Parnisari, April 2022.

COMO ATRAVESSAMOS A ESTRADA?
Precisamos de passadeiras e rebaixamento dos lancis!

PROBLEMA



SUGESTÃO



O rebaixamento da guia do passeio deve ser executado a partir da guia do passeio para o interior do mesmo. Para a execução mais adequada, a intervenção deve garantir o rebaixamento total, sem ressalto entre o passeio e a cota da passadeira. O rebaixamento deve ter uma inclinação mais suave possível (abaixo dos 5% de inclinação).

De acordo com a lei vigente, na zona do rebaixamento deve ser aplicado um pavimento contrastante e antiderrapante.

Na área do rebaixamento, sugere-se a colocação do pavimento tátil, com guia de orientação e piso de perigo (em T) em conformidade com a NP00456/2019 (norma portuguesa "Acessibilidades, Pavimentos táteis em espaço público"). O pavimento pitonado, de cautela, é aplicado ao longo de toda a extensão da passadeira. O pavimento estriado, guia de orientação, é aplicado perpendicularmente à passadeira.





Para melhorar o acesso à passadeira seria pertinente que o rebaixamento da guia do passeio acompanhasse toda a extensão (largura) da passadeira e que fosse aplicado o pavimento tátil.
A solução ideal seria o alargamento do rebaixamento, de forma a que acompanhasse o desenvolvimento das listas zebradas da passadeira.

COMO ACEDEMOS AOS PRÉDIOS?
Precisamos de rampas de acesso!





É fundamental garantir uma rampa de acesso aos predios com uma inclinação inferior a 5%. Eventualmente, pode ser estudada uma solução de rampa dividida em troços, acompanhando o desenvolvimento da fachada (lateralmente), arrancado da parte com menor diferença de cota entre a soleira da porta e o passeio.
As rampas e patamares de descanso e de mudança de direção devem ter corrimãos em toda a extensão.

COMO ENTRAMOS E SAÍMOS DO BAIRRO?
Precisamos de construir passeios!





Para a execução é importante ter presente o tipo de revestimento do pavimento e a garantia de que o canal de circulação pedonal tem, pelo menos 1,20m de largura, completamente livre de obstáculos.
Todo o mobiliário urbano deve ser colocado fora do canal de circulação pedonal.

COMO ESTACIONAMOS?
Precisamos de marcação de lugares para pessoas com deficiência!





Na execução é importante ter presente dois aspetos essenciais.
1. Entre o lugar de estacionamento reservado a pessoas com mobilidade condicionada e o passeio, o acesso não pode exigir esforço para transpor a diferença de cotas (a inclinação tem que ser o mais suave possível).
2. A largura do lugar de estacionamento reservado a pessoas com mobilidade condicionada deve ser maior do que a dos restantes lugares. Preferencialmente 3m de largura, mais 1 metro de faixa de acesso lateral (perfazendo o total de, pelo menos, 4 metros de largura).

COMO ACEDEMOS ÀS ÁREAS VERDES?
Precisamos de marcação de passadeira e rebaixamento de lancis!





Para a melhoria do acesso ao passeio se sugere o rebaixamento da guia do passeio, que deve ser executado a partir da guia do passeio para o interior do mesmo. No entanto, verifica-se a necessidade de pavimentar o percurso acessível no interior do passeio, local onde atualmente existe terra. O pavimento deve ser estável, seguro e confortável, assegurando que o canal de circulação pedonal tem uma largura livre de, pelo menos, 1,20m. Se possível, o pavimento deve dar acesso à zona de bando de descanso e contorná-lo, com espaço para a aproximação de uma cadeira de rodas e pessoas com equipamentos auxiliares de marcha (canadianas, andarilhos, bengalas, etc).

COMO ACEDEMOS AO CAMPO DE JOGOS?
Precisamos de acesso seguro!







AREAS DE INTERVENÇÃO

- Ausência de passadeiras de acesso ao jardim e aos prédios
- Ausência de rampas de acesso entre passeios e estrada
- Definição e marcação de lugares de estacionamento para pessoas com deficiência
- Ausência de rampa de acesso aos edifícios
- Ausência de passeios dos dois lados da estrada

SAUDINHA | Programa Bairros Saudáveis | Promotora COOLABORA | Parceira MA Mulheres na Arquitectura | Bairro Social do Cabeço Tortosendo | 28 outubro 2022 | **MAPA DE ACESSIBILIDADES**

Fig.9 Plan of accessibility diagnostic in the neighbourhood with problems and solution proposals to carry out after the urban regeneration project implementation. Plan made by Elena Parnisari, October 2022.

Riprojektimi i peizazheve të lojës me fëmijët në Ballkanin Perëndimor

Qendra Marrëdhënie nëpërmjet projektit RE:PLAY synon rivlerësimin e hapësirës së oborrit të shkollës “Mihal Grameno”. Nëpërmjet këtij pyetësori kërkojmë mendimin tuaj për të projektuar hapësirën ideale për nevojat tuaja. Të dhënat e marra do të përpunohen nga Qendra Marrëdhënie në funksion të projektit. Shprehni mendimin tuaj duke zgjedhur një ose më shumë nga alternativat më poshtë.

Gjinia

☐ Femër ☐ Mashkull

Mosha

☐ Nën 12 vjeç ☐ 13-21 ☐ 22-35 ☐ 36-50 ☐ 51-65 ☐ Mbi 65

Kujdestar fëmije?

☐ Po ☐ Jo

1 Nëse në të ardhmen shkolla operon me një turn, kur mendoni se do ta përdornit atë si një hapësirë komunitare?

☐ Gjatë pasditëve të javës ☐ Gjatë fundjavës

2 Në cilin orar të ditës do ta përdornit më së shumëti këtë hapësirë?

Gjatë javës

☐ Pas dreke (14:00-15:00)
☐ Pasdite (15:00-17:00)
☐ Pas pune (17:00-19:00)
☐ Në mbrëmje (19:00-20:00)

Gjatë fundjavës

☐ Në mëngjes (8:00-12:00)
☐ Në drekë (12:00-15:00)
☐ Pasdite (15:00-17:00)
☐ Pas pune (17:00-19:00)
☐ Në mbrëmje (19:00-20:00)

3 Cilat aktivitete do të donit të kryenit në mjediset e shkollës pas orarit të mësimit?

☐ Takime pune apo me miqtë
☐ Lojëra
☐ Studim
☐ Kohë me fëmijën / motrën / nipin / mbesën
☐ Klasa komunitare (kurse)
☐ Festa apo evente të ndryshme
☐ Kohë e lirë
☐ Tjetër: _____

4 Çfarë do të dëshironit të shtonit apo përmirësonit në hapësirën e shkollës?

- ☐ Gjelbërim
- ☐ Stola / Hapësira pushimi
- ☐ Çezmë me ujë të pijshëm
- ☐ Hapësirë biblioteke komunitare
- ☐ Kënd lojërash për fëmijët e vegjël
- ☐ Tjetër: _____
- ☐ Pemë
- ☐ Parkim skuteri / parkim biçikletash
- ☐ Drita nate
- ☐ Impiante spërkatëse uji
- ☐ Hije

5 Çfarë do ta bënte më të lehtë aksesin tuaj drejt shkollës? Çfarë nevojitet në rrugë?

_____

_____

_____

6 A do të dëshironit që shkolla të kishte një portë tjetër hyrjeje, përveç portës aktuale të përparme?

☐ Po ☐ Jo

Si e imagjinoni këtë hapësirë? Shkruani ose vizatoni sugjerimet tuaja më poshtë!

Fig.10 Survey on Mihal Grameno school's patio and school's surroundings usage distributed to children and their families. This survey was submitted to people during a school-yard party at the Mihal Grameno school to bring parents, children and teachers closer to the project. Survey made by Qendra Marrëdhënie, May 2022.

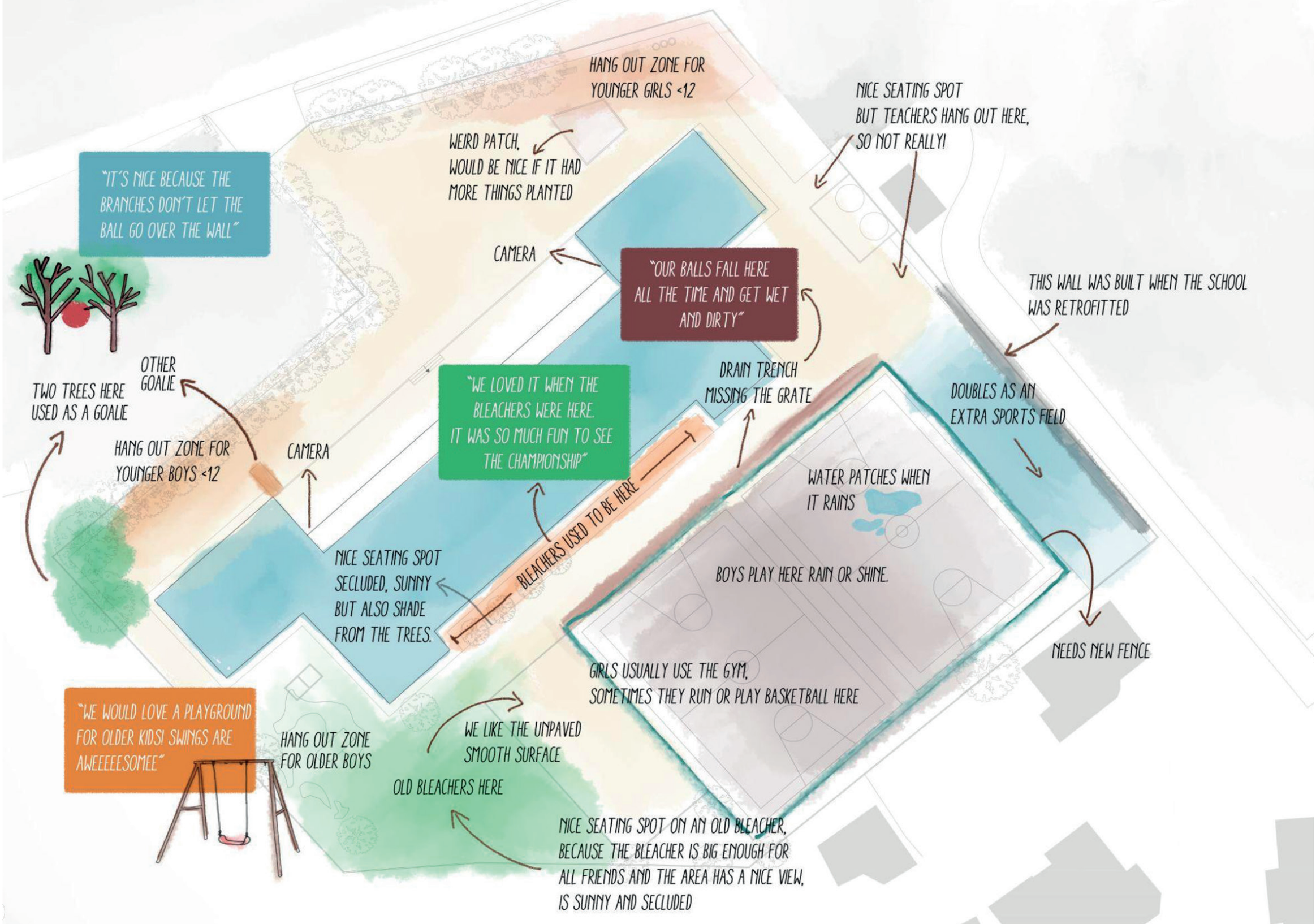


Fig.11 Plan of public space diagnostic made with children with their comments on what is missing and what they would like to have in the schoolyard. The design was then presented to the community for their feedback and criticism on how to proceed with the design. Plan made by Qendra Marrëdhënie, May 2022.

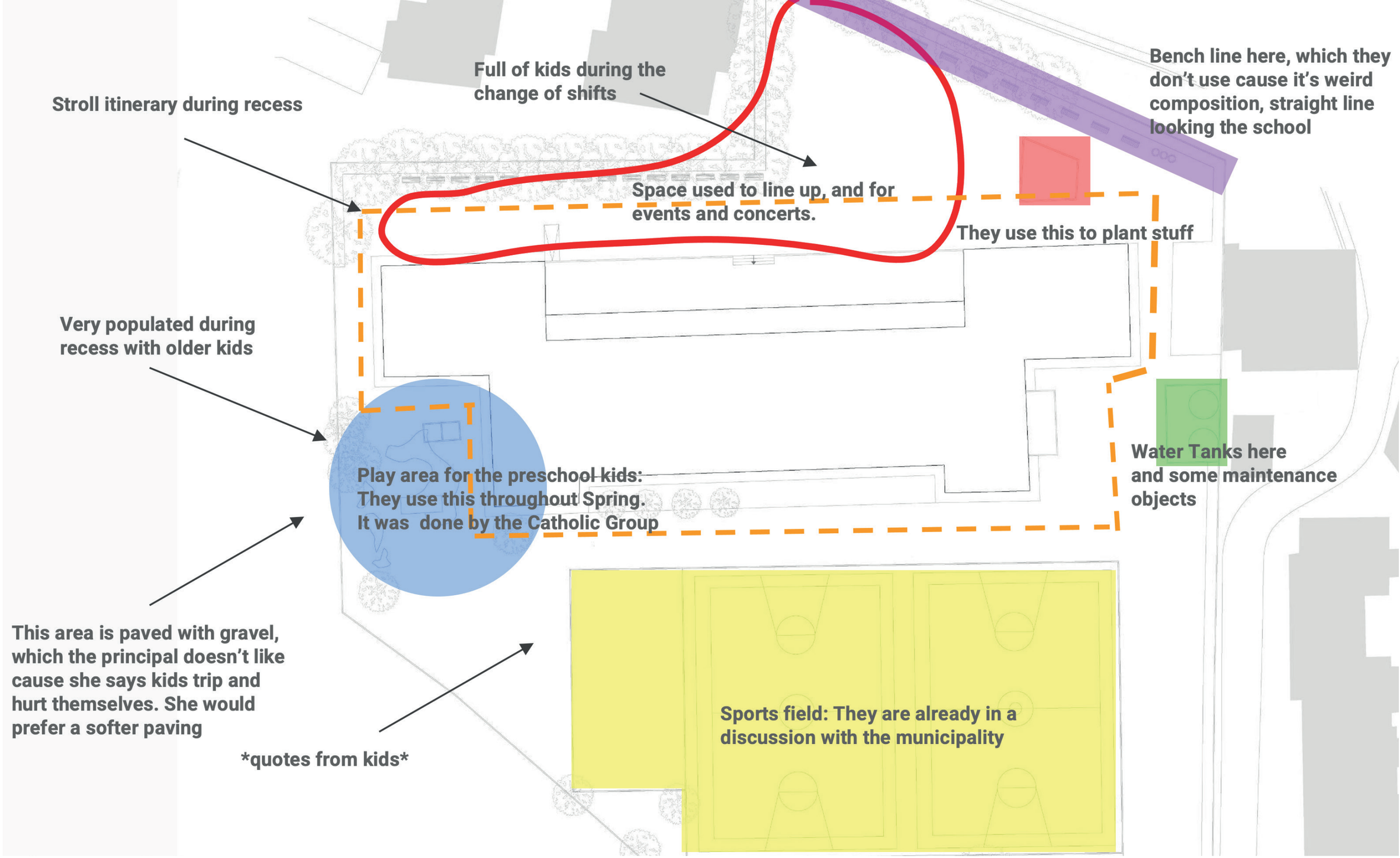


Fig.12 Plan of Qendra Marrëdhënie's analysis of the children's use of the schoolyard during school hours. Plan made by Qendra Marrëdhënie, July 2022.

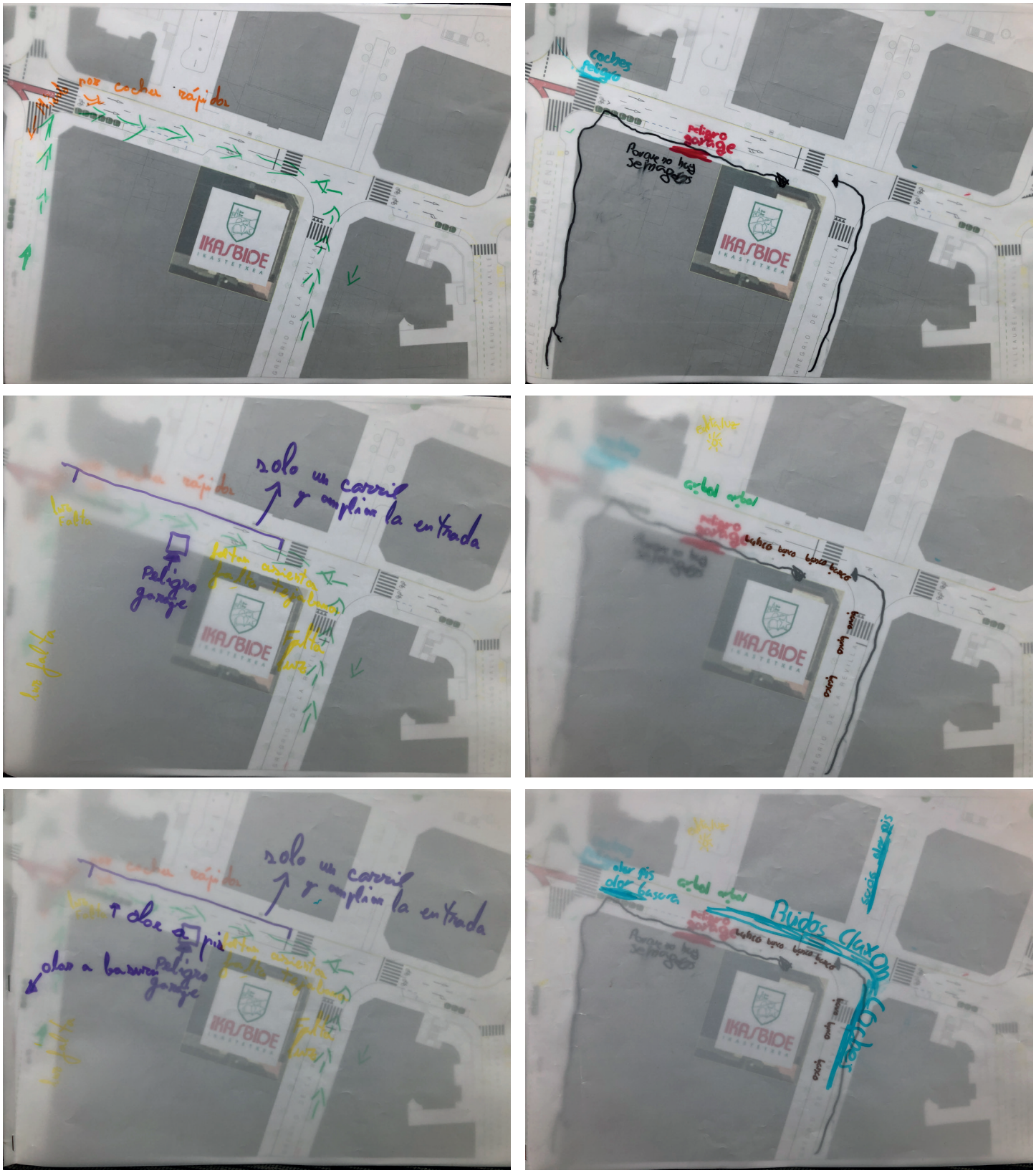
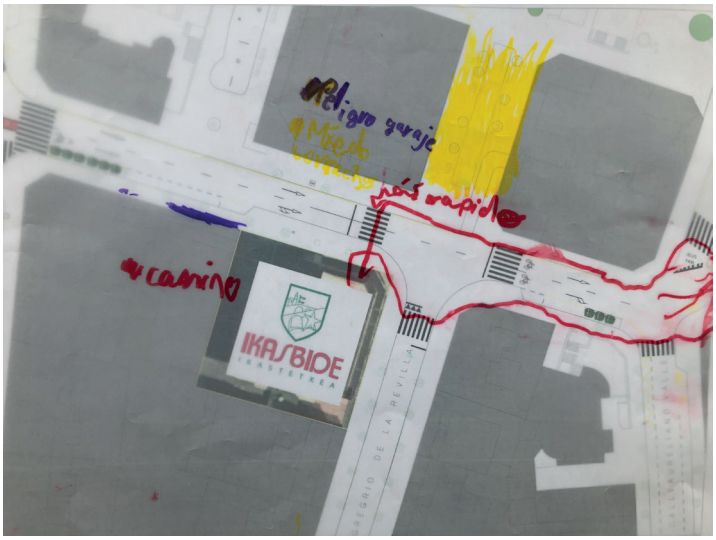


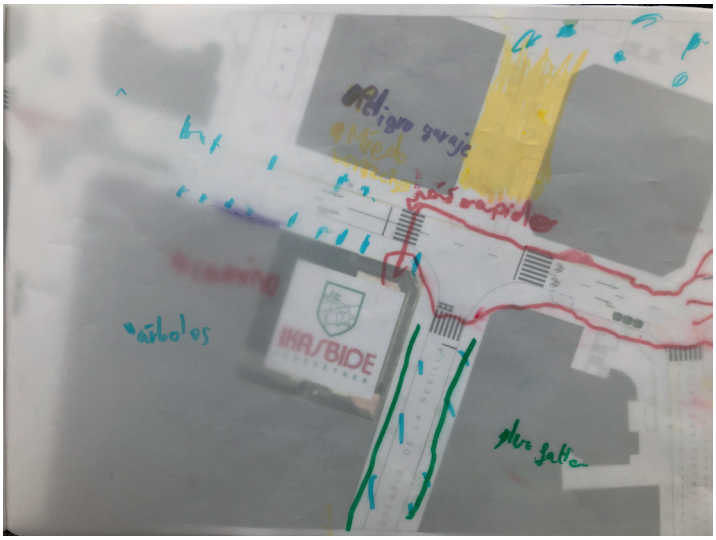
Fig.13 Diagnostic maps of the Ikasbide school children's group of the street intervention area. The final map overlaps three different levels of analysis carried out directly in the street: meeting points, views, and feelings. Plans by Ikasbide school children, March 2023.

1


Peligro garaje
Más rapido
IKASBIDE

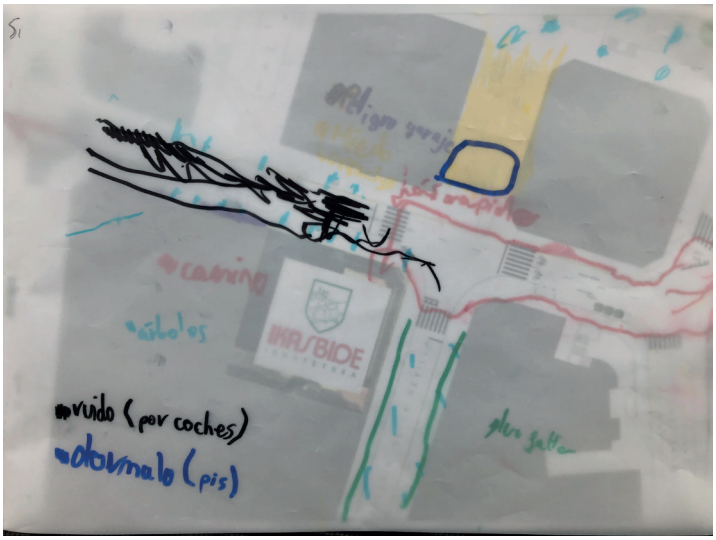

hay bolardos
IKASBIDE

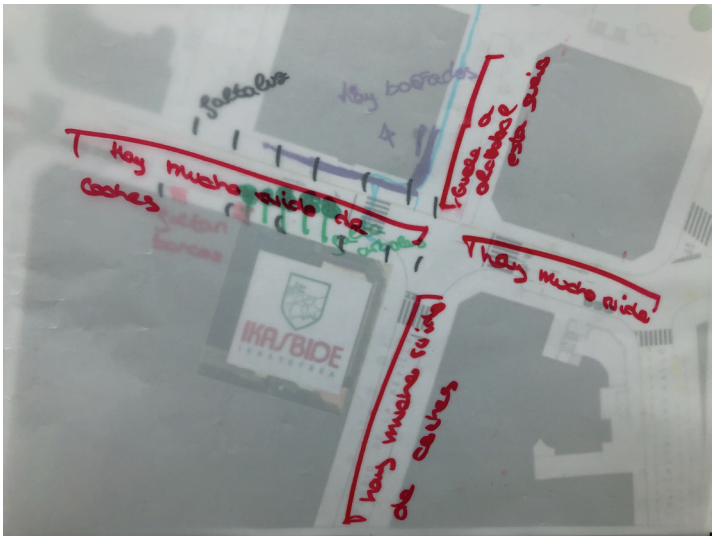
2


Peligro garaje
Más rapido
IKASBIDE

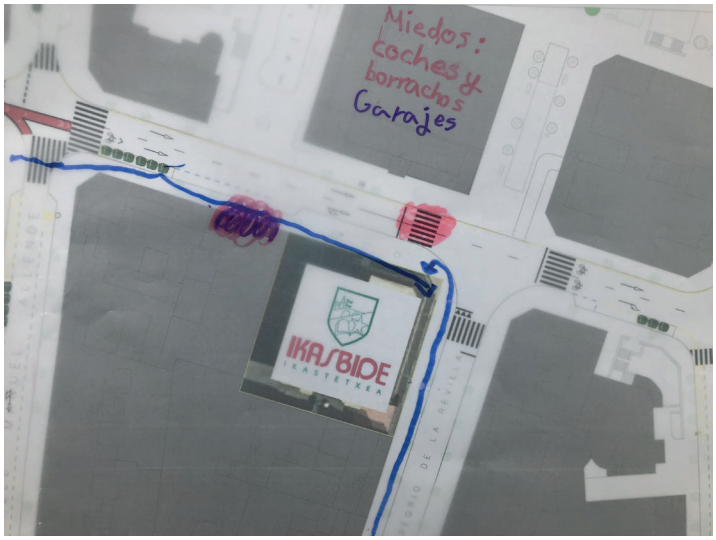

falta luz
hay bolardos
IKASBIDE

3


Peligro garaje
Más rapido
IKASBIDE
ruido (por coches)
aburrimiento (pisos)


falta luz
hay bolardos
hay mucho ruido de coches
IKASBIDE

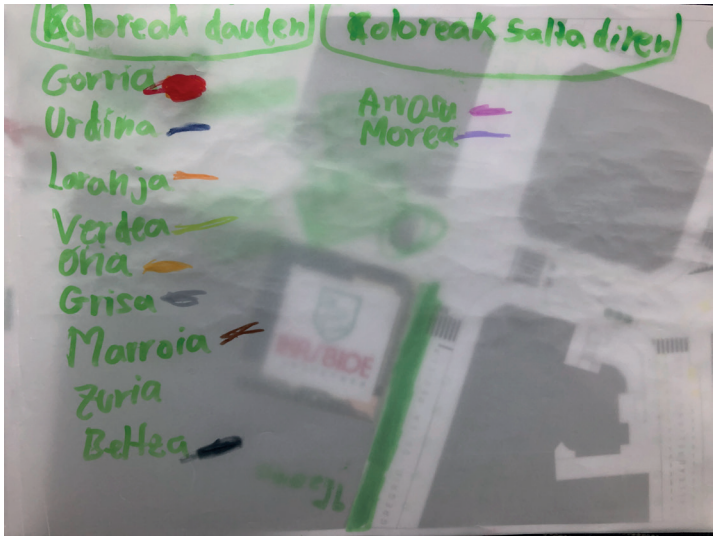
1


Miedos:
coches y
borrachos
Garajes
IKASBIDE

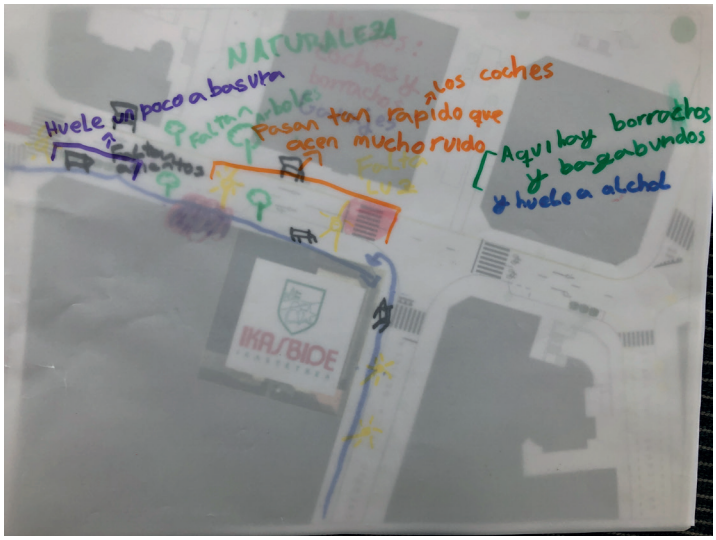

Oinez
IKASBIDE

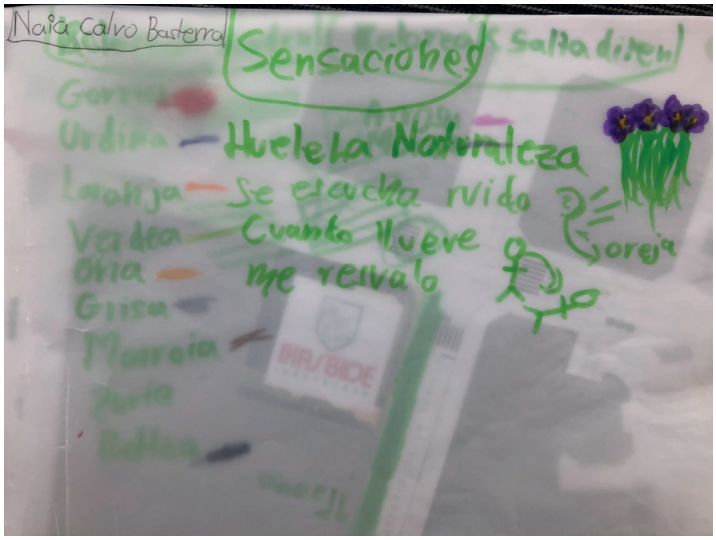
2


NATURALEZA
Miedos:
coches y
borrachos
Garajes
Faltan arboles
Falta
luz
IKASBIDE

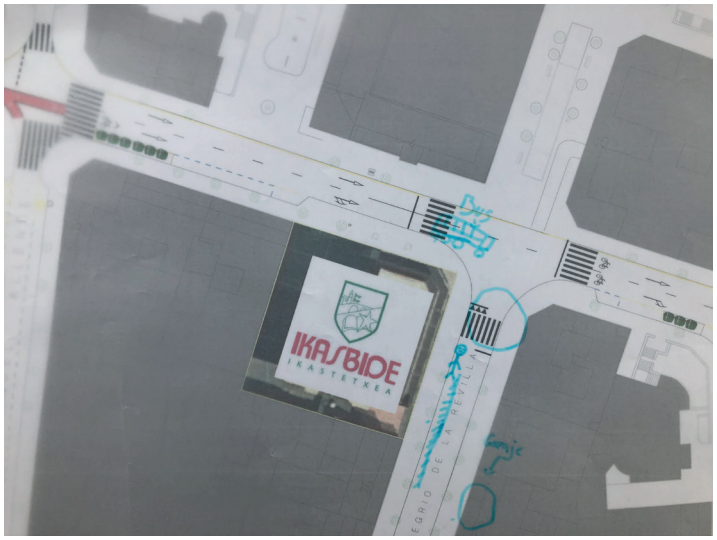

Koloreak dauden
Koloreak falta diren
Gorria
Urdina
Larahja
Berdea
Ohia
Grisa
Marroia
Zuria
Beltza
Arrosa
Morea

3


NATURALEZA
Huele un poco a basura
Pasan tan rapido que
agen mucho ruido
los coches
Aqui hay borrachos
y borrabundos
y huele a alchol
Falta
luz
IKASBIDE


Naia Calvo Basterra
Sensaciones
Koloreak falta diren
Huele la Naturaleza
Se escucha ruido
Cuanto llueve
me relajo
orejo
IKASBIDE

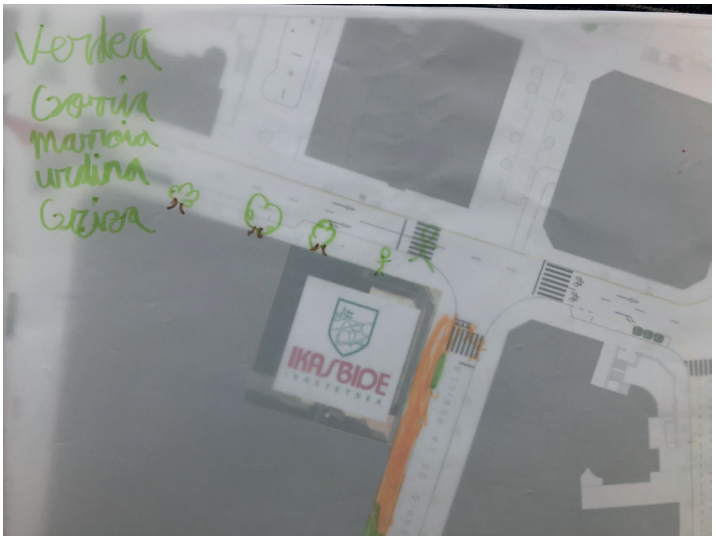
1


Bus
IKASBIDE
IKASTETXEA

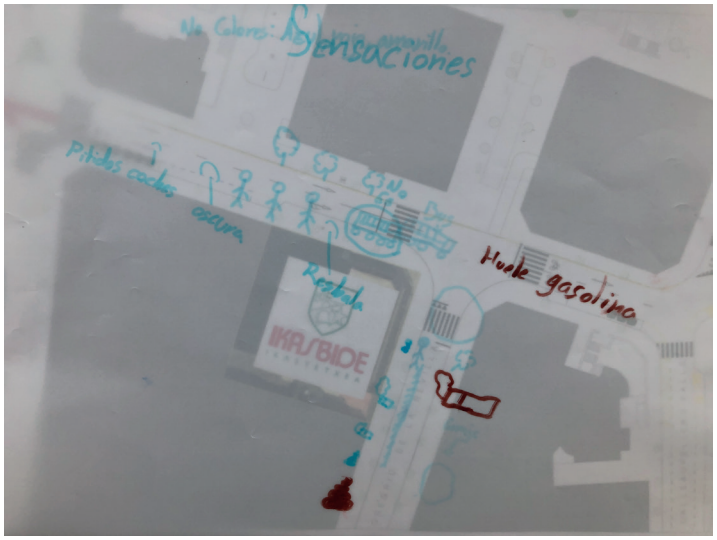

IKASBIDE
IKASTETXEA

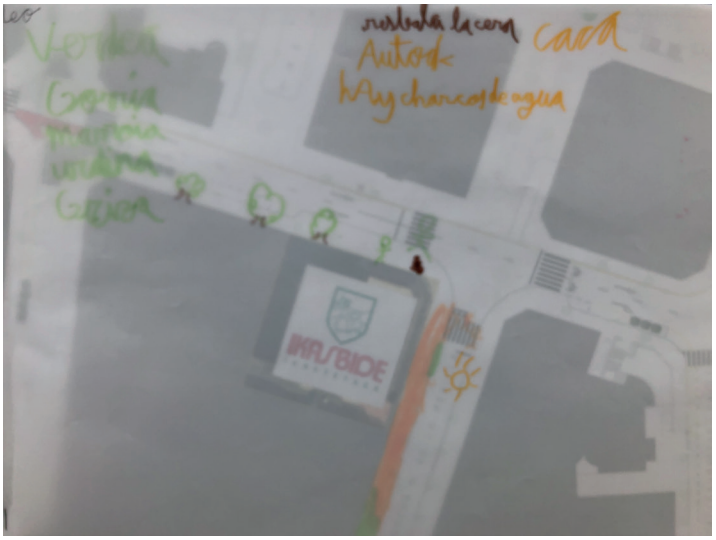
2


No Colores: Azul, rojo, amarillo.
No
Bus
IKASBIDE

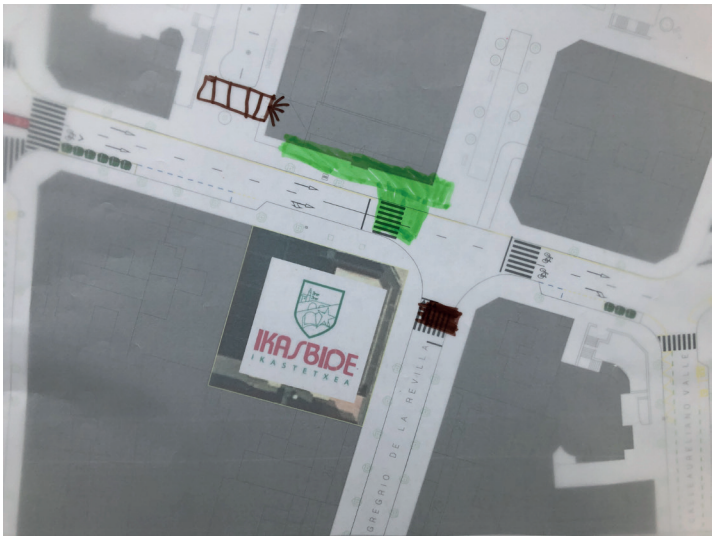

Verdea
Gorria
Marroia
Urdina
Griza
IKASBIDE

3

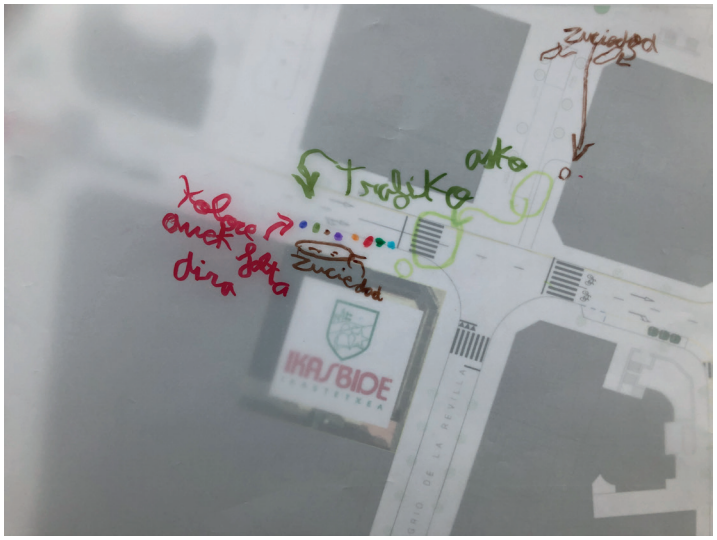

Sensaciones
Pitidos cochos
oscura
No
Bus
Resbala
Huele gasolina
IKASBIDE

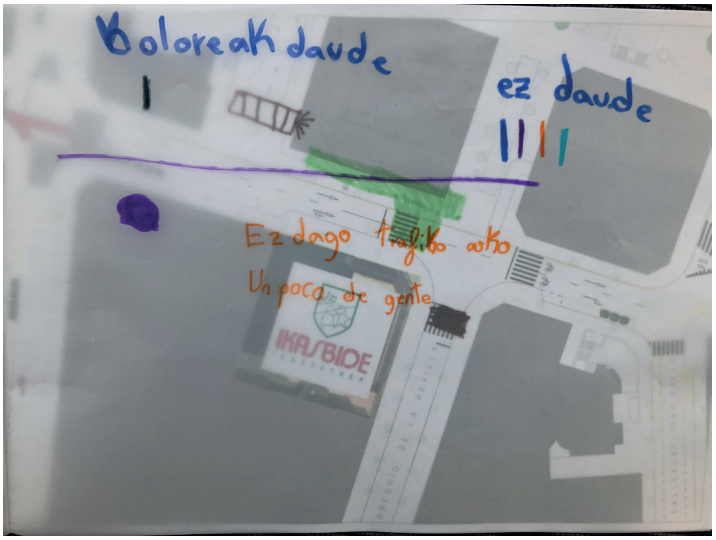

resbala la cera
Autos
Muy charcos de agua
caza
IKASBIDE


IKASBIDE
IKASTETXEA
GREGRIO DE LA REVILLA

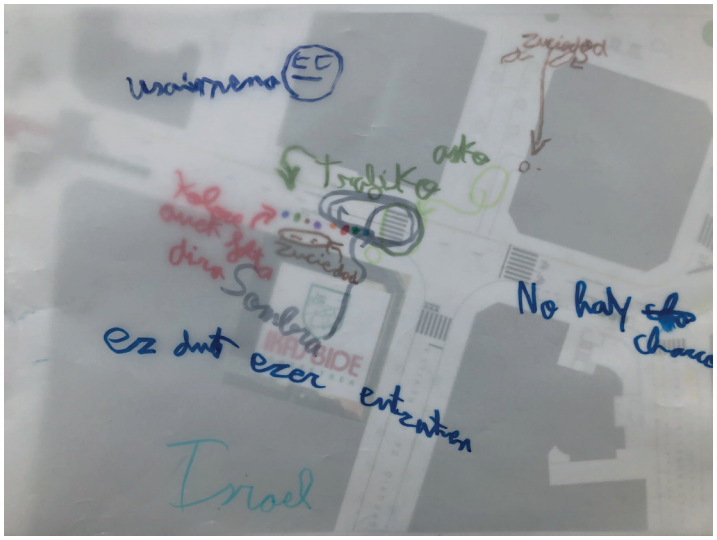

IKASBIDE
IKASTETXEA
GREGRIO DE LA REVILLA

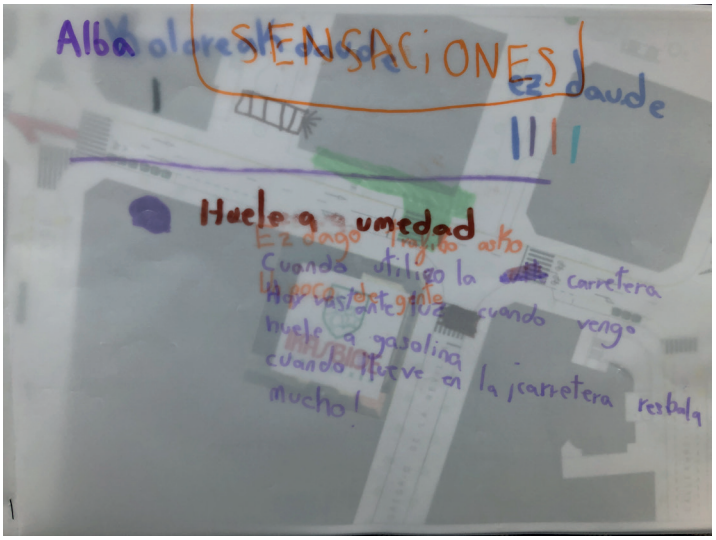
1


Zuciedad
trafiko asko
Zuciedad
IKASBIDE


Koloreak daude
ez daude
Ez dago trafiko asko
Un poco de gente
IKASBIDE

2


usaimena
Zuciedad
trafiko asko
Zuciedad
Sombra
No hay
ez dut ezer entzatien
Israel


Alba
SENSACIONES
ez daude
Huele a umedad
Ez dago trafiko asko
Cuando utilizo la carretera
Un poco de gente
cuando vengo
huele a gasolina
cuando llueve en la carretera resbala
mucho!

3

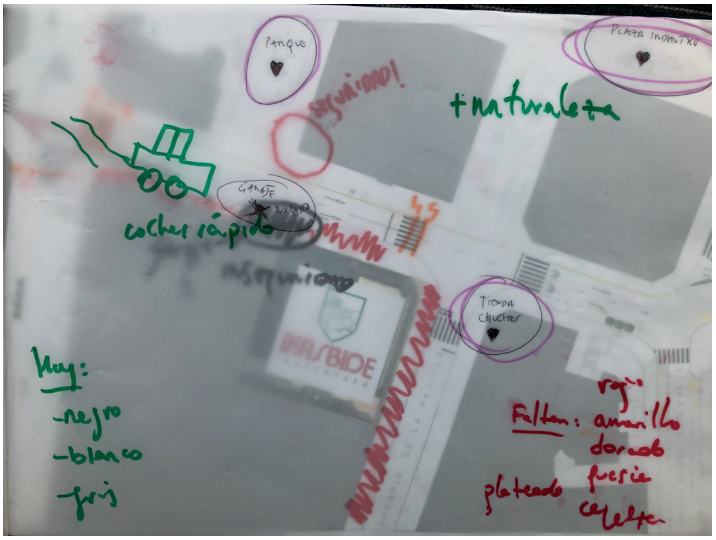
1


IKASBIDE
IKASTETXEA

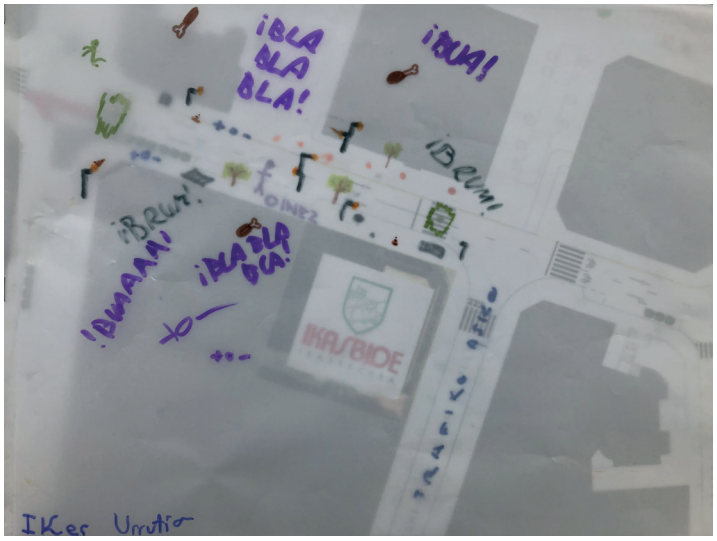

IKASBIDE
IKASTETXEA

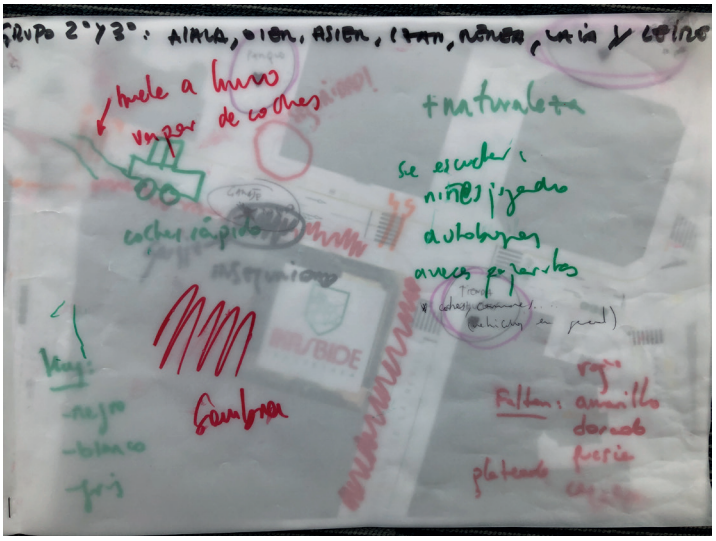
2

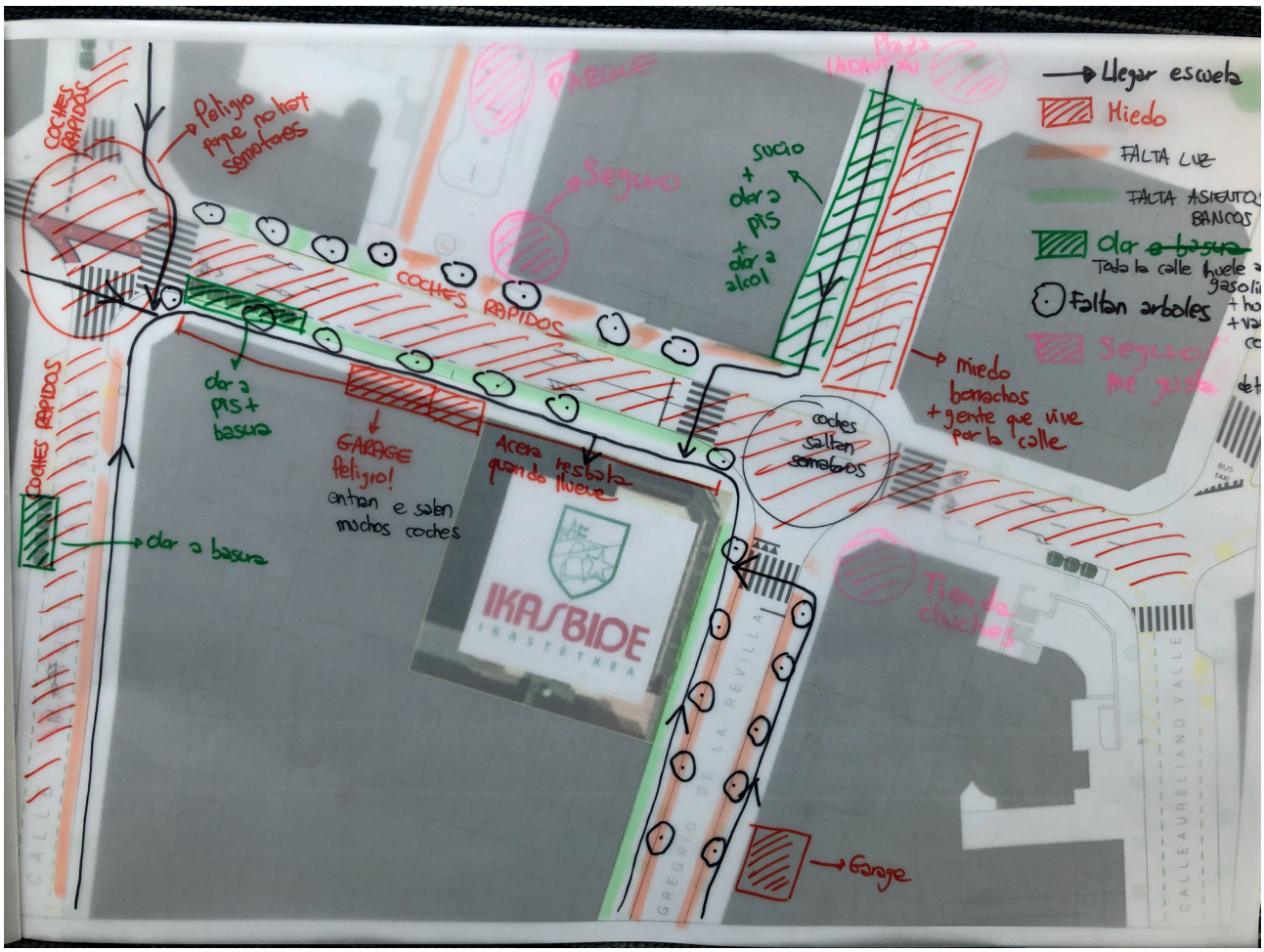

IKASBIDE
IKASTETXEA

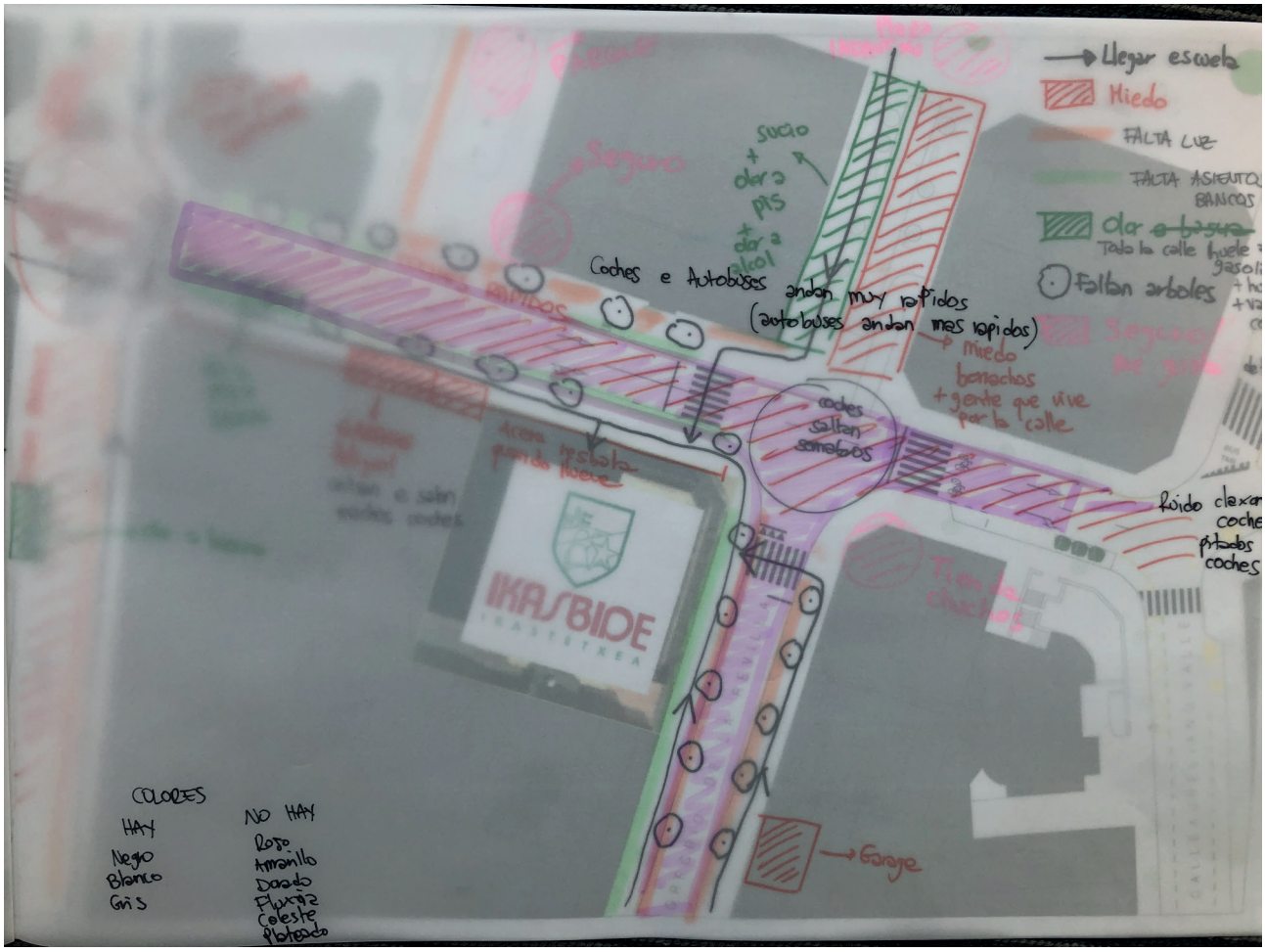

IKASBIDE
IKASTETXEA

3


IKASBIDE
IKASTETXEA




Llegar escuela
Miedo
FALTA LUZ
FALTA ASIENTOS BANCOS
Olor a basura
Toda la calle huele a gasolina
Faltan arboles
Seguro me gusta
PARQUE
Plaza LADAUTXU
Seguro
sucio + olor a pis + olor a alcol
COCHES RAPIDOS
Peligro porque no hay semaforos
COCHES RAPIDOS
olor a pis + basura
GARAGE Peligro! entran e salen muchos coches
Acera resbala quando llueve
coches saltan semaforos
miedo borrachos + gente que vive por la calle
Tienda chuches
Garage
IKASBIDE
IKASTETXEA
GREGORIO DE LA REVILLA
CALLE AURELIANO VALLE


Llegar escuela
Miedo
FALTA LUZ
FALTA ASIENTOS BANCOS
Olor a basura
Toda la calle huele a gasolina
Faltan arboles
Seguro me gusta
PARQUE
Plaza LADAUTXU
Seguro
sucio + olor a pis + olor a alcol
Coches e Autobuses andan muy rapidos (autobuses andan mas rapidos)
miedo borrachos + gente que vive por la calle
coches saltan semaforos
Acera resbala quando llueve
Tienda chuches
Garage
IKASBIDE
IKASTETXEA
COLORES
HAY
Negro
Blanco
Gris
NO HAY
Rojo
Amarillo
Dorado
Fluxia
Celeste
Plateado

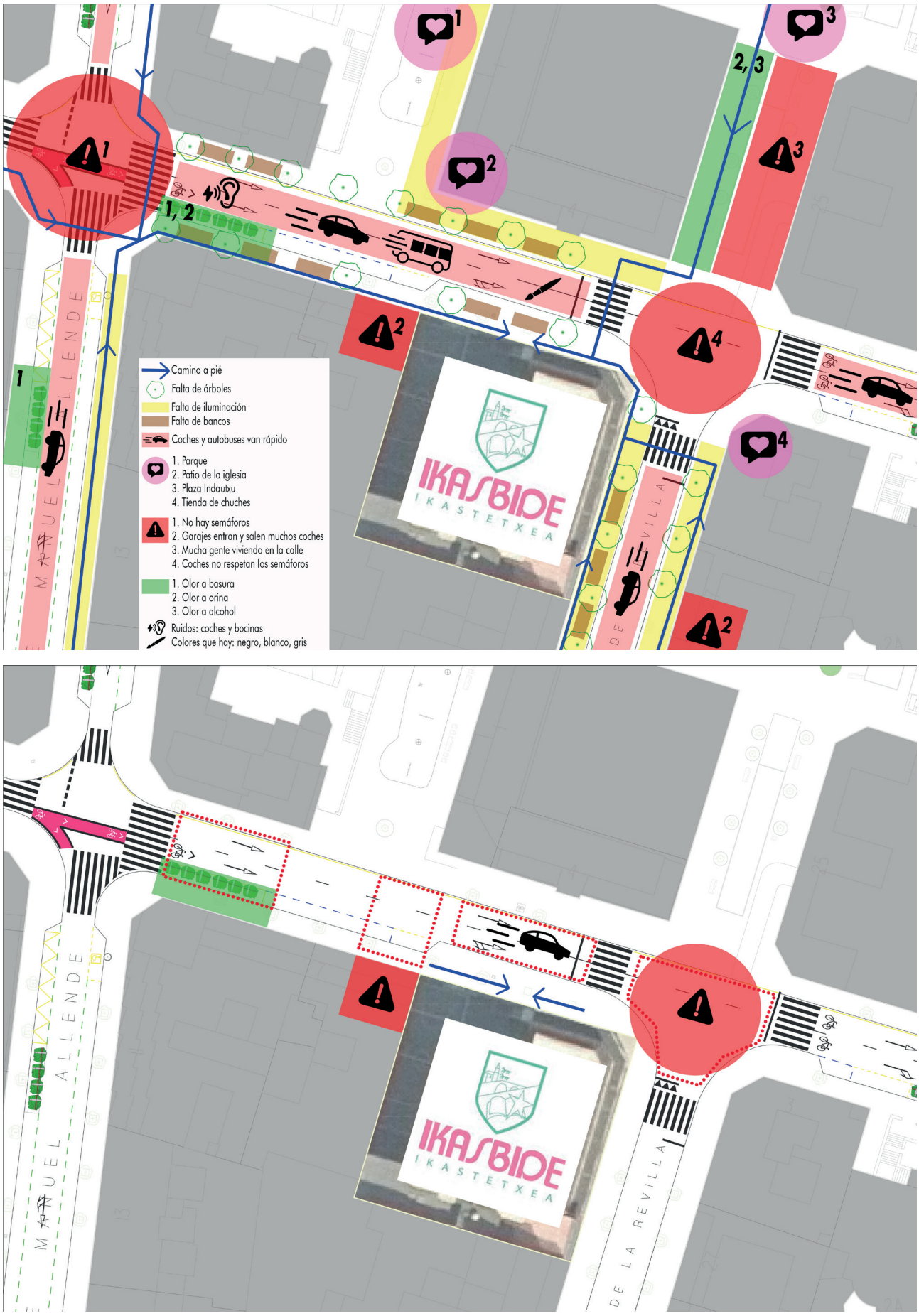


Fig.14 Final diagnostic and areas of intervention maps of the Ikasbide school. After overlapping all the diagnostic maps made by the children, a summary map was made with all the problems in the school street to identify intervention strategies for the street design. The street was then divided into four intervention areas according to the critical issues, allowing the children to work on them in groups. Plans made by Elena Parnisari, March 2023

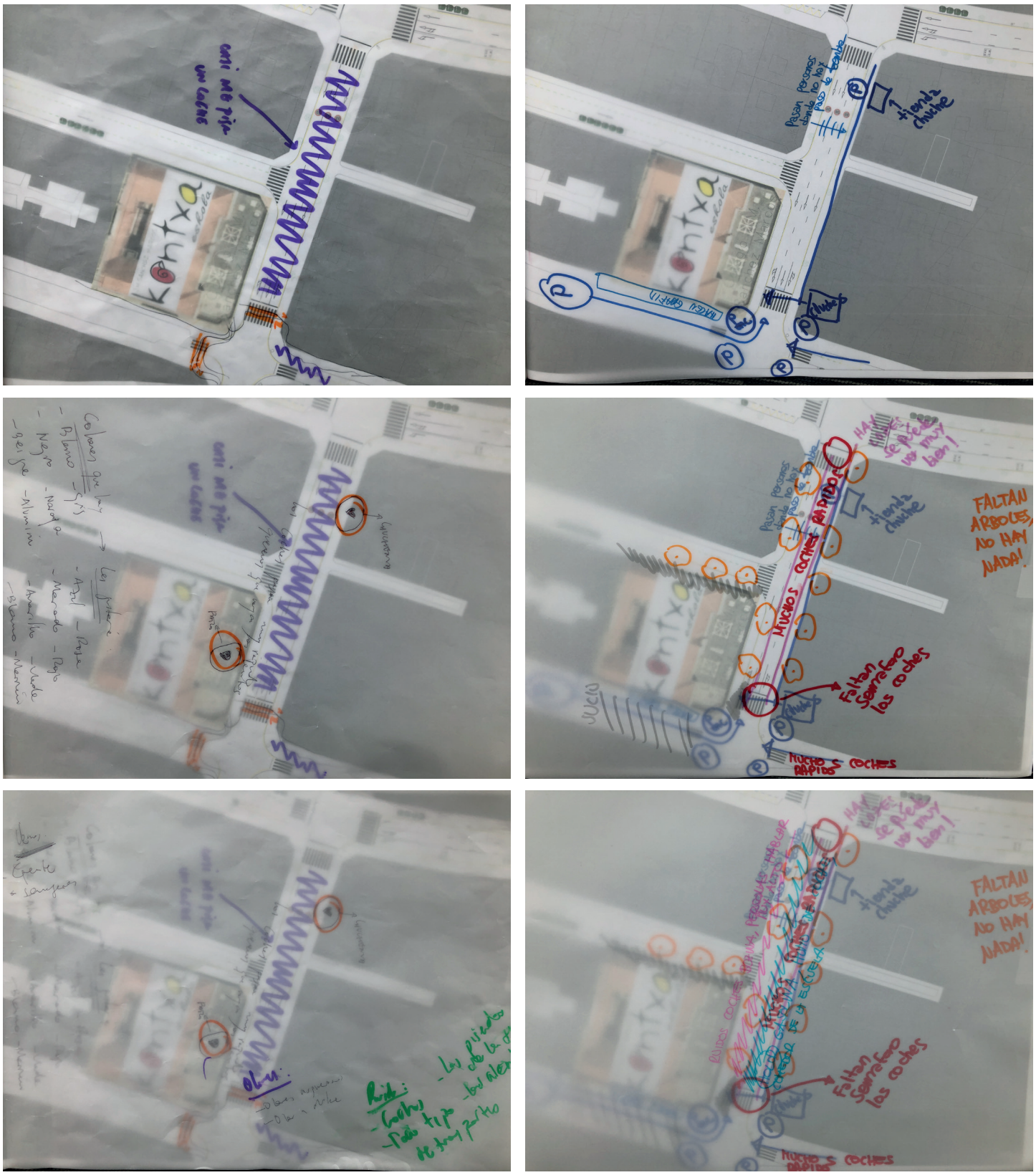
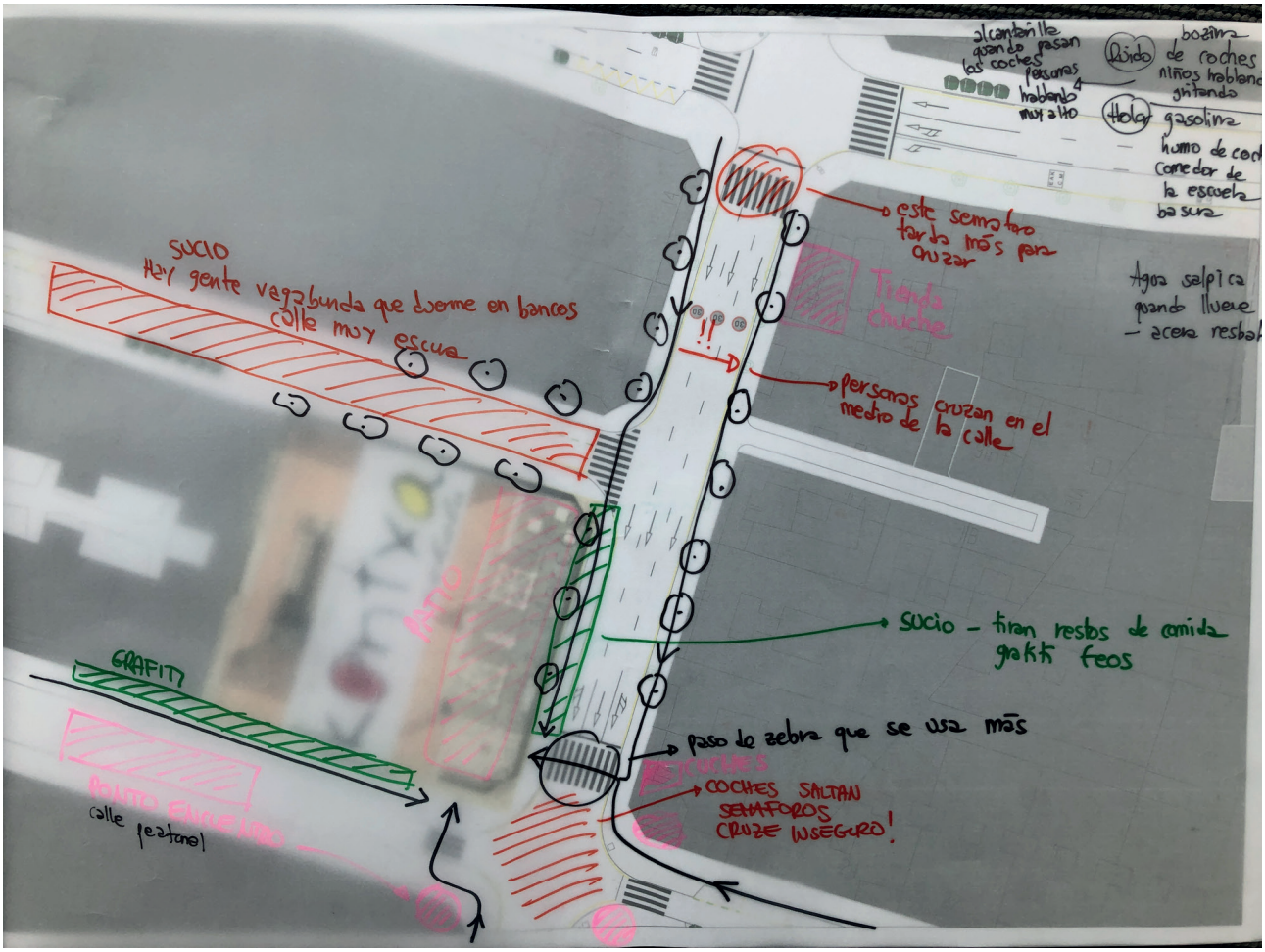
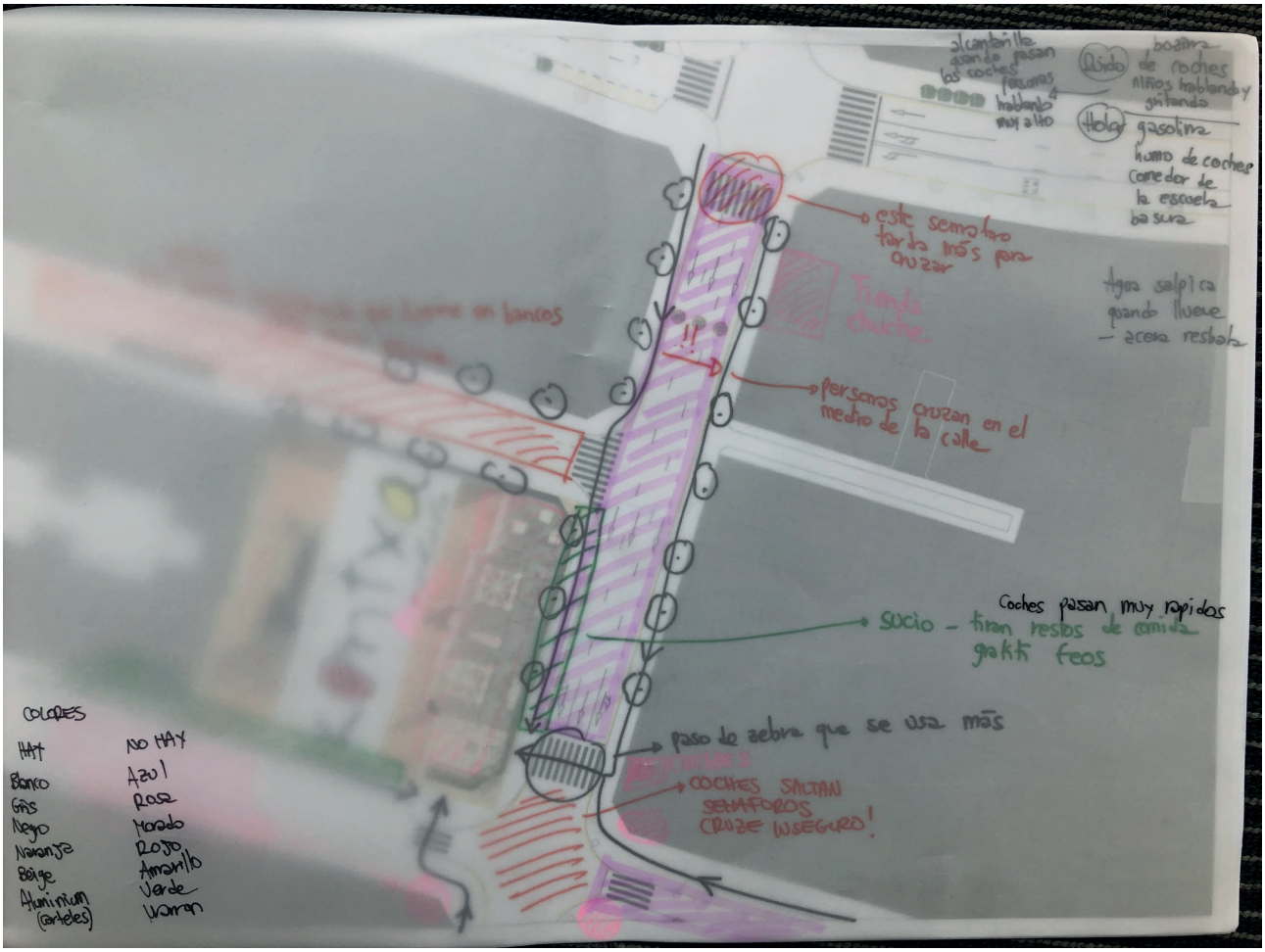


Fig.15 Diagnostic maps of the Kontxa school children's group of the street intervention area. The final map overlaps three different levels of analysis carried out directly in the street: meeting points, views, and feelings. Plans by Kontxa school children, March 2023.


alcantarilla quando pasan los coches
personas hablando muy alto
Ruido
bozina de coches niños hablando gritando
Holor
gasolina
humo de coch
comedor de la escuela
basura
este semaforo tarda más para cruzar
Tienda chuche
Agua salpica quando llueve
- acera resbal
SUCIO
Hay gente vagabunda que duerme en bancos
calle muy escura
!!
personas cruzan en el medio de la calle
PASTO
sucio - tiran restos de comida
grafiti feos
GRAFITI
paso de zebra que se usa más
COCHES
COCHES SALTAN SEMAFOROS
CRUZE INSEGURO!
PUNTO ENCUENTRO
calle peatonal


alcantarilla quando pasan los coches
personas hablando muy alto
Ruido
bozina de coches niños hablando y gritando
Holor
gasolina
humo de coches
comedor de la escuela
basura
este semaforo tarda más para cruzar
Tienda chuche
Agua salpica quando llueve
- acera resbala
!!
personas cruzan en el medio de la calle
Coches pasan muy rapidos
sucio - tiran restos de comida
grafiti feos
paso de zebra que se usa más
COCHES
COCHES SALTAN SEMAFOROS
CRUZE INSEGURO!
COLORES
HAY
Blanco
Gris
Negro
Naranja
Beige
Aluminium (carteles)
NO HAY
Azul
Rosa
Morado
Rojo
Amarillo
Verde
Warron

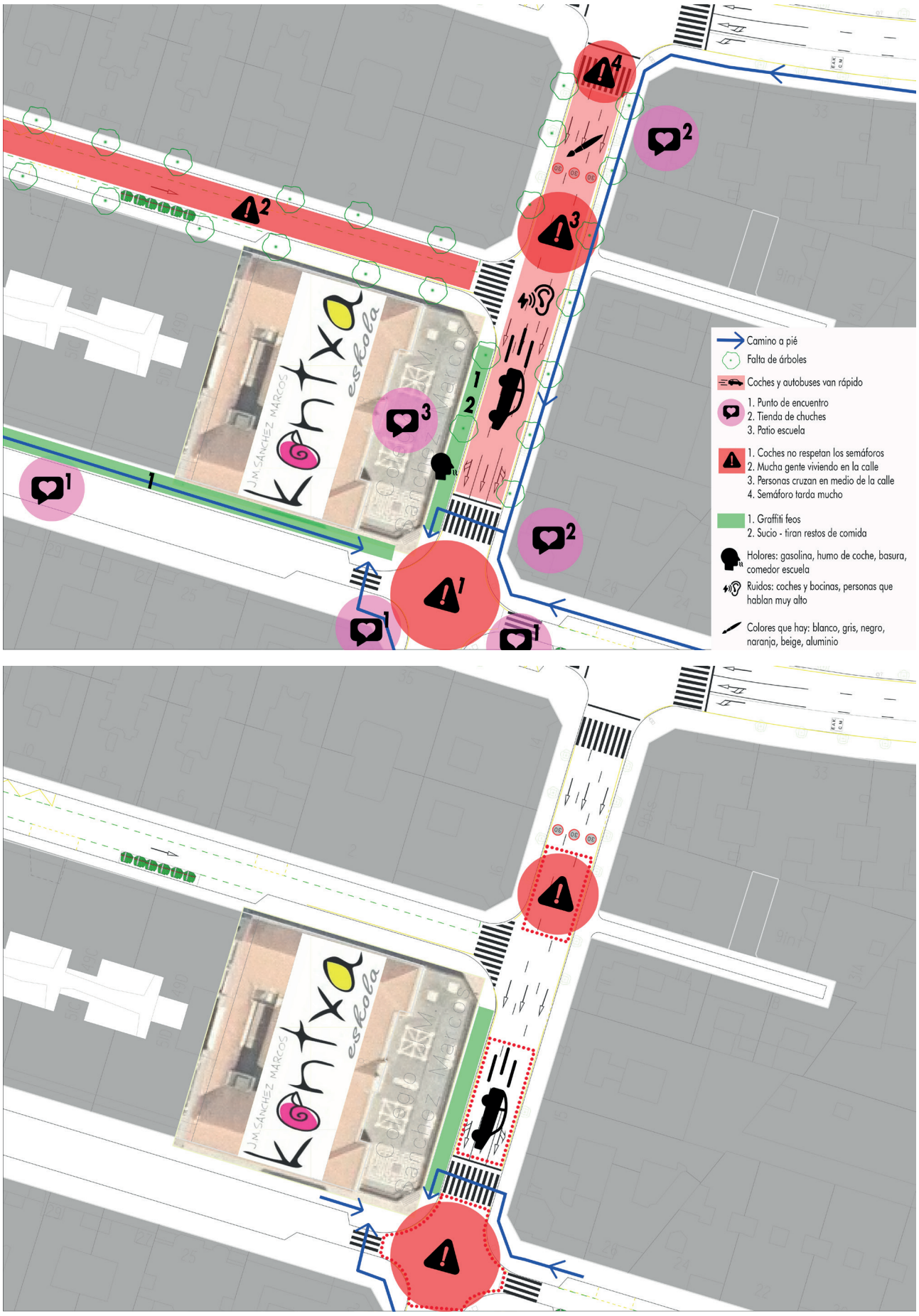


Fig.16 Final diagnostic and areas of intervention maps of the Kontxa school. After overlapping all the diagnostic maps made by the children, a summary map was made with all the problems in the school street to identify intervention strategies for the street design. The street was then divided into three intervention areas according to the critical issues, allowing the children to work on them in groups. Plans made by Elena Parnisari, March 2023



Fig.17 Map with the children's invented story that runs through the intervention areas in the Ikasbide school street. Each identified area corresponds to a part of the story. Specific keywords will guide the drawings to be made in each area, creating a logical development through the space-time in which the cars drive along the road. Plan made by Elena Parnisari, March 2023



Fig.18 Map with the children's invented story that runs through the intervention areas in the Kontxa school street. Each identified area corresponds to a part of the story. Specific keywords will guide the drawings to be made in each area, creating a logical development through the space-time in which the cars drive along the road. Plan made by Elena Parnisari, March 2023



Fig.19 Map with the itinerary for the exploratory trek aimed at investigating children's and adults' perceptions of the city's tourist sites. Plan made by Elena Parnisari, August 2023.

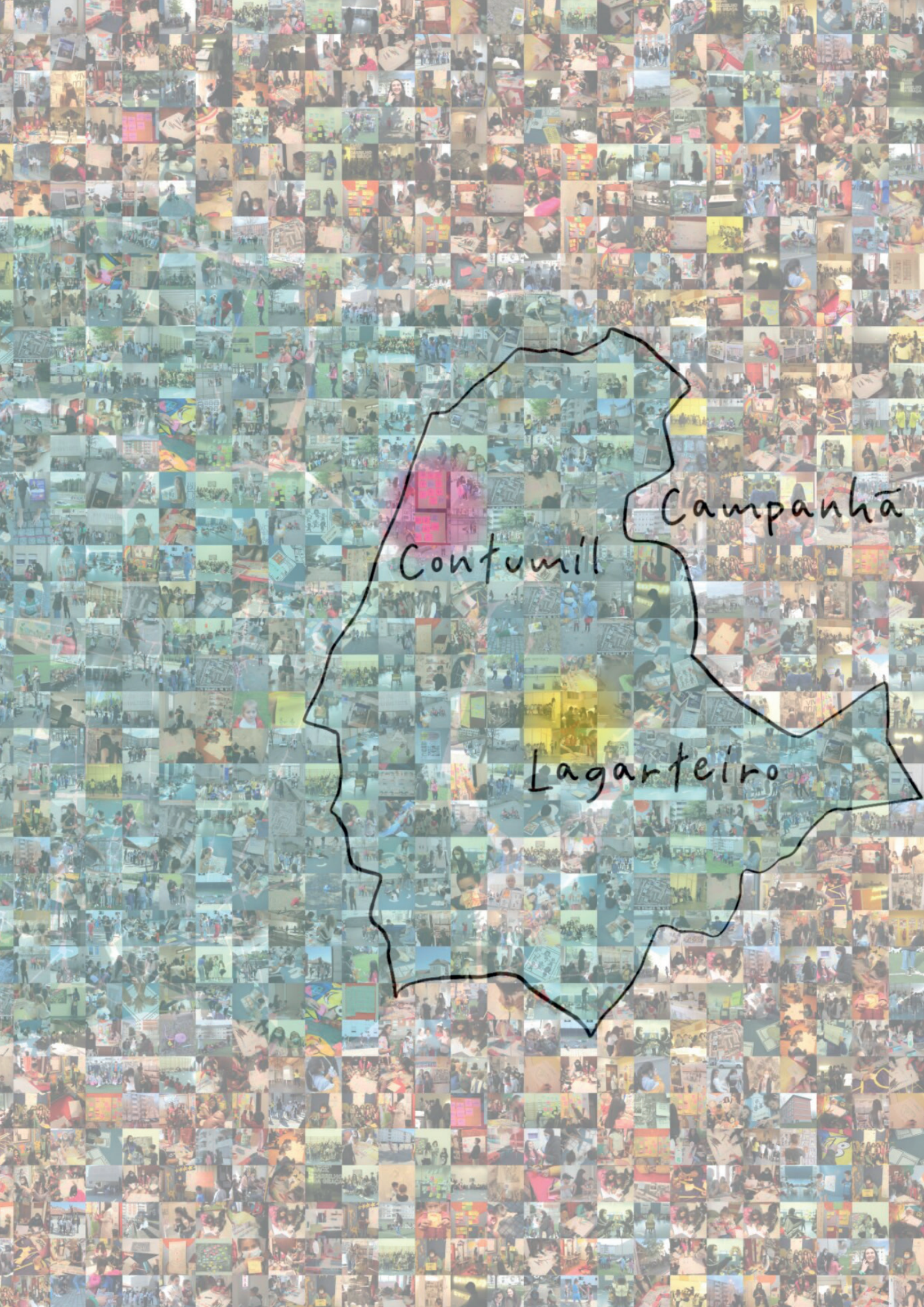
1.2 Photo log of Urban Laboratory development in Contumil and Lagarteiro

This section provides a visual record of the participative diagnostic development of the Urban Laboratory in Contumil and Lagarteiro, documenting the various stages and activities conducted. Each activity is meticulously described in a manual, detailing the necessary elements, the number of children involved, the location, the progression, the outcomes, the photographic evidence of the activities, and the material generated by the children in each activity. To carry out this register, it was first necessary to establish relations with the children's parents and, thus, with the children themselves. The relationships with the parents, and particularly the children's mothers, were not just essential but integral to gain their trust and thus also their approval not only to carry out the activities but also to make a record of them and thus allow their children to be photographed and filmed for the scientific research.

It is widely acknowledged that mothers tend to exercise a controlling and protective action towards their children, which may unintentionally restrict their freedom of exploration. Hence, the primary objective was to discern the needs of both children and mothers in the same territory, the strengths they value, the identified weaknesses, and how these perceptions differ (Parnisari, 2023). The mothers consented to their children's participation in activities outside of the thematic scope proposed by the neighbourhood's associations. They were open to photographic, video, and audio recordings of their children. The children were enthusiastic to display their work and participate in interviews; the mothers also graciously offered to be interviewed, providing valuable insight into the use of the space, freedom of use, shortcomings, and strengths, all of which were recognised by both the children and the mothers (Parnisari, 2023).

This document serves as a record of the activities carried out by bringing together all the material produced. It also serves as an example document of the unique and innovative participatory diagnostic methodology implemented with children from communities in social housing neighbourhoods. This methodology is aimed at analysing the use and appropriation of public spaces in these specific geographical and social realities, and it has the potential to significantly impact urban development and social housing policies.




Campanhã
Contumil
Lagarteiro

BETWEEN DOING AND LEARNING

ORGANISING TEAM

- **Elena Parnisari,** Faculty of Architecture of the University of Porto
- **Associação Equipa de Rua Oriental da Norte Vida:**
  Rosa Vieira - coordinator and social work technician
  Cátia Jesus - psychologist
  Liliana Oliveira and José Medina - animators
  Sofia Rodrigues and Pedro Valente - animator trainees
- **Projeto Cercar-te no Lagarteiro-E8G Programa Escolhas:**
  Sandra Henriques - coordinator
  Joana Ribeiro - technician
  Eva Moreira - community facilitator
- **Espaço T - Associação para o Apoio à Integração Social e Comunitária:**
  Catarina Oliveira - coordinator
- **Projeto das Galerias Comunitárias:**
  Catarina Oliveira - coordinator
- **Ação Educativa do Centro Social do Lagarteiro - Obra Diocesana de Promoção Social:**
  Isabel Vieira - director
  Cristina Figueiredo, Paula Mesquita and Ângela Dias- assistants, and social educators
- **Serviço Educativo da Casa da Arquitectura:**
  Filipa Godinho - coordinator
  Ines Riesenberger - manager
  Rita Alves - assistant monitor
- **Larissa Ribeiro Cunha -** photo record
- **Pauline Maure -** video record
- **Edna Vidigal -** video record and editing
- **Catarina Silva @yellowrocket_prods -** video record and editing
- **Olga Wardega -** video editing
- **Christoph Zeckel -** music editing

METHODS REFERENCES

TEAM MEMBER

ARCHITETTI SENZA FRONTIERE ITALIA

Ersilia Lab Workshop, Milan -Italy

ASOCIACIÓN SEMILLAS PARA EL DESARROLLO SOSTENIBLE

Participatory design workshop, Comunidad Nativa Alto Anapati - Peru
Participatory assessment workshop, Centro Poblado Santa Elena - Peru
Participatory assessment workshop, Comunidad Nativa Otica - Peru

MULHERES EM CONSTRUÇÃO

Participatory assessment workshop, Santiago neighbourhood, Aveiro - Portugal
Participatory assessment workshop, Bairro do Cabeço, Covilha - Portugal

URBZ: USER-GENERATED CITIES

Delta V workshop, Versoix - Switzerland
Handstorm workshop 2018, Dharavi - India

COLLECTIVE REFERENCES

COL·LECTIU PUNT 6 - Spain

Espacios para la vida cotidiana, Barcelona - Spain

FONDAZIONE PRADA

Accademia dei bambini, Milan - Italy

SPACE TRANSCRIBERS

Transcribe Participatory Actions in Braga's Social Housing Estates, Braga - Portugal

URBAN 95 - BERNARD VAN LEER FOUNDATION

Toolkit for measuring urban experiences of young children

ELVIRA LEITE

Pedagogy of the streets, Porto 1977

LAGARTEIRO

ACTIVITY 1

LAGARTEIRO

N. kids 27
Date 20-01-2022
Time 17.00-19.00

MATERIALS

- Printed photographs
- Flyers of the project
- Ball of yarn
- 3 coloured drawing sheets A2
- Sticky notes
- Markers
- Tape

OBJECTIVES

- Meet the actors involved: children and facilitators get to know each other to cooperate better during the workshops.
- Get to know children's daily life and understand the positive and negative aspects of the current infrastructure to identify their priority needs.
- Official communication of the research project 'The Urban Laboratory' and strengthen the community's trust in the project.

LOCATION:
Pavilhão Gimnodesportivo do Lagarteiro

PARTICIPANTS:
Centro Social do Lagarteiro
Cercar-te no Lagarteiro E8G
Equipa de Rua Oriental
Galerias Comunitárias

DEVELOPMENT

1. Personal presentation

Children arrive and sign the attendance sheet.
The project flyer is being handed out so the children can bring it to their parents. We introduced ourselves, our work, and the workshop to the children.
We distribute the photos taken in the neighbourhood in the previous months during the observation phase of the associations' activities so that the children can recognise themselves through the camera lens.
We explain the project and how we will develop it together in the following months.

---

2. Children's presentations

We begin the workshop with an ice-breaking activity to get to know each other. The children stand in a circle with a ball of yarn to throw at each other. The children throw the ball of yarn to someone they do not know, and when they receive it, they have to say their name and something they like to do.
At the end of the game, all the children are linked to each other by a net created by the yarn.
The ice has been broken, and the activities can begin.

---

3. I like - I do not like - I would like

The children sit in a circle.
We start the activity by asking the children the following questions:

- What do you like about the public spaces in your neighbourhood, and what do you dislike? Why?
- What do you dream of in the public spaces in your neighbourhood?

Then, we hand out sticky notes and markers to each child.
We hang on the wall the three A2 drawing sheets and write on them:
'In my neighbourhood I like...'
'I do not like'
'I would like'
The children write on the sticky notes everything they think and want to say, referring to the public spaces in their neighbourhood. They stick their ideas on the corresponding drawing sheets, depending on the category to which their word/sentence/drawing belongs. The children who know how to write are independent in the activity, and those who do not yet know how to write (5/6-year-olds) are helped by the other children or the associations' staff.

RESULTS

Six activities had been planned for the first day and shared with the associations before the workshop, but only three could be developed. This was the first lesson learnt: expecting a big group of children each time, it must be considered that many children altogether are more challenging to control, to call to attention, to explain the activity and to give assistance to each one. So, for the following workshops, it will be better to focus on fewer activities with the children to give them time to understand the activity and thus produce results.
The activities to be carried out on the first day were designed to be done all together as one big group. This was deliberate to give all the children a chance to get to know each other and socialise so that they would feel comfortable working together for the upcoming activities. The session went well, but occasionally, the coordinators of each association had to recall attention, ask for silence, and ask the children to stay in their seats. This was the second lesson learnt: to be sure that the next activity will be carried out more calmly and safely (considering that the time we are living in still requires social distancing and the use of the COVID-19 mask), the proposed activities will be carried out by dividing the children into smaller work groups, and then the results will be shared and presented with the whole big group together.
The children had fun recognising each other in the photos distributed and were happy to receive the flyer and have something to take home to show their parents, to tell them about their day.
The children enjoyed the icebreaker activity of the ball of yarn. Everyone took the time to present themselves to others without shame. At the end of the activity, the children realised that thanks to this game, a strong and visible bond was created between them. They understood that one person's action can affect the whole group's action when people are connected. If one child pulls the yarn very hard towards him, all the others feel this force and must resist not to move. Thanks to this game, the children gained self-confidence and showed interest in the following activities to be done together in a spirit of cooperation.
The most significant difficulty for the activity with the drawing sheets and sticky notes was making the children think specifically about the public and open-air spaces in their neighbourhood, not the spaces in their homes. At first, children started to answer what they liked or disliked doing, but then after further explanation, they started to give answers focused on the spaces they use on their way to school or in the afternoon to play with their friends. Some of the children who could not yet write, instead of writing words or sentences, gave their answers through drawings, while others asked the association coordinators to write for them.

I LIKE - The answers clearly showed that children recognise the importance of the association's presence in the neighbourhood and their work. The children are happy to participate in the association's activities and to be occupied in the afternoon with their games. It is also clear that the children like being outdoors and spending time in the neighbourhood sports field and the park just outside the neighbourhood (Parque Oriental), where they can go on their own or where the associations sometimes take them to play.

I DO NOT LIKE - The majority of the children reported that the neighbourhood is dirty; they are aware that all that abandoned rubbish generates pollution, and they are also aware that adults are the ones who do not

take care of public spaces and throw rubbish on the ground. Adults litter the neighbourhood, break structures and often cause violent and aggressive scenes. From the answers received, it is clear that the context is that of a violent and fighting neighbourhood. This type of behaviour generates a perception of danger in children regarding the spaces that connect one house to another. These episodes of violence generate fear in children who, therefore, perceive the neighbourhood as a place where danger can quickly enter and highlight the lack of any protection from these threats.

I WOULD LIKE - Regarding the desires, the children ask for more space, features for their playtime, and more green areas. Some children asked for a swimming pool, which indicates that the neighbourhood is very hot during summer since other children also reported a lack of shade. Some also asked for a police station, which may relate to the children's insecurity in the neighbourhood.

From the results obtained from this first day of activities, it is clear that children are aware of the negative aspects of the public spaces in their neighbourhood. They also know what strategies could be implemented to improve it: mainly controlling the rubbish situation, maintaining and caring for the spaces, and greening the neighbourhood. The violence they perceive, which emerges from their sentences and drawings, makes it clear how significant the associations in the neighbourhood are in keeping the children occupied in their free time and continuing with education in extracurricular hours. It shows how urgent it is to implement new programmes aimed at children, both in terms of facilities and spaces and the activities proposed, so that children would feel safe to play in their neighbourhood's public spaces.

Children's replies activity 3

IN MY NEIGHBOURHOOD, I LIKE

ATL
The sports field
The Parque Oriental (park outside the neighbourhood)
To play outdoors
The school
To go to ATL and Cercar-te
To have Lagarteiro sports pavilion
To walk

I DO NOT LIKE

Dirty sports field
Fight
Garbage in the neighbourhood streets
People ruining things
People's anger
Polluted neighbourhood
Pollution
The neighbourhood does not have a playground
That people are mean to each other
That the neighbourhood is not protected
That the neighbourhood is dirty
The sand in the school
To have no shade
To miss school
Trash
Violence

I WOULD LIKE

To have a girls' soccer field

To have a slide to play with
To have swings
That my neighbourhood had a swimming pool
That the neighbourhood had a police station
That the neighbourhood had more trees
That the neighbourhood was cleaner
That the neighbourhood was not polluted
That there was a basketball court
That there was a playground
That there were new activities
To have games to play with in the neighbourhood

PHOTOS OF THE ACTIVITY

Photo Credit: Larissa Ribeiro Cunha

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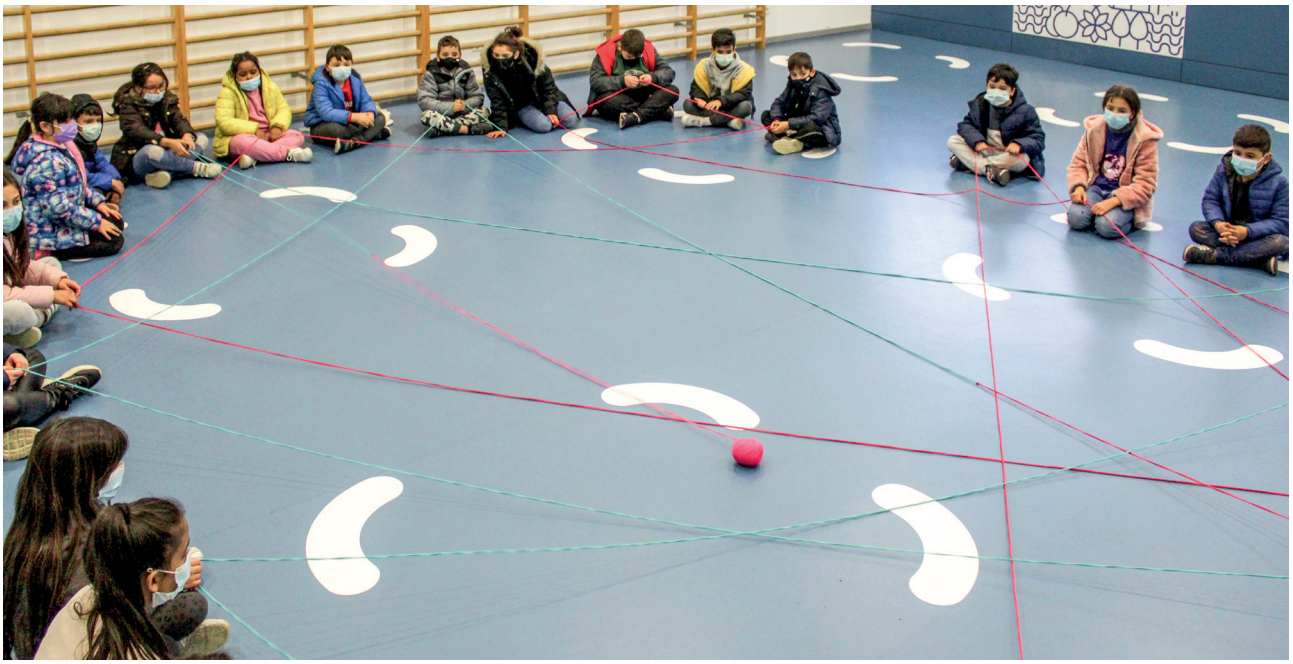





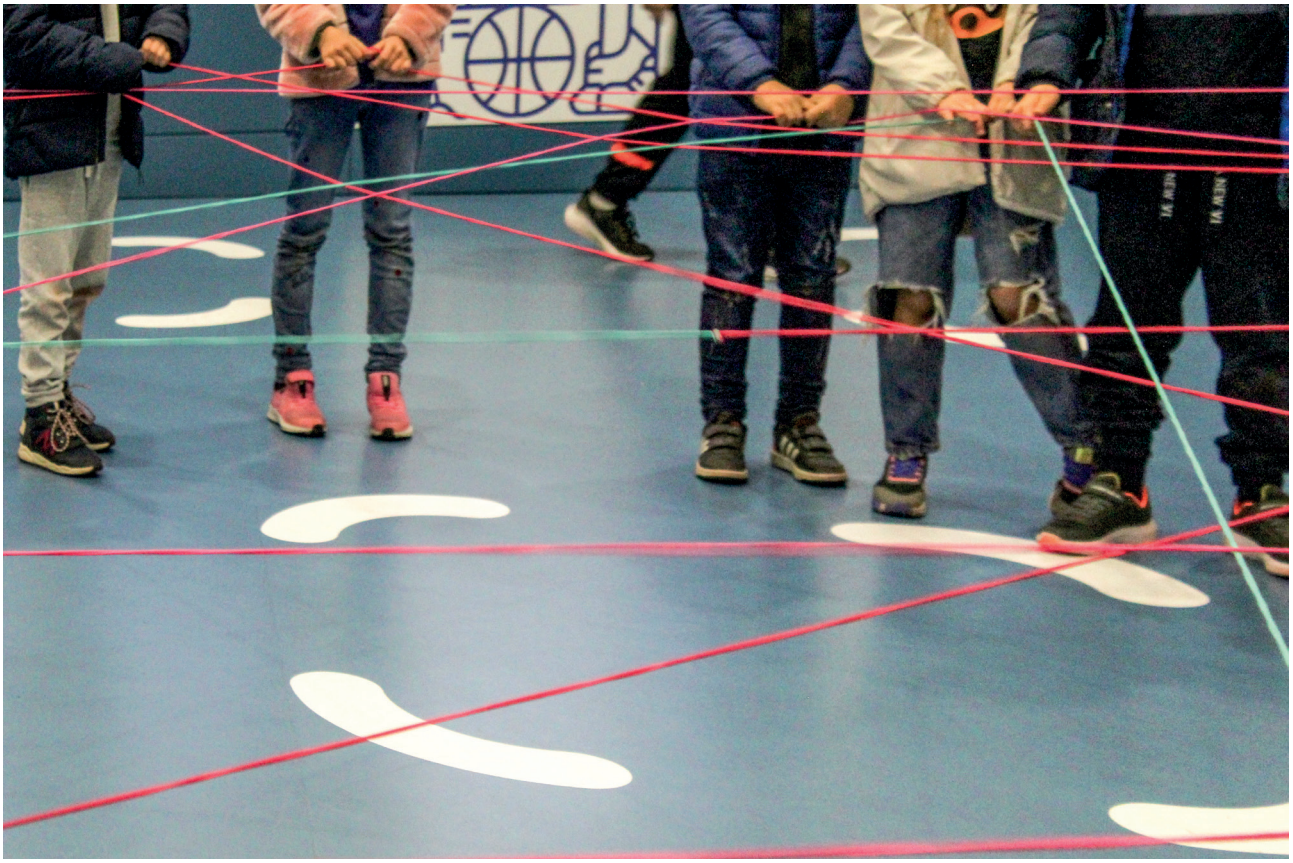

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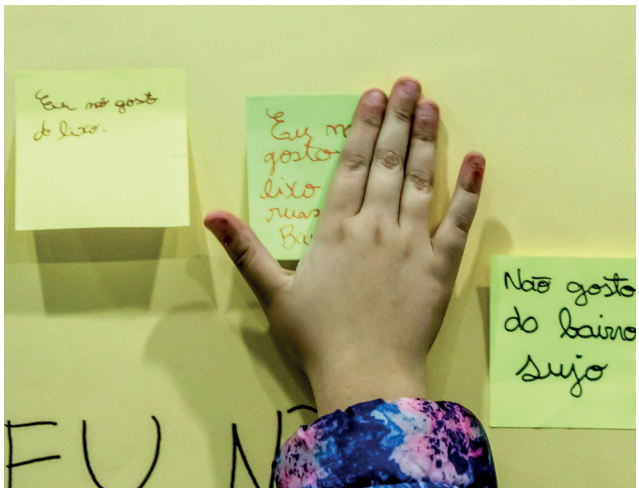
Não gosto
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NO MEU BAIRRO
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Porto.

LABORATÓRIO URBANO

Dia: 20/01/2022
Lugar: BAIRRO LAGARTEIRO

	Nome e sobrenome	Anos	Associação
1	Yasmin Barbosa	9	Nortevida
2	Yasmin Candeias	8	Nortevida
3	FABIA VIEIRA	8	Nortevida
4	[illegible] Almeida	10	Almeida
5	PEDRO RIBEIRO DIAS	7	CATL ODPS
6	[illegible]	6 anos	CATL ODPS
7	Hugo Moreira	8	CATL ODPS
8	Mario Ribeiro	8	CATL ODPS
9	Santiago Carvalho	6	CATL ODPS
10	David Santos	8	CATL ODPS
11	Kessia Gomes	6	CATL ODPS
12	Sara Rodrigues	8	CATL ODPS
13	Madalena Oliveira	9	CATL ODPS
14	Rafael Moura	8	CATL ODPS
15	Ana Machado	8	CATL ODPS
16	Adriana Almeida	7	CATL ODPS
17	Maria Ribeiro	10	CATL ODPS
18	Vasco Oliveira	6	CATL ODPS
19	Martim	6	CATL ODPS
20	Vitória Rocha	8	CATL ODPS
21	Santiago Silva	7	CATL ODPS
22	Érica Correia	6	CATL ODPS
23	João Ribeiro	7	CATL ODPS
24	Matilde Luzirós	7	CATL ODPS
25	Lúcia Oliveira	7	CATL ODPS
26	Sofia Silva	9	Cercar-te

	Nome e sobrenome	Anos	Associação
27	Mariana [illegible] Almeida	10	Cercar-te
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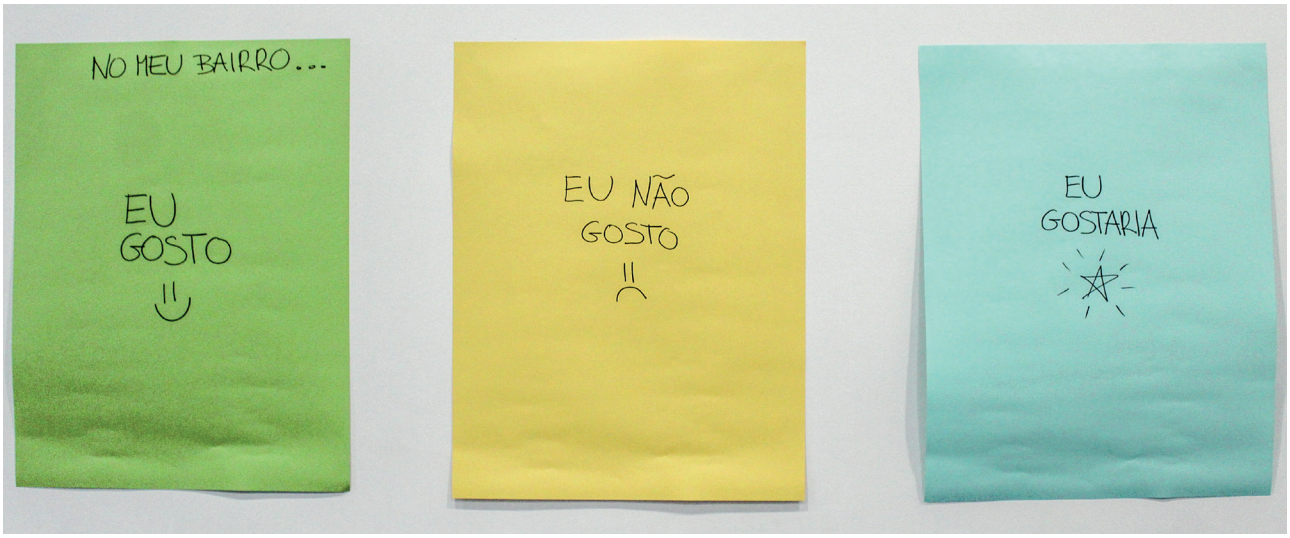
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EU GOSTARIA


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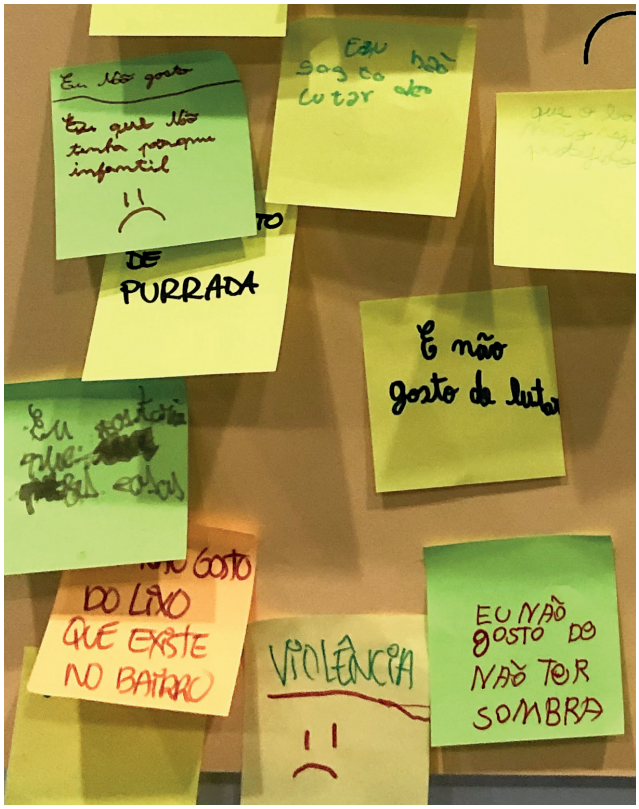
EU NÃO GOSTO
EU GOSTARIA


MEU BAIRRO
EU GOSTO DO PARQUE ORIENTAL
EU GOSTO DE IR A ESCOLA
PARQUE ORIENTAL
Eu gosto do campo do futebol
Eu gosto da Rua
CAMPO
ATL
Gosto de andar no CATL e no Cercadete
CASA
PASSEAR
ESCOLA
EU GOSTO DO PARQUE ORIENTAL
EU GOSTO DO ATL
EU GOSTO DO CAMPO
Eu gosto de morra
Eu gosto de Natalde
EU GOSTO DO Bairro todo


Eu não gosto de ter o bairro sujo
Eu não gosto de zangas das pessoas
Não gosto do bairro sujo
Eu não gosto do lixo nas ruas
Não gosto do bairro sujo
Eu não gosto do bairro poluido
Eu não gosto da sombra das árvores
ARETA DA ESCOLA
DE PURRADA
E não gosto de luta
EU NÃO GOSTO DO CAMPO SUJO
NÃO GOSTO DESTE BAIRRO
VIOLÊNCIA
EU NÃO GOSTO DO NÃO TER SOMBRA


EU GOSTARIA QUE EXISTISSE UM PARQUE INFANTIL
PISCINA
Eu gostaria que o meu bairro tivesse uma piscina
CAMPO BASKET
ÁRVORES
PARQUE INFANTIL
UM CAMPO DE FUTEBOL DE MENINAS
EU GOSTARIA DE TER UMA PISCINA
EU GOSTARIA QUE O BAIRRO TIVESSE LIMPO


Eu não gosto
Eu que não tenho porque infantil
DE PURRADA
E não gosto de lutar
DO LIXO QUE EXISTE NO BAIRRO
VIOLÊNCIA
EU NÃO GOSTO DO NÃO TER SOMBRA


EU NÃ

ACTIVITY 2

LAGARTEIRO

N. kids 34
Date 17-02-2022
Time 16.30-18.00

MATERIALS

- 3 white drawing sheets A1
- 12 surveys A4
- 12 Google maps photo A4
- 40 white drawing sheets A4
- Markers
- Tape
- Sticky notes

OBJECTIVES

- Explore the uses children make of public spaces and places in the neighbourhood. Understand how they move around and what feelings they experience.
- Collect information on the territory's elements, infrastructures and services - what exists, what is missing, and what works.
- Collect information about past and existing programs in which children have participated.

LOCATION:
Pavilhão Gimnodesportivo do Lagarteiro

PARTICIPANTS:
Centro Social do Lagarteiro
Cercar-te no Lagarteiro E8G
Equipa de Rua Oriental
Galerias Comunitárias

DEVELOPMENT

1A. Recognising my neighbourhood - Groups of younger children

Younger children (ages 5 to 7) divided into three groups are asked to draw a map of their neighbourhood together on a blank piece of paper. On the drawing, they can focus on housing, schools, parks, sports fields and other facilities they think are necessary to represent.

This activity aims to identify the daily network children use to carry out everyday activities and how they perceive them: spaces for relationships, commerce, education, play, public transport and roads.

Children are also asked to draw their feelings in these places - do they feel safe there? Do they feel free to play? Do they miss shade?

At the end, each group presented their completed drawing to all the other children and explained the details.

1B. Sensory mapping and survey - groups of older children

Older children (ages 8 to 11) work individually. Each child is given a survey to fill in individually and a neighbourhood map to draw on.

For the map, they are asked to draw their daily paths and spaces in different colours: home-school, home-sports, and home-nature routes. Places they like and places they dislike. Places they find dangerous, noisy and dirty.

In the survey, children are asked to answer specific questions regarding public space use, perception, and experience, how they use it, what activities they do, and what feelings they have about it. They are also asked about the neighbourhood's relationship with the city regarding connections and integration.

The objective of this activity was to understand how the built environment can influence children's sensory development:

Touch - play equipment

See - access to nature
Hear - noise from traffic
Smell - food odours
Balance - uneven pavement

2. The neighbourhood of my dreams

Each child is given a blank sheet of paper on which they are asked to imagine and draw the neighbourhood of their dreams. The children can draw whatever they want; it can be a drawing of the neighbourhood or objects, elements, infrastructures, or programmes they would like to have in the neighbourhood if they could ask to be implemented.

3. What my neighbourhood is like

Each child is asked to write only one word on a sticky note to describe their neighbourhood. All the words are stuck to the wall together to form the neighbourhood; as each child is part of the community, the words form the neighbourhood picture.

RESULTS

The children were divided into groups and worked better than in the previous activity when they worked together as a big group.

The younger children made three maps of the neighbourhood. The first group decided to represent the Parque Oriental (park outside the neighbourhood), focusing on the green spaces and the fence wall. While presenting the drawing, the children said they like to go and play in the park but feel it is outside the neighbourhood because they have to cross a dangerous road to get there, and the park has big fences.

The second group represented all the elements in the neighbourhood in the drawing. Each child drew their house and buildings; they drew the sports field, the school and the Parque Oriental, the streets and the parking spaces between the buildings.

The third group drew the buildings, the sports field and the Parque Oriental, where people walk their dogs.

The older children answered the survey individually and drew their daily routes on the neighbourhood map.

The survey showed that most of children use the public spaces in the neighbourhood to play and hang out with friends. However, they would like the neighbourhood to have more green spaces and lighting as they feel unsafe, especially at night. The answers also indicate that the neighbourhood lacks a playground or entertainment activities for children.

On the maps where they could draw, it emerges that all the children identified as the only space for nature and play the Parque Oriental, as dirty places many of the neighbourhood streets, car parks and the sports field, and identified as dangerous places all the green spaces surrounding the neighbourhood.

For the second activity, each child drew their dream neighbourhood on a sheet of paper; some drew the entire neighbourhood with activities, and others focused only on specific objects. Among the children's suggestions that emerged most often was a swimming pool with slides and trampolines, a playground with slides and swings, a police station, clothes shops, and generally a neighbourhood with more activities for children, cleaner and safer.

In the third activity, when the children are asked to describe their neighbourhood in one word, most words are positive: happiness, family, play, friendship, and love.

Children's replies activity 1.B

1. DO YOU USE THE NEIGHBOURHOOD'S OUTDOOR SPACE?
100% answer yes
WHICH AREAS DO YOU USE?
Outside my house, Parque Oriental, sports field, sports pavilion, the street.
WHAT ACTIVITIES DO YOU DO IN THESE AREAS?
Playing and running, roller skating, playing a sport, playing football, walking around, playing hide and seek.

2. IN THE NEIGHBOURHOOD, ARE ENOUGH SPACES WHERE YOU CAN PLAY?
83,3% answered yes, 16,7% answered no
WHAT KIND OF GAMES DO YOU PLAY?
Cabra Cega, Apanhadinha, hide and seek, football, running.
WHERE DO YOU PLAY?
At grandma's house, sports field, Parque Oriental, on the street.
WHICH GAMES WOULD YOU LIKE TO HAVE IN THE NEIGHBOURHOOD?
Swings, playground, girls' football field, hockey.

3. ARE THERE ENOUGH GREEN SPACES IN THE NEIGHBOURHOOD?
91,7% answered yes, 8,3% answered no
WOULD YOU LIKE THE NEIGHBOURHOOD TO HAVE MORE TREES AND GARDENS?
100% answer yes
WHAT ACTIVITIES DO YOU DO IN THE GREEN SPACES?
Taking care of flowers, walking, riding my bike, watching birds, walking around, rolling in the grass.

4. DO YOU FEEL SAFE IN THE NEIGHBOURHOOD DURING THE DAY?
83,3% answered yes, 16,7% answered no
AND AT NIGHT?
16,7% answered yes, 83,3% answered no
WHAT ARE THE DANGERS OF THE NEIGHBOURHOOD?
Kidnappers, robberies, thieves, conflicts, noise.

5. DOES THE NEIGHBOURHOOD HAVE SUFFICIENT OUTDOOR LIGHTING?
58,3% answered yes, 41,7% answered no
WHAT ARE THE DARKEST PLACES IN THE NEIGHBOURHOOD?
Parque Oriental, close to my home, the streets.

6. WHERE DO YOU GO WHEN YOU LEAVE THE NEIGHBOURHOOD?
Shopping mall, friends' houses, family house, Campo Salgueiros.
WHAT MEANS OF TRANSPORT DO YOU USE TO LEAVE THE NEIGHBOURHOOD?
By car, by bus.

7. DURING THE COVID-19 PANDEMIC, WHAT DID YOU MISS MOST ABOUT THE NEIGHBOURHOOD?
Not leaving the house, family, playing in the street, open spaces, seeing people and walking around, food, money, outdoor play, visiting my relatives, happiness, playing with friends.

8. WHAT WOULD YOU LIKE TO HAVE IN THE NEIGHBOURHOOD OF YOUR DREAMS?
Swimming pool, shops, amusement park, sandy playground, more entertainment, playground, garden.

Children's replies activity 3

Friendship
Fun
Beautiful
Joy
Love
Fun
Happiness
Cool
Family
Park
Flowers
Fear
Play
Buildings
Life

PHOTOS OF THE ACTIVITY

Photo Credit: Larissa Ribeiro Cunha

1

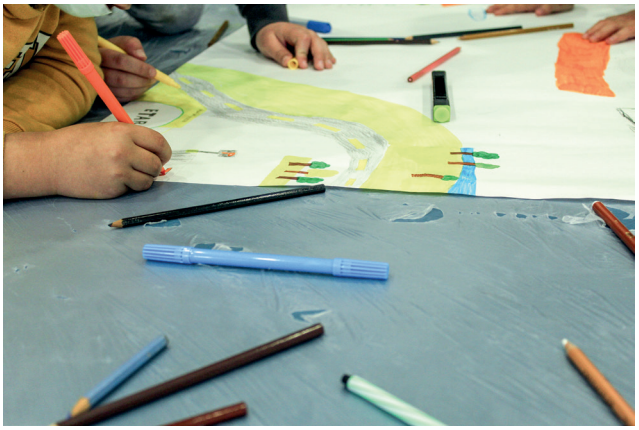






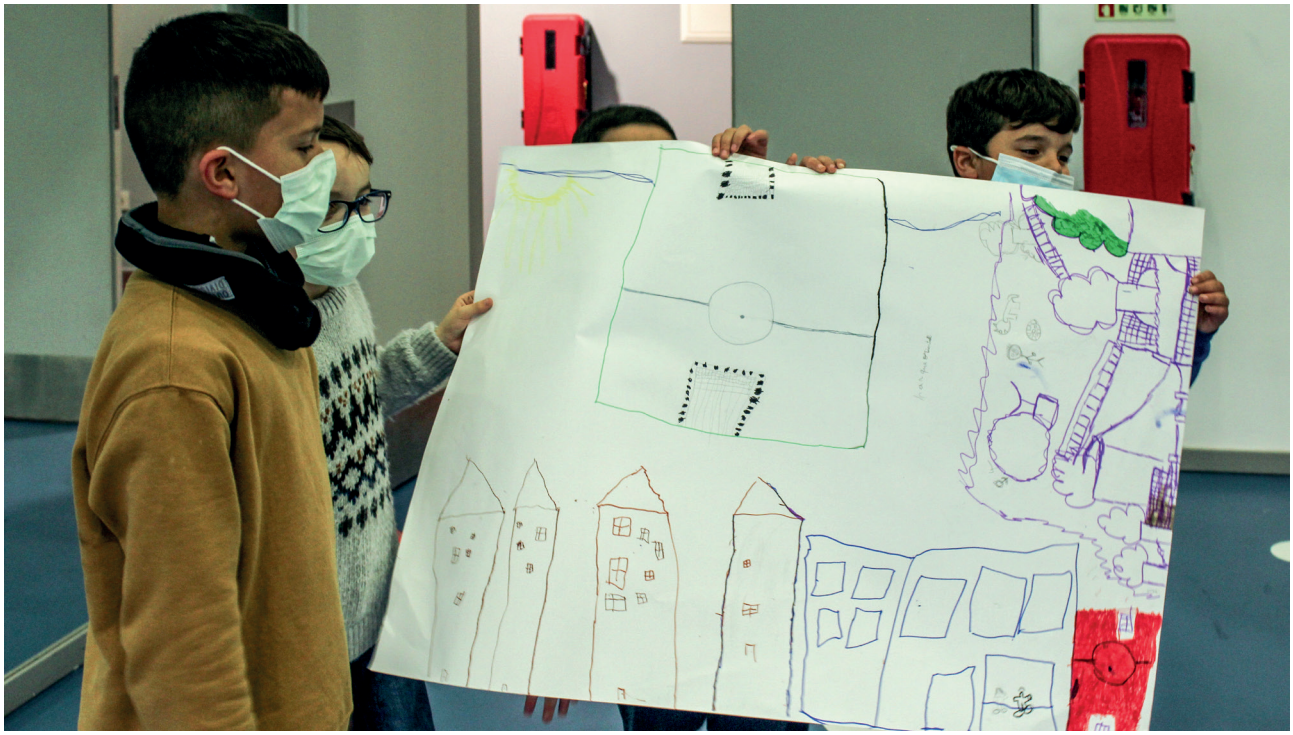














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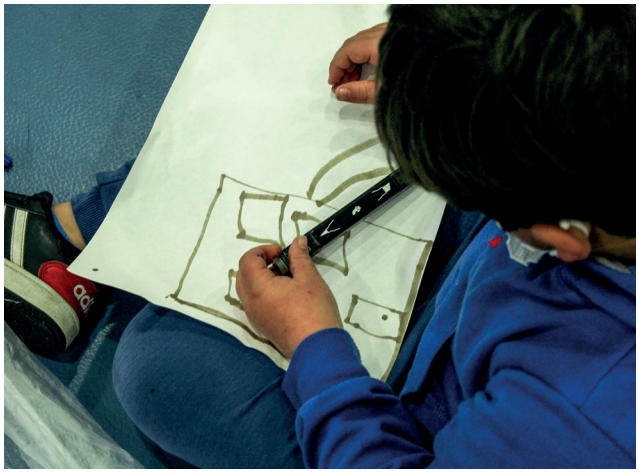


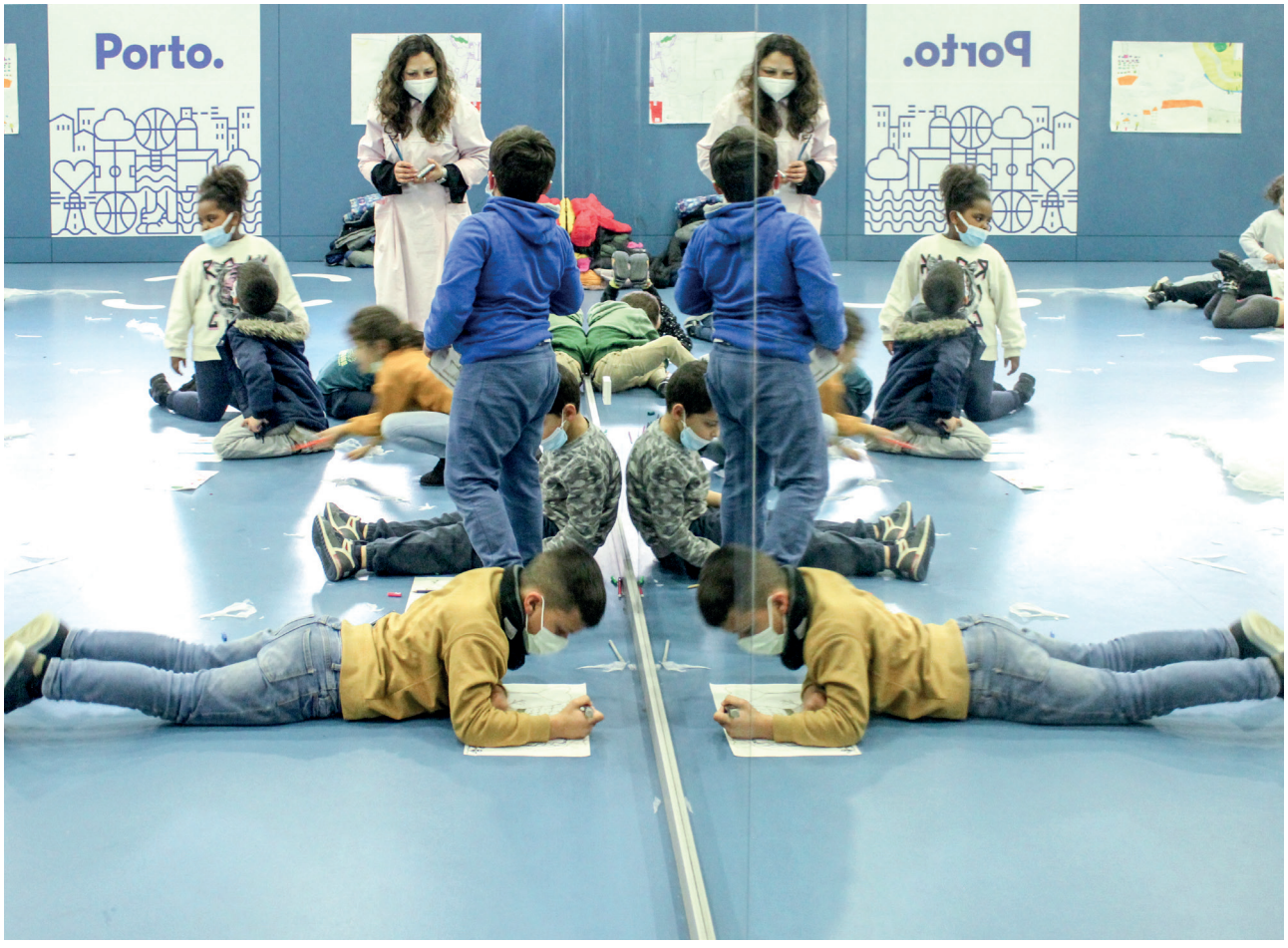







Porto.

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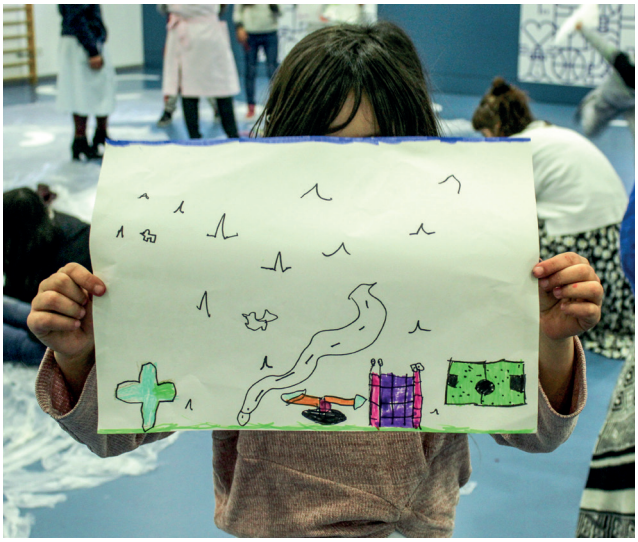



3


FIXE
FELIZ
PREDIOS
FLORES
BONITO
PARQUE
VIDA
FANTASTICO
AMOR





LABORATÓRIO URBANO

Dia: 17 de fevereiro 2022
Lugar: Bairro do Lagarteiro

	Nome e sobrenome	Anos	Associação
1	Afonso Carvalho	7	CPCJ- C.S. Lagarteiro
2	Ana Júlia Machado	9	"
3	Carolina Fonseca	10	"
4	Daniel Caetano	8	"
5	David Santos	8	"
6	Dinis Dias	7	"
7	Enis Carneiro	6	"
8	Gonçalo Marques	6	"
9	Hugo Rafael Amaro	8	"
10	Hugo Rafael Lopes	9	"
11	Ivana Almeida	9	"
12	José Pedro Pinheiro	7	"
13	Kátia Gomes	6	"
14	Leonor Albuquerque	7	"
15	Lucina Araújo	6	"
16	Madalena Oliveira	9	"
17	Martim Rocha	6	"
18	Rafael Amaro	8	"
19	Santiago Carvalho	6	"
20	Santiago Silva	7	"
21	Simão Oliveira	7	"
22	Vasco Oliveira	6	"
23	Matilde Queirós	8	"
24	Nánia Rocha	8	"
25	FABIA	8	Norte Vida
26	JASMINE	9	Norte Vida
27	IRINA	7	Cercar-te
28	SOFIA	9	Cercar-te
29	TOMAS	6	Cercar-te
30	LEONOR	11	Cercar-te
31	JASMINE	8	Norte Vida
32	BEATRIZ	8	Cercar-te
33	SOFIA	6	Cercar-te
34	Ana	10	Cercar-te
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ESCOLA



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? [X] Sim [ ] Não
Que áreas usa? casa dance shopping
Quais atividades faz em estas áreas? compras e comer

2 No bairro, há espaços suficientes onde poder brincar? [X] Sim [ ] Não
Que tipos de jogos joga? cabra cega
Onde joga? na casa da avó
Quais jogos gostaria de ter no bairro? balanços

3 No bairro, há espaços verdes suficientes? [X] Sim [ ] Não
Gostaria que o bairro tivesse mais árvores e jardins? [X] Sim [ ] Não
Que atividades realiza nos espaços verdes? cuidar das flores

4 Sente-se segura/seguro no bairro durante o dia? [X] Sim [ ] Não
E durante a noite? [ ] Sim [X] Não
Quais são os perigos do bairro? Raptores

5 O bairro tem iluminação exterior suficiente? [ ] Sim [X] Não
Quais são os lugares mais escuros do bairro? Parque

6 Para onde vai quando sai do bairro? shopping
Com que meio de transporte sai do bairro? carro

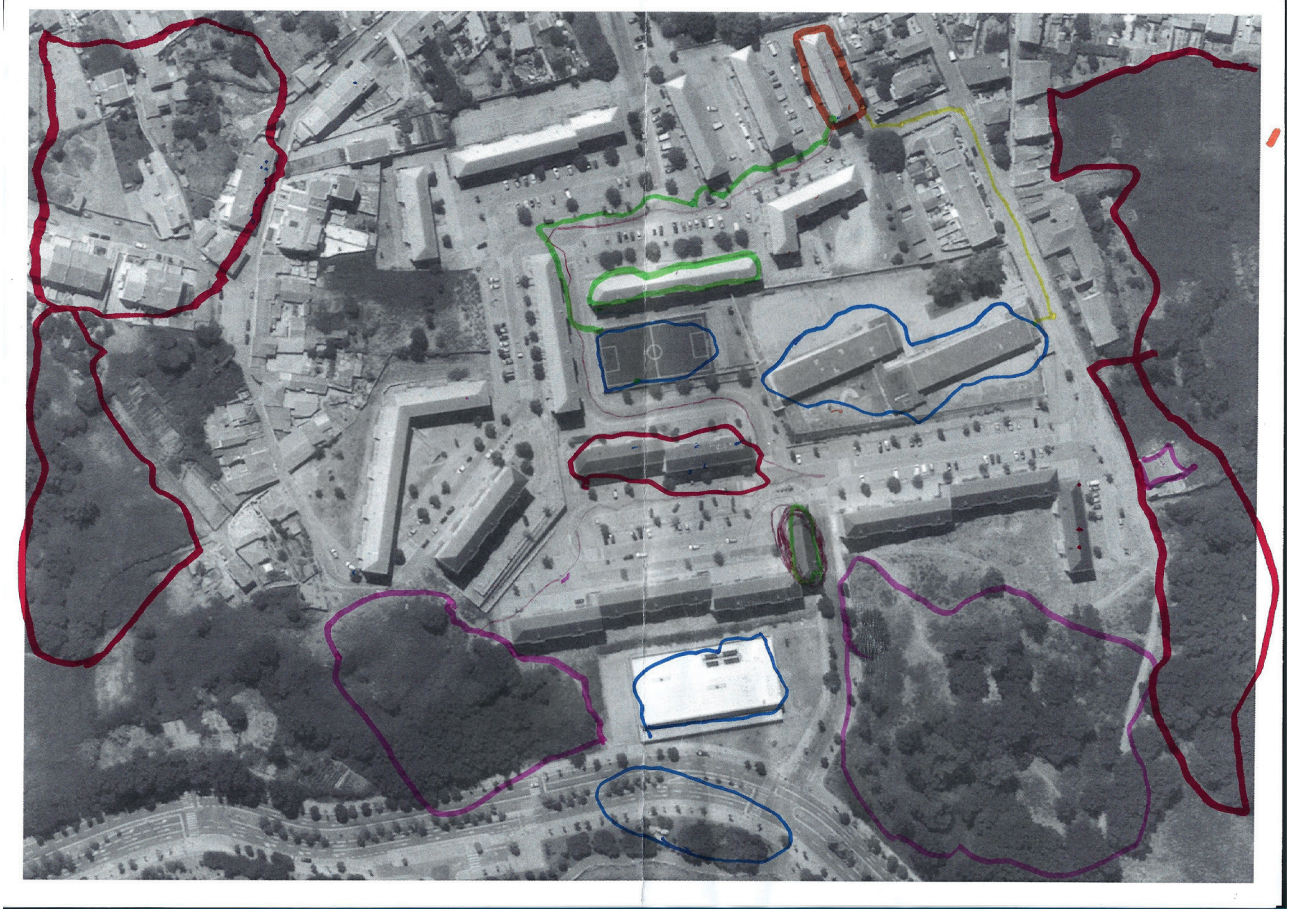
7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro?
não sair de casa

8 O que gostaria de ter no bairro dos seus sonhos? Piscina

CORES USADOS:

[X] Menina [ ] Menino

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? [X] Sim [ ] Não
Que áreas usa? Parque oriental
Quais atividades faz em estas áreas? Passear e jogar a bola

2 No bairro, há espaços suficientes onde poder brincar? [X] Sim [ ] Não
Que tipos de jogos joga? bola, correr
Onde joga? No parque oriental e
Quais jogos gostaria de ter no bairro? hoquei · pátins campo

3 No bairro, há espaços verdes suficientes? [X] Sim [ ] Não
Gostaria que o bairro tivesse mais árvores e jardins? [X] Sim [ ] Não
Que atividades realiza nos espaços verdes? Gosto de rolar na relva

4 Sente-se segura/seguro no bairro durante o dia? [X] Sim [ ] Não
E durante a noite? [ ] Sim [X] Não
Quais são os perigos do bairro? Barulho e assaltos

5 O bairro tem iluminação exterior suficiente? [X] Sim [ ] Não
Quais são os lugares mais escuros do bairro? as ruas

6 Para onde vai quando sai do bairro? shopping
Com que meio de transporte sai do bairro? autocarro

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? _____
brincar ao ar livre

8 O que gostaria de ter no bairro dos seus sonhos? Uma piscina e parque de diversões

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

_____
_____
_____

[ ] Menina [X] Menino



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? [Sim] [Não]
Que áreas usa? campo de [illegible]
Quais atividades faz em estas áreas? [illegible]

2 No bairro, há espaços suficientes onde poder brincar? [Sim] [Não]
Que tipos de jogos joga? [illegible]
Onde joga? campo.
Quais jogos gostaria de ter no bairro? [illegible]

3 No bairro, há espaços verdes suficientes? [Sim] [Não]
Gostaria que o bairro tivesse mais árvores e jardins? [Sim] [Não]
Que atividades realiza nos espaços verdes? [illegible]

4 Sente-se segura/seguro no bairro durante o dia? [Sim] [Não]
E durante a noite? [Sim] [Não]
Quais são os perigos do bairro? [illegible]

5 O bairro tem iluminação exterior suficiente? [Sim] [Não]
Quais são os lugares mais escuros do bairro? [illegible]

6 Para onde vai quando sai do bairro? [illegible]
Com que meio de transporte sai do bairro? [illegible]

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? [illegible]

8 O que gostaria de ter no bairro dos seus sonhos? [illegible]

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

[illegible]
[illegible]
[illegible]

[x] Menina [ ] Menino

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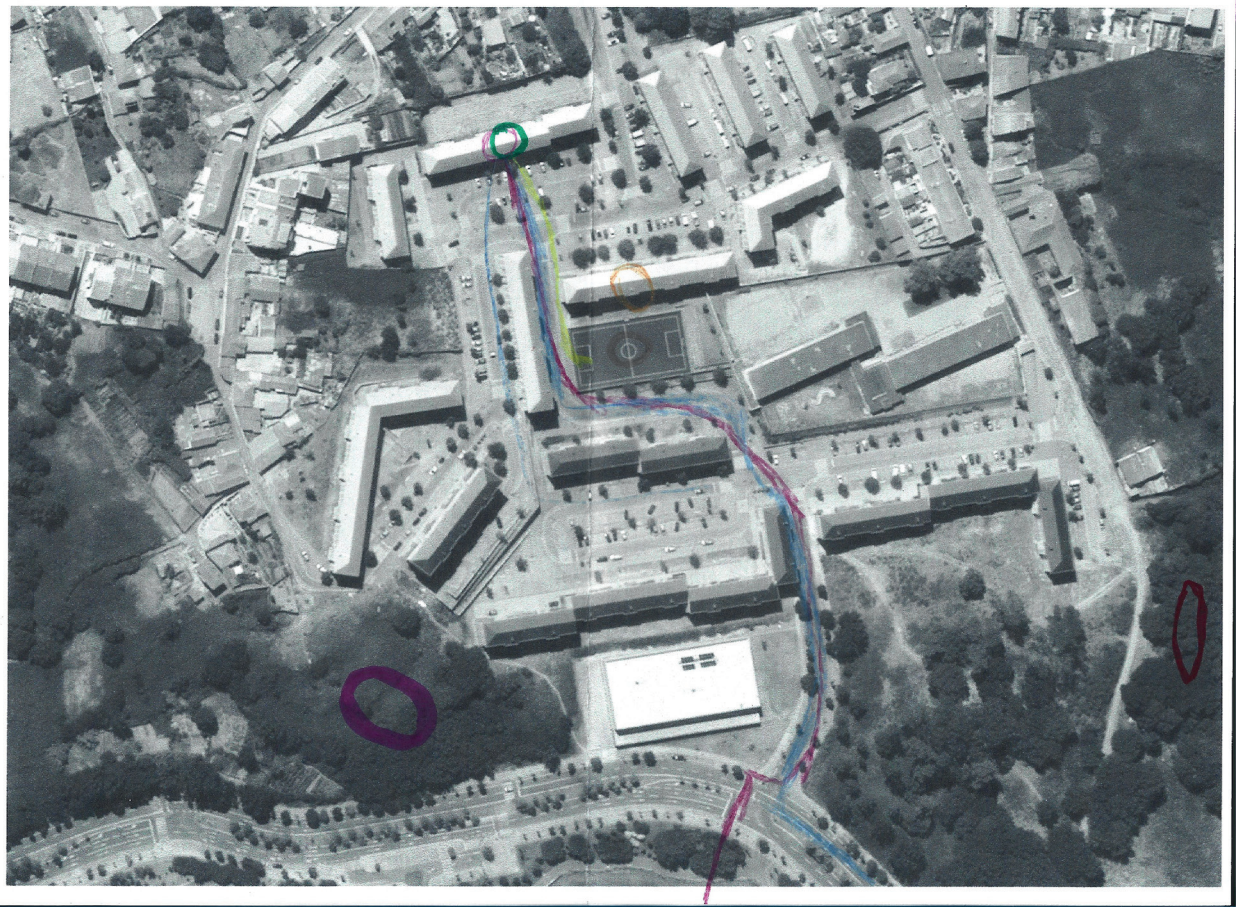


1 Usa o espaço exterior do bairro? Sim Não
Que áreas usa? M CAMPO ENARROS ORIENTAL
Quais atividades faz em estas áreas? Rugby y Campeonato

2 No bairro, há espaços suficientes onde poder brincar? Sim Não
Que tipos de jogos joga? football
Onde joga? Campo
Quais jogos gostaria de ter no bairro? piscina

3 No bairro, há espaços verdes suficientes? Sim Não
Gostaria que o bairro tivesse mais árvores e jardins? Sim Não
Que atividades realiza nos espaços verdes? Caminhar

4 Sente-se segura/seguro no bairro durante o dia? Sim Não
E durante a noite? Sim Não
Quais são os perigos do bairro? R ATTAR

5 O bairro tem iluminação exterior suficiente? Sim Não
Quais são os lugares mais escuros do bairro? MATO

6 Para onde vai quando sai do bairro? SHOPING
Com que meio de transporte sai do bairro? Bicicleta

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? Liberdade
no ar Patrimônio

8 O que gostaria de ter no bairro dos seus sonhos? Lojas

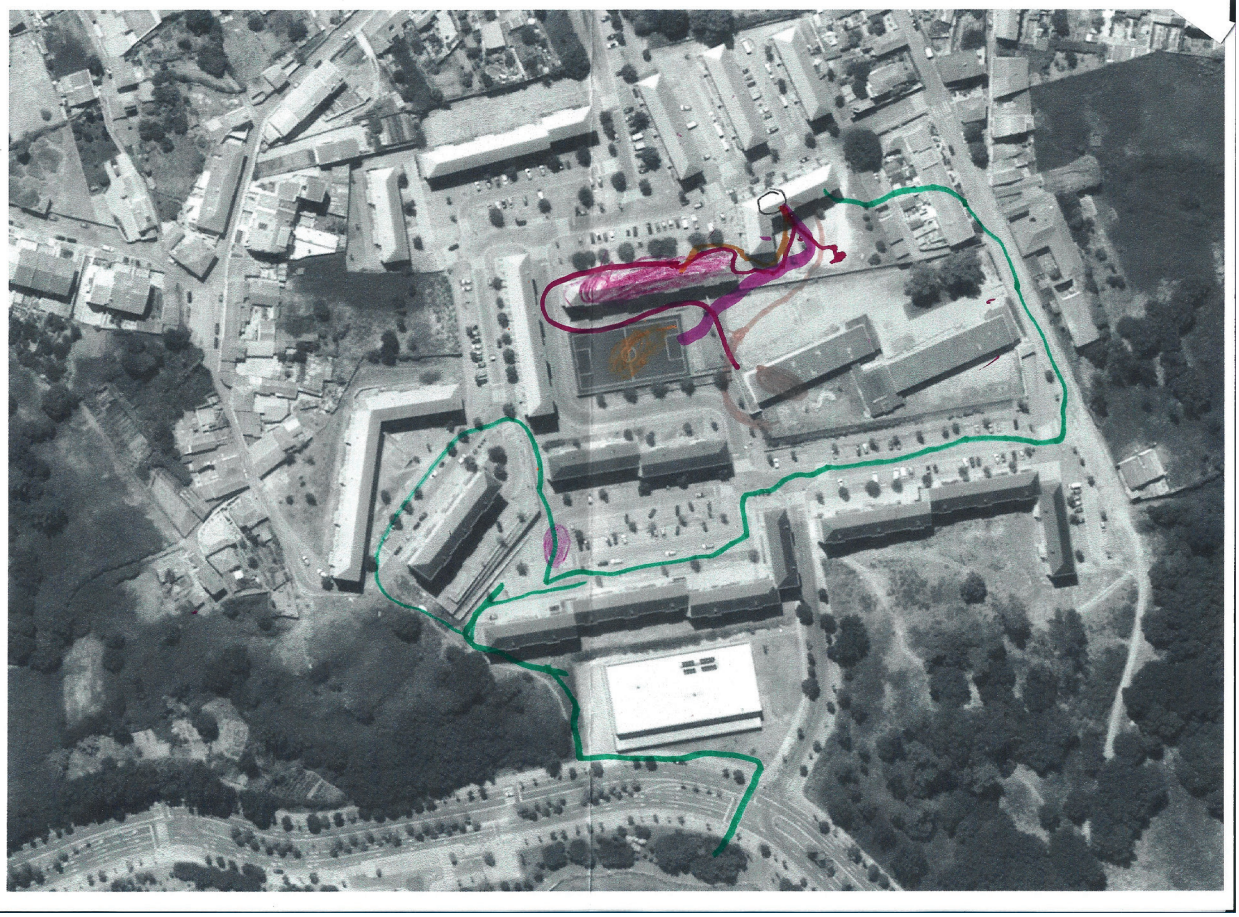
LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

[X] Menina [ ] Menino



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? Sim Não
Que áreas usa? [illegible]
Quais atividades faz em estas áreas? [illegible]

2 No bairro, há espaços suficientes onde poder brincar? Sim Não
Que tipos de jogos joga? [illegible]
Onde joga? [illegible]
Quais jogos gostaria de ter no bairro? [illegible]

3 No bairro, há espaços verdes suficientes? Sim Não
Gostaria que o bairro tivesse mais árvores e jardins? Sim Não
Que atividades realiza nos espaços verdes? [illegible]

4 Sente-se segura/seguro no bairro durante o dia? Sim Não
E durante a noite? Sim Não
Quais são os perigos do bairro? [illegible]

5 O bairro tem iluminação exterior suficiente? Sim Não
Quais são os lugares mais escuros do bairro? [illegible]

6 Para onde vai quando sai do bairro? [illegible]
Com que meio de transporte sai do bairro? [illegible]

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? [illegible]

8 O que gostaria de ter no bairro dos seus sonhos? [illegible]

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

☒ Menina ☐ Menino



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? [X] Sim [ ] Não
Que áreas usa? Parque central
Quais atividades faz em estas áreas? brincar

2 No bairro, há espaços suficientes onde poder brincar? [X] Sim [ ] Não
Que tipos de jogos joga? brincar
Onde joga? Campo
Quais jogos gostaria de ter no bairro? parque

3 No bairro, há espaços verdes suficientes? [X] Sim [ ] Não
Gostaria que o bairro tivesse mais árvores e jardins? [X] Sim [ ] Não
Que atividades realiza nos espaços verdes? caminhar

4 Sente-se segura/seguro no bairro durante o dia? [X] Sim [ ] Não
E durante a noite? [ ] Sim [X] Não
Quais são os perigos do bairro? respetar

5 O bairro tem iluminação exterior suficiente? [X] Sim [ ] Não
Quais são os lugares mais escuros do bairro? mato

6 Para onde vai quando sai do bairro? shopping
Com que meio de transporte sai do bairro? carro

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? brincadeiras de criança

8 O que gostaria de ter no bairro dos seus sonhos? jardim

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

[X] Menina [ ] Menino

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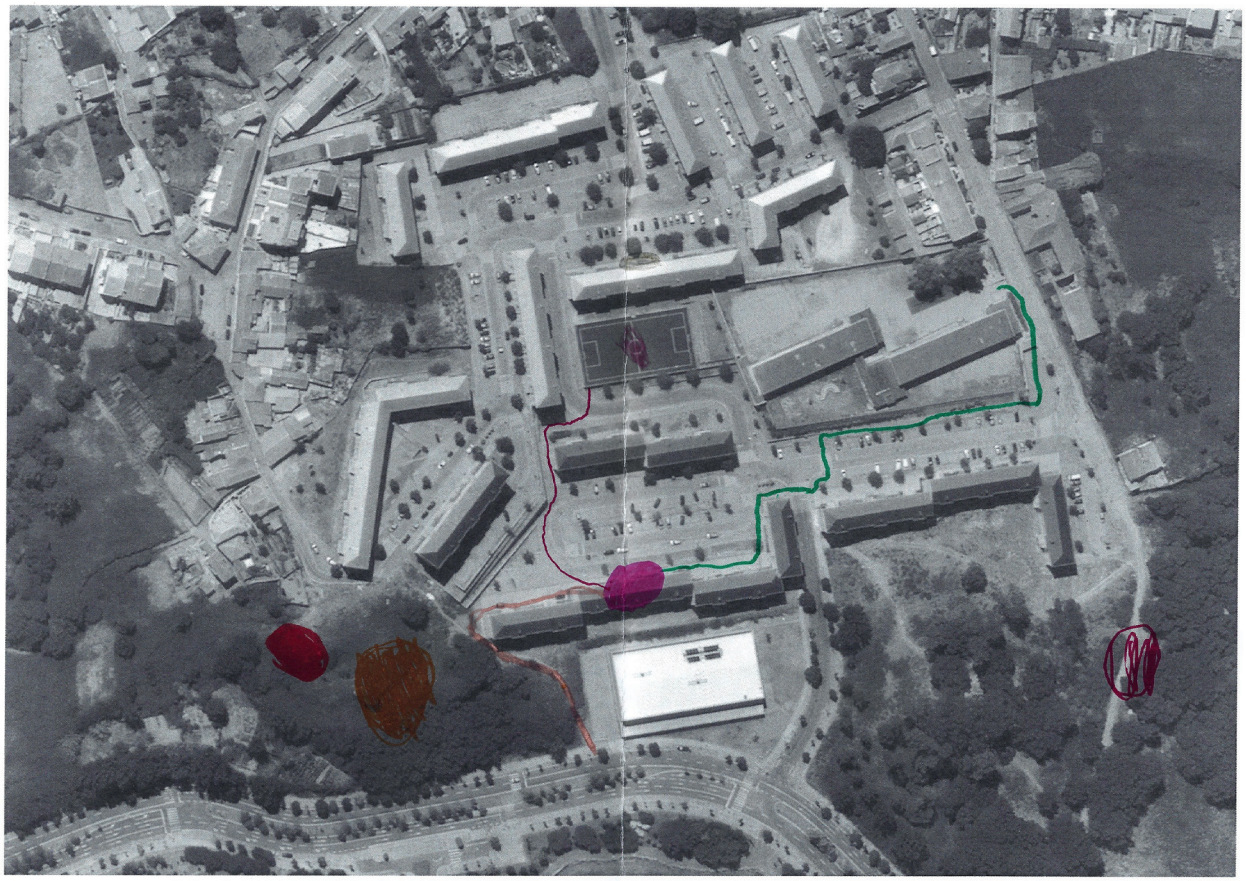


LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? Sim Não
Que áreas usa? mercadinho
Quais atividades faz em estas áreas? comprar e comidas

2 No bairro, há espaços suficientes onde poder brincar? Sim Não
Que tipos de jogos joga? brincar
Onde joga? campo
Quais jogos gostaria de ter no bairro? parque

3 No bairro, há espaços verdes suficientes? Sim Não
Gostaria que o bairro tivesse mais árvores e jardins? Sim Não
Que atividades realiza nos espaços verdes? caminhar

4 Sente-se segura/seguro no bairro durante o dia? Sim Não
E durante a noite? Sim Não
Quais são os perigos do bairro? bombas rabetas

5 O bairro tem iluminação exterior suficiente? Sim Não
Quais são os lugares mais escuros do bairro? mato

6 Para onde vai quando sai do bairro? a casa dos amig
Com que meio de transporte sai do bairro? carro

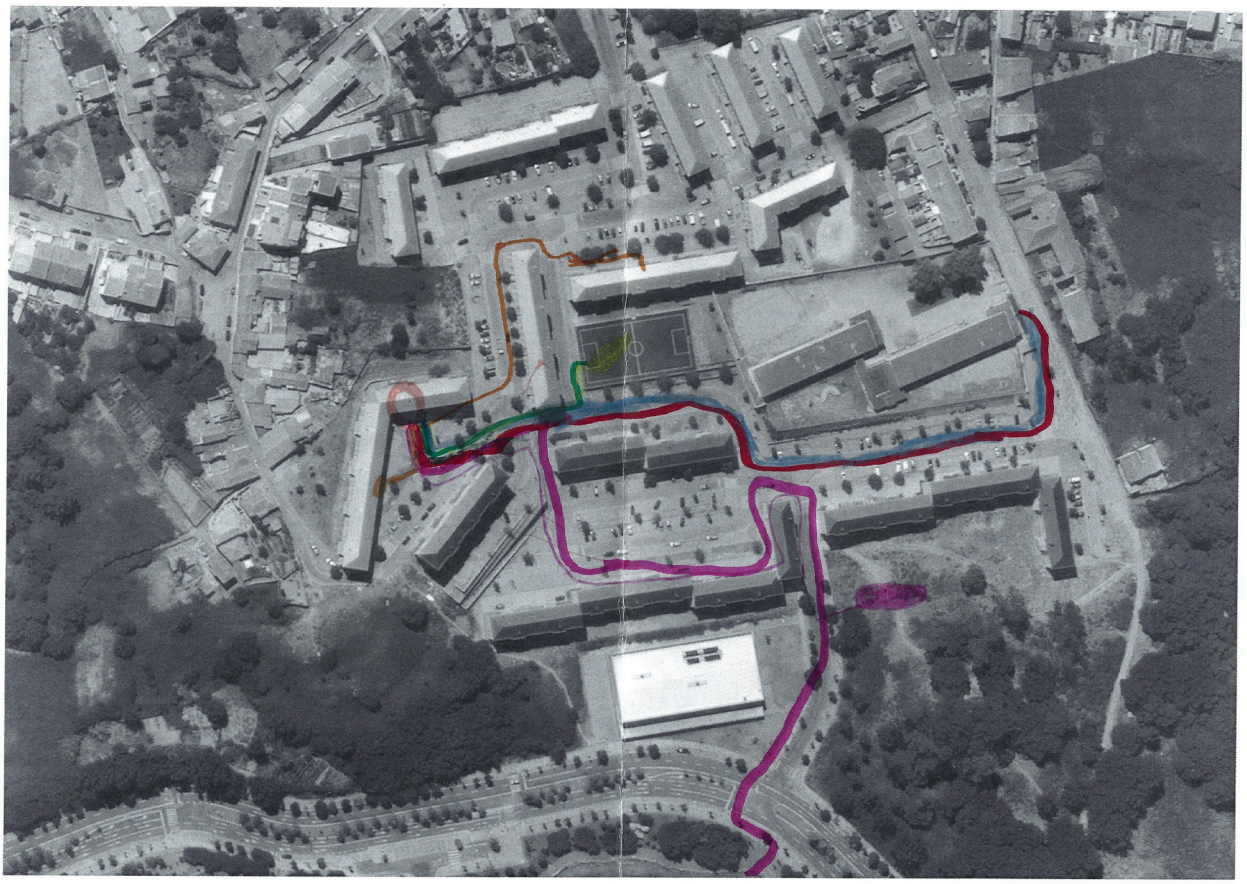
7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? comid
dinheiro

8 O que gostaria de ter no bairro dos seus sonhos? loja

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

☒ Menina ☐ Menino



1 Usa o espaço exterior do bairro? Sim | Não
Que áreas usa? Campo, pabilhão
Quais atividades faz em estas áreas? desporto

2 No bairro, há espaços suficientes onde poder brincar? Sim | Não
Que tipos de jogos joga? futebol
Onde joga? no campo
Quais jogos gostaria de ter no bairro?

3 No bairro, há espaços verdes suficientes? Sim | Não
Gostaria que o bairro tivesse mais árvores e jardins? Sim | Não
Que atividades realiza nos espaços verdes? brinco

4 Sente-se segura/seguro no bairro durante o dia? Sim | Não
E durante a noite? Sim | Não
Quais são os perigos do bairro? assaltos

5 O bairro tem iluminação exterior suficiente? Sim | Não
Quais são os lugares mais escuros do bairro? perto de minha casa

6 Para onde vai quando sai do bairro? Chopin
Com que meio de transporte sai do bairro? autocarro

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro?
Ver pessoas e convivir

8 O que gostaria de ter no bairro dos seus sonhos? Ter mais divertimentos, parques infantis

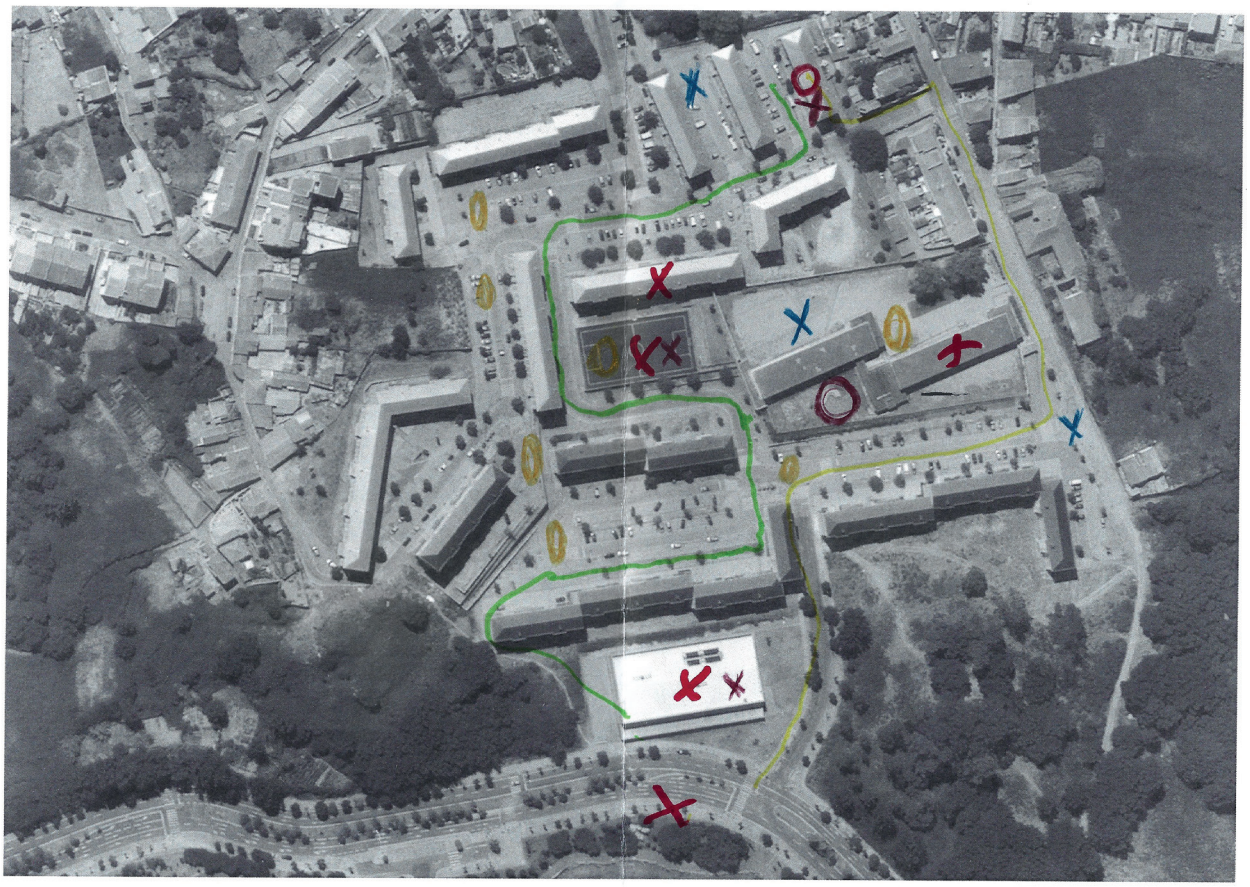
LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

☐ Menina ☒ Menino



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? [X] Sim [ ] Não
Que áreas usa? CAMPO
Quais atividades faz em estas áreas? PATINAR

2 No bairro, há espaços suficientes onde poder brincar? [X] Sim [ ] Não
Que tipos de jogos joga? ESCONDIDINHAS
Onde joga? CAMPO
Quais jogos gostaria de ter no bairro? PARQUE INFANTIL

3 No bairro, há espaços verdes suficientes? [ ] Sim [X] Não
Gostaria que o bairro tivesse mais árvores e jardins? [X] Sim [ ] Não
Que atividades realiza nos espaços verdes? VER AVES

4 Sente-se segura/seguro no bairro durante o dia? [X] Sim [ ] Não
E durante a noite? [X] Sim [ ] Não
Quais são os perigos do bairro? LADROES

5 O bairro tem iluminação exterior suficiente? [X] Sim [ ] Não
Quais são os lugares mais escuros do bairro? PARQUE CRIANÇAS

6 Para onde vai quando sai do bairro? CASA (Areiss)
Com que meio de transporte sai do bairro? CARRO

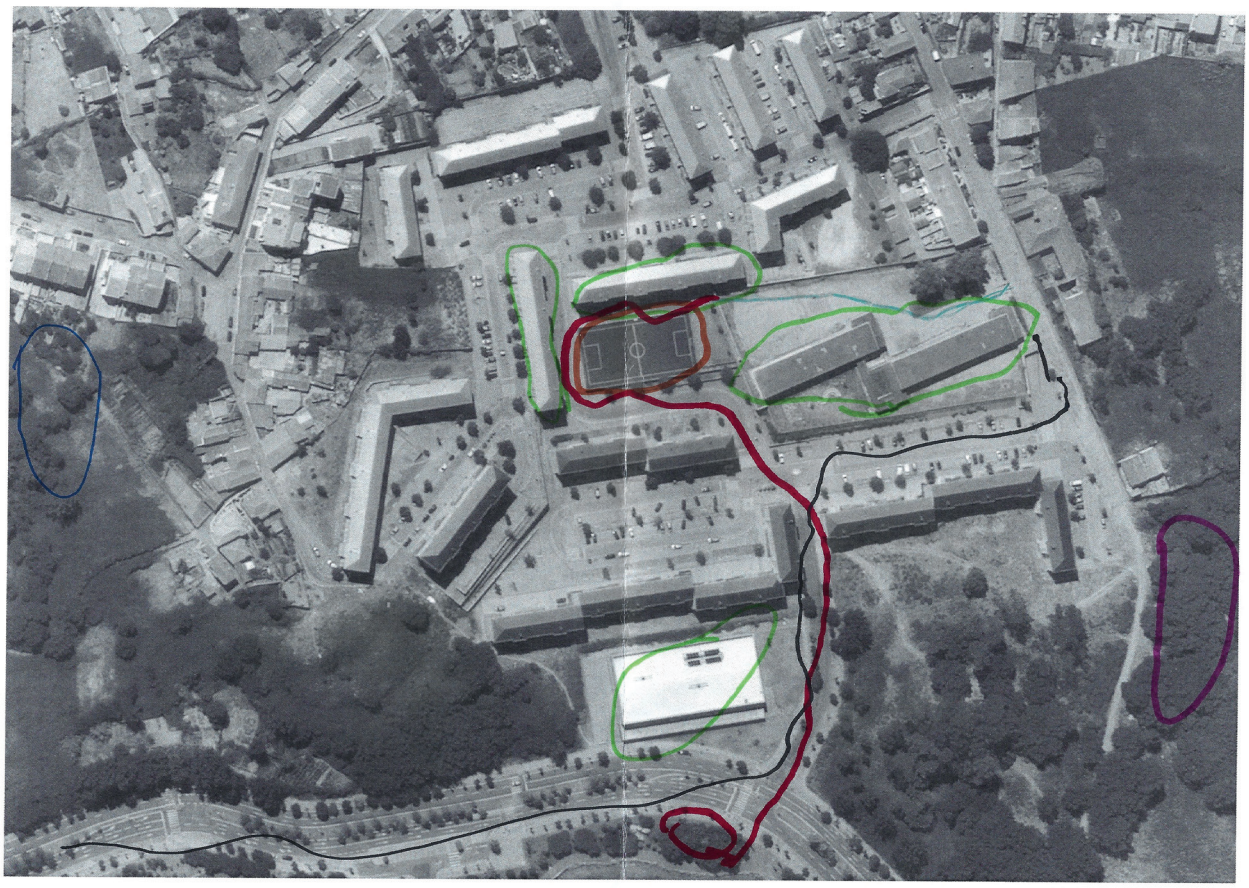
7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? ESPAÇOS LIVRES

8 O que gostaria de ter no bairro dos seus sonhos? PARQUE COM AREIA

CORES USADOS:

- [ ] ~~A minha casa~~
- [ ] Caminho casa-escola
- [ ] Caminho casa-desporto
- [ ] Caminho casa-natureza
- [ ] Lugares que eu gosto
- [ ] Lugares que não gosto
- [ ] Lugares perigosos
- [ ] Lugares barulhentos
- [ ] Lugares sujos

[X] Menina [ ] Menino



1 Usa o espaço exterior do bairro? Sim Não

Que áreas usa? Verso

Quais atividades faz em estas áreas? [illegible]

2 No bairro, há espaços suficientes onde poder brincar? Sim Não

Que tipos de jogos joga? brincar

Onde joga? [illegible]

Quais jogos gostaria de ter no bairro? porque

3 No bairro, há espaços verdes suficientes? Sim Não

Gostaria que o bairro tivesse mais árvores e jardins? Sim Não

Que atividades realiza nos espaços verdes? caminhar

4 Sente-se segura/seguro no bairro durante o dia? Sim Não

E durante a noite? Sim Não

Quais são os perigos do bairro? rapetrar

5 O bairro tem iluminação exterior suficiente? Sim Não

Quais são os lugares mais escuros do bairro? moto

6 Para onde vai quando sai do bairro? shooping

Com que meio de transporte sai do bairro? carro

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? familiars

8 O que gostaria de ter no bairro dos seus sonhos? loja

LABORATÓRIO URBANO

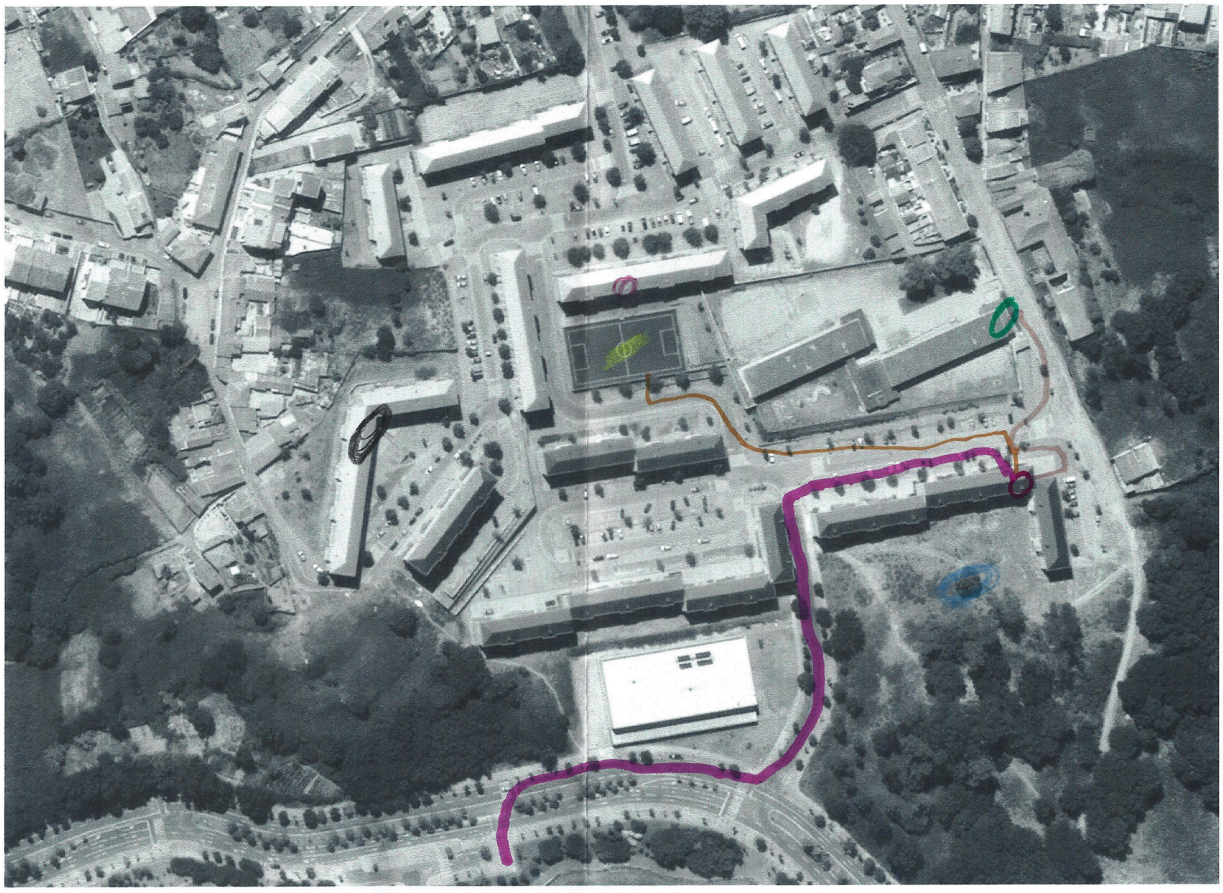
RECONHECENDO O MEU BAIRRO

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

☒ **Menina** ☐ **Menino**

FACULDADE DE ARQUITECTURA UNIVERSIDADE DO PORTO
U.PORTO
FCT Fundação para a Ciência e a Tecnologia
CEAU
Norte Vida
OBRA DIOCESANA DE PROMOÇÃO SOCIAL
COMUNITÁRIAS
Cercar-te



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? [Não]
Que áreas usa? Parque Oriental, campo
Quais atividades faz em estas áreas? brincar e correr

2 No bairro, há espaços suficientes onde poder brincar? [Sim]
Que tipos de jogos joga? Jogar apanhadinha
Onde joga? No Parque oriental
Quais jogos gostaria de ter no bairro? futebol feminino

3 No bairro, há espaços verdes suficientes? [Não]
Gostaria que o bairro tivesse mais árvores e jardins? [Não]
Que atividades realiza nos espaços verdes? Andar de bicicleta

4 Sente-se segura/seguro no bairro durante o dia? [Não]
E durante a noite? Sim
Quais são os perigos do bairro? Assaltos

5 O bairro tem iluminação exterior suficiente? [Sim] [Não]
Quais são os lugares mais escuros do bairro? Parque Oriental

6 Para onde vai quando sai do bairro? shopping
Com que meio de transporte sai do bairro? autocarro

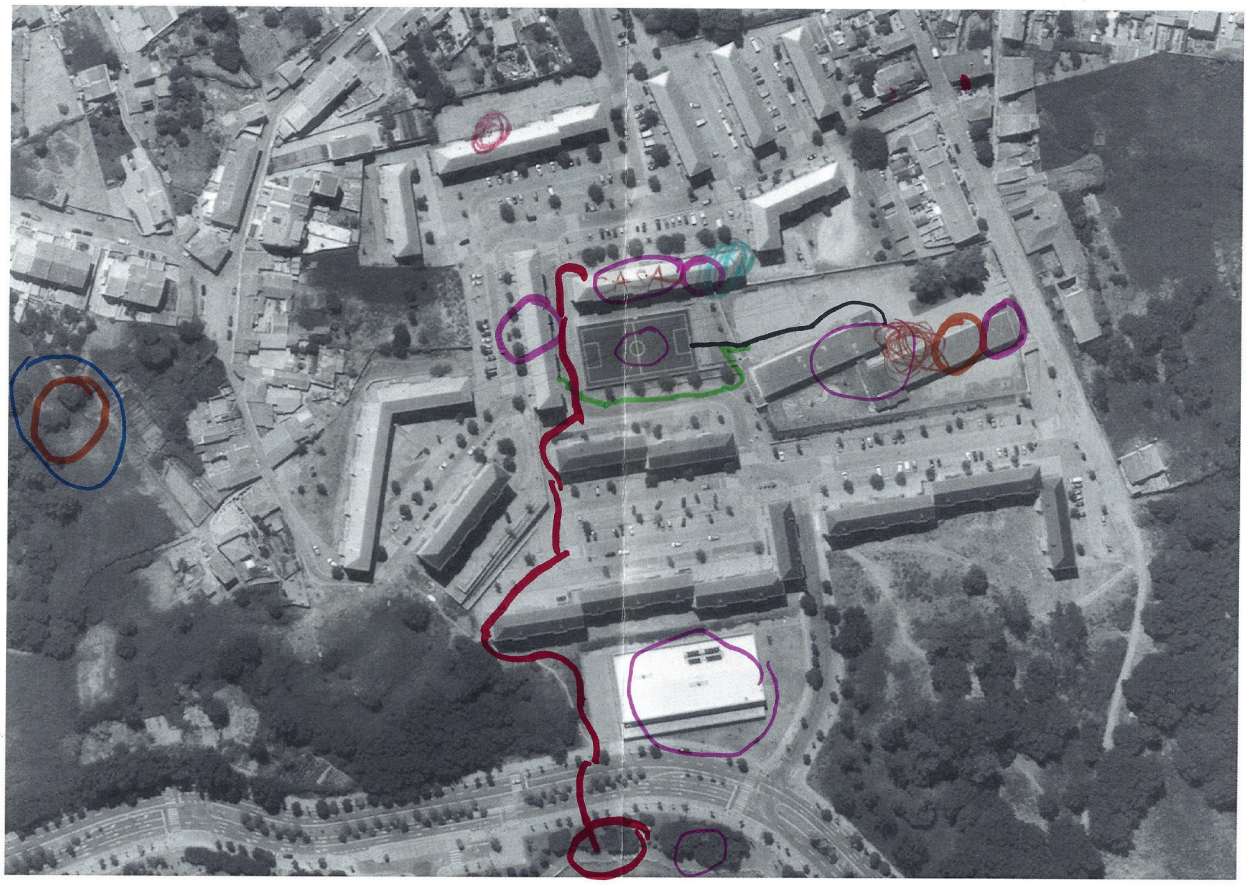
7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? brincar na rua

8 O que gostaria de ter no bairro dos seus sonhos? Parque de diversões

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

[x] Menina [ ] Menino



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? Sim | Não

Que áreas usa? a rua

Quais atividades faz em estas áreas? excondida

2 No bairro, há espaços suficientes onde poder brincar? Sim | Não

Que tipos de jogos joga? escondidinhas

Onde joga? na rua

Quais jogos gostaria de ter no bairro?

3 No bairro, há espaços verdes suficientes? Sim | Não

Gostaria que o bairro tivesse mais árvores e jardins? Sim | Não

Que atividades realiza nos espaços verdes? escondidinhas

4 Sente-se segura/seguro no bairro durante o dia? Sim | Não

E durante a noite? Sim | Não

Quais são os perigos do bairro? ladrões

5 O bairro tem iluminação exterior suficiente? Sim | Não

Quais são os lugares mais escuros do bairro? a rua

6 Para onde vai quando sai do bairro? escola

Com que meio de transporte sai do bairro? autocarro

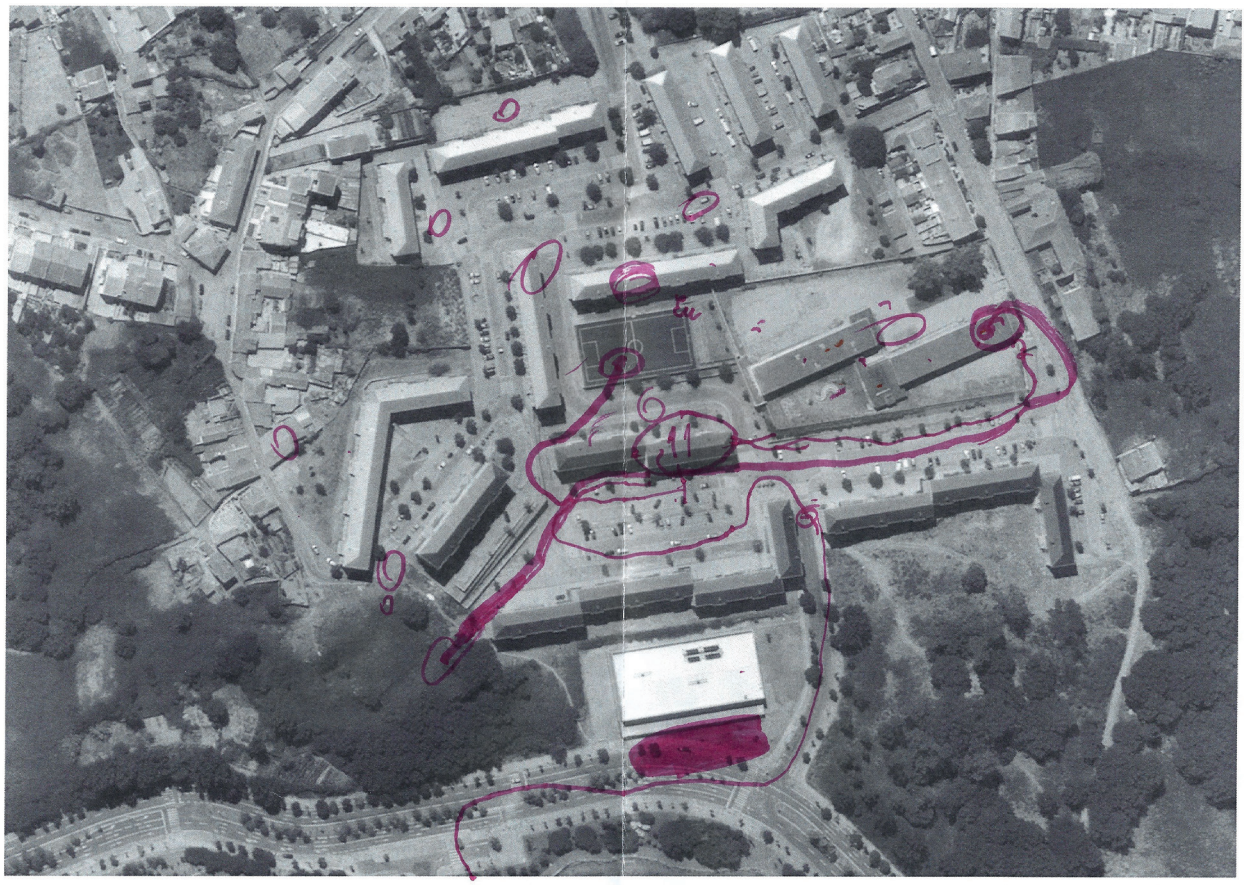
7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? brincadeiras brincadeiras

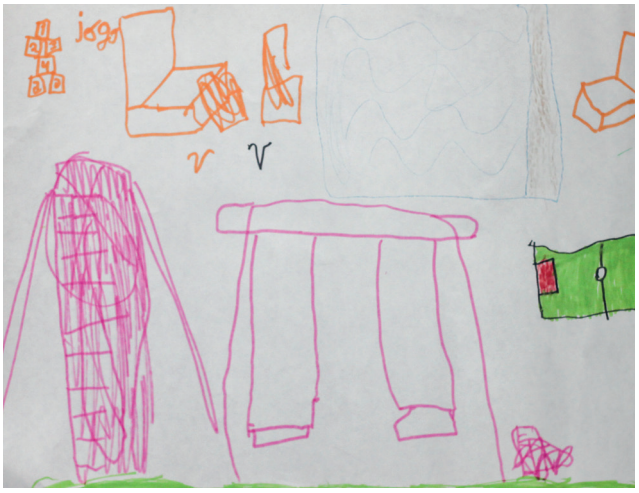
8 O que gostaria de ter no bairro dos seus sonhos? balanços

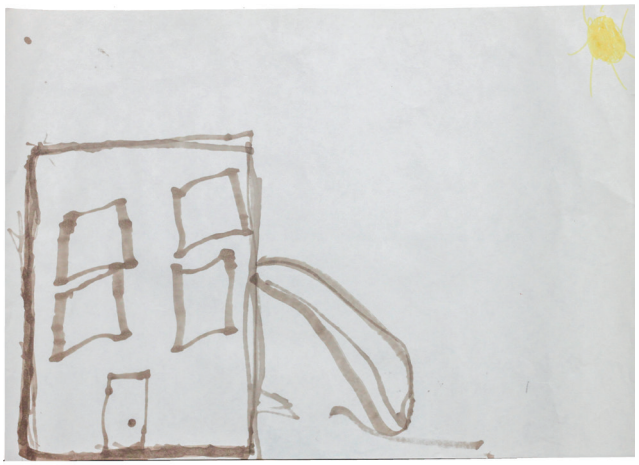
CORES USADOS:

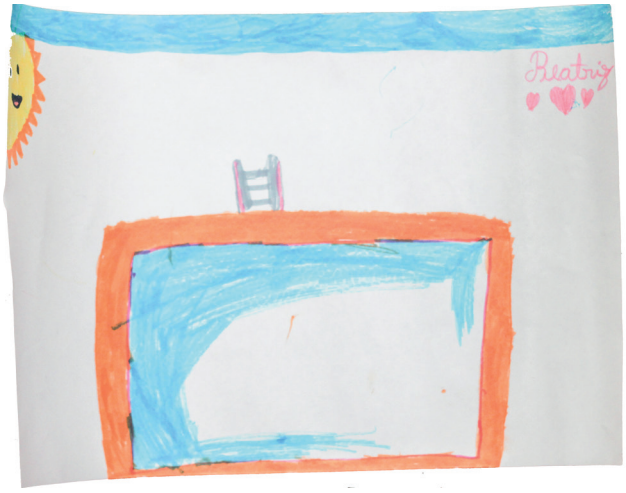
- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

X Menina **Menino**

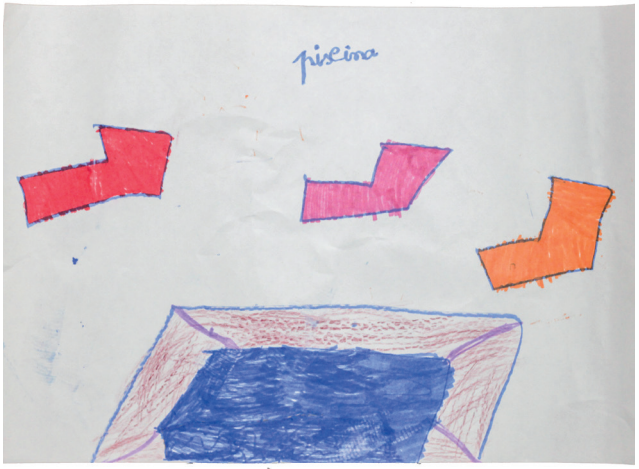



jogo




Beatriz

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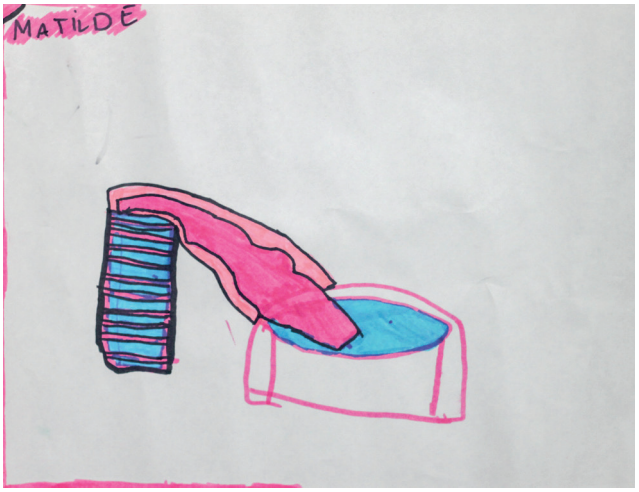
POLÍCIA

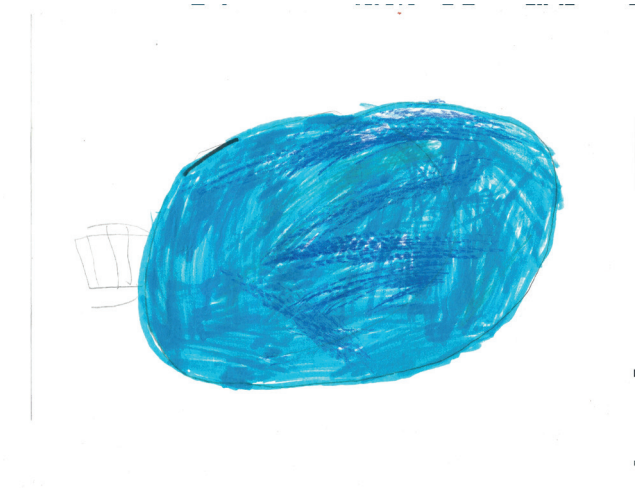



MATILDE

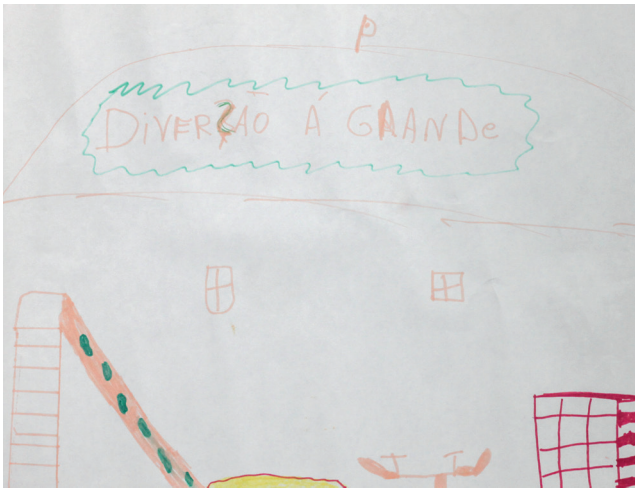

+DANÇA
+AMIGOS
+CRIANÇAS


ÉRICA

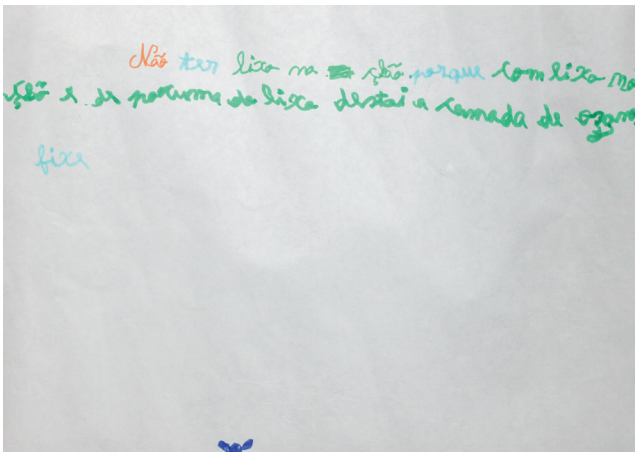

Loja




MiMi Loja
MiMi

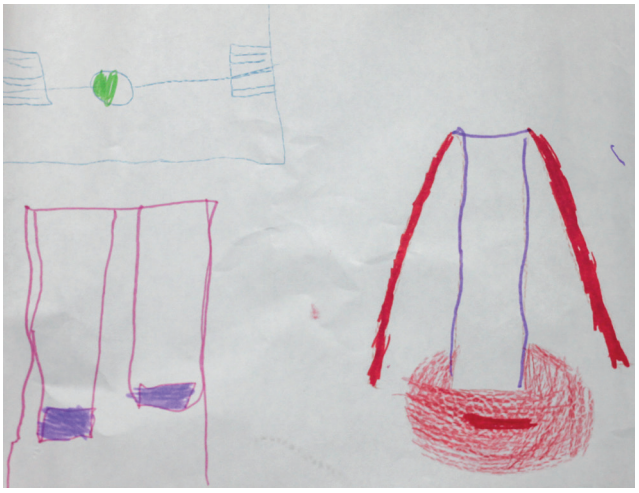

DIVERSÃO À GRANDE

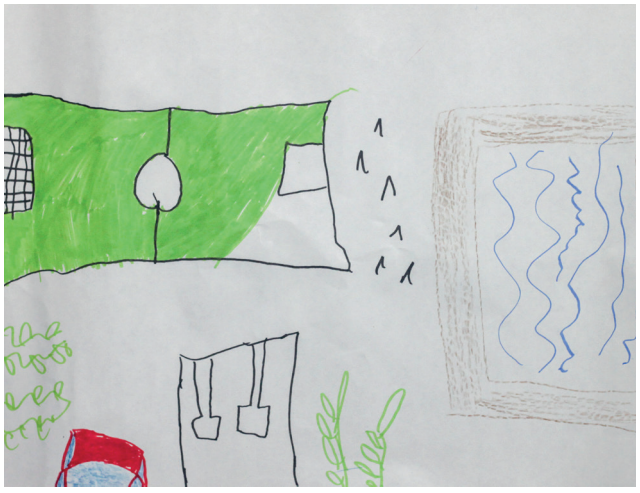










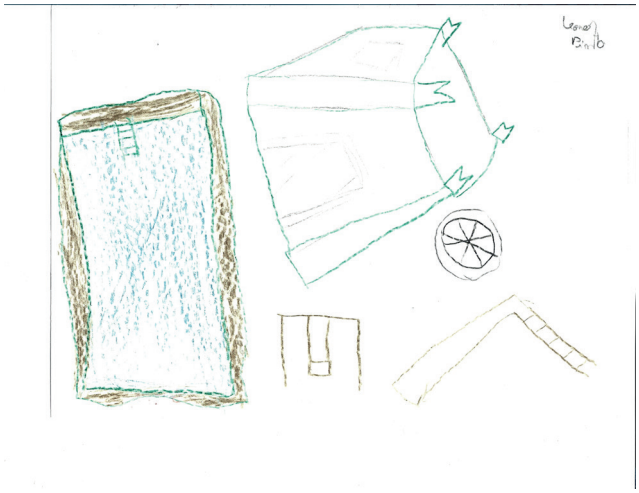



O MEU BAIRRO DE SONHO SERIA...
SEM COVID
+CASAS
MUITA COR
+ATIVIDADES


O MEU BAIRRO SERIA...
COLORIDO
SEGURO
BONITO
LIMPO


bairro
da
sonhos são Divertidos


FiFi




AMIZADE
DIVERSÃO
BONITO
ALEGRIA
AMOR
FIXE
DIVERTIDO
BONITO
FELICIDADE
FAMILIA
PARQUE
FLORES


MEDO
FIXE
FELICIDADE
FELIZ
BRINCADEIRA
PREDIOS
VIDA
ESPETACULAR
ESCOLA
AMOR
FIXE
FANTASTICO

ACTIVITY 3

LAGARTEIRO

N. kids 40
Date 24-03-2022
Time 16.30-18.00

MATERIALS

- 1 Google maps photo A0
- 4 Google maps photo A4
- Markers
- Tape
- Sticky notes
- Polaroid camera

OBJECTIVES

- Exploring areas of the neighbourhood where the children have never been.
- Exploring areas through children's eyes and perception.
- Pay attention to certain features and understand their impact on the neighbourhood's liveability.
- Gathering data to share with other groups to make them experience the same feelings.

LOCATION:
Pavilhão Gimnodesportivo do Lagarteiro

PARTICIPANTS:
Centro Social do Lagarteiro
Cercar-te no Lagarteiro E8G
Equipa de Rua Oriental
Galerias Comunitárias

DEVELOPMENT

1. Groups

We start the activity in the sports field. The children are divided into four groups to explore four different areas of the neighbourhood. Each group is given a map marked on the perimeter of the area they are to explore and sticky notes where they can write down their comments and feelings about every place they visit and stop at. At the start of the tour, a photo is taken of each group with its accompanying person from the different associations.

2. Participatory walk

Each group, with its accompanying person, starts the exploratory walk in the specific area of the map.
During the walk, they should analyse the following elements and write down their comments on sticky notes:
Sound - what kind of noises can be heard (shouts, music, cars, birds, etc.)
Smell (food, flowers, petrol, etc.)
Temperature (lack of shade, whether it is too hot or cold, etc.)
Sight (cleanliness, tidiness, etc.)

3. Community map

Once the walk is over, all the groups return to the Sports Pavillion. An A0 map of the neighbourhood is hung on the wall. Each group, in turn, draws on the map the places they have visited, sticks the sticky notes with their thoughts, and attaches their group photo to the large map of the area they visited. They comment on what they saw, discovered, and felt with the rest of the groups.

RESULTS

Most of the activity took place outdoors. Each group was accompanied by at least one of the association coordinators. The other coordinators went around the various groups to see if all the children understood how to do the activity and to follow them and their comments.
Some groups focused on specific reference areas and wrote their comments about those areas, characterised by the presence of buildings that were landmarks for them. On the other hand, other groups focused on the general sensations of the various areas they passed through, mainly visual, auditory and olfactory sensations. The comments most often noted were of very dirty spaces, with much rubbish and a bad smell, very noisy spaces, noise caused by cars and neighbours (music and shouts) and the strong presence of parked and passing cars. Some spaces were defined as play and pleasant, others as dangerous or scary. Some places were associated with the characters who lived there or frequented them.

Children's replies Group 1:

1. Dirty, has rubbish, a warm place, ample open space, and a fantastic place to play ball.
2. Spacious, lots of trees, little light, happy place.
3. Smelly, lots of rubbish, lots of animals/cats.
4. Cosy benches, lots of houses, lots of trees, little light, open space, lots of animals.
5. Green space, dirty, little light, cool to play in.
6. Nice scenery, natural green space, smells terrible, rubbish, graffiti walls, little light.
7. Too much light, too much noise.
8. Clean, lots of cars, cannot play, little light.
9. Lots of trees, rubbish bins, little light, lots of houses, lots of cars, quiet, lots of wind.
10. Dirty, noisy, benches, flowers, smelly, fantastic to play in.
11. Cars pass by, lots of noise, lots of people moving around.
12. Open space, lots of light, near the school, dirty, noisy, fantastic to play in.

Children's replies Group 2:

1. Quinta do cavalo: fresh, green, peaceful.
2. Behind the pavilion: dirty, bad smell, abandoned.
3. Pavilion: clean, fun, pleasant.
4. Behind block 12: dirty, bad smell, unpleasant, mistreated.
5. Bad smell, dirty, mistreated, terrible appearance.
6. Between the blocks: disorganised, dirty, noisy, lousy appearance.

Children's replies Group 3:

1. Block 5: My special friend lives here; she has been my best friend since birth, and this is on my way to school.
2. Block 3: I like living here; I feel happy; the neighbours make noise and talk loudly; my happiness is here; I live with a lady here who sells fish.
3. Block 2: It is where I play; it is very noisy; I felt happy and cosy when my best friend's party took place; I played a lot here.
4. Block 1: It is very noisy; it is dirty; I do not come here to play much; the back has a lovely house; I feel scared.
5. Block 6: I play a lot behind this block; I am afraid to go past it because there is a girl who scares me; I like living there with my mum, but it is a noisy building.
6. Quiet, we like to do activities outdoors.
7. A nice, happy place where there are people I like and trust; I like the ATL because there are people I like a lot; in the ATL and the Cercar-te Project, there are fun activities
8. I come to play, I live here, I like living here, and I feel safe; the route I take from ATL to school.

Children's replies Group 4:

1. It smells like herbs, we see trees, we see a cat, wind in the trees, an aeroplane passing by, birds, yellow flowers, bees.
2. I see abandoned houses, people, windows, smoke, cars, rubbish bins.
3. I see people, a medical centre, potted plants, the smell of petrol, birds singing, a rainbow in the sky, a butcher's shop, a pharmacy, cars, windows, mosquitos.
4. Blocks, rubbish, a bus stop, cars, the sound of cars driving down the street.
5. Rubbish bins, walls, bricks, the smell of rubbish, cats on the floor, rain, wind, a chair, cars.

PHOTOS OF THE ACTIVITY

Photo Credit: Larissa Ribeiro Cunha

1













2



















3









LABORATÓRIO URBANO

Dia: 24 de março 2022
Lugar: Bairro do Lagarteiro

	Nome e sobrenome	Anos	Associação
1	Leonor Pinto	10	cercar-te no Lag.
2	Beatriz Cardoso	8	" " "
3	Tomás Gomes	6	" " "
4	Sofia Cardoso	6	" " "
5	Nasera Almeida	10	" " "
6	Irina Carvalho	7	" " "
7	Igor Almeida	10	" " "
8	Sofia Silva	9	" " "
9	Melissa Menezes	8	Equipa 26 Rua Orientais
10	Inês Silva	8	" " "
11	Fábia Vieira	8	" " "
12	Yasmin Cardoso	8	" " "
13	Vitor Hugo	9	" " "
14	Doriana Rosa	11	" " "
15	Ana Júlia Machado	9	ATL
16	Ariana Sol Almeida	7	ATL
17	Carolina Fonseca	10	ATL
18	David Santos	8	ATL
19	Dinis Dias	7	ATL
20	Erica Careta	6	ATL
21	Gonçalo Marques	6	ATL
22	Hugo Rafael Moura	8	ATL
23	Hugo Rafael Lopes	9	ATL
24	Ivo Almeida	9	ATL
25	Igor Almeida	10	ATL
26	Isaac Ribeiro	8	ATL

	Nome e sobrenome	Anos	Associação
27	Kessia Gomes	6	ATL
28	Leonor Albuquerque	7	ATL
29	Luana Araújo	6	ATL
30	Madalena Oliveira	9	ATL
31	Martim Rocha	6	ATL
32	Matilde Queiros	7	ATL
33	Nuna Rocha		ATL
34	Rafael Moura	8	ATL
35	Santiago Carvalho	6	ATL
36	Santiago Silva	7	ATL
37	Simão Oliveira	7	ATL
38	Vasco Oliveira	6	ATL
39	José Gonçalo Pereira		ATL
40	Maria Beatriz Ribeiro	10	ATL
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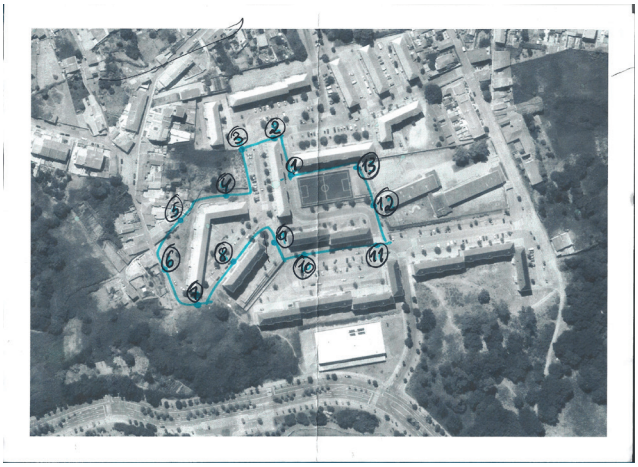
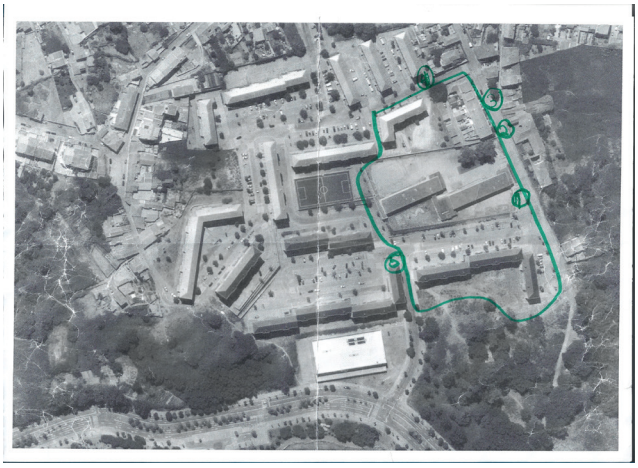
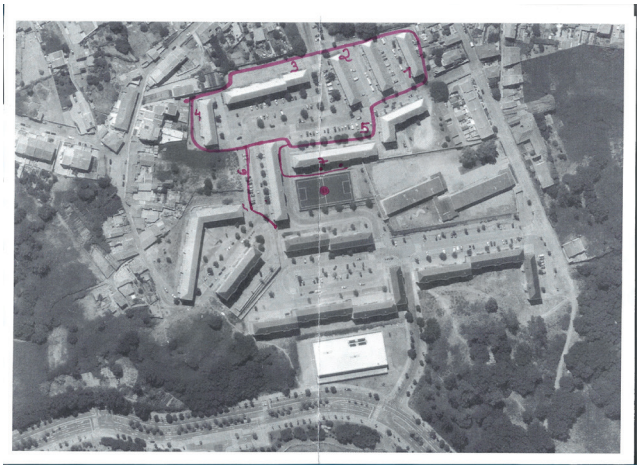
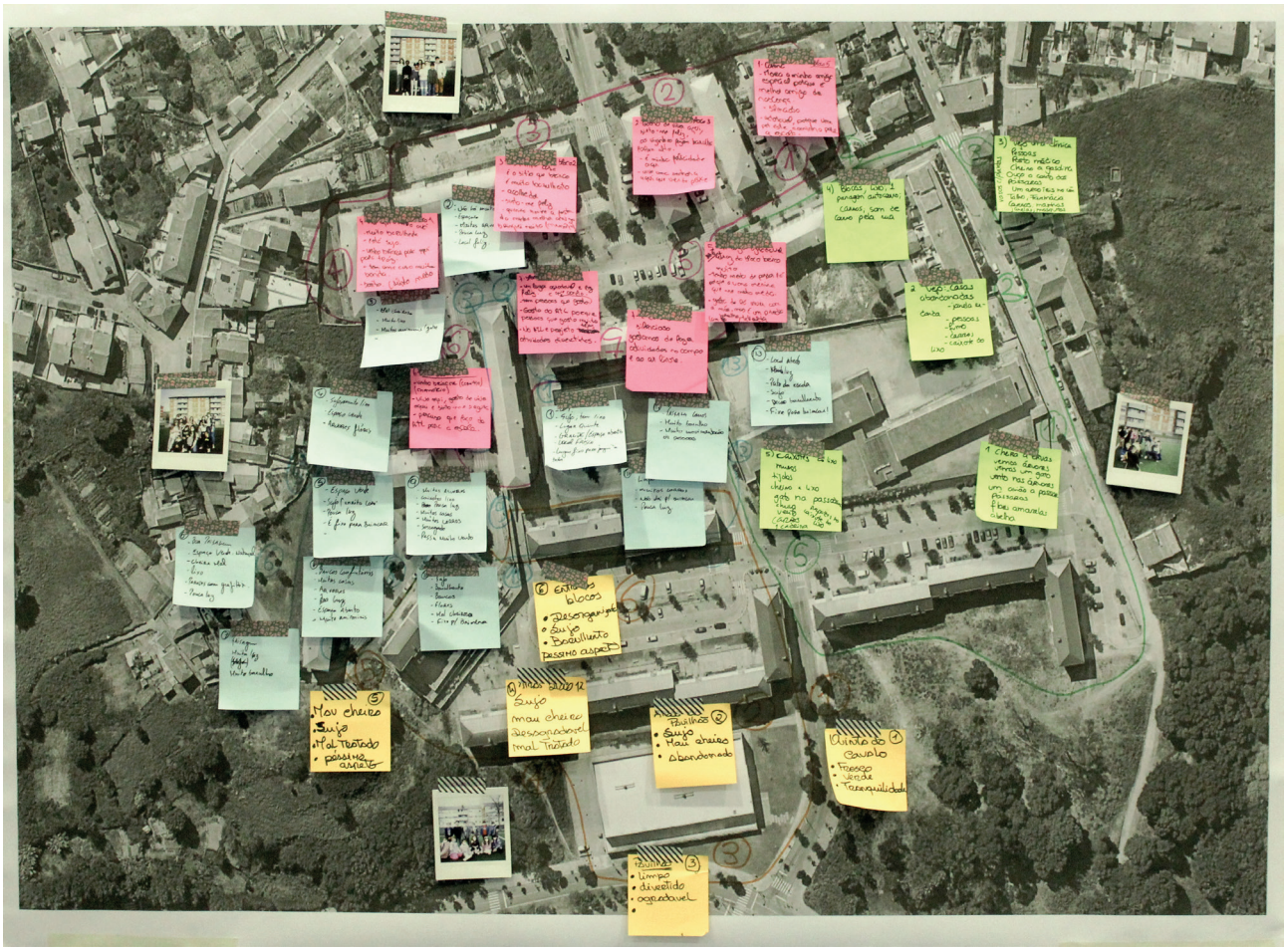
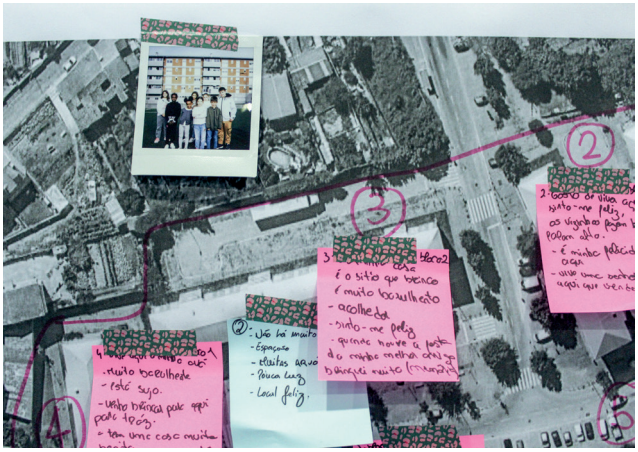






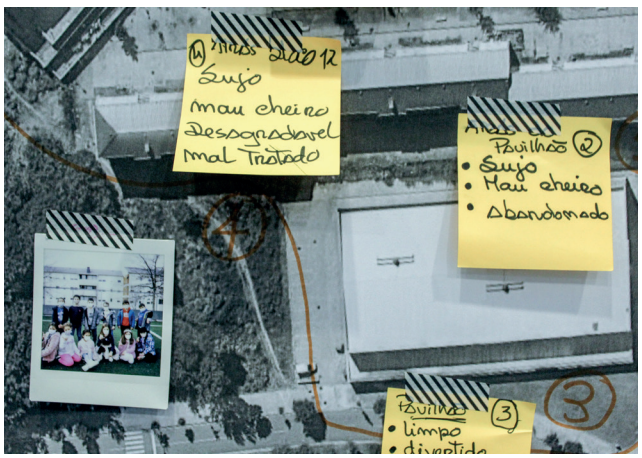



Mau cheiro
Sujo
Mal Tratado
Pessimo aspeto
Sujo
mau cheiro
Desagradavel
mal Tratado
Pavilhão
Sujo
Mau cheiro
Abandonado
Quinta do Cavalo
Fresco
Verde
Tranquilidade
Pavilhão
limpo
divertido
agradavel


é o sitio que brinco
é muito barulhento
- acolhedor
- sinto-me feliz
- Espaço
- Muitas arvores
- Pouca luz
- Local feliz.
- muito barulhente
- está sujo.


- janela re-
conca
- pessoas
- fumo
- carros
- caixote do
lixo
1 Cheira a ervas
vemos árvores
vemos um gato
vento nas árvores
um avião a passar
Passaros
flores amarelas
abelha


- Suforamento lixo
- Espaço verde
- Arvores flores
- Espaço Verde
- Sujo / muito caro
- Pouca luz
- É fixe para brincar
- Boa Paisagem
- Espaço Verde. Natural


Sujo
mau cheiro
Desagradavel
mal Tratado
Pavilhão
Sujo
Mau cheiro
Abandonado
Pavilhão
limpo

ACTIVITY 4

LAGARTEIRO

N. kids 33
Date 14-04-2022
Time 15.00-16.30

MATERIALS
- Flyers
- Stickers

OBJECTIVES
- Get children out of the neighbourhood and make them travel to another city to observe different spaces and architecture.
- Understand the architect's role in various social contexts and familiarise them with the basics of architecture (drawing, building, models).
- Stimulate curiosity, ideas, and emotions about new topics that reflect the reality of public spaces and children's homes.

LOCATION:
Casa da Arquitectura, Matosinhos

PARTICIPANTS:
Centro Social do Lagarteiro
Cercar-te no Lagarteiro E8G
Equipa de Rua Oriental
Galerias Comunitárias

DEVELOPMENT

1. Going from the neighbourhood to the museum

The group of children who attend the activities of the Equipa de Rua Oriental association meet in the neighbourhood and take public transport, the bus and the metro, to travel to the Casa da Arquitectura. On the other hand, the groups of children attending the other associations reach the museum directly by private buses owned by the associations.

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2. Visiting groups

All the children reach the museum. The museum's Educational Services periodically organise workshops for children to create projects, play and dream with them. In this activity, we will learn about the museum's exhibition spaces, history and workshop spaces.
Outside, children are divided into two groups to begin the visit. Each child is given a map of the museum and a sticker to stick on their shirt to be recognised. The museum guides introduce the day's activity and ask the children some questions to engage them: Who knows what an architect does? How did you get to the museum today? Do you know what this museum contains?

---

3. Exhibition Flashback - Carrilho da Graça

Visit to the museum's main exhibition, 'Flashback - Carrilho da Graça'. The children see for the first time architectural models of various scales and very different architectural projects and are given explanations of their uses, locations, and materials.

4. Exhibition What? When? Why not? Portuguese architecture

Visit to the museum's secondary exhibition, 'What? When? Why not? Portuguese architecture'. The exhibition is very interactive and deals with various themes of Portuguese architecture: women, fascism, colonialism, history, research, historiography, teaching, social, and pop. Children can observe very different drawings, photographs, projects, and models.

RESULTS

With the group of children who attend the Equipa de Rua Oriental association, we had to take the bus first, then the metro to go from the neighbourhood to the Casa da Arquitectura museum. For some children, it was the first time they had taken the metro, as many children who leave the neighbourhood with their parents do so by car, and the younger children have never left the neighbourhood before.

To facilitate the visit, the children were divided into two large groups for the museum activity. One group first visited the leading exhibition, followed by the secondary exhibition, and the other took the reverse tour. When the guide asked the children if they knew what an architect does, most did not know what to answer because most only knew the figure of the engineer. Some of the children had already seen architectural drawings (plans, sections) before, and they were the children who liked to draw and play with construction. In contrast, other children had never seen technical drawings before. The part that the children liked most was the area of the museum with the mock-ups of the projects because, from the models, they could understand how the project was done, how the spaces and the various parts of the building functioned, as well as the photographs through which they could learn about the evolution of architecture and its diffusion in its various spheres (social, feminist, colonialist, etc.).

Some of the children came out of the museum saying that they would like to be architects when they grow up; others took the cue from the visit to express some ideas/dreams they have for improving their neighbourhood and home, and others expressed a desire to do activities like building models and drawing houses.

None of the children had ever been to this museum before, and they all liked it. The children were amazed by the architecture, which was so different from the buildings they were used to seeing in their neighbourhood and the rest of the city. They enjoyed the stories about the architects who designed the museum, the architects that the exhibition was about, and all the different objects and environments they saw.

PHOTOS OF THE ACTIVITY

Photo Credit: Elena Parnisari, Larissa Ribeiro Cunha

1









2











3














FLASH
BACK
CARRILHO
DA GRAÇA

4

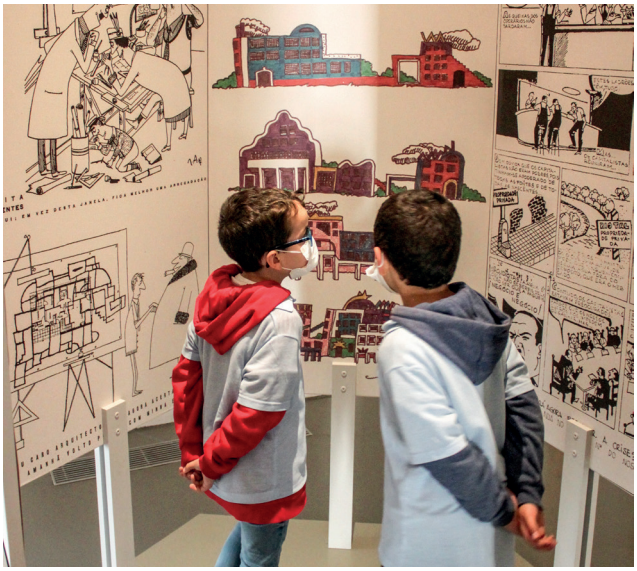

SAIBA MAIS
KNOW MORE


WHAT
PORTU
GUESE?











MATERIAL PRODUCED

LABORATÓRIO URBANO

Dia: 14 de abril 2022
Lugar: Casa da Arquitectura

	Nome e sobrenome	Anos	Associação
1	YASMINE CARDOSO	9	Norte Vida
2	GERSON CARDOSO	7	〃
3	RAFAEL ALVES	6	〃
4	FABIA VIEIRA	8	〃
5	DORIANA ROSA	11	〃
6	INES PIOLOM	10	〃
7	AFONSO GARRIDO	7	ATZ
8	ANA JULIA	9	〃
9	CAROLINA FONSECA	10	〃
10	DAVID SANTOS	9	〃
11	DINIS DIAS	9	〃
12	ERICA CORREIA	6	〃
13	GONÇALO MARQUES	7	〃
14	HUGO MOURA	8	〃
15	HUGO LOPES	8	〃
16	IARA ALMEIDA	9	〃
17	ISAAC RIBEIRO	8	〃
18	KESSIA GOMES	6	〃
19	MADALENA OLIVEIRA	9	〃
20	MARTIM ROCHA	6	〃
21	MARIA JULIA ROCHA	8	〃
22	RAFAEL MOURA	8	〃
23	SANTIAGO SILVA	8	〃
24	SIMÃO OLIVEIRA	8	〃
25	VASCO OLIVEIRA	6	〃
26	BEATRIZ RIBEIRO	10	〃

	Nome e sobrenome	Anos	Associação
27	Vaiana Almeida	10	Percurso no Cogarteiro
28	Leonor Pinto	11	〃
29	Beatriz Cardoso	8	〃
30	Sofia Silva	9	〃
31	Dina	47	〃
32	Adriana Almeida	8	〃
33	Iga Almeida	10	〃
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ACTIVITY 5

LAGARTEIRO

N. kids 44
Date 21-04-2022
Time 16.30-18.00

MATERIALS

- 2 coloured drawing sheets A2
- 50 white drawing sheets A3
- 1 small mirror
- 1 small cardboard box
- 5 photos of the neighbourhood
- Markers
- Sticky notes
- Tape

OBJECTIVES

- Reflecting on the museum experience and the journey from the neighbourhood to another city.
- Reframing the exhibitions into something children experience daily and related to their neighbourhood.
- Show the daily life of children in the neighbourhood through storytelling techniques.

LOCATION:
Pavilhão Gimnodesportivo do Lagarteiro

PARTICIPANTS:
Centro Social do Lagarteiro
Cercar-te no Lagarteiro E8G
Equipa de Rua Oriental
Galerias Comunitárias

DEVELOPMENT

1. What Portuguese?

After the visit to the Casa da Arquitectura museum, one of the museum guides summarises the experience with the children and reminds them of the exhibitions they have seen. This is followed by two reflection activities designed based on what was seen at the museum.
The first activity echoes a question from one of the two exhibitions - what Portuguese?
All the children are sitting in a circle. In the middle of the circle, there is a closed box with a mirror inside. Each child gets up and sees what is inside (the mirror) without telling the others.
Each child, in turn, shares with the rest of the group what they saw inside the box. Write down all the words on a sticky note and attach them to a coloured drawing sheet on the wall.

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2. What history?

The second activity echoes another question from one of the two exhibitions - what history?
We draw a timeline with different dates on a drawing sheet (from 1969 to 2015). We show the children photos of their neighbourhood that were printed before the activity, and we ask them to place them in chronological order on the timeline, from the construction of the neighbourhood until its renovation.

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3. Comics from my life in the neighbourhood - part 1

The second activity echoes another question from one of the two exhibitions - what pop? Where the evolution of the various architectural phases and historical moments related to them were represented with comic strips.
The children are divided into six thematic groups: 1. going to school, 2. the routine, 3. the green spaces,

4. the mobility, 5. the associations, and 6. the play spaces.
Each child gets an A3 white drawing sheet, previously divided into five black squares, where they must write their name and draw their comic strip (a neighbourhood story). Together, all the comics will become propaganda for the neighbourhood's liveability. This activity will be divided into three days. On the first day of the activity, they must draw only buildings, objects and the background using only pencils and without drawing people in the comic.

RESULTS

To start the activity, we reminded the children what we had seen in the museum and what feelings the visit had aroused in us.
In the first mirror activity, some children responded more deeply, others more immediately and concretely, and others responded with their dreams that they would like to see realised. The activity provoked much laughter in some children and seriousness in others.
In the second activity, the children were good at putting the historical development of their neighbourhood in chronological order. When they were undecided about the various historical phases, they said they decided based on the quality and colours of the photo, whichever one looked most recent. After concluding the activities and attaching the photos to the board, the children went to take a good look at the photos to see what the buildings and public spaces in the neighbourhood looked like years ago.
The third activity begins with an activity that will take place over three days in three months. The children are randomly divided into groups and asked to draw a comic strip of their daily life in the neighbourhood; they can choose which part of their life to show without any instructions. Next time, they will be divided into themes based on the drawings made during this first activity.
The children were happy to have their sheet of paper where they could draw their own story and were happy to start drawing the background and context of the drawing because almost all of them said that the most challenging thing is to draw people.

Children's replies activity 1
Am I myself?
American Corvette
Beautiful
Beautiful face
Beautiful thing: my face
Brilliant
Confusion
Cool
Crazy
Eager
Everything
Glass
Gold
In love
Light
Looking
Marvellous
Mirror
My God!
Normal mirror
Nothing to see
Pan
Plate

Sea
Strange
Strings
Surprise
Swimming pool
That's great!
Weird
What's that?
Wheel
Wood

PHOTOS OF THE ACTIVITY

Photo Credit: Elena Parnisari, Larissa Ribeiro Cunha

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2





3



















MATERIAL PRODUCED

LABORATÓRIO URBANO

Dia: 21 de abril 2022
Lugar: Bairro do Lagarteiro

	Nome e sobrenome	Anos	Associação
1	Micael soares	7	Equipa de Rua oriental
2	Gerson cardoso	7	" "
3	Mangerica/Inês piolom	10	" "
4	Saray piolom	9	" "
5	Doriana Rosa	11	" "
6	Davi salazar	7	" "
7	Mimi / Yasmin cardoso	9	" "
8	Dadinha / Maria João piolom	5	" "
9	João Pina	7	" "
10	Mara salazar	11	" "
11	Pipinho / Rui Piolom	6	" "
12	Vitor Hugo Maia	9	" "
13	Beatriz Cardoso	7	Parceria do Lagarteiro
14	Melissa Mendes	8	" "
15	Fábio Vieira	8	" "
16	Leonor Pinto	10	" "
17	tómas Gomes	7	" "
18	Sofia Cardoso	6	" "
19	AFONSO GARRIDO	7	ATL
20	ANA JULIA MACHADO	9	"
21	ARIANA SOL	7	"
22	CAROLINA FONSECA	10	"
23	DANIEL CARDOSO	8	"
24	DAVID SANTOS	9	"
25	DINIS DIAS	9	"
26	ERICA CORREIA	6	"

	Nome e sobrenome	Anos	Associação
27	GONÇALO MARQUES	7	ATL
28	HUGO LOPES	8	"
29	IARA ALTEIDA	9	"
30	IGOR ALTEIDA	10	"
31	ISAAC RIBEIRO	8	"
32	JOÃO PINHEIRO		"
33	KESSIA GOTES	6	"
34	LEONOR ALBUQUERQUE	7	"
35	MARTIM ROCHA	6	"
36	MADALENA OLIVEIRA	9	"
37	MANUEL QUEIROS	7	"
38	NURIA ROCHA	8	"
39	RAFAEL MOURA	8	"
40	SANTIAGO CARVALHO	6	"
41	SANTIAGO SILVA	8	"
42	SIMÃO OLIVEIRA	8	"
43	VASCO OLIVEIRA	6	"
44	MARIA BEATRIZ RIBEIRO	10	"
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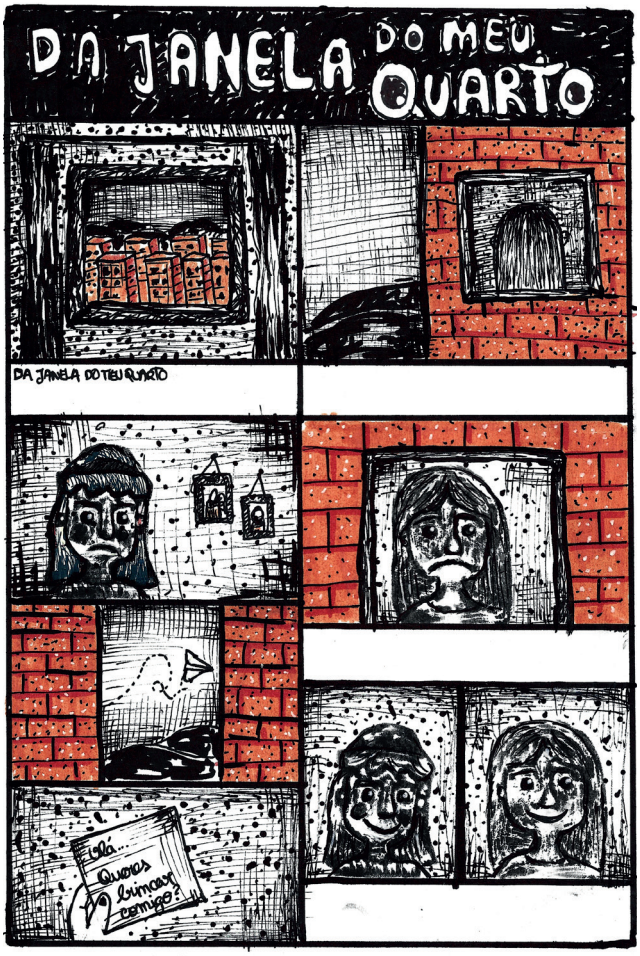
QUE PORTUGUESA?
O QUE?
NADA A VER
VIDRO
ESTRANHO
SURPRESA
MALUCO
OLHAR
ESPELHO
O MEU DEUS!
ENAMORADO
TUDO
MAXIMO!
MAR
ESPELHO NORMAL
MADEIRA
ESPELHO
COISA BONITA - A MINHA CARA
LUZ
CONFUSÃO
#IXE
FIXE
CORDAS
RODA
PANELA
PRATO
SOU EU MESMO?
ESQUISITO
NADA A VER
OURO
ANSIOSA
BRILHANTE
CARRO COUPETE AMERICANO
PISCINA
LINDA
CARA LINDA
CARA FORMOSA
MARAVILHOSA
CARA BONITA


QUE HISTÓRIA?
1969
1972
2015


DA JANELA DO MEU QUARTO
DA JANELA DO TEU QUARTO
Olá... Queres brincar comigo?

ACTIVITY 6

LAGARTEIRO

N. kids 37

Date 12-05-2022

Time 16.30-18.00

MATERIALS

- 50 white drawing sheets A4
- Markers
- Glue
- Scissors
- Stamps
- Stamp ink

OBJECTIVES

- Identify the everyday network children living in the neighbourhood use to carry out everyday activities (spaces for relationships, public transport used, streets that connect all these functions and how people use them).
- Understand the different everyday experiences and functioning of spaces: valorisation of the spaces that do or do not favour the development of everyday life in the neighbourhood spaces.

LOCATION:
Pavilhão Gimnodesportivo do Lagarteiro

PARTICIPANTS:
Centro Social do Lagarteiro
Cercar-te no Lagarteiro E8G
Equipa de Rua Oriental
Galerias Comunitárias

DEVELOPMENT

1. Comics from my life in the neighbourhood - part 2

The only activity of the day is to continue the work that was started the previous time, where each child has to draw their comic strip.

The personal drawing sheets are distributed to the children from the previous time, who are called individually with the names they have written on the sheet. In this phase they are asked to trace all the drawings made in pencil with black markers and to colour only the drawings of the houses (the colour of the brick buildings in the Lagarteiro neighbourhood) in orange; everything else must remain black and white.

Once the background drawing is finished, the children can start inserting the characters into the drawing. Children often refuse to draw people because it is more challenging to do. So, to give uniformity to the final drawing, we prepared stamps with various drawings of different characters with different expressions or movements. The children then have to choose the stamps they want to insert into their drawing to give meaning to their story.

RESULTS

The children, at the beginning of the activity, are divided into groups based on the drawings that were produced the previous time, which were analysed and based on what was drawn, they were divided into categories:

1. Going to school in Lagarteiro
2. The routine in Lagarteiro
3. The green spaces in Lagarteiro
4. Transport in Lagarteiro
5. Associations in Lagarteiro

6. The play area in Lagarteiro

The children agreed with the category in which they found their drawing.

The children were thrilled with the idea of drawing the characters in their stories with pre-made stamps and only having to complete them with facial expressions, so the most challenging part of the drawing is done, and they can concentrate on the details.

PHOTOS OF THE ACTIVITY

Photo Credit: Elena Parnisari, Laura Milan

1







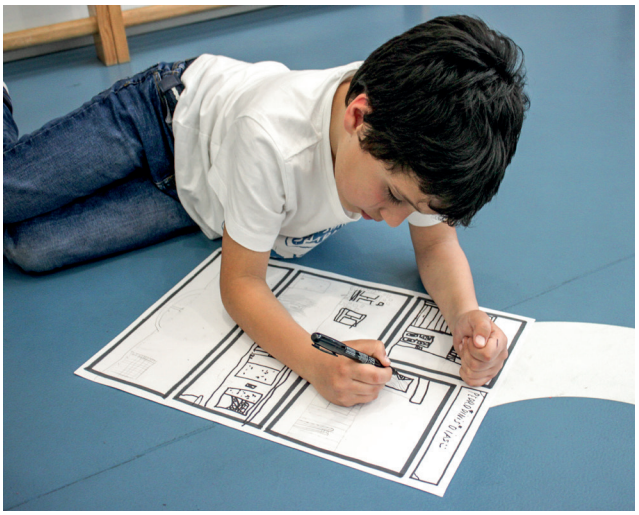





ESPAÇO
JOGO


ROTINA



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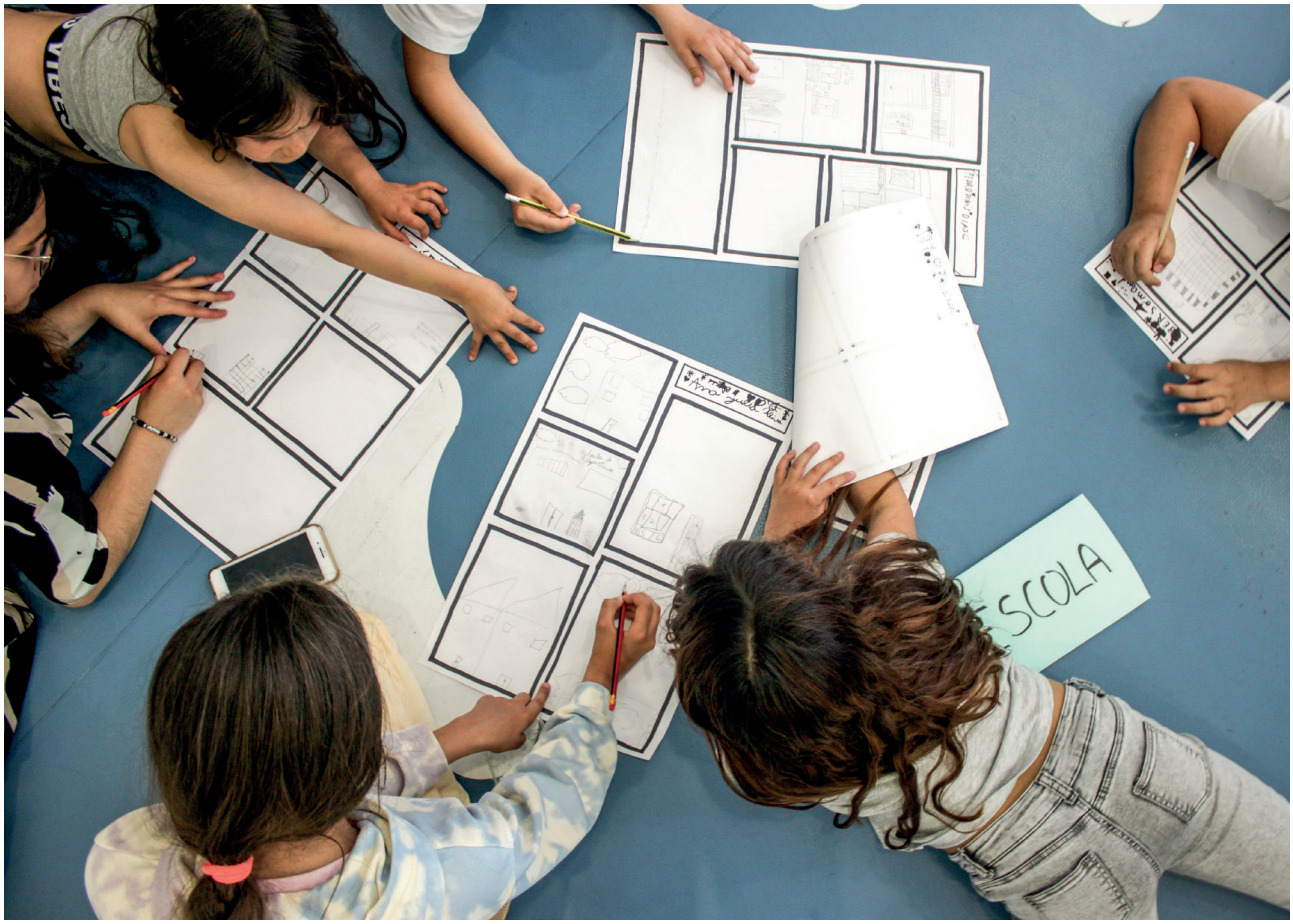
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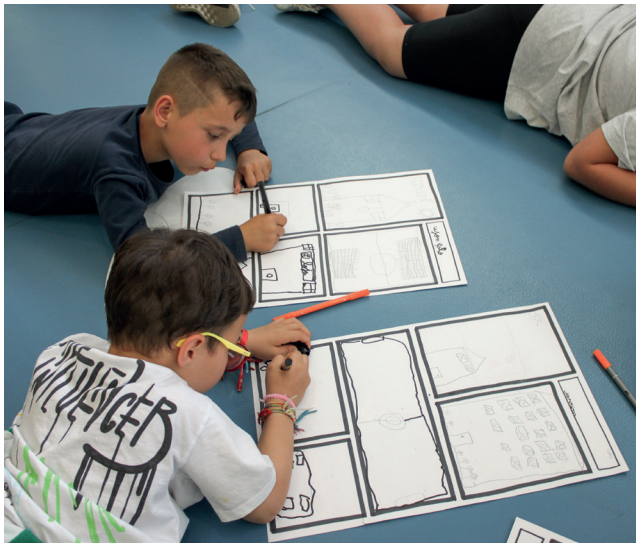



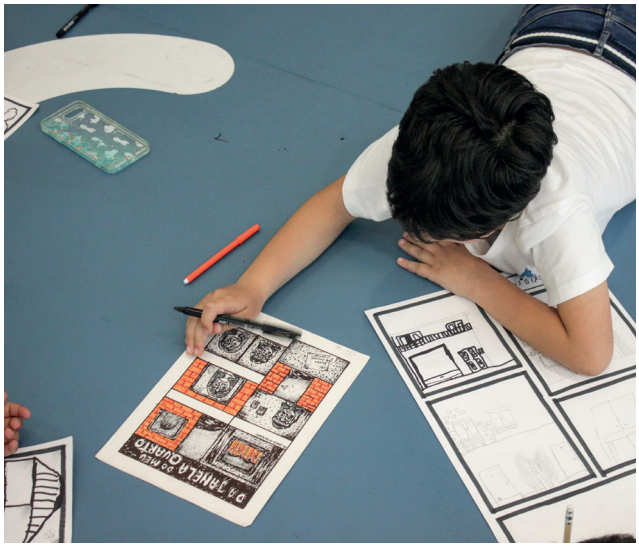







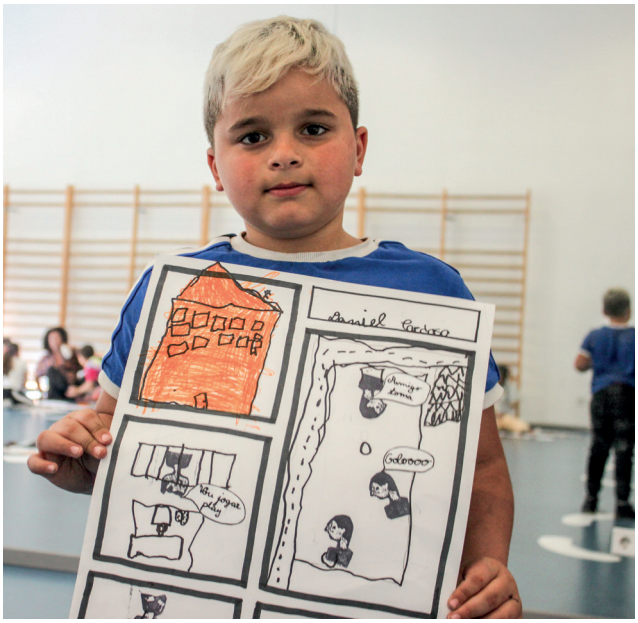



MATERIAL PRODUCED

LABORATÓRIO URBANO

Dia: 12 de maio 2022
Lugar: Bairro do Lagarteiro

	Nome e sobrenome	Anos	Associação
1	Mora Salazar	11	Norte Vida
2	Sanay Piolom	9	-Equipa de Rua
3	Gerson Cardoso	7	Oriental
4	Pedro Cardoso	5	"
5	Miguel Cardoso	6	"
6	Dario Salazar	7	"
7	João Pina	7	"
8	Irina Carvalho	7	Proj. Cercar-te no Lagarteiro
9	Fábia Vieira	8	" " " "
10	Naiara Almeida	9	" " " "
11	Iara Silva	7	" " " "
12	Leonor Pinto	"	" " " "
13	Melissa Mendes	8	" " " "
14	Madalena Oliveira	9	CATL Lagarteiro ODRS
15	Carolina Moreira	10	"
16	Martim	6	"
17	Santiago Almeida	8	"
18	David Santos	9	"
19	Gonçalo Marques	7	"
20	Isaac	8	"
21	Matilde	7	"
22	Núria	8	"
23	Hugo Rafael	8	"
24	Rafael Moura	8	"
25	João		"
26	Igor	10	
27	Daniel	8	"
28	Érica	6	"
29	Santiago Carvalho	6	"
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31	Simão	8	"
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ACTIVITY 7

LAGARTEIRO

N. kids 30
Date 30-06-2022
Time 16.30-18.00

MATERIALS

- 50 white drawing sheets A4
- Markers
- Glue
- Scissors
- Stamps
- Stamp ink

OBJECTIVES

- Finish the activity that was started previously.
- Produce a product that can tell a story and be understood and interpreted by those who read it to convey the sense of living in the neighbourhood's public spaces, which are the positive aspects, what is missing, which are the difficulties and struggles of everyday life.

LOCATION:
Pavilhão Gimnodesportivo do Lagarteiro

PARTICIPANTS:
Centro Social do Lagarteiro
Cercar-te no Lagarteiro E8G
Equipa de Rua Oriental
Galerias Comunitárias

DEVELOPMENT

1. Comics from my life in the neighbourhood - part 3

The only activity of the day is to continue the work of the previous time, where each child has to draw their comic strip.

Personal sheets are distributed to the children, who are called individually with the names they have written on the sheet.

The children are asked to finish the comics by adding the dialogue clouds between the characters in the story. They are then given blank sheets of paper to cut out dialogue clouds, write the words and phrases they want with black markers, and then stick the dialogue clouds onto the comic strip. To conclude this activity, when everyone has finished their comic strip, each group draws the cover page according to the categories chosen at the beginning and picks up a title for the story.

RESULTS

After finishing their comic book pages, the children had to cooperate to draw the cover of each comic book section together and come up with a title.

All of the children decided to draw themselves on the cover, using the stamps to draw the characters and to put their names to those who made the story; some also decided to draw the background of the neighbourhood in which the story is set in addition to the characters.

These are the titles chosen for each thematic section of the comics:

1. My school!
2. My day-to-day life
3. The world of green sweeties
4. Coming and going...
5. Our day at the associations

6. Incredible football match!

The children who drew in the 'school' theme focused on walking from home to school and the school environment, building, and classroom.
The children who drew in the 'routine' theme drew the moments of their day from the time they wake up at home, have breakfast, go to school, go to the associations, go to play, do their homework and go to sleep again.
The children who drew in the theme 'green spaces' drew the park outside the neighbourhood and the sports field, and they all drew the games they play in these spaces when it is sunny.
The children who drew on the theme of mobility all drew their trips in their parents' cars; only one child drew the bus.
The children who drew in the theme 'associations' drew the route they take from their home or school to the associations they attend, out of the three present in the neighbourhood, and drew the activities they do at the associations: doing homework, dancing, and various games.
The children who drew in the 'games' theme were all boys except one girl. They all drew playing football on the sports field, while one girl drew playing in the park and a playground outside the neighbourhood.
From this activity, it is perceived that the children's reference points in the neighbourhood are always the same, namely the sports field, the school, the associations, and the Parque Oriental, which is located just outside the neighbourhood. The children in their drawings did not refer to games or activities they do in the street or outside the home, and when they drew moving by car, they referred to moving to enclosed places such as McDonalds, the Porto football stadium and the shopping centre.
These stories highlight how children's lives are enclosed in defined and often indoor spaces and how free play, spontaneous activities, free explorations, search and experience of risk in public spaces are not considered.

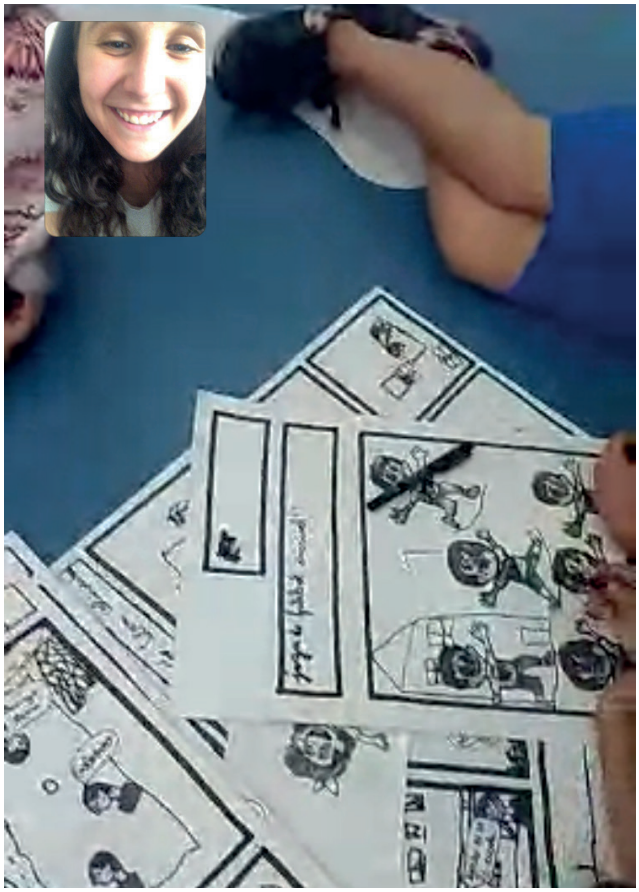
PHOTOS OF THE ACTIVITY

Photo Credit: Larissa Ribeiro Cunha

1

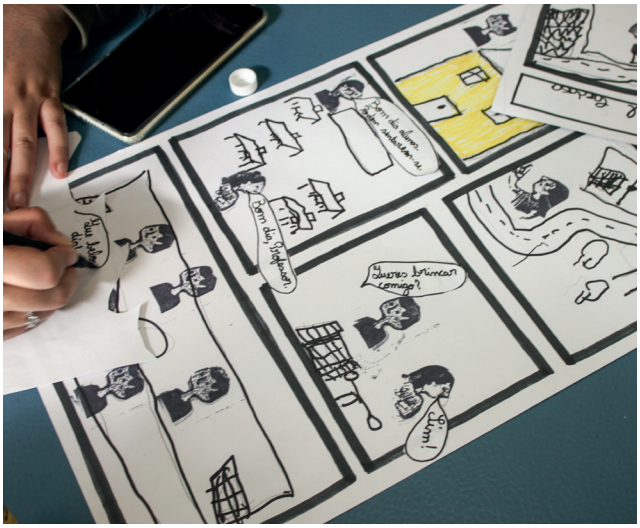


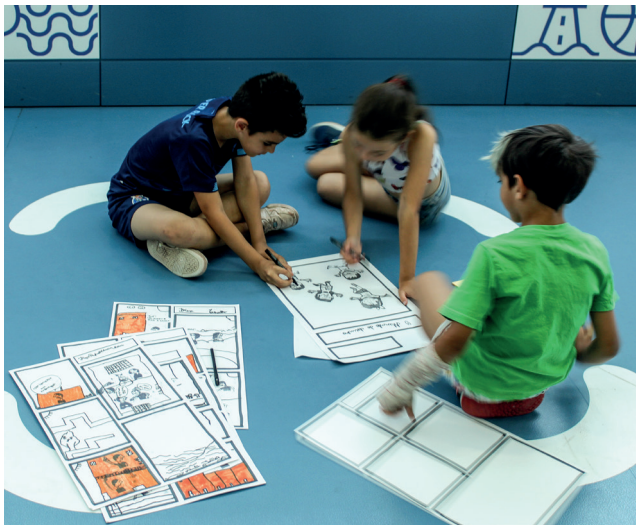
*During this activity, Elena Parnisari was abroad on academic mobility to follow another case study, so she followed the progress of the activity remotely via video call.





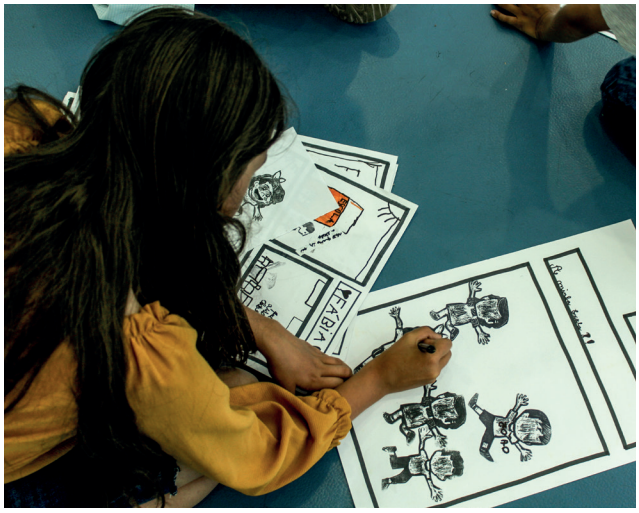


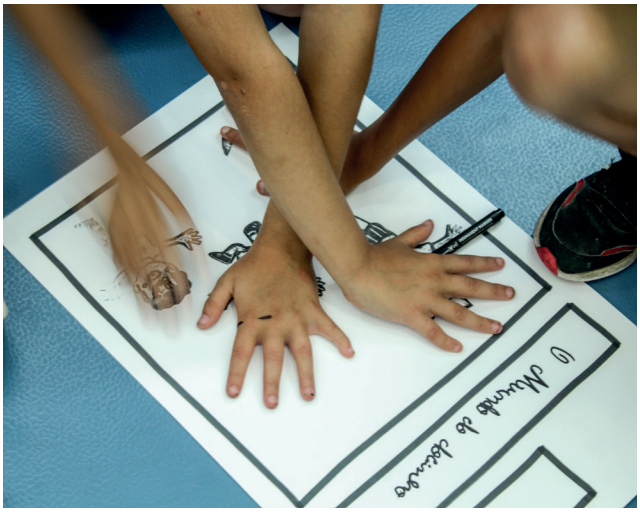







ASSOCIAÇÕES
NYC






TRANSPORTE

LABORATÓRIO URBANO

Dia: 30 de junho 2022
Lugar: Bairro do Lagarteiro

	Nome e sobrenome	Anos	Associação
	Érica	7	CAIL Lagarteiro ODPS
	Santiago	7	〃
	Martim	7	〃
	Gonçalo	7	〃
	Beatriz	10	〃
	H. Rafael Moura	8	〃
	Daniel	8	〃
	Matilde	8	〃
	Ariana	8	〃
	Leonor	8	〃
0	Isaac	8	〃
1	David	8	〃
2	Igor	9	〃
3	Simão	8	〃
4	Daniel	8	〃
5	Júlia	9	〃
6	Núria	9	〃
7	Rafael Moura	8	〃
8	BEATRIZ	8	CERCIPORTE
9	LEONOR	11	〃 〃
0	[illegible] IRINA	7	〃
1	SOFIA	6	〃
2	INÊS	9	LAGARTEIRO
3	LARA	9	〃
4	IARA	8	〃
5	VITORINO	9	〃

	Nome e sobrenome	Anos	Associação
7	MARIA JOÃO	5	〃
8	FILIPE	6	〃
9	JOÃO	6	〃
0	SARA	9	〃
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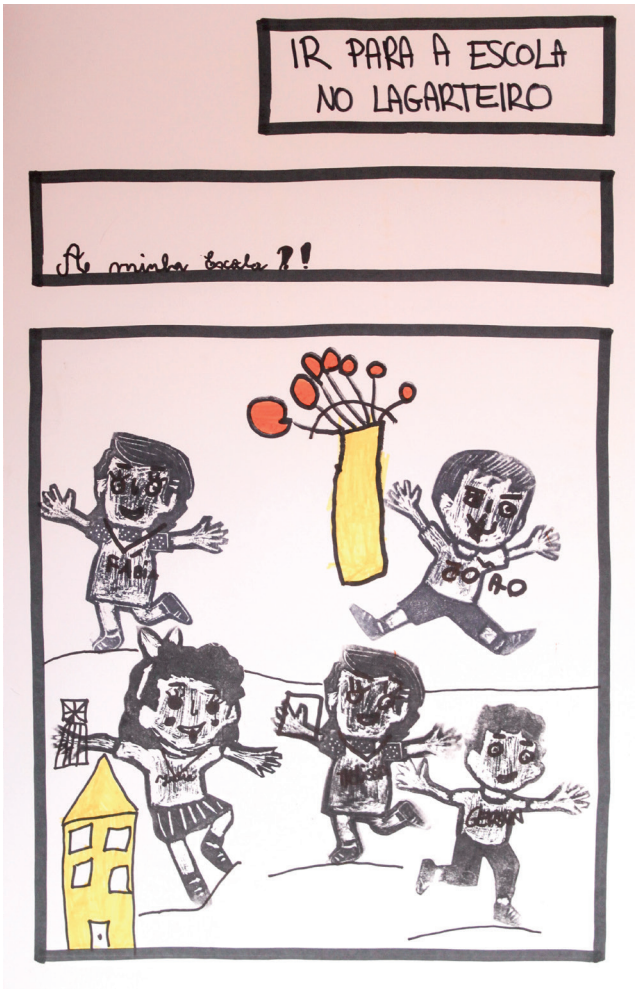
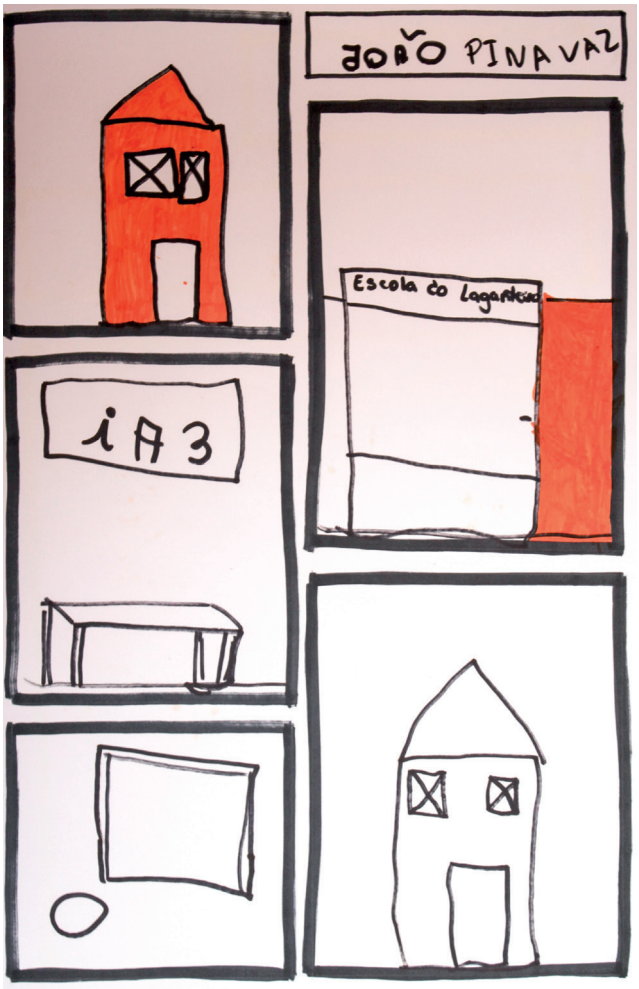
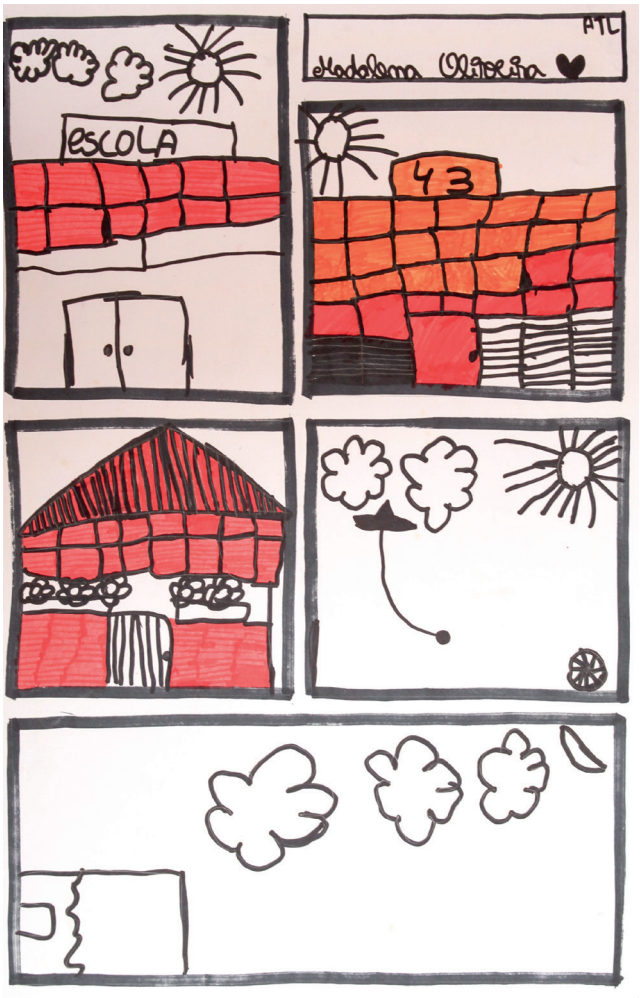




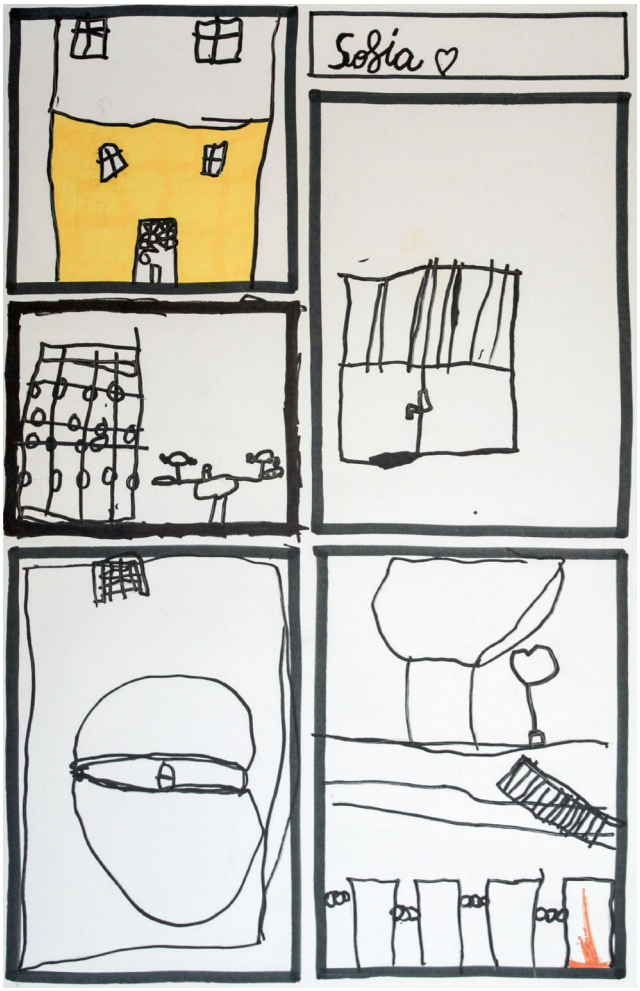

Escola do Legarteiro
CERCARTE


FÁBIA
ESCOLA
Cercar-TE


Ana Julia Leiva
Escola do Legarteiro


ATL
Madalena Oliveira
ESCOLA
43

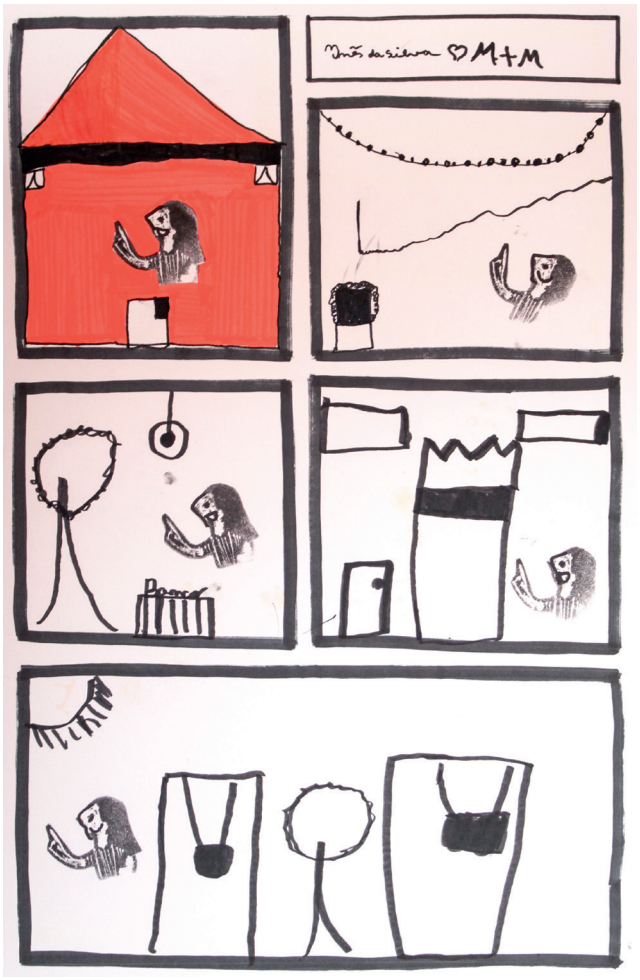

Santiago
Bom dia!
ESCOLA
...Já cheguei à Escola...
Olá!
Bom dia!
Sim!
Está um belo dia de sol!

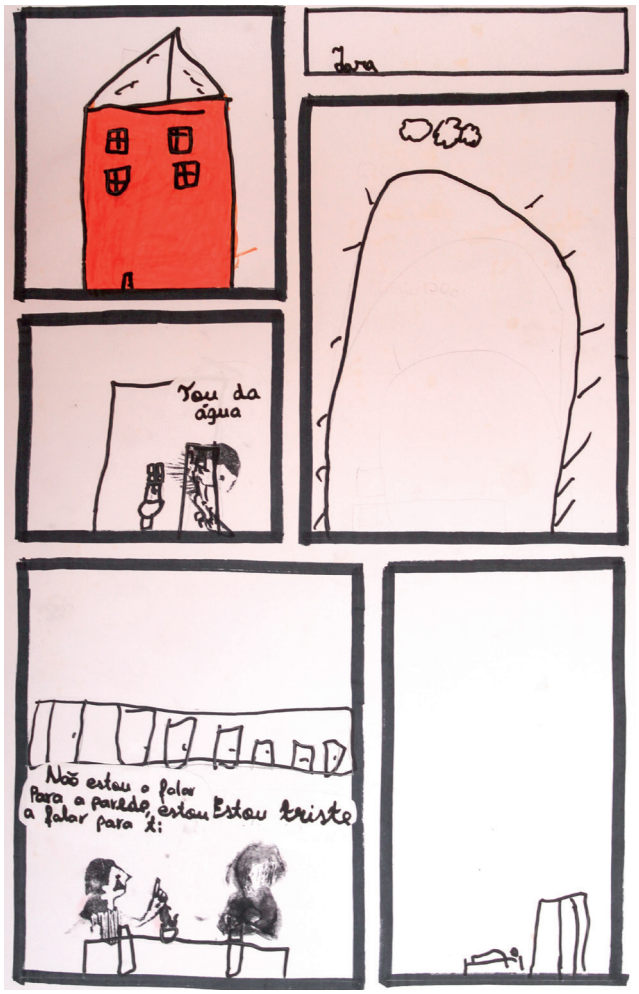

Sofia

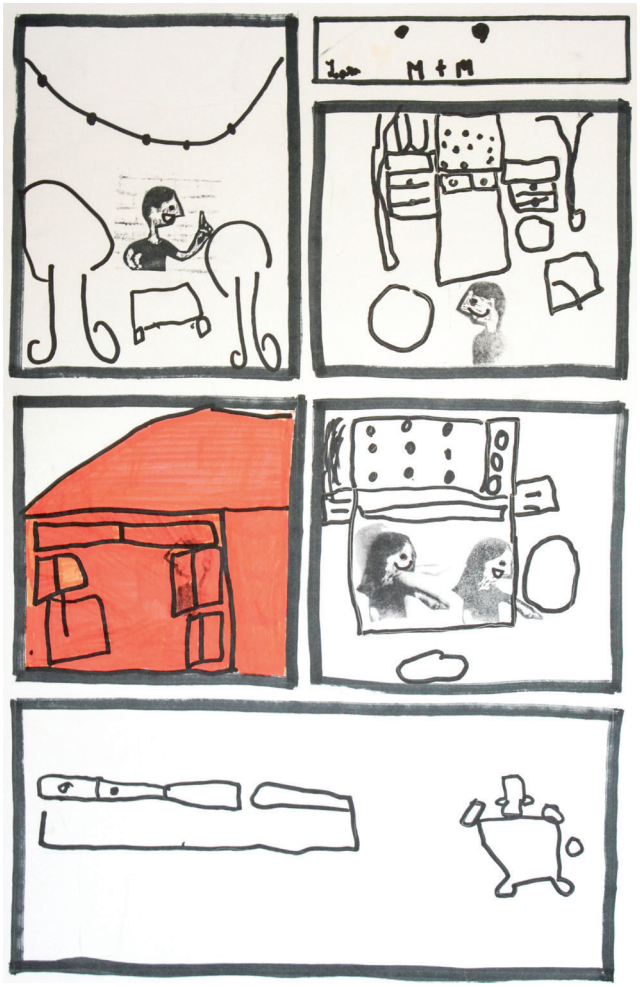

Erica Correia
Vou para casa
Vou brincar
Vou lanchar
Vou para casa
Vou dormir


GERSom

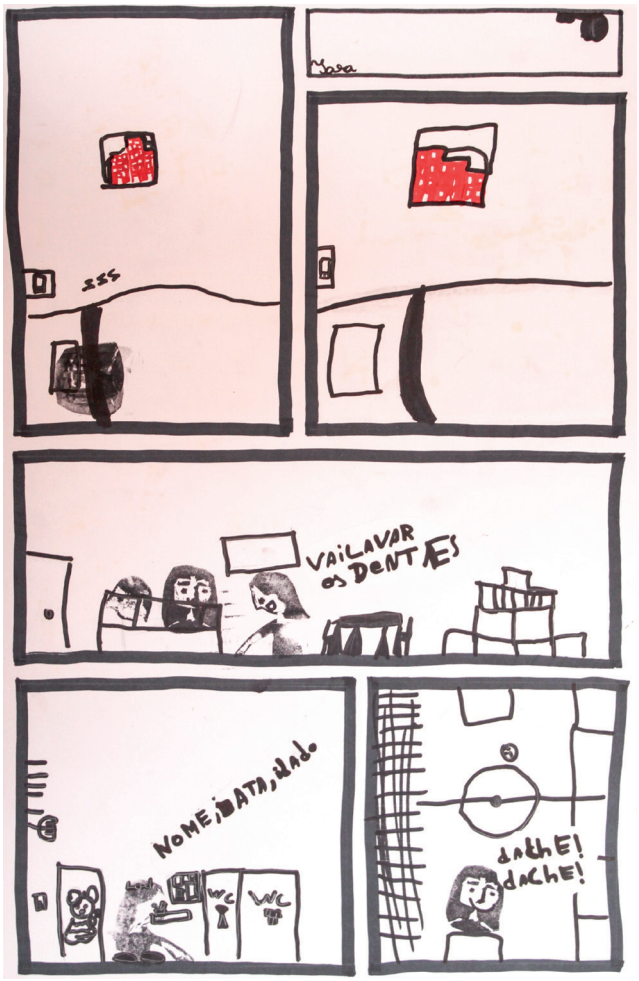

A ROTINA NO LAGARTEIRO
O meu Dia-a-Dia

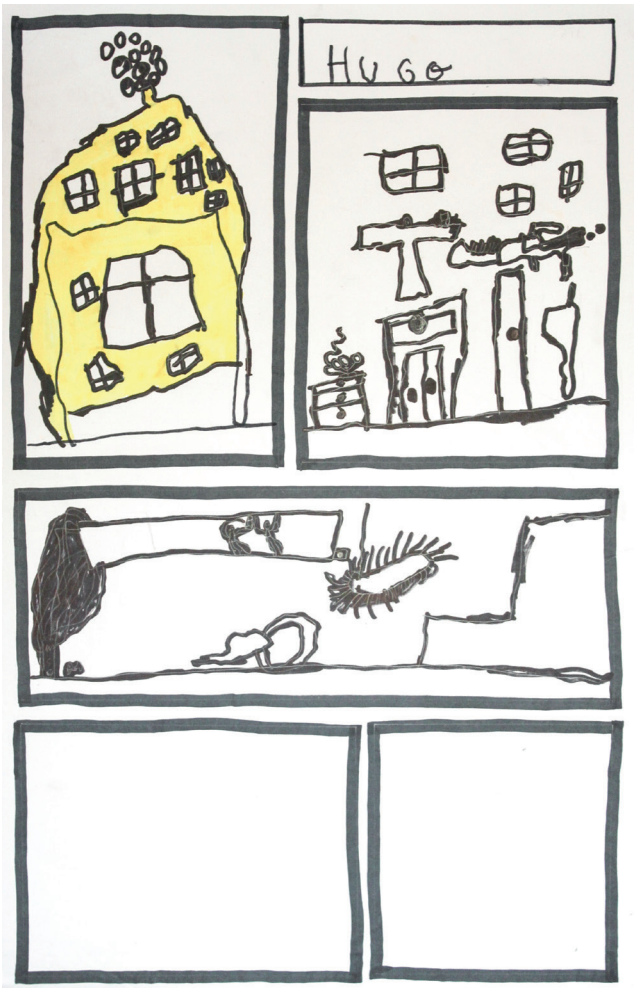

M+M

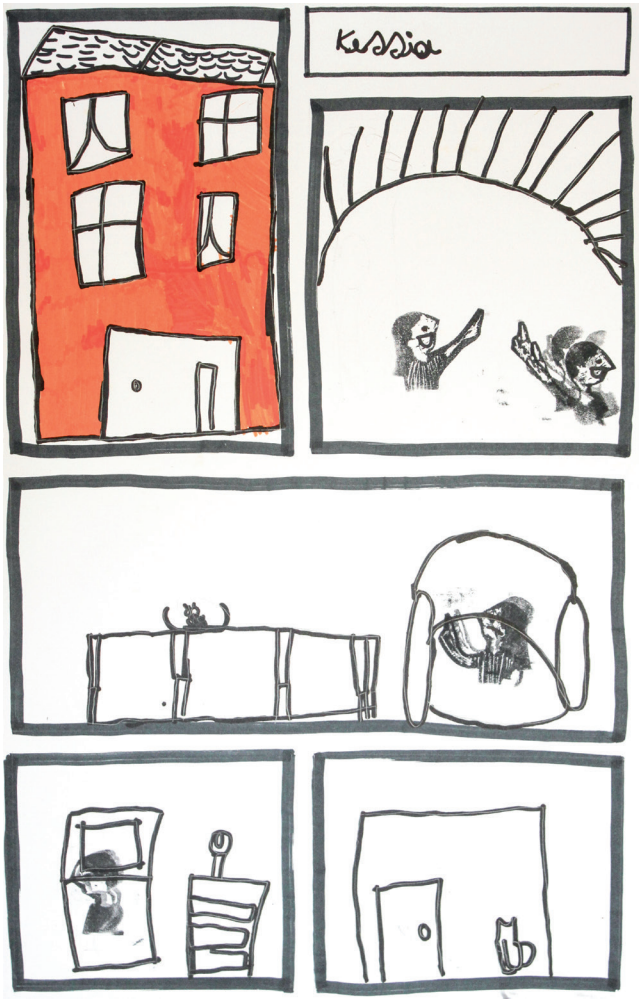

Tarde
Vou da água
Não estou a falar para a parede, estou a falar para ti:
Estou triste


Tarde
M+M


Rafael
Nascer do Sol
Novo dia
CASA
A.T.L.
Porta-te bem!!!

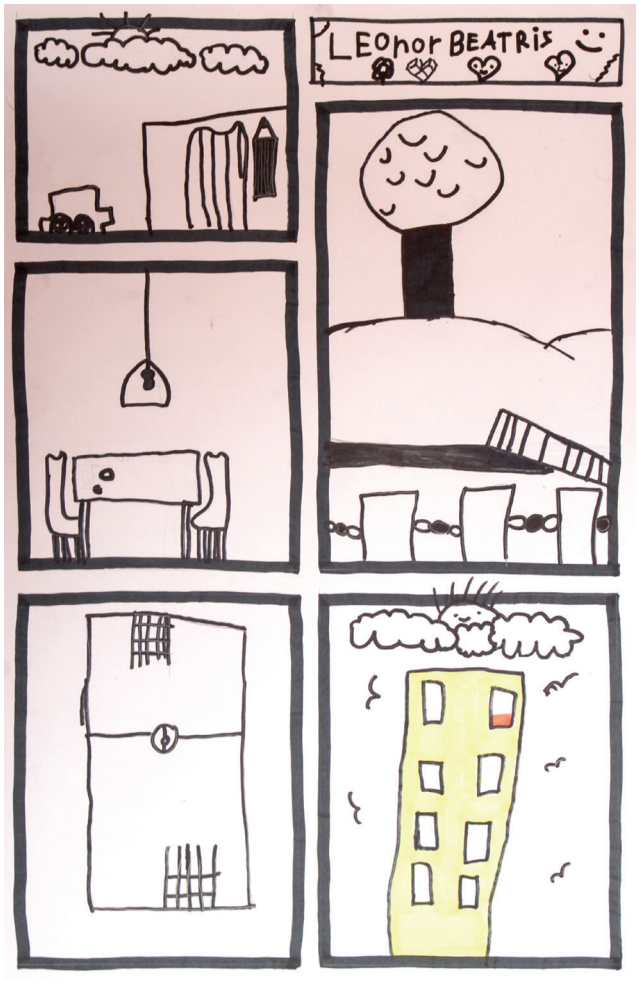

Mara
VAILAVAR os DENTÆS
NOME, DATA, idade
WC
WC
dachE! dachE!

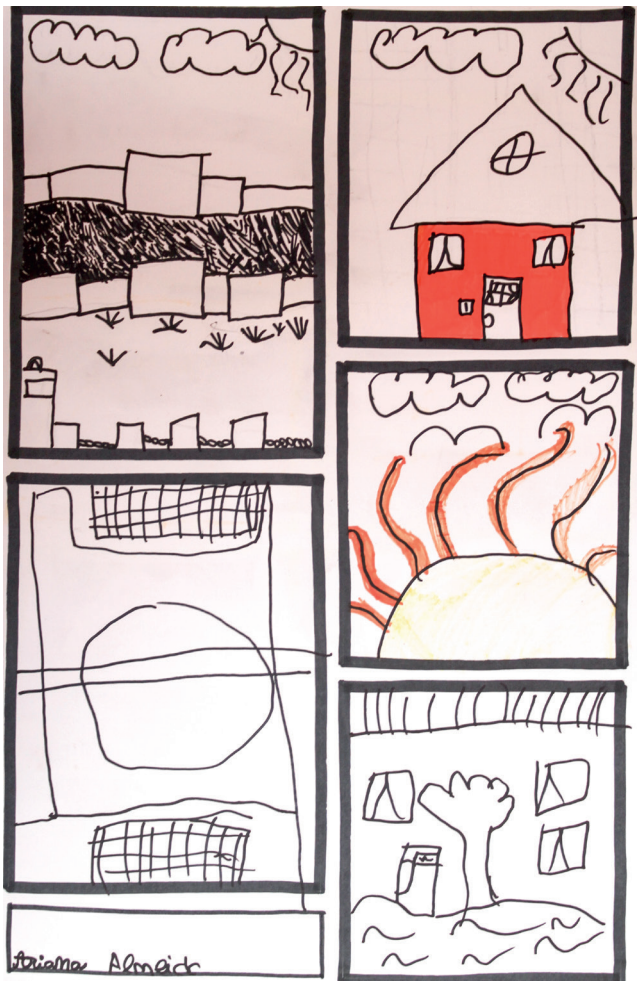

HUGO

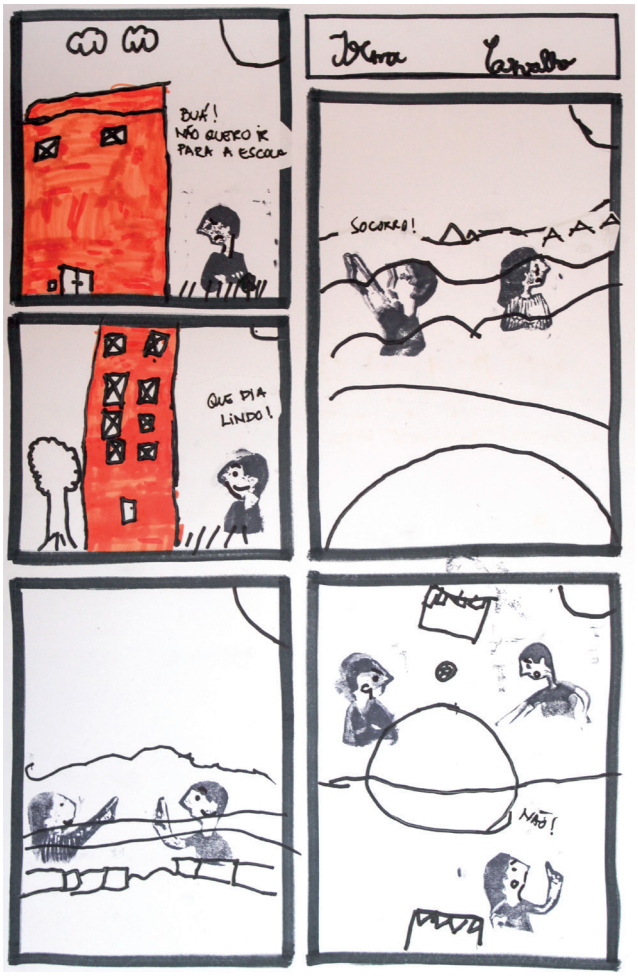

Kessia

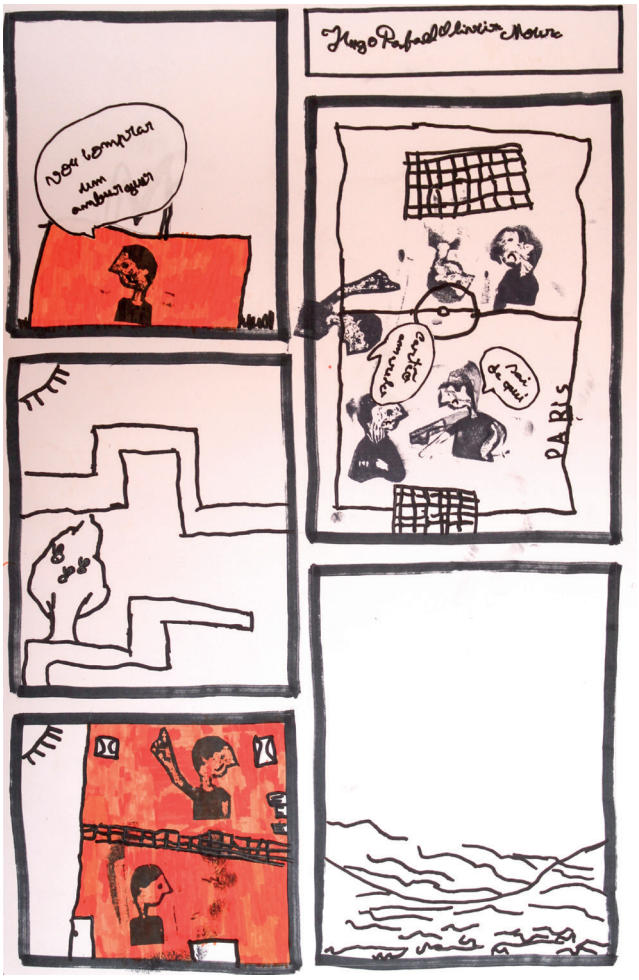

OS ESPAÇOS VERDES
NO LAGARTEIRO
O Mundo do doçinho verdes

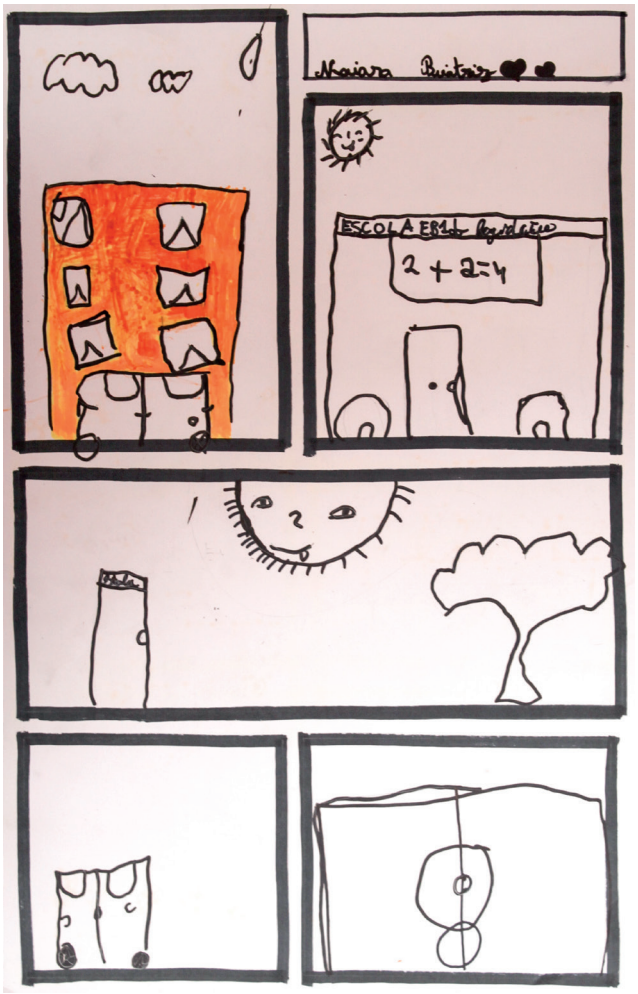

Beatriz

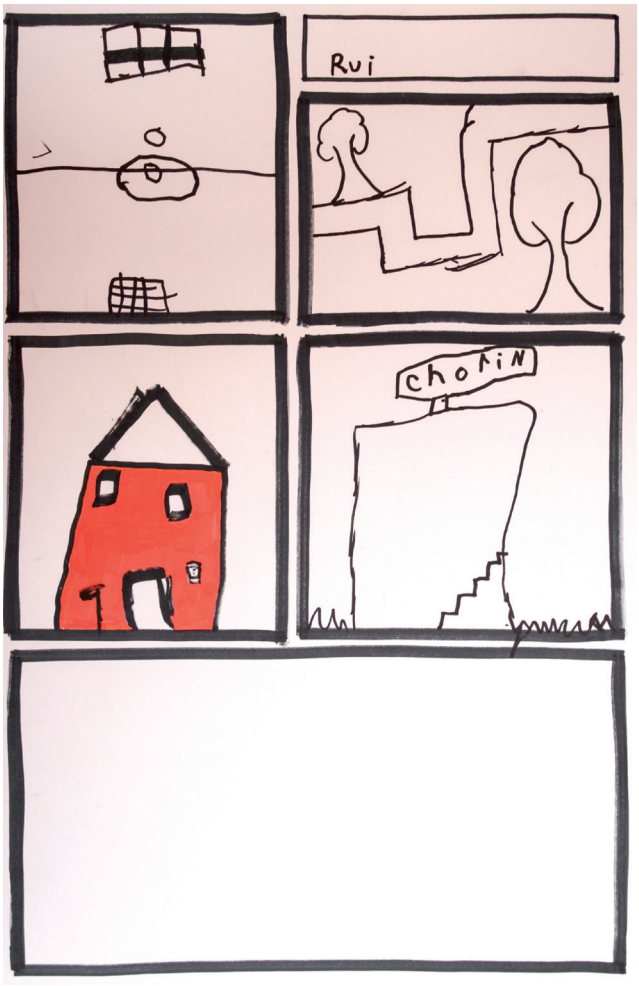

LEOnor BEATRIS



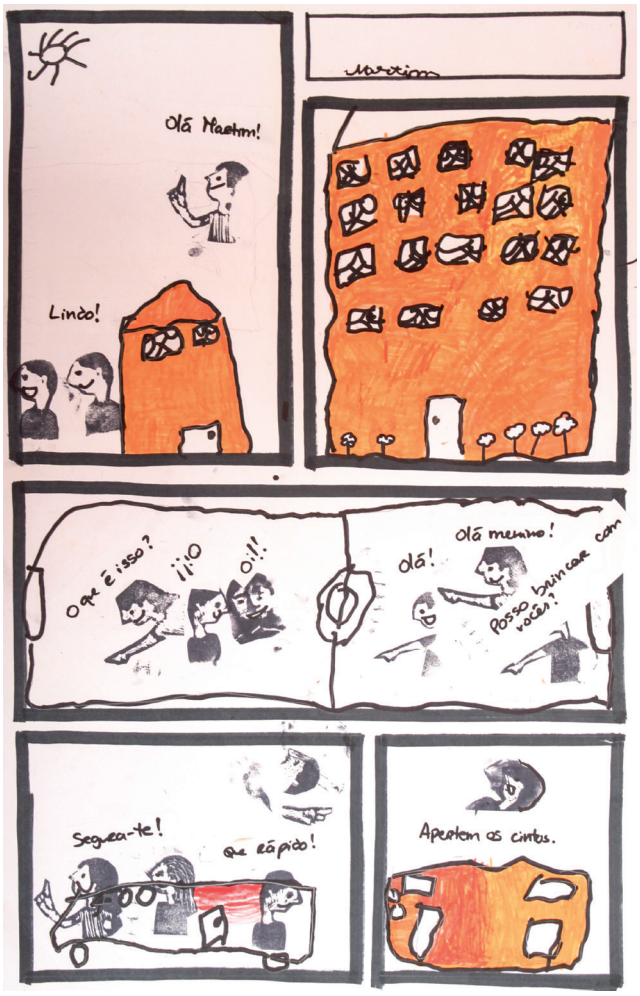

BUÁ! NÃO QUERO IR PARA A ESCOLA
SOCORRO!
QUE DIA LINDO!
NÃO!

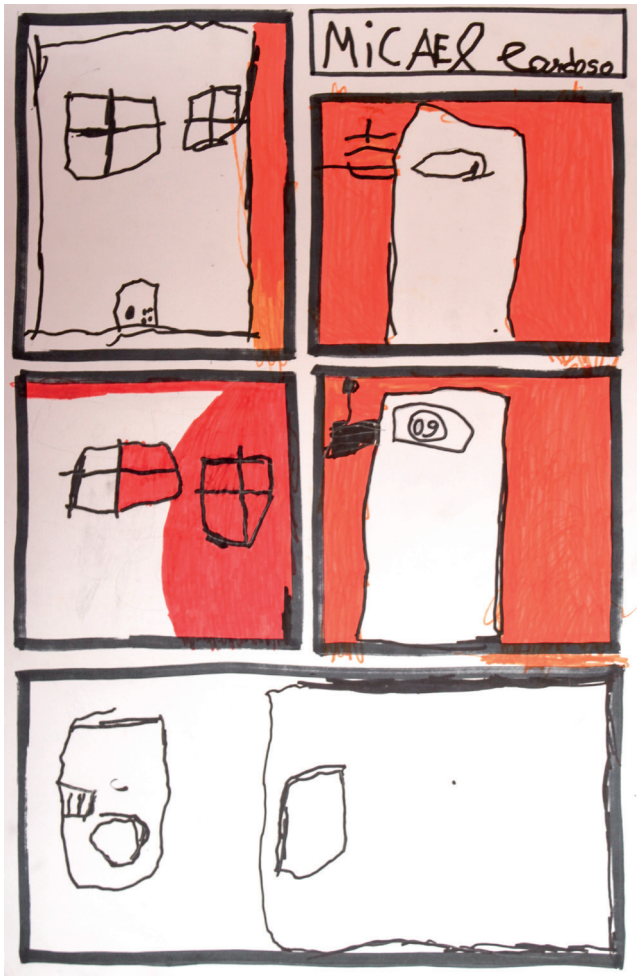

Hugo Rafael Oliveira Moura
VOU COMPRAR UM AMBULIGUEI
PARIS

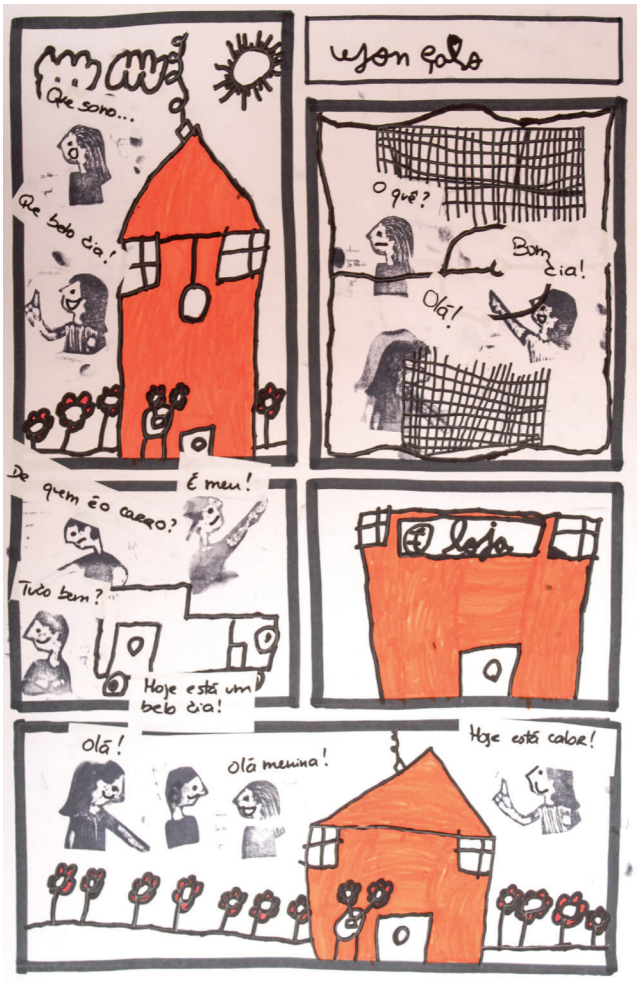

Mariana Beatriz
ESCOLA EB1
2 + 2=4

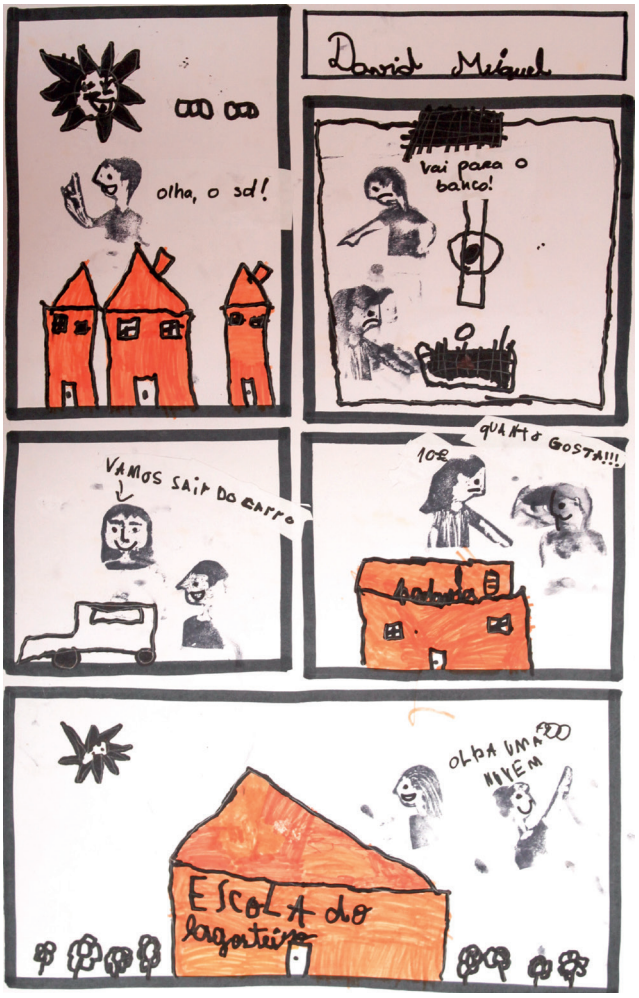

Rui
CHOPIN


O TRANSPORTE NO LAGARTEIRO
Como ir e vir....

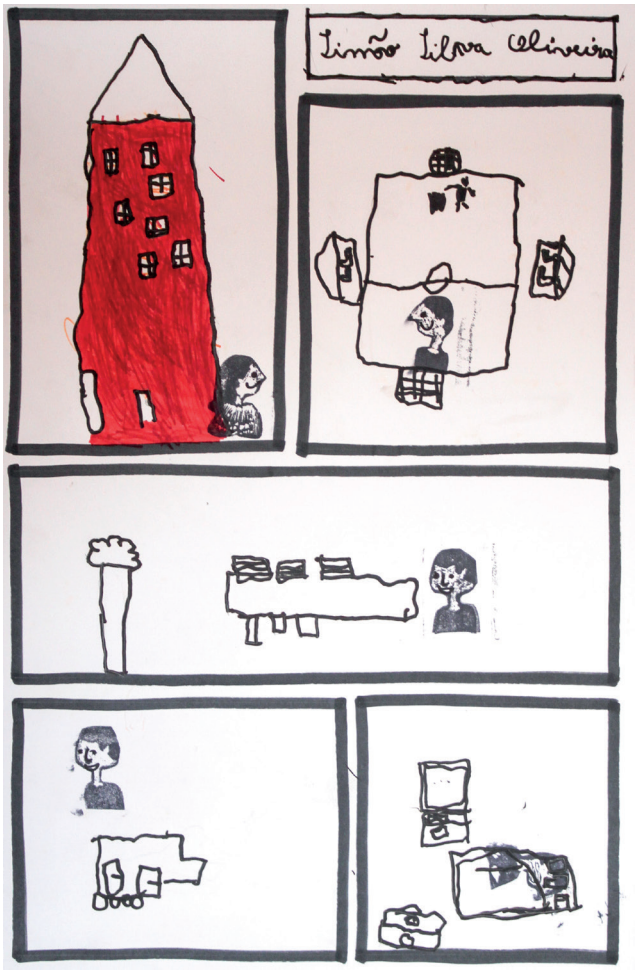

Olá Martim!
Lindo!
O que é isso?
olá!
olá mesmo!
Posso brincar com vocês?
Segura-te!
Que rápido!
Apertem os cintos.

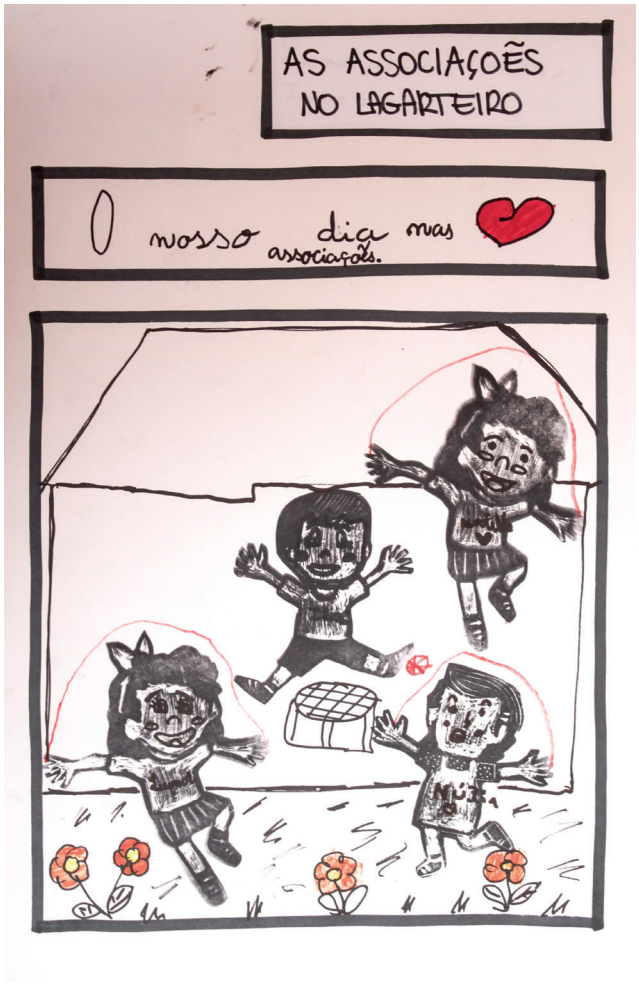

MiCAEL Cardoso
09


Que sono...
Que belo dia!
O quê?
Bom dia!
Olá!
De quem é o carro?
É meu!
Tudo bem?
loja
Hoje está um belo dia!
Olá!
Olá menina!
Hoje está calor!

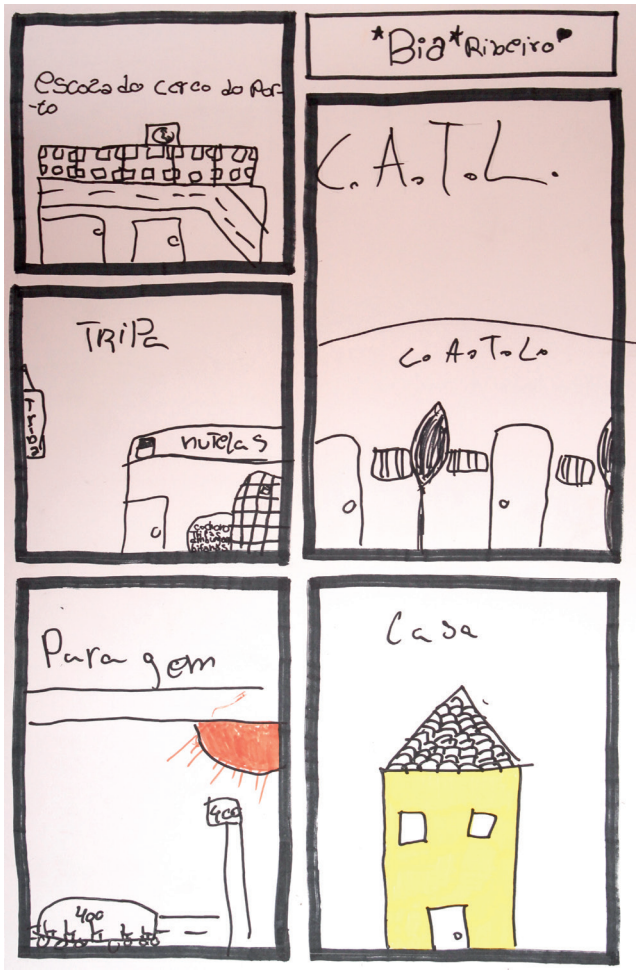

David Miguel
olha, o sol!
vai para o banco!
VAMOS SAIR DO CARRO
QUANTO GOSTA!!!
OLHA UMA NOVEM
ESCOLA do lagoteiro

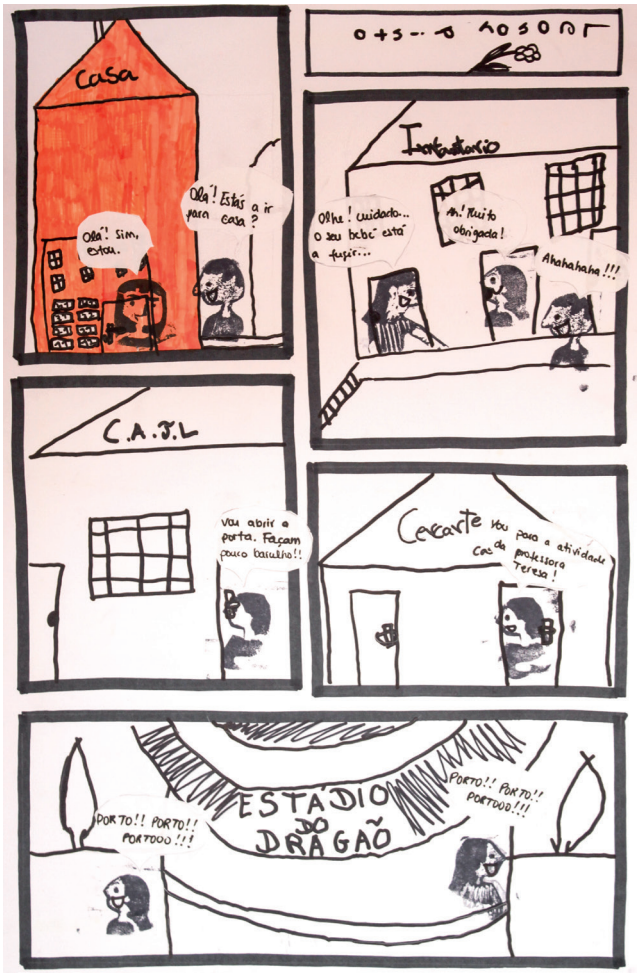

Carolina Moreira
EB1 ESCOLA do Lagoteiro


Simão Silva Oliveira


AS ASSOCIAÇOÊS NO LAGARTEIRO
O nosso dia nas associações.


IGOR
gosto de ir a escola.
Está um belo dia!
Vou-me divertir no ATL.


escola do cerco do Porto
*Bia*Ribeiro*
C.A.T.L.
TRIPA
nutelas
Paragem
Casa


Casa
Olá! Sim, estou.
Olá! Estás a ir para casa?
Olhe! cuidado... o seu bebé está a fugir...
Ah! Muito obrigada!
Ahahahaha!!!
C.A.T.L
Vou abrir a porta. Façam pouco barulho!!
Cercarte vou para a atividade casa da professora Teresa!
ESTÁDIO DO DRAGÃO
PORTO!! PORTO!! PORTOOO!!!
PORTO!! PORTO!! PORTOOO!!!

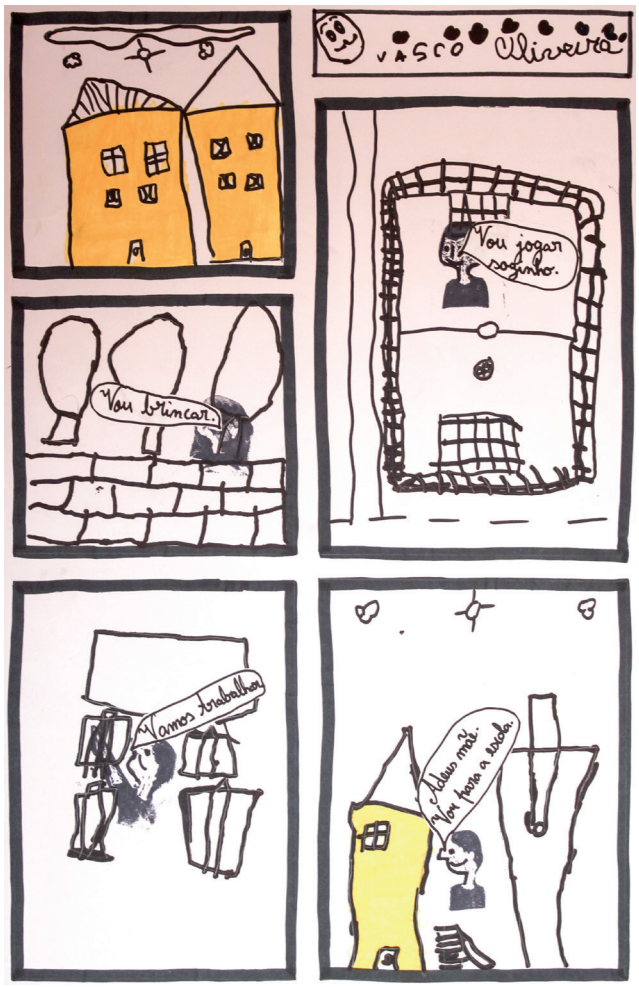

NÓRIA
Olá! Sou a avó da Núria.
ESCOLA
Eu sou bom na escola!
SALÃO DE DANÇA
C.A.T.L


MATILDE
ESCOLA
BOM DIA
C.A.T.L
M.C.
PAVILHÃO
PORTO.

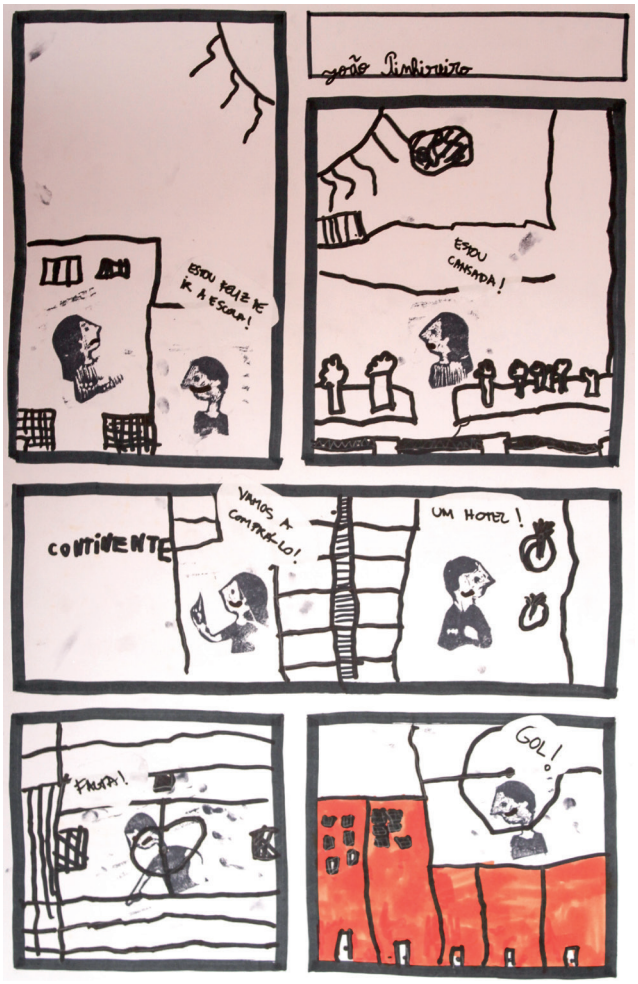

Olá amigo
Claro que sim. Depois brincamos
ISAAC
Amigo! Coitado... Apanha-me!
Eu vou-te apanhar!
Irmã!!! Apanha-me!!
AYÓ
Ai... cheguei à minha avó cansado!
Olá, tia!
Olá!!


O ESPAÇO DE JOGO NO LAGARTEIRO
joga de futebol incrível!

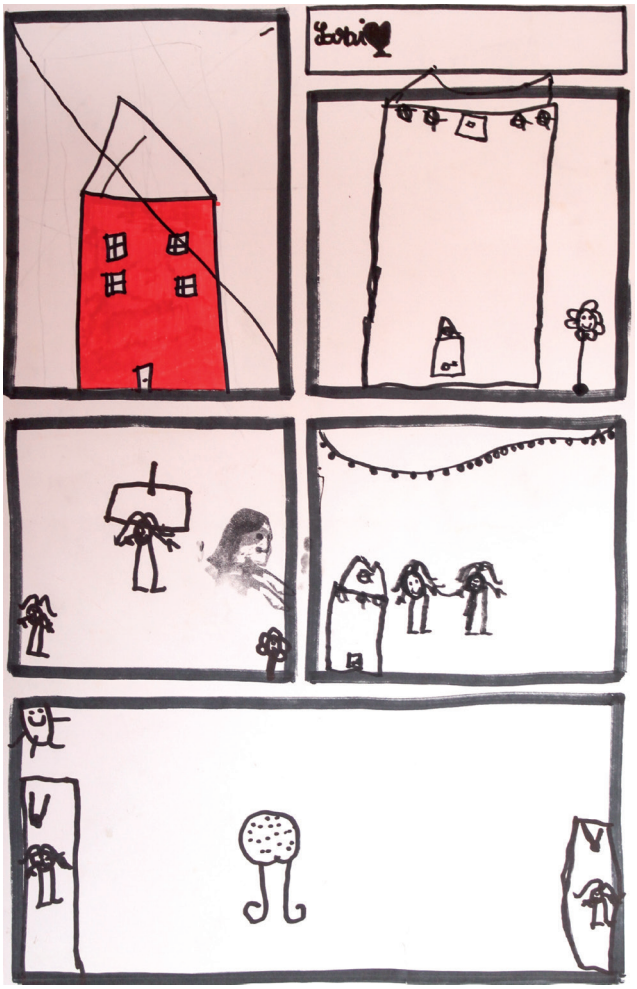

Daniel Cardoso
Vou jogar play
Amigo toma
Goloooo
Yes
Nãooo
Estou com sono

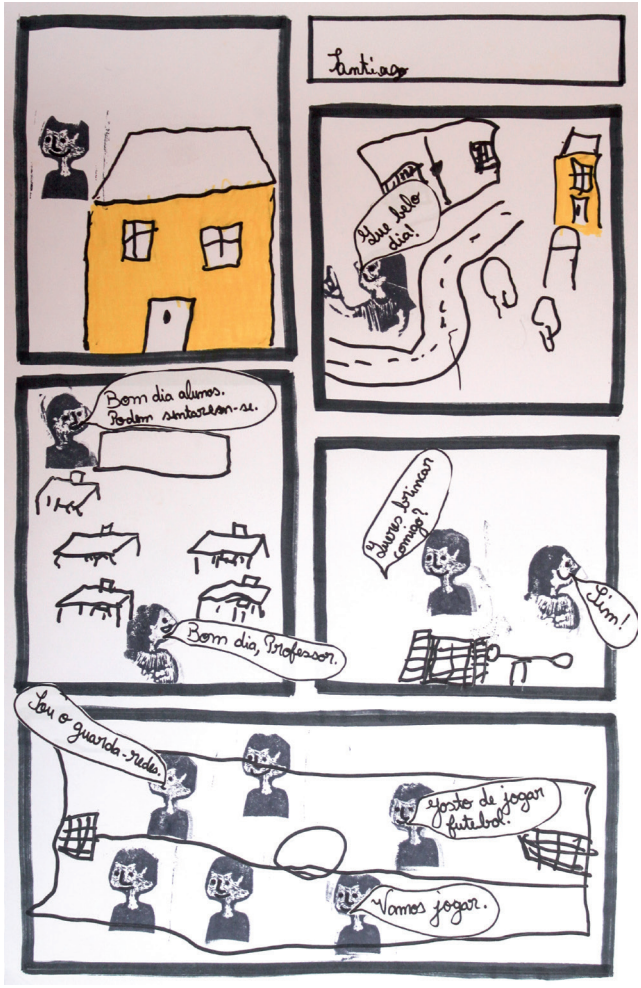

VASCO Oliveira
Vou brincar.
Vou jogar soginho.
Vamos trabalhar
Adeus mãe. Vou para a escola.


PEDRO DINIS DIAS


João Pinheiro
ESTOU FELIZ DE IR A ESCOLA!
ESTOU CANSADA!
CONTINENTE
VAMOS A COMPRÁ-LO!
UM HOTEL!
FAUTA!
GOL!


EU GOSTO DE IR PARA ESCOLA
EU GOSTO DO MC DONALDIS
EU ESTOU A GOSTAR DE BRINCAR!
NÃO VAMOS GANHAR
QUE LINDO DIA!




Santiago
Que belo dia!
Bom dia alunos. Podem sentarem-se.
Bom dia, Professor.
Quereis brincar comigo?
Sim!
Sou o guarda-redes.
Gosto de jogar futebol.
Vamos jogar.

ACTIVITY 8

LAGARTEIRO

N. kids 26
Date 25-08-2022
Time 17.00-18.30

MATERIALS

- Colourful chalks
- 4 measuring tapes
- 4 ball of yarn
- Drone
- 4 sheets with instructions A4

OBJECTIVES

- Make the model of some dreams expressed in the first activity as the final activity after all the others are performed.
- Make the children decide in which area they would like these activities and why.
- Have the children design the dimensions and characteristics of the space.

LOCATION:
Pavilhão Gimnodesportivo do Lagarteiro

*Yellowrocket_prods

PARTICIPANTS:
Centro Social do Lagarteiro
Cercar-te no Lagarteiro E8G
Equipa de Rua Oriental
Galerias Comunitárias +*

DEVELOPMENT

1. Groups

We start the activity in the sports field. We explain that today's activity will be dedicated to drawing and designing the dreams expressed in the first activity and deepened in all the others of the urban workshop and, thus, those activities/infrastructures that the children would like to have in the neighbourhood. We explain that the activity will be filmed with a drone to see how these elements could fit into the neighbourhood's public spaces from above.
The children are divided into four groups to draw four different programmes on a 1:1 scale. Each group is given a sheet with instructions on the activity and which elements to include in the programme. The chosen areas to be drawn are a basketball court, a girls' football field, a swimming pool, and a playground.

2. Planning and drawing

Each group decides where to draw and implement the programme within the public space, which is now mainly used as a car park.
Each group is given coloured chalk, a tape measure, yarn balls, and a sheet with instructions to follow:

- Design the playing area to be big enough for all the children to use.
- Draw the access to the play area.
- Draw trees around the play area where they want shade.
- Draw rubbish bins around the play area to put rubbish in so it does not get dirty.
- Write down the rules of use: timetables, who can use it, how to use it, and how to keep it clean.

As a first step, the children will have to measure and draw the perimeter of the area they have chosen for their programme. Then, they will have to draw the area with all its characteristic elements to be visible to both walkers and onlookers. When they finished drawing, they simulated how they would use the space, and they started playing in it.

RESULTS

The children were very excited about a drone filming and photographing them from above during the activity; for most of them, it was the first time they had seen a live drone, and they had much fun running and playing with each other as the drone flew over them in the first phase of the activity.
Once they were divided into groups, the children immediately decided where they wanted to draw the activities they chose to design. This is because these are dreams they have and requests they make all the time. Therefore, living in the public spaces of the neighbourhood during their free time, they know precisely which locations would be most suitable for climatic issues (sun, shade), access and proximity to homes and schools, as well as access ramps and stairs to the various levels of the neighbourhood.
The children were given few instructions, but they all understood how to measure the area, orient the play area, and mark out the space, keeping in mind obstacles on the ground (cars, car parks, light poles, trees, pavement).
This outdoor activity attracted the attention of many residents who looked out of their windows or sometimes sat outside to observe the children's activities.
At the end of the design and drawing activity, the children enjoyed imagining having and using such spaces in their neighbourhood and started to play with them.

PHOTOS OF THE ACTIVITY

Photo Credit: Larissa Ribeiro Cunha, Yellowrocket_prods

1





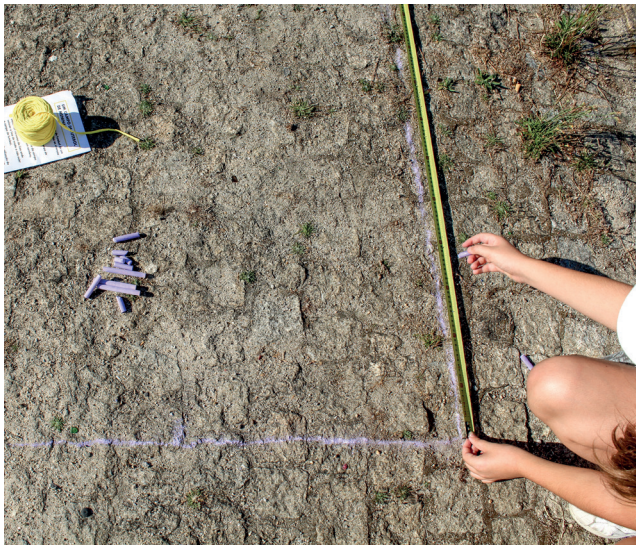


2































MATERIAL PRODUCED

LABORATÓRIO URBANO

Dia: 25 de agosto 2022
Lugar: Bairro do Lagarteiro

	Nome e sobrenome	Anos	Associação
1	Caio Costa	9	Cercar-te no Lagarteiro
2	Gonçalo Silva	10	Cercar-te no Lagarteiro
3	Leonor Pinto	11	Cercar-te no Lagarteiro
4	Jessica Neto	13	Cercar-te no Lagarteiro
5	Sofia Cardoso	6	Cercar-te no Lagarteiro
6	Beatriz Cardoso	8	Cercar-te no Lagarteiro
7	Irina Carvalho	8	Cercar-te no Lagarteiro
8	Liliana Rodrigues	10	Cercar-te no Lagarteiro
9	Duarte Oliveira	9	Cercar-te no Lagarteiro
10	Rúben Costa	7	Cercar-te no Lagarteiro
11	Rodrigo Costa	11	Cercar-te no Lagarteiro
12	Igor Almeida	11	ATL
13	Sofia Silva	9	ATL
14	Beatriz Ribeiro	11	ATL
15	Isaac Ribeiro	8	ATL
16	Júlio Saavedra	9	ERO
17	Micael Pereira	6	ERO
18	Benson	7	ERO
19	Micael Cardoso	6	ERO
20	Tiago Silva	8	ERO
21	João	7	ERO
22	Pipiano	7	ERO
23	Sonay	9	ERO
24	Teresa João (dadinha)	5	ERO
25	Davi	7	ERO
26	Quinzinha	4	ERO

UM CAMPO DE FUTEBOL DE MENINAS

- Desenhar o campo de futebol de um tamanho para que todas as crianças o possam utilizar.
- Desenhar os acessos ao campo de futebol.
- Desenhar árvores à volta do campo de futebol onde querem sombra.
- Desenhar caixotes do lixo onde colocar o lixo de modo a não sujar o campo de futebol.
- Escrever as regras de utilização do campo de futebol: horários, quem pode utilizá-lo, como utilizá-lo, como mantê-lo limpo, etc.

UM CAMPO DE BASQUETEBOL

- Desenhar o campo de basquetebol de um tamanho para que todas as crianças o possam utilizar.
- Desenhar os acessos ao campo de basquetebol.
- Desenhar árvores à volta do campo de basquetebol onde querem sombra.
- Desenhar caixotes do lixo onde colocar o lixo de modo a não sujar o campo de basquetebol.
- Escrever as regras de utilização do campo de basquetebol: horários, quem pode utilizá-lo, como utilizá-lo, como mantê-lo limpo, etc.





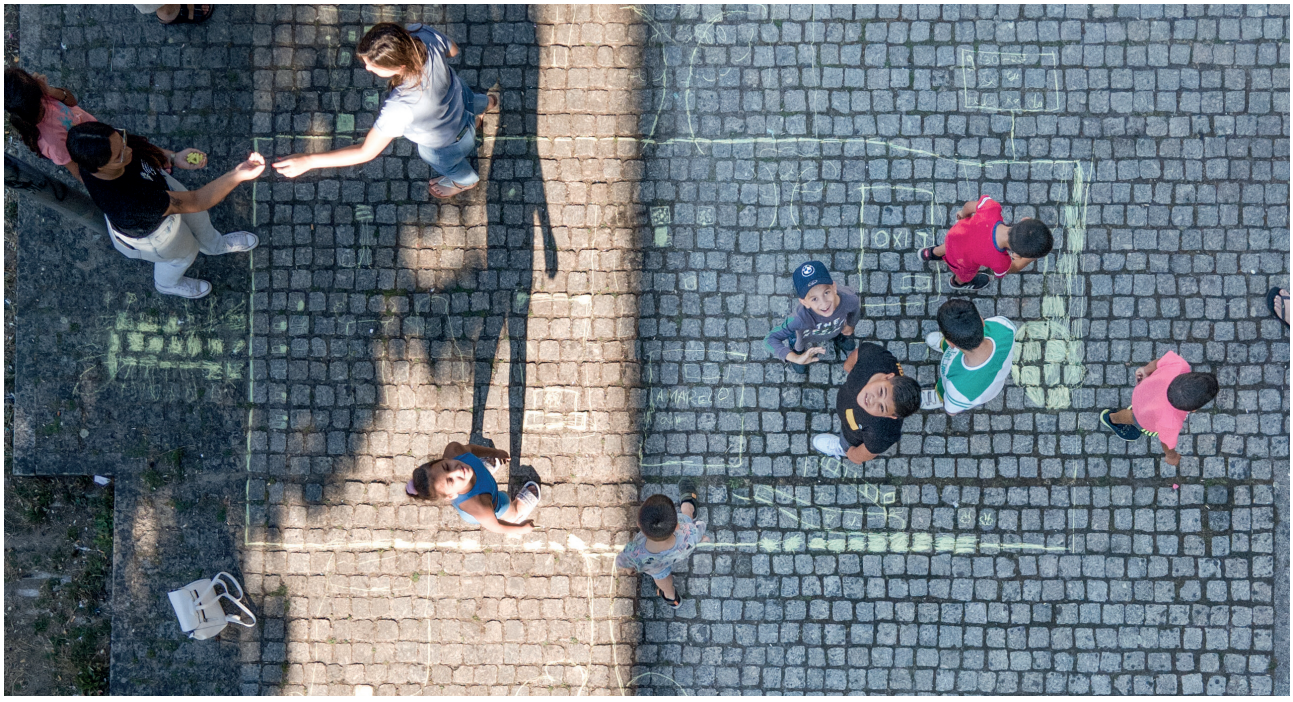
UMA PISCINA

- Desenhar a piscina de um tamanho para que todas as crianças a possam utilizar.
- Desenhar os acessos: escada de entrada para a água, prancha de mergulho, etc.
- Desenhar árvores à volta da piscina, onde querem sombra.
- Desenhar caixotes do lixo onde colocar o lixo de modo a não sujar a piscina.
- Escrever as regras de utilização da piscina: horários, quem pode utilizá-la, como utilizá-la, como mantê-la limpa, etc.

UM PARQUE INFANTIL

- Desenhar o parque infantil de um tamanho para que todas as crianças o possam utilizar.
- Desenhar os acessos e os equipamentos do parque infantil: escorrega, baloiços, etc.
- Desenhar árvores à volta do parque infantil onde querem sombra.
- Desenhar caixotes do lixo onde colocar o lixo de modo a não sujar o parque infantil.
- Escrever as regras de utilização do parque infantil: horários, quem pode utilizá-lo, como utilizá-lo, como mantê-lo limpo, etc.





ACTIVITY 9

LAGARTEIRO

N. kids -
Date 15-09-2022
Time 17.00-19.00

MATERIALS

- Clips
- Ball of yarn
- Tape
- Computer
- Projector
- Bluetooth speaker

OBJECTIVES

- Involve the community in the work done with the children and stimulate conversations, criticism, thoughts, and requests.
- Show the community the work done and the results highlighted.
- Share with the community the children's thoughts, criticisms, projects, and dreams, as well as their use of public spaces in the neighbourhood and their appropriation.

LOCATION:
Centro Social do Lagarteiro

PARTICIPANTS:
Centro Social do Lagarteiro
Cercar-te no Lagarteiro E8G
Equipa de Rua Oriental
Galerias Comunitárias

DEVELOPMENT

1. Acknowledgements

The final activity is a party in the neighbourhood and an exhibition of all the work created by the children during the Urban Laboratory; parents/families, associations, the Casa da Arquitectura museum, friends, and university professors are invited.
The activity starts in the sports field, where everyone gathers. All the work done with the children during the Urban Laboratory is explained, and all the entities involved and those who helped with the workshops are thanked.

2. Screening room

The exhibition was set up inside the rooms used by the Centro Social Lagarteiro ATL.
In the first room, two short movies were projected by combining the videos and photos of the register made during the activities. This allows visitors to see the work done with the children and shows the public spaces of the neighbourhood and how the children use them.

3. Exhibition rooms

In the other rooms of the association, an exhibition was set up with all the work produced by the children, individually and in groups, and photographs tracing the chronology of activities over the months.
At the end of the exhibition, a community snack was prepared by the children's parents to mark the event.

RESULTS

The inauguration and final celebration of the workshop were attended by all the children who had participated in the activities, some parents, especially the mothers, and even some grandmothers and relatives, all the operators of the associations that had collaborated in the realisation of the activities, as well as the representatives of the educational service of the Casa da Arquitectura museum, friends that supported the project with their specific skills, friends of friends interested in the project, and students and professors from the Faculty of Architecture interested in the theme.
The children were very enthusiastic and proud to see all their completed works distributed in the spaces; they searched for the ones they had made and proudly showed them to their parents.
The photos also aroused much interest in recalling the activities' chronological development and, thus, the project's growth.
The video projection was a success and was critical for those who came from outside to better understand the project, its objectives and its progress.
The children's parents actively contributed to the party by preparing food for a community snack for the children and guests.
The ATL operators asked if there would be a second edition of the Urban Laboratory, as the children and parents liked the initiative so much that they asked their children to continue in this workshop. This is probably the best result that could have been hoped for, namely recognition by the parents, children, and associations of the usefulness of the activities carried out, of the involvement, growth and results, to the extent that they have asked for it to be incorporated into the association's programme for subsequent years.

PHOTOS OF THE ACTIVITY

Photo Credit: Larissa Ribeiro Cunha

1

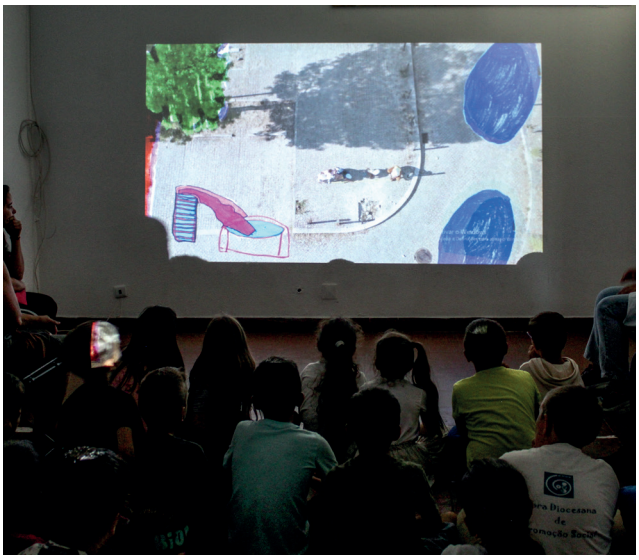






2





3









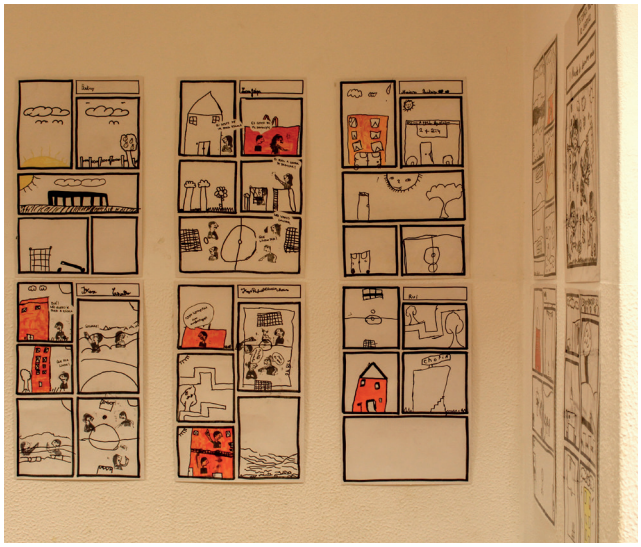



A ROTINA NO LAGARTEIRO
CASA
TOTAL SAFE


Porto.
WORLD







LAGARTEIRO EM FESTA!

QUINTA-FEIRA **15 DE SETEMBRO**

DESDE AS **17.00**

CAMPO DESPORTIVO









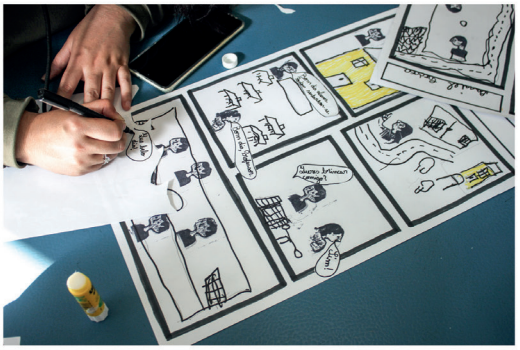
LABORATÓRIO URBANO
JANEIRO - AGOSTO DE 2022

Exposição dos trabalhos das crianças
Projecção de vídeo
Lanche comunitário









Promovido por

Financiado por

Fundação para a Ciência e a Tecnologia

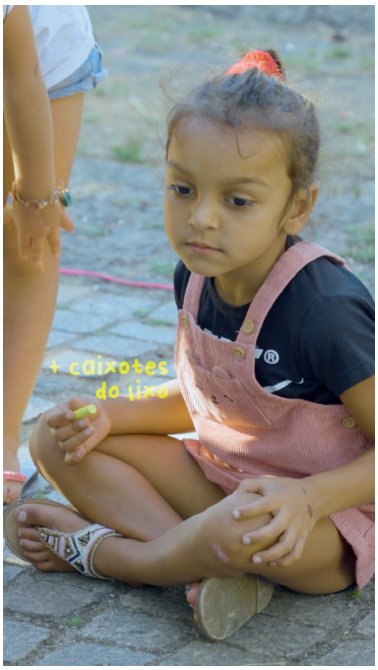
Parceiros

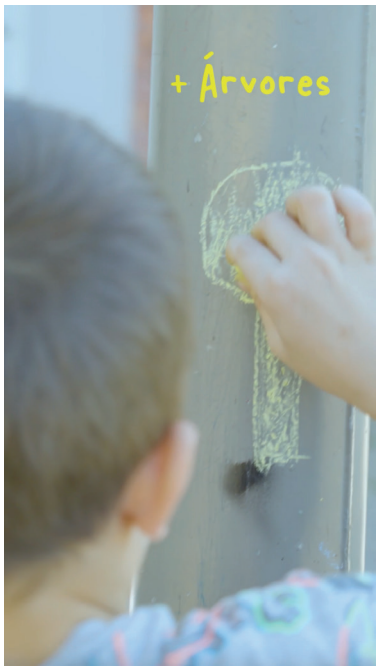
Norte Vida

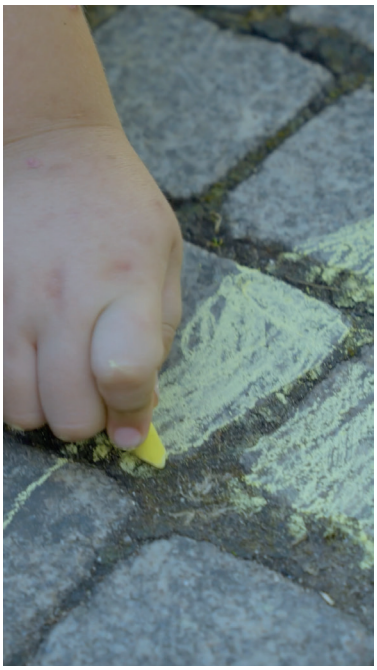
Video Credit: Yellowrocket_prods
























piscina





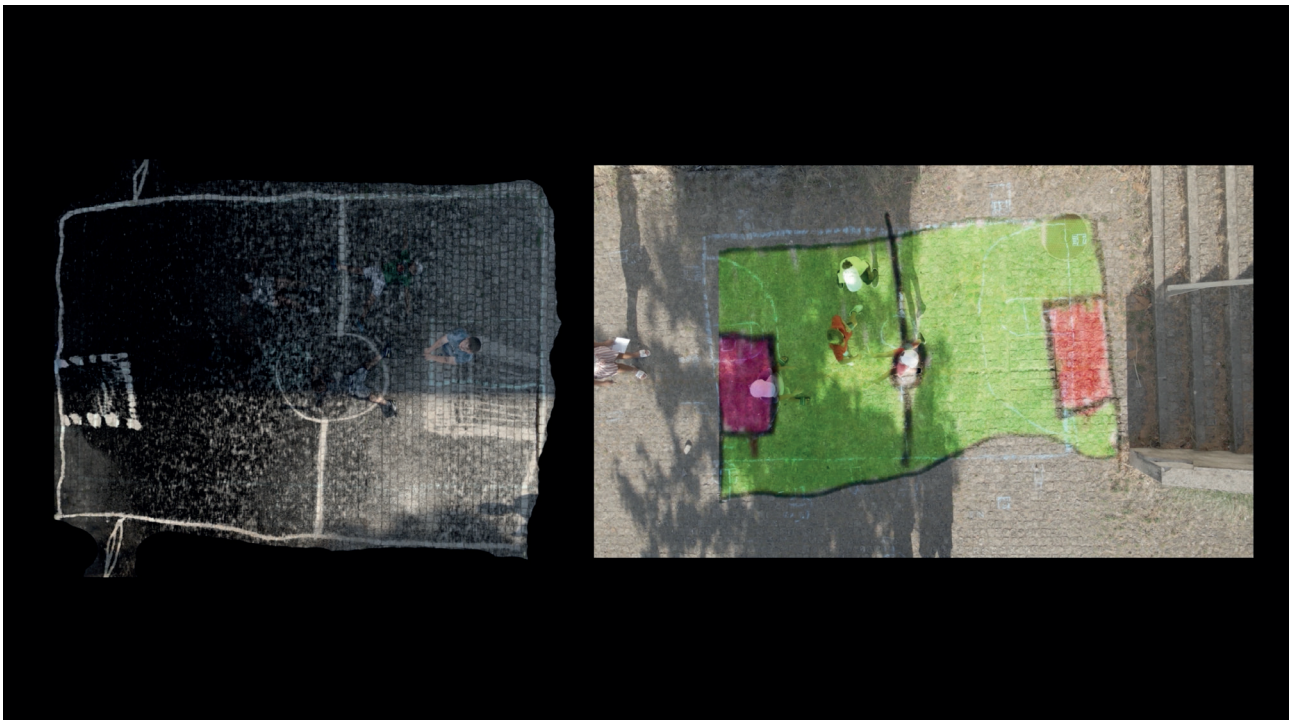



campo de
basket


campo de futebol
(para meninas)


obrigada :)

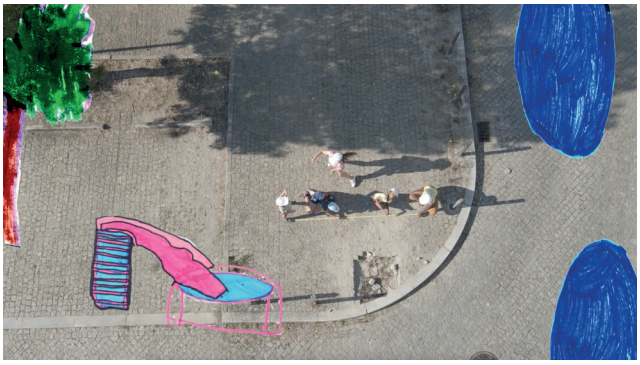
Video Credit: Olga Wardega

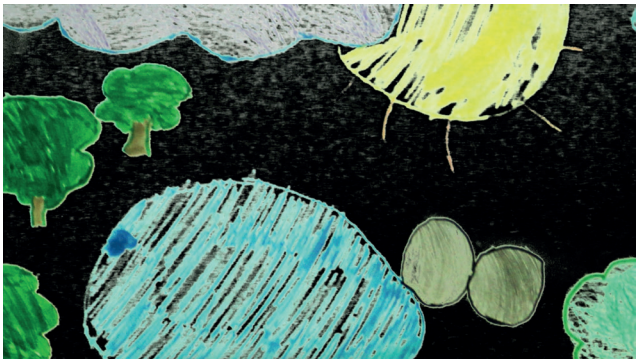














CONTUMIL

ACTIVITY 1

CONTUMIL

N. kids 13

Date 02-02-2022

Time 17.45-19.15

MATERIALS

- Printed photographs
- Flyers of the project
- Ball of yarn
- 3 coloured drawing sheets A2
- Sticky notes
- Markers
- Tape

OBJECTIVES

- Meet the actors involved: children and facilitators get to know each other to cooperate better for the planned workshops.
- Get to know children's daily life and understand the positive and negative aspects of the current infrastructure to identify their priority needs.
- Official communication of the Research Project: strengthen the community's trust in the project.

LOCATION:
Equipa de Rua Oriental activities room

PARTICIPANTS:
Equipa de Rua Oriental

DEVELOPMENT

1. Personal presentation

Children arrive and sign the attendance sheet.
The project flyer is being handed out so the children can bring it to their parents. We introduced ourselves, our work, and the workshop to the children.
We distribute the photos taken in the neighbourhood in the previous months during the observation phase of the associations' activities so that the children can recognise themselves through the camera lens.
We explain the project and how we will develop it together in the following months.

---

2. Children's presentations

We begin the workshop with an ice-breaking activity to get to know each other. The children stand in a circle with a ball of yarn to throw at each other. The children throw the ball of yarn to someone they do not know, and when they receive it, they have to say their name and something they like to do.
At the end of the game, all the children are linked to each other by a net created by the yarn.
The ice has been broken, and the activities can begin.

---

3. Activity clock

A big clock is drawn on a drawing sheet, and all the daily actions and activities are written down, divided between weekdays and the weekend.
The children are asked to reply to these questions that we write in the activity clock:
At what time do they wake up, leave for school, start school, have a break, have lunch, leave school, play, do homework, do sports, have dinner time, have after-dinner activities, and go to sleep?
This exercise allows us to understand the children's routine and their moments of play and exploration.

4. Skills

Children are asked to write their names and personal skills or qualities on a sticky note.
Then, the sticky notes are collected and organised on posters into different categories: art, nature, sport, technology, and others.
This exercise allows us to get to know the skills and talents of the children involved and clearly understand the activities that could be carried out in the neighbourhood with them.

---

5. I like - I do not like - I would like

We start the activity by asking the children the following questions:

- What do you like about the public spaces in your neighbourhood, and what do you dislike? Why?
- What do you dream of in the public spaces in your neighbourhood?

Then, we hand out sticky notes and markers to each child.
We hang on the wall the three A2 drawing sheets, and we write on them:
'In my neighbourhood I like...'
'I do not like'
'I would like'
The children write everything they think and want to say on sticky notes, referring to the public spaces in their neighbourhood. They then stick their ideas on the corresponding drawing sheets, depending on the category to which their word/sentence/drawing belongs.
The children who know how to write are independent in the activity, and those who do not yet know how to write (5-year-olds) are helped by the other children or the associations' staff.

RESULTS

Since this is a smaller group than the Lagarteiro one, on the first day of the workshop, all the activities that had been planned were possible, but they could not be done in Lagarteiro due to the larger number of children.
The activities on the first day were designed to be done together as one big group. This was deliberate to give all the children a chance to get to know each other and socialise so that they would feel comfortable working together for the upcoming activities.
The children had fun recognising each other in the photos distributed and were happy to receive the flyer and have something to take home to show their parents, to tell them about their day.
The children enjoyed the icebreaker activity of the ball of yarn. Everyone took the time to present themselves to others without shame. At the end of the activity, the children realised that thanks to this game, a strong and visible bond was created between them. They understood that one person's action can affect the whole group's action when people are connected. If one child pulls the yarn very hard towards him, all the others feel this force and must resist not moving. Thanks to this game, the children gained self-confidence and showed interest in the following activities to be done together in a spirit of cooperation.
The most significant difficulty for the activity with the drawing sheets and sticky notes was making the children think specifically about the public and open-air spaces in their neighbourhood, not the spaces in their homes. At first, children started to answer what they liked or disliked doing, but then after further explanation, they started to give answers focused on the spaces they use on their way to school or in the afternoon to play with their friends. Some of the children who could not yet write, instead of writing words or sentences, gave their answers through drawings, while others asked the association coordinators to write for them.
From the clock activity and listing activities during the day, one thing that emerged with the whole group was that the children go to bed very late at night. The lockdown mainly caused this change during the COVID-19 pandemic, in which the routines of the children's parents changed. They could not go out to work, and their parents started to go to bed later and later, so the children were also affected and started to do what their parents were doing.

The skills activity showed that technology is a very present element in the children's daily routines; in fact, they play more and more often with technological games at home, as opposed to outdoor games. The presence of mobile phones is also a powerful element. Despite this, some children continue to engage in outdoor activities, especially the neighbourhood streets, where they skate and ride their bicycles.
Among the positive elements that emerged in activity 5, the children appreciate that the neighbourhood is very green; they emphasise the presence of trees, flowers, and green spaces between the houses and would like it to be even greener.
On the other hand, among the harmful elements, they emphasise that the neighbourhood is dirty and run-down; they dream of a cleaner neighbourhood, streets without holes and broken urban elements, and more playgrounds.
The answers obtained from the children in both neighbourhoods are similar. The main problems are always dirt and degraded elements that no one takes care of, as well as the accumulation of rubbish near the houses, the lack of care towards public spaces, and the lack of elements, spaces, and programmes intended for children to play and gather.

Children's replies activity 3

WEEK

8.00 wake up
8.50 – 9.00 school start
11.00-11.30 break
13.00 lunch
15.30 end of school
16.00 homework
19.00-20.00 dinner
21.30/ 23.00/ 00.00/ 3.00 sleep (until this time TV + mobile phone)

WEEKEND

10.00/ 11.00/ 12.00 wake up
Afternoon 14.00-17.00 rollerblades, Fifa, Tik Tok, mobile phone, football
20.00 dinner
21.00 mass (Sunday)

Children's replies activity 4

ART

To paint
To draw

TECHNOLOGY

To play "jogo da gata"
To play Fifa and Roblox
To watch videos of celebrities
To watch videos on Tik Tok and Youtube
To use and play with cell phone

SPORT

To play soccer
Roller skating
Do gymnastics and dance
To ride a bike
To ride an electric scooter

NATURE
To play with flowers
I really like baby kittens
I like to pick flowers

OTHER
Go to the cinema
To read
Go to Norte Vida

Children's replies activity 5
IN MY NEIGHBOURHOOD I LIKE
Neighbourhood flowers
The neighbourhood is very full of trees
The sun
The park and the large courtyard around Norte Vida

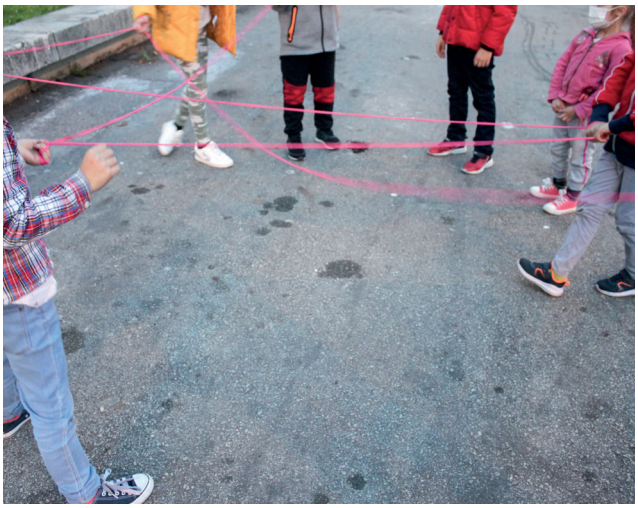
I DO NOT LIKE
It is really dark
It is all dirty and full of bottles
Trash
Dog poop on the street
Covid
Mud
Lots of lawn

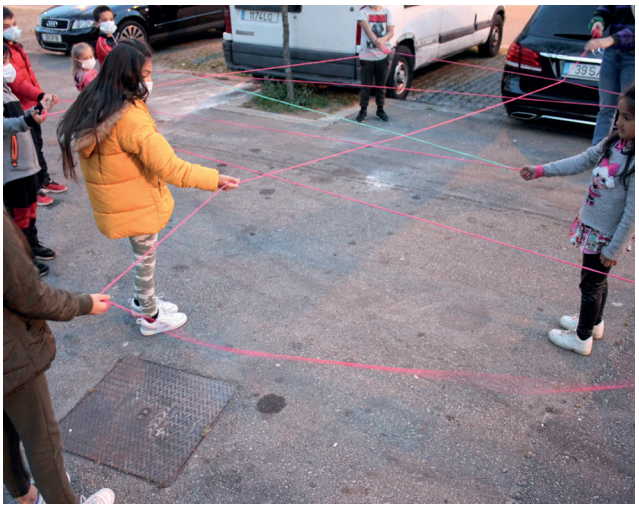
I WOULD LIKE
Pool
That the lawn in front of my house was a patio, and I wish it had a bigger park
Playground to play with my dolls
Trampoline
Better neighbourhood with flowers and more colourful
Coronavirus end
Everything tidy
Remove the holes in the street so you do not fall
Park by my house
That at my door, there was a playground
Park similar to the one in São Roque
Beach
Store with everything
Clean neighbourhood

PHOTOS OF THE ACTIVITY

Photo Credit: Ana Rita Lima

2





3







4








ARTE
DESPORTO
TECNOLOGIA
NATUREZA
NORTE
VIDA

5



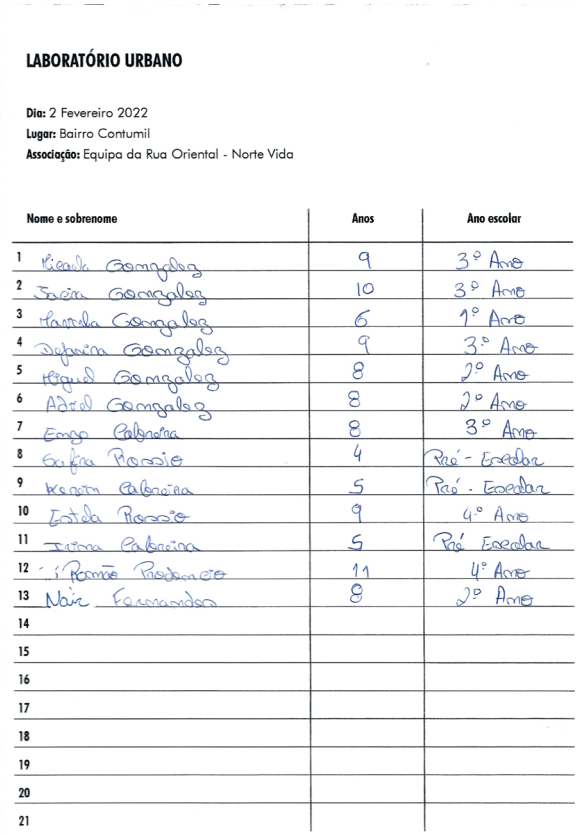



GOSTO
EU NÃO GOSTO
EU GOSTARIA
NORTE
VIDA


EU NÃO GOSTO
LIXO
EU GOSTARIA



MATERIAL PRODUCED



LABORATÓRIO URBANO

Dia: 2 Fevereiro 2022
Lugar: Bairro Contumil
Associação: Equipa da Rua Oriental - Norte Vida

	Nome e sobrenome	Anos	Ano escolar
1	Micaela Gonzalez	9	3º Ano
2	Jacira Gonzalez	10	3º Ano
3	Marinha Gonzalez	6	1º Ano
4	Dejanira Gonzalez	9	3º Ano
5	Miguel Gonzalez	8	2º Ano
6	Adriel Gonzalez	8	2º Ano
7	Enzo Cabreira	8	3º Ano
8	Safira Rossio	4	Pré - Escolar
9	Kevin Cabreira	5	Pré - Escolar
10	Estela Rossio	9	4º Ano
11	Irina Cabreira	5	Pré Escolar
12	Romão Prodencio	11	4º Ano
13	Nair Fernandes	8	2º Ano
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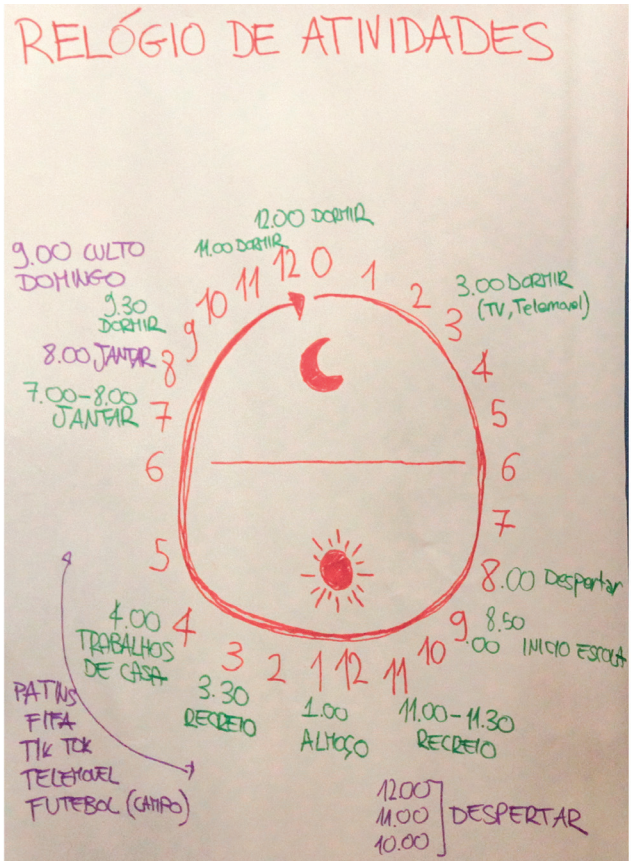

RELÓGIO DE ATIVIDADES
12.00 DORMIR
11.00 DORMIR
9.00 CULTO DOMINGO
9.30 DORMIR
8.00 JANTAR
7.00-8.00 JANTAR
3.00 DORMIR (TV, Telemóvel)
8.00 Despertar
8.50
9.00 INICIO ESCOLA
4.00 TRABALHOS DE CASA
3.30 RECREIO
1.00 ALMOÇO
11.00-11.30 RECREIO
PATINS
FITA
TIK TOK
TELEMÓVEL
FUTEBOL (CAMPO)
12.00
11.00
10.00
DESPERTAR


OUTROS
ARTE
DESPORTO
TECNOLOGIA
NATUREZA


NO MEU BAIRRO...
FLORES DO BAIRRO
MUITO CHEIO ÁRVORES
EU GOSTO
PERTO DAS MINHAS AMIGAS
PARQUE INFANTIL
GOSTO:
Gosto da chuva
Gosto do Sol
ESTÁ MUITO ESCURO
TUDO SUJO CHEIO DE GARRAFAS
EU NÃO GOSTO
LIXO
Não gosto da Rua
UMA PISCINA
UM TRAMPOLIM
EU GOSTARIA
GOSTARIA DE TER O PARQUE DE SÃO ROQUE
TUDO ORGANIZADO DIREITINHO

ACTIVITY 2

CONTUMIL

N. kids 12

Date 23-02-2022

Time 17.45-19.15

MATERIALS

- 2 white drawing sheets A1
- 4 surveys A4
- 4 google map photo A4
- 10 white drawing sheets A4
- Markers

OBJECTIVES

- Explore the uses children make of public spaces and places in the neighbourhood. Understand how they move around and what feelings they experience.
- Collect information on the territory's elements, infrastructures and services - what exists, what is missing, and what works.
- Collect information about past and existing programs in which children have participated.

LOCATION:
Equipa de Rua Oriental activities room

PARTICIPANTS:
Equipa de Rua Oriental

DEVELOPMENT

1A. Recognising my neighbourhood - Groups of younger children

Younger children (ages 5 to 7) divided into two groups are asked to draw a map of their neighbourhood together on a blank piece of paper. On the drawing, they can focus on housing, schools, parks, sports fields and other facilities they think are necessary to represent.

This activity aims to identify the daily network children use to carry out everyday activities and how they perceive them: spaces for relationships, commerce, education, play, public transport and roads.

Children are also asked to draw their feelings in these places—do they feel safe there? Do they feel free to play? Do they miss shade? At the end, each group publicly presents their completed drawing to all the other children and explains the details.

1B. Sensory mapping and survey - groups of older children

Older children (ages 8 to 11) work individually. Each child is given a survey to fill in individually and a neighbourhood map to draw on.

For the map, they are asked to draw their daily paths and spaces in different colours: home-school, home-sports, and home-nature routes. Places they like and places they dislike. Places they find dangerous, noisy and dirty.

In the survey, children are asked to answer specific questions regarding public space use, perception, and experience, how they use it, what activities they do, and what feelings they have about it. They are also asked about the neighbourhood's relationship with the city regarding connections and integration.

The objective of this activity was to understand how the built environment can influence children's sensory development:

Touch - play equipment

See - access to nature

Hear - noise from traffic
Smell - food odours
Balance - uneven pavement

2. The neighbourhood of my dreams

Each child is given a blank sheet of paper on which they are asked to imagine and draw the neighbourhood of their dreams. The children can draw whatever they want; it can be a drawing of the neighbourhood or objects, elements, infrastructures, or programmes they would like to have in the neighbourhood if they could ask to be implemented.

RESULTS

The younger children made two maps of the neighbourhood. Both groups decided to represent their houses and buildings, and one also focused more on the green elements of the neighbourhood, which is full of trees.

The older children answered the survey individually and drew their daily routes on the neighbourhood map. The survey showed that all the children use the public spaces in the neighbourhood to play and hang out with friends, especially the streets and the public space in front of the association Equipa de Rua Oriental. They mainly play traditional games like hide and seek but would also like a playground or some structures where they could play.

They all agree that the neighbourhood is very green, and they would not like to have more trees because otherwise, it would become very dark because of the shade. They already say that at night, they do not feel safe in the neighbourhood because it is dark and violent.

From the maps that they drew, it is clear that the children go outside the neighbourhood and use the streets outside the neighbourhood, mainly to go to school and also to play on the streets, but when they want to leave the neighbourhood, they always go with their parents by car.

Children's replies activity 1.B

1. DO YOU USE THE NEIGHBOURHOOD'S OUTDOOR SPACE?
100% answer yes
WHICH AREAS DO YOU USE?
Sports field, the park, the street, the association Norte Vida
WHAT ACTIVITIES DO YOU DO IN THESE AREAS?
Playing. roller skating, drawing

2. IN THE NEIGHBOURHOOD, ARE ENOUGH SPACES WHERE YOU CAN PLAY?
100% answer yes
WHAT KIND OF GAMES DO YOU PLAY?
Caçadinhas, hide and seek, skip rope
WHERE DO YOU PLAY?
On the patio, in the street, at grandma's house, at the sports field, at the park
WHICH GAMES WOULD YOU LIKE TO HAVE IN THE NEIGHBOURHOOD?
Swings, slides, playground

3. ARE THERE ENOUGH GREEN SPACES IN THE NEIGHBOURHOOD?
100% answer yes
WOULD YOU LIKE THE NEIGHBOURHOOD TO HAVE MORE TREES AND GARDENS?
25% answer yes, 75% answer no
WHAT ACTIVITIES DO YOU DO IN THE GREEN SPACES?

Playing

4. DO YOU FEEL SAFE IN THE NEIGHBOURHOOD DURING THE DAY?
75% answer yes 25% answer no
AND AT NIGHT?
100% answer no
WHAT ARE THE DANGERS OF THE NEIGHBOURHOOD?
Kidnapping, a van kidnapping people, the streets

5. DOES THE NEIGHBOURHOOD HAVE SUFFICIENT OUTDOOR LIGHTING?
75% answer yes 25% answer no
WHAT ARE THE DARKEST PLACES IN THE NEIGHBOURHOOD?
The garden next to the sports field, the streets, outside my grandma's house, the park,

6. WHERE DO YOU GO WHEN YOU LEAVE THE NEIGHBOURHOOD?
The park, Areosa Park, school, shopping mall, my grandma's house
WHAT MEANS OF TRANSPORT DO YOU USE TO LEAVE THE NEIGHBOURHOOD?
By car, by metro, rollerblading,

7. DURING THE COVID-19 PANDEMIC, WHAT DID YOU MISS MOST ABOUT THE NEIGHBOURHOOD?
Not socializing, friends, going to the street, playing together

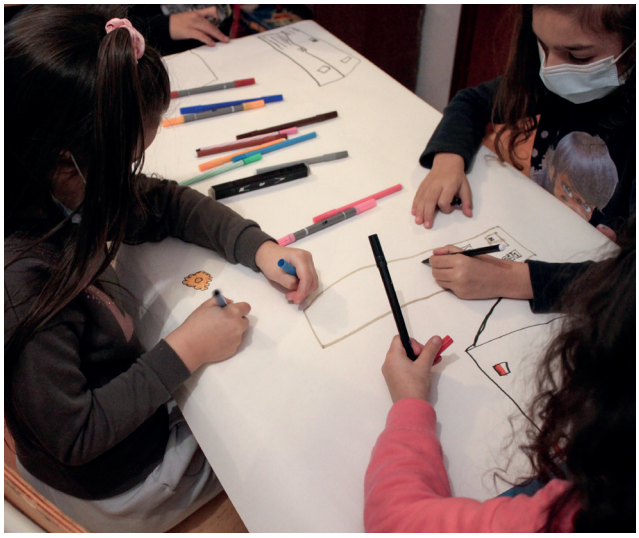
8. WHAT WOULD YOU LIKE TO HAVE IN THE NEIGHBOURHOOD OF YOUR DREAMS?
A mansion, a swimming pool, a playground, more games

PHOTOS OF THE ACTIVITY

Photo Credit: Ana Rita Lima, Elena Parnisari

1










RIO URBANO


LABORATÓRIO URBANO
LABORATÓRIO URBANO









MATERIAL PRODUCED

LABORATÓRIO URBANO

~~fevereiro~~
Dia: 23 de ~~março~~ 2022
Lugar: Bairro do Contumil

	Nome e sobrenome	Anos	Associação
1	Yasmim	5	
2	Vaia	8	
3	Taíais	6	
4	Shirley	~~10~~ 9	
5	Dafaniza	9	
6	Lucas	7	
7	Pequinha	6	
8	Alicinha	6	
9	Daiana	6	
10	Sofiza	5	
11	Estrela	10	
12	Kevinha	5	
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26			


Lucas



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? ~~Sim~~ Não
Que áreas usa? rua e campo
Quais atividades faz em estas áreas? passear

2 No bairro, há espaços suficientes onde poder brincar? Sim Não
Que tipos de jogos joga? saltar à corda
Onde joga? Na rua
Quais jogos gostaria de ter no bairro? escorrega e Bal

3 No bairro, há espaços verdes suficientes? ~~Sim~~ Não
Gostaria que o bairro tivesse mais árvores e jardins? Sim Não
Que atividades realiza nos espaços verdes? _____

4 Sente-se segura/seguro no bairro durante o dia? ~~Sim~~ Não
E durante a noite? Sim Não
Quais são os perigos do bairro? Tudo

5 O bairro tem iluminação exterior suficiente? Sim ~~Não~~
Quais são os lugares mais escuros do bairro? Rua

6 Para onde vai quando sai do bairro? É tudo
Com que meio de transporte sai do bairro? Carro e metro

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? _____
Ver a rua

8 O que gostaria de ter no bairro dos seus sonhos? piscina

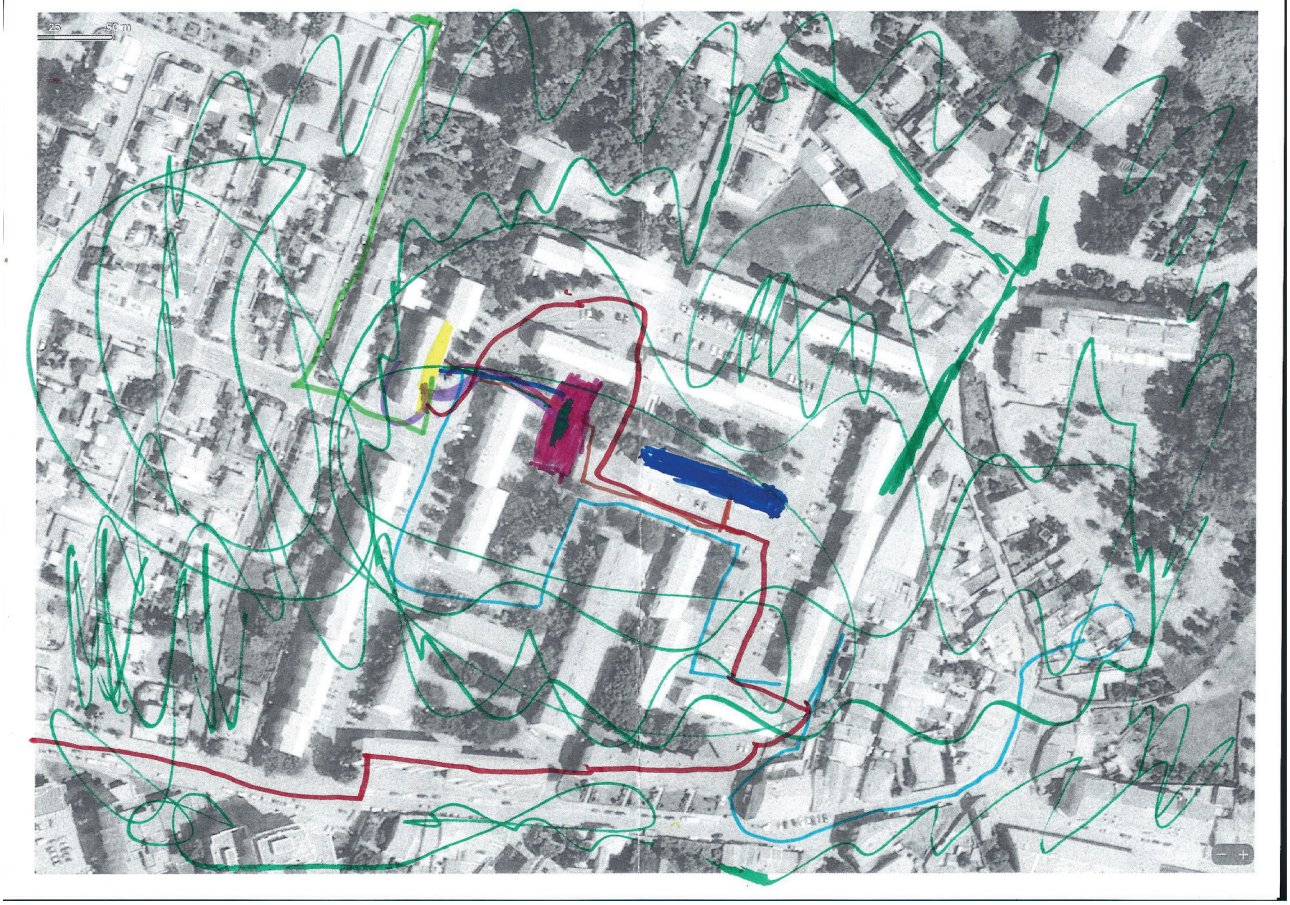
CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

_____
_____
_____

Menina Menino

FACULDADE DE ARQUITECTURA UNIVERSIDADE DO PORTO U.PORTO
FCT Fundação para a Ciência e a Tecnologia
CEAU
Norte Vida
COMUNITÁRIAS
Cercar-te



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? Sim Não
Que áreas usa? campo
Quais atividades faz em estas áreas? brincar

2 No bairro, há espaços suficientes onde poder brincar? Sim Não
Que tipos de jogos joga? escondidinhas
Onde joga? parque campo
Quais jogos gostaria de ter no bairro? um jardim

3 No bairro, há espaços verdes suficientes? Sim Não
Gostaria que o bairro tivesse mais árvores e jardins? Sim Não
Que atividades realiza nos espaços verdes? brincar

4 Sente-se segura/seguro no bairro durante o dia? Sim Não
E durante a noite? Sim Não
Quais são os perigos do bairro? roubar

5 O bairro tem iluminação exterior suficiente? Sim Não
Quais são os lugares mais escuros do bairro? o jardim

6 Para onde vai quando sai do bairro? parque
Com que meio de transporte sai do bairro? carro

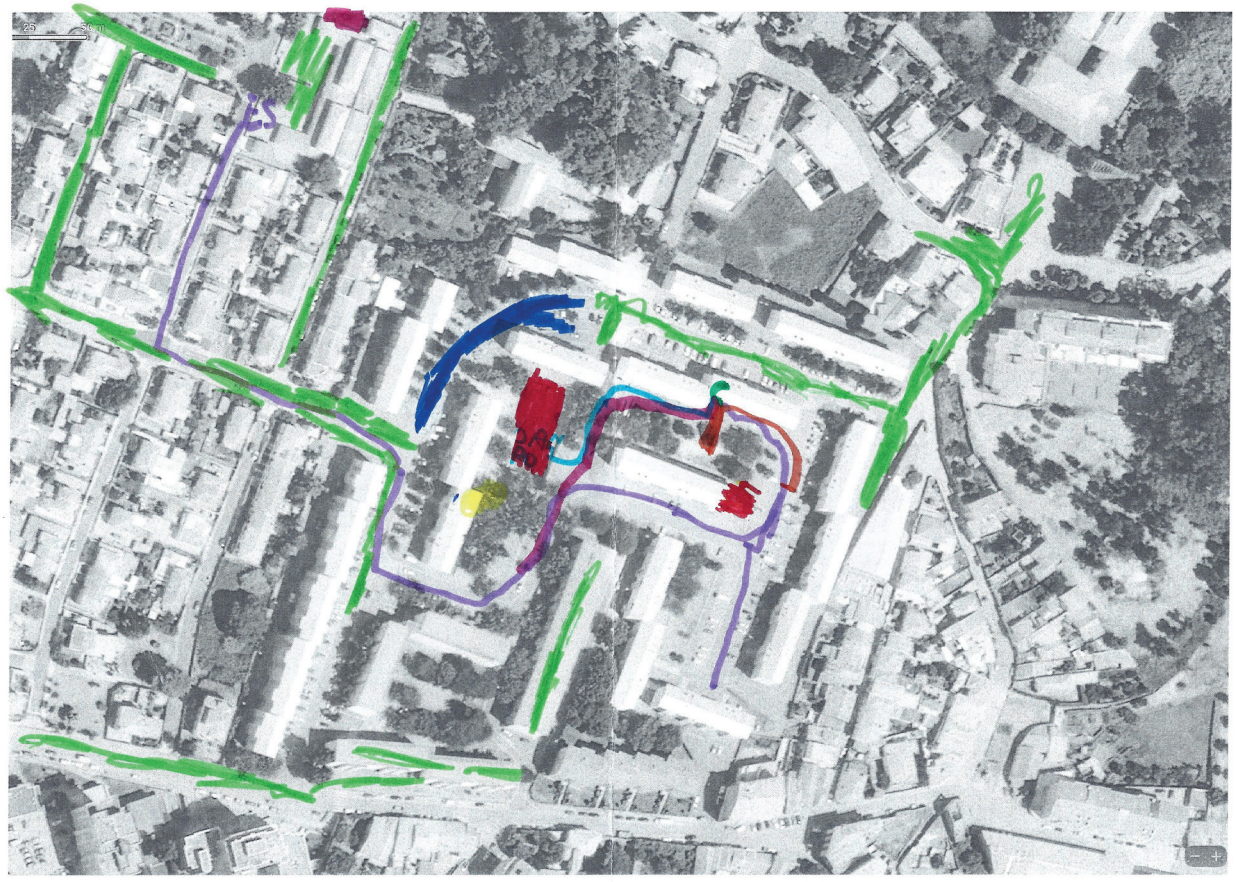
7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? brincar junto

8 O que gostaria de ter no bairro dos seus sonhos? mais jogos

CORES USADOS:

- A minha casa
- Caminho casa-escola
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

☒ Menina ☐ Menino



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

Stella

1 Usa o espaço exterior do bairro? [Sim] Não
Que áreas usa? CAMPO, PARQUE
Quais atividades faz em estas áreas? DESENHO, BRINCO

2 No bairro, há espaços suficientes onde poder brincar? [Sim] Não
Que tipos de jogos joga? ESCONDIDINHA, CACADINHAS
Onde joga? CASA AVÔ
Quais jogos gostaria de ter no bairro? BALANÇO, ESCORREGA

3 No bairro, há espaços verdes suficientes? [Sim] Não
Gostaria que o bairro tivesse mais árvores e jardins? [Sim] Não
Que atividades realiza nos espaços verdes? BRINCO

4 Sente-se segura/seguro no bairro durante o dia? [Sim] Não
E durante a noite? Sim [Não]
Quais são os perigos do bairro? CARRINHA A RAPTAR PESSOAS

5 O bairro tem iluminação exterior suficiente? [Sim] Não
Quais são os lugares mais escuros do bairro? FLORESTA BEIRA CASA AVÔ

6 Para onde vai quando sai do bairro? PARQUE AREOSA
Com que meio de transporte sai do bairro? PATINS

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? IR PARA A RUA

8 O que gostaria de ter no bairro dos seus sonhos? PARQUE

CORES USADOS:

- A minha casa
- Caminho casa-escola PÉ/CARRO
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos
- Lugares sujos

[X] Menina [ ] Menino



LABORATÓRIO URBANO

RECONHECENDO O MEU BAIRRO

1 Usa o espaço exterior do bairro? [Sim] Não
Que áreas usa? campo, jardim, ruas e o Norte VIDA
Quais atividades faz em estas áreas? brincar, andar de patins e brincar de pleras!

2 No bairro, há espaços suficientes onde poder brincar? [Sim] Não
Que tipos de jogos joga? todos os jogos.
Onde joga? no patio.
Quais jogos gostaria de ter no bairro? todos.

3 No bairro, há espaços verdes suficientes? [Sim] Não
Gostaria que o bairro tivesse mais árvores e jardins? [Sim] Não
Que atividades realiza nos espaços verdes? brincar.

4 Sente-se segura/seguro no bairro durante o dia? [Sim] Não
E durante a noite? Sim [Não]
Quais são os perigos do bairro? estrados.

5 O bairro tem iluminação exterior suficiente? [Sim] Não
Quais são os lugares mais escuros do bairro? o jardim ao lado do campo

6 Para onde vai quando sai do bairro? para o shoping e a casa da minha avó
Com que meio de transporte sai do bairro? Com Carro

7 Durante a pandemia COVID-19, o que sentiu mais falta no bairro? o convivio com os amigos

8 O que gostaria de ter no bairro dos seus sonhos? uma mansão.

SHIRLEY

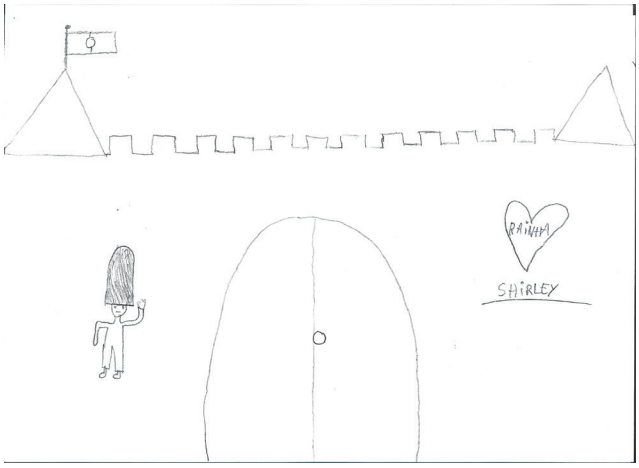
CORES USADOS:

- A minha casa
- Caminho casa-escola CARRO
- Caminho casa-desporto
- Caminho casa-natureza
- Lugares que eu gosto
- Lugares que não gosto
- Lugares perigosos
- Lugares barulhentos Campo
- Lugares sujos Campo

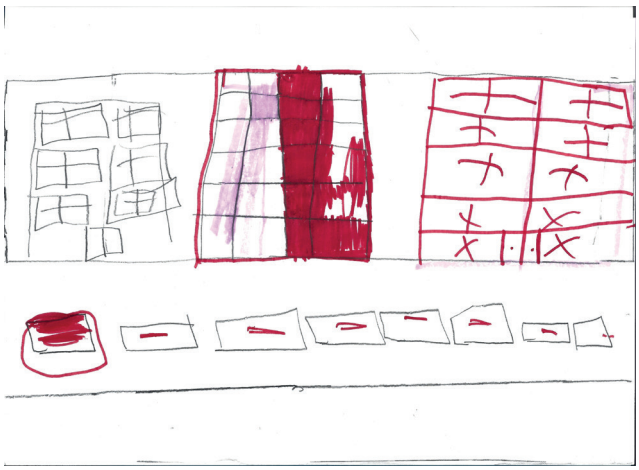
[X] Menina [ ] Menino

FACULDADE DE ARQUITETURA UNIVERSIDADE DO PORTO
FCT Fundação para a Ciência e a Tecnologia
CEAU
Norte Vida
COMUNITÁRIAS
Cercar-se




SHIRLEY





ACTIVITY 3

CONTUMIL

N. kids 10
Date 16-03-2022
Time 17.45-19.15

MATERIALS

- 1 white drawing sheet A0
- 15 white drawing sheets A4
- 5 coloured drawing sheets A4
- 15 flyers about the documentary
- Markers
- Scissors
- Glue

OBJECTIVES

- Make children see and recognise the characterising elements of their neighbourhood.
- Explain to the children that we want to discover their neighbourhood by translating their looks through the camera.
- Introduce the project of the short documentary to the children and explain what and how we will film together with them.

LOCATION:
Equipa de Rua Oriental activities room

PARTICIPANTS:
Equipa de Rua Oriental
Edna Vidigal

DEVELOPMENT

1. Presentation of Edna Vidigal

We started the activity with an icebreaker to get to know Edna Vidigal, the video maker and editor of the short documentary.
We do the activity outdoors. We start by doing some muscle warm-up exercises.
Then, all in a circle, in the first round, each person says their name; in the second round, each person says their favourite place in the neighbourhood; in the third round, each person says the favourite place of the person to their left, in the fourth round each person says the name and favourite place of the person to their right.
Before returning to the association room and starting the activity, we ask the children to line up, starting with those who live furthest away and ending with those who live closest to the association, and then we return.

---

2. Cut out the neighbourhood

Each child has an A4 white sheet on which they must draw the façade of their house/building. Once the drawing is finished, they have to cut out the outline.
When everyone has finished making their drawings, they should try to compose the neighbourhood together on a large white sheet of paper. When they are happy with the final composition, they can glue the houses onto the sheet.

---

3. Looking through the camera

We introduce the short documentary project that we will film in the neighbourhood. We write the documentary's title on coloured posters and some keywords to explain the meaning of the project: participation, rights, local, and art.

We show the children the camera with which we will be filming, explain how it works, and start making short test films so that the children can familiarise themselves with the tool and see themselves recorded. At the end, we distributed flyers explaining the project, which the children could take home and show to their mothers. Then, we asked if they wanted to participate in the project through interviews.

RESULTS

The children were delighted to meet a new person through the Urban Laboratory: Edna Vidigal. With her, we experienced a more artistic and experimental approach to the activities, starting to move our bodies together to get to know each other.

The children drew the neighbourhood through their houses, helping each other and collaborating on the final composition.

The children liked the idea of making a documentary together, of being filmed and being able to film themselves with the camera, and they could not wait to start and see the result. The children liked the idea of the documentary because, as mentioned above, children are used to using their mobile phones, especially the YouTube and TikTok apps, where they watch videos and upload videos of themselves dancing, singing, and playing.

The children were asked to think of places they would like to take us to, to let us discover their secret places, favourite places and the places they are afraid of in the neighbourhood's public spaces.

They will also ask their mothers if they would like to participate in the project, and they will take home a flyer explaining how the activities will be carried out and what themes will be addressed.

PHOTOS OF THE ACTIVITY

Photo Credit: Liliana Oliveira, Edna Vidigal, Elena Parnisari

1





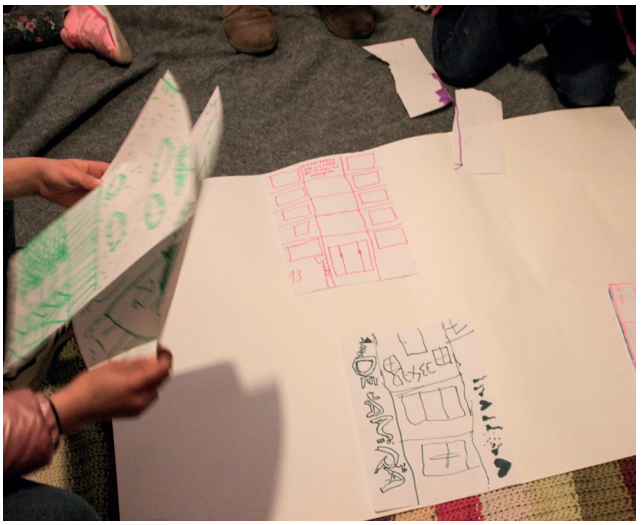


2















3











MATERIAL PRODUCED

LABORATÓRIO URBANO

Dia: 16 de março 2022
Lugar: Bairro do Contumil

	Nome e sobrenome	Anos	Associação
1	Nair Fernandes	8	
2	Yasmin Fernandes	5	
3	Micael Gonzalez	6	
4	Mariliza Gonzalez	6	
5	César Almeida		
6	Jaime Gonzalez (Sinho)	10	
7	Dejanira Gonzalez	9	
8	Kevin	5	
9	Safira Reis	5	
10	Estela Reis	10	
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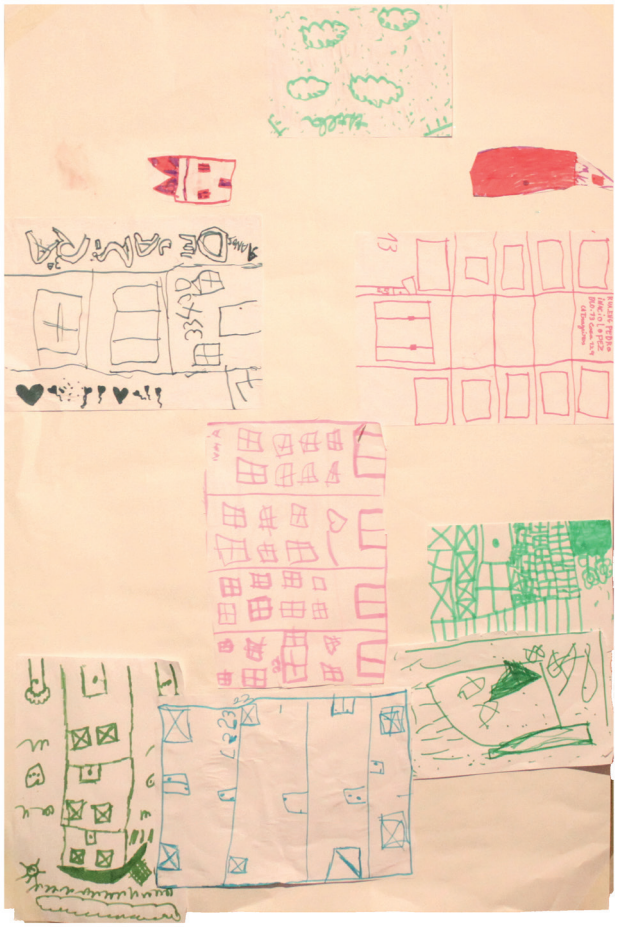


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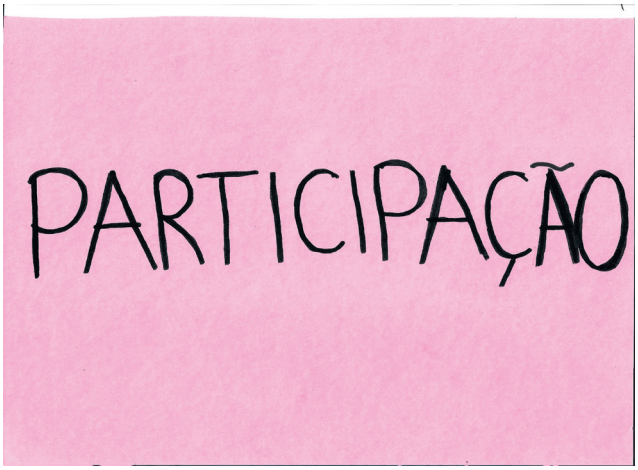
PARTICIPAÇÃO


LOCAL


DIREITOS


ARTE

ACTIVITY 4

CONTUMIL

N. kids 8

Date 23-03-2022

Time 17.45-19.15

MATERIALS

- 1 google map photo A1
- 1 google map photo A4
- Markers
- Tape
- Sticky notes
- Polaroid camera

OBJECTIVES

- Exploring areas of the neighbourhood where the children have never been.
- Pay attention to certain features and understand their impact on the neighbourhood's liveability.
- Insight into children's perspective of the relationship with urban space through photography as an intermediary object between their eyes and their thoughts and perceptions.

LOCATION:
Equipa de Rua Oriental activities room

PARTICIPANTS:
Equipa de Rua Oriental

DEVELOPMENT

1. Participatory walk

This activity is a participatory walk photographing the 'monuments' of the neighbourhood (places and points of reference) to create a cartography with photographs only. A map made from the collage of photos that the children decide to photograph and explaining why.

We start going out for a walk in the neighbourhood with the children.

Each child chooses a specific place where they want to go, which they want to discover and which they want to show the others. When we arrive at the chosen place, we mark where the place is on the map, and the child who has chosen that place takes a photograph and can decide whether to photograph just the place or with the other children inside.

Then, the child who has chosen that place writes on a sticky note why that specific place was chosen.

The other children write on other sticky notes the characteristics and feelings of that place: sound - what kind of noises can be heard (shouting, music, cars, birds...); smell (food, flowers, petrol...); temperature (lack of shade, is it too hot or too cold...); sight (cleanliness, tidiness...).

---

2. Community map

Once the walk is over, we return to the association room.

An A1 map of the neighbourhood is hung on the wall. We draw the route taken on it, attach the photos and sticky notes with all the children's comments, and review together all the routes taken and the feelings.

RESULTS

Only girls and no boys showed up for this activity.
Each one decided which place to go to show the others. In some cases, it was their favourite place to play or meet their friends, or a place they had never been to before and were curious but also afraid to go there alone, so they took advantage of being all together and with adults to be able to go there safely, or a forbidden place where their parents do not let them go such as the back of buildings, where their parents cannot see them and therefore cannot control if something happens to them, or a place where everyone goes and which is popular in the neighbourhood.
Once we arrived at the place, the girls could decide to take a picture of it, either alone or with all the girls there doing something. All the girls decided to photograph their friends at their chosen place. The girls loved the activity and wanted to continue exploring new places; they felt free to be in an all-girls group and protected to be with someone older but not in the authoritative role of parents.
The girls showed us how, in all these places, they play in the street doing dances, riding bikes, hiding, and using trees, benches, and walls as toys to jump or hide or play fantasy games, but during the walk, they also expressed their desire to have play structures to play with in their favourite spaces.

Children's replies:

1. Shirley: I have never been here; I was curious.
2. Afonsinha: I have never explored here because my mum will not let me; it is too far from home.
3. Abigail: I like this place because it is mysterious.
4. Dejanira: It is a beautiful place.
5. Marinha: It is a beautiful place.
6. Micaela: I like this place because it has flowers.
7. Irina: From here, you can see the walls of the buildings, which are beautiful.

PHOTOS OF THE ACTIVITY

Photo Credit: Liliana Oliveira

1























2







LABORATÓRIO URBANO

Dia: 23 de março 2022
Lugar: Bairro do Contumil

	Nome e sobrenome	Anos	Associação
1	Defanira Gonzalez	9	Equipa de Rua
2	Micaela Gonzalez	6	Oriental da
3	Micaela Gonzalez (Afonsinha)	9	Norte Vida
4	Jacira Gonzalez (Shirley)	10	
5	Irina Cabreiras	5	
6	Sofia Rossio	4	
7	Marinha Gonzalez	6	
8	Abigail Rodenco	10	
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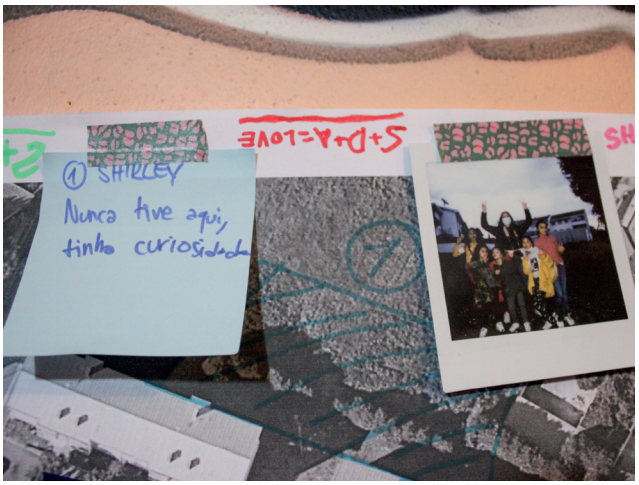



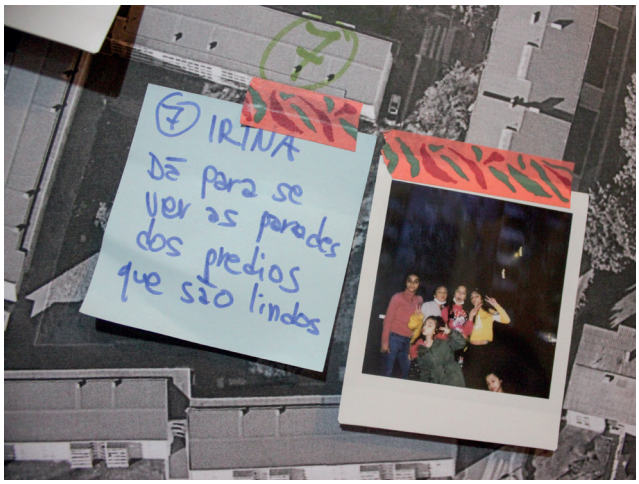

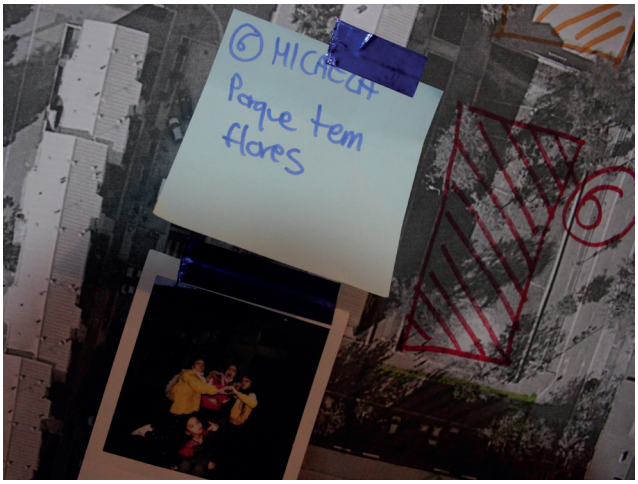

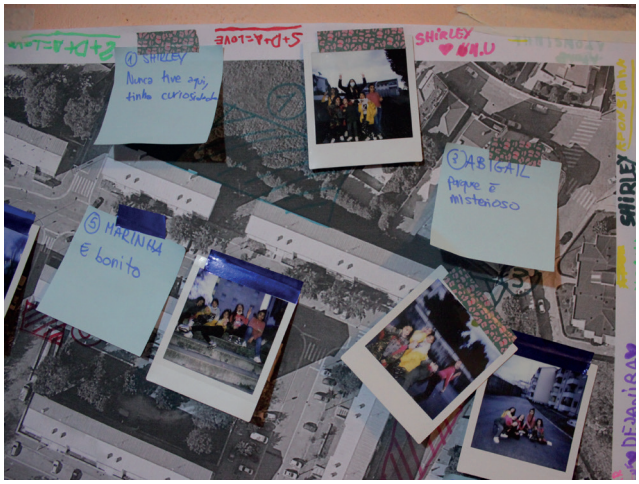


Abigail
① SHIRLEY
Nunca tive aqui, tinha curiosidade
SHIRLEY
⑦ ABIGAIL
Porque é misterioso
⑤ MARINHA
É bonito
④ DEJANIRA
Sitio bonito
⑥ MICAELA
Porque tem flores
② AFONSINHA
Nunca tinha explorado aqui porque a mãe não deixa. Muito longe da casa
⑦ IRINA
Dá para se ver as paredes dos predios que são lindos
MARINHA.19

ACTIVITY 5

CONTUMIL

N. kids 9

Date 13-04-2022

Time 15.00-16.30

MATERIALS

- Flyers
- Stickers

OBJECTIVES

- Get children out of the neighbourhood and make them travel to another city to observe different spaces and architecture.
- Understand the architect's role in various social contexts and familiarise them with the basics of architecture (drawing, building, models).
- Stimulate curiosity, ideas, and emotions about new topics that reflect the reality of public spaces and children's homes.

LOCATION:
Casa da Arquitectura, Matosinhos

PARTICIPANTS:
Equipa de Rua Oriental
Edna Vidigal

DEVELOPMENT

1. Going from the neighbourhood to the museum

The group of children who attend the activities of the Equipa de Rua Oriental association meet in the neighbourhood and take public transport, the metro from the metro stop 'Contumil' to travel to the museum Casa da Arquitectura.

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2. Visiting groups

The children reach the museum.

The museum's Educational Services periodically organise workshops for children, where they can create projects, play, and dream with them! In this activity, we will learn about the museum's exhibition spaces, history, and workshop spaces.

Outside, each child is given a map of the museum and a sticker to stick on their shirt to be recognised. The museum guides introduce the day's activity and ask the children some questions to engage them: Who knows what an architect does? How did you get to the museum today? Do you know what this museum contains?

---

3. Exhibition Flashback - Carrilho da Graça

Visit the museum's main exhibition, 'Flashback—Carrilho da Graça'. The children see for the first time architectural models of various scales and very different architectural projects and are given explanations of their uses, locations, and materials.

4. Exhibition What? When? Why not? Portuguese architecture

Visit the museum's secondary exhibition, 'What? When? Why not? Portuguese architecture. The exhibition is very interactive and deals with various themes of Portuguese architecture: women, fascism, colonialism, history, research, historiography, teaching, social, and pop. Children can observe very different drawings, photographs, projects, and models.

RESULTS

To reach the Casa da Arquitectura museum in Matosinhos, we had to walk out of the neighbourhood to the metro station in Contumil and take the metro. For some of the children, it was the first time they had taken the metro, as many children who leave the neighbourhood with their parents do so by car and not by public transport, or some of them take more frequently the bus, as the bus station is closer to the neighbourhood entrance.

During the journey on the metro (half an hour), the children started singing and playing games together to pass the time.

During the guided tour, the guide asked the children if they knew what an architect does. Most did not know what to answer because most only knew the figure of the engineer. So she took the children to the museum entrance, where there was a glass wall through which it was possible to see the archive of all the projects of the architects who decided to donate their work. They could see all the architectural models stored there.

The part that the children liked most was the area of the museum with the mock-ups of the projects because, from the models, they could understand how the project was done, how the spaces and the various parts of the building functioned, and the photographs through which they could learn about the evolution of architecture and its diffusion in its various spheres (social, feminist, colonialist, etc.).

None of the children had ever been to this museum before, and they all liked it; the children were amazed by the architecture, which was so different from the buildings they were used to seeing in their neighbourhood and the rest of the city.

PHOTOS OF THE ACTIVITY

Photo Credit: Edna Vidigal, Elena Parnisari

1






Contumil









2




Casa da
Arquitectura




Casa da
Arquitectura
WHAT, WHEN? WHY NOT?
Galeria da Casa
MAIS
NOW MORE

3


SMILE GIRLS





4











MATERIAL PRODUCED

LABORATÓRIO URBANO

Dia: 13 de abril 2022
Lugar: Casa da Arquitectura

	Nome e sobrenome	Anos	Associação
1	CESAR ALMEIDA	9	
2	AFONSINHA DULCE GONÇALEZ	9	
3	SHIRLEY GONÇALEZ	10	
4	NAIR FERNANDES	8	
5	SUELI FERNANDES	10	
6	LUISANDRA BARBOSA	11	
7	STELLA ROSSIO MONTEIRO	10	
8	DEJANIRA GONÇALEZ	9	
9	MARINHA GONÇALEZ	6	
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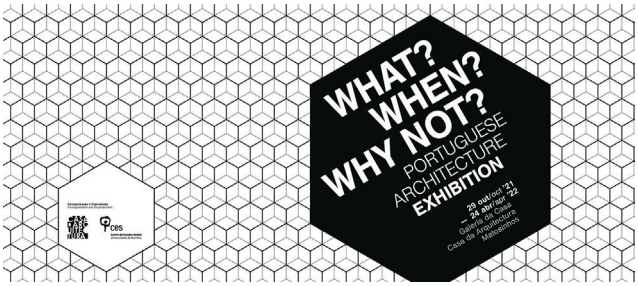

ACTIVITY 6

CONTUMIL

N. kids 11

Date 20-04-2022

Time 17.45-19.15

MATERIALS

- 20 white drawing sheets A4
- 1 white poliplat panel A0 5mm
- 1 google map photo A4
- 5 coloured drawing sheets A4
- 20 wooden sticks
- Ball of yarn
- Sponges
- Markers
- Scissors
- Tape
- Glue

OBJECTIVES

- Identify the spaces in the neighbourhood and the logic of their use. Help children understand the dimensions of spaces and the reciprocity between them.
- Stimulate children's imagination and a proactive attitude.
- Have the children choose which spaces they would like to have in the neighbourhood, in which locations, and with which utilities.

LOCATION:
Equipa de Rua Oriental activities room

PARTICIPANTS:
Equipa de Rua Oriental
Edna Vidigal

DEVELOPMENT

1. Build a model of the neighbourhood

After visiting the Casa da Arquitectura museum and seeing the work of the architects, we challenged the children to make a model of the neighbourhood and be the architects of their neighbourhood.

We brought a printed map of the neighbourhood so the children could better understand the location of everything.

The first thing we did was build the buildings. Each child uses a sponge for their building and draws the windows, doors and building numbers on the sponge. Once the buildings are finished, we glue them to the base.

Then, we draw the children in the neighbourhood. Each child draws themselves on a white sheet of paper, cuts out a character, attaches the character to wooden sticks, and places the wooden stick with the character on top of the building where they live.

Finally, they draw the football pitch on a coloured sheet, cut it out and glue it onto the model.

---

2. Designing public space

The children in groups should choose a place in the neighbourhood that could be the children's place. Once the place has been identified, they choose what kind of place it will be - a square, a park, a playground, a garden - and choose a name for this new public space.

The children decide to make a square named "Parque Conto 1000".

They then draw the square on coloured paper, glue it to a wooden stick, and place it in the model. To complete the model, they use a yarn to connect all the wooden sticks on which the children's characters are glued to the square's stick.

RESULTS

After the visit to the Casa da Arquitectura museum, since what the children liked most and generated curiosity were the architectural models, they were asked to build a model of their neighbourhood.
Everyone took it upon themselves to build their building and character. Then, they all decided how to assemble the model and where to place the buildings concerning reality and the distances between them. After positioning everything, the children were asked to design a shared public space.
The children chose to design a square together because they said there are no squares or meeting places in the neighbourhood, whereas there are in the rest of the city, so they opted for this urban element. Then, all together, they had to choose the name to give to this square, and they had to choose where to locate it according to the distance from the house each of them. At first, everyone wanted to have the square as close as possible to their house, but after several tests on the model, they agreed and found a spot that was equidistant for everyone so that no one would be too far away from this meeting place.

PHOTOS OF THE ACTIVITY

Photo Credit: Edna Vidigal, Elena Parnisari

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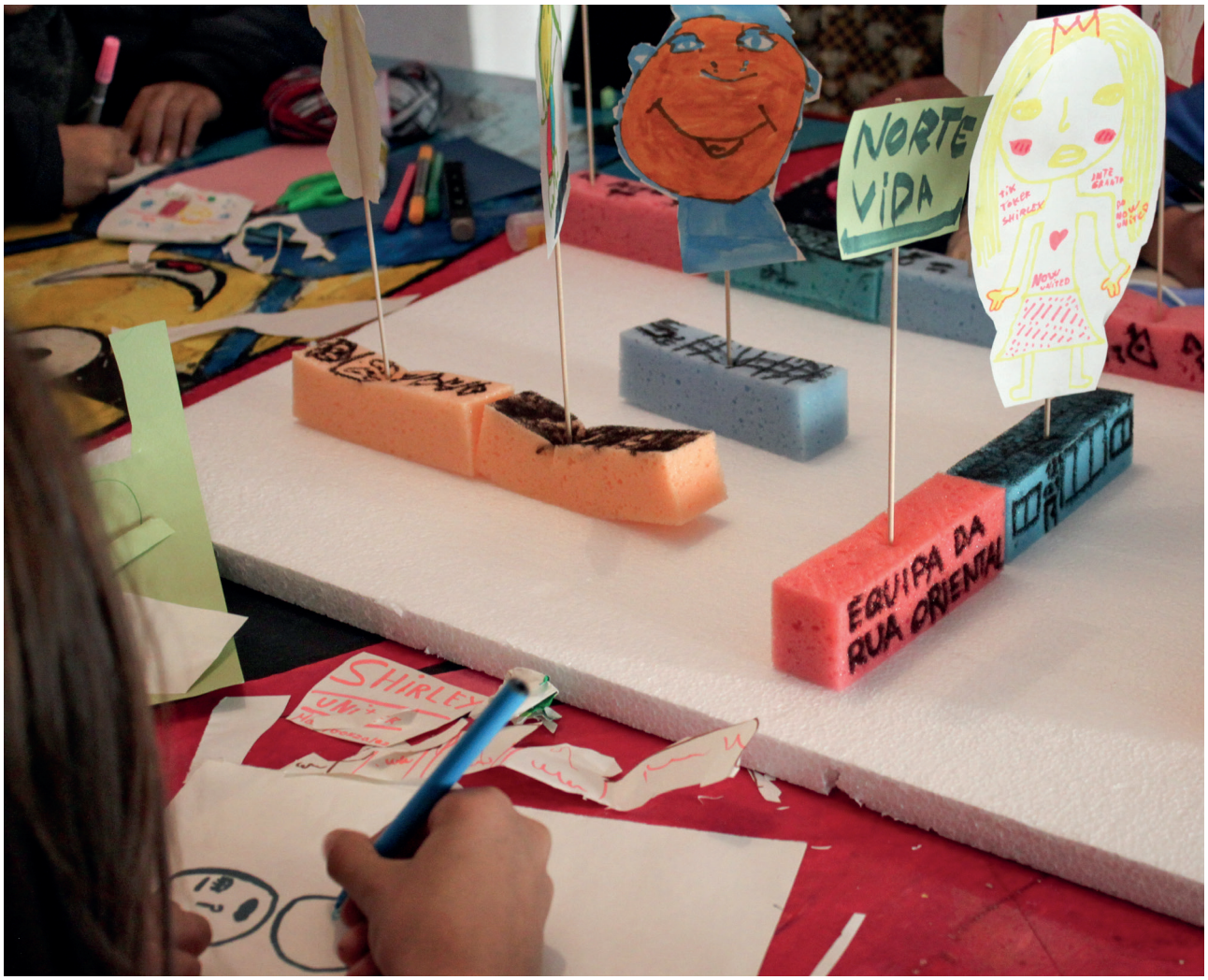
NORTE
VIDA
EQUIPA DA
RUA ORIENTAL
SHIRLEY





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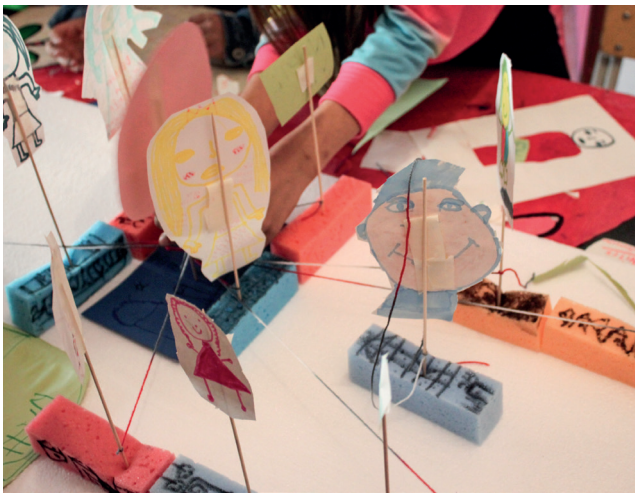



MATERIAL PRODUCED

LABORATÓRIO URBANO

Dia: 20 de abril 2022
Lugar: Bairro do Contumil

	Nome e sobrenome	Anos	Associação
1	Leandro Francês	8	
2	Marinha Gonzalez	6	
3	Dejanira Gonzalez	9	
4	Shirley Gonzalez	10	
5	Kevinho Cabaleira	5	
6	Safira Rossio	5	
7	Ariana Cardoso	6	
8	Fátima Ximenes	7	
9	Irina Cabaleiras	6	
10	Estela Rossio	10	
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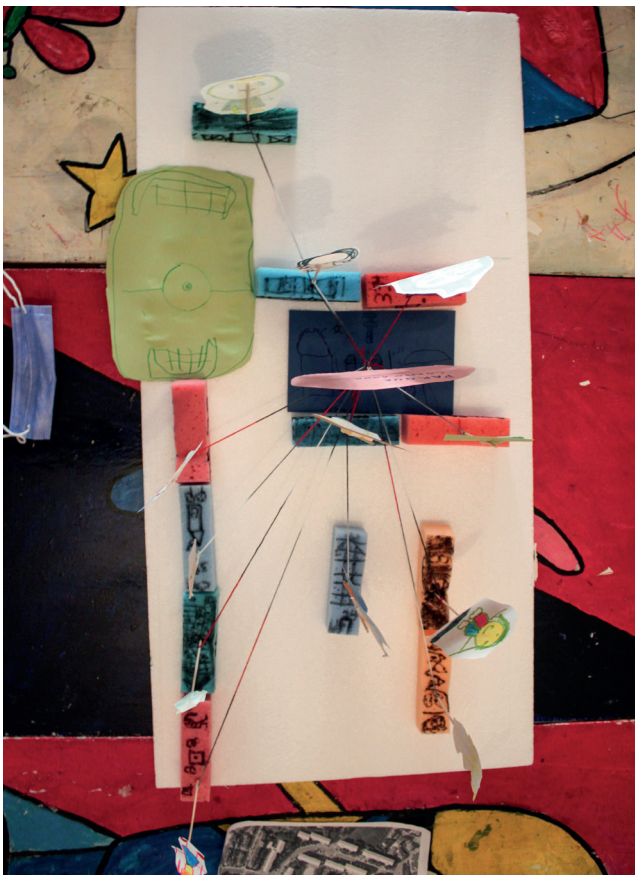

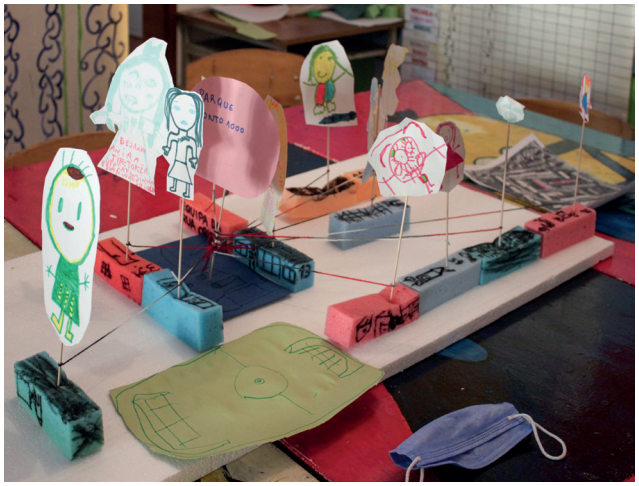

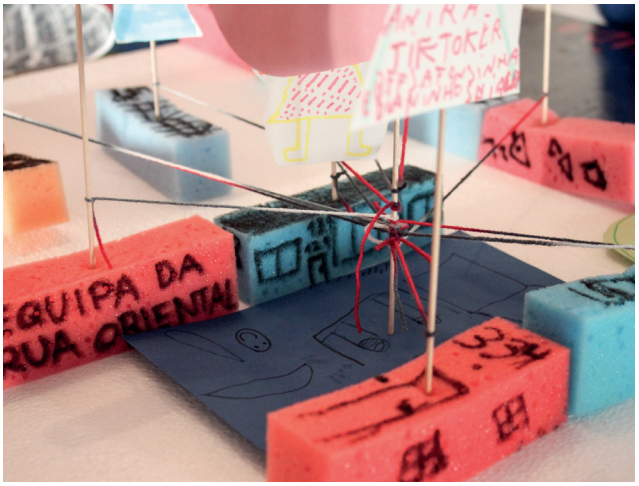
EQUIPA DA
RUA ORIENTAL

ACTIVITY 7

CONTUMIL

N. kids 13

Date 11-05-2022

Time 17.45-19.15

MATERIALS

- Sticky notes
- Markers
- 2 15-minute citiy board games
- 2 coloured drawing sheets A3

OBJECTIVES

- Introducing children to different types of urban design.
- Getting children to think about the importance of activities in the neighbourhood and the design of public spaces.
- Make children think about the distances between different infrastructures and the importance of being able to walk there.
- Involving children in city planning.

LOCATION:
Equipa de Rua Oriental activities room

PARTICIPANTS:
Equipa de Rua Oriental
Isabela Redi Alberto

DEVELOPMENT

1. Game presentation - The 15-minute city

Today's activity was planned by Isabela Redi Alberto, a master's student in urban planning. She designed it to be applied to primary school-age children as a case study for her thesis, "As cidades de 15-minutos na ótica das crianças."

In the first activity, we explained to the children what the 15-minute city is: in each neighbourhood, I have access to primary activities such as school, work, shopping, the hospital, and nature within 15 minutes.

We then compared the 15-minute city with their neighbourhood and asked them how long it takes them to get to school and how long it takes them to get to the sports field to play so that the children would realise the distances.

We explained that we would play a board game to design our ideal 15-minute city. We explained the rules of the game and divided the children into two groups: group one with younger children (5 to 7 years old) and group two with older children (8 to 11 years old); each group was accompanied by a monitor to help with any questions. We took notes on the discussions during the game to help the children understand why each choice was being made.

2. Play the game

This stage consisted of letting the children play, discuss, and conclude together about which pieces would be used to create the street of their ideal 15-minute city.

At this stage, it was necessary to record the final choices and the arguments between the groups to decide because many needs could be questioned behind the choices. The monitors did not interfere in the decision-making process but only participated as observers, taking notes and considering the decisive factors that led to each group's results.

The children could choose to select the following elements to plan the ideal street in their 15-minute city:

- Type of street: cycle lane, car park with parklet, car park, vegetation.
- Services: library, café, football field, health centre, school, pharmacy, fruit shop, gym, vegetable garden, church, market, pastry shop, children's playground, square, restaurant, skatepark, theatre, empty, greenery.
- Urban facilities: hopscotch, bushes, trees with fruit, trees without fruit, benches, coloured benches, bike racks, rubbish bins, flower boxes, street games, bus stops, lampposts.

---

3. Project sharing

Once the choices had been finalised, each group could present their street to the others. With a relaxed round of conversation, the presentation sought to answer a few questions:

- Why was each urban element chosen, and for what reason is it spatially organised?
- Did the group feel anything was missing from the list of urban elements?
- Near where the group members live, do they have these urban elements? If so, what and how do they get there (means of transport)?
- Which urban elements went into the rubbish bin and why?

RESULTS

Group 1

They first started the discussion with the street typology pieces, always thinking about each one individually. After some help and explanation of what each of the pieces meant, the group was able to start the activity, which resulted in the following summarised observation: about the street typology, the group was in doubt between the trees street and the cycle path, which was chosen because it enabled them to cycle, rollerblade, skate and scooter without being in contact with cars, justifying that this would be a street for them. Only one of the children was interested in the street type with car parks because there was a place to eat outdoors. Only one child was interested in the street with trees because she felt happier and had fresh air to breathe.

As for the yellow cards that represent opportunities, right from the start, the most popular thing close to home was church, and this and the vegetable garden were categorised as highly valued; they concluded that it would be interesting to be able to produce their food.

They distributed the cards thinking of how these functions could serve as many homes in the neighbourhood as possible. They doubted whether they should choose the school, the gymnasium and the empty lot.

Regarding the equipment, the first to be unanimously chosen was the hopscotch game, and because everyone liked the activity, it was easily positioned right in front of the house. Then they showed more interest and doubted the tree with fruit to help clean the air and the bench to sit on when tired. Based on this, they placed these items in the area next to their house. The items chosen as medium value were the tree and the lamppost because they thought it was important that the street had light so they could walk at night. The bus stop was chosen as a low value because they use it, but they thought other pieces had more critical functions to be positioned near the houses.

SUMMARY OF CHOSEN PIECES:

- Opportunities: football field, fruit shop, vegetable garden, church, children's playground, restaurant.
- Furniture and use of public space: hopscotch game, fruit tree, benches, rubbish bins, lamppost, bus stop.
- Type of street: cycle lane.

Group 2

They also started the discussion by choosing the street typology, then they thought about the services, and finally, they thought about the facilities.

There was much doubt about the street typologies. Initially, they thought of the typology that only contained car parks because they claim that when there is no place for cars to stop, they end up parking on the pavement and occupying where they like to walk. They then concluded that mixed car parks and restaurant terraces could be a good balance for cars to stop and have places to enjoy and eat. They were not interested in the other options, claiming that they could ride directly on the street with a bicycle, and they did not find the one with trees attractive. They said it was dangerous for cars and that there could be accidents.

The second step was to choose the services. In this case, there was an early concern about health. They thought about the health centre and the pharmacy and chose the pharmacy, claiming that when they are sick and need to buy medicine, they currently have to walk far away in pain. However, they preferred to put the church next to their house, which was considered more important because it "does miracles." They must go there daily, so it can not be far from their neighbourhood. The church was highly valued, and the indoor gymnasium was chosen instead of a football field. The justification was that the place was too close to the street, and they felt safer in an enclosed environment so that the ball would not go into the street and they could have an accident catching it. For medium value, the market was chosen to have a source of food, followed by a playground with trees to play in and good air to breathe while still close to home. The skatepark was chosen as a low value because they thought it would be fun to play in, and the pharmacy, which lost its value a little throughout the discussion but was still present in the choices.

Regarding the equipment, they thought of one item for each function with high value: a rubbish bin and a hopscotch game near the house. Medium value: a tree with fruit and a bench for the older people to sit on their way to the pharmacy. Low value: lighting near the gym so they could play at night and a bike rack near the skatepark so they could get there quickly. When asked which of the chosen items they had access to today in their neighbourhoods, there were none, the most similar being the sports field. None of the others are accessible. They put the tree park and the grass in their rubbish bin because they say they already have too many trees where they live and do not like them. They also put the theatre, the school and the library in their bin, saying they are uninteresting places they are often forced to go to.

SUMMARY OF CHOSEN PIECES:

- Opportunities: pharmacy, gym, church, market, children's playground, skatepark.
- Furniture and use of public space: fruitless tree, colourful benches, bike rack, rubbish bins, hopscotch game, lampposts.
- Type of street: car parks.

The game's intriguing results proved the importance of involving children in city planning. They demonstrated knowledge and attention to children's play and learning issues and the community's needs. In terms of the opportunities on offer, there were more choices for entertainment opportunities, followed by the categories of consumption and health. In several groups, there was great concern about access to food and the need for rapid medical attention in the event of unforeseen health problems.

For children, the categories of consumption and health are more important at a distance close to home, and the consumption category is more critical at an intermediate distance. This indicates that, although entertainment is the majority of their choices, the children know that other categories are more important or valued within a shorter distance of their homes. When asked why they chose consumption elements, most claimed it was an essential daily need. In this case, some groups opted for the community garden as a more economical and interactive way of acquiring food. The reasons for choosing health centres and pharmacies were generally due to the fear of not surviving health problems if they had to spend a long time travelling to hospitals. One big surprise was that the children disregarded the choice of school, an environment where they know each other and go daily. Regarding the data on furniture and the use of urban space, the children made various choices involving all five available categories: vegetation, mobility, services, living and leisure. The services category was the one with the most pieces on the boards. Within this category were the rubbish bin and the lampposts, the two most chosen pieces in the data analysis.

It is worth noting that concerns about public lighting in both samples were often related to the issue of safety and, above all, associating this element with being allowed to use the public space at night. The second most common category was mobility, with bus stops and bike racks, due to the current need to use the bus and the desire to play by bike. It is also worth noting that the vegetation category was mentioned several times throughout the activity. However, this choice was often replaced to make way for items considered to be of more excellent value to the street, with the justification that the tree was an element present in other cards, such as the playground and the urban void.

PHOTOS OF THE ACTIVITY

Photo Credit: Elena Parnisari, Isabela Redi Alberto

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2





















3







MATERIAL PRODUCED

LABORATÓRIO URBANO

Dia: 11 de maio 2022
Lugar: Bairro de Contumil

	Nome e sobrenome	Anos	Associação
1	Micaela Gonzalez	9	
2	Beatriz Fonseca	9	
3	Ramiro Gonzalez	11	
4	Enzo Cabreira	9	
5	Marie Fernandes	8	
6	Melanie Martins	9	
7	Sofia Monteiro	5	
8	Kevin Cabreira	6	
9	Irina Cabreiras	6	
10	Micaela Gonzalez	6	
11	Yasmin Fernandes	5	
12	Marinha Gonzalez	6	
13	Tarees	6	
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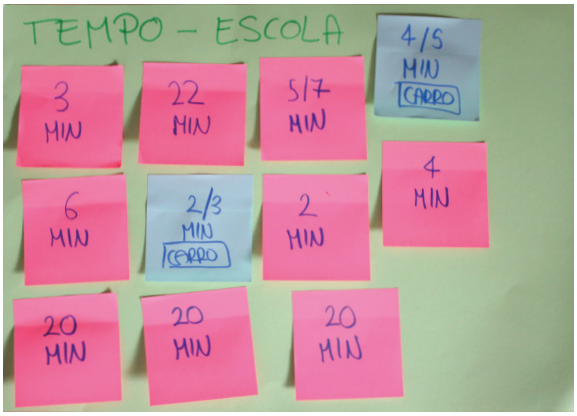

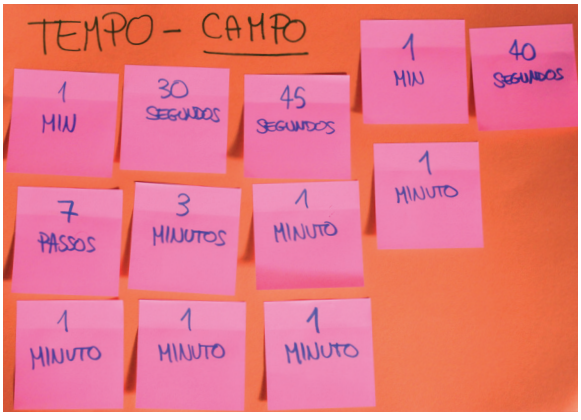


FARMÁCIA


RESTAURANTE
FRUTARIA

ACTIVITY 8

CONTUMIL

N. kids 12
Date 29-06-2022
Time 17.45-19.15

MATERIALS

- 4 google map photo A4
- Video camera

OBJECTIVES

- Participation in the project: the children become the actors and producers of their documentary.
- The children see their neighbourhood and public spaces through a video camera as if they see their home from the outside with a more critical eye. Thus, they understand even better the strengths and weaknesses of their neighbourhood.

LOCATION:
Equipa de Rua Oriental activities room

PARTICIPANTS:
Equipa de Rua Oriental
Edna Vidigal
Pauline Maure

DEVELOPMENT

1. Presentation of Pauline Maure

Pauline Maure is a filmmaker friend who will support Edna in filming for the documentary. Pauline introduces herself to the children and explains the day's activity. She shows the children her video camera and takes test films with them.

She explained that the material they would film today together would be used to make a short documentary documenting the liveability of public spaces in the neighbourhood. The videos will then be transcribed into movement maps of the neighbourhood. What sounds do children notice that adults do not notice? What are the disturbing elements? Which ones are barely perceptible? What are the elements that should be enhanced, and which ones should be eliminated/ improved?

---

2. Hide-and-seek video

Children play hide-and-seek in the neighbourhood's public spaces and are filmed on camera. Pauline captures all the elements the children use to hide, from trees to cars to clothes lying around, etc.

---

3. Children as filmmakers

The children are given a map of the neighbourhood and asked to choose locations where they would like to film videos. They are given a camera and can decide whether to film natural scenes, interview the other children, or decide what the other children should do in the video: filming with them the activities happening in the neighbourhood and recording the sounds of the neighbourhood.

RESULTS

The children had much fun being the actors in their games in their neighbourhood and being filmed.
They took Edna and Pauline to their favourite public spaces in the neighbourhood, where they showed them what games they played and what elements of the space they used.
They enjoyed being the filmmakers and filming and interviewing each other.
This activity served to experience and observe the neighbourhood through the children's eyes, their height, their perspective, their needs, and their way of interpreting urban elements and objects, and this served to understand what is missing and what is already there that the children use and that should be enhanced and protected to design more equitable and inclusive spaces.

PHOTOS OF THE ACTIVITY

Photo Credit: Edna Vidigal, Pauline Maure

*During this activity, Elena Parnisari was abroad on academic mobility to follow another case study, so she followed the progress of the activity remotely via video call.

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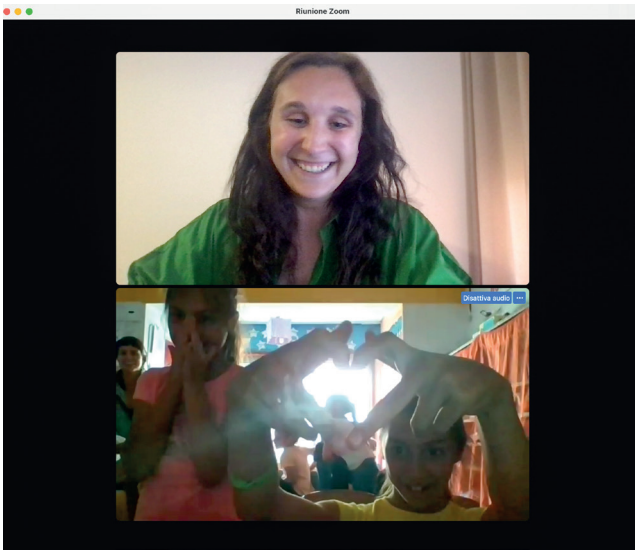

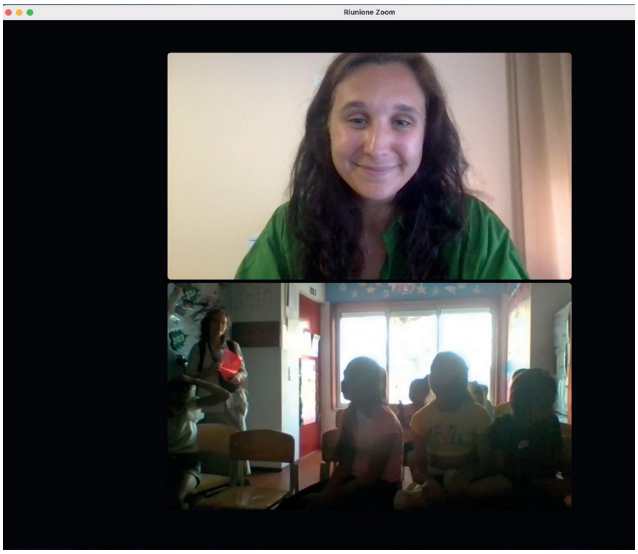

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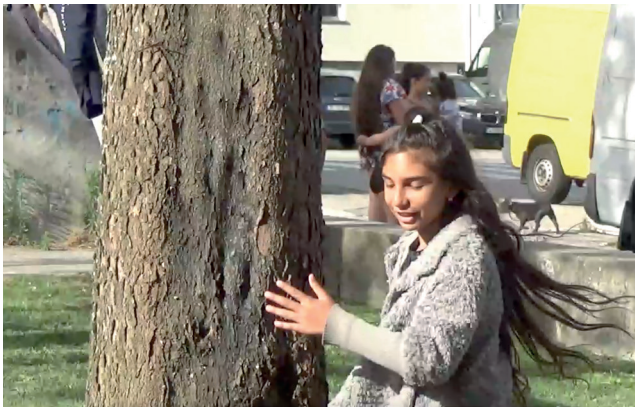







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LABORATÓRIO URBANO

Dia: 29 de junho 2022
Lugar: Bairro de Contumil

	Nome e sobrenome	Anos	Associação
1	Deyaniza	9	
2	Shirley	10	
3	Micaela	9	
4	Lisandrea	11	
5	Estela	10	
6	Lucas	7	
7	Maria Odete	9	
8	Diva	9	
9	Marinha	6	
10	Safira	5	
11	Irina	6	
12	Kevin	6	
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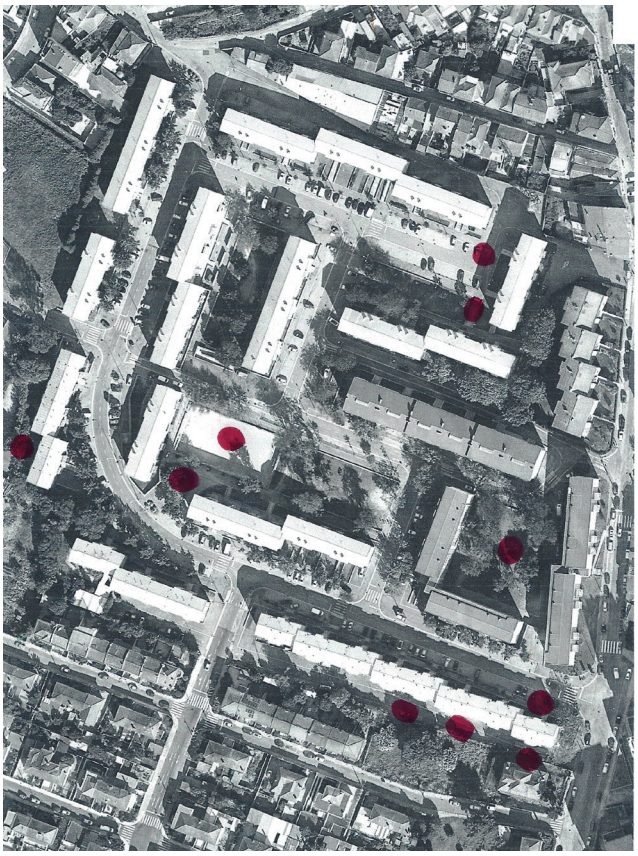

ACTIVITY 9

CONTUMIL

N. kids 6

Date 07-09-2022

Time 17.45-19.15

MATERIALS

- Wooden sticks
- Small elastic bands
- Aluminium foil
- Plastic sheets

OBJECTIVES

- Learning to build structures, working together to choose how to make a structure they would like to have in their neighbourhood and how to decorate it.
- Imagining what activities could be done with this structure and who could use it.
- Stimulate inclusion towards all the inhabitants of the neighbourhood.

LOCATION:
Casa da Arquitectura, Matosinhos

PARTICIPANTS:
Equipa de Rua Oriental

DEVELOPMENT

1. Collective model-making

For the second time, we went with the children to Matosinhos to the museum Casa da Arquitectura.
In one of the rooms of the educational services, exclusively dedicated to activities with children, they took part in an activity called 'arquiestructuras' (architecture structures). Together with the assistants, they built an architectural model of a multifunctional structure that could be used as a play area, resting area, meeting area, or shade area to be placed in the new neighbourhood square they designed in the activity of the neighbourhood model making.
This activity allows children to have a notion of built and accessible space, to visualize space as a game, and to insert their ideas, proposals, dreams, objects, and elements that they would like to be part of the neighbourhood of the future.
The model is a sensory model, using and experimenting with different materials that stimulate touch, smell, and hearing, which can be reflected in the reality of the ideas to be implemented.
They understand how structures work by using wooden sticks connected by small elastic bands to create different shapes. These shapes can be connected with aluminium foil or plastic sheets to create windows, roofs, mirrors, or shades.
Once finished, they can bring this model to the neighbourhood to show the other children the structure they created and what activities they think could be carried out.

RESULTS

Some children found the technique of joining wooden sticks together to form a strong structure easier than others; some could not create the structures and were helped by the children who could or the Casa da Arquitectura assistants.
Once all the individually created structures had been joined into a prominent structure, the children

decided where to enclose them with other elements like windows or mirrors and where to leave them open. They began to imagine various possible uses of such a structure in the neighbourhood, thinking about the children who need to play and the various ways in which they could play with such a structure, mothers who need to hang out their washing, older people who want to sit and be outdoors in the company of others, and birds who want to go and make a nest in it as if it were a tree.

PHOTOS OF THE ACTIVITY

Photo Credit: Elena Parnisari

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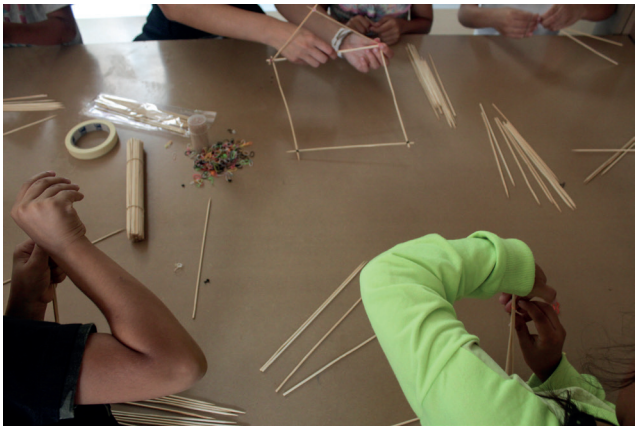





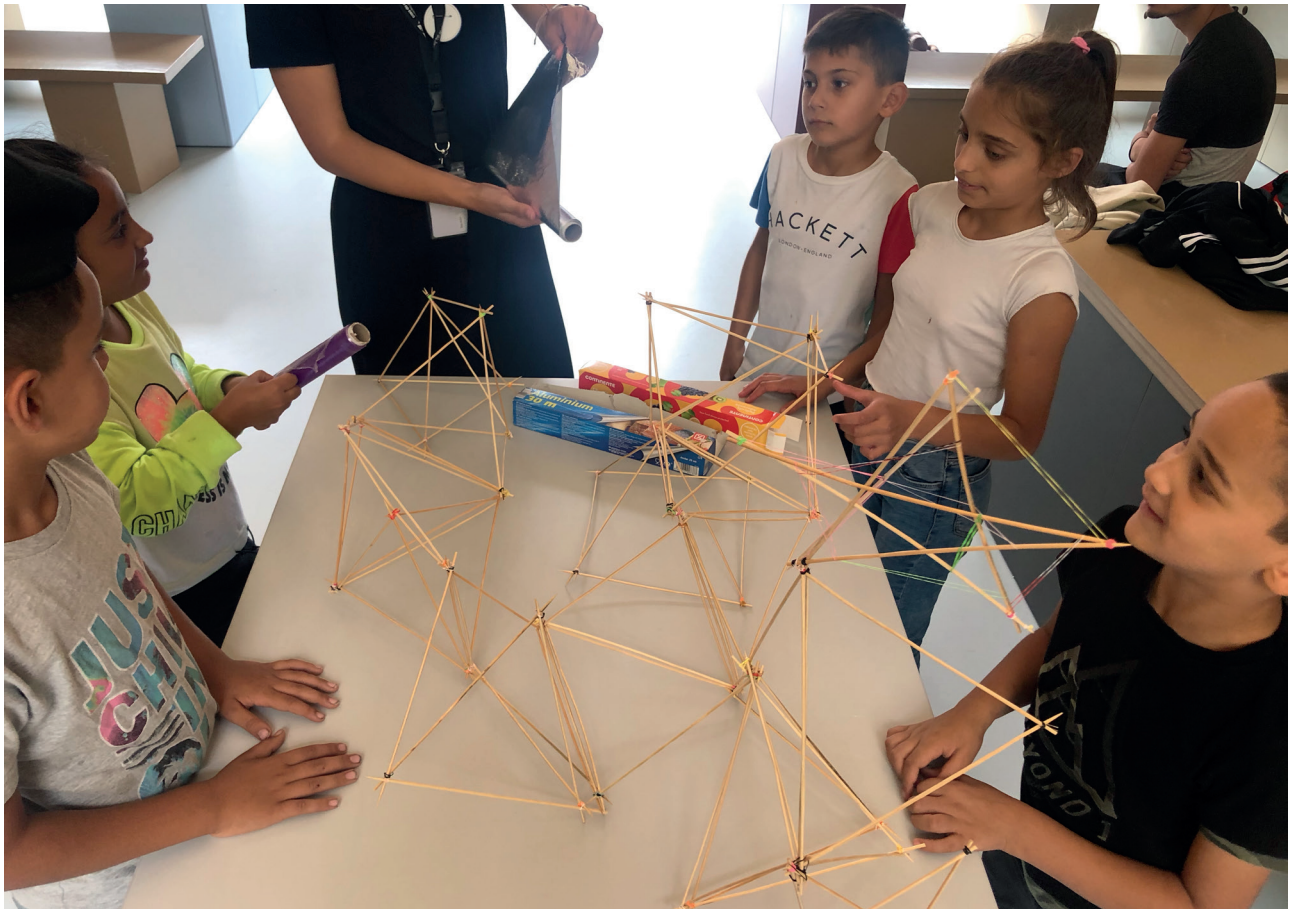
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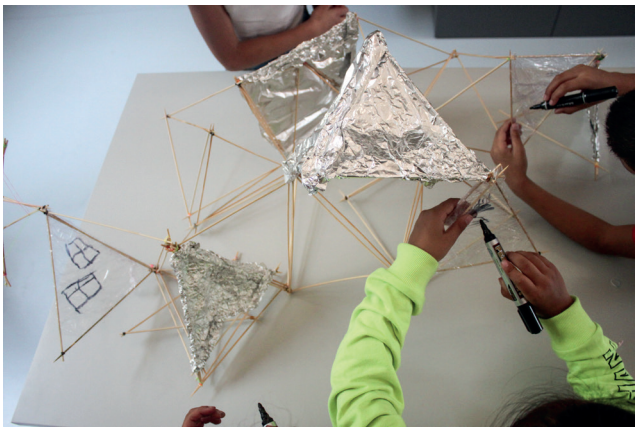



LABORATÓRIO URBANO

Dia: 7 de setembro 2022
Lugar: Casa da Arquitectura

	Nome e sobrenome	Anos	Associação
1	LUCAS	7	North Vida – ERC
2	[illegible]	10	" " "
3	IRINA	6	" " "
4	KEVIN	6	" " "
5	leandro	8	" " "
6	Nair	9	" " "
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ACTIVITY 10

CONTUMIL

N. kids -

Date 12-09-2022

Time 17.45-19.15

MATERIALS

- Clips
- Ball of yarn
- Tape
- Computer
- Projector
- Bluetooth speaker

OBJECTIVES

- Involve the community in the work done with the children.
- Show the community the work done and the results highlighted.
- Share with the community the children's thoughts, criticisms, projects, and dreams, as well as their use of public spaces in the neighbourhood and their appropriation.

LOCATION:
Equipa de Rua Oriental activities room

PARTICIPANTS:
Equipa de Rua Oriental

DEVELOPMENT

1. Acknowledgements

The final activity is a party in the neighbourhood and an exhibition of all the work created by the children during the Urban Laboratory; parents/families, associations, the Casa da Arquitectura museum, friends, and university professors are invited.
The activity takes place in the facility of the association Equipa de Rua Oriental, where everyone gathers. All the work done with the children is explained, and all the entities involved and those who helped with the workshops are thanked.

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2. Screening room

In a separate room, there is the projection of the short documentary filmed during three months of video footage of children's daily lives and interviews with children and their mothers. Through this video, it is possible to understand the community's perception of the public spaces of the neighbourhood, their use, the activities they develop and the community's perception of the community inside and outside the neighbourhood regarding inclusion, facilities and programs.

---

3. Exhibition rooms

In the main room/hall of the association, an exhibition was set up with all the work produced by the children, individually and in groups, and photographs tracing the chronology of activities over the months.
At the end of the exhibition, a community snack was prepared by the children's parents to mark the event.

RESULTS

The inauguration and final celebration of the workshop were attended by all the children who had participated in the activities, some parents, especially the mothers, and even some grandmothers and relatives, all the operators of the association that had collaborated in the realisation of the activities, as well as the representatives of the educational service of the Casa da Arquitectura museum and friends that supported the project with their specific skills.

The children were enthusiastic to see all their completed works distributed in the spaces, search for the one they had made, and proudly show them to their parents and friends.

The photos also aroused much interest in recalling the activities' chronological development and, thus, the project's growth.

The video projection was a success and was critical for those who came from outside to better understand the project, its objectives and its progress. The screening of the short documentary amazed the children and mothers in particular. At first, they were ashamed and did not want to see it, but then they were convinced and moved; both mothers and children watched the video several times, and all said that the message that emerged from the video was exactly what they felt and how they feel in the neighbourhood.

The children and older kids who came to see the performance then started playing music with different instruments and singing, and everyone joined in the dancing, turning the event into a real party!

The children's parents actively contributed to the party by preparing food for a community snack for the children and guests.

PHOTOS OF THE ACTIVITY

Photo Credit: Edna Vidigal, Elena Parnisari

1














ORIENTAL DA
NORTE VIDA
LOCAL


RESPEITA








PARTICIPAÇÃO
TABELA DE PONTOS

CONTUMIL EM FESTA!

LABORATÓRIO URBANO
JANEIRO - AGOSTO DE 2022

EXPOSIÇÃO DOS TRABALHOS DAS CRIANÇAS
PROJECÇÃO DE VÍDEO
LANCHE COMUNITÁRIO



Promovido por

Financiado por

FCT Fundação para a Ciência e a Tecnologia

Parceiros

Norte Vida
ASSOCIAÇÃO PARA A PROMOÇÃO DA SAÚDE

Video Credit: Edna Vidigal, Elena Parnisari, Pauline Maure

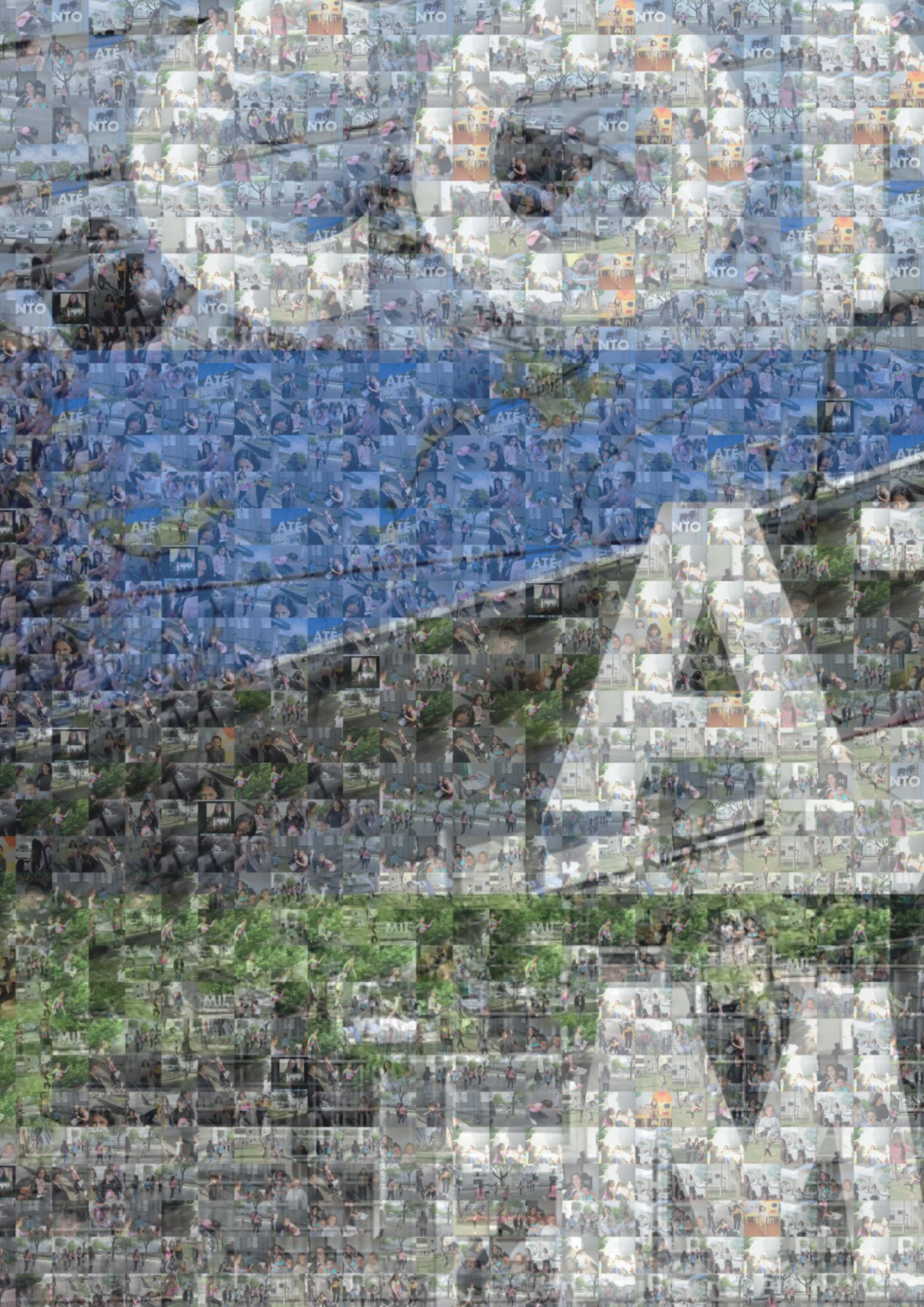


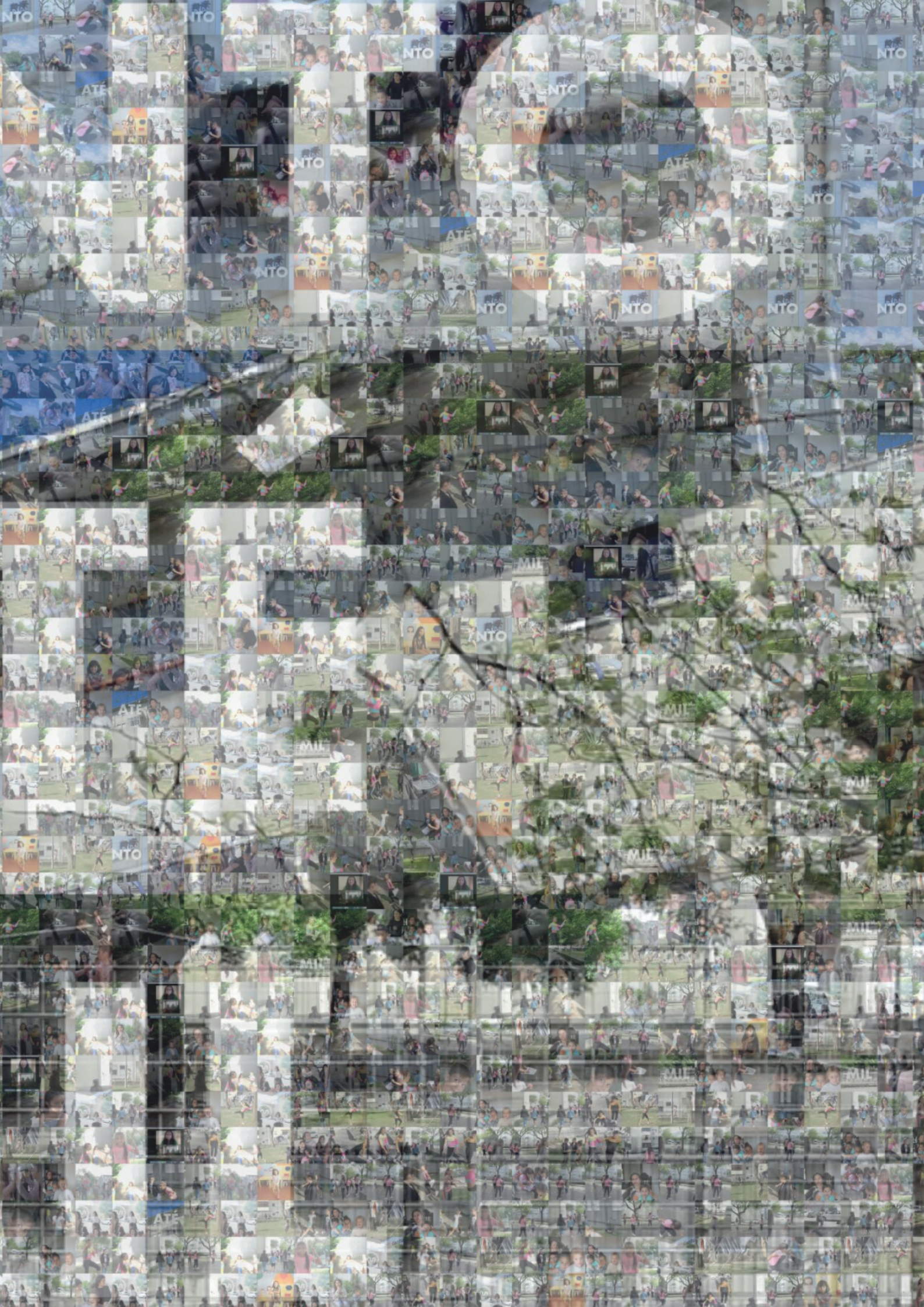
1.3 Video log of interviews and storytelling of Urban Laboratory

This chapter showcases the unique perspectives of the Contumil social housing neighbourhood, as seen through the lens of the 'Conto até mil' documentary. The documentary, a key part of the research, was made from videos and dialogues recorded during interviews with children and their mothers. They were asked about their use of the public space in the neighbourhood, what distinguishes this neighbourhood from the rest of the city, and what they feel is lacking in the neighbourhood.

As this is a written document, not a digital format, the challenge lies in conveying the same perception of these videos to the reader. The images show the places, and the uses the children make of these places. The video serves as a research tool for recording observations and actions during the activities of the urban laboratory and, simultaneously, as an output of the thesis, rationalising theory from the ground and the data. The video also serves as a means and support to tell a story and explain.

The children of the social housing neighbourhoods are the actors and producers of these videos through their participation in the project. These videos aim to show the same public space used differently by different people and understand how these spaces end up intensely conditioning how this population lives. The architect's role is crucial in understanding and interpreting these different uses of public space. The tool video has been used in this participatory action research both as a means of approximation to the community, as a means of direct diagnostics within the neighbourhood, and as a means of simple communication to those who study this topic.





1.3.1 Conto até mil short documentary

The documentary 'Conto até mil', which in Portuguese means 'I count to a thousand', echoes the name of the Contumil neighbourhood and the hide-and-seek game that children always play there. It is a small project to highlight the social function of architecture in an interdisciplinary context; it is an action and reflection on urban space and community.

In the Contumil social housing neighbourhood, the author and friends who are video makers and video editors developed a short documentary. This documentary, with the children as active participants in the urban laboratory and their mothers through interviews and daily footage, offers a unique perspective on the relationship between the children's daily lives and the neighbourhood scale. It creates an intimate encounter in the relationship space with neighbours, allowing the reader to empathise with the children's experiences and feel connected to their active role in the project.

Specific questions were asked about the use of public space in the neighbourhood, the dangers and perceived risks, the positive and negative elements, which elements and programs are missing and should be proposed, and the residents' level of participation and involvement in the project choices and programs proposed. The complete dialogues from these interviews were transcribed and translated from Portuguese to English and can be found in the chapter 'Characters' in volume 2 of this thesis.

The documentary was constructed from these interviews, spontaneous dialogues, and scenes from everyday life, and it narrates the research topic and community feedback in a reduced form. The documentary was filmed with the Roma community, children and their mothers living in the neighbourhood to explore how different ethnic groups use space differently to dismantle society's ethnocentrism and get rid of this centralist vision. The Roma population in Portugal is deficient, and there is a stigma labelling the population and stigmatising the spaces, creating landscapes of neglect. One characteristic of the Roma culture is their lack of importance in the education system. Other than this, girls are promised from an early age to the husbands they are to marry, so there is an over-protection by their parents and an affirmation of the superiority of men over women. This short documentary was made to have a register of images, interviews, and actions, which, put together, could create a reading of

the use of public space that children do and thus be able to draw visual conclusions that can be translated both into defects in the public space and into actions to be enhanced and exalted. It is a visual action, a form of activism that uses visual media to address social issues, in this case, the use of public space and children's experiences in the Contumil neighbourhood. By 'visual action' the author means the use of visual media to bring attention to and provoke thought about social issues. It aims to show how social exclusion is reflected in architecture and if children are aware of this exclusion and realise where the conflict is.

The documentary was made with a clear and inspiring goal - to demonstrate the evidence of a lack of inclusiveness and equity in society, highlight the dynamics of exclusions, and, most importantly, fight segregation and isolation. It aims to inspire the readers to address the needs of vulnerable groups at risk of exclusion, motivating us all to work towards a more inclusive and connected society. It aims to recognise the specificity of cultures, define the meaning of community, and compare communities as each ethnicity uses the urban space differently, inspiring architects, urban planners and policymakers to take action and work towards a more inclusive society.

We listen and understand the space through the eyes of children and mothers to build knowledge together. We show children's socialisation and cultures: the relationship between children's everyday life and the neighbourhood scale. We understand neighbourliness as a collective means of the public space. Thus, we aim to reframe communing, the act of coming together and sharing experiences, in the neighbourhood unit through children's participation in their evolution, considering the contrasting involvement of community experience and connection in righting the city. Diverse ethnic groups participate in the evolution of public space with contrasting involvement and connections of community experience and living. Reframing is recognising the specificity of cultures to define the meaning of community through them. Reframing is creating a meeting space for relationships with neighbours, towards a dialectical and unitary understanding, to establish visual responses to enhance the community life of cultures. Communing is fighting segregation, isolation, and stigma through space for sharing knowledge at the service of communities and starting from them.

This documentary aimed to write socio-spatial stories of public life in the neighbourhood associated with the graphic and photographic elements produced during the workshops. The research highlights the socialisation and cultures of children within the context of the neighbourhood, as well as the relationship between their everyday life and the scale of the community, understanding neighbourliness as a collective means of utilising public space. It underscores the essential role of children's participation in the evolution of the neighbourhood (Parnisari, 2023). By involving children and their mothers in the research process, the aim was to reframe how we think about communities and neighbourhoods, considering the contrasting experiences and connections that contribute to improving the city. Overall, this study aims to showcase the active participation of community members in developing their urban environment, reframing the communing, and engaging children in this process.

Through urban diagnostic workshops and documentary production, the hope is to build knowledge together and foster a deeper understanding of the role of neighbourliness in utilising public space and in righting the city.

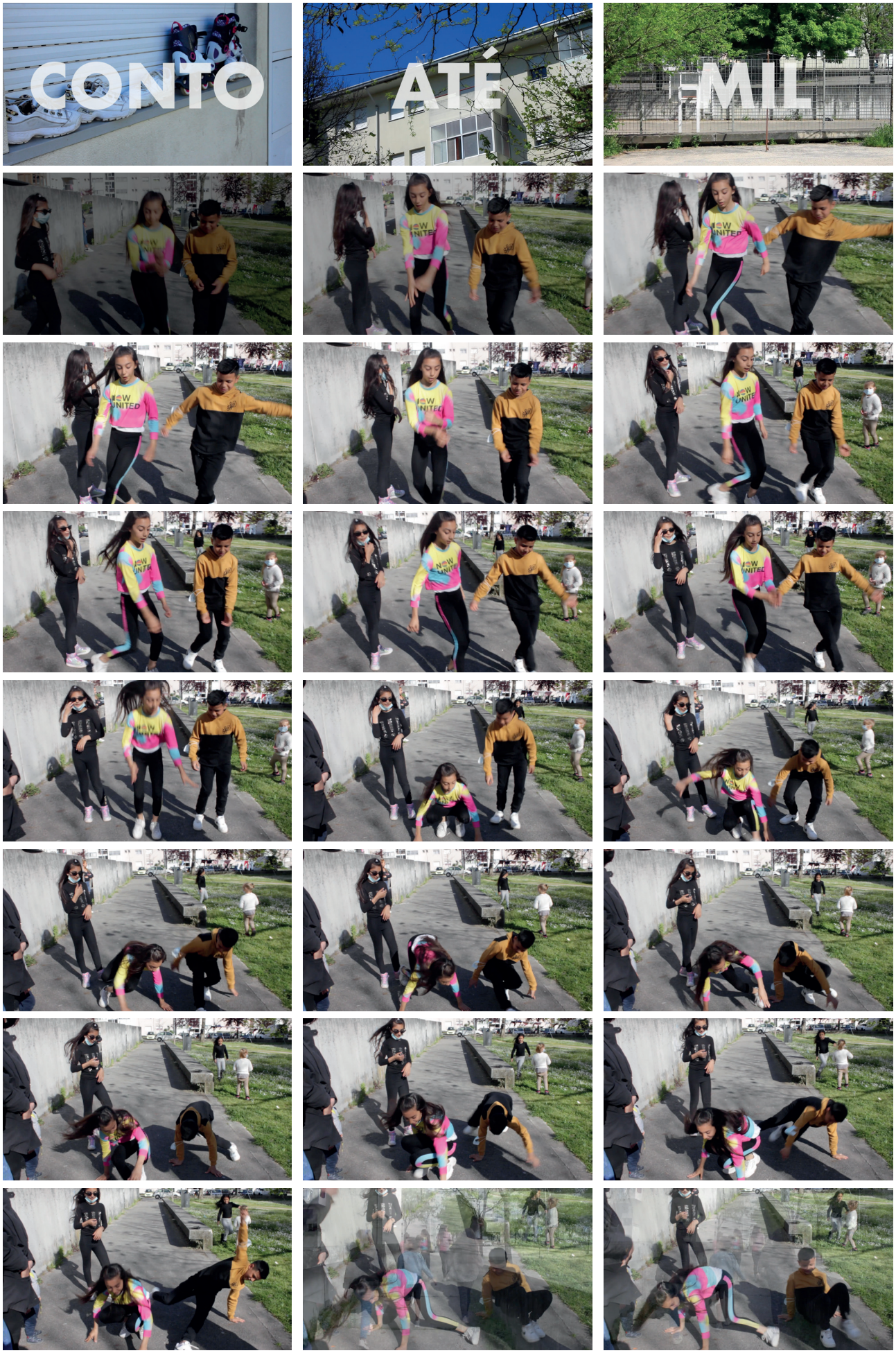


Fig.20 Children play and dance in the public spaces of the neighbourhood where cars cannot access. Video frames from 'Conto até mil' short documentary, July 2022.



Fig.21 Children always move around the neighbourhood in groups, especially girls, to feel more protected and especially under parental guidance. Video frames from 'Conto até mil' short documentary, July 2022.

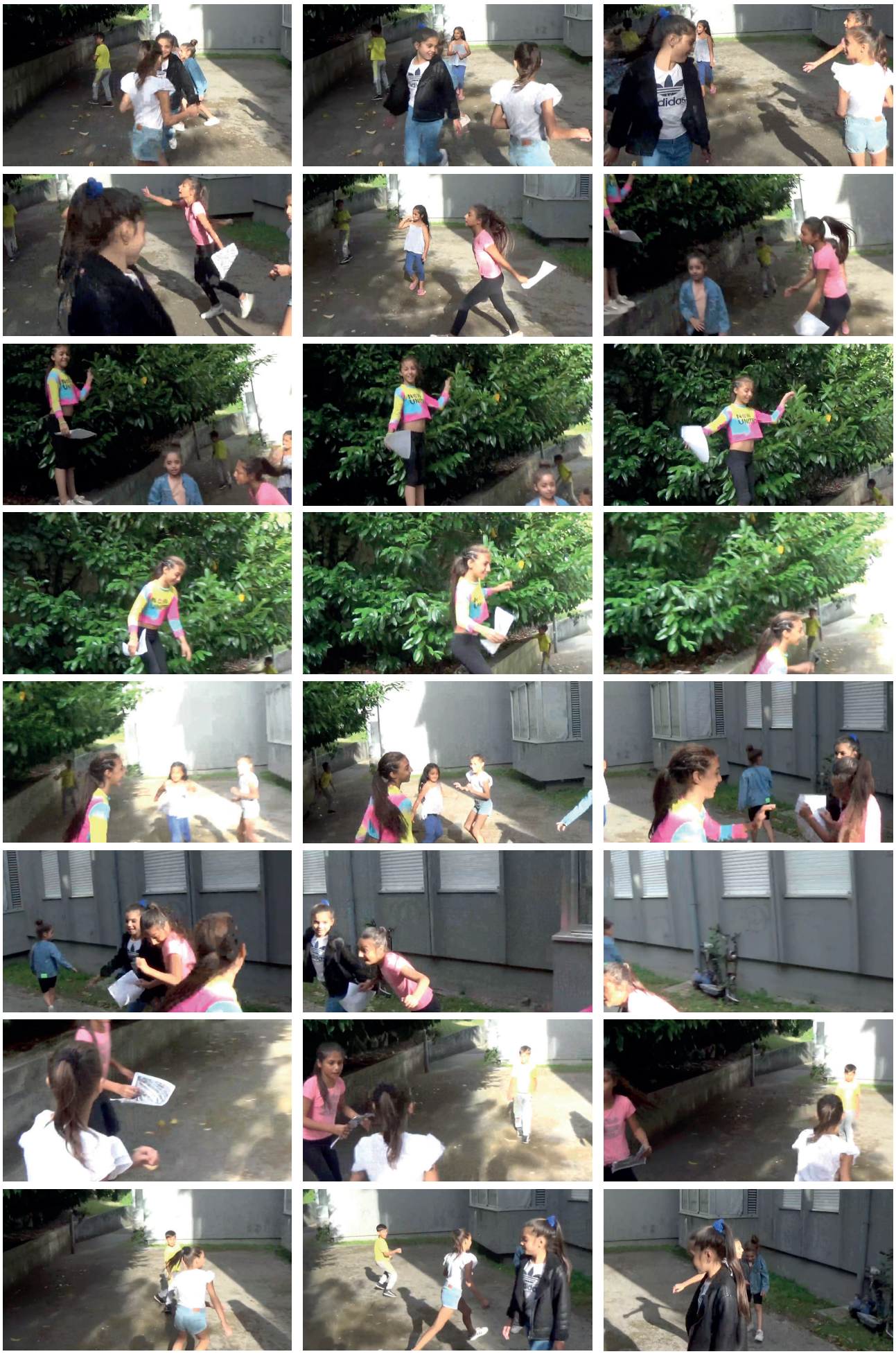


Fig.22 Children play in the spaces behind the buildings on the edge of the neighbourhood, to escape the visual control of their parents. Video frames from 'Conto até mil' short documentary, July 2022.



Fig.23 Children play hide-and-seek in the central public space of the neighbourhood, where they can run freely without cars passing by. Video frames from 'Conto até mil' short documentary, July 2022.



Fig.24 Children leave the neighbourhood to get the metro, which is a 15-minute walk away. Video frames from 'Conto até mil' short documentary, July 2022.

CHARA

CTERS

This chapter focuses on listening to the people and through the people listening to the landscape. It is a collection of interviews around the two study case neighbourhoods Contumil and Lagarteiro, starting with the community living there, then with the architects who were involved in the projects to renovate the public spaces in the neighbourhoods, and concluding with the example of workshops with children in poor social contexts organised 40 years earlier by a pedagogical artist. These conversations focus mainly on how people use public spaces, the inclusion/exclusion of these places, programmes and projects planned for them, and analysis and diagnostics methodologies. The interview is used here to take a sociological approach to the subject. This collection gives space and voice to the protagonists of the research. Through these interview transcripts, it is possible to understand the reality of the neighbourhoods and their liveability, the exclusion and positive elements of these urban microcosms, the needs and desires, the challenges and goals, the appropriation and community vision. In this case, words take the place of drawings and maps, and through words, it is possible to formulate a cartography of these places and people where the subject matter is self-explanatory. The dialogue with all the different protagonists of these interviews gives the interviewees a protected space where they can freely express their thoughts and criticisms, giving a transparent result and a very human interpretation of the landscape and the urban environment in which they live. All interviews were translated into English from the original language, Portuguese.

1. Interviews with the community in Contumil

The first interviews were with the community, specifically with the children who participated in the Urban Laboratory and their mothers, who all belonged to the Roma community. The interviews were held in parallel with the development of the workshop activities only in the Contumil neighbourhood, as they were video recorded mainly to be used for the documentary 'Conto Até Mil'. The focus of the interviews was on the social exclusion of the neighbourhood from the rest of the city, the sense of community and co-responsibility that still exists inside the neighbourhood, the positive and negative aspects of the neighbourhood's public spaces, their use and appropriation of spaces, as well as their dreams for a more inclusive space. These interviews thus serve as a further diagnostic and analytical element that make up the research and constitute a verbal cartography of the liveability of public spaces in the neighbourhood.
The motivation for doing these interviews lies behind what Bauman (2001) wrote in his Community:
Out there, in the street, all sort of dangers lie in ambush; we have to be alert when we go out, watch whom we are talking to and who talks to us, be on the look-out every minute. In here, in the community, we can relax – we are safe, there are no dangers looming in dark corners. In a community, we all understand each other well, we may trust what we hear, we are safe most of the time and hardly ever puzzled or taken aback. We are never strangers to each other (P. 1-2).
It is precisely this sense of community that this chapter seeks to convey through the words of the interviewees.



Fig.1 Celebration of 20 years of activity of the association Equipa de Rua Oriental - Norte Vida in the Contumil social housing neighbourhood. Photo by Elena Parnisari, September 2022.

1.1 Mothers of Contumil social housing neighbourhood

Interview with Maria José da Fonseca, mother of Adriel and Miguel Gonzalez, from the Contumil social housing neighbourhood. Maria José has three children and is of Roma ethnicity.
Interview held on 18 April 2022, 3.50 pm.
Length: 34 minutes
[Portuguese]

Elena: How do you go to the city centre from the neighbourhood?
Maria: I go by bus to the city centre; it is a bit far. To Matosinhos, you always have to take the bus. It is close to taking the bus. The metro is rare, but the metro is pretty close as well. It is down here, and it is not far. We have good access.

Elena: How far is the children's school?
Maria: The school is close by too. I do not like to let my children go alone. Since they are eight, they could go alone, but I do not want it. I prefer to take them because sometimes they walk around a lot to get there when they go alone.
I am afraid. The fear is not that they might take them. The fear is that they will get distracted talking to each other and crossing the road. One day, I left Adriel with Dianinho, and instead of going to school, they went to the park. I arrived first with Miguel. When he faced me, I said, 'Have you lost your way?' I did not leave him anymore. How many children do that? They say they are going to school, and they do not? Lots of them! Only when I check the grades I know when they miss school. Otherwise, you do not know if they went or did not go. Sometimes, things happen at my children's school, but if they do not tell me, I do not know. We will not be there at school to find out what they are doing. I will leave them at school if they do not let me know if they misbehave. I do not know!

Elena: Do you also pick up your children on the way back? After school?

Maria: I also pick them up. They never come alone.

Elena: Do you perceive any danger in the neighbourhood?

Maria: No, there are no terrible surroundings here. We have never had anything like this. It is a quiet neighbourhood but is a bit more dangerous now than it used to be.

Elena: Since the pandemic?

Maria: No, since there has been much mixing. Some neighbourhoods have been torn down, and people end up here. A lot of ethnic groups got together. It is no longer the same neighbourhood, even with the same people as before. Dr. Rosa[1] has been here for a long time and sees that things are slightly more altered. There is not so much respect.

Elena: Do you use the outdoor spaces in the neighbourhood? Or do you usually stay at home?

Maria: I go a little bit here to the street where Dr. Rosa works. I sit there, where she often sees me. I do not like doing activities, things like that. No, I am very reserved about these things. Even when there were Dr. Rosa's activities, I never went. I am a bit more closed.

Elena: Do you usually socialise with neighbours?

Maria: If I go downstairs, I will stand here and talk to one of them. If I go upstairs, I will see one here too. Sometimes, we are all here at my door, and already four or five of us are on the street talking. Even if we are not of my ethnicity, we talk a lot.

Sometimes, we are down here, two or three of us -one from one building and the other from another. And one of our neighbours goes over there to talk, and another one goes over there, and she stands there to talk. And we stop four or five people talking in the middle of that building, even in the middle of the one passing by. And we gather there in the street and chat. It is normal.

Elena: Would you like to do activities or meetings with these people?

Maria: No, that is not my type. Sometimes Dr. Rosa used to do activities there, and I did not like it either. Because I am ill, my head cannot stand much noise. It is many things. My head cannot cope with it.

Elena: Do you have any complaints about the neighbourhood and the houses?

Maria: I have had many problems here at home, a cylinder burst three times. I had all the parquet lifted out. Dr. Rosa came here to see me. I called her. I asked for help to come and fix it, and nothing happened until today. I asked the IHRU[2] to come and fix the floor. As my children were very young at the time, two years old, they used to mess with the parquet, even in the bedrooms. The whole thing took off. The cylinder burst, but no cylinders or doors. They did not come to put anything. Look, I am the one fixing things a little.

Elena: And how long have you lived in the neighbourhood?

Maria: I have been living in the neighbourhood for 30 years. Not in this house. I have been here for... I did not have my children yet; I was still pregnant with twins, and they will be nine years old now.

Elena: You lived in the neighbourhood before and after it had been renovated?

Maria: I did not live in this house. I was living in one of the basements, which is a house now. However, at the time, it was a basement. We had to build the bathroom, the kitchen, pipes, walls,

1 Rosa is the director of the association Equipa de Rua Oriental.

2 Instituto da Habitação e da Reabilitação Urbana – Housing and Urban Rehabilitation Institute.

everything there, but then it was a house inside. In the basement, it was as if I lived on the street. All I had to do was open the door, and I was already on the street.

As soon as I got out, I was always in the street. And then, in my house, everybody stopped; they passed all the basements and stopped only in my place. Thousands of Romani were next door, and they all stopped there. They all stopped there with me.

It distracted me a lot, and it distracted me more. I had more interaction with things and everything. I spent more time there. I put the swimming pool. I ate and drank in the street and only went inside the house to tidy up. The rest of the day, it was all there in the street. One would come and sit there having breakfast, and another would come and have a snack.

Moreover, we spent the whole day there. My sister-in-law would come, and we would have a snack there. Another would come. We all lived like that. Furthermore, we were always there.

Elena: You were saying you were happier.

Maria: Yes, and then I also went through some phases. I had twins when my husband was not here; he had a tough blow, and then I moved out alone. I went through a difficult time. I got depressed and depressed. Today, the more I can be alone at home, the more I feel better than being with more conviviality. Now, when I have a snack, and there is some problem, and I see many people talking, I am already annoyed. I just leave.

Elena: Do you leave the kids free to play in the neighbourhood in the afternoon?

Maria: Yes, here by the door, or they go to the sports field. If I were not around, they would go to the metro. She says I am always here shouting. Dr. Rosa knows I am always shouting for them.

They would run down here if I told them to take the metro. There is no danger to anything for them; no one can hurt them, and they know everything.

We are more afraid of cars passing with too much speed here. There is no rule that cars cannot pass with too much speed because there are children. There used to be a bump here. The bump has already broken.

Elena: Don't you think we need playgrounds here?

Maria: That is what I say. We would need a children's playground is what we would need. If I take the children to the park, I know that taking them out of the park to come home it is a headache. They do not come the first time I say and call them, and I get tired of this. I used to take them to the park once in a while.

Elena: Do you think anything has changed in how the kids play before and after the pandemic? Has it affected their routines, schedules, or games in any way?

Maria: In the beginning, yes. We see many differences from the children because it took months of being locked up here. My children, whom I speak here in front of Dr. Rosa, followed the rules. They did not go down; we caught COVID-19 a few times, and nobody saw my children on the street. The neighbours said, 'Ah, I do not hear the children'. Because when they were inside the house, they were quiet. They were so traumatised that they made no noise inside the home. They were traumatised by what they saw on television and what they heard us talking about.

Moreover, they did not meet; the neighbours said, 'Your children do not go downstairs'. They were not those children who did not have the responsibility. They had plenty of responsibility. Now, I think that phase is over. I think they have forgotten about it.

They are the same now. It did not affect anything. From the beginning, it was that thing of the routine, not now. They have also passed that danger phase; they have forgotten everything now. They lost their joy when they lost the free-

dom to go to the street.

Here, we are all equal, so we get along very well. There was a time when I needed something and did not ask anyone for anything. They came knocking at my door and gave me bags of things. And I did not ask anyone for anything, and they were not Romani. Then I had my twins. They came from there. I was only living there for about three months or four. I do not know if it was less.

The neighbours from there had only seen my twins. They would knock on the door to see the children and ask how they were doing. They would bring me bags of things. One brought me nappies, another brought porridge, and another brought milk. They came to the house to look after my oldest son without me asking them anything. They came to the house to see them.

Moreover, to this day, if I pass by sometimes, they ask me, 'How are the boys?' And I lived there for only a few months. Furthermore, they all gave my children and my twins a present; the neighbours love them. From here in the building, one gave Samuel a CD for a game. The neighbour from up here gave my Samuel balls.

Even the upstairs neighbours pass by and talk to them. Sometimes I hear them talking at the door, 'Who is it?' The neighbours coming up the stairs. My children come and start talking to them in the middle of the stairs; they speak to them. Here in the neighbourhood, there is no saying, 'Oh, we are not going to play with them because they are not Romani'. People do not say, 'We are not going to play with them because they are Romani; we are afraid'. They play with the other children in the street. In the street, when they play, they are all equal.

I do not think there is prejudice in our neighbourhood in Contumil. Our neighbourhood is not racist on one side or the other.

Elena: I like the renovation project. I think it was a good project.

Maria: The only thing that was missing here was a little park. The only place to sit and see a bit of the landscape is in the middle; otherwise... we do not have a little garden here.

We sit on the wall. However, we do not have anything else. We do not have a little garden. At least we have that wall because otherwise, we would not even have a stool to sit on. They usually make these benches in the street. If it were not for these walls that they have built now, which they did not have at the time, we would not have any of this.

In the middle, there was a park; then they broke it up. Do you know why they tore it down? Two or three children fell and broke their heads. I was already married, and I remember seeing that. It had a slide and something else to swing on; it was just two little things. Then they broke it. One child hit himself. He suffered head and cranial trauma, and another broke his arm. I think some parents saw that since it was a park. It had to be earth, sand like that, or it had to be like the one they made now, which is spongier, it was not! It was stone. Moreover, the children would fall from up there. So, they set everything on fire because it was all made of thick wood.

Interview with Natália Maria Piedade Cabreiras, mother of Lisandra and Kevin Cabreiras, from the Contumil social housing neighbourhood. Natália Maria has five children and is of Roma ethnicity.
Interview held on 2 May 2022, 5.11 pm.
Length: 5 minutes
[Portuguese]

Elena: Do you use the public space in the neighbourhood?
Natalia: Look, what I think would be best for the children is to make a park, there in the field, or in that square over there. I like this neighbourhood; it is good for the children. The environment here in Norte Vida[1] is also very good for the children. They have developed many children. I have nothing to say about them.
I use public spaces when I can. I can go with them to the park and play ball on the sports field. However, some days we can't because I am working, right?

Elena: Do you find it easy to get around outside the neighbourhood? Do you use public transportation? And do you find it easy to connect with the rest of the city?
Natalia: It is not easy; it is pretty difficult because I have to get out of here and catch another one.

Elena: Do you let your children go to school alone?
Natalia: No, because he is still little; Kevinho goes with my sister. Because I am afraid that he is only five years old, I am scared that someone from outside the neighbourhood will come and take him away.
It has never happened here, but that is what I see on TV, isn't it? Mums are always afraid.

Elena: Do you think the neighbourhood is safe?
Natalia: Yes, the neighbourhood is safe.

Elena: Do you get together with the other neighbours?
Natalia: No, I am not friends with anyone; I do not want to have friends.

Elena: How many years have you lived here in the neighbourhood?
Natalia: Seven years.

Elena: Do you think anything changed before and after the pandemic in the neighbourhood?
Natalia: No, it has not changed; it is the same. During the pandemic, they were at home painting with books or with dolls or helping me bake cakes. Those were the activities we did with them at home.

Elena: Kevinho cannot go to school alone, but can he play alone in the neighbourhood?
Natalia: Yes, he can play with the ball with a friend or a cousin. He can go there to the sports field, but I do not let him outside of the neighbourhood.

Elena: And why is it safe inside the neighbourhood and not outside?
Natalia: Because I know that inside the neighbourhood, a colleague or cousin looks after Kevin if I am not there. If she calls her son for a snack, she also calls mine, and outside the neighbourhood, no.

1 Name of the association to which the association Equipa de Rua Oriental belongs.

Elena: You have that security because the neighbours look after everyone, right?

Natalia: Of course.

Interview with Argentina Gonzalez, mother of Yacira Maria Gonzalez, from the Contumil social housing neighbourhood. Argentina has three children and is of Roma ethnicity.
Interview held on 5 May 2022, 3.54 pm.
Length: 7.45 minutes
[Portuguese]

Elena: I would like to know what spaces you use in the neighbourhood outside the house and what you use them for.
Argentina: My daughters use the playground and the sports field. And I stay here; this is my patio. I sit here sometimes with my neighbours, and I sit here with the girls. I also usually go to the park a lot with my children.

Elena: I would like to know if you feel well connected to the rest of the city. In other words, is this neighbourhood well served?
Argentina: Yes, but I do not use public transport, as I have a car.

Elena: Do you let your daughters go to school alone?
Argentina: The oldest goes to school alone. The oldest will be 14. The youngest, who is 10, does not; I take her to school by car because I am afraid. There are many roads to cross. I am so scared of everything. I fear cars, and it is dangerous for a girl to walk alone and for a child to walk alone like that.

Elena: So, fear exists outside the neighbourhood? Not inside the neighbourhood?
Argentina: Yes. I let her play here, but I do not let her go up there either. She only goes from the sports field and comes down; she does not go further because I am also scared of the roads.

Elena: Do you think this is a safe neighbourhood?
Argentina: Yes, it is a calm and safe neighbourhood.

Elena: What do you think is missing inside the neighbourhood? What would you like to have for yourself and your daughters?
Argentina: Nothing; I think it has everything we need. We already have a park nearby, a football field for them to play on, and the association here. I do not think anything is needed.

Elena: Do you usually get together with the other neighbours? To have community lunches or parties?
Argentina: No, except here with my neighbours; sometimes, we have a snack at the door. Sometimes, I'm over here hanging out the laundry. I talk to those neighbours over there. Sometimes, I speak to the upstairs neighbours. I know almost everyone here. If I go up there with my daughters, I go to the sports field; I talk to the neighbours from that block or the other blocks.

Elena: How long have you lived here?
Argentina: 15 years.

Elena: So, you lived here before the neighbourhood renewal plan, too? What difference have you noticed between then and now?
Argentina: Except for the construction work, everything else is the same. The same people are still here; everything is the same. The construction works happened only for the houses. The public space was not improved.

Elena: Do you think it lacks a barbecue area

and a playground in the neighbourhood?
Argentina: Yes, it is always needed but also very noisy.

Elena: Is there respect among neighbours?
Argentina: Yes. It is a calm neighbourhood.

Elena: Would you like to live closer to the city centre?
Argentina: No. Because here we are already right in the centre. Everything is around us: shopping centres, pharmacies, private shops, and we do not need anything.

Elena: What do you think is the difference between living in a neighbourhood or the city centre? What is the advantage of living in a neighbourhood?
Argentina: You live more with the neighbours. Children have more freedom and play more, and if you live in more extensive areas, it is not like that anymore.

Elena: Do you miss some sports centres where the children could go after school?
Argentina: No, because we have two schools here. We have the Montebello school, which is a primary school, and we have Nicolau Nasoni over there. There is also the space there, with the space for sports. We also have the *conventinho*[1], where the children perform or hold certain parties. We also have the Norte Vida association here. I do not think so; it has everything. We are well situated here.

Elena: How is your daily routine?
Argentina: Now my routine is the same; it is to tidy up and take care of the babies; as I have two babies, I cannot do anything else.

Elena: Has the Pandemic changed anything in the use of space or in children's lives?
Argentina: It has changed. I speak for my baby; we call her my baby from COVID-19 because it was at the time of the Pandemic that she was born. And she has been in quarantine all this time, at home. She does not adapt to shopping malls or that kind of thing. When she sees confusion, she is afraid of many things. She did not go out because she was only brought up inside the house. We did not let anyone in the house, nor did we leave the house. Unless it was to do the shopping for the house, we did not go out. So, she grew up with only the five of us at home. Now she is starting to; I let her go outside a bit to play so she can get used to it. She does not lend her toys. She is that baby that was all hers; it was inside the house, so she did not know how to play with other children.

Elena: And in the lives of your other two older daughters, has anything changed?
Argentina: For the middle one, yes. She was terrified and very panicky about going to school. Because she heard the news a lot and was scared, she still wears a mask even now. She knows it is not necessary anymore; she is just very terrified.

Elena: So, they did not play in the street during the Pandemic? And what did they do at home? Much technology?
Argentina: She was using a lot of technology. Otherwise, we played the Monopoly game. They would play the Stop game or bake cakes. They were trying to distract themselves by watching television too.

Elena: But now they are back on the street?
Argentina: Yes, now they play.

1 It is a missionary centre right outside the neighbourhood.

Interview with Lisandra Rosa Fonseca Cardoso, mother of Dejanira and Marinha Gonzalez, from the Contumil social housing neighbourhood. Lisandra has three children and is of Roma ethnicity.
Interview held on 20 May 2022, 5.42 pm.
Length: 19.14 minutes
[Portuguese]

Elena: How do you feel about being in the neighbourhood?
Lisandra: It is a good neighbourhood. It is a quiet neighbourhood where we get along well with everyone, and our children feel safe here. Especially when they go to Gil[1], which is always on Mondays and Wednesdays, and they go to the sports field up there. They also stay here quietly, playing and doing activities. I also feel very good here. I was born here, I got married and stayed here.

Elena: How old are you?
Lisandra: I am 31.

Elena: Were you born in this neighbourhood?
Lisandra: Yes, my mother lives here, in the building behind.

Elena: So, you were also living here before the neighbourhood renovation? And what differences did you notice?
Lisandra: The neighbourhood is much better now. It is prettier, and everything is cleaner. It is much better; it has nothing to do with how it was before.

Elena: What spaces do you use in the neighbourhood? Do you meet the other neighbours?
Lisandra: I spend a lot of time outside here with the neighbours. We go to the wall here. We get on very well with everyone from our ethnic group and without being from our ethnic group. They all know each other. And we stay like this on the wall, quietly.

Elena: What does it mean, at the wall?
Lisandra: Where we sit, the little stools, we all sit there, we all stay there.

Elena: Do you miss anything in the neighbourhood?
Lisandra: No, I think the neighbourhood is fine like this.

Elena: Do you feel far from the centre, or do you think it is easy to get there?
Lisandra: It is easy; from where we are, it is easy. Here, we have a lot of things close to us. For example, there is the post office up here, and we have the Pingo Doce[2]. Further down, we have everything; we have the Alameda shopping centre. We have everything near us.

Elena: Do you let your daughters go to school by themselves?
Lisandra: No. Because they are still little. The oldest is nine, and the other is six. It is not that I do not feel very comfortable in the neighbourhood. The school is not very far away from my house, but I do not feel at ease because they are still little. Probably in a few more years, they

1 *Gil* is the name the children in the neighbourhood call the association Equipa de Rua Oriental. Because in the past, the activities were carried out by an entertainer whose name was Gil.

2 Portuguese grocery store.

will go, but right now, I do not feel at ease, neither I nor the father. They are still little to cross the road or something.

Elena: They still need to learn to pay attention at the crossroads? Or do you have some problem of insecurity in the neighbourhood?

Lisandra: No, not in the neighbourhood; it is more like crossing the street, which I fear most. They are still tiny, and the cars, you know? Because I know that even if they are not from our ethnic group, people here know us, and they know my girls. They also know me because I am from here. They know the father because he is also from here, from the Roma ethnic group; he also lived here and got married here. We both stayed here, so they knew the father and the mother from here.

Elena: When do you get together more with the community? Do you get together on Saturday or Sunday for a faith celebration? Do you have community lunches?

Lisandra: It depends on the days; we never schedule anything. For example, yesterday, we went to the *culto*[3] and when we left, we got a few couples together and went to McDonald's. We never schedule anything. We never book anything. *Culto* is four times a week here in Areosa[4]: on Tuesdays, Wednesdays, Fridays, and Sundays.

Elena: Do you usually have parties in the neighbourhood?

Lisandra: No, we don't. Sometimes, we have little parties or lunch inside our houses. What we celebrate is São João[5]. We set up something beautiful. Then we all eat together and grill the sardines together. We put little rugs on the ground, something pretty. On New Year's Eve, we stay at home with the family.

Elena: But São João is a Catholic festival. Do you celebrate it anyway?

Lisandra: But it is a festival we do not celebrate; how can I explain? We do not honour the saint. We celebrate the day; we like what we eat on that day, you know? Not because of the saint. We get the whole family together, you understand? And we all eat together in the street, in that little green space with the benches.

Elena: Do you have a better relationship with the neighbours of your block or with the ones of other blocks?

Lisandra: It is a bit of everything. For example, here in my block on the floors above, I know some people, not all of them so well. But in other blocks, I also know different people, and we get along well, we are friends, you know? But I get on well with everyone. We understand each other even if we do not belong to the same ethnic group. We had known them for many years because I came here before I was born. My mother came here pregnant with me. Then I got married, and I stayed here. I did not move to another neighbourhood. So, let's say I feel really at home here. Contumil is a lovely neighbourhood; the neighbours are good, and we always get along. There are no problems, it is quiet, clean, and not like those neighbourhoods with rubbish.

Elena: But there is rubbish on the sports field, why is that?

Lisandra: Yes, I have noticed that. I do not know. It must be a bit of everything. I have noticed that the sports field has been a bit dirty. Two days ago, I took my little boy there. I have a baby, one year and four months old, and I noticed what you are saying because it was not that dirty before. But some time ago, I noticed a lot of rubbish around; I have seen it. But this rubbish

3 The Portuguese word refers to the Roma faith.

4 District of Porto close to Contumil neighbourhood.

5 The Festival of St John of Porto is celebrated all over the city of Porto on the night of 23 June.

must be a bit of everything, a bit from the big ones, a bit from the little ones.

Elena: Do you feel safe leaving your children free to play in the street?
Lisandra: Yes, they stay here at my door, or go that way; they go to the sports field.

Elena: If you lived in the city centre, would you leave your children free in the street?
Lisandra: No. I feel uncomfortable about everything. Because in the city centre, I have never lived and there is much movement. There is much mixing; there is much quality of everything. The city centre is where everything goes and where people from outside go. And I would not feel comfortable in that, but here I do. For example, here at my door, there are not even cars passing by; there are only cars on the other side. So even my little boy, I leave him at the door, and my older one looks at him because there are no cars. Not in the city centre, no! Because of everything, the people, the cars, the movement. It is not quiet; there is too much movement. It is not good. I know it because sometimes I go there with my husband, there is traffic and too many people. It is not good, with the children, it's no good.

Elena: Do you have a playground in the neighbourhood?
Lisandra: There is one near the school. But not in the neighbourhood anymore. We have so many empty spaces. But before, when I was little, there was one. It was nice, it was beautiful, but it was not safe. Until I took a fall there, and because of that, the community decided to give up having the playground. They asked the municipality to come and remove it because I took a massive fall when I was little. I do not remember because I was little. I fractured my skull. I think the floor of the playground was cement. And the part with the slide, I have this vague idea that we had to go up the top of the slide, and there was no safety device. It was not a well-planned space. That is why, at that time, the neighbourhood people decided to give up on the playground. It was unsafe, unlike the park where I went with my girls, which was further away from the school.

Elena: And what would you like to have for the adults? Barbecues? Tables?
Lisandra: That would be very good; I never thought of that. It would be cool to have such a space for Sunday meetings. That is what was beautiful: to set up those little stone tables with stools. It would be nice. If we built barbecues and a playground for the children, we would avoid going up there.

Elena: Do you think people living here in the neighbourhood are afraid of other ethnicities? and leave their children free to play on the street?
Lisandra: No, I do not think so. No, because they come down here to play with our boys. Because they have known us for a long time. In our ethnic group, there are good guys and bad guys. Like your ethnicity, there are good guys and bad guys. I think that here in the neighbourhood, even people who do not belong to our ethnic group have been fitting in. Some people do not fit in. Because he is a Romani because he is terrible...but I do not feel that here. Because my girls, both have many friends, even though they do not belong to our ethnic group. They get along very well at school and here in the neighbourhood. They know each other and play together.

Interview with Maria da Graça Monteiro Rossio, mother of Estela Monteiro Rossio, from the Contumil social housing neighbourhood. Maria has six children and is of Roma ethnicity.
Interview held on 20 May 2022, 6.16 pm.
Length: 12.02 minutes
[Portuguese]

Elena: Do you usually use public spaces in the neighbourhood?
Maria: I usually go with the children to the park or the garden to play with them.

Elena: Do you let the children go alone?
Maria: No. I am scared of the road or something. Estela goes to school with me because I am afraid of the street. On the way to the association, I do not go with her. She goes with Lisandra and the other kids and does not go alone. To school, she comes with me.

Elena: And what do you usually do in the neighbourhood?
Maria: I often cook here, wash the dishes, and do other domestic tasks. I live with my mother-in-law, and the children live with my sister-in-law, Natália.

Elena: Where do you usually get together with your neighbours or cousins?
Maria: I talk to them down here under my house.

Elena: Which infrastructures and spaces do you think are missing in the neighbourhood? What would you like to have in the neighbourhood?
Maria: I feel good here. I often get to talk to the neighbours.
Mother-in-law: That is not what she is saying. We need, for example, a park for the children, some swings.
Maria: Okay, I would like to have that for the children.

Elena: If you had a park for the children, would you let your children go alone?
Maria: Not if it is far away; if it is nearby, yes.

Elena: And for the adults, what is missing? A place to have a barbecue?
Maria: I think so. I would like to have it with those tables, chairs and benches.

Elena: And do you go out of the neighbourhood often?
Maria: No, I go shopping here for the house. I often go to the hospital with the boys when I have appointments.

Elena: How do you get out of the neighbourhood?
Maria: I take the bus or often walk. Everything is close by. The hospital and health centre are also close; sometimes, I take the bus and walk.

Elena: Is there a specific day you usually get together with the neighbours? During the culto? Or some ethnic festival?
Maria: I do not usually go to parties. I do not like them and do not go to *culto* either.

Elena: Do you work?
Maria: No. My children go to school, and they only leave at 5.30 pm. I just stay with the little ones. My sister-in-law is also working.

Elena: Do you have support from the neighbours?
Maria: Yes, there are many neighbours down

there; I talk to some of them and others. The next-door neighbour is also our friend. They are all friends; these people here are all friends.

Elena: Are you from Conumil, or did you move to live here?
Maria: No, I used to live in Porto, in Gaia. It is just that I married her son and came here.

Elena: How long have you lived here?
Maria: For about three years now.

Elena: Did you notice any difference between the neighbourhood where you used to live before and this one?
Maria: No, sometimes it was very tough. The first few times, it was very tough to live here because I used to live in the other house. But then I got used to it here. But the first few times, it was tough because I lived in that house, and now I do not.

1.2 Children of Contumil social housing neighbourhood

Interview with Dejanira Gonzalez, a child from the Contumil social housing neighbourhood. Dejanira is 9 years old and is of Roma ethnicity.
Interview held on 9 May 2022, 4.25 pm.
Length: 6.45 minutes
[Portuguese]

Elena: What do you do when you get out of school, and which places in the neighbourhood do you go to? Where do you play with your friends?
Dejanira: When I get out of school, I go rollerblading with my friends and then go to the sports field to play. We play hide-and-seek and stuff like that.

Elena: Do you play with the other girls on the same block, or do your friends live far away? And when you want to call them to go and play, how do you do it?
Dejanira: My friend Afonsinha lives more or less next door. When I want to play with my friends, I call them or go to their house.

Elena: Do you go to school alone?
Dejanira: No, my mother or father take me to school. My mother will not let me go to school alone. Because they say some people kidnap children, and the school is also very far from my mother's house.

Elena: Do you think anything changed in how you use the space and play before and after COVID-19? Do you do the same things as before? And during the lockdown, what did you do?
Dejanira: No, I do not think much has changed; I do the same things as before. During the lockdown, I stayed at home and stayed close to my sister.

Elena: What would you like to have in your neighbourhood? If you could ask to build something, what would it be?
Dejanira: Outside my house, I wish they would build a slide for me and the other kids to play on. I also wish I could ask them to paint my house pink.

Elena: Do you often use your mobile phone?
Dejanira: I do because the games I have are cool. I play on TikTok, and some games are for two, three and four people.

Elena: Do you prefer playing with your mobile phone or playing outside?
Dejanira: It is better to play in the street with friends; I prefer playing outside. I can also go to Gil[1].

Elena: Do you feel safe in this neighbourhood?
Dejanira: Sometimes no, sometimes yes. Sometimes, the other kids go to play very far away, and so I tell them to come closer to my house. But sometimes, I feel safe because we play mostly in front of my house.

Elena: What do you want to be when you grow up?
Dejanira: I want to be a painter and draw all the time.

Elena: Where do you go when you want to leave the neighbourhood? And do you go by car or by public transport?
Dejanira: I go to the park by car. Sometimes, my mother and I use public transport if my father is busy doing something else.

1 *Gil* is the name the children in the neighbourhood call the association Equipa de Rua Oriental. Because in the past, the activities were carried out by an entertainer whose name was Gil.

Interview with Diego Gonzalez, a child from the Contumil social housing neighbourhood. Diego is 7 years old and is of Roma ethnicity. He now lives in another neighbourhood of Porto. His grandmother still lives in Contumil, and he sometimes comes to visit her.
Interview held on 9 May 2022, 4.43 pm.
Length: 6.28 minutes
[Portuguese]

Elena: When you were living here, where did you usually go to play after school, and what kind of games did you play? And what is your favourite place in the neighbourhood?
Diego: After school, I came here[1] to do my homework or participate in activities. When there was no activity, I would play at my grandmother's door. My favourite place in the neighbourhood is the sports field. There, you can play with your ball or your skateboard, or you can run.

Elena: If you could ask for something you would like to have in the neighbourhood, what would you ask for?
Diego: A swing.

Elena: When living here, were you going to school alone?
Diego: No, I never went to school alone. I was too young, and my school was in Antas[2]. I went there by bus, either with my mother or with my brothers, who are older than me; one is 18, and the other is 17.

Elena: Do you like where you live now, or do you like Contumil better?
Diego: That is hard to say. I would choose it here because I know more people. I like the Contumil neighbourhood better. I already knew all the places here. There, I do not know almost anything yet because I went to live there not long ago. Here, I used to play on the sports field, I played in the park, and I played with many things.

Elena: Do you often use your mobile phone?
Diego: I do. I use my mobile phone and PlayStation. I even brought the PlayStation here to play at my grandmother's house.

Elena: Do you prefer playing with PlayStation or playing outside?
Diego: Outside! With the PlayStation, you have to install the games, and they only work if you keep playing. Otherwise, you have to start all over again. So, I prefer to play in the street or I like to come here.

Elena: Do you think this neighbourhood is safe? Did you feel safe?
Diego: This neighbourhood? Yes, for me, it is safe. The other one where I live now isn't that safe. Because at night kidnappers appear there. I saw them once; I was with my cousin. I live on the second floor, and my cousin lives on the third. We sometimes play outside at night, so I saw a kidnapper taking a child. Here, I have never seen anything happening.

1 *Here* refers to the Association Equipa de Rua Oriental. Where the interview was conducted.

2 *Antas* is a neighbourhood quite close to Contumil. However, to get there, you must go through significant crossroads with much traffic.

Interview with Marinha Gonzalez, a child from the Contumil social housing neighbourhood. Marinha is 6 years old and is of Roma ethnicity.
Interview held on 9 May 2022, 4.15 pm.
Length: 9.56 minutes
[Portuguese]

Elena: What do you do when you get out of school?
Marinha: When I get out of school. I am happy; I do not study anymore, and I eat. And when I go out to play with my cousins, I always go to the same places, to Gil's door or my door. When I leave my house, I like going out to dinner or the park; sometimes, it is cool when I go out to dinner.

Elena: Do you go to school alone?
Marinha: No, I do not go to school alone; I go with my father. My father goes in a van that looks like a car. Once, I asked my mum, 'Mum, can't I go to school alone? I already know the place, like, you go up the stairs and turn and turn and turn again…' but my mother is afraid. Afraid of what? Of someone kidnapping me on the way if I see a white van, a very, very big van, with those yellow doors. I always see white vans with yellow doors. My mother was not there, but once, I saw a white van with Micaela. She does not know this part. When she saw the van, she went to her house because her mother called her. When I saw a white van with yellow doors, I ran immediately. Then, a man got out of the van, and I thought he was coming after me, but he did not. It was to sweep the rubbish! But I did not notice the broom because he had his hands behind his back, so I went back to my house running. My mother was somewhere else, at the butcher's, my sister was with Shirley, I do not know. So, I met Micaela and said, 'Micaela, you do not know what happened with that white van with the yellow doors…'. I think I was 4 or 5; it was three years ago or one year ago, and I do not know anymore.

Elena: Do you play with the other children who live in your block? When you want to play with them, how do you do? Do you go and call them at their door, or do you call them from the window? Do you meet them outside?
Marinha: Yes, I play with the others. Sometimes, I go to Micaela's house, and I go to Tahira's house. That is my cousin, but you do not know her. I sometimes go to Micaela's house and say, 'Come and play, come and play!'. When I meet my cousin, Tahira, it is 'Mum, can I go to our house to play with Tahira? Or can I go to her house?' My mother let me play with Tahira because I am safe with my aunt, my cousin, and another cousin.

Elena: What would you like to have in your neighbourhood? If you could ask, what would you ask for?
Marinha: I would ask for a playground with a slide and games at my doorstep, a swimming pool, both big and small, and a park with trees.

Elena: Do you often play with your mobile phone?
Marinha: I do; sometimes I use TikTok.

Elena: Do you prefer to play with your friends outdoors, or do you prefer to play with your mobile phone?
Marinha: Outdoors! With my cousins or my sister.

Interview with Micaela Gonzalez, a child from the Contumil social housing neighbourhood. Micaela is 9 years old and is of Roma ethnicity.
Interview held on 9 May 2022, 4.49 pm.
Length: 6.02 minutes
[Portuguese]

Elena: What do you do when you get out of school?
Micaela: When I get out of school, I go to the park with my mum, with Marinha, with her mum, with my dad, and with Dejanira too. Then, when we go to school, we study, play with the teacher, and make the teacher happy when she is sad. And when my father goes to pick us up from school, he says we are going to the cinema. Or we are going home so as not to leave the house and catch the virus. And so I stay home, play with my brother, or go to the street, and my mother lets me go. I help my mother tidy up, and I make her happy.

Elena: What is your favourite place in the neighbourhood?
Micaela: I like my door; I like the park.

Elena: Do you go to school alone?
Micaela: No. Sometimes, my aunt takes me; sometimes, my mother, father, and grandmother. My mother does not let me go by myself; she thinks I do not know where my school is, and I might get lost, and she is scared that someone could kidnap me.

Elena: And you feel safe in the neighbourhood?
Micaela: Yes!

Elena: Do you play more with your mobile phone or in free space?
Micaela: I play more with my phone.

Interview with Shirley Gonzalez, a child from the Contumil social housing neighbourhood.
Shirley is 10 years old and is of Roma ethnicity.
Interview held on 9 May 2022, 4.36 pm.
Length: 9.39 minutes
[Portuguese]

Elena: When you leave school in the afternoon, what do you do in your neighbourhood? Which games do you play? Where do you go?
Shirley: When I leave school, I go home to leave my things. When it is good weather, I always go rollerblading with Dejanira and Afonsinha. In winter, I always go home and stay there with my sister.

Elena: Do you go to school alone?
Shirley: No, I do not; I go with my mother because she fears me going alone, of someone kidnapping me or getting lost.

Elena: Do you feel unsafe in the neighbourhood?
Shirley: No, I do not, but at night, yes. I have dreamt four times that someone kidnapped me at the sports field, so I play there in the afternoon, but I would not go at night.

Elena: Do you play only with your friends close to you or with those far away?
Shirley: I play with Nair occasionally, too, but I play with Dejanira and Afonsinha every day.

Elena: And when you want to play with them, how do you call them? Do you go to their house?
Shirley: Sometimes I call them or go to their houses, or they come to mine.

Elena: And do you play outside?
Shirley: Yes, but we cannot stay outside on really hot days like this because it is so hot. We go to one of our houses and play with cards or other things.

Elena: If you could ask for something to build in the neighbourhood, what would you ask for?
Shirley: I would want a shop. Because the shops are further away from here, it could be a shop that sells everything.

Elena: And how do you go to these shops that are far away?
Shirley: I do not go; my mother goes. Once in a while, I go with her by car.

Elena: If you could ask for this shop, would you like to design it?
Shirley: Yes, I would like to.

Elena: If you could ask for an activity in the neighbourhood you do not have now, what would you ask for?
Shirley: Dance classes.

Elena: Would you like Equipa de Rua Oriental's activities to take place more often? When the association is not in the neighbourhood, what do you do?
Shirley: Yes. It is not enough for only two days, on Mondays and Wednesdays[1]. On the other days, I either stay home or play outdoors.

Elena: Do you think anything has changed be-

1 The association Equipa de Rua Oriental conducts activities in the neighbourhood on Mondays and Wednesdays.

fore and after COVID-19 in the way you play?
Shirley: Yes, before I could play freely, but now sometimes you have to wear masks. We are not allowed to play at school, and we can only play with whoever is in our class. Even here at Gil, we used to play with the old and young ones together, but not anymore. Covid has ruined everything.

Elena: But don't you think it will return to how it was before?
Shirley: Yes, I think so. I want to play as I used to play before.

Elena: Do you often use your mobile phone to play?
Shirley: No, I only use it at night. Because I play here on the street for the rest of the day, whenever we do some fun play, I take it to record videos for TikTok.

Elena: Do you prefer playing outdoors or playing with your phone?
Shirley: I prefer to play outdoors.

Elena: At what age did you get your first mobile phone?
Shirley: I never had my mobile phone. My mother always gave me her mobile phone when she was going to buy another one. But when I did get my mobile phone, it was when I was nine.

Interview with Miguel Gonzalez, a child from the Contumil social housing neighbourhood.
Miguel is 8 years old and is of Roma ethnicity.
Interview held on 16 May 2022, 4.04 pm.
Length: 9.47 minutes
[Portuguese]

Elena: When you get out of school, where do you go to play? And what do you do in the neighbourhood?
Miguel: I stay with my brother, and I go with Zezinho, who is my cousin. He lives up there, and I live right here in block 10. Sometimes, I call immediately, knock on his door, or ring the bell.

Elena: Do you go to school alone?
Miguel: I am going with my mother. Today I went with my grandfather, and I came with my aunt. I almost always go with my aunt, who is Dejanira's mother.
I wish I could go to school alone. But my mother is scared, because of this war thing. She will not let me. That is not the only reason; it is because I am still very young, and my mother thinks that if I go alone, I will skip school once I did skip school. I told her, 'Grandpa is going to take me to school', and instead, I stayed at Adriel's house and did not go to school.

Elena: And in the neighbourhood, do you go around alone when you want to go out and play? Or does someone go with you? And where do you play in the neighbourhood?
Miguel: Sometimes someone accompanies me, and sometimes I go alone. Sometimes, I go to the sports field or stand in front and play. I play football all the time!

Elena: Do you play with your mobile phone too?
Miguel: I used to; it has been a while since I last played because my headphones broke.

Elena: Do you prefer to play with your mobile phone or outdoors?
Miguel: Outdoors! Because you are the one doing things, you are the one having fun, it is cool!

Elena: If you could ask for something that does not exist in your neighbourhood, what would you ask for?
Miguel: I would ask for a gasoline go-kart. Because I already know how to drive, I don't need to get tired walking when I already have a car. I would ask for open air without vehicles, with new football goals and balls. I would prefer that.

Elena: Do you feel safe in the neighbourhood when you walk alone?
Miguel: No, I do not; if I am walking alone, I am always afraid of some man kidnapping or harming me. Because that has already happened to me, they wanted to kidnap me. A man up there said, 'Do you want a lollipop? First, you must pee in this cup'. I did not do it, so I started running immediately.

Elena: And do you often leave the neighbourhood to go to other places in the city? And where do you go?
Miguel: Yes, I do; I like to go to Tripeira and the park.

Elena: Do you go alone or do your parents go with you?
Miguel: I go together with friends that are older than me.
Elena: Do your parents know that you go there

alone?

Miguel: No, and they cannot know. Because if they find out, they will beat me up.

Elena: What would you like to be when you grow up?

Miguel: Singer and a professional car driver.

2. Interviews with the architects of the neighbourhood's public space renewal plan

This chapter presents interviews with the two architects of the public space renewal plan of the two case studies of social housing neighbourhoods, Francisco Vieira de Campos for Contumil and Paulo Tormenta Pinto for Lagarteiro. The focus of these interviews was on the design process of the public spaces and the correspondence between design and use, comparing the goodness of the proposal with the effect years later, things that went better or worse, and the total balance of the projects. The interviews insist on the process of the public space renovation and the design of the public space by the architects, what the architects thought when they came up with a particular set of solutions and why, how the work was done and with what intention, and the residents' interpretation and appropriation and so the architect's reaction to the elements designed by them with a specific use. The architects recount the various design phases, from a preliminary analysis of the situation to meetings with the community to understand their needs, the concept, the design, the handing over of the project to the community, and then its appropriation. Both projects aimed to connect the neighbourhoods with the rest of the city and create spaces and elements for the whole community, not with a specific use intended only for a particular population segment but with multi-purpose and multi-functional elements with straightforward characteristics. Having a specific objective, the architect's work achieved the form of use it intended to fulfil.



Fig.2 Studio Menos é Mais where the interview with the architect Francisco Vieira de Campos took place. Photo by Elena Parnisari, May 2023.

2.1 Interview with Francisco Vieira De Campos

The Contumil social housing neighbourhood public space renewal plan project looked at the site's morphology, remaking the streets and the living space. The concept of the project was to create informal living spaces throughout the neighbourhood, connecting the streets with the ongoing urban fabric and transmitting a solid idea for the neighbourhood's image with a widespread element: the prefabricated L-shaped piece.

Contumil had an internal road layout that was not very effective in linking the residential buildings to their urban surroundings, leading to a lack of formal control of the outdoor living spaces. What also contributed to an unqualified and degraded urban environment was the inhabitants' abusive and spontaneous appropriation of outdoor spaces without proper equipment and materials (Ferreira Abrantes, 2016).

First, the architects identified some of the constraints that influenced some design decisions, like the neighbourhood's irregular topography and uncharacterised urban image, the unregulated use of public space, and the significant number of residents with limited mobility.

So, the architects wanted to respond with a common language of a formal solution that effectively addressed these constraints and ensured a coherent reading and identity for the housing complex (Ferreira Abrantes, 2016).

The project's goal was to clean up the appropriations of the common space and organise the car park, proposing a standard solution of extreme economy and simplicity, which seeks to resolve with a single element all the complexity inherent in redefining the routes and their variants inside the neighbourhood. Everything was solved with a typified set of prefabricated concrete pieces, a formal module, that gives constructive, functional, and social unity to all the collective spaces, as well as rigour and systematisation of the operation and cost savings, giving the inhabitants many possibilities to use the spaces.

This element can be adapted to various situations: slope, wall, earth retaining wall, bench, guardrail, staircase, ramp, pavement, building entrance platform, steps, guide and counter guide. Even though the project and the implementation of this piece sought standardisation and rule, some variation in the processes was necessary to concretise and expand the possibilities of the L-shape.

This formal module of the L-shaped piece



Fig.3 Bairro Contumil, from Menos é mais arquitectos website: http://menosemais.com/home-page

marked strongly the new urban image of the neighbourhood (Ferreira Abrantes, 2016), and the Roma community women living in the neighbourhood call it 'o muro'[1], where they can sit, where they can have privacy, where they can hang their laundry, where they can have shade and sound barrier.

The intervention in the Contumil qualified the public space as an architectural space and consolidated habits of sociability between inhabitants and a feeling of identification and belonging with the place of residence, encouraging the appropriate use of the outdoor spaces (Fernandes Gouveia Pedrosa, 2010).



Fig.4 Bairro Contumil, from Menos é mais arquitectos website: http://menosemais.com/home-page

1 The wall.



Fig.5 Bairro Contumil, from Menos é mais arquitectos website: http://menosemais.com/home-page





Fig.6 Photos of the Contumil neighbourhood project, studio archive of Menos é mais arquitectos.

Interview with Francisco Vieira de Campos, architect of the urban regeneration project for the Contumil social housing neighbourhood 2006-2008.
Interview held on 29 May 2023, 4.30 pm.
Length: 32.18 minutes
[Portuguese]

Elena: Did your architecture atelier have any contact with the community before doing the project, or did whoever defined the terms of the project have this contact with the community? Was there a participatory process or meetings?
Francisco: Yes, there were. The Contumil and Pio XII neighbourhood projects were both done at the same time. The first project was Pio XII, which was smaller. In comparison, the Contumil neighbourhood was larger. When the project was being drawn up, there was much information provided by the council's social services, which gave us much information about the standards. An inventory was made of the sick and elderly population, mainly these two major themes; the children were omitted. The children were involved in the programme itself because the layout of the sports area and the seating areas, therefore, can be for older or younger people.

The big issue with these two neighbourhoods was that the council needed more money to maintain the public space. So, this idea of having furniture and arranging the gardens told us that the solution should always assume the least possible maintenance by the council services. These tenders were public space tenders, so our intervention stops at the threshold of the entrances to the flat blocks.

The idea was to open the neighbourhoods to the city. Connecting the roads there which did not allow this connection of a continuous public space. These neighbourhoods are ghetto neighbourhoods; in other words, there were one or two entrances, and then it was a closed space. So, the idea was always to connect the streets with the surrounding urban fabric. Therefore, this connection with the neighbourhood should be a bridge of passage, not just for residents. So, the idea was that the neighbourhood would be seen as another artery in the city's urban canal, so you could choose to enter and exit through the neighbourhood. So, it was a way of opening up the neighbourhood to pedestrians and people by car. So that was the intention.

Another fundamental intention, which also has to do with this passage, was the adjustment of the road layout to allow this connection with the surrounding urban network. An essential part was that we had to provide the public space with car parking. In Contumil, I remember a massive number of cars; there were 500 or 600 parking spaces that we had to spread out because one of the indices we were given was that all the households living in these flats had one to two cars. They were people with two cars, televisions in every room, and things completely different from what we could call households that lacked the means to do anything and everything. It is a distinct social reality. So, welfare within that was not as precarious as we thought. Precariousness came in another sense, but in terms of technology, machines, and cars, they had everything. Then, if they needed to make a tap or paint the house straight away, they did not do it.

What was our main concern? Moreover, how did we, looking at the public space, look very much at the morphology, that is, the topograph-

ical constraints of the space where Contumil is located? The question is that we had to remake the streets and remake the space being the space of the "common ground", as Cristina[1] likes to talk about; it was a critical issue, which was how we managed through a strategy because the whole design of the public space is based on a plan that has to do with a prefabricated L-shaped piece. L-shaped because one of the things we thought was very important was the fact that the door to your block was personalised; in other words, the idea of the bench, the idea of the L, was what allowed for informal seating throughout the public space and, above all, at the entrances to the blocks. Here is a very funny photograph: that bench where kids and older people appropriated this L-shaped piece as a piece that could be adjusted to various levels, but above all, it created that informal living space. One thing we see in public spaces when we go to a square or a garden is the bench, a piece of furniture that should be disseminated in an informal but highly strategic way from the point of view of permanence. We thought that by finding a place that would be the neighbourhood square, everyone would not enjoy it: older people did not go to the neighbourhood because either the younger people were making noise or they were playing football, so we thought that this proximity of this L-shaped piece next to the entrances under an existing tree, and the ramp as well, everything is done so that this piece could adapt to all project situations, whether they are then adapted for a ramp, for stairs, for the garden, to make the garden fence. Above all, our primary strategy was to create a piece of furniture, called street furniture, which will serve as a retaining wall, a bench, a staircase, and information, not least because we put numbers at the entrances, which is very important as the first identity of the neighbourhoods.

1 Menos é Mais Arquitectos is the architecture atelier founded in Porto in 1994 by Francisco Vieira de Campos and Cristina Guedes.

The other has to do with the design that these pieces, by being spread out over the territory, create a strong image of unity instead of being one scattered piece, giving the work a great deal of discipline. In other words, I mainly remember this neighbourhood for significant constraints; for example, when there were older people with wheelchairs or disabled people, we had to make special entrances for each one. Some of them had ramps we had to walk up and down, which took work. Thousands of pieces were made to combine with everything, but our aim was always to adjust all these situations to all the constraints, which was done throughout the work. It was a long job. In the meantime, some older people fell ill and became wheelchair-bound, and we had to change the design; we had to make what used to be a staircase into a ramp. For example, I remember a girl with a motor disability whose father had to drive her in. However, when he got into the house, we had to develop a specific entrance so the car had a ramp to go down, and she could enter the house more autonomously. She also had a special ramp to give her access, so these were things that we adapted throughout the work.

One thing you asked is whether we had done any preparation. Yes, we held several resident meetings in the neighbourhoods where each resident said their difficulties and what they wanted. Many even thought they wanted to have lifts because the neighbourhood did not have lifts, so there was also a transfer of older people to the ground floor and younger people to the upper floors because there was no chance of admitting lifts. Lifts were already a system within the blocks where our intervention did not occur. So, there was this extreme side that we felt the neighbourhood had to have, and this piece of work, adjusting to all the project situations, whether topographical, mobility impaired, or the limits of sports venues, gave us great discipline. We had developed a piece that allowed us to use it to discipline the public space, to establish a rule of excellent resistance, in other

words, of maintenance, which is quite strong, and even so, it is very severely treated because there is a lot that happens on top of those benches. However, there was also the idea that this bench would have to have a positive image of the almost personalised marking of the entrance blocks, which we wanted to achieve with these pieces. In essence, it is a job, when we find the design of the ideal piece that fits, to arrange or adapt the topography, to also readapt to the existing topography, such a piece that could solve all the problems of those who live there. That was our idea of the work.

Elena: I wanted to ask if these elements were intended as clotheslines. I have always been interested in whether people appropriated them.

Francisco: It was an appropriation because we had a piece that needed to create a certain continuity because the place where these pieces are there is a translation of the block, and we wanted to make an alignment there, but at the same time, we wanted, as it was the ground floor, which was an appropriation of the Roma ethnic group that appropriated these ground floors, because these basements were not habitable, but the basements were turned into housing, and so, to provide some protection for these ground-floor dwellings, we created these visual barriers that were supposed almost to evoke that it could be a clothesline, since, when we got there, it had already been turned into a clothesline.

Elena: OK, so it was designed more for privacy, shall we say?

Francisco: Yes, it was more for privacy and to give continuity to the public space, between what could be more private on the ground floor and the more public side across the neighbourhood.

Elena: Right, because I thought, why are these only here if they were intended as clotheslines?

Francisco: Because they follow a solid topographical relationship and in order not to be lower, because we kept the height, they thought it was perfect to put the clotheslines there. Clotheslines are an essential issue in the neighbourhoods.

Elena: What reactions did the inhabitants have when the work was finished? In other words, did you follow up afterwards to see how the community appropriated this public space, whether they began to use it as conceived, or whether they noticed any appropriation that resulted in something new?

Francisco: In the beginning, there was much scrutiny from the city council about the neighbourhood. Now, when I walk past the neighbourhood, I still see a powerful impression of what we wanted, which is very strong. These prefabricated concrete pieces continue to have a significant presence, and they still do. There is a significant side, alongside the strategy of these concrete pieces, which has to do with the composition of the tree species and, therefore, how we placed these tree species. There was an intention of ours that did not have to do with asphalt because we wanted it to have a granite cube, as in Pio XII. However, Pio XII is smaller; there was money to do it. Here, there was more of an idea of homogenisation between the street and the pavement. Since there was a vast construction site, it was very complicated to manage because it took a long time; there was a lot. Prefabrication is almost a bespoke suit; in other words, as the work progressed, we also progressed with the execution of the pieces because we had a strategy, a type of design, which was the L-shaped piece, but which would then have to adapt to the entire topography, and this was managed as time progressed on the work front.

Participation, as the work progressed, was why we also had time to adapt. The difficulties that arose with people knocking on the door of

the inspectorate, "Look, I would also like you to make me a ramp or put me a handrail so I can hold on." we had many situations like that where we had to adapt the ramp because it is one thing to have a ramp and a bench. However, it is another thing to have a handrail. The handrail was always a cursed part of our strategy, but we had to adapt it. We could have developed a more incorporated handrail through the prefabricated piece at the project level. However, it might have been challenging because there were thousands of pieces to adapt. However, it was exciting to work on the pieces as they were being made constantly. The Contumil pieces were made near Leiria and all transported.

Moreover, this side gave us some security: when we made this piece with very stable measurements, whoever did the prefabrication already knew. The engineering team also reworked it over the years as the topography needed to be adjusted. On the one hand, there are retaining walls, but on the other hand, there are also heights for the new street layouts, which was complicated. These pieces gave us some security so that we could work with some flexibility.

Elena: What are the limitations of working on a council project? In other words, what is the difference between working on a private project, as you do a lot of this kind of work, and working on a renovation project for a local authority neighbourhood? In other words, what are the limitations and conflicts that can arise?

Francisco: We have a way of thinking and working that is very much based on a solid idea. We had to have a firm idea for the image of the neighbourhood and for this strong image to be effective, and what they were asking me to do was to remodel the public space, so the design of the floor, we had to have a piece that presented this powerful character of this beautiful image. Moreover, we felt that the older people, like the younger ones, should be outside, in keeping with this image. For us, the design of the L-piece summarises the work. So when we presented this strong idea of ours to the public, to the council, it was very well accepted, it was very well received because it was a strategy that they looked at, in which it met all the requirements that they were asking for, which was an element that made up the total design of the public furniture that was maintenance-free, that also had extreme resistance to time. These requirements were essential, and we also sold the idea that the concrete walls in prefabricated pieces allowed all the retaining walls that needed to be made to be integrated into the same strategy and not make benches, create a retaining wall for a little while, this idea of making the wall or the bench in L, gave us excellent efficiency, great pragmatism in this variety of situations that were being asked of us.

Moreover, we like working with public contracts because they accept the strategy. They must adapt it to the price. This combination of prices was a big handicap because the neighbourhood was substantial; in Contumil, we managed to keep the concrete piece, but we had to do without the granite cube for the pavements. Some people like it better because they say riding a bicycle with asphalt is better. We should have researched more. When you work on projects with public capital, it has to do with deadlines and elections. Things must be ready; it takes a long time, and things are done with very little time, and things might turn out poorly. Because the texture we had planned for the asphalt on the pavement had a different colour and surface materiality, the texture was different and more subtle, not as if it were a park or carriageway but as if it were the street. Why does it look like a duplication there that we do not like?

Another difference was the association of deaf and hard-of-hearing people. We made a fence out of as many transparent sticks as possible, which was also our difference as a boundary and physical barrier. The other has to do with the drawing by Francisco Providência, the designer, marking the entrances as "this is my entrance". Moreover, that was also an essential

issue for us.

Elena: That was the last question: what went less well, what could be improved? So, I guess this question is about the rides and the weather.

Francisco: The project was done shortly before the St John's festivities, so the outdoor space was immediately appropriated. St John's bonfires were right on top of the gardens, so there were chaotic interferences. Of the essentials, for example, what I think still survives, the street itself, not so much the interior space; the interior space probably needs maintenance, but our green strategy has always been very little maintenance. I do not know how it is because it used to have a lot of green areas.

In Pio XII, which is much more different, where people know all their neighbours, it is much smaller, and there is much self-esteem for the space. In Contumil, we were terrified because it is much bigger, and there are different ethnic groups. We thought there might be some sloppiness, and what we wanted was that with this bench strategy, it was always as if people treated their entrance as their entrance, their space, and that space was always there with these solid pieces. In this way, I managed to make this space of permanence outside a positive reason for people to cherish it; it was very much this side of permanence in which people felt they could be outside and, with that, preserve a small amount of ours, mine, and Cristina's about the resolution of these neighbourhoods.

2.2 Interview with Paulo Tormenta Pinto

The Lagarteiro social housing neighbourhood public space renewal plan project was an intensely participatory process for the urban regeneration of the neighbourhood. It considered only the public spaces and not the architecture. There were three phases of regeneration: the public space phase, the higher-level buildings phase, and the lower-level buildings phase.

The intervention area was based on five general principles:

- Superimposing the new design on the existing situation
- Creating crossing flows in the neighbourhood
- Restructuring the road network
- Using qualified and resistant materials
- Adjusting and resizing the green areas

The theme guiding the project involved redefining all the connections between the neighbourhood and the road structure of the metropolitan area of Porto, making it more permeable. The concept was the street as the link of the public spaces. Indeed, the neighbourhood was divided into three levels that needed to communicate: buildings - equipment/school and sports - buildings. So, the implementation of the project involved a topographical operation on the scale of the neighbourhood to better connect the buildings with the public spaces, overcoming the height difference and the limited space available on the site, and better connecting Lagarteiro with the surroundings linking its northern and southern sectors. A meandering street throughout the neighbourhood was constructed as a link for this to be possible. The connection, dialogue and continuity between the neighbourhood and the rest of the city was then achieved by Porto City Council, which installed a bus that runs through the centre of the neighbourhood and connects it with the area of Campanhã and its intermodal station and so the city centre. The intervention on the central strip of the neighbourhood required a greater level of specialisation, above all in constructing a set of soil containment walls that make it possible to control the rugged topography of Lagarteiro. Several supporting walls characterise the renewed image of the neighbourhood through the kinetic effect of their surfaces, achieved using a formwork specially made for this work.

The physical intervention and renovation of the neighbourhood's infrastructure and public spaces were also opportunities for social inter-

vention, including the inhabitants in the urban grid and giving them liveable spaces, thus facilitating development and social redemption. These should indeed be the principles of any urban intervention, architectural and social redevelopment, which should always be treated equally and simultaneously. However, these two are always very divided in the administration and planning of the city councils.



Fig.7 Photo of the finished public space renovation project: the connecting roads between buildings. Photo by Inês d'Orey, from Paulo Tormenta Pinto's project archives.



Fig.8 Photo of the finished public space renovation project: the kinetic wall. Photo by Inês d'Orey, from Paulo Tormenta Pinto's project archives.



Fig.9 Photo of the finished public space renovation project: the connection via ramps of the different levels of the neighbourhood. Photo by Inês d'Orey, from Paulo Tormenta Pinto's project archives.



Fig.10 Photo of the finished public space renovation project: the public spaces between buildings. Photo by Inês d'Orey, from Paulo Tormenta Pinto's project archives.



Fig.11 Photo of the finished public space renovation project: the relationship between the buildings and the street. Photo by João Carmo Simões, from Paulo Tormenta Pinto's project archives.



Fig.12 Photo of the finished public space renovation project: the urban elements. Photo by João Carmo Simões, from Paulo Tormenta Pinto's project archives.



Fig.13 Photo of the finished public space renovation project: the entrance to the buildings. Photo by João Carmo Simões, from Paulo Tormenta Pinto's project archives.

Interview with Paulo Tormenta Pinto, architect of the urban regeneration project for the Lagarteiro social housing neighbourhood 2012-2014.
Interview held on 9 June 2023, 9.30 am.
Length: 40.84 minutes
[Portuguese]

Elena: The first topic I wanted to address was participation. Have you made any prior contact with the community during the definition of the project, or has whoever defined the project and the project's terms of reference made this contact? Has there been any participatory process regarding meetings with the community to understand how public space planning could be improved?

Paulo: The concrete answer to the question is that there was intense participatory work in this process in the Lagarteiro neighbourhood. However, this participatory process was not carried out with the intense involvement of the design team. Therefore, the renovation of the public space in the Lagarteiro neighbourhood and the entire renovation of the Lagarteiro neighbourhood is part of a pilot programme that was launched at the time, which was called Iniciativa Bairros Críticos[1] where interventions were carried out and designed, called pilot interventions that would be experimental in three neighbourhoods. Two of them are here in the Lisbon area, which are the Cova da Moura and Vale da Amoreira neighbourhoods, and then the other neighbourhood in Porto, the Lagarteiro neighbourhood, and so, under this programme, a study was carried out, and the various local agents were involved. Then, in-depth research was carried out by Professor Teresa Sá Marques, a geographer, on the state of the neighbourhood and all the assumptions that should be present in the neighbourhood's transformation. Since this process was coordinated by the IHRU[2], a neighbourhood office was set up there.

Moreover, this neighbourhood office triggered a participatory process with the population and set up a series of activities. In this context, the children themselves were also involved. I have some material from this process, where reconnaissance work was done in the neighbourhood. Models were made with the children, and activities were done with the children, who were taken on themed walks. In this regard, there was much activity involving the residents, particularly the children. However, in the second stage, the design team came in after a public tender to develop the project, following the process that was already underway in some way.

On the one hand, this observation is interesting because we have a specific idea of participatory processes, for example, here in Portugal, very much related to the SAAL[3] programme, or,

1 The Critical Neighbourhoods Initiative (IBC) - is a national programme coordinated by the Secretary of State for Spatial Planning and Cities and its aim is to develop solutions for the qualification of urban areas with critical vulnerability factors, through socio-economic interventions.

2 Instituto da Habitação e da Reabilitação Urbana – Housing and Urban Renewal Institute.

3 Serviço de Apoio Ambulatório Local – Ambulatory Support to Local Residents Program. SAAL was a pioneering architectural and political experiment introduced by Nuno Portas as Secretary of State for Housing and Urban Planning during the first Provisional Government following the Revolution of 1974. It was designed to address extreme housing shortages and poor living conditions in Portuguese cities between 1974 and 1976.

in the Italian case, always Giancarlo De Carlo's[4] reference to participatory processes, where architects play a very active and leading role in managing this involvement of the population. Thus, in the case of Lagarteiro, the exciting thing to note is that there is a very intense participatory process. However, architecture is, in a way, outside this context. As I am very interested in these matters and in participatory issues and, therefore, in the dynamics inherent in public housing, I ended up getting involved and trying to go a little beyond the remit of what was a service provision in the field of architecture and the project to renovate public space, I ended up trying to find out, to get involved as much as possible. However, these were the issues that were on the table.

The renovation of the Lagarteiro neighbourhood had three phases. So there was a phase, the public space phase, which was the first phase and which, in addition to renovating the public space, also involved intense work from the point of view of infrastructure. There was also interference in defining the school's boundary, which is in the centre of the neighbourhood, and all the surrounding areas, playing fields. Then, there was a phase of intervention in some of the buildings we did not do, which are the first plots at the top of the neighbourhood, closer to Rua de Azevedo[5]. And then there is a third phase, the buildings on the lower level, which are the blocks, if I am correct, from 10 to 13 or 9 to 13.

Moreover, that is how we did them, and they ended up being built at the time of the Troika[6] in Portugal. So, the period of financial assistance. Thus, all the funding and budgetary availability that had been given to the neighbourhood by the IHRU ended up being cancelled, and so the neighbourhood office closed, the IHRU ceased to exist, and there was no longer any contact with the population during this period. Then, Porto City Council took over the entire building renovation intervention. And then, curiously, at this time of, let us say, financial crisis, where all the participatory infrastructure had already been nationalised, in some way, had already been removed from the neighbourhood, it was at the moment when Porto City Council took over the whole process that there was more direct contact between the architect and the population, mediated by the councillor at the time, Dr Manuel Pizarro, who is now the current Minister of Health. So, there was direct contact with the population. The project was presented, and impressions were gathered. At that time, work was done to get a better feel for the more direct participatory process, which is a bit of the story.

Elena: It is interesting because I learned about the Bairros Críticos from the IHRU and the City Council. However, it is always interesting to hear the story from those who were part of the process because it is always confusing to understand these actors from the outside.

Another theme is the elements of the neighbourhood. What kind of elements were chosen? In other words, what was the concept behind the public space renovation? Was there any element you identified as essential and critical to reproduce on various scales in the neighbourhood that could be a recognisable element of this intervention? Moreover, what were the inhabitants and people's reactions to the finished work?

Paulo: The Lagarteiro neighbourhood is a late

4 The architecture of participation of Giancarlo de Carlo, 2013.

5 Azevedo Street is one of the entrances to the neighbourhood.

6 The troika is a term used to refer to the single decision group created by three entities, the European Commission, the European Central Bank and the International Monetary Fund (IMF). It was formed in the aftermath of the European debt crisis as an ad hoc authority with a mandate to manage the bailouts of Cyprus, Greece, Ireland and Portugal in the aftermath of their prospective insolvency caused by the world financial crisis of 2007–2008.

project of a policy that Porto City Council had at one point called the Plano de Melhoramentos[7], which was launched in the 1950s and spread over the following decades. The aim was to remove the people who lived in the city centre from the *ilhas*[8] and relocate them to the outskirts of Porto. So, the Lagarteiro neighbourhood was built in two phases. The first phase was built at the beginning of the 1970s, around '73, and then a second phase, which was later and took place after the revolution, until '76. So that is when we intervened in the buildings and these two stages of the neighbourhood. They are arranged in a topographical layout, making the area quite hilly. So the first settlement is placed in the upper part of the neighbourhood, then in the middle, as in similar neighbourhoods, there is the school equipment, and then the second phase of the neighbourhood is placed at a lower level. Thus, the original layout of the neighbourhood faces complex problems from a topographical point of view. Therefore, when we arrived in the neighbourhood to intervene, these two settlements were very far apart. Thus, the neighbourhood as a whole, located in this peripheral area, was isolated from the more ancestral urban structure that existed in the area, and in this case, Rua de Azevedo, which is an axis connecting the centre of Porto and the neighbourhood, and therefore had very little continuity with this artery. There was a small winding entrance that then gave access to the two topographical sectors of the neighbourhood. Thus, they did not communicate with each other.

Therefore, the primary intervention and the most structuring element of the intervention corresponded to introducing a street, an artery that crossed the neighbourhood and made the connection between the city park, the city's Parque Oriental, and crossing the neighbourhood, and then Rua de Azevedo. Now, to lay out this street, especially in the centre, in the heart of the neighbourhood, where there were only pedestrian routes with lots of stairs and very tortuous, was a very delicate process, which required much rigour, so it forced us to design this street, which is a more meandering street, to redefine the area of collective public space that was a playing field area that was associated with the school. Thus, we had to define retaining walls to introduce this street. So, the neighbourhood has a crucial element besides the materialities or everything that comes later. In that case, the critical piece of intervention in the neighbourhood is, in fact, the insertion of this new street. It is a process of connection. Around this process of connection, other elements began to emerge. Hence, the walls' design, materiality, and all the work became increasingly refined to control the impact of introducing this new street. So this intention, this idea of establishing internal and external connections to the neighbourhood, is part of a romantic vision of social housing.

So, how can the social neighbourhood have a continuous relationship with the city? How can it become diluted in the city's flow? How can it lose its more segregated dimension, the neighbourhood itself genesis? Moreover, how can the neighbourhood's inhabitants enjoy access to the city and, with access to the city, enjoy the city's facilities and contact with other inhabitants?

Between the 1970s, when the neighbourhood was built, and the beginning of the 21st century, we started working in the Lagarteiro neighbourhood in 2008. During this period, the neighbourhood went through several phases, so it was thought that the neighbourhood should be strengthened with social facilities within the neighbourhood itself. Then, it was believed that the neighbourhood had much crime, so it

7 Improvement Plan.

8 Ilha literally -island. In Porto is a typology of low-cost housing, extremely small dwellings around 4x4m that spread within the city in the 19th Century as a result of the industrial development; they were established within the backyards of middle-class houses connected to the street through a narrow corridor.

had to have a police station within the neighbourhood itself. Thus, before the intervention, between the neighbourhood being built and the intervention, all the social problems that the neighbourhood had were tried to be solved within the neighbourhood itself. In other words, there was an idea of the city and, therefore, a position about the social housing itself that needed more social facilities or more policing or whatever, and so the change that this simple street has on the integrating vision of the neighbourhood itself is that the neighbourhood has to dialogue with the city and, therefore, the main question is: bring the flows of the neighbourhood or mix the flows of the neighbourhood with the flows of the city itself. So the part that gave us the most satisfaction out of this whole process was, after a while, returning to the neighbourhood without our intervention, which had not been an intention of the project, nor had we ever addressed this issue with the design team. Porto City Council ended up installing a bus route that passes through the centre of the neighbourhood, taking advantage of this street. In other words, I think that this flow of public transport passing through the centre of the neighbourhood is, let us say, the part that gave us the most satisfaction in the whole process, not, therefore, the assimilation of the neighbourhood, and the intervention, in other words, it seems to us to have been the fundamental point.

Then, delving deeper into the question, the neighbourhood had to have walls. The walls have a powerful presence in the neighbourhood. Thus, we worked a lot on the walls and, therefore, also tried to dilute the impact, in other words, to crown the walls to have a stabilised level at which the walls could be broken. Then we also worked on the texture of the wall, and then we tried a special formwork with that more or less kinetic effect, so we tried a special formwork with a straightforward technology. So, the formwork panels ended up with PVC profiles that are usually used to build pillars to kill the edge of the pillars so that the pillars do not have a sharp edge. PVC profiles are typically inserted into the formwork elements, which have a triangular profile, so EPVC, which looks like a giant chocolate Toblerone, is usually inserted into the edges to break the edges of the pillars. So these elements were screwed to the formwork panels, and so, when the formwork was done, the appearance of the wall ended up having this more kinetic side. Furthermore, we thought that if the walls were eventually vandalised with graffiti and had that urban art intervention that typically always happens, we could also participate with the texture of the walls and that it could be interesting. At the time, I had seen some experiments by Catarina Almada Negreiros with tiles of this type, and it might be interesting to give this canvas to the neighbourhood if it were to be used.

And then there was another situation, so we used a very traditional technique as there was much budgetary restraint. Therefore, the method of pavements of a very resistant cube, a granite cube, local material and, therefore, the cube was used with the face, consequently regular with the irregular face or with the sawn face in the case of the proximity to the entrances of the buildings. Then we also used a design matrix, in which all the pedestrian materials and the planting of the vegetation itself were fitted into this regulated process, which was a grid of 2.5 metres by 2.5 metres that is marked in the neighbourhood by the increase in the joint between the pedestrian elements between the cubes, in other words, this joint could acquire some vegetation that usually occurs between the paving stones, and that could mark this situation, and this allowed us, therefore, to control the car parking spaces, the design of the troughs where the trees were planted and, thus, with this mechanism, we managed, for example, to ensure that the troughs of the trees were significantly extended along the car parks and, therefore, with an excellent capacity for water permeability.

Elena: I already know the neighbourhood very well, and I have noticed a lot about this connection between the upper part and the lower part. However, I wanted to know if the project started from there. There is also the elevation difference, which is very high in some places.

And then the last question, perhaps more briefly, I wanted to know what limitations arise when we work with a council project, such as a council neighbourhood? What are the limitations? What things do you think, for example, were more challenging to achieve in this project or went less well that you could have done differently if you had more freedom?

Paulo: Practically, my work as an architect is done with the public sector, with councils, so I have done some work in other areas, but the bulk of my job is usually related to public organisations, and I have done some work over time in the field of public housing, so it is an area where I particularly enjoy working. It has inherent difficulties but exciting parts because all the organisations involved know their role very well, don't they? Thus, the roles are very well defined. That is something interesting.

Then, concerning the Lagarteiro neighbourhood, the project manager was GOP[9], which is now called GO Porto[10]. However, it is a service that, at the time, operated in the same building and had many relations with Domus Social[11]. They ended up separating and are now in different buildings but were very close then. Furthermore, I have a favourable view of the whole relationship established with this organisation, which was always very loyal. A situation that I have a very positive impression of. I am from Lisbon, so I also work here in Lisbon, so I followed, to a certain extent, what the counterpart organisations were like here in Lisbon. So, in Porto, these municipal companies had extreme activity and the capacity to act with the central bodies of the municipality.

Furthermore, especially in terms of public space, they were very active, unblocking meetings and always giving us a great deal of contact with the public highway, which is the body that is part of the council's office. So there was always a very positive establishment of relations, and it was a process that was resolved, especially in terms of public space, with great dynamism. The project went very well, even in terms of the work proposal. So, it was a process that went well.

And then, on the side of the building, I have also done some work, both with Go Porto and Domus Social, so these are organisations that I feel very comfortable working with. As I said at the beginning, I like working with the public sector and with these dynamics because, as we have a small studio, I always feel more legitimised working with public entities because the responsibilities are more evident, we have our term of responsibility, we are also clients in a way because as it is a public project, we are also part of the process. I feel good about this; it is something I view positively.

Elena: Yes, it was not a criticism. It is because I am researching this topic. It is a public topic. In other words, public policies are urban policies and are about realising the relationships.

Paulo: Exactly. Moreover, these two Go Porto and Domus Social services should continue well. I have been getting the impression that these two companies have been doing exciting work in Porto. They are two companies with a lot of activity and dynamism, and I see things in other councils and other places; sometimes, people do not need to realise the quality of the work they have been doing. I ended up with several variations of several directors of services. Thus, I have always thought there are problems

9 Gestão de Obras Publica Camara do Porto - Public Works Management Porto City Council.

10 Gestão e Obras de Porto - Management and Construction in Porto.

11 Housing and Maintenance Company of the Municipality of Porto.

and little things. However, the positive aspects have always been better than the critical ones. Now we have the case of Bolhão[12], which is also a very successful project. Anyway, I think I feel pretty comfortable, and I think that Porto City Council has, in a way, fulfilled its role in terms of work.

However, since you are asking me this question and reflecting on it here, there is an issue that should be borne in mind: the social dimension of these interventional processes. We are analysing the process from the physical intervention side, but the social intervention part needs to be visible. And it is essential for us nowadays to have all this in a thesis like the one you are developing. This social component is a significant issue. The internal relations in the public sector between the parties responsible for physical intervention and those responsible for social intervention are generally very far apart, aren't they? Thus, for example, in the case of Lagarteiro, there was an attempt, even through the Iniciativa Bairros Críticos, to bring these two parts together. Then, this lasted a relatively short time and was affected by the country's financial assistance, so the correct conclusions were not drawn. At the base, this attempt combined the social component with the physical intervention, but there is a structural problem at the bottom. We had to understand that the physical intervention in the neighbourhood is an opportunity for social development in that community. These efforts always fall short, and then, many times, we try to see in the physical intervention many of the issues that could have been identified in terms of a more robust social development action. For example, in the Lagarteiro neighbourhood, Professor Teresa Sá Marques' report pointed to many unemployed people and a relatively young population. So, what can be done beyond physical intervention with an active, unemployed population? This action is an action to empower the population to understand how they can be included in the labour market and how they can gain more skills. This action does not depend on physical intervention. These actions depend on other support and attention and must be addressed here. If we go back in time, for example, to the most severe moments of the housing problem, even before the revolution, even before 25 April[13], then, as you know, Portugal's industrialisation process, despite having its limitations, ended up happening in line with post-war European industrialisation processes. Thus, this meant that many people who lived in the primary agricultural sector came to the city and, therefore, ended up accumulating in the case of Porto in the *ilhas*. However, they had precarious contracts in industry and were paid little. There was a great need for labour, so, in other words, these people lacked a home as the primary agent, as a fundamental platform for consolidating their citizenship, since work, although precarious, existed. So what do we have when we arrive in Lagarteiro?

Within the scope of the Bairros Criticos, Lagarteiro managed to transform and renew itself because compared to the other two pilot projects in the Vale da Amoreira and Cova da Moura neighbourhoods, the Lagarteiro neighbourhood was different because the entire population was already rehoused, accredited by the council, so it was a population that was already somewhat integrated from the point of view of the institutionalisation of housing, the others were not. I could move forward with the Lagarteiro neighbourhood because the population had already been accredited, integrated, and rehoused, so it was institutionalised from a housing point of view. The population of Cova da Moura remains

12 Traditional market in the centre of Porto that was refurbished in 2022.

13 The Carnation Revolution was a military coup by left-leaning military officers that overthrew the authoritarian Estado Novo regime in Lisbon on 25 April 1974. It resulted in the Portuguese transition to democracy and the end of the Portuguese Colonial War.

in precarious housing in an area that is not public. It belongs to a private entity, and many of the inhabitants are people from Cape Verde who do not have regularised immigration status in Portugal, so there is an internal economy within the neighbourhood motivated by all this precariousness. In the Lagarteiro neighbourhood, there was housing, in short, that needed to be repaired, renovated, and rehabilitated, right? However, the fundamental things lacking in the Lagarteiro neighbourhood were work, employment, access to work, and employment with a young population, right? So these are indicators. These indicators should say things from the point of view of neighbourhood rehabilitation because rehabilitation cannot just be physical rehabilitation. It must also be seen here as an opportunity, a social rehabilitation. Perhaps that is where I think the public sector organisation still has not managed to find the correct orientation, which has always been the case. I do not think this problem arose during the SAAL period, but it was evident during the PRR[14] period, and it is coming up again now in these interventions. This seems to be the fundamental issue here.

Elena: Yes, I agree. My research always falls more towards the social side, and then I have to return to the architecture and urbanism side. However, the moment you do a redevelopment, it is also to improve the social status of those people, not just because they live in a better place, but to give opportunities and encourage regeneration in terms of jobs and opportunities as well.

Paulo: That is right.

14 Plano de Recuperação e Resiliência - Portugal's Recovery and Resilience Plan.

2.3 Photographs of public space elements - use and symbolic interpretations

This chapter schematically shows through photographs and images the presence, function and identity of the urban elements inserted in the public space of the Contumil and Lagarteiro social housing neighbourhood following the renovation projects, explained by the architects in the interviews in the previous chapters. The elements as project concepts are repeated in the neighbourhoods while maintaining their integrity and functionality but are often subject to residents' appropriation and reinterpretation of use.

The L-shaped element in the Contumil neighbourhood characterises the public space. This prefabricated piece adapts to the different needs of the space, changing size, height, length, and depth depending on whether it serves as a seat, a retaining wall, a barrier where there are stairs or ramps, the entrance to a building, a property boundary, a flowerbed border. In addition to using this element as a seat, children in the neighbourhood often appropriate it by turning it into a slide, a ramp to skate on, and an element to jump from one side to the other.



Fig.14 Contumil neighbourhood: the L-shaped element acts as a staircase and seating at the entrance to the buildings. Photo by Elena Parnisari, May 2023.

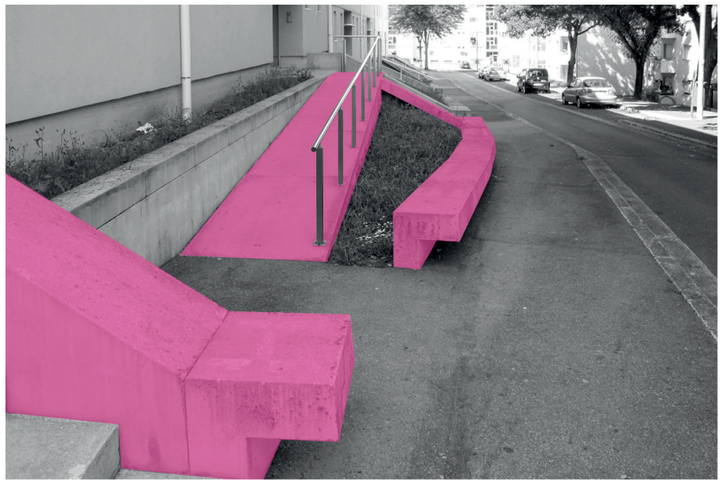


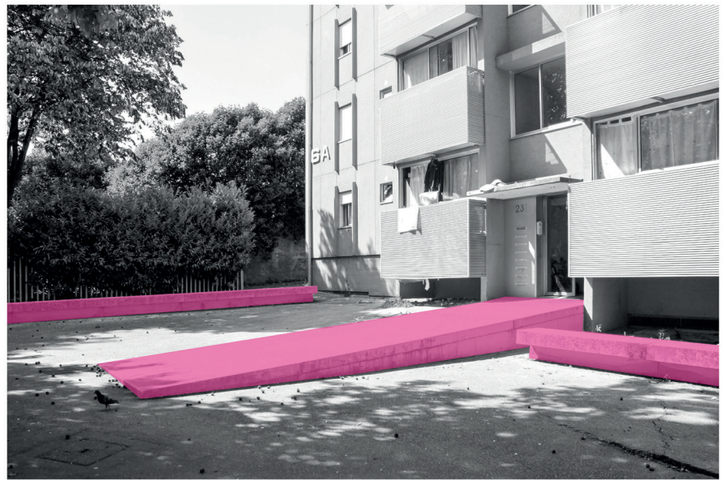
Fig.15 Contumil neighbourhood: the L-shaped element acts as a staircase, ramp and seating at the entrance to the buildings. Photo by Elena Parnisari, May 2023.



Fig.16 Contumil neighbourhood: the entrance to one of the buildings. Photo by Elena Parnisari, May 2021.











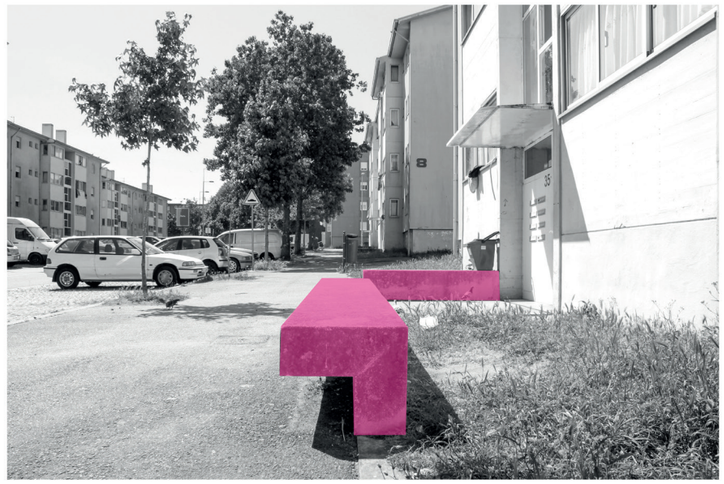


Fig.17 Contumil neighbourhood: the L-shaped element, in its various uses in public spaces, functions as a filter element between the convivial space at home and outside. Image by Elena Parnisari.



Fig.18 Contumil neighbourhood: the L-shaped element, which is supposed to divide the houses from the public space, is used by the community as a clothesline. Photo by Elena Parnisari, July 2022.

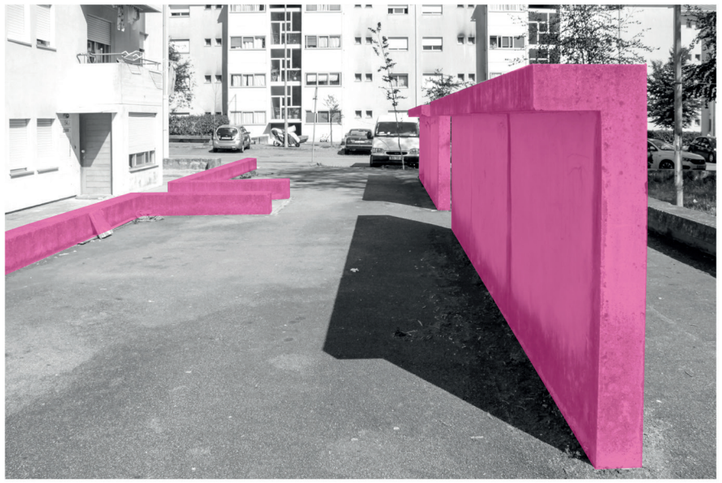
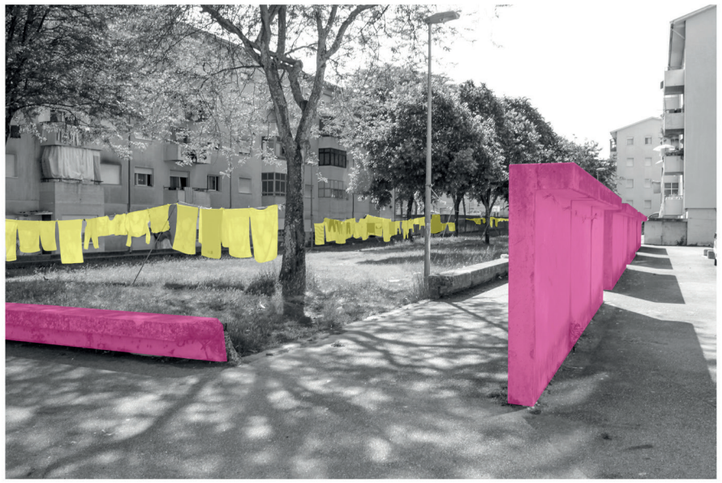
In some cases, this same element takes advantage of the development in height by becoming a wall "o muro", designed by the architects as a barrier and privacy element for ground-floor houses and as a retaining wall for higher ramps connecting two ground levels with different heights. The mothers of the neighbourhood often take possession of this element by using it as a clothesline, a need that recurs in all the public spaces of the neighbourhood where women invent the most diverse solutions for hanging laundry, pulling threads from one side to the other, but also hanging them out of the rain using this wall.



Fig.19 Contumil neighbourhood: the L-shaped element inserted into the neighbourhood, between buildings and public spaces. Photo by Elena Parnisari, May 2023.



Fig.20 Contumil neighbourhood: the L-shaped element acts as ramp and seating between the buildings and the public spaces. Photo by Elena Parnisari, May 2023.

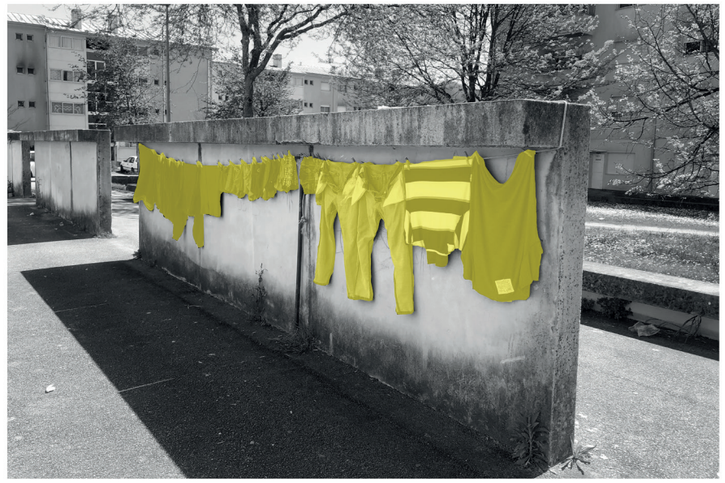
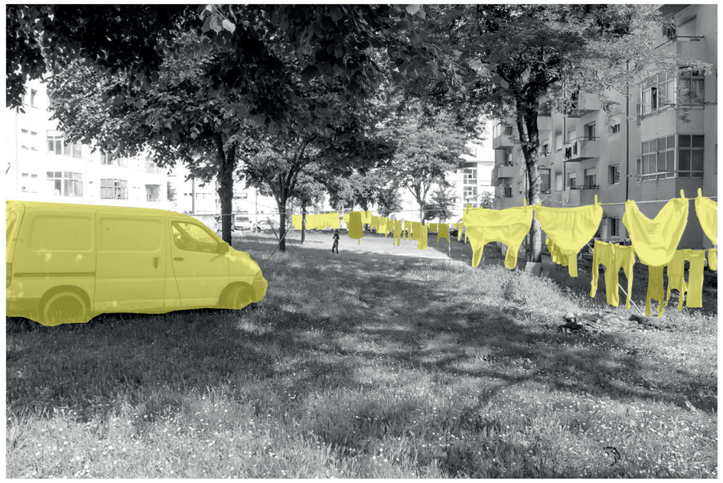
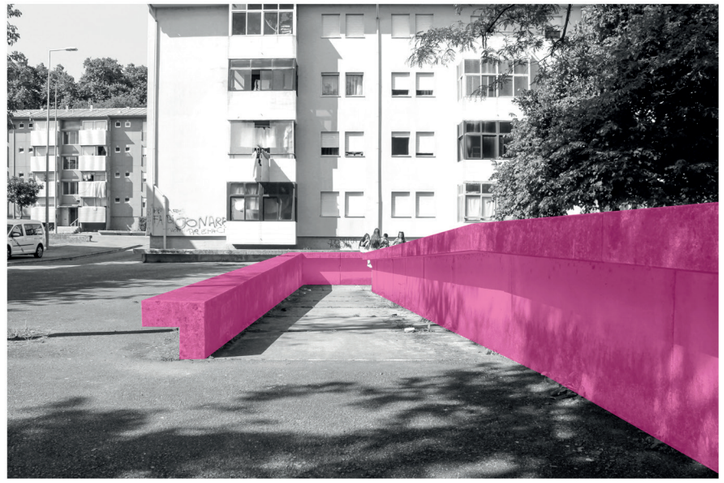




Fig.21 Contumil neighbourhood: the wall 'o muro' that gives privacy to ground-floor houses is often appropriated by residents as a clothesline, as are other areas in common public spaces. Image by Elena Parnisari.



Fig.22 Lagarteiro neighbourhood: the system of stairs and ramps connecting the two levels of the neighbourhood. Photo by Elena Parnisari, July 2023.

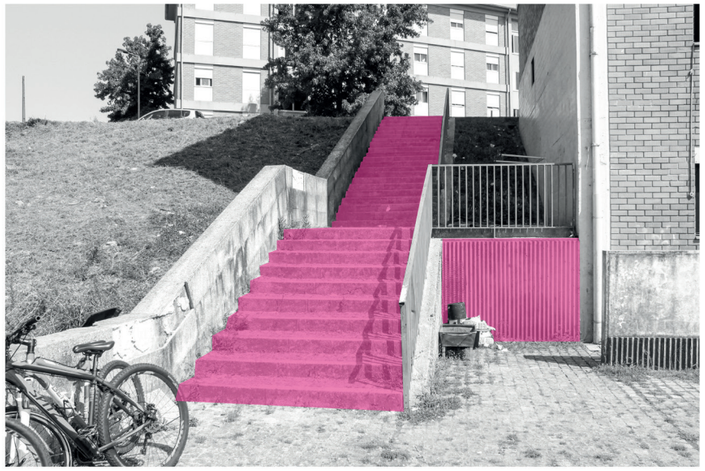
In the Lagarteiro neighbourhood, the significant difference in elevation between public spaces and buildings is what characterises the public space. To overcome this height difference, a system of ramps and stairs has been distributed throughout the neighbourhood to facilitate this connection. These elements are interconnected and held together by another characteristic element of the public space design, the kinetic retaining wall. This particular texture of this concrete wall has become an element that gives continuity to all the spaces, unifying the public space with the private one.



Fig.23 Lagarteiro neighbourhood: the kinetic retaining wall. Photo by Elena Parnisari, July 2023.



Fig.24 Lagarteiro neighbourhood: the system of stairs and ramps connecting the two levels of the neighbourhood. Photo by Elena Parnisari, July 2023.

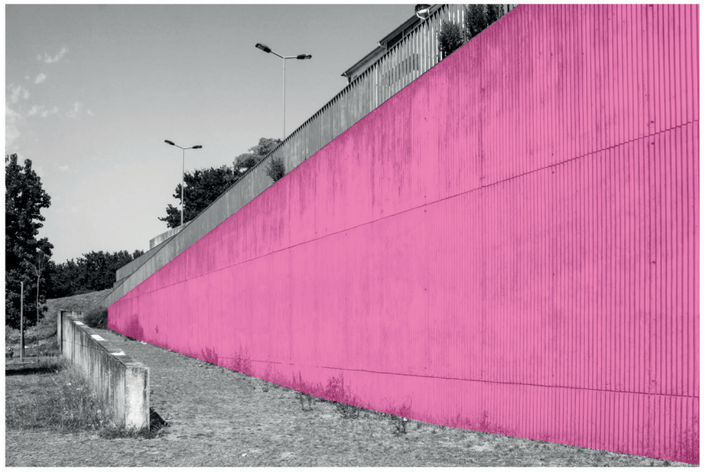
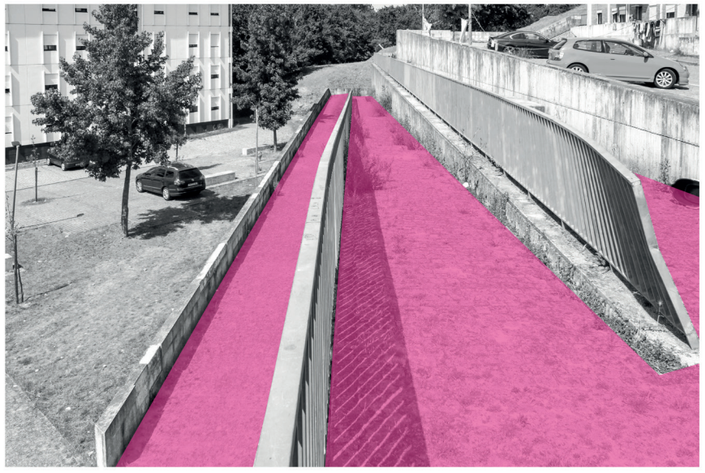




Fig.25 Lagarteiro neighbourhood: the kinetic wall and the system of ramps and stairs connecting the different levels of the neighbourhood. Image by Elena Parnisari.

Here, too, the kinetic wall and public spaces have been appropriated by hanging clothes, as there is a lack of adequate facilities for this activity throughout the neighbourhood; the open spaces are complemented by makeshift structures made by residents who decorate the space with colourful clothes. Also, because of the lack of play space for children, some residents have placed games such as slides in the communal areas so everyone can use them. On the other hand, an area that is always in great demand in social housing neighbourhoods, especially by men, is the barbecue area, for cooking in the open air, especially on feast days; the neighbourhood also lacks this, but the residents have been able to repurpose old spaces and objects for this use.



Fig.26 Lagarteiro neighbourhood: the wall serves as an element that gives privacy to homes and is appropriated by residents as a clothesline. Photo by Elena Parnisari, July 2023.



Fig.27 Lagarteiro neighbourhood: the system of stairs and ramps connecting the two levels of the neighbourhood. Photo by Elena Parnisari, July 2023.



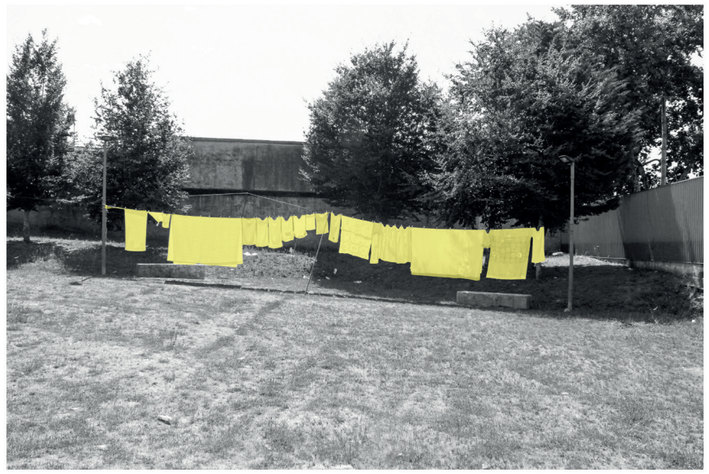










Fig.28 Lagarteiro neighbourhood: the appropriation of public spaces by residents with everyday objects. Image by Elena Parnisari.

3. Interview with one of the architects of Iniciativa Bairros Críticos: Rui Mealha

This interview aimed to understand the strengths and failures of the Iniciativa Bairros Críticos[1], a national program coordinated by the Secretary of State for Spatial Planning and Cities in Portugal. It aimed to develop solutions for the qualification of urban areas with critical vulnerability factors through integrated socio-territorial interventions in Cova da Moura (Amadora), Lagarteiro (Porto) and Vale da Amoreira (Moita) social housing neighbourhoods. The team was extensive and also included the residents of the neighbourhood. The interview was held with architect Rui Mealha, who was part of the team and a professor at FAUP. He explained that the program focused on working on the urban planning component, seeking a critical perspective for an analysis, involving the community in the participatory process, and placing great importance on the elderly and children. In fact, this was an opportunity to start with the children. All the meetings were held in the neighbourhood with much participation from the residents, explaining and working on the project schematically to give all participants freedom. This interview shows a more intimate view of the development of the project, what critical issues had to be addressed during the development, a description of the neighbourhood, the community and how spaces were appropriated and lived in, the complexities of working with such a large community disillusioned with public projects are explained, and then the results of such an initiative of which there was no second edition.

1 Critical Neighbourhoods Initiative.



Fig.29 Cover page of the activity report of Iniciativa Bairros Críticos (IBC). Retrieved from Sousa, S., Guterres, A., Costa, C., & Mire Dores, H. (2012). Iniciativa operações de qualificação e reinserção urbana de Bairros Críticos RCM 143/2005. Registos do processo.

Interview with Rui Manuel Vieira Passos Mealha, architect and professor, member of the Iniciativa Bairros Críticos technical team in the Lagarteiro social housing neighbourhood in 2006.
Interview held on 27 June 2023, 6.30 pm.
Length: 39.01 minutes
[Portuguese]

Elena: At the last meeting I had with architect Paulo Tormenta Pinto, talking about the participatory process, he mentioned the Iniciativa Bairros Críticos[1], and he told me that during the project in the Lagarteiro neighbourhood, there was a process of participation, and also with the children on themed walks. So, I went to see what the Iniciativa Bairros Críticos team was in Lagarteiro, and I saw that you were part of this team, so I'd like to ask you a few questions.
Firstly, what was the approach to the community, and if you did any activities with the children, what was explored?
Can you then balance how it went? In other words, what could have been done differently? What went well? What went wrong?
Rui: I will talk very briefly about this Lagarteiro report because I worked with Professor Mário Gonçalves Fernandes; we worked on the urban planning component, so public space was, in fact, fundamental. Because Lagarteiro had a big problem and still does, we did the study, looked for a critical perspective for an analysis methodology, and built a programme made up of a set of actions that were later developed and budgeted for. However, part of this programme, particularly about specific components of the public space itself, which we felt were fundamental, was not carried out, was abandoned by those who managed it, and did not proceed with the project. So, it remained in the programme. The programme was a sketched outline of intentions; there was some drawing, but it was a schematic drawing, precisely so that we could have a degree of freedom so the project could progress favourably from the sketched outline. We also did not know how long it was going to last, and we already suspected that many things were going to fail and; therefore, for the programme to last not to die the first time, it had to have enough flexibility, elasticity, to be able to keep up with other decisions, some of which were not favourable, were not exciting either for the place or for the population. Well, that is a critical view.
The thing is, the team was huge. In the report, the area coordinators worked between the various areas and the thematic strands and produced corresponding documentary content. However, the team had many more people, including residents of the neighbourhood teachers at the primary school. All the meetings we held were held at the school, on the premises of the school in the neighbourhood, the primary school. All the meetings were held there, and there were some extended public sessions where no one else could fit in the room and the corridor of the population, the residents of the neighbourhood.
Moreover, participation has these things, doesn't it? After a while, the participants were arguing with each other. However, it was all perfect; it was hilarious.
The urban planning part was exciting because we wanted to pay attention to the public space and, above all, to the action, the urban inter-

1 Critical Neighbourhoods Initiative.

vention, where we gave great importance to children and the older people. For example, there were a lot of older people who did not feel very comfortable in the neighbourhood because the neighbourhood was critical, a very closed neighbourhood and in urban terms closed, that is to say, turned inwards, and part of it was poorly born, because it was born at the back of the city, in the availability of land, so it was not intended to make cities. Nobody ever wanted to make a city, and you can see it in the blocks on different levels, different levels that do not connect; it is disjointed. We proposed articulating everything, and Paulo did his best to articulate the various levels to connect them comfortably and favourably. Moreover, to connect the surrounding area, because part of this issue involves the surrounding area, which also needs to be a city in the surrounding area so that people and residents feel like they are in a city and do not feel like they are in a segregated, stigmatised space. The people in the territorial and urban surroundings also adopt the neighbourhood and identify with the place and with each other.

However, that is always a highly complex process. I was saying that the public space was never articulated how we wanted. For the older people, we proposed improving the conditions of the buildings' housing, and we proposed building more housing. Housing would also bring in more people and allow for population redistribution because many dwellings were over-occupied. Two-bedroom flats, for example, where three generations lived in a tiny block, three generations of the family lived, and it was all very confusing. The blocks were dilapidated, they did not have acceptable accessibility conditions, and the older people lived on the high floors; there had to be a typological reformulation. For example, two smaller dwellings would make just one large dwelling, providing diversification and greater typological variety.

Moreover, to think that people with more mobility problems should live on the ground floor, the first floor, and so on, and the younger ones upstairs, and to insert lifts. If we went inside this building with some of these transformations, we would make a new film, a kind of almost new façade, almost against the building, where we could fit, for example, washing areas and wardrobes. We would improve some areas of the common spaces in the flats, enhance the sanitary blocks, and put in lifts with a structure. We did these tests and had experience in other neighbourhoods with a 2m, 2.20m section. In other situations, it was an opportunity to reformulate the image of the building itself to qualify the image. Because we had some challenges where the rear of the buildings was not fit to be an urban front, it had a very unqualified image, it had some clotheslines; I do not know what, we needed laundry areas, we needed a new image for the building. They also had problems, such as thermal behaviour and acoustic issues. They had all these problems.

Moreover, when new roads were opened up, those façades that were formerly behind the building were exposed and without any competence or qualification. We looked at them and saw degraded, unqualified rear areas. Furthermore, there were many problems, for example, in the public space, I am just remembering, so as not to lose track of the older people, someone who dropped a piece of clothing from the clothesline from the window onto the ground floor would fall, it was tough to recover it, because the ground floor adjacent to the block, was appropriated by people, a few square metres of people who appropriated that land next to the block. In other words, extraordinary problems.

Moreover, we spoke to everyone and held meetings with everyone who turned up. We already knew practically everyone in the neighbourhood, and we had a critical interlocutor, who you should probably talk to Chalana.

Elena: Yes, I have already spoken to him.

Rui: You have already spoken to Chalana. He

was part of our team and a very interesting interlocutor because he is a social worker and therefore knew the problems of the people, the older people, the children, the ethnic minorities who lived there, and who also had many demands and expectations. They wanted spaces for their parties and other facilities to match their cultural parameters. This was very interesting because we were trying to combine many interests. We also spoke; I cannot say the name because it does not sound right; it does not have scientific rigour, but with the drug dealers and the agents of the drug trafficking business, which is still going on to some extent. At the entrances, the so-called neighbourhood gates, and in all the critical neighbourhoods, or almost all of them, you can always see two or three boys sitting on the wall, talking, smoking cigarettes; they are the security guards; they take care of things.

Elena: Yes, I have worked with several children, and I remember this boy who once told me that he used to help his father put cocaine in the sachets at night.

Rui: Yes, and sometimes they also ran other errands...

This is a complicated story because children since, they have immunity, are often used as couriers and agents. However, I got to know all those doormen because I would go into the neighbourhood, and after a while, I would get to the neighbourhood and sit with them on a wall, and we would talk for a while, and I would understand how it all worked. They knew many people, everyone who passed through the neighbourhood, they had a photographic memory of whom they knew, sometimes someone would appear, I do not know, two men, who would enter the neighbourhood on foot, or in an old car, and they did not know them. They would be very intrigued about who it was or was not, and one of them would pick up the phone and call someone, telling them that a suspect had entered, and it was a suspect. I realised how they could get away with it because I remember a case where two men looked very bad, bearded, all dirty, they had not showered for I do not know how long, and they looked at them and saw that they were policemen because they were wearing army boots. The boots were spotless, so they saw that they were policemen.

The report is also very straightforward and concise in all the programmes because the study was twenty times more developed, or more than that, in documents and drawings. I cannot even remember several editions of the report: version one, version two, version three, and version four.

As far as the school is concerned, we have done various activities with children. A few bike rides, with bikes on loan, learning to ride a bike because the children did not know how to ride a bike because they did not have one. I said they had to be bikes for small children, with those little support wheels, with people holding the saddle behind them to help. Moreover, there are walks in the park, educational visits to observe nature, and the Rio Tinto water line. However, the idea was to understand the park's relationship with the city and the neighbourhood. We concluded that it didn't and had very abysmal relations, so what did we propose? We proposed that the park enter the neighbourhood, the neighbourhood stay in the park, and the park enter the school.

Moreover, in the school, we would build pavilions next to the school or support pavilions. Let us say on an external visit route, a green area next to the west school, for example, choosing some areas for a pedagogical garden, which were pedagogical and social classrooms, which were meeting points for residents to socialise and classrooms for germination, for use by the children, above all by the school, managed by the school, and also by the Campanhã Parish Council. Moreover, the pavilions, too, support pavilions, which are small workshops. We saw much interest in cycling, even though the terrain is tricky with some slopes, but we always

went for a ride, even if it was just in the neighbourhood, in the public spaces and nearby.

There is a view from the church; what is it called? The church of the Castle, that chapel up there, to the south there is an elbow, a street that goes up there, there is a hill, which has a chapel, and there is a festival there every year, with thousands of people. It is an exciting space, although part of it is fenced off for the chapel because there is a business part. It is an exciting place because I think it is the same now, but I have not been there for a year. I passed by chance. I went to Freixo and saw it; I went to show it to a friend, expecting a panoramic balcony where you can see the river and the whole area of Gaia. You cannot see anything because it is all closed off with acacia trees and combated weeds; I do not know why they let them grow. It has become a very enclosed space, which is a shame because the landscape and the views have been lost. Moreover, this has a straightforward relationship with the neighbourhood.

Some council nurseries are nearby, which we also proposed on the northeast side, where the council produces and recovers plants used in public spaces, festivals, and many other things. Moreover, we were also proposing programmes with some adjacent areas and routes. This has to do with the logic of paths and roads, linking everything and linking it to the neighbourhood and the school, and above all, for actions with the population. The population is always involved, and with the children too, from an educational perspective, just as we did with the park, the children could visit the nursery, which is right there, five or ten minutes away on foot, they could go to the nursery and learn about plants, and they could also spend their free time with workshops and activities involving the children of an educational nature. And not just that, because we even wanted to involve the Northern Health Region, for example, so that children who have specific physical weaknesses and pathologies and illnesses could also have physical and mental activities outside, closely linked, for instance, to vegetable gardens and agriculture and other activities that, with support pavilions, can be done beautifully with painting workshops and parties. The pavilion itself is used as a rest area. So it was a very well-developed programme, linked to children, but this idea of linking it all from east to west, from west to east and south to the green space, in other words, turning it into a park and there was a component of the public space that would be very green, so it could create an enjoyable, pleasant environment, in the sense of improving the quality of life of the people, of the residents, so that they could feel perfect because they lived in a park and a qualified park and at the same time in the city. That was the idea. It was not the idea of Le Corbusier's Ville Verte[2], but it was an even better idea because this idea of a park was not an abstract park; it was a park closely linked to everything that existed, to the people who were already there, the topography, the physical support, all of that.

Well, I was saying earlier, but then I cut it off, that one of the pavilions that would also be next to the school and would serve the school and the neighbourhood would be a small space dedicated to soft mobility. In other words, a support pavilion would also be a bicycle workshop to repair bicycles. They would lend bikes, skates and skateboards, and in the neighbourhood, we would also have a kind of, there is a part of the land there that is hillier, we would also have a small skating park that could be more radical or less radical, the kids would all go around with skateboards.

Some wanted to leave, but then they started to believe in the project and the relationships around it. Many years ago, we were thinking of a new health centre that would be almost in the neighbourhood, next to the neighbourhood.

2 The Ville Verte (Green City) was Le Corbusier's ideal city, a new urban environment, a city in nature, but dense with inhabitants and full of activity and social relationships.

A shop, facilities for residents, social organisations and the residents themselves. In all this discussion and presentation of the ideas we were proposing and developing, we began to think that exciting things could emerge. We defended the park itself because, at the time, there was a problem with some land in the park, which was very close to Lagarteiro. One of the claims was for an Olympic swimming pool, a regional facility in Porto, but it did not fit because an Olympic swimming pool has a large hall. You need two large tanks to hold big tournaments and a large car park for the teams' buses that will train. So, it was easy to show that it would not fit, and there were no mobility or accessibility conditions for it.

Moreover, much worse, it was a massive contrast with the neighbourhood. The other programme was for a private racecourse, which would degrade the land and consume much water. It is not sustainable, so there are many complications. So, we thought, OK, a hippodrome, but a social hippodrome, a hippodrome with a horse for the children of the neighbourhood to have next door, just like they are doing with the bicycles, they would also have two or three horses so they could learn to ride and go for rides in the horse park. However, who among the monitors wanted to do that? They did not find it funny anymore.

Nevertheless, I kept insisting because I think this idea of a social racecourse, with horses accessible to people and to the community, community members, is exciting. In addition to the educational learning perspective, it also has a perspective that helps cure illnesses, such as socialising with dolphins and horses. And then there could also be tiny horses, ponies, because the children love them. So it would not take up much space. It would be a small thing. However, these are curiosities because none of this happened, nor will it ever happen.

Nevertheless, the children were intensely involved in these programmes.

Elena: How did this process work out with the community? In other words, was the community very involved during the process of the sessions?

Rui: Yes, but they were probably disappointed afterwards because we left. The Critical Neighbourhoods Initiative closed its doors and did not provide any continuity. The outlets for continuity were projects like Paulo's project and other projects. From what I know from contacts with some people in the neighbourhood and the parish council, this disappointed the people, but progress was made. Many things happened with the children at school. Many of the children had never seen the sea or the beach, and it was the opportunity for this excitement, a project that thinks about the neighbourhood and tries to solve some of the neighbourhood's critical issues, wasn't it? It was an opportunity to start with the children, educate them, and divert them from the criticisms of the neighbourhood.

4. Interview with the artist of the playful pedagogy in the streets from 1974: Elvira Leite

Elvira Leite, born in 1936, is a painter, plastic artist, and pedagogue; throughout her career, she has designed spaces for creative practice and plastic expression and created learning environments for children. The purpose of this interview and this chapter is to make a comparison between the political, social, and economic context of yesterday and today, emphasising how the way of working with children has changed, the difference in the freedom to carry out activities in public spaces, as well as the control and trust of parents. Indeed, Elvira Leite developed her workshops with children living in the poorest areas of Porto, at that time the central neighbourhood of Sé, during a historical context of freedom of expression in the years immediately following the Carnation Revolution in 1974, and thus the end of the dictatorship in Portugal. The historical context of the development of a project is essential, in this case, the 25 April[1]. The contest is important; the circumstances made it so.

Elvira Leite emphasises that today, more than yesterday, we need to talk to children and think about our desires and dreams because this is where ideas are born. We need to know the experiences of today's children; we need to get to know today's children, those who are marginalised. We need to focus on those who have difficulties, children from the poorer classes who have difficulties because they are intelligent, fierce, and outspoken.

1 25 April is known as the Carnation Revolution. It was a military coup in Lisbon on 25 April 1974 that marked the end of the dictatorship and produced significant social, economic, territorial, demographic, and political changes in Portugal.



Fig.30 Photo from Elvira Leite's book 'Pedagogy of the streets: Porto, 1977'. Retrieved from https://www.circodeideias.pt/evento/pedagogy-of-the-streets-porto-1977/

Between 1976 and 1977, following the extinction of the SAAL[1] process, Elvira Leite developed the project Comunidade Largo de Pena Ventosa, an art education project, making the streets and neighbourhoods of Porto her studio. The Sé neighbourhood, in Largo da Pena Ventosa, in the city centre, is the location where she sought to give voice and form to concerns and demands and offer the population a means of expressing their individual and collective identity. This initiative was motivated by a sense of frustration and impotence experienced by the local community when confronted with the unfulfilled promise of the process of better housing conditions (Bandeira et al., 2019). For about two years, the street became a place for discussing ideas, planning activities, demonstrating techniques and a workshop space where children of all ages put together a plan, built in dialogue, that integrated their interests and proposals -a transformative and participatory project through art. Children were the agents; the street was the stage for action. All children were welcome; sometimes there were 6 or 10, and more than 20 turned up on other occasions. The Pena Ventosa square, already a playground for local children, turned into a weekly workshop where activities unfolded and were modelled by children, becoming a confluence of authentic expression (Bandeira et al., 2019). As the project developed, the streets became an active meeting point for children between 4 and 13 years old to discuss ideas, plan activities, learn new skills and reflect on their interests (Bandeira et al., 2019). Elvira Leite began this project by photographing the inhabitants, and she saw the city as a collective space. Elvira would go around the neighbourhood taking pictures like a tourist, photographing the houses and the women. These photographs reveal one of the first pedagogical projects to transpose the precarious social and economic circumstances of the Sé neighbourhood and contribute to changing things, albeit temporarily, calling children to collective action (Leite, 2016). Mainly self-taught, her method favoured dialogue and the liberty of choice by drawing, painting, or acting.

In 1998, Elvira Leite carried out the Azulejaria Comunitária project in the Cerco social housing neighbourhood. Porto City Council commissioned this project to restore the buildings and urban surroundings of the neighbourhood, making it attractive, restoring its dignity and raising the self-esteem of its residents. It was promoted by the Fundação para o Desenvolvimento do Vale de Campanhã with the URBAN Project. The project consisted of producing handmade tile panels for the façades of the buildings so that each block would have its individuality and identity with different tile panels, and the residents would feel a stronger sense of belonging to a space that they helped to restore and recreate (Equipa técnica de subprojecto URBAN, 1999). With this project to rehabilitate a neighbourhood, it was possible to develop a pedagogical, aesthetic and cultural animation project that allowed many young people to learn the art of tiling. The project involved many actors: children who attend the ATLs and primary and secondary schools, young people who were not in education or employment, adults who live in the neighbourhood, project leaders and coordinators, teachers and technicians from the URBAN project. This project provided an excellent opportunity to unleash the children's and young people's creativity. In the workshops, Elvira Leite did not draw the pictures, the kids did, and then she made the arrangements to put the pictures together.
The meaning of this project is multifaceted, but above all, it is centred on the human person. It

1 Serviço de Apoio Ambulatório Local – Ambulatory Support to Local Residents Program. SAAL was a pioneering architectural and political experiment introduced by Nuno Portas as Secretary of State for Housing and Urban Planning during the first Provisional Government following the Revolution of 1974. It was designed to address extreme housing shortages and poor living conditions in Portuguese cities between 1974 and 1976.

involved people with different experiences and knowledge who acted as authors and actors. Rehabilitating the exterior spaces, giving this neighbourhood an urban feel, and making it self-sufficient in terms of facilities, created the conditions to restore its dignity (Equipa técnica de subprojecto URBAN, 1999).

Interview with Elvira Leite, artist and pedagogue, who developed projects with children in the poor and peripheral neighbourhoods of the city of Porto after the end of the SAAL process in 1976.
Interview held on 12 December 2022, 3.30 pm.
Length: 2hours 25 minutes
[Portuguese]

Elena: I wanted to ask you a question because my activities also came about, obviously, from various examples and situations in which I found myself in the world, but it was also crucial for me to see your work after SAAL in the Sé neighbourhood and also, above all, the work of Azulejaria Comunitaria[1]. So, I wanted to ask you, how do you think your work would adapt differently today, depending on the political, social and economic context? In other words, do you think you would change anything about how you organised your activities in those years if you had to do them today, and how would you consider the times in which we live? Which is a bit like what I had to do.

Elvira: Of course. When I was working, there was another novelty in the sense of change and trying to change the country. Some spaces were not accessible because nobody wanted to mix. So, the neighbourhoods were very much on the city's outskirts, and there was no connection; it was poor people. Other neighbourhoods had different characteristics within the city because they could go closer to the city centre, and those on the outskirts had more difficulty, so they lived more isolated.

Now I remember another neighbourhood here in Porto, which caused much controversy because it was built on floors, it had eight floors, very tall buildings, the lifts were always broken, it was a terrible sacrifice, but it was a neighbourhood where many adult drug addicts lived. Moreover, there was a primary school almost right in the centre, in the area of the drug addicts, and it was a heavy environment. It was torn down, and another neighbourhood was built for the same people because they liked that place, and it was hard for them to leave. However, where the council built it, at least they had the houses and the space fixed up, suitable for their lives. Although they missed the other areas, it was because of the place and the habits, too.

Thus, how would Elvira Leite do these activities in today's context? Look, I have to realise that although things have changed little socially and economically, they have not changed much, but they are different. Because children are born and characterised according to the times, their parents have a different attitude to life and difficulties. It is different. Furthermore, you have to get to know them because, for example, I am talking about this, and I have to be very measured because I have not been in neighbourhoods for many years, I am not a teacher, and I think changes are prolonged, there is always something that changes. And so I think, from the projects I have seen, that I feel there has already been an evolution, both in the people who live in the neighbourhoods themselves and in the neighbourhoods that have been built, constituted, it seems that there is a difference because I think there is more communication today, even because of the parties, there are more parties television shows a lot. There is television in the neighbourhoods because they may not have a good bed to sleep in, but there is no shortage of

1 Community tiling.

television. You can understand that it is a distraction at home.

So, something has changed, let us say, for the better. Although it is probably not what we dreamed of, there are already differences, and I think there is more concern about these places, although we feel that there is not and that everything is terrible, and it is.

In Lisbon, I do not know much, but I have a friend who tells me that because she is very connected to Cape Verde, the Cape Verdeans in Portugal were mistreated; they came here and were mistreated and were put up in tents and incredible because I like the Cape Verdean people. Moreover, I was depressed that they were so poorly received in Portugal. Furthermore, especially in Lisbon, it was terrible. I do not know what it is like now. I have not followed it for many years. However, I was sad at the time because I also did some work in Cape Verde, so I became friends. I was sorry for them because they had a wrong impression of Portugal due to how they received Cape Verdeans.

So now I think that it is up to the precarious neighbourhoods, but there are others whose first impression is that things are dilapidated, but then you go in and see something current. I mean, you see that children are also born with characteristics of their times, of the time in which they were born, and therefore, they already have other actions, different wants, and other desires, too, which pulls a little on the adults.

Well, as you know how old I am, I talk to some people, especially one who has also changed her work a bit, she is already different, she is not so in touch with the neighbourhoods, Catarina Providência, she is an entrepreneur at heart. Hence, she has done some exciting programmes, projects, changes, cultural spaces, and so on. It is a group of three women who have a lot to do in the field of transformation, architecture and spaces that are more rundown or others that are new, for example, exhibitions, spaces for exhibitions, they organise their exhibitions all over the country even. So, Catarina Providência was an essential part of my life because she is a good friend of mine. I knew her very well. I worked with her at the Regional Centre for Traditional Arts here in Porto, which has disappeared. It was closed down by the city council.

Moreover, it was something cultural that had to do with revitalising popular art in the north of the country in a serious and, let us say, respectful way. I mean, popular culture and popular art were seen as something significant, a part of national culture, which was essential to be shown, worked on, orientated, and brought to places that present other, more urban forms of art. The Regional Arts Centre and the Traditional Arts Centre studied and worked on quality handicrafts, trained artisans, and invited artists to spend some time working with artisans. They, therefore, looked for people, artists, and people who were interested in popular culture and in the city where you live, the place where you live, or the region where you live because the areas have incredible pasts that have changed for the worse, ways of life, ways of eating, of being workers in certain aspects, ways of writing, singing, but not so primitive, but with interest, I mean what have they changed? They changed interestingly, and if there was a centre, even more than one, where popular art could be revitalised, I think that was an asset.

There is also an aspect of the workers, of the craftspeople, many of whom had no schooling and now have, so there will be fewer craftspeople, despite everything, than there used to be because many were illiterate, others went to school for a short time and so on, so let us say that perhaps crafts were more genuine, and now it is evolving a bit, which is natural and not a bad thing, for example, in Sweden, in Denmark, there are no crafts, there is design, crafts have evolved into the design, with the training that has been given to craftspeople, and with the new possibilities for lifestyle choices. Popular crafts have disappeared because there is

no longer a widespread area; everything has a certain degree of erudition, so the design has changed in Denmark, Sweden and Norway. So, as education has increased, as everything has had other perspectives on life, handicrafts have gone hand in hand with that, so it has become design because it is an exciting thing. Because it does not make sense today to make a Renaissance painting, craftsmanship is the same. Some people are interested in a type of work whose materials and functionality differ from art for art's sake, but they have moved on to design. Therefore, they had training much earlier than here. In Portugal, for example, there are still artisans, and there are still illiterates. Even the children of artisans are already doing things differently and evolving, but always with that traditional characteristic.
I am getting side-tracked. I have to call myself into the scene, so what were you asking me about?

Elena: In other words, also taking into account everything you have said, how do you think you would adapt the workshops you did in those years in today's society? With the evolution of today's society?
Elvira: You have to analyse at various levels and see how society is organised today, and then we will see. Imagine you came to the Cerco neighbourhood. What has changed? Ask what it was like. When I got to the neighbourhoods, I would ask how you got here. Some of them came from somewhere else because the local councils wanted something, and they had to leave and settle in that neighbourhood and another ghetto. They are small populations who move around, leaving one place or another. I am very sorry, for example, that there were people who had already written things that I wanted to motivate me to do a book about the origins of those people and how they ended up there.
Moreover, what do I have to say? Furthermore, the book was practically finished and written by hand. Others got hold of a machine to dig out the texts. Catarina Providência and I wanted to have a book with the origins of those people, where they came from, what they found, how they changed and why we gave them moments to talk to us. Moreover, it would add cultural value for everyone and the schools, but it was impossible. The councils were not interested yet. When they are not interested in something, they have other priorities.

Elena: Now, you told me that it is always fundamental to understand how today's society came to be. You said where people come from, so how would you then reformulate your work today?
Elvira: That is a tricky question in my life. These are questions that interest me immensely. However, I feel like I have been in a cocoon for years and am not a cocooned person. I learn a lot by seeing, contacting, talking and reading, but reading alone is not enough for me. Sometimes, there are interpretations, of course, and maybe mine was just another one, but I have to be there and feel the heart of the place and the people, so what I get is that there is everything. There are areas where things are still going on in neighbourhoods that are still going on. I would not say the same because, despite everything, the school has evolved a bit. When I see the school on television, I ask myself, between my classes and between my lessons. What is being done today? This gave consistency to what I intuitively did because I read from other places, some places from different countries, but much more in my way, from my knowledge of the human being. Studying a lot about it, who we are, why we are the way we are, economically, philosophically, and artistically, and what lives there are, what problems there are, what social classes there are, what the differences are, what we are working on to evolve, we want to open our eyes to show things that are important but have not yet been experienced. Because that allows everything to be sucked in, whether it is kids from the neighbourhoods, because they learn

things in their way, because they see and move around and have intelligence like the others, so what does that mean and how has it evolved, because there has to be strength, aggression, there has to be a struggle, so that things can grow in a humanised sense. I am not even talking about equality; I do not think there is such a thing anymore, but it has improved, and there are things that are improving very slowly. However, I do know that it often comes from television, and television did something that it has never done again because it was disgusting. It decided to film classes in a school, the real kind, without warning, and come and show the reality, which has never been done again, and that was a national shock.

Moreover, they never did it again. They were criticised a lot, and it was essential to see that this is worse than what exists in Portuguese schools. Furthermore, I ask myself today because the school is the ultimate source of the city's transformation. People are not the same; they are changing and illiterate. They are used to looking out only for themselves and not for their neighbours. I mean, education today cannot be like it used to be.

I am disappointed. I am only happy about one thing: I believe I have contributed!

You start in the family, which is very difficult because families have had much less time for their children since then. Because of all the work outside the home, they come home late. Then the kids go out after school. So, we reinvented ourselves, each in our own little space, but we showed other possible things because what I did was possible. Of course, I may have a temperament that also helps.

Elena: I would like to ask you another question: whenever I talk about my project, people ask me what the role of an architect is in a social project. Thus, I wanted to ask the same question. In other words, what is the role of an artist and pedagogue in these kinds of social projects? Because they are with children and older people in social contexts. So, what was the difference in having a figure like yours in this kind of context, in other words, concerning social workers?

Elvira: What was my difference, or not? Because the social worker has a meaning, but the meaning can be changed. In other words, it can be added to. The social worker will take care of food if you have to eat if you have a job. If you do not, they will give you support. However, I can be a social worker in the sense of culture. A famous proverb says, "Man does not live by bread alone"[2]. That is popular. It is a well-known proverb. I did not make it up. Moreover, I will give you my interpretation.

Elena: The architect is a social manager. In other words, the architect manages society and space.

Elvira: And look, the architect has a declared function, and he has other cultural functions, such as culture. Moreover, within culture, various branches can intertwine. Architects do not just work for millionaires. They work for anyone who asks them to and who has the money to pay them for the project they have done; among those, some do not have any money. Moreover, an architect must know a lot about the client. Architecture is not just - you want a house; you get one - it is not like that. Therefore, architects are at least in contact with the client, a human relationship. So, it has a social part. I think that good architects do not just think about themselves. At least look at Eduardo Souto Moura. He is one of those who also has a name and is a person who dialogues. Siza Vieira is old, but I think Siza is too. He is not well known for that, but I think Eduardo Souto de Moura is closer.

Elena: Yeah, but many people still criticise me for that. That is why I asked. It is a question I get a lot, and I also agree with your position, which I

2 "Nem só de pão vive o homem".

defend, but people still wonder what the architect's role is here.

Elvira: Look, it is to teach.

Elena: Yes, I always say that my role is to mediate between various actors, for example, between the residents and the council, if we think at a political level, too.

Elvira: But you have to do that with the residents. The residents do not say how. They say "Look, I need three bedrooms because I have six children, and there are two for each bedroom/ I need just one room because I have to work and my children have to study".

Siza was criticised a lot in the Algarve, or nearby in the Alentejo, because he built a neighbourhood that is very well known, but he built a neighbourhood that the residents hate, and it is very well known for that. I went to the neighbourhood to talk to people and "I already know you are a significant architect". People have started to get used to it, but there is a lack of I do not know what. It should not even be like this. They have adapted, but they have not adapted in the best way. Moreover, this will allow them to grow slightly in their sense of inhabiting spaces. After a few years, people explained that they were used to it but had to change things; moreover, they said that it could not be used for other things.

And then they say - Oh, but it also teaches something - Oh man, that means people must change their style. If you want your own house and need nothing else, talk to the architect, who talks to his client. It is already a relationship. The architect has to speak to his client. He does not own everything.

That is how the architect teaches. When he proposes something, he knows, if he is a good architect, he knows he proposes it because he thinks his client will benefit from that way of getting from one place to another. He must explain why, and if the client says sorry, find another solution that happens. The architect comes up with a solution that he likes just the same, but that satisfies the client more. That is what it means to be an artist in architecture!

The architect makes things for someone else's use. There has to be dialogue.

Elena: I wanted to ask you if the built environment, architecture and urban environment influenced your activities or workshops held in public spaces and how they influenced your methodology. In other words, was there a connection between the space and your work, and did the space influence your working methodology?

Elvira: Very much so. In education and teaching, we must find ways to develop the intellect. Thus, with my poor ability, I reflect on and study this. How? What to do? In what way? What will work if I do it this way? What might work?

Moreover, there are pros and cons. If they do not leave their chairs, there is no disaster. They are safe there. If a class is in Rua de Santa Catarina, they will fall and run into something. So, there are more appeals and more chances of problems.

I realise that the places where people work are often very reductive. They make things very technical. Moreover, just having books to read and hands and materials to work with is reductive. Furthermore, I think that different experiences open your mind to other learning. Alternatively, they reflect not what you have read but what you have seen. Moreover, that way, you believe in things more.

Kids are curious, so it is hard to sit through all the teacher's blah-blah-blah. Moreover, I understand why learning at school should take a little from everyday life. Furthermore, I even went to the students' houses for one assignment, about the bedrooms and another about what kind of houses are in the city. So, I chose contrasts, a superstar villa. Furthermore, an old factory neighbourhood and explained everything.

The urban space broadened the scope of our knowledge because the city is a drawing on a large scale that has many different as-

pects. However, design is present in the city, in everything.

Elena: Wow! It was all super interesting, lots of inspiring things. I am recognising myself a bit because I also started with architecture. Now, through my doctorate, I am enjoying pedagogy. I am starting to go that way.

Elvira: Of course, we have to find our way. I even think I am the ultimate example because I successfully left painting to move into an area that was not successful and that nobody cared about being a teacher.

You learn from the world. You learn something every year, so we are working with people who will be the future, I mean, and so I think they have an incredible responsibility. Our area would be exciting if it were worked on as I believe it should be. It is attractive for preparing them. They may even have some kind of journey at home, but a different approach will make them enjoy it.

ACTION

This chapter is a visual documentation of the research process. It combines images, diagrams, maps, notes, and brainstorms collected during the research work and archived as process documentation. It has already been mentioned in the previous chapters how documenting the process is a fundamental component of this thesis to support the methodology used and the results obtained. Documenting the process also supports the work carried out: the research, the Urban Laboratory, the case studies abroad, the systematisation of information, and the results. The graphic, artistic, and creative component showcased in this final chapter is more than just a visual aid. It demonstrates the playful-architectural theme and methodology as evidence of the work carried out, the process's evolution, and urban-sociological thinking. The chapter is developed through images that are intended to be deliberately self-explanatory and only with few descriptions, starting with the graphic collection produced during the first year of PhD with the lectures and exams, passing through the elaboration of methodological research ideas, the structuring of the workshops, the planning of the case studies and ending with the ideas for the graphic restitution of the learning and results in architectural language. The thesis is a continuous 'work in progress'; through these images, its true essence is explained as being research, hypotheses, questions, ideas and proposals simultaneously.

1. Process

The following pages of this chapter detail the research process through photos, notes, sketches, and presentations, documenting concept maps, diagrams, and worksheets sequentially. This journey, which begins with the academic work for the exams and lectures at the university in the first year of the doctoral programme and progresses with the studies, notes, and research brainstorming, is a collaborative effort. The reader plays a crucial role in understanding and interpreting the work, and the cartography of the analysis's final result demonstrates this shared understanding. Most of these images do not need an explanation as they are only meant to be representative elements of the research path taken and the different areas explored through graphic and schematic representation. This chapter is not meant to be a conclusion or a result but rather an annex that supports the process. The research process is the fundamental component of this exploration and quintessence of the methodology adopted, which relies heavily on evolving techniques and approaches. This dynamic and exploratory process defines the research, narrative, and representational styles, aiming to spark curiosity and intrigue in the reader.

The first two projects used a stop-motion video presentation recreated on these pages through still images that conveyed the idea expressed in the video format in a more graphic and simple way. On the other hand, the subsequent projects are a register of images in which paper-based research and brainstorming techniques and some experiments in graphic representation and restitution are superimposed.



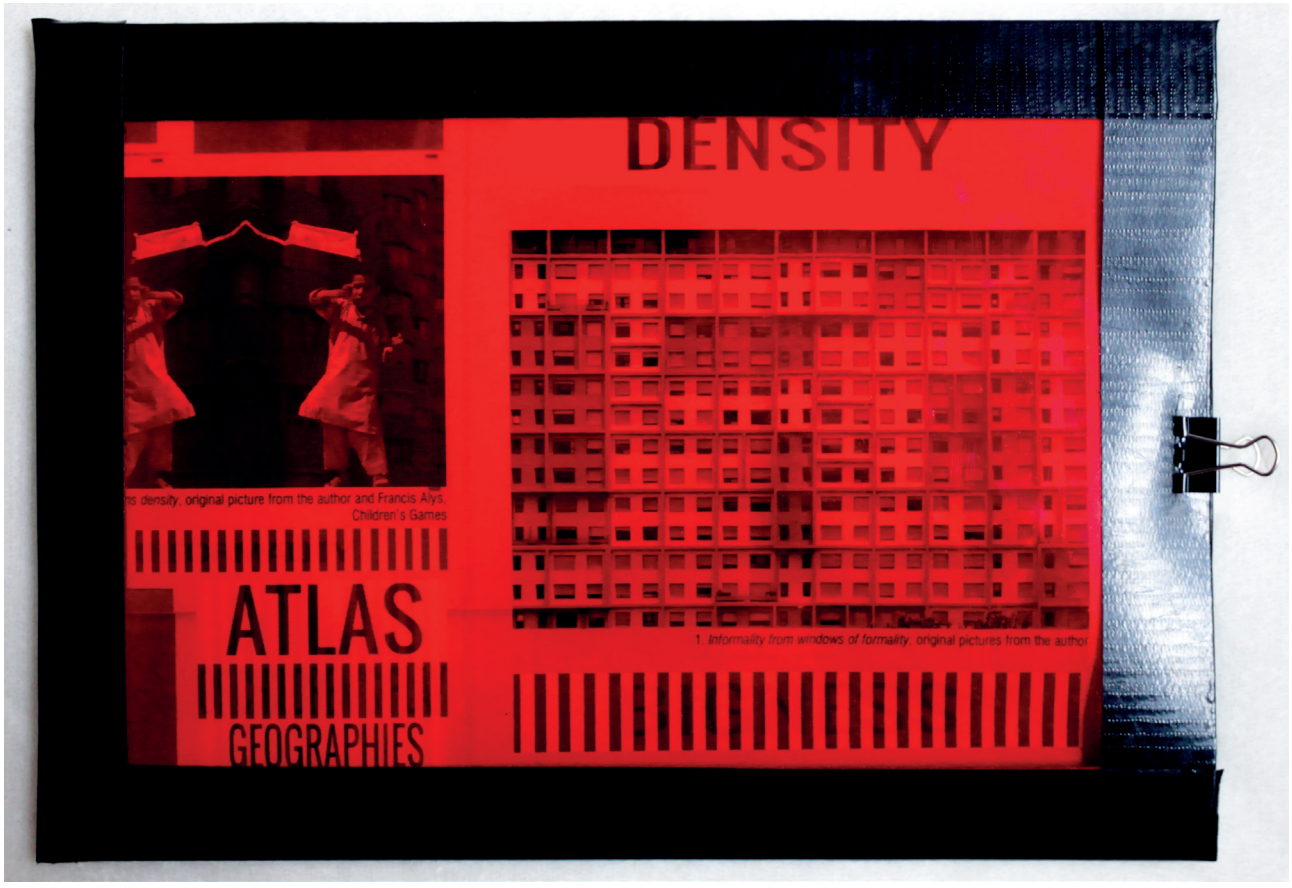
Fig.1 Documentation of a creation process for a concept map. Photo by Anja Ogulevich, February 2021.

Density without bigness.

Domínio das Imagens, Professor Vítor Manuel Oliveira da Silva, February 2021.

The atlas is presented as a single entity (A1 poster) that has to be discovered gradually through five reading levels. The idea was to invent a presentation mode that is not just unique, but also intriguing, allowing a comprehensive look, establish new connections or affinities between certain images, bring about the philosophical storm of unobserved problems, and open new reading horizons. The visual essay assembles, dismantles, and reassembles a corpus of heterogeneous images and tries to highlight certain unnoticed affinities or conflicts in action. In this case, the spatiality of architecture acts as a logical framework. The starting point is a photographic-cinematographic outline, which frames the concept and the primary context of the topic, hiding and revealing at the same time what must be made visible.

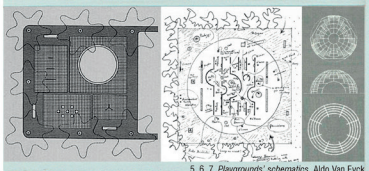
The first reading level corresponds to the red acetate paper, a container of the poster and at the same time container of invisible realities. It acts as an optical filter, showing the density and hiding the bigness of the images. The second level to be discovered is that of the informality contained within the political-social formality: from the windows of a social housing complex, we observe the density of a favela, within these dense territories finally a spontaneous play is manifested. The third level shows the resilience of children, their ability to adapt to places and resources, and to excerpt a positive and educational activity from them. Indeed, children relate things imaginatively. In the fourth level, the use of the anaglyph technique helps to make visible the ideology and the meaning that child poverty assumes within poor and dense housing contexts. The images, crucially, are there to fix what tends to disappear, they set the movement of things. The image is not a stable and fixed thing; that is why the imagination also has to do with movement. Finally, the fifth and last level represents a unicum of concepts expressed within a single image. As in a puzzle, the windows and the entrance to this building perform the function of camera lenses and projectors of reality to be made evident.



Domínio das Imagens | Ensaio Visual



4. *Musical chairs*, Francis Alys, Children's Games

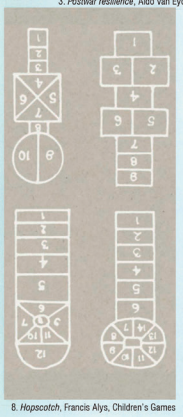


5, 6, 7. *Playgrounds' schematics*, Aldo Van Eyck





3. *Postwar resilience*, Aldo Van Eyck, Dijkstraat Playground



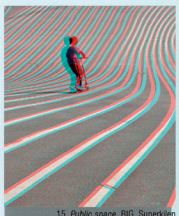
8. *Hopscotch*, Francis Alys, Children's Games



9. *Diversity*, Paul Klee, Castle and sun

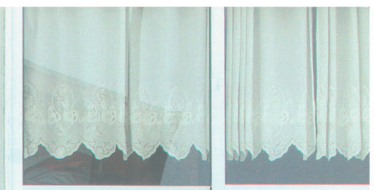


2. *Game lightens density*, original picture from the author and Francis Alys, Children's Games



15. *Public space*, BIG, Superkilen

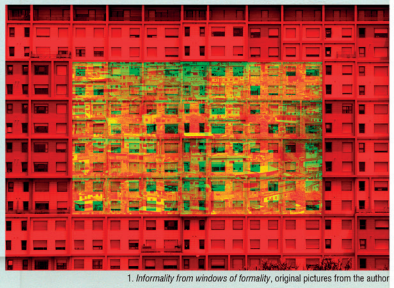






16. *Conturnil*, Nuno Abrantes, Arquitetura Social

DENSITY



1. *Informality from windows of formality*, original pictures from the author

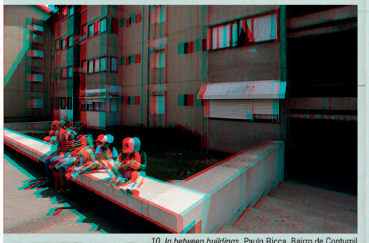
INFORMALITY

BIGNESS

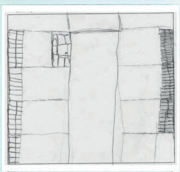
ATLAS OF CHILDREN'S PLAY GEOGRAPHIES

Arquitetura Social

Architecture Social



10. *In between buildings*, Paulo Ricca, Bairro de Conturnil



11. *My neighbourhood*, menino M15, Bairro Ajul



12. *Ersilia*, original picture from the author

MAKE VISIBLE

children
social construction
ideology



13. *Play does not fear borders*, Francis Alys, Children's games





QUESTION the **MEANING** of **PLACES**

Atlas of Places dedicated to those persons who have no system and belong to no party and are therefore still **free to doubt whatever is doubtful and to maintain what is not.**

Atlas of places, ETH Zurich

The games often echo the rituals, symbols, customs and insights of each particular society...we see the harsh conditions in which the children sometimes live. We are drawn into an extended moment in their lives. Despite the sometimes-wretched conditions of war and poverty, the overarching mood among the children is **BRIGHT** and **CHEERFUL**, even **OPTIMISTIC**

Francis Alys, Children's Games

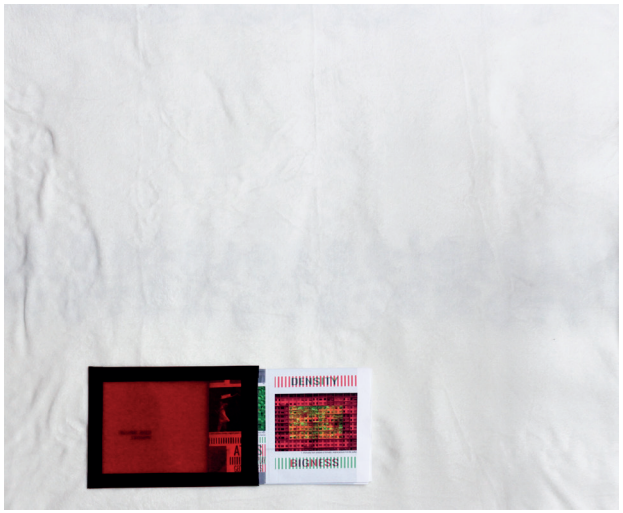


14. *The threshold of the house*, Nuno Abrantes, Arquitetura Social


DENSITY
ATLAS


ATLAS


DENSITY
ATLAS


DENSITY
BIGNESS


DENSITY
ATLAS


DENSITY
ATLAS
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DENSITY
ATLAS


DENSITY
ATLAS
BIGNESS




Arquitetura
Social






Arquitetura
Social


MAKE
VISIBLE
Children
Social construction
Ideology
QUESTION the MEANING of PLACES
205


Arquitetura
Social


MAKE
VISIBLE
Children
SOCIAL CONSTRUCTION
Ideology
QUESTION the MEANING of PLACES
205


MAKE
VISIBLE
children
social construction
ideology
QUESTION the MEANING of PLACES


MAKE
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social construction
ideology
QUESTION the MEANING of PLACES


Arquitetura
Social
MAKE
VISIBLE
children
social construction
ideology
QUESTION the MEANING of PLACES


Arquitetura
Social
MAKE
VISIBLE
children
social construction
ideology
QUESTION the MEANING of PLACES

The visual journey reading. A map of wandering.

Seminário de investigação, Professors Ana Silva Fernandes and Marta Labastida, February 2021.

The poster presented here is a project map, a creative concept of ideas to build up a research project. It seeks to present and relate concepts, references, objectives, methods and hypotheses for the thesis project in an engaging and informative way. The format chosen for the representation is that of a map and the base of a board game. This format was selected to keep the playful component of the project always present, adding an element of intrigue and engagement while intertwining determinants of study and research interests. The map serves as a visual guide, helping to decipher the logical scheme with a logical order or read as a unicum of concepts merging. All images in this map have been created by the author or reworked from the original source and converted to the research work's representational style, showcasing the author's dedication to every aspect of the project. The goal was that of constructing a research process, from identifying the research question and constructing an argument to proposing methods or paths for its development, mapping and developing the network of concepts, references, relationships and arguments underlying each research process. This network is a complex web of interconnected ideas, theories, and evidence that forms the backbone of the research. It includes not only the main concepts and references but also the relationships and arguments that link them together. This approach significantly contributes to the development of the thesis project. The playful dimension of the research also comes into play here, and thus, the desire to explain the research through a game so that it can be understood by any reader while also conveying the participatory component of building a project, a methodology and an interpretation of the results together. The use of colours and images to convey concepts is also a fundamental part of this research. It is emphasised here, almost as if they were the protagonists of the topic, through which it is possible to understand which elements are central and which are secondary in answering the questions of the theme.



CHILD WOMEN POVERTY PATHS GAMES

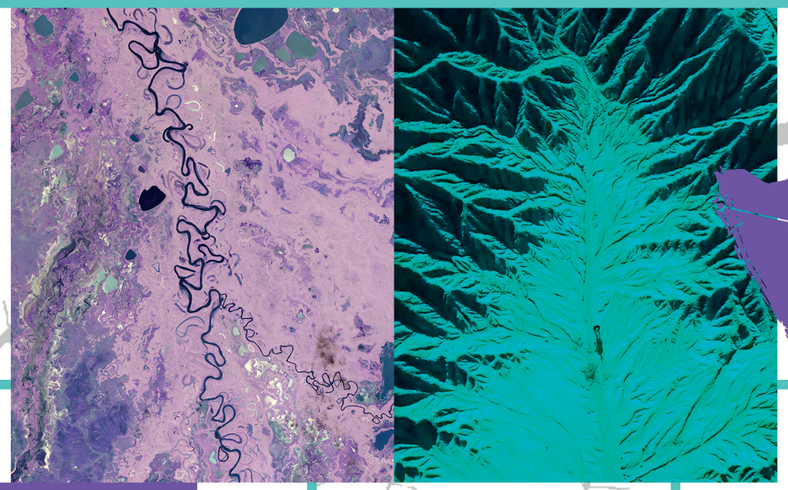
PUBLIC SPACE

PUBLIC POLITICS

SOCIAL HOUSING

THE JOURNEY AS A RESEARCH PATH

QUESTIONS
EXPERIENCES
METHODOLOGY
EXPLORATION



How to give dignity to people and the places they occupy?

BAIRRO DO CERCO
Becoming competent rebels



"They are people at a **LOSS**. They lost their health, lost their job, lost their roof, lost their family ties. They are almost losing their dignity.
Many no longer have the ability to fight, the ability to resist, and, above all, the ability to **BELIEVE** that it is possible to change their lives."
Chalana (TEDxPORTO)

WHAT'S THE PROBLEM?
The wound, the crack, the challenge



RESILIENCE

COLLECTIVE BEHAVIOURS
SPATIAL PROXIMITY





WORKING WITH SATURATION



PARTICIPATORY RESEARCH

problematize
raise awareness

MAKE VISIBLE
get to know each other

BUILD TRUST



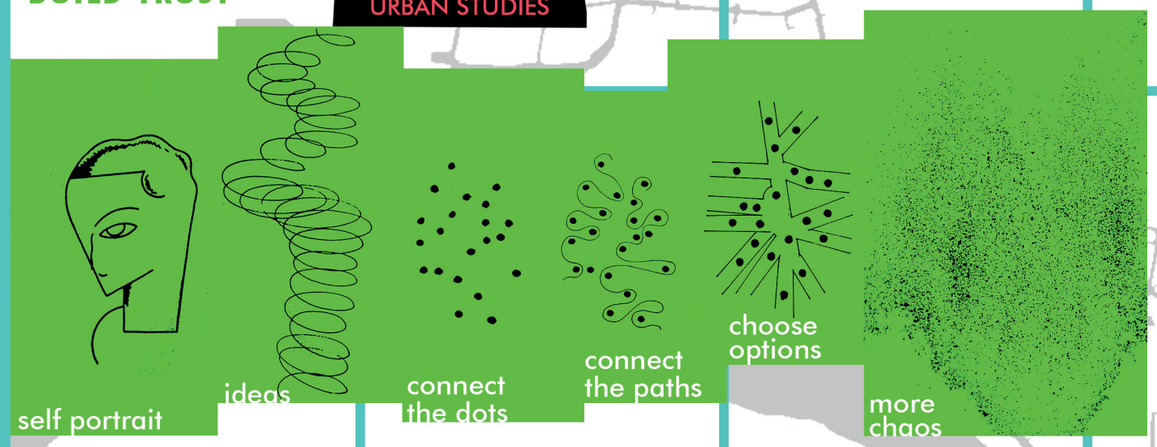
ANTHROPOLOGY
URBAN STUDIES

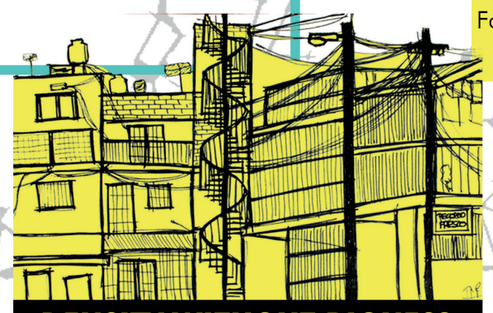
WHERE ARE THE WOMEN?

DAUGHTERS AND MOTHERS:
WOMEN
AS THE THERMOMETER
OF A SOCIETY IN CRISIS



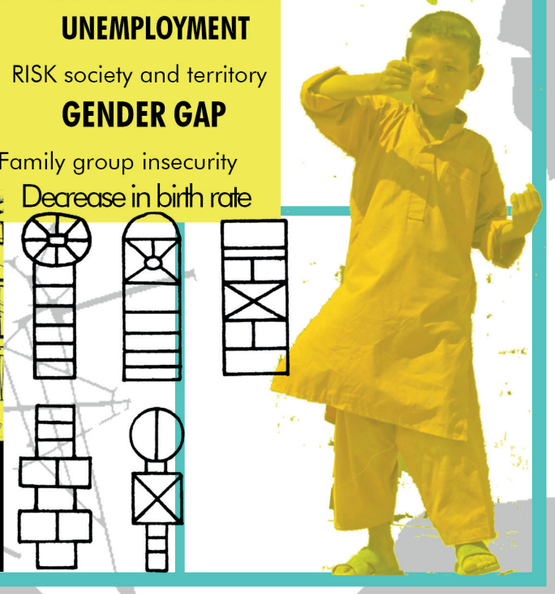
THE MASK
YOU
LIVE IN





DENSITY WITHOUT BIGNESS
sociological density of children
anthropological density of places

POVERTY ENDEMIC SITUATION
UNEMPLOYMENT
RISK society and territory
GENDER GAP
Family group insecurity
Decrease in birth rate




THE VISUAL
JOURNEY
READING
A MAP OF
WANDERING


THE VISUAL
JOURNEY
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A MAP OF
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THE VISUAL
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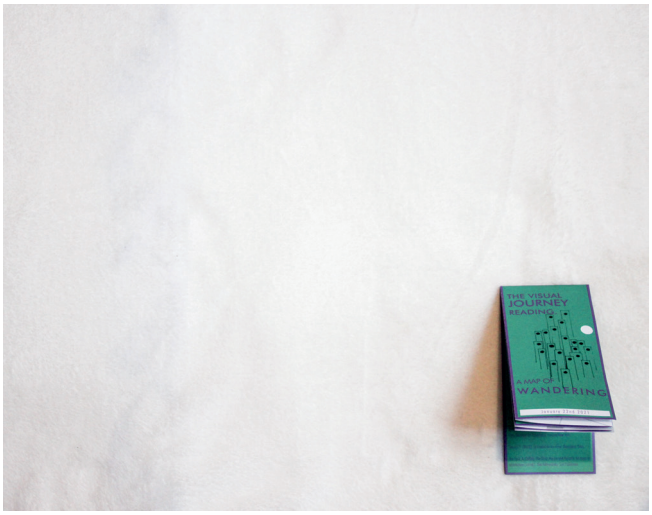
THE VISUAL
JOURNEY
READING
A MAP OF
WANDERING


THE VISUAL
JOURNEY
READING
A MAP OF
WANDERING


REFERENCES


THE VISUAL
JOURNEY
READING
A MAP OF
WANDERING


EVALUATION
STUDENT
REFERENCES




CHILD
WOMEN
POVERTY
PATHS
THE JOURNEY AS A RESEARCH PATH
QUESTIONS
EXPERIENCES
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EXPLORATION
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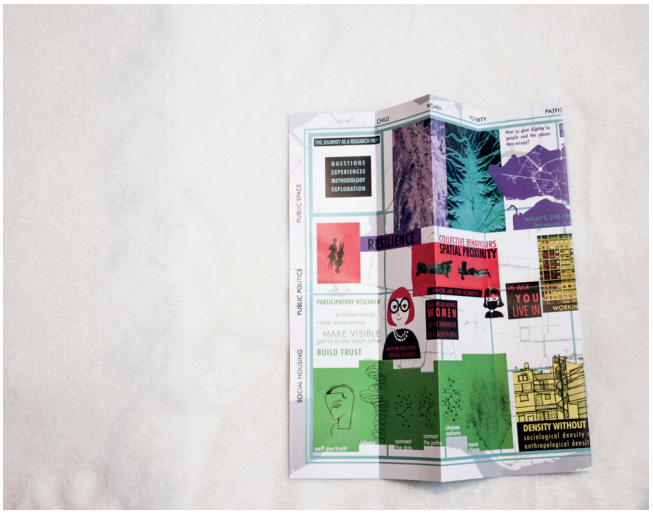
COLLECTIVE BEHAVIOURS
SPATIAL PROXIMITY
PARTICIPATORY RESEARCH
problematize
raise awareness
MAKE VISIBLE
get to know each other
BUILD TRUST
WOMEN
ANTHROPOLOGY
URBAN STUDIES
PUBLIC SPACE
PUBLIC POLITICS
SOCIAL HOUSING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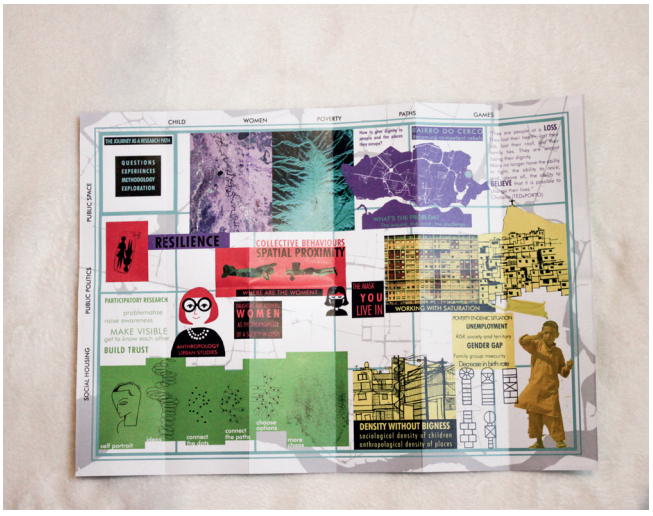
CHILD
WOMEN
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PUBLIC POLITICS
SOCIAL HOUSING


THE VISUAL
JOURNEY


THE VISUAL
JOURNEY
READING
WANDERING


THE VISUAL
JOURNEY
READING
WANDERING

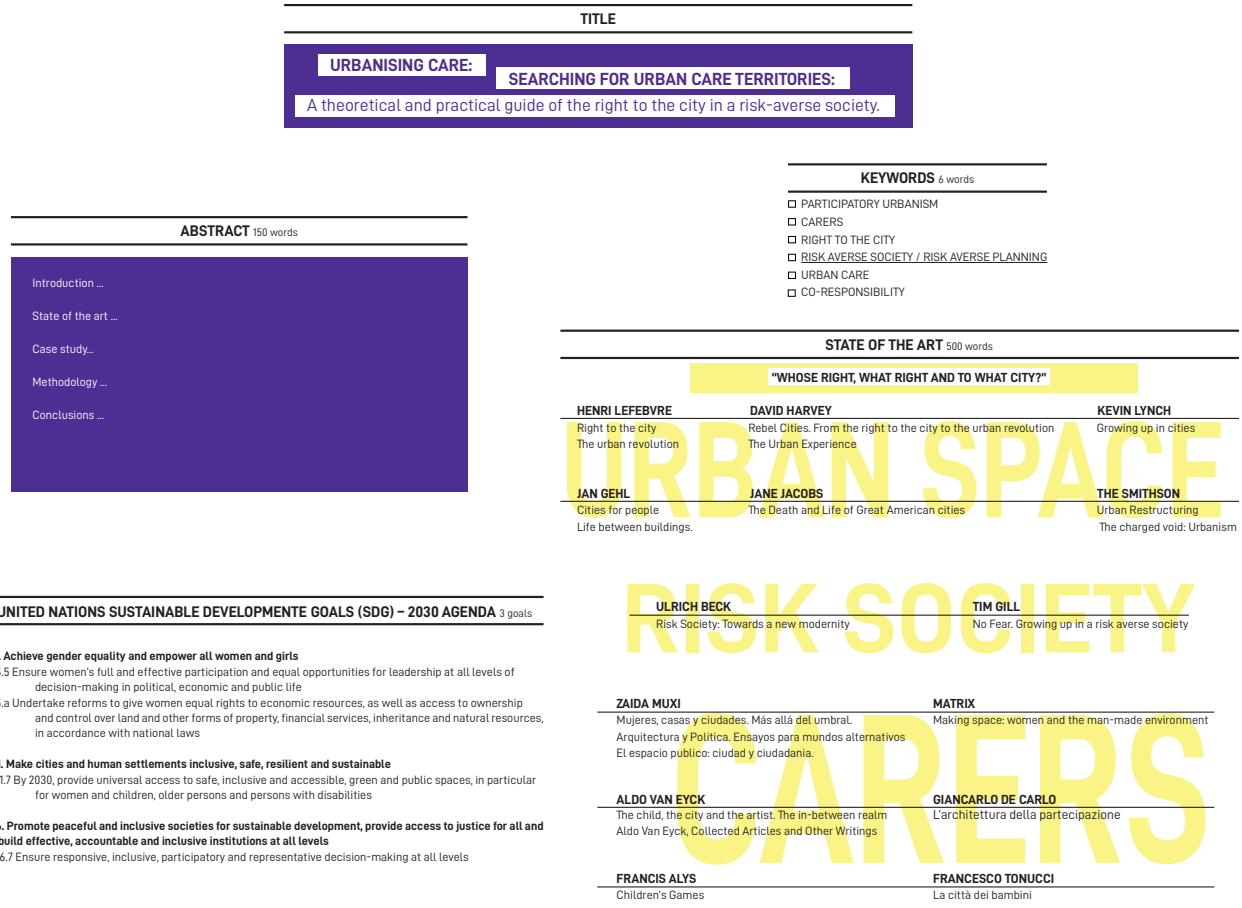




Urbanising care.

Seminário de projeto de tese, Professors Teresa Calix, Álvaro Domingues, Lorena Bello.

The concept map presented here is a valuable tool in the early stages of the research, and serves as a guide by visually summarizing the identified keywords and concepts. This graphic-schematic representation, developed using tense and keywords, not only provides a clear visual of the research's direction, but also enhances the map's effectiveness in presenting the theme through the use of colours. From this map, one can track the evolution of the research focus, which initially centered on the broad theme of care and feminist urbanism. Over time, the focus narrowed towards the determinant of the child in public space and its appropriation. The choice of best practices, examples, and case studies was still embryonic at this early stage. However, the problem to be researched and the objectives of the overall theme were given significant importance, underscoring their significance in the study.



OBJETIVES 300 words

PROBLEM: WHERE ARE THE CHILDREN?

NEURALGIA

▲ Children have **DISAPPEARED** from public spaces, they have **LOST INDEPENDENCE** and they **HAVE TAKEN IT AWAY** from their carers (mothers)

▲ By losing the experience of **FACING RISK** (learning), children have lost their **RIGHT TO THE CITY**

▲ The city empties itself of its **SPACE THERMOMETERS** > **URBAN POLICIES** do not integrate the excluded > public spaces become inhospitable for the excluded

▲ The public space has been emptied of its carers - **WHAT IS THE RIGHT TO THE CITY IN A RISK-AVERSE SOCIETY**?

▲ **CRISIS** of the public space and of its **PUBLIC RESPONSIBILITY** and **CO-RESPONSIBILITY**

▲ Urban policies do not include children as users of space, which is why **ACTIVITY CONTAINERS** are created and the streets are emptied

QUESTION: HOW CHILDREN MANAGE RISK IN A RATHER CHALLENGE PHYSICAL ENVIRONMENT?

QUESTIONS

▲ **HOW PUBLIC SPACES/CITIES CAN LOOK AFTER PEOPLE?**

▲ Would carers (mothers) be relieved of their **OBLIGATIONS** burdens if children would regain their independence and freedom in public spaces?

▲ Would the feeling of **SAFETY** and usage of these territories increase?

▲ How can we **BRING** children **BACK** to public space?

▲ What do **CHILDREN SEE** when they walk?

▲ Why is there **FEAR** in the city?

JUSTIFICATION: HOW TO PROMOTE A CARING EVOLUTION OF CITY NEIGHBOURHOODS?

HYPOTHESIS

▲ How urban policies focused on children could develop better quality and usage of public space?

▲ How working for the **CHILDREN RIGHT TO THE CITY** can develop urban conditions of care and co-responsibility?

▲ How, working with children, is it possible to transform a **risk averse society** into an **urban care society**?

▲ How to bring together different uses for the street to be interesting and endowed with valid **surveillance** and a sufficiently lively **collective life**?

▲ How everyone can assume a minimum of **public responsibility to take care** of each others and of the space where they find themselves?

HOW THROUGH A PARTICIPATORY WORK METHODOLOGY IT IS POSSIBLE TO TRANSFORM A RISK AVERSE SOCIETY INTO AN URBAN CARE SOCIETY?

OBJECTIVE

▲ **PROMOTE networks of trust** at **neighbourhood** level **RECLAIMING public spaces: EMPHASIZE** the importance of **neighbourship**

▲ **RETHINK** the city from a **care perspective**: **MAKE VISIBLE** the **absence** of conditions (**political agendas**) that favor **co-responsibility**

▲ **CREATE** awareness, **INSPIRE** future **children** and their **carers** to take action and transform public spaces

▲ **GENERATE** perception of **security** to acquire **autonomy**

▲ **DEMONSTRATE** how the absence of inclusive urban policies has transformed public spaces into places of **transit** between one **activity container** and another, and has deprived its users of **independence**

▲ **UNDO** misunderstandings of what is the public space of children > The **neighborhood**, the whole city, not only the containers

DETAILED DESCRIPTION 1000 words

OP1. METHODS REVIEW

BEST PRACTICES

▲ **La Città dei Bambini** - Francesco Tonucci

▲ **Urban 95 Challenge** - Bernard Van Leer Foundation

▲ **The City at Eye Level** (Netherlands)

OP2. WORK PRACTICE

▲ **Arki_Lab** (Danmark)

▲ **Assemble** (UK)

▲ **Kaboom!** (USA)

▲ **Col·lectiu Punt 6** (Spain)

OP3. PROJECTS PARTICIPATION

▲ **ProChild** - Guimarães ???

▲ **Freguesia Campanhã** - Porto ???

▲ **Municipalidade Braga** - Braga ???

▲ **Research Center** - ???

TRANSLATION OF ANTHROPOLOGICAL PRACTICE INTO AN URBAN LANGUAGE

VIABILITY

▲ **Translating** the child's perspective

▲ How does an **architect** collect information about this subject?

▲ Analyzing spatial dynamics and relationships that are reflected through **urban textures/marks**

▲ Acting as a **mediator** between children's eyes and the urban reading (kids will teach me where to look within the urban space)

URBAN THINK-TANK LAB.

CASE STUDY

▲ **THE NEIGHBORHOOD**

▲ **Children (5-10) and their Carers**
(BAIRRO DO LAGARTEIRO - Escola do Cerco???)

ACTION-RESEARCH METHODS

METHODOLOGY

▲ **PARTICIPATORY PROCESS:** Children are transmitters (carriers) that allow the creation of **collective connections** which are essential for the participation to be **productive-successfull**

▲ Social **SURVEY** of space users/carers (interwievs - daily paths)

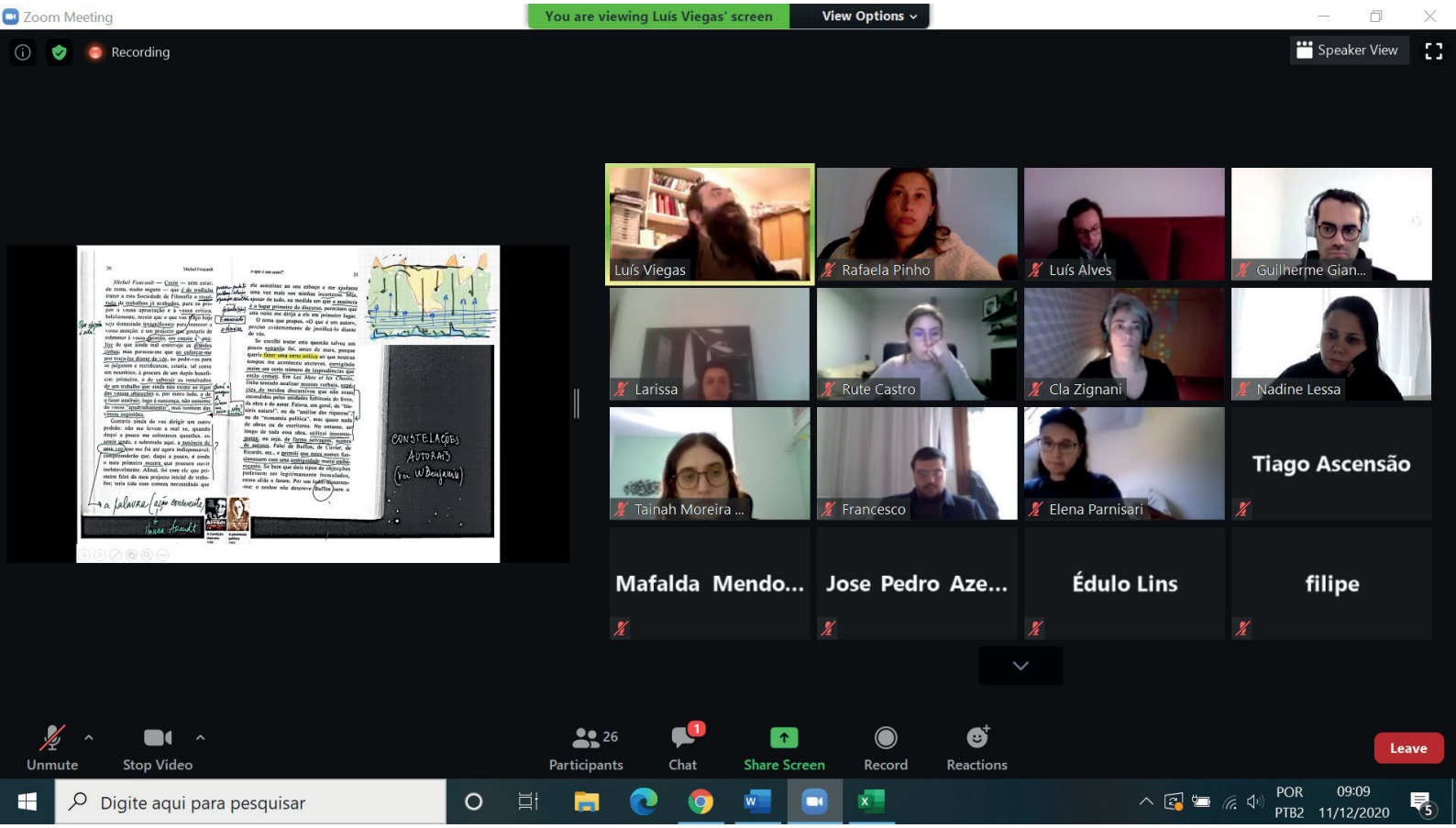
▲ Urban **DIAGNOSTIC** (cartography + video mapping)
Mapping how kids move into urban space to get sun/ rain/ water/ mud... (video frames of actions)

▲ Participatory **WORKSHOPS** (participatory planning towards a reappropriation of the right to the city)
Drawing with children to innovate the ways of inhabiting the city
To make visible urban potentials that are not obvious, through the eyes of children

First-year doctoral online lectures.

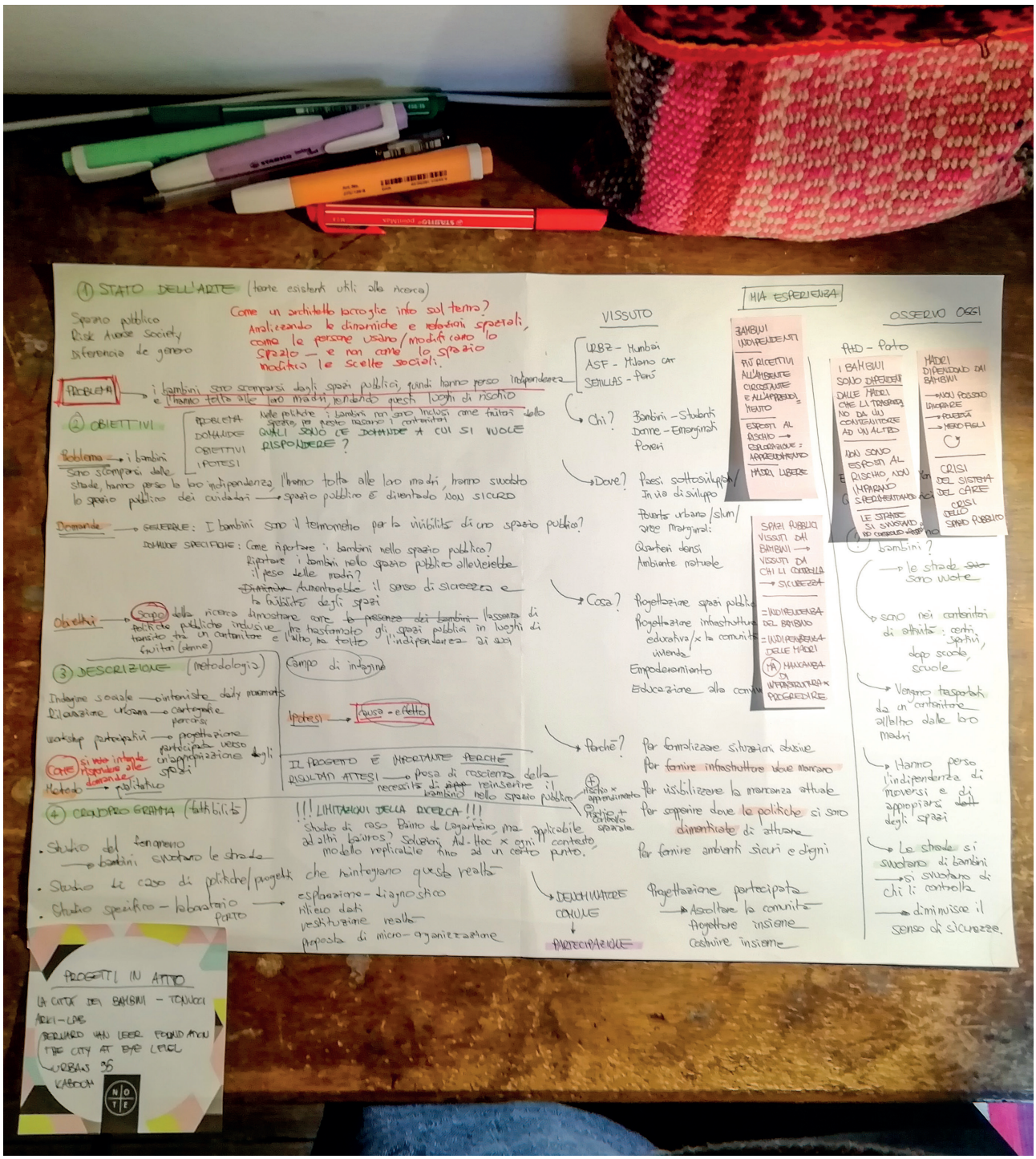


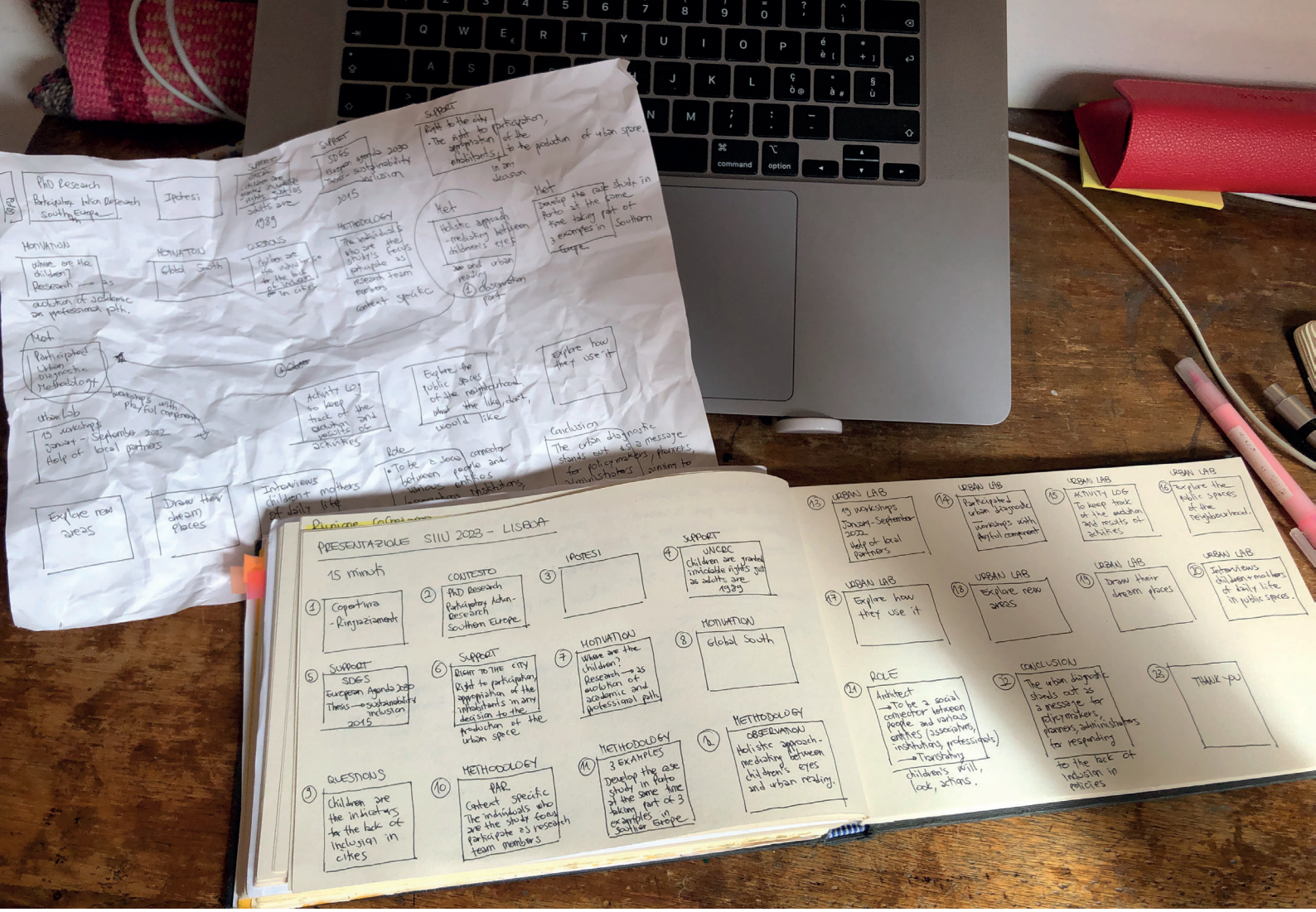

Álvaro Domingues
Fernanda Martins
maribelribeiro
Elena Parnisari
Teresa Calix
Rafaela Pinho
Nuno Andre Patricio
Rodrigo Pinto

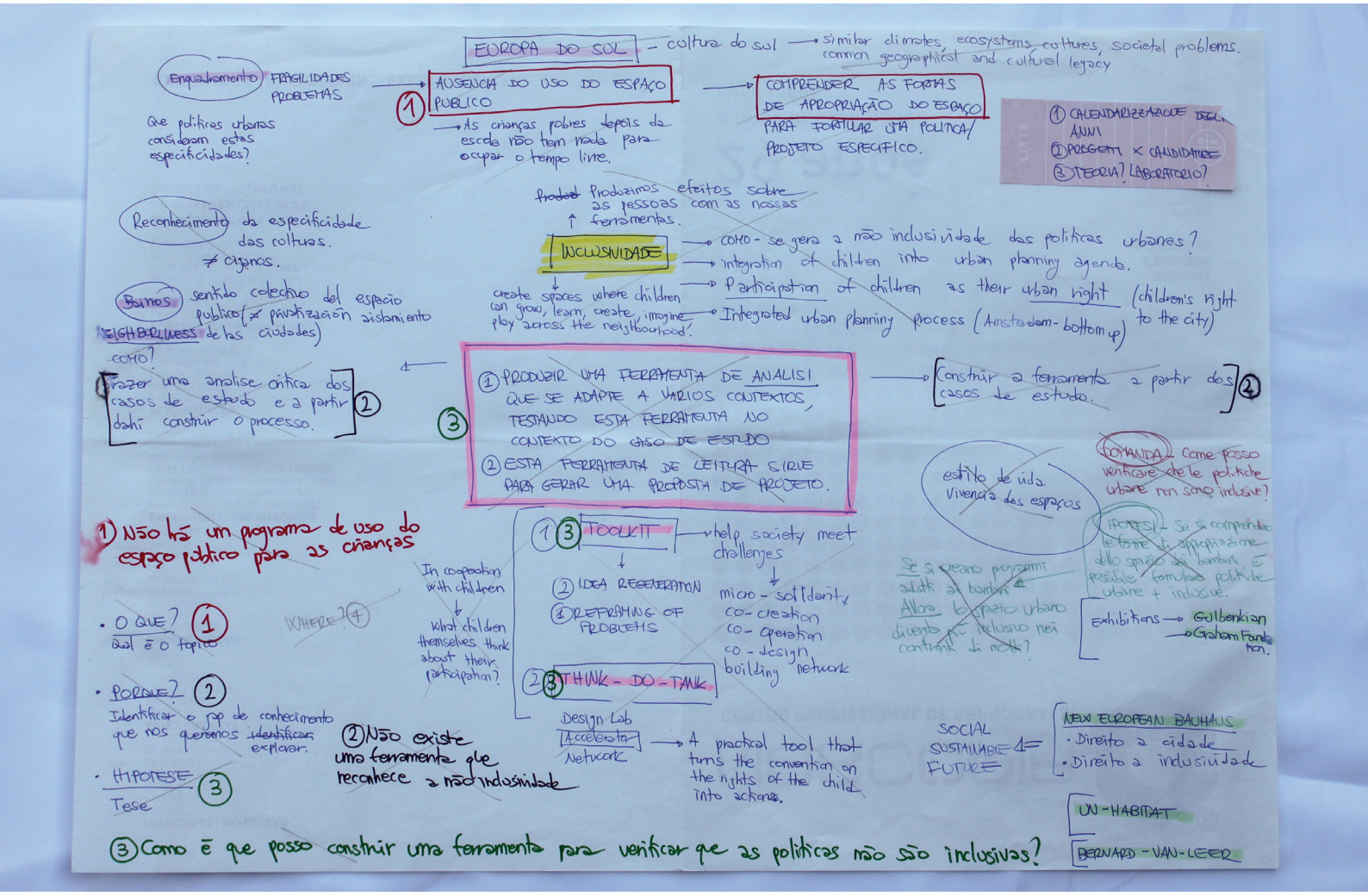

Zoom Meeting
You are viewing Luís Viegas' screen
View Options
Recording
Speaker View
CONSTELAÇÕES
AUTORAIS
(ou W.Benjamin)
Luís Viegas
Rafaela Pinho
Luís Alves
Guilherme Gian...
Larissa
Rute Castro
Cla Zignani
Nadine Lessa
Tainah Moreira ...
Francesco
Elena Parnisari
Tiago Ascensão
Mafalda Mendo...
Jose Pedro Aze...
Édulo Lins
filipe
Unmute
Stop Video
26
Participants
Chat
Share Screen
Record
Reactions
Leave
Digite aqui para pesquisar
POR
PTB2
09:09
11/12/2020

Brainstorming thesis project.

These images are a visual representation of the conceptual schemes that have been developed. They are not just illustrations, but essential tools for documenting the evolution of critical thinking, changes, achievements, doubts, and impact. As previously discussed, this research places significant emphasis on the process and its documentation. This is not only a recognition of the work and the path taken, but also serves as a supporting material for the rational-logical thinking that underpins the development of the methodology and the case study. In this way, the conceptual schemes serve as an explanation and justification of the design evidence.



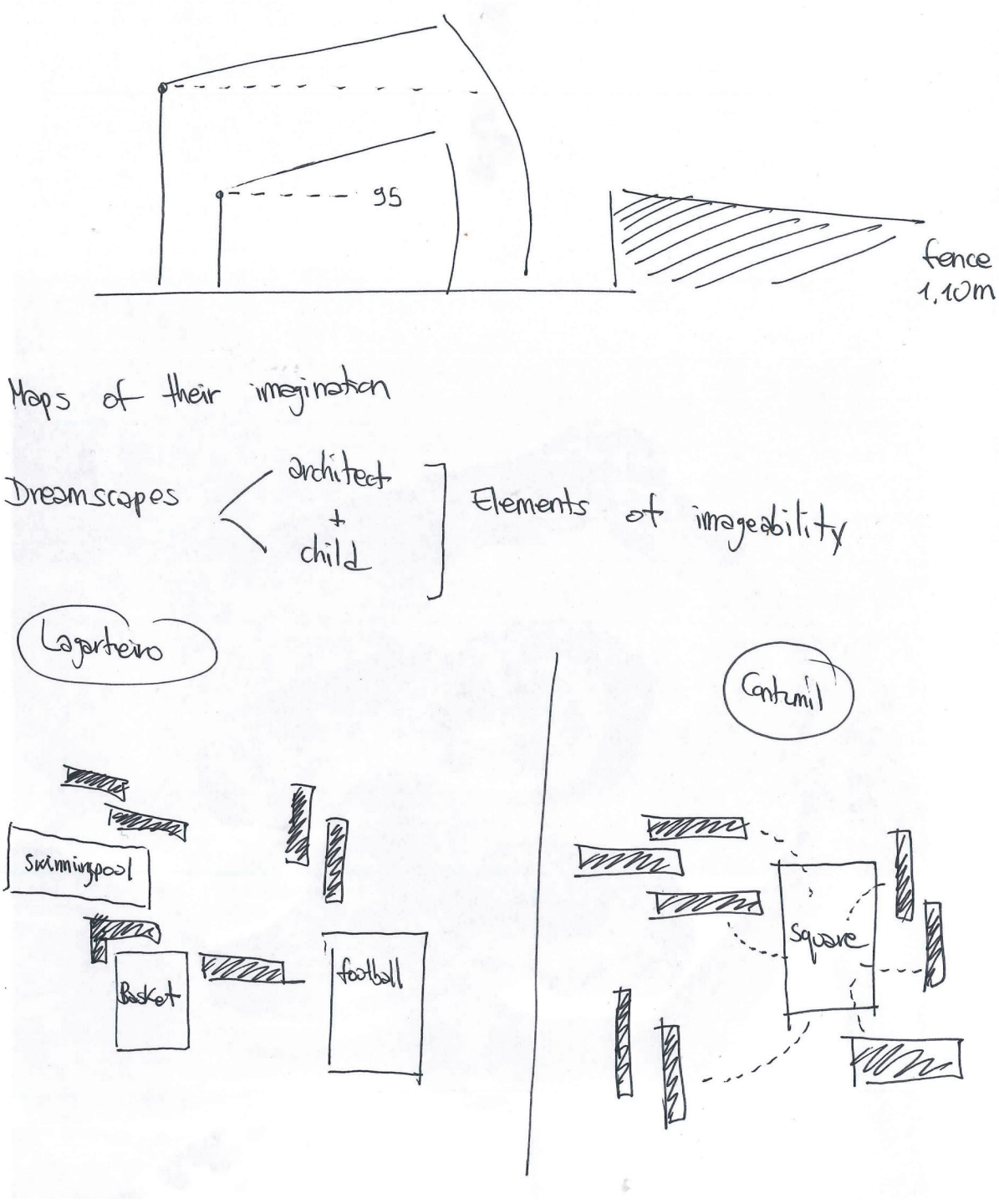

PRESENTAZIONE SIIU 2023 - LISBOA
15 minuti
1 Copertina - Ringraziamenti
2 CONTESTO PhD Research Participatory Action-Research Southern Europe
3 IPOTESI
4 SUPPORT UNCRC Children are granted inviolable rights just as adults are 1989
5 SUPPORT SDGS European Agenda 2030 Thesis → sustainability inclusion 2015
6 SUPPORT RIGHT TO THE CITY Right to participation, appropriation of the inhabitants in any decision to the production of the urban space
7 MOTIVATION Where are the children? Research → as evolution of academic and professional path
8 MOTIVATION Global South
9 QUESTIONS Children are the indicators for the lack of inclusion in cities
10 METHODOLOGY PAR Context specific The individuals who are the study focus participate as research team members
11 METHODOLOGY 3 EXAMPLES Develop the case study in Porto at the same time taking part of 3 examples in Southern Europe
12 METHODOLOGY OBSERVATION Holistic approach - mediating between children's eyes and urban reading.
13 URBAN LAB 19 workshops January-September 2022 Help of local partners
14 URBAN LAB Participated urban diagnostic workshops with playful component
15 URBAN LAB ACTIVITY LOG To keep track of the evolution and results of activities
16 URBAN LAB Explore the public spaces of the neighbourhood.
17 URBAN LAB Explore how they use it
18 URBAN LAB Explore new areas
19 URBAN LAB Draw their dream places
20 URBAN LAB Interviews children + mothers of daily life in public spaces.
21 ROLE Architect → To be a social connector between people and various entities (associations, institutions, professionals) → Translating children's will, look, actions.
22 CONCLUSION The urban diagnostic stands out as a message for policymakers, planners, administrators for responding to the lack of inclusion in policies
23 THANK YOU


EUROPA DO SUL - cultura do sul → similar climates, ecosystems, cultures, societal problems. common geographical and cultural legacy
Enquadramento FRAGILIDADES PROBLEMAS
Que politicas urbanas consideram estas especificidades?
1 AUSENCIA DO USO DO ESPAÇO PUBLICO
→ As crianças pobres depois da escola não tem nada para ocupar o tempo livre.
→ COMPRENDER AS FORMAS DE APROPRIAÇÃO DO ESPAÇO PARA FORMULAR UMA POLITICA/PROJETO ESPECIFICO.
1 CALENDARIZZAZIONE DEGLI ANNI
2 PROGETTI X CANDIDATURE
3 TEORIA? LABORATORIO?
Produzimos efeitos sobre as pessoas com as nossas ferramentas.
Reconhecimento da especificidade das culturas.
≠ ciganos.
INCLUSIVIDADE
→ COMO - se gera a não inclusividade das politicas urbanas?
→ integration of children into urban planning agenda.
→ Participation of children as their urban right (children's right to the city)
→ Integrated urban planning process (Amsterdam - bottom up)
create spaces where children can grow, learn, create, imagine play across the neighbourhood.
Bairros sentido colectivo del espacio publico (≠ privatización aislamiento de las ciudades)
NEIGHBORLINESS
COMO?
Fazer uma analise critica dos casos de estudo e a partir dahi construir o processo. 2
3
1 PRODUZIR UMA FERRAMENTA DE ANALISI QUE SE ADAPTE A VARIOS CONTEXTOS, TESTANDO ESTA FERRAMENTA NO CONTEXTO DO CASO DE ESTUDO
2 ESTA FERRAMENTA DE LEITURA SIRVE PARA GERAR UMA PROPOSTA DE PROJETO.
Construir a ferramenta a partir dos casos de estudo. 2
estilo de vida
Vivencia dos espaços
DOMANDA - Come posso verificare che le politiche urbane non sono inclusive?
IPOTESI - Se si comprendono le forme di appropriazione dello spazio dei bambini, è possibile formulare politiche urbane + inclusive.
Exhibitions → Gulbenkian → Graham Foundation.
1) Não há um programa de uso do espaço publico para as crianças
1 3 TOOLKIT → help society meet challenges
2 IDEA REGENERATION
1 REFRAMING OF PROBLEMS
micro - solidarity
co - creation
co - operation
co - design
building network
In cooperation with children
What children themselves think about their participation?
2 3 THINK - DO - TANK
Design Lab
Accelerator
Network
→ A practical tool that turns the convention on the rights of the child into actions.
Se si creano programmi adatti ai bambini
Allora lo spazio urbano diventa più inclusivo nei confronti di molti?
• O QUE? 1
Qual é o topico
WHERE? 4
• PORQUE? 2
Identificar o gap de conhecimento que nos queremos identificar explorar.
• HIPOTESE 3
Tese
2 Não existe uma ferramenta que reconhece a não inclusividade
SOCIAL SUSTAINABLE FUTURE
NEW EUROPEAN BAUHAUS
• Direito a cidade
• Direito a inclusividade
UN-HABITAT
BERNARD-VAN-LEER
3 Como é que posso construir uma ferramenta para verificar que as politicas não são inclusivas?

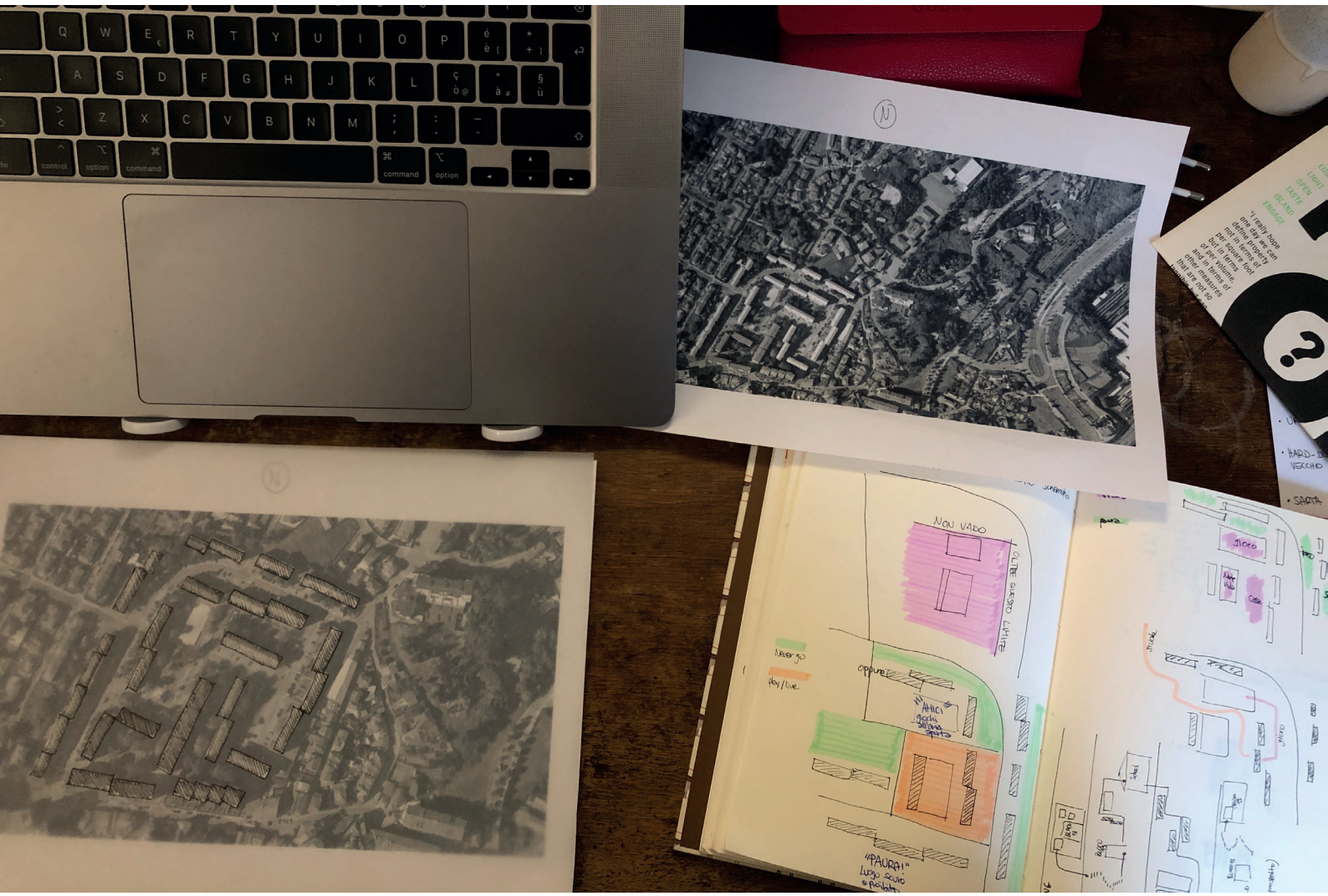
Brainstorming cartographies and graphic transcriptions of the Urban Laboratory.

These drawings are working sketches for the final elaboration of the cartographies after the Urban Laboratory. The atlas of the *dreamscapes* cartographies is a transcription and superimposition of the work carried out by the children during the workshops, as well as their words during the interviews and their reflections. Together with the architect-urbanist's point of view, these drawings were translated into a scientific and immediate language, a collaborative effort that ensures the visual results that are a true reflection of the collective work.

These images once again document the process and the importance of trying various techniques and methodologies, doing and redoing, and patiently documenting this process of growth and transformation.

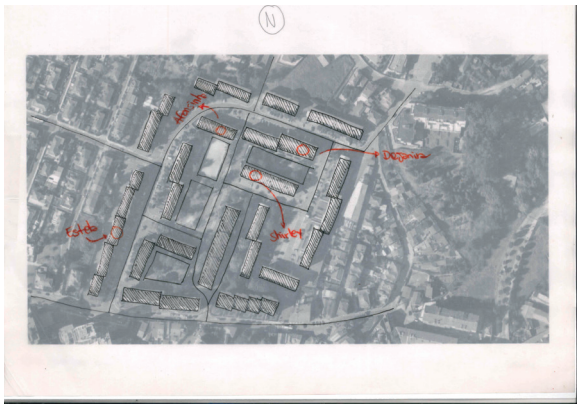


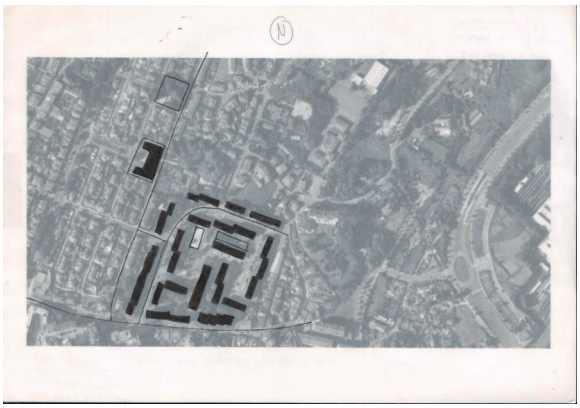

IL MONDO NON HA
NESSUNA IMPORTANZA
SE NON SI HA LA FORZA
CONTINUARE A SCEGLIERE
QUALCOSA CHE VALGA
LA PENA

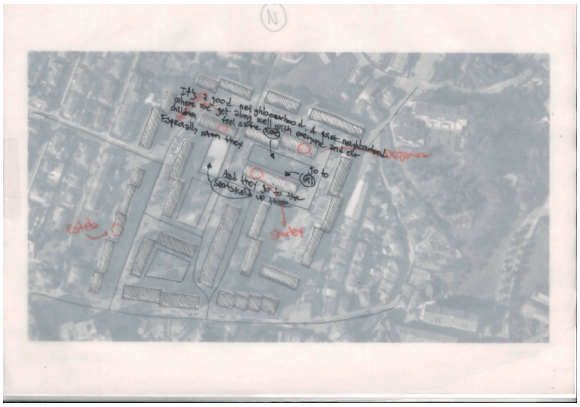

NON VADO
OPPURE
"PAURA!"

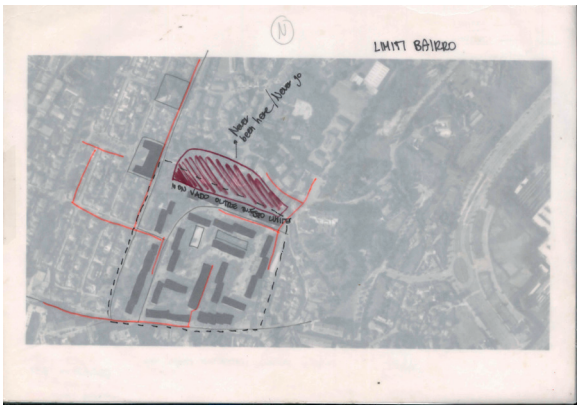




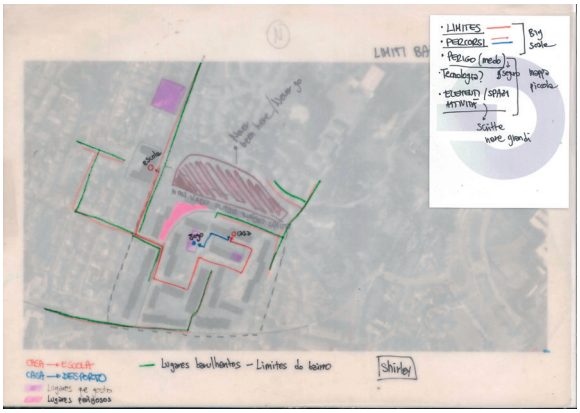

Afrocinha
Deijanira
Estela
Shirley

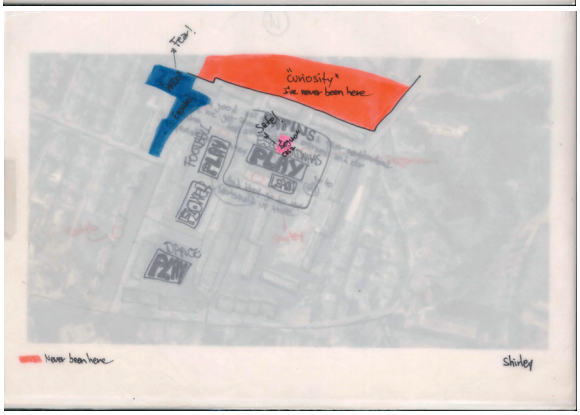


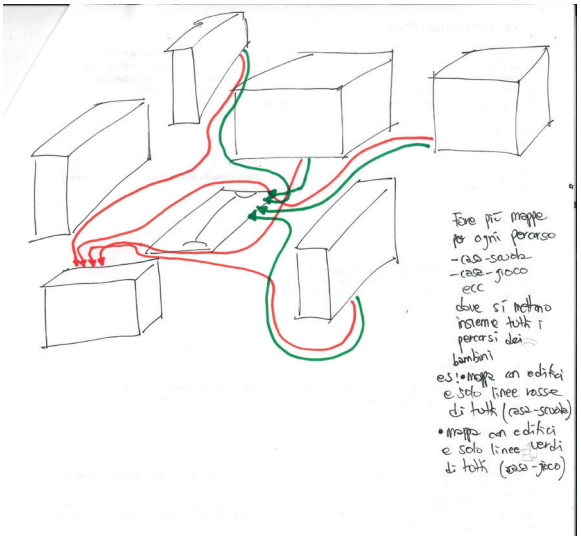

It's a good neighborhood. A pint neighborhood where we get along well with everyone and our children feel safe and
Especially when they
Go to
And they go to the Sportsfield up there
Deijanira
Estela
Shirley


LIMITI BAIRRO
Never been here / Never go
NON VADO OLTRE IL SEGNO LIMITE

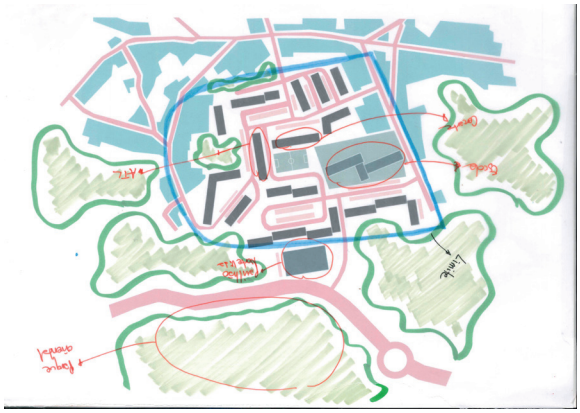

PATINS
ESCONDIDINHAS
PLAY
FOOTBALL
PLAY
BOXER
DANCE
PLAY

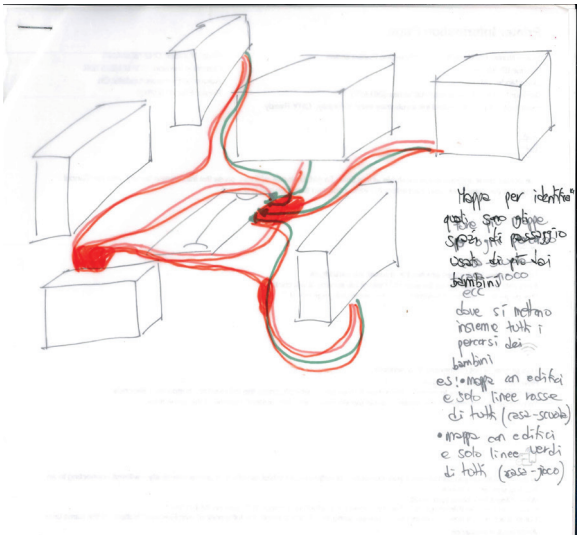

LIMITI BA
· LIMITES
· PERCORSI
· PERIGO (medo)
· Tecnologia?
· ELEMENTI / SPAZI MINIMI
Big scale
mappa piccola
Scritte nere grandi
Lugares barulhentos - Limites do bairro
Shirley

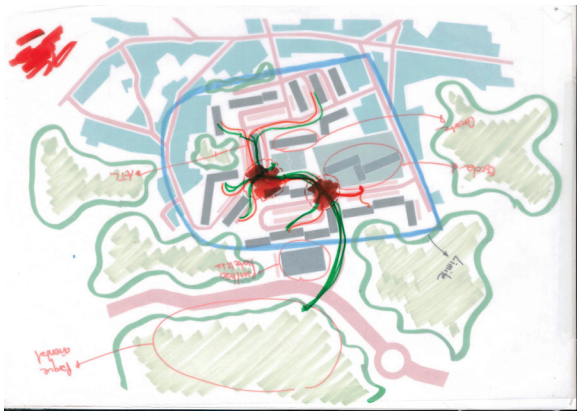

Fear!
"Curiosity"
I've never been here
Never been here
Shirley


Fare più mappe
per ogni percorso
- casa-scuola
- casa-gioco
ecc
dove si mettono
insieme tutti i
percorsi dei
bambini
es: • mappa con edifici
e solo linee rosse
di tutti (casa-scuola)
• mappa con edifici
e solo linee verdi
di tutti (casa-gioco)






Mappa per identificare
quali sono gli
spazi di passaggio
usati di più dai
bambini
ecc
dove si mettono
insieme tutti i
percorsi dei
bambini
es: • mappa con edifici
e solo linee rosse
di tutti (casa-scuola)
• mappa con edifici
e solo linee verdi
di tutti (casa-gioco)



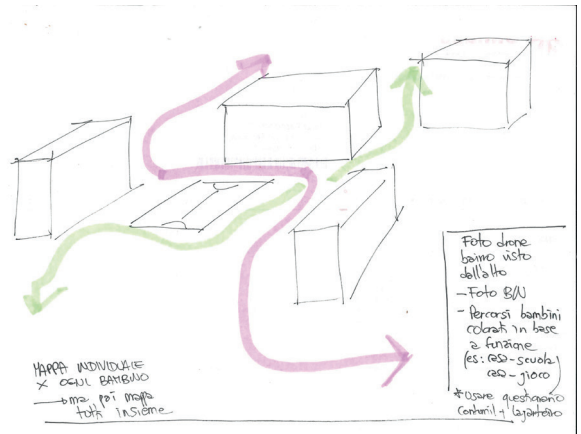
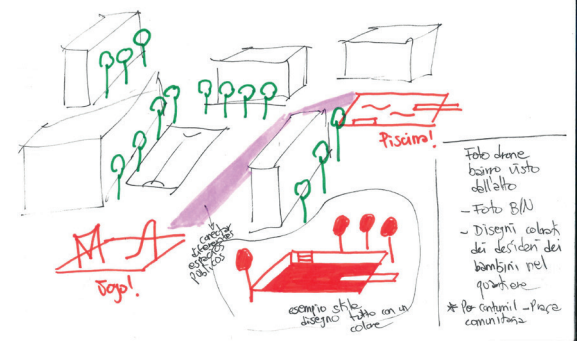


Foto drone
bairro visto
dall'alto
- Foto B/N
- Percorsi bambini
colorati in base
a funzione
(es: casa-scuola
casa-gioco)
* usare questionario
contumil + lagartesio
MAPPA INDIVIDUALE
× OGNI BAMBINO
→ ma poi mappa
tutti insieme


Piscina!
Jogo!
esempio stile
disegno tutto con un
colore
Foto drone
bairro visto
dall'alto
- Foto B/N
- Disegni colorati
dei desideri dei
bambini nel
quartiere
* Per contumil - Praça
comunitaria

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Searching for equitable, inclusive and caring urban neighbourhoods: measuring children's right to the city through urban design.
An urban laboratory in Contumil and Lagarteiro social housing.

Elena Parnisari

FACULDADE DE ARQUITETURA