

Porto — Campanhã Collage

Stories from the City's Edge

Carlos Machado e Moura and Eliana Sousa Santos

Porto is the second-largest city in Portugal. With a population of only 292 thousand people in a municipality of around 41 km², it could be called a mid-sized city, although its metropolitan area, with approximately 2.4 million people (2021) and an area of 2.400 km², is the second-largest urban area in the country and one of the Iberian Peninsula's major urban areas. The city's eastern part corresponds to the parish of Campanhã, limited to the south by the river Douro and the east by the neighbouring municipality of Gondomar. The largest parish of the city, Campanhã, has an area of 8 km² and a population of 30 thousand people (2021) and results from the topography of the valley of the Tinto and Torto Rivers [Fig. 1].

Until the nineteenth century, Campanhã was primarily characterized by farms and small scattered settlements. A fertile land with many water lines, and agricultural activity as the basis of its economy, Campanhã



Fig. 1. F. Peixoto, view of Freixo from the Quinta da China estate, c. 1890.



Fig. 2. Postcard 'Porto: Boat race on the Douro River', c. 1905.

supplied the population of the city centre. Connected to these farms, the area became marked by the manor houses or mansions of the wealthiest families in Porto, with significant architectural and artistic value, dispersed across the landscape [Fig. 2]. Their present degradation mirrors the neglect and abandonment to which this part of the city was subjected as a consequence of the transformation of the territory.

From the second half of the nineteenth century, the transformations introduced by the railway and several industries rendered the valley of Campanhã the object of unbalanced growth. Among the industries installed is the mill next to the Freixo Palace by the river, now transformed into a hotel, and the Ceres mill next to the railway, which is still in operation. Establishing industries and housing to the east of the railway line was complex, due to the topography; to the west, the installation of factories and the need for a working population resulted in urban densification. This happened mainly through the adoption of the *ilha* housing typology – groups of tiny dwellings built in the backyards of middle-class houses and connected to the street via a narrow corridor – several of which still exist.

Throughout the last 150 years, several large-scale rail and road infrastructures crossed the territory of Campanhã but failed to provide quality urban conditions, which progressively isolated the area. Remaining free of dense construction, this eastern territory was later traversed and cut by new routes that aggravated the barriers created by the railroad in 1877 and followed by the Circunvalação road, built between 1889 and 1896. By the end of the twentieth century, the extension of the VCI ring road to the east intersected the territory of Campanhã again, followed by a new motorway, the Gondomar radial (A43), opened in 2011.

A number of recent projects and transformations, including the creation of metro lines (1999-2004) and the new intermodal terminal (2017-2022) next to the Campanhã railway station, along with a series of pedestrian paths

and the new Oriental City Park (2010), have mitigated the discontinuities of this territory. Campanhã, however, remains a land with many problems of social and territorial cohesion. This led the municipality to launch the Campanhã Urbanization Plan (2023-2025), coordinated by Catalan architect Joan Busquets, to operate a profound transformation of the urban space, developing a new centrality in the eastern part of the city.

Our contribution provides a kaleidoscopic overview of Campanhã through the work on four different projects, for which completely distinct methods, agendas and aims were employed and that are focused on specific areas of the parish.

StreetArtCei, the first case, applies the method of digitally mapping street art routes to Campanhã, expressing specific cultural geographies, and serving as a barometer of the city's changing spaces. The Atlas of Literary Landscapes, the second case, proposes a collection of textual excerpts that allow the railroad and the Campanhã train station to be documented through Portuguese literature. The third case, The Worst Tours, is an initiative of walking tours that offer a critical perspective of the city, apart from the mainstream routes, envisioning possibilities of transformation. The study includes drawings, photos and a poetic text focusing specifically in the area of Freixo, in Campanhã. Finally, Adrift in Vacant Campanhã recounts the experience of the URBINAT project, which aimed to design opportunities to co-create an inclusive public space in these underutilized areas, together with local citizens and stakeholders.¹

The StreetArtCEI project in Campanhã

Clara Sarmento²

Campanhã is a neighbourhood of contrasts, a valley where council housing flourished in the 1940s, when a city born to the west expanded eastwards. Initially an agricultural area, then industrial, later of services, it experienced cycles of demographic growth followed by rapid desertification, it is a place of bourgeois estates, side by side with territories of drug trafficking. Campanhã is still torn between its past of rural tradition – which remains alive in the landscape and in many aspects of the community's everyday life – and the increasingly visible features of middle-class modernity with cosmopolitan aspirations. From a centenary railway branch to the modern Estádio do Dragão, from the Via de Cintura Interna to paths meandering among old farms, the history made of progress and setbacks of this neighbourhood can be read in the street art inscribed on its walls, where expensive commissioned works coexist with surprising illegal pieces.

Indifferent to the law or created for commercial consumption, the street art of Campanhã works as an unexpected sensory stimulus, as an aesthetic-intellectual challenge that goes along with the daily experience of the city. Here, we intend to apply to Campanhã a method for mapping digital routes of street art, routes that express specific cultural geographies, in the open and changing space of the city. By mapping these routes, significant itineraries emerge, and the act of walking becomes an immersive experience, rather than a mechanical dislocation of the body.

The method applied to Campanhã was developed by the Centre for Intercultural Studies (CEI) of the Polytechnic University of Porto, within the scope



Fig. 3. Approximate distribution of POI in Campanhã.
Credits: Google Maps and StreetArtCEI team.



Fig. 4-7. Factory in Rua de Justino Teixeira.

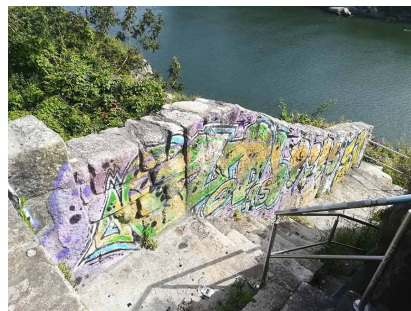


Fig. 8-11. Alfândega railway branch.
Photos: StreetArtCEI team

of the StreetArtCEI project.³ The StreetArtCEI project contains an open archive of digital routes of street art in Porto and other cities in northern Portugal. StreetArtCEI considers legal and illegal pieces in absolute parity, whether they are located in high visibility streets or in the most remote alleys. Through a sequence of: a) observant movement, b) photography, c) location on a map and, d) design of connecting itineraries, the researchers-*flâneurs* of StreetArtCEI decode the spatial patterns of urban creativity, also in Campanhã.

In the fieldwork carried out so far in Campanhã, 383 images were collected, distributed by 26 POIs [Fig. 3], some of which in rather peculiar locations, such as the ruined building on Rua do Freixo, the electricity boxes on the Outer Ring Road (Estrada Exterior da Circunvalação) or the abandoned railway branch between Campanhã Train Station and Alfândega. The list of Points of Interest (POI) and the respective number of pieces is, in alphabetical order:

Alameda das Antas, 7; Alameda Shop&Spot, 2 [Fig. 16]; Avenida 25 de Abril, 2; Avenida Fernão de Magalhães, 24 [Figs. 12-13]; Caminho do Ramal da Alfândega, 111 [Figs. 8-11]; Escola Básica de Ramalho Ortigão, 3; Estação de Campanhã, 15; Estádio do Dragão, 1; Estrada Exterior da Circunvalação, 16; Fábrica da Rua de Justino Teixeira, 34; Rua do Padre António Vieira, 2; Rua Vasques de Mesquita, 4; Rua da Vigorosa, 5; Rua de Justino Teixeira, 13 [Figs. 4-7]; Rua de Pinto Bessa, 12 [Fig. 17]; Rua de S. Rosendo, 3; Rua de São Roque da Lameira, 9; Rua do Bonfim, 3; Rua do Freixo, 60 [Fig. 15]; Rua do Monte da Estação, 18; Rua Esteiro de Campanhã, 9; Rua Igreja de Campanhã, 9; Rua José Monteiro da Costa, 1; Rua Pinheiro de Campanhã, 2; Rua Sociedade Protetora dos Animais, 6; Travessa de Bonjóia, 13 [Fig. 14].

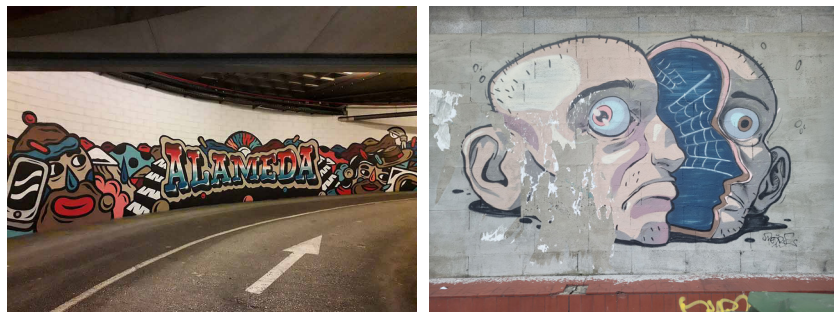
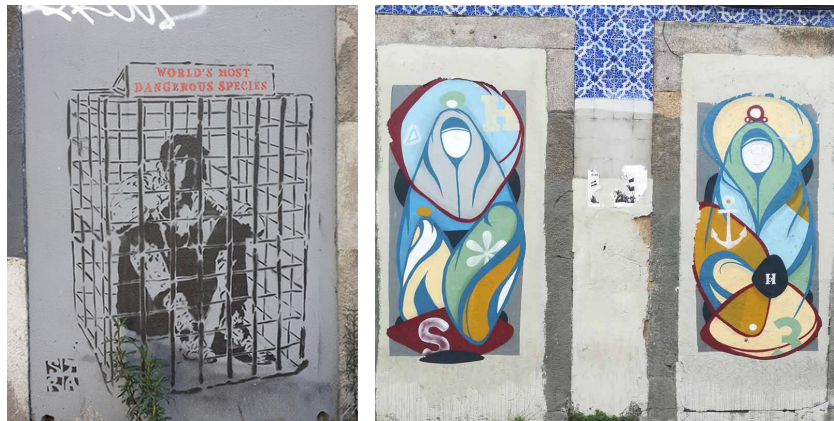


Fig. 12-17. Avenida Fernão de Magalhães (12+13), Travessa da Bonjóia (14), Rua do Freixo (15), Alameda Shop&Spot (16), Rua Pinto Bessa (17). Photos: StreetArtCEI team.

A simple mapping of Campanhã's POIs critically positions the passer-by within the urban palimpsest, where street artists have built their own networks of communication, movement and meaning. The spatial concentration of POI around two axes of attraction becomes evident: Estádio do Dragão and the Intermodal Terminal of Campanhã, with their associated housing, commerce, transport and services. From here, the POIs extend radially through the surrounding streets and alleys, which are at the same time survivors of the once proletarian Campanhã and sentinels of the new urbanism and its technologies.

Commissioned, sophisticated, large-scale works are strategically located close to the gates of Estádio do Dragão and at the Alameda Shop&Spot shopping centre, thus paving the way of visitors, luring them into consumption, for the comfort of the city's ruling powers.

Some POIs stand out due to the number of pieces they host, such as the Freixo area and the Estrada Exterior da Circunvalação. Here, legal pieces adorn the electricity boxes, trying to bring to this peripheral and always jammed road a practice that is usual in the tourist centre of Porto. There, abandoned houses and factories retell the story of Campanhã's proletarian past, while offering their walls as canvas to the artists, duly hidden from the sight of those who visit the marina and palace of Freixo.

The path along the discontinued Campanhã-Alfândega railway branch as well as the wastelands of Travessa da Bonjóia reveal hidden galleries of street art, vibrant art studios on stone walls, tunnels and cement pillars. Until being domesticated and destroyed, they remain accessible only to initiates and adventurers.

In bourgeois housing areas, street art is almost absent, as the middle class isn't comfortable with illegal creativity. Avenida Fernão de Magalhães, for example, only hosts a considerable number of pieces at its southernmost

end, at the edge of the neighbourhood, in the rubble of megalomaniac urban projects with their sad reminiscences. Here, time itself becomes a dimension of street art, as the social context that produces the image also supports its interpretation, when visualized. In this POI, we find pieces clearly alluding to Gisberta Salce Júnior's murder and pieces tacitly created as a transgression to the pandemic's lockdowns, all of them located in a space-time that works as a memory of the community.

When mapping the street art of Campanhã, places that are apparently threatening and unclassifiable become aesthetically welcoming, as they combine the turbulence of the city with the secrecy required by the creation of a mostly illegal art form.

The demographic dispersion and the open spaces that still characterize Campanhã make street art somehow rare in this neighbourhood, when compared with others in the urban and historical centre of Porto. Certainly, increasing urbanization will destroy many pieces and compromise existing POI, while bringing new spaces for artistic creation. The action of the StreetArtCEI project in Campanhã is still a work in progress, with much yet to be discovered.

LITESCAPE

The Atlas of Literary Landscapes and the Campanhã Train Station

Daniel Alves and Natália Constâncio⁴

The Atlas of Literary Landscapes of Mainland Portugal (Atlas), is an interdisciplinary project, with a markedly digital and academic methodology.⁵ It also has pedagogical potential for teaching literature, history and geography, for instance, in addition to possible applications in the area of environmental education or tourist enjoyment. Its main objective is to bring to the fore the environment and landscape readings of Portugal's mainland territory as reflected in literary texts. Its methodology makes it possible to extract, categorize and map the representations that Portuguese and foreign writers of the last century and a half have produced about the territory and its natural, cultural and social heritage.

The Atlas is constantly being renewed and enlarged by means of incorporating literary texts from the nineteenth to the twenty-first centuries. The project investigates how this corpus can serve as an analytical resource for environmental, sociological and cultural changes, presenting itself as an indicator of the evolution of Portuguese landscapes in the popular imagination, in a diachronic perspective.

Based on the assumption that writers are also cartographers, one of the central purposes of the project is the mapping of literary texts. Each literary representation of landscapes from mainland Portugal is registered in a shared database as a single excerpt. These excerpts are distinct passages that can be read and understood independently and that, above all, convey a clear notion of the aesthetic aspects of the works from which they derive.



Fig. 18. A view of Freixo, Campanhã, from the railway (2022).



Fig. 19. Campanhã, excerpt of the topographic map of the city of Porto by Telles Ferreira, 1892.

In each excerpt, it should be possible to identify or imply the geographical references to which they relate. They are then classified into geographic, ecological, socioeconomic, cultural and/or historical categories. This cataloguing makes it possible to produce an interactive map that can serve as a basis for the development of various research of an interdisciplinary scope, but that can also be used for pedagogical or tourist purposes.

This is a hybrid methodology that combines traditional ‘close reading’ methods with a ‘distant reading’ perspective. It is a unique project in the field of Portuguese Literary Studies, as it includes not only works by contemporary and canonical authors, but also works belonging to less recognized writers. Nor is it confined to a region or a specific location, but encompasses the entire territory of mainland Portugal, with all its natural and cultural diversity. See, for example, the possibility of creating literary paths organized by themes, authors or works, available in the project’s web application.⁶ From the beginning, the project was conceived as a collaborative one, with the participation of academics and postgraduate students in Literary Studies, as well as teachers and researchers of Portuguese Language, Geography, History, Anthropology, Tourism, Biology, Architecture or Environmental Sciences, that help with the collection, introduction and classification of texts.⁷

Referring to the Campanhã train station, the literary excerpts that document older works show the evolution of the railways, the inauguration of routes that connect the Porto station to the Douro line or the North line, with the main focus on Lisbon. Many excerpts from canonical writers refer to the daily trade in the places surrounding Campanhã Station, as well as to the human landscape that inhabits and uses those places. The texts that we analysed for the purpose of this contribution – a selection of which follows below – show the existence of professions related to trains, such as the station manager or the ticket collector. They also allude to the hustle and bustle of street vendors, ordinary women, whose livelihood is based on purchases made by train passengers or by those who frequent the station. In

contemporary texts, the intersection of villages by the railroad serves as a backdrop for the meditation of the narrators or the characters, the description of the landscape, its contemplation, or an association between the described landscape and the states of mind experienced by the characters.

Literary excerpts (selection):

*He [Vilaça] added, in a postscript: 'It seems that the railway line to Oporto will be opening very shortly: with your permission, sir, I and my son will travel up and beg a few days' hospitality from you.' This letter was received on a Sunday in Santa Olávia, at suppertime. Afonso had read the postscript out loud. Everyone was pleased at the thought of seeing good old Vilaça back again so soon: there was even talk of arranging a picnic farther up the river.'*⁸

*The day had barely dawned and the street was already vaguely taking in, as if in a stretch, this cold and indecisive relief of the morning twilight, when there was a little woman passing by, elderly, livid, in a cloth mantle and black shawl, her shopping bag and lots of rings on her fingers. She was a legal pimp, who, as usual, went to Campanhã to see if the trains would dump . . . some collectible meat.'*⁹

When the train rolled into the station, the train from Porto had not yet arrived, delayed in Pampilhosa by a breakdown in the machine. Manoel got off and, in front of Coimbra, which in the distance was a herd of lights scattered on a hill, a slight sadness invaded him again, thinking of his friend, happier, without a son to divert his lover's love, absorbing him. Streams of river gleamed between the bare trunks of poplars, and only a large stone pine rustled in the middle of the thick pool of darkness that soaked the land. He had to wait almost a quarter of an hour, the train due to arrive at eleven-thirty having left Sousellas at eleven-thirty. Alone in the almost deserted station, he took his time walking between

*the canteen and the unloading warehouses, until a blast from a horn sharply tore the silence of the frigid night. The train's headlights appeared from afar, scraping the earth in the distance like two faint embers, growing by the second amidst the murmur of a breathless monster that arrives at a gallop.'*¹⁰

*Then came the solemn inauguration of the Douro railway line, which now finally ran from Caíde to Régua. It was the complement of this derisive gesture of assistance from the State, which belatedly came to help with the benefits of accelerated transport to a region struggling in poverty. It would, however, be a solemnity surrounded by the most praiseworthy features of official pomp, skilfully maneuvered by political calculating and noisily announced for a long time by the rulers. The Ministers of Public Works and Justice came to Régua expressly from Lisbon. And it even happened, for greater lustre and enhancement of the party, that the Minister of War could also accompany them, a tremulous and sweet old man who, in passing, was going to do his thermal treatment in Vidago. There would thus be, at the station, gathered on that rich day, the most distinguished representatives of the functionalism of the councils of Mesão-Frio, Vila Real and Lamego, all the officers and honour guard of the 9th Infantry, plus two regimental bands and five philharmonics. The station was decorated with flags, and on the side there was a large platform, with a blue and white cloth awning, for the ladies. At night, festival, fireworks, lighting and reception in the Town Hall.'*¹¹

I was at Campanhã station when I heard: 'Transport of workers by rail, to France and beyond.'
*Heavens! Treacherous words, which instead of sweat and tears carry the pollen of poetry! 'To France and beyond.'*¹²

March 6th. Passing through Porto, on my way to Campanhã station, I saw these words painted on a wall: 'White National Power', adorned

with a cross inside a circle. I wonder who this ‘Gross National Power’ will be against: against the Cape Verdean workers, or against the Japanese capitalists?’¹³

To the east, my eyes reached as far as the heights of Campanhã, the Fountainhas and, peeking through the arch of the bridge, the entrances to the two tunnels of the railway. On the top line there was a constant passing of trains. In the other, many metres below, only occasionally did a locomotive appear, slowly pulling freight wagons that disappeared under the city, on their way to the Customs wharf.¹⁴

In the landscape stretched out to his left, once the river flows, only the bristling sea inspires affection, the only escape from that city stuck in granite. But even the sea evaded his understanding: the sun penetrated it and was lost in the depths, it was not like in the south, where it laid down in the waves and sometimes set them on fire. In the south, the sea was still a Hellenic sea; the one at Foz was barbaric, a sea of a southern island, restless, a foaming beast cornered.

Once the train was parked at the Campanhã Station, Pessoa said goodbye with a smile to the boy who had come in the compartment with his grandfather. He had lent him a pencil and paper so that he could draw to amuse himself instead of pacing restlessly between the seats. On his way out, the kid offered him the work: a human figure with huge glasses and a thick moustache, a semi-triangular head and a hat on top. He jumped on the platform to clear his head. A smell of burnt oil came from the underside of the car. By the door, just behind the steps, a pipe drained a yellowish liquid that sloshed onto the gravel.¹⁵

THE WORST TOURS

Evenings of the Day When We Will Know What Freixo Is (Beyond the Name)

Pedro Figueiredo¹⁶

Freixo: Name.

Freixo: Bridge name, street name, palace, inn, power station.

Freixo: name of a lane (and a roundabout too).

In the beginning there was the name, it was the name of a tree *Fraxinus angustifolia* of the *Oleacea* family. More name than thing, more non-place than place, more memory and more scraps of life from a non-place, Freixo is a collage of things that I dare to try to describe.

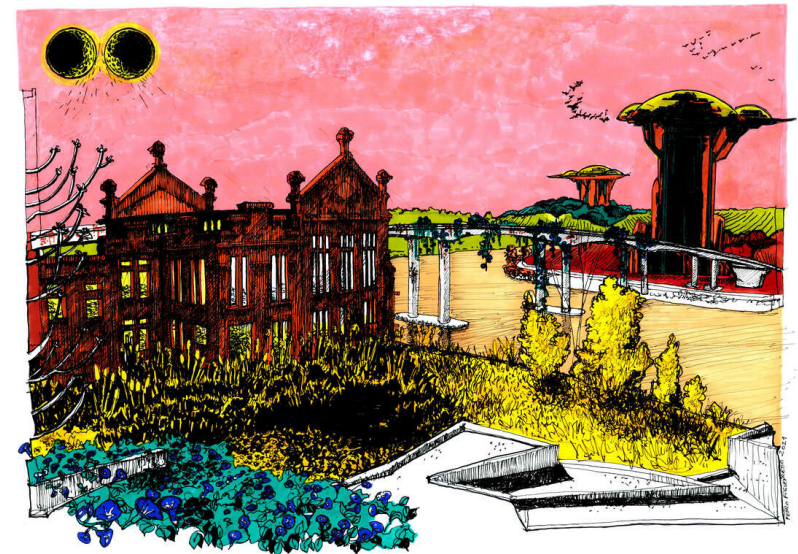


Fig. 20. P. Figueiredo, Romanticization of the Freixo Power Plant, drawing, 2021.

Freixo is . . . two points:

Freixo is a non-place, an (im)possible intersection of Rua do Freixo and Rua do Noeda/Travessa do Freixo. Freixo is – they are – two realities, plus the context that frames and justifies them for one side and the other of Rua do Freixo and up to the edge of the Freixo Palace. Rua do Freixo has a brutal slope: it is an unfeasible road, uninhabitable pollution, it is ex-everything and ex-industrial; it has ruins with almost no people but with buses; street that crosses ‘o Noeda’ and its washing facilities; Noeda, a lane with islands in a rural context, a place with a hidden primary school. Freixo is a place, ‘but’ . . . but at the intersection there is the improbable ‘Café Campanhã’, plus its terrace at medium height (as a second balcony), shaded by a branch with a view and hearing the cars up and down on Rua do Freixo, surreal Freixo.

Freixo: If there is a crossing of straight lines, then there is a dot, there is a place, there is a train station, there is a Community (and everything makes sense again: ‘eat chocolates little one, eat chocolates’¹⁷). ‘Café Campanhã’: a place overlooking a ‘street impossible to all thoughts / real impossibly real’.¹⁸

Freixo: Street that connects ten medium-sized factory bulks, dispersed, stray and feverish. Some are anti-monuments to aspiring to a be monument, monuments waiting for speculation, monuments aspiring to cultural transformation or monuments aspiring to nothing, because beauty only exists in the eye of the beholder.¹⁹

Freixo is also a physical intersection and crossroads of urban layers. Not far from there nobody knows or nobody saw the past nor the future for the Ford garage.²⁰ But some knew or saw the self-organized creative intelligence of the musicians of the Stop Shopping Centre,²¹ a possible guide of ‘what to do’ for buildings doomed to no solution. In the Stop Shopping



Fig. 21-24. Freixo Power Plant | The Freixo Power Station seen from Travessa do Rêgo Lameiro, and two drawings that propose a ‘romanticization’ of the main building, which dates from the 1920s. A company from the Edmond de Rothschild investment group has a real estate project for the site leading to its demolition.



Fig. 25+26. EIF / Freixo Industrial Company | The derelict Freixo Industrial Company (EIF – Epresa Industrial do Freixo) dates from the 1940s, and is part of the land of the Power Plant, corresponding to the facilities where chemical materials resulting from energy production were recycled.

Centre, they didn't 'break in case of emergency', they did it collectively; the property, although private, was not an obstacle.

And west of Freixo? Nothing new: The Maria Pia bridge and the freight railway line accumulate 30 years of simultaneous 'has been' and a missed opportunity, a future-of-the-past that seems mired in the limbo of the present, the limbo of postponed projects. Freixo, which is also the name of the bridge – the 'New Bridge of Freixo' – of which only the name is known ('in the beginning it was the name'): a hologram/lightsaber bridge, a real bridge, an impossibly real one.²² Freixo – name of the Palace – also considered the easternmost limit of Porto, a baroque palace among industries ('to the east of the east . . . far to the east if it weren't for the west'²³) The perspective changes, the will changes. Who knows if the far east of Porto could one day become the far west of Gondomar? And when is the eve of the day when we will know what Freixo is beyond its name?

Fig. 27-29. Viaducts 'between lines' | Between the elevation of the Campanhã–S. Bento/ Campanhã–S. João Bridge railway viaducts and the elevation of the former 'Railway branch of Alfândega' – deactivated and with provisional solutions under debate for its use – we find several massive railway viaducts, including one with slender reinforced concrete columns (which connects the Campanhã Station to the S. João Bridge) and one with large granite arches (providing pedestrian access to the Alfândega branch).

Fig. 30-33. Public Washrooms | In the 1940s, the peak period of the ilhas (a typology of low-cost housing that spread within the city in the nineteenth century), two washhouses were built: Lavadouro do Noêda (1941), with orange ceramic stripes, at the east of Rua do Freixo; and Lavadouro da Agra (1942), in Travessa do Rêgo Lameiro, to the west, the infamous 'Green Washhouse'.



URBINAT

Adrift in Vacant Campanhã

Gonçalo Canto Moniz
Vitório Leite²⁴

During the last 60 years, Campanhã was transformed from a productive hinterland, characterized by ancient farms and industrial zones, into a living place. The fragmented agricultural and industrial patterns were given away to numerous new neighbourhoods, mostly of low-rent housing or social housing, and, at the same time, a network of motorways and subway lines added to the old train line and the ancient agriculture paths. These new layers created a fast connection between the towns around Porto and the city itself, but also led to increased mobility problems in the newer neighbourhoods.²⁵

Invisible structures often fragment neighbourhoods, cities, or societies, shaped by sociospatial features and stories that limit people to certain areas. In this particular area, the structures are also physically visible, such as railways, roads, buildings and topography.

The modern and zoned neighbourhoods and the large-scale urban interventions have resulted in a fragmented morphology, filled with terrains vague and cul-de-sacs with very low connectivity and linked to illegal activities. However, these empty and informal spaces now often serve as paths for the local residents, used for commuting to work or visiting other parts of the city.

The European H2020 URBINAT project is seizing the opportunity to co-create with local citizens and stakeholders an inclusive public space in these under-utilized areas with low publicness, transforming them into 'healthy corridors'. These corridors will integrate nature-based solutions and harmonize material and immaterial dimensions.



Fig. 34-35. Livinglab with adults and children.



Fig. 36. URBINAT Study area, Campanhã.

URBiNAT's aim is to co-develop an urban project for these healthy corridors that integrates nature-based solutions with a human-centred approach, enabling all citizens to engage in leisure, cultural, social and economic activities.²⁶ The healthy corridor is a public space that is being co-created with citizens and stakeholders in seven European cities – Porto, Nantes and Sofia, as frontrunners, and Hoje-Taastrup, Brussels, Siena and Nova Gorica, as followers.

In study areas in each city, the project attempts to continue rethinking modern values related to nature, mobility and functionality, while incorporating contemporary principles of inclusion and human rights, solidarity, circular economy, and health and wellbeing. In the case of Porto, the objective of co-creating a healthy corridor is being pursued by the local task force team in a specific group of unused plots between three neighbourhoods in Campanhã – Bairro do Falcão, Bairro do Cerco do Porto and Bairro do Lagarteiro.

Until the early twenty-first century, the urbanization of Porto's eastern parishes, where these neighbourhoods are located, was seen as less stimulating than the western part of the city.²⁷ However, this area is now undergoing one of the most interesting regeneration processes in the city.

The urban regeneration process of this territory and the contribution of the URBiNAT project to its sociospatial transformation was revealed during a COST Action 18126 *Writing Urban Places* visit, which guided participants through some of the urban elements and areas where the project is intervening. The aim of the visit was to show and describe the process and the place through the lens of the research team, which has been working in the field since 2019 and is still trying to understand the perceptions and wills of people who walk and live in these places.

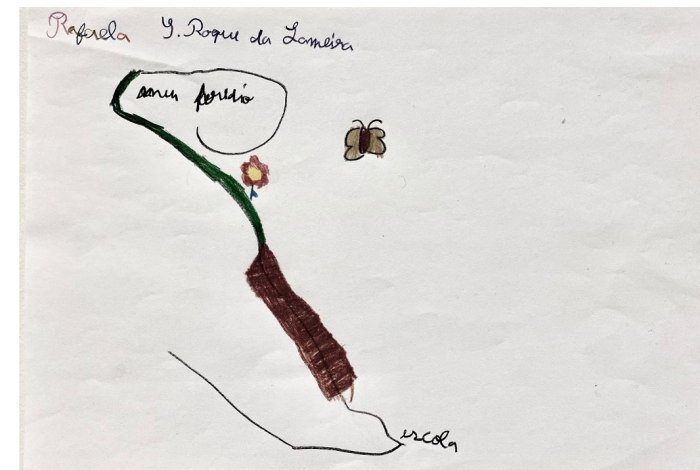


Fig. 37-39. A walkthrough and an experiment in Campanhã; children drawing.



For the team, the project has offered a rich and creative experience of collective practice, enabling an understanding of deep critical proximity and the rethinking of our procedures and ways of doing, such as how to produce and communicate knowledge, how to plan from a micro-scale perspective, and how to use our standard disciplinary tools more accurately.²⁸

During the walk, we attempted to explain these processes and give a glimpse into the everyday spatial experience of people who live in the area. Even if only briefly, we sought to integrate the visitors into the local daily life.



Fig. 40+41. Campmarket and collage at Parque de São Roque da Lameira.

FINAL THOUGHTS

Carlos Machado e Moura and Eliana Sousa Santos

Despite the evident differences in the nature, objectives and outputs of these projects, the juxtaposition of these accounts provides alternative views of the fragmented territory of Campanhã. It also conveys a spatialized description of several of its multiple problems and possibilities. Although this collage falls short in offering a comprehensive reading of this part of the city, the methods and fieldwork experiences used testify to the rich potential of each medium and allow for the construction of new meaningful itineraries.

Whether through the exploration of a selection of textual excerpts and the discussion of their relationship with the physical reality of the city, via the recognition and reinterpretation of industrial remnants and public facilities and infrastructures at a time when they face processes of reappropriation and disappearance as a consequence of the urban redevelopment of the area, by means of the systematic documentation of urban traces like graffiti, or the actual engagement in participatory processes and collective practices with local residents, they all reveal lesser-known stories of the city's eastern fringes.

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- 1 These areas were visited by the members of *Writing Urban Places* during the Porto Mid-Term Conference in October 2021.
- 2 Clara Sarmento (CEI – Centre for Intercultural Studies, Polytechnic University of Porto).
- 3 See www.streetartcei.com. So far, StreetArtCEI has recorded and mapped more than 5,500 images, between 2017 and 2023, distributed along 15 geographic routes, organized into 420 Points of Interest (POI), in permanent update.
- 4 Daniel Alves and Natália Constâncio (LiteScape; Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa)
- 5 The Atlas started in 2010 under the coordination of Ana Isabel Queiroz and is currently coordinated by Daniel Alves and Natália Constâncio.
- 6 See: litescape.ielt.fcsh.unl.pt
- 7 The database is made available to all who collaborate on the project through a web platform that allows shared access to all content, enhancing networking and interdisciplinary work, with all the information entered by each person being immediately available to the group. From the collaborative work carried out since 2010, the database includes, by February 2023, a total of 8,206 literary excerpts, belonging to 422 works (essentially novels and short stories), by 205 authors (mainly Portuguese), comprising almost 2 million words.
- 8 Eça de Queirós, *The Maias*, translated by Margaret Jull Costa (New York: New Directions, 2007 [1888]), 70-71. Original in Portuguese: ‘E depois num pós-escrito [Vilaça pai] acrescentava: “Parece certo abrir-se em breve o caminho de ferro até ao Porto: em tal caso, com permissão de Vossa Excelência, aí irei e o meu rapaz a pedirmos-lhe alguns dias de hospitalidade.” Esta carta foi recebida em Santa Olávia um domingo, ao jantar. Afonso lera alto o P.S. Todos se alegraram-na esperança de ver o bom Vilaça em breve na quinta; e falou-se mesmo em arranjar um grande piquenique, rio acima.’ Eça de Queirós, *Os Maias: episódios da vida romântica* (Lisbon: Livros do Brasil, 1993 [1888]), 84.
- 9 Abel Botelho, *O Livro de Alda* (Lisbon: Promoclube, 1984 [1898]), 145. Free translation; original in Portuguese: ‘Mal apontava o dia e já vagamente a rua ia tomando, como que num espreguiçamento, este relevo frio e indeciso do crepúsculo matutino, quando aí deu com ela uma mulherzita que passava, idosa, lívida, de mantelete de pano e mantilha preta, sua malinha de compras e muitos anéis nos dedos. Era uma proxeneta legal, que, como de hábito,

- ia a Campanhã ver se acaso os comboios despejariam . . . alguma carne colectável.’
- 10 Carlos Malheiro Dias, *Filho das Hervas* (Lisbon: Tavares Cardoso & Irmão, 1900), 19. Free translation; original in Portuguese: ‘Quando o comboio rolou na estação, ainda o comboio do Porto não chegara, retardado na Pampilhosa por um desmancho na machina. Manoel desceu, e em frente de Coimbra, que era ao longe um rebanho de luzes tresmalhado n’um outeiro, de novo uma leve tristeza o invadiu, pensando no amigo, mais feliz, sem um filho que lhe desviasse o amor da amante, absorvendo-o. Cortes de rio lampejavam entre troncos nus de choupos e só um grande pinheiro manso rumorejava a meio do charco espesso de treva que ensopava as terras. Teve de esperar quase um quarto de hora, o comboio que devia chegar às onze e treze tendo partido de Sousellas às onze e trinta. Sosinho na gare quase deserta, levou o tempo a andar entre a cantina e os armazéns de descarga, até que um toque de busina rasgou asperamente o silencio da noite frigidissima. Os pharoes do comboio surgiram ao longe, raspando a terra á distancia como duas brazas desmaiadas, crescendo a cada segundo de entre um rumor de monstro esbaforido que chega de galope.’
- 11 Abel Botelho, *Próspero Fortuna*, 3rd edition (Porto: Livraria Chardron de Lello & Irmão, 1925 [1910]), 33. Free translation; original in Portuguese: ‘Veio então a inauguração solene da linha férrea do Douro, que deitava agora, finalmente, de Caíde até à Régua. Era o complemento desse irrisório gesto de assistência do Estado, que tardiamente vinha acudir com os benefícios da viação acelerada a uma região debatendo-se na miséria. Seria, não obstante, uma solenidade rodeada dos mais louçãos primores da pompa oficial, manobrada habilmente pelo videirismo político e de há muito pelos governantes ruidosamente anunciada. Vinham de Lisboa à Régua, expressamente, os ministros das obras públicas e da justiça. E ainda aconteceu, para maior lustre e realce da festa, que pudesse acompanhá-los também o ministro da guerra, um trémulo e doce velhinho que, de passagem, ia fazer a Vidago o seu tratamento de águas. Haveria assim, na estação, reunidos naquele rico dia, os mais grados representantes do funcionalismo dos concelhos de Mesão-Frio, Vila Real e Lamego, toda a oficialidade e guarda de honra do 9 de infantaria, mais duas bandas regimentais e cinco filarmónicas. A estação embandeirada, e à ilharga um grande palanque, de toldo de paninho azul e branco, para as senhoras. À noite, arraial, foguetório, iluminações e recepção nos Paços do Concelho.’

- 12 Luísa Dacosta, *Na Água do Tempo* (Lisbon: Ed. Químera, 1992), 116. Free translation; original in Portuguese: ‘Estava na estação de Campanhã, quando ouvi: “Transporte de trabalhadores pelo caminho-de-ferro, com destino a França e além.” Céus! Traidoras palavras, que em vez de suor e lágrimas carregam pólen de poesia! “Com destino a França e além.”’
- 13 José Saramago, *Cadernos de Lanzarote* (Lisbon: Caminho, 1994), 67. Free translation; original in Portuguese: ‘6 de Março. Na passagem pelo Porto, caminho da estação de Campanhã, vi estas palavras pintadas numa parede: “Poder Nacional Branco”, adornadas com uma cruz no interior de um círculo. Pergunto-me contra quem estará este “Poder Nacional Bruto”: contra os operários cabo-verdianos, ou contra os capitalistas japoneses?’
- 14 J. Rentes de Carvalho, *Ernestina*, 2nd ed. (Lisbon: Quetzal, 2010 [1998]), 135. Free translation; original in Portuguese: ‘Para oriente, os meus olhos alcançavam até ao longe dos altos de Campanhã, as Fontainhas e, espreitando por entre o arco da ponte, as entradas dos dois túneis do caminho de ferro. Na linha superior era um constante passar de comboios. Na outra, muitos metros abaixo, apenas de vez em quando aparecia uma locomotiva a puxar lentamente vagões de mercadorias que desapareciam sob a cidade, a caminho do cais da Alfândega.’
- 15 Rui Lage, *O Invisível* (Lisbon: Gradiva, 2019), 88. Free translation; original in Portuguese: ‘Na paisagem estendida à sua esquerda, desaguado o rio, apenas o mar ouriçado lhe inspirava afecto, única escapatória daquela cidade emperrada em granitos. Mas mesmo o mar se furtava à sua compreensão: o sol penetrava-o e perdia-se nas profundezas, não era como no Sul, onde se acamava nas ondas e às vezes as punha a arder. No Sul, o mar era ainda um mar helénico; o da Foz era bárbaro, um mar de ilha meridional, indócil, fera a espumar encurralada. Estacionado o comboio na Gare de Campanhã, Pessoa despediu-se com um sorriso do menino que viera no compartimento com o avô. Emprestara-lhe um lápis e um papel para que se entretivesse a desenhar em vez de passarinho irrequieto por entre os assentos. A saída, o petiz ofereceu-lhe a obra: uma figura humana com enormes óculos e bigode a traço carregado, cabeça meio triangular e chapéu no cimo. Saltou na plataforma para arejar as ideias. Um cheiro a óleo queimado vinha dos baixos do vagão. Junto à porta, logo atrás dos degraus, um cano escoava um líquido amarelado que chapinhava no saibro.’
- 16 Pedro Figueiredo (architect and author of *The Worst Tours* guide)

- 17 Fernando Pessoa, ‘Tabacaria’ (1915), *Poesias de Álvaro de Campos* (Lisbon: Ática, 1944).
- 18 Ibid.
- 19 Such ‘monuments’ include the monumental CUF (Companhia União Fabril), Freixo, Socipole, Mota-Engil, CACE Cultural, EIF (Empresa Industrial do Freixo), the Thermoelectric Power Station and the ‘Noeda factory’.
- 20 Long abandoned, the former Ford Garage is the object of several projects to accommodate a hotel.
- 21 The musicians of the shopping mall Stop self-organized to create their own music festival. Online: expresso.pt/blitz/2023-03-07-Musicos-do-centro-comercial-STOP-no-Porto-vao-organizar-o-seu-proprio-festival-b3647994.
- 22 See online: rtp.pt/noticias/pais/nova-ponte-porto-gaia-pronta-em-2025-custa-369-milhoes-de-euros_n1319628.
- 23 Fernando Pessoa, ‘Opiário’ (1933), *Poesias de Álvaro de Campos* (Lisbon: Ática, 1944).
- 24 Gonçalo Canto Moniz (URBiNAT / CES, Centro de Estudos Sociais Universidade de Coimbra)
Vitório Leite (URBiNAT)
- 25 URBiNAT, *Porto Local Diagnostic, Porto: Câmara Municipal do Porto*, DOMUS, CES, Universidade de Coimbra, GUDA, 2019.
- 26 Isabel Ferreira and Gonçalo Canto Moniz, ‘Healthy Corridors for Inclusive Urban Regeneration’, *Rassegna di Architettura e Urbanistica* 158 (2019), 51-59.
- 27 Daniel Tavares, ‘A Centralidade: um conceito urbano em evolução’, in: Manuel Luís Real (ed.), *A ponte e avenida: contradições urbanísticas no centro histórico do Porto* (Porto: Câmara Municipal do Porto, 2001), 13-19.
- 28 See also: Bruno Latour, *Critical Distance or Critical Proximity* (2005), bruno-latour.fr/sites/default/files/P-113-HARAWAY.pdf.