

Lecture III: Time Practice – Part I

Lecture III: Time Practice – Part I

- Lived Time Practice
- How to embrace uncertainty in research processes?
- The Joy of (not)knowing

This was her travelling on the bus, then about one-third of her life in felt time; the third somehow most in touch with what for her must be reality, traffic thrumming up filth between buildings. Whether it was good to look at or not. Fixed, barren facts. There, behind the window she was untouchable, she could think.

(Smithson, 1972, p. 370)

Lived Time

“the human experience of time is all-pervasive, intimate, and immediate”

(Fraser, 2003, p. xi).

in which, quite literally, one can lose a lot of time. Start with what you know, what you see, what you experience; start with the everyday; start with Smithsonian's "temporal surfaces," which are there waiting to be found if one just puts on the time-based spectacles; put aside your clock and look for all those other aspects of time as lived which I have hinted at above: the linear, the cyclical, the instant, the memory, the event, the ritual. **Lived time**: you will find it in the streets, you will find it in the everyday. You will find the best understanding of lived time in your own, human, experience of it. **Most**

(Till, 2009, p. 96)

How to
move
beyond

the pressure of linear/chronological time that imprisons research?

How to embrace uncertainty in research processes?

Practice

**For
Seeking (not)knowing**



LIVED TIME

my garden

Bunhill Fields

I found this garden by chance in the beginning of September 2009. On that particular day, I picked up Bus 43 from Highgate to Old Street Station to go to the Barbican. The bus stop is just beside the main entrance of Bunhill Fields at City Road St. I walked in. I always returned to this garden while I lived in London (author's research journal, London, between 12 August 2009 and April 2011).



my photo

While researching William Blake on the Internet on Sunday 28 October 2010, I encountered this image by chance. Because of the name coincidence, the image captured me as it pictures gleaners, not the common agricultural activity but an industrial one. While reading the caption, written by the author in the photo, I realized it was in Staffordshire, the earth-place of Potteries Thinkbelt, which I was studying for my PhD.

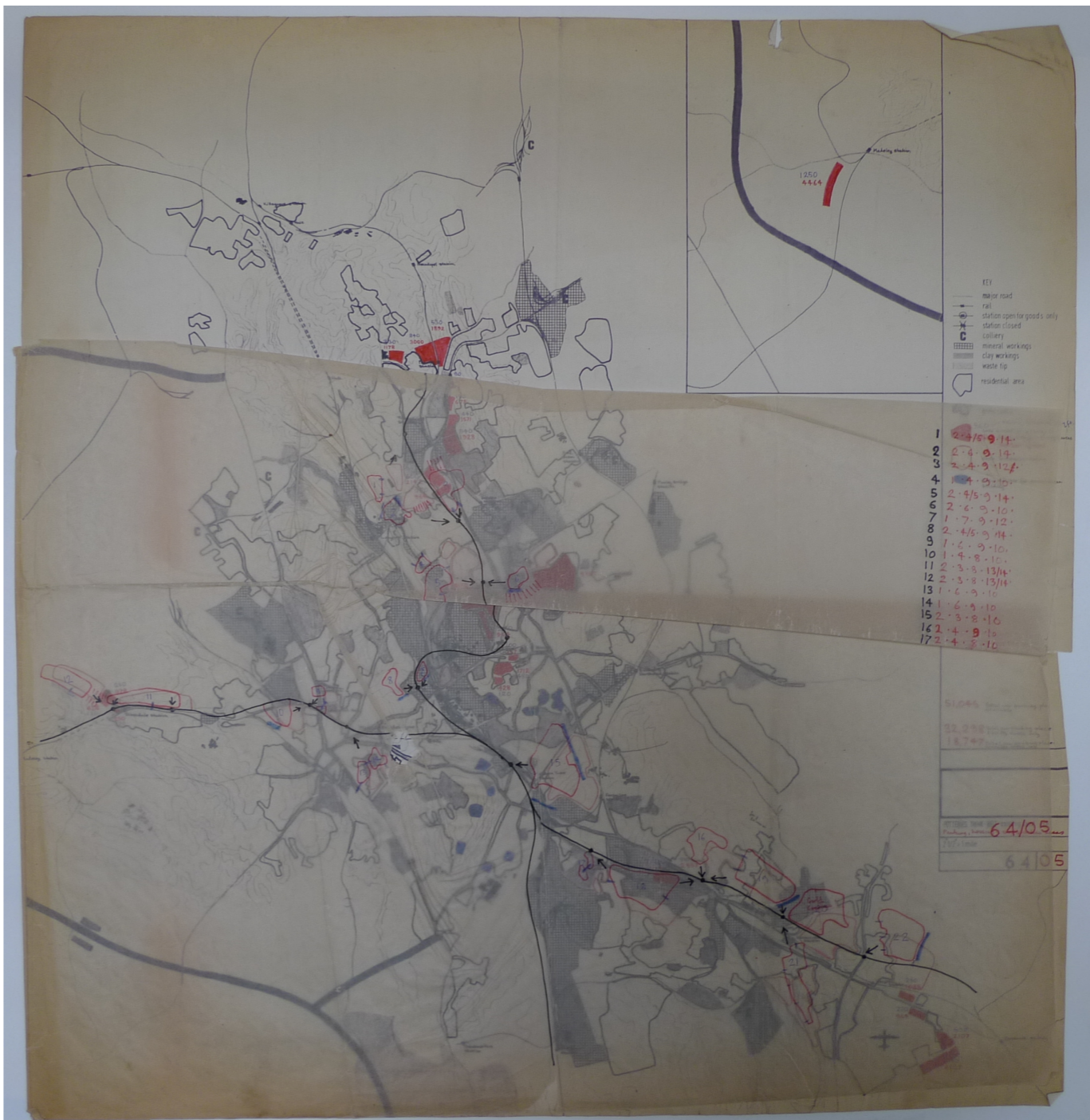
It was a happy chance, one that opened a glimpse to the lived time of this place, an absence in Cedric Price's project, triggering a chance to look beyond abstraction and technology, a deepness into *in situ* ground and people. (author's research journal, 28 October 2010)



my Thinkbelt

In August 2012, I went to the Canadien Centre for Architecture to find Cedric Price's archive. While seeking Potteries Thinkbelt (1963-67) I was guided to gather all the time scraps of this material place, the soil, the trees.

William Blakes' series on this polluted landscape were there too, although no reference was made to the author. This guidance would never have existed if it had not been for "my photo" as found in February 28, 2010. (author's research Journal, August, 2012)



my poem-poet

One particular time, I can't remember when, I was seated in my garden and I read this inscription:

"Nearby lie the remains of the poet-painter William Blake 1757–1827 and his wife Catherine Sophia."

I think it was on this day that this garden became "my garden," a space where I belonged.

William Blake's commemorative stone, William Blake's poem, being here, just being, doing NOthing, just breathing and dreaming, the experiential bond of being not alone.

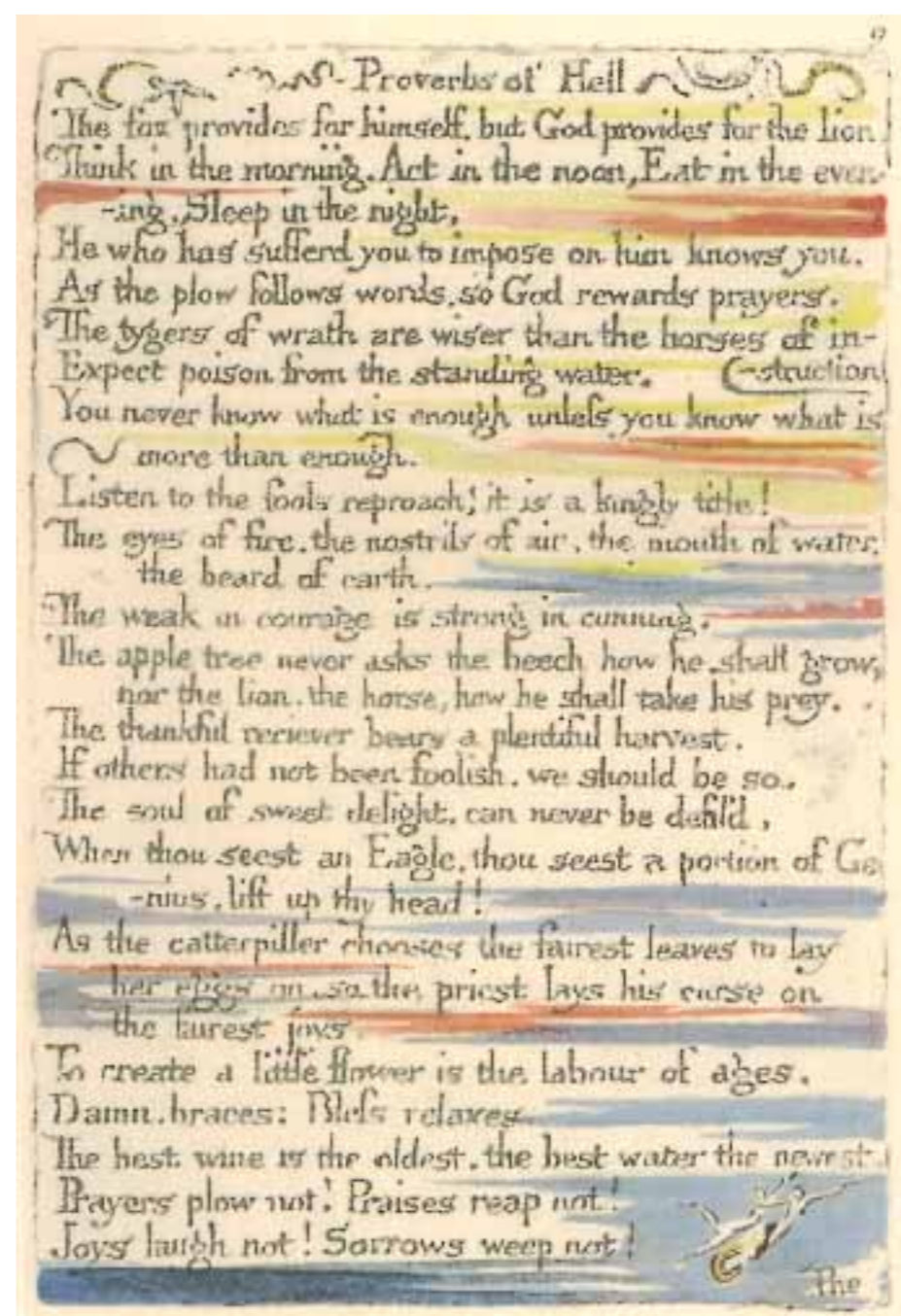
On the following day, I was walking in Waterloo Park and shared my previous day's precious finding. These strange strangers were suspicious, "You said William Blake?"

"Expect poison from standing waters" (Blake, 1790-1793, in *The Marriage of Heaven and Hell* "

I needed to find out more about "my garden." I did. The story... indigents were buried in this place...the destruction caused by the war, the scars of the war, the opportunity to make something. "My garden" and "my "photo" have something in common beyond a name. Maybe they are the ones who for some reason are the scraps of society who are whispering to me.

I found out Peter Shephard designed Bunhill Fields.

(author's research journal, 4 January, 2011)



my statement

I had never heard of Peter Shephard. *Who was he?* In RIBA's library I found RIBA's Presidential Address of 1969 by Peter Shephard. Maybe my "expanded field" explains in a complex way this simple statement:

"I see architecture, landscape and town planning as one operation."

Any student of architecture should read this amenities chart. The gleaned is the essential extract:

"So the architect, my ideal architect, must be a man who loves the earth as it is, not, I hasten to add, the way we run it, but the way the sunlight comes to the eyes, the air to the lungs, and the food to the mouth."

↓ into equi ↓

On being with-it

I came into architecture by accident, by way of an ambition to become a biologist, because I hated the specialisation which the biologists insisted on. What interested me was not the diseases of the hind gut of the red locust, but what James Fisher still calls 'natural history'. Perhaps it is this that has given me the idea that architecture is not all that different from the nest building of birds and ants and bees: the fabric which man secretes about himself, whether in Tokyo, Minneapolis, York or Oldham, is not much more carefully created than theirs, and in fact theirs on the whole is much more beautiful. Certainly I see architecture, landscape and town planning as one operation, one task of building the environment, and everything I am about to say will be coloured by this.

The most important function the RIBA can perform at present is to defend the profession from attack. This attack comes from three fronts: first, from the Establishment, embodied in the Monopolies Commission, which in my view has no real mandate to examine the professions, and in the Prices & Incomes Board, which has even less. Such bodies are symptomatic of a vague jealousy of professional life which seems to be in the air nowadays; but they worry me far less than the second attack, which comes from youth. This is serious: if young men do not want to be professionals but aim to join the 'commercial world', the professions might as well fold up now. Lastly, there is a good deal of sniping from within the profession, from those of our own members who want to abandon professional attitudes.

I start from the premise that there exists a definable professional task of building the environment, which society urgently needs. The architect is the man best suited to that task. I see him

as the independent guide to the making of the built environment. In fact, independence is the key to professional life. It is not a question of intellectual activity versus manual, or of providing a shelter under which well-trained people can get away with murder. A profession exists to create conditions under which certain kinds of work, not readily saleable in the ordinary commercial sense, can be done. This independence is protected for the sake of the work, not the workers, and for society. The architect must have the answer to all the questions: Why? How? At what cost? With what stuff, and what organisation? How long will it take? How useful, and how flexible when we change our minds after a few years? And how good will it be to live in?

Independent experts

It appals me to think how we architects ration for a half century or more the space, sun, quiet, warmth and privacy that is enjoyed – or not – by the people who use and inhabit our buildings. My hero is, above all, not the aesthete who wants to build a piece of sculpture so enormous that he can't get anyone to finance it except by calling it a building, but someone like the great Joseph Paxton – often called a gardener but so much more than that – who could in 1850 conceive and build, out of his own head and from his own experience, a glass palace covering 23 acres, in a new and simplified technique, taking 48 weeks from the day he drew the first sketch on a piece of blotting paper to the day Queen Victoria opened the exhibition.

Professionalism means responsibility. It follows that the architect must immerse himself totally in the process of building and command its technique. (The Crystal Palace was a simp-

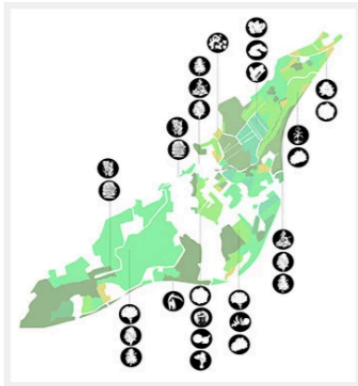
lification of building crystallising round a new programme, in materials which Paxton knew and had tried.) This does not mean that he should be a building contractor or know about building in the same way as a building contractor; but he must be able to say to his client: 'Do it this way, not that: leave it to me and it will be done better, quicker and cheaper in the long run.'

It seems to me wrong to suggest that the increasing complexity of building calls for specialisation. If building gets more complicated, the need for an independent general expert will become greater. My own belief is that building should be simpler: if it becomes complicated, this is often the architect's own fault. But always the architect must bring his experience of one type of building to bear on the others, in order to see each problem with a fresh eye. He must, in fact, be a specialist in-generalisation. There are, of course, fields in which specialisation is unavoidable: for example, it is probably impossible to build hospitals without devoting your life to them. But many people, when they tell you that they specialise in this or that type of building, merely mean they have got stuck with it and have never been able to get another sort of job.

The independent expert is in a terribly exposed position. He has to promise to be competent in all kinds of things; he is therefore entitled to a profession which shelters him for the purpose of his work, but for that only. His reputation is his stock-in-trade; therefore it is wrong that he should advertise his services commercially, or compete with other architects on the basis of fees, or join the boards of building companies. These things can only damage his independence; and as building techniques become more sophisticated, if not more complicated,

ON_BEING PEDAGOGICAL
WITH—IT EXPERIMENTS ON
TERRITORY AT EAUM

2016-2022



Three Times Agricultural Park 2011
ANA LUÍSA LOUREIRO, CAROLINA CARMO, JOANA LEITE E TÂNIA SILVA
ATELIER 1A – LANDSCAPE



From the poveira coast to the world 2019
PEDRO MENDES E CHRISTIAN
ATELIER 2A – TERRITORY
#SEA #COAST #ENERGY #DYNAMICS



Glean / Recover 2012
EDUARDO RODRIGUES, JOÃO MACHADO, PEDRO SOUSA E SUSANA SILVA
ATELIER 1A – LANDSCAPE
#MILLS #ROUTES #VEGETABLE-GARDENS #WATER-LINE



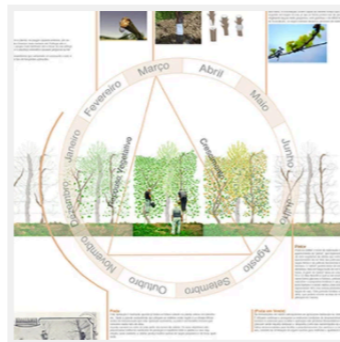
A Orla Marítima de Ovar: Sistemas de Proteção de ares



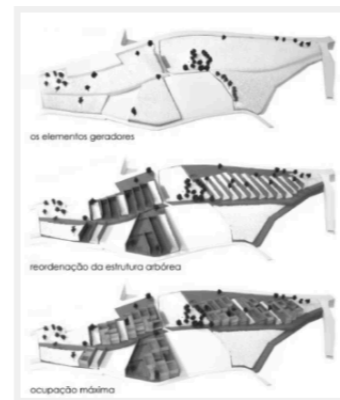
Limits. CCC 2014
GIL LIMA, ELISABETE DO MONTE, JORGE FERNANDES E DANIELE BURATTINI
ATELIER 3A – PUBLIC SPACE
#BUILD #PARTICIPATION #PROGRAM #RUNNING #SOCIAL-EN



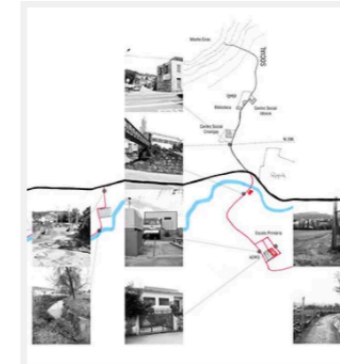
The route and the berth as strategy for the requalification of the Rio Lima 2011
CLARA ARAÚJO
THESIS
#BOATS #NAVIGATION #REPRESENTATION #RIVER #WATER



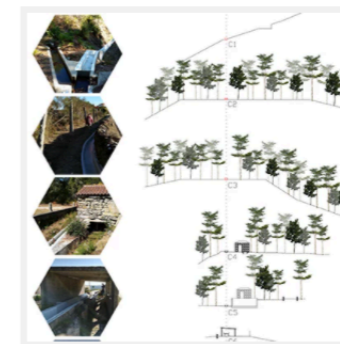
Bio_Veiga 2010
ÁLVARO SILVA, CLÁUDIA FONTES E NICOLE FIALHO
ATELIER 1A – LANDSCAPE
#AFFORESTATION #BIODIVERSITY #CULTIVATION #ROUTES #VINE



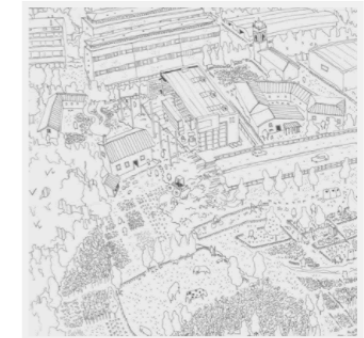
Combinations 2007
JAYMAR DELGADO E JOÃO FERNANDES
PROJECT V (A.P.E)
#BASE-STRUCTURE #FLEXIBILITY #HOUSING #MUTATION



Memory 2014
DANIELA SOUSA, ANA CATARINA REGO E TÂNIA FERREIRA
ATELIER 2A – TERRITORY
#CONTINUITIES #DYNAMICS #MEMORY #TRANSVERSALITY #VARIABILITY



Connecting the Brejo Channel 2018
MARIANA SILVA
ATELIER 1A – LANDSCAPE
#CONNECTIONS #CANAL #LAGOON #CASTRO #RIVER #BREJO



From Cycles and Systems to the Creixomil Interstices 2015
GONÇALO FERNANDES
THESIS
#CYCLES #INTERSTICES #LANDSCAPE #SYSTEMS #TERRITORY



[In]Constant Veiga 2010
ANA NOGUEIRA, HELDER MATOS, NICOLA MONTUSCHI E VALERIO AVERSA
ATELIER 1A – LANDSCAPE
#MUTATION #ROUTES #TEMPORALITY #TOURISM #WATER-PURIFICATION

**Diálogo Prospetivo
sobre a Experiência
de Aprendizagem
através do
Território**

ON BEING WITH-IT

**A Forward-Looking
Dialogue on the
Experience
of Learning
through Territory**

Cidália Ferreira Silva, Daniel Duarte Pereira (eds.)
Lab2PT/EAUM

<https://repositorium.sdum.uminho.pt/handle/1822/49366>



**Experiências
pedagógicas
sobre território
nas escolas de
arquitetura**

Ivo Oliveira, Marta Labastida (eds.)
Lab2PT/EAUM

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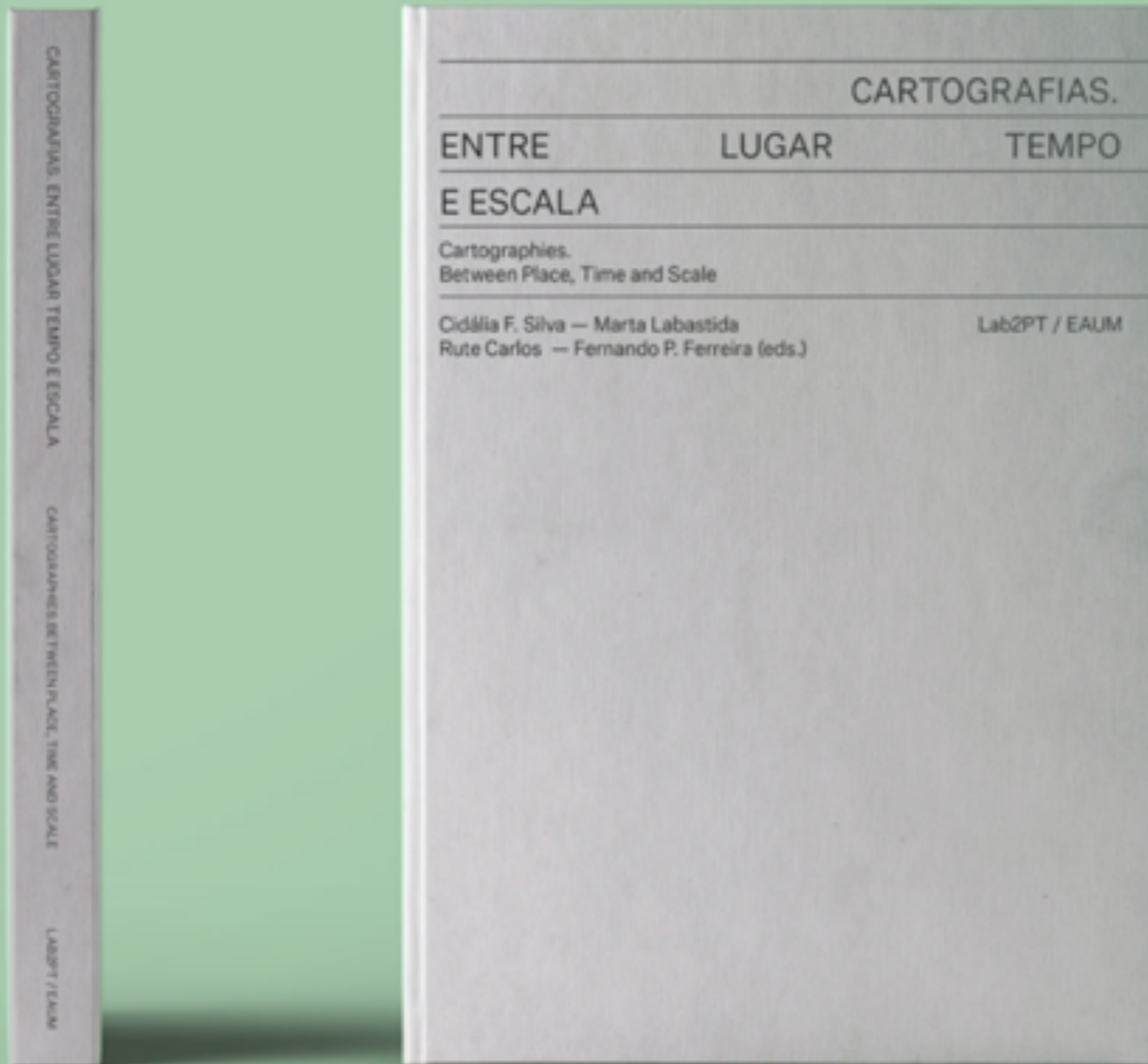


**Experiências
Pedagógicas
sobre Território
nas Escolas de
Arquitetura:
de Porto Rico
a Belgrado**

**Pedagogical
Experiments
on Territory in
Architecture
Schools: from
Puerto Rico
to Belgrade**

Cidália Silva, Ivo Oliveira & Marta Labastida (eds.)
Lab2PT/EAUM

<https://books.google.de/books?id=xNMBEAAAQBAJ&pg=PT1&dq=pedagogical+experiences+on+territory+at+eaum&hl=pt-PT&sa=X&ved=2ahUKEwilmsrZ7fn2AhVGz4UKHejrCFAQ6AF6BAglEAI#v=onepage&q=pedagogical%20experiences%20on%20territory%20at%20eaum&f=false>



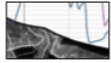


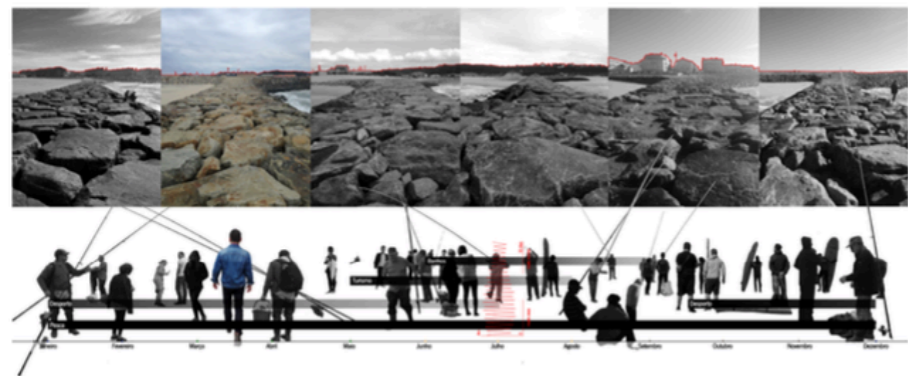
<https://repositorium.sdum.uminho.pt/handle/1822/71485>

<https://www.youtube.com/watch?v=uWF3cisDA3A>

TEMPO VIVIDO

LIVED TIME

5	INTRODUCTION	
9 15	I BETWEEN THE SELF AND THE PLACE Fieldwork	
39 45 81	II BETWEEN TIME AND PLACE Lived Time Linear Time	
115 121 159	III BETWEEN SCALE AND PLACE Scales of Production Scales of Intervention	
195	CARTOGRAPHIES FROM A TO Z	
209	IMAGE INDEX	



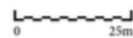
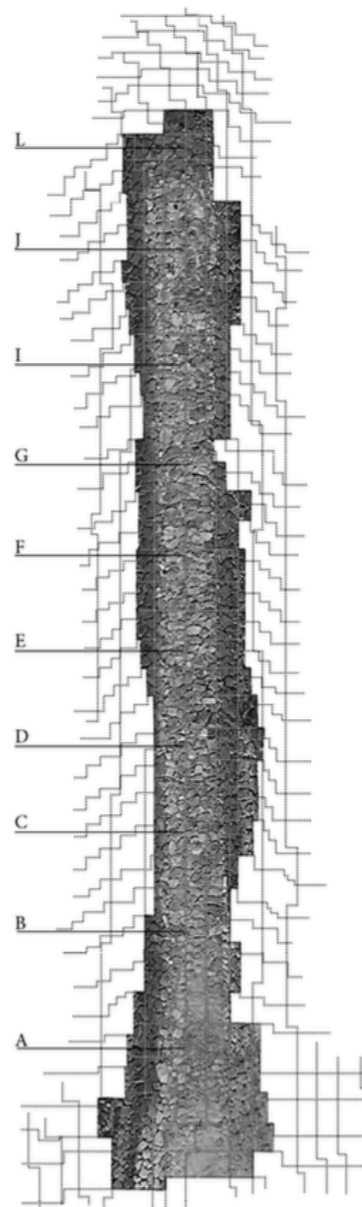
II.5 MAPA SÍNTESE DAS RECORRÊNCIAS DO LUGAR

SUMMARY MAP OF PLACE RECURRENCES

Os esporões da orla marítima de Ovar são peças excepcionais que compõem atualmente parte da linha de costa da orla marítima. A sua implementação nasce da necessidade de proteção da estratégia de planeamento costeira desenvolvida ao longo da história da orla marítima. Por serem artifícios especialmente resistentes aos agentes de transformação da orla marítima, os esporões são reivindicados como suporte físico para a execução das práticas outrora exercidas apenas sobre o areal.

Carlos Ferreira (2018:140)

The sea dikes of Ovar's seafront are exceptional pieces that currently are part of the shoreline. Their implementation stems from the need to protect the coastal planning strategy developed throughout the history of the seafront. Because they are devices especially resistant to seafront transformation agents, the dikes are hailed as a physical support for the execution of practices once carried out only on the beach.



40°56'59.61" N - 8°39'28.50" O

14-10-2017: 15.11/15.17h

II.6 ESPACIALIDADE E PERCURSO

SPATIALITY AND ROUTE

Para o entendimento da espacialidade do suporte físico do lugar, foi feito um estudo ao longo do percurso do esporão sul de Esmoriz. O estudo visa apreender a tridimensionalidade experienciada, assim como elaborar um processo de representação expedito, como eventual ferramenta de projeto.

Carlos Ferreira (2018:132)

A study was conducted along the route of the southern dike of Esmoriz in order to understand the spatiality of the place's physical support. The study aims at both grasping the three-dimensionality experienced and developing a process of fast-track representation as a possible design tool.

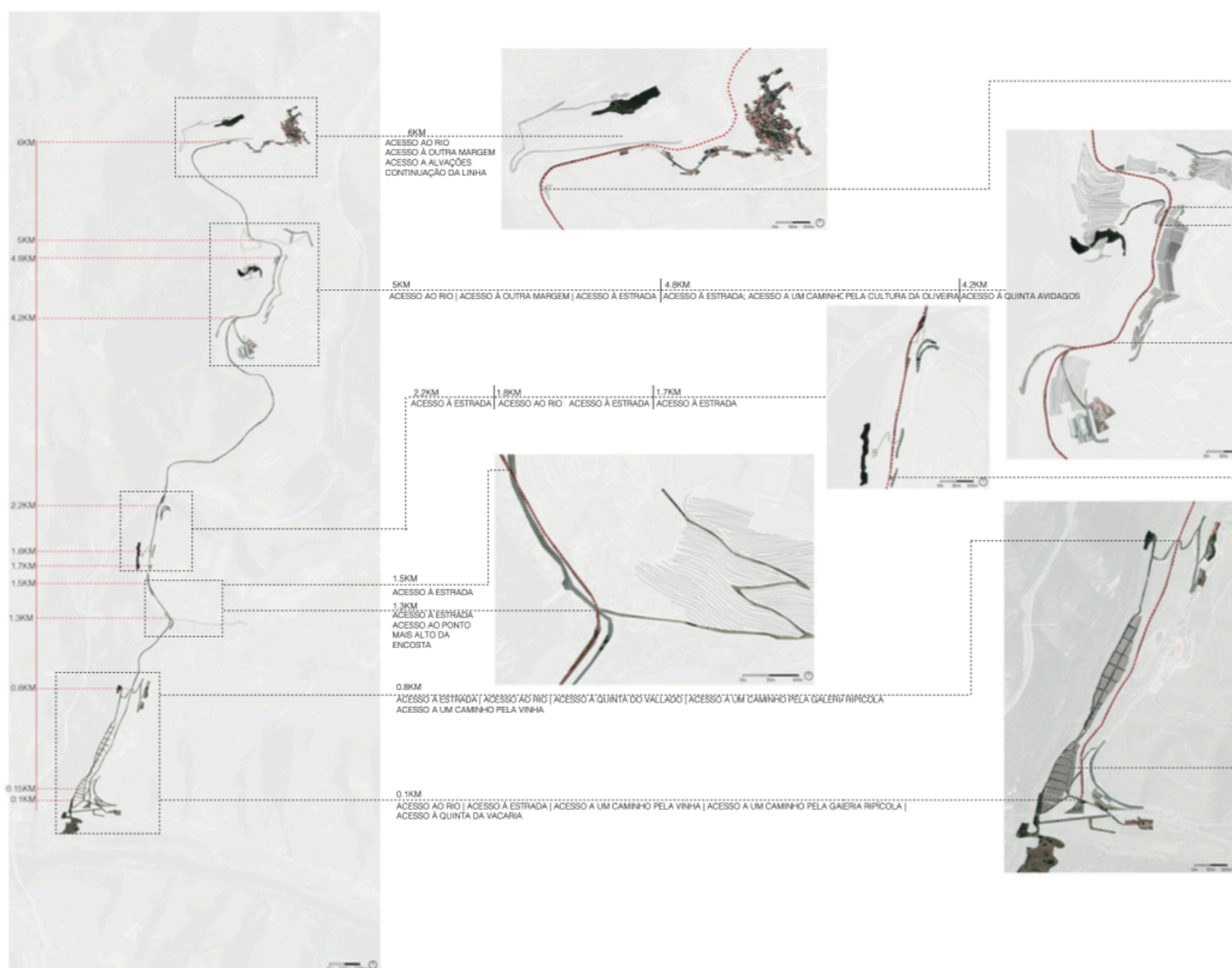
II.10 OS ATRAVESSAMENTOS PEDONAIS

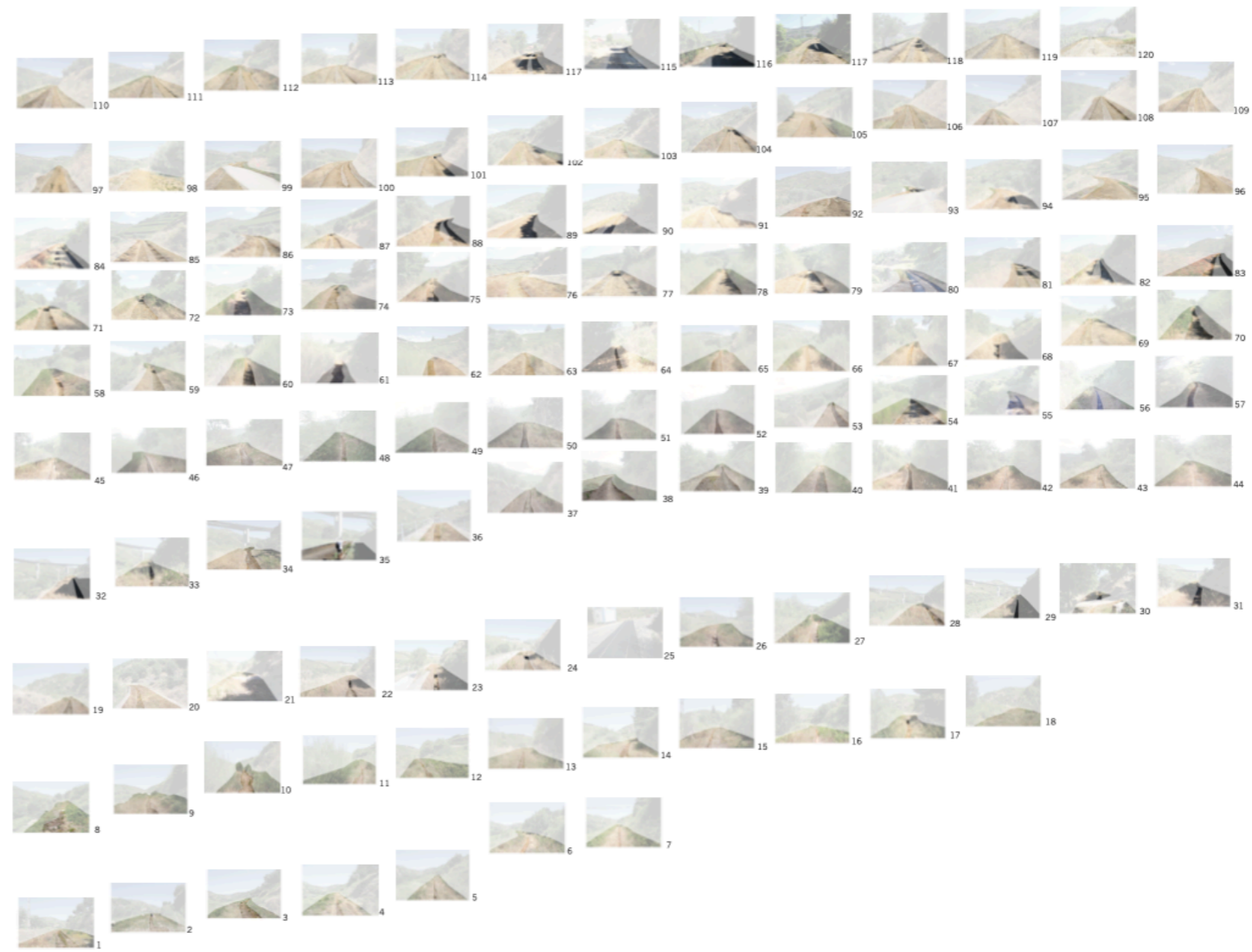
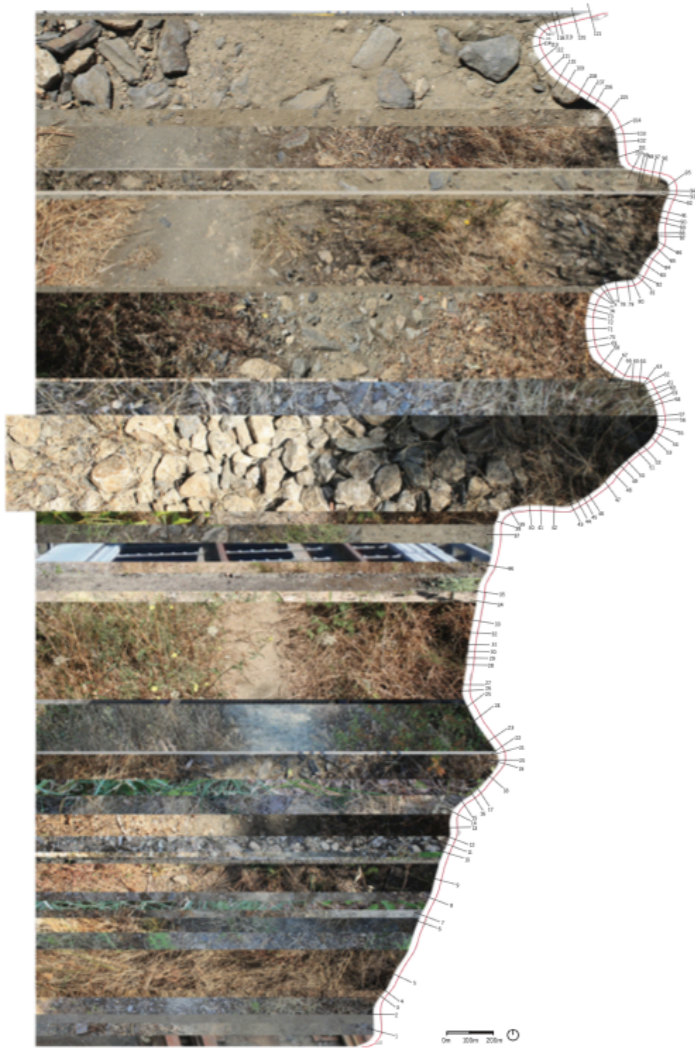
THE PEDESTRIAN CROSSINGS

A Linha do Corgo, pelo seu enquadramento entre parcelas de cultivo, adquire uma estrutura de caminhos que a atravessam em diversos momentos. Na continuidade do tema da transversalidade a estudar, iniciou-se o estudo dos atravessamentos que se interligam com a linha de modo a conhecer as especificidades de cada percurso, os lugares que unem e os lugares que percorrem. Conhecida como "o paraíso dos caminhos tortuosos", começámos o estudo pela representação do território que está ao alcance com as deambulações fora da linha.

Maria João Lobo (2017:40)

Due to its location between cultivated plots, the Corgo Line presents a structure of routes that cross it at different sections. As a follow-up to the topic of intersecting under study, we began to study the crossings that interconnect with the line in order to know the specific characteristics of each route, the places thus linked and covered. Known as 'the paradise of tortuous paths', we began the study by representing the territory within reach of wandering outside the Corgo Line.





II.11 A MATERIALIDADE DO CHÃO

THE GROUND MATERIALITY

Iniciando este estudo pela importância de elementos que delimitam um percurso linear, foi também pela variação que a superfície do chão adquire no ato de caminhar e perceber a envolvente que este estudo se tornou relevante. A materialidade da linha sofre alterações aparentemente sem nenhuma regra, passando de terra batida para pedras soltas e vegetação rasteira. Esta mudança de pavimentos altera principalmente a forma de caminhar, alterando consequentemente a forma de perceber a envolvente.

Maria João Lobo (2017:43)

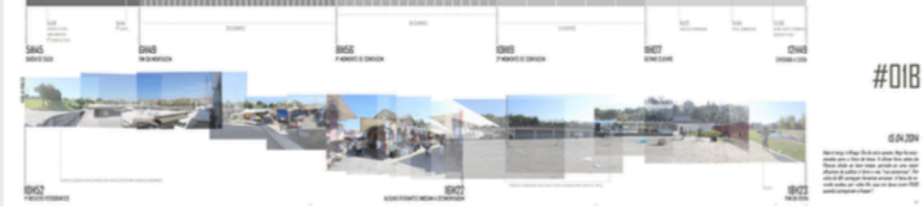
This study started by researching the importance of the elements that demarcate a linear route, but it also became relevant due to the variation that the surface of the ground presents during the act of walking and perceiving the surroundings. The line materiality undergoes changes seemingly in no particular order, from dirt tracks to scattered stones and undergrowth. This change of surfaces mainly impacts the act of walking, and thus changes the way of perceiving the surroundings.



#D1A

31.12.2013

Today is Tuesday, street market day in Braga. It's a cold and grey day of heavy rain and strong winds. Not all the stallholders set up their stalls due to the difficulty in pitching the tents and the stalls, thus dispersing the street market. The number of people attending the market was reduced due to the bad weather; this combination of factors led to a shorter duration of the market [...] and some of the sales items got wet due to the intense rainfall. There were no orders for the market below, and I only registered the resale market... we arrived home soaking wet, tomorrow starts a new year.



#D1B

31.12.2013

Today is Tuesday, street market day in Braga. It's a cold and grey day of heavy rain and strong winds. Not all the stallholders set up their stalls due to the difficulty in pitching the tents and the stalls, thus dispersing the street market. The number of people attending the market was reduced due to the bad weather; this combination of factors led to a shorter duration of the market [...] and some of the sales items got wet due to the intense rainfall. There were no orders for the market below, and I only registered the resale market... we arrived home soaking wet, tomorrow starts a new year.

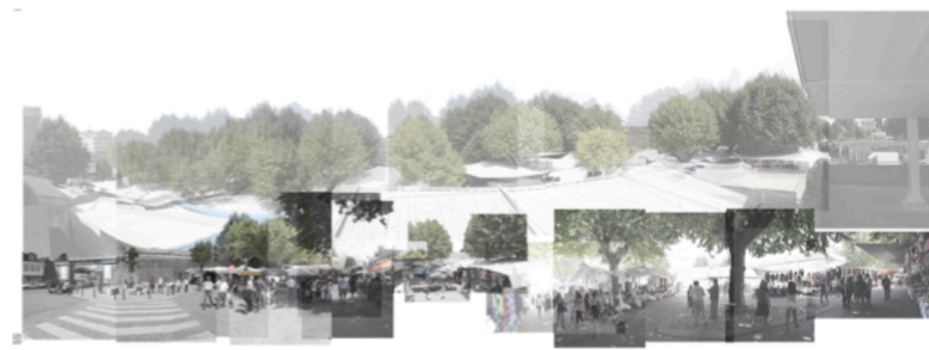
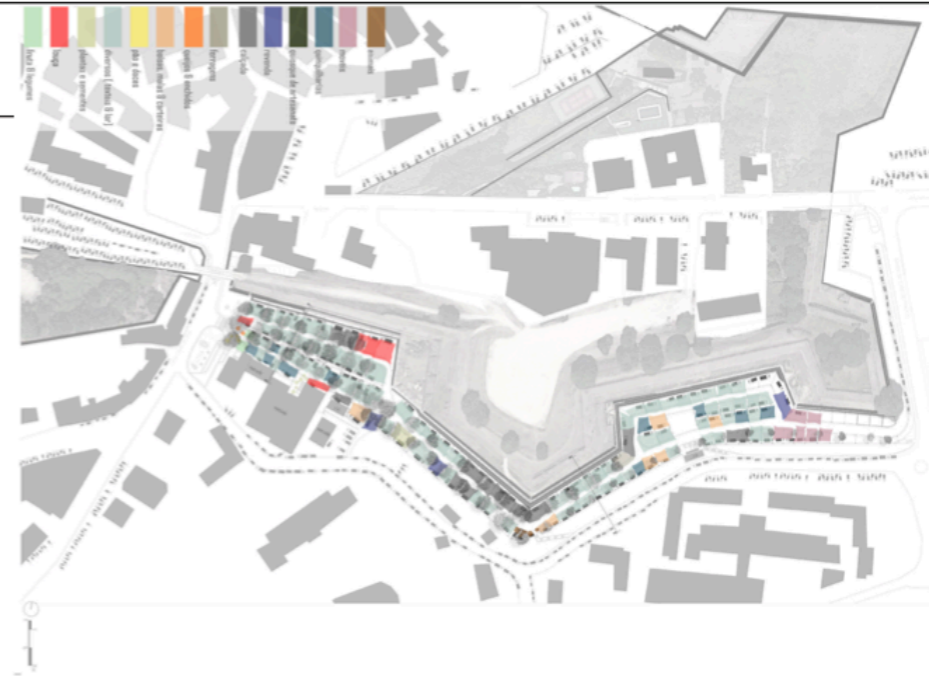
II.12 REGISTO DIÁRIO — BRAGA

DAILY LOG — BRAGA

31.12.2013. Terça-feira, hoje é feira de Braga, um dia frio e cinzento de bastante chuva e vento. Grande dificuldade na montagem, nem todos os feirantes montaram tenda, provocando a dispersão da feira. Devido ao mau tempo, a afluência de pessoas à feira foi reduzida; este conjunto de fatores levou a que a feira fosse de menor duração [...] a intensa chuva fez com que parte dos artigos de venda ficasse molhada. Não houve encomendas para a feira de baixo, só registei a feira de revenda... chegámos a casa todos encharcados, amanhã é um novo ano.

Joana Clementina Silva (2015:149)

2013.12.31. Today is Tuesday, street market day in Braga. It's a cold and grey day of heavy rain and strong winds. Not all the stallholders set up their stalls due to the difficulty in pitching the tents and the stalls, thus dispersing the street market. The number of people attending the market was reduced due to the bad weather; this combination of factors led to a shorter duration of the market [...] and some of the sales items got wet due to the intense rainfall. There were no orders for the market below, and I only registered the resale market... we arrived home soaking wet, tomorrow starts a new year.



II.13 QUANDO HÁ FEIRA EM MONÇÃO

STREET MARKET DAY IN MONÇÃO

A feira de Monção desenvolve-se ao longo de uma fração de muralha do lado exterior sul, tendo início na Porta do Sol, uma das principais entradas no centro histórico. [...] À quinta-feira em Monção, ainda é notório que esta funciona como ponto de encontro semanal entre os habitantes que vivem nas freguesias mais distantes, sendo aí que se reúne e partilham o quotidiano. Contagiada pelo espírito da feira semanal, é notória em toda a vila uma atmosfera diferente dos restantes dias, mesmo dentro de muralhas, onde existe o comércio tradicional; praças/jardins, cafés e restaurantes são afetados positivamente pela dinâmica que envolve a feira.

Joana Clementina Silva (2015:89)

Street market day in Monção unfolds along a fraction of the old wall on the southern outer side, starting at Porta do Sol, which is one of the main entrances to the historic centre [...]. Street market day is held on Thursdays in Monção and clearly serves as a weekly meeting point for the inhabitants of the most distant parishes to share their daily lives. The whole town is influenced by the spirit of this weekly event and by an atmosphere different from the other days, even within the old walls, where traditional trade, squares / gardens, cafes and restaurants are all positively affected by the dynamics set off by the market.

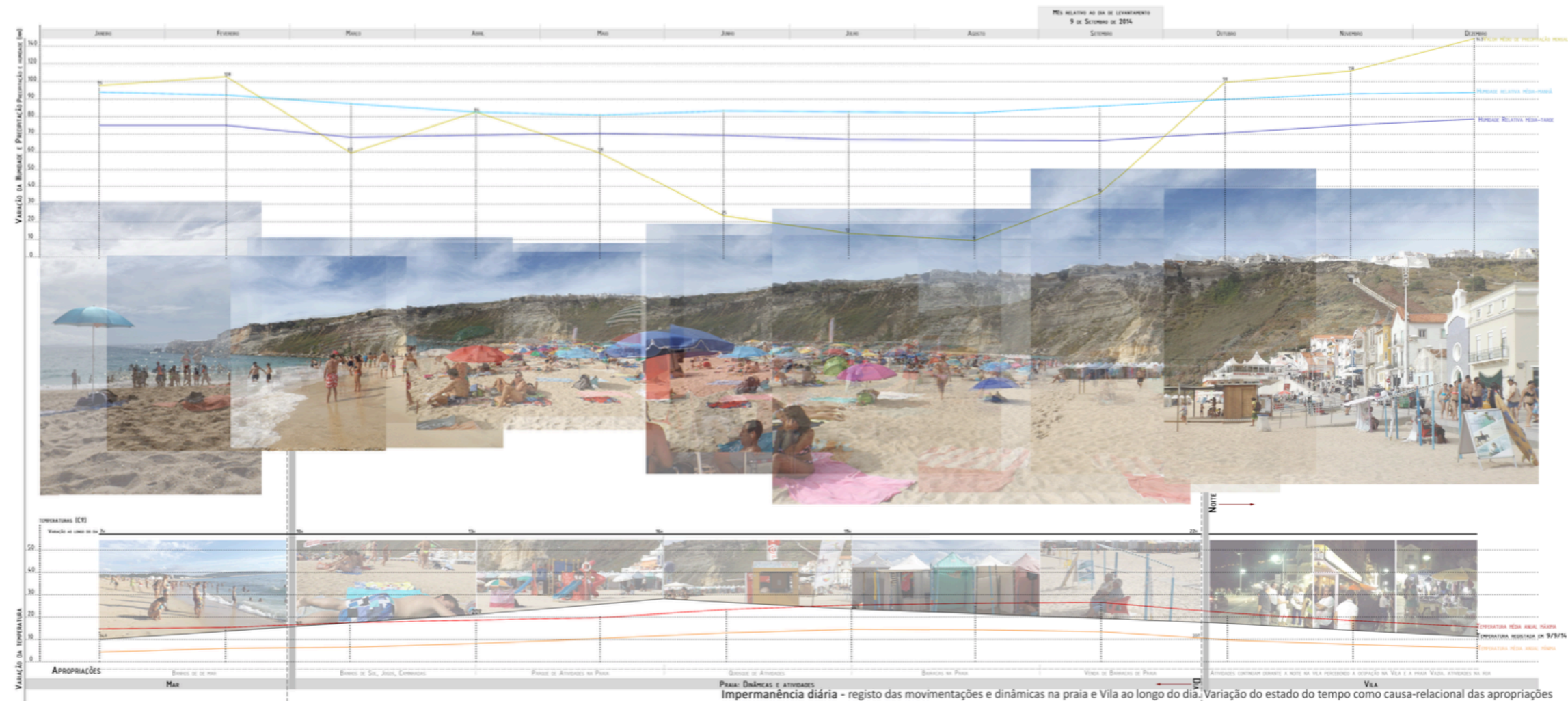
TIME	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER
GRAFFITI									
DOG WALKING									
GARDENING									
SKATE BOARDING									
WALKING									
PICNIC RELAXING									
TRACES									
TRANSFORMATION	A layer of snow covers the land, the traces of human steps and animals define paths which reveal the usage of space.	The snow melted down and the manmade paths are clear, as well as some features of the place, what seems to be a skate park, with ramps and other elements founded. An central area that seems to be a gardening area, now dried the traces demonstrate different types of flora.	The weather gets warm and the green is popping out. Kopi nowhere gets ready for gardening, as the gardening area is worked. The beach and the place in general is getting attention, not just common users as some tourists are coming to the place. New features and places appeared, as a new user camps in the area. The land is already planted and the skate area as well, we found set up ramps.	The plants are growing, some users begin to come to relax and walk around, although is not warm enough to make a picnic some users sit on the beach.	The gardening area is growing fast and there is a new gardening spot, the beach is getting a lot of ussage as well as the rooftop of the factory.	The place is full of users developing all kinds of activities, the main users this motrh have been the tourists.	The land has dried and the colors changed, the new gardening place grows flowers, several gardening tools are found in the place. A fireplace appears close to the beach.	The gardening area does not have much use, the users are getting less and less, in the last days of sun the place is used for picnic and walking around. The constant users are the graffiti artis and the skaters, because the weather does not affect so much its activities.	The weather is cold enough to stop the outside picnics, the traces of rpevious appropriations (from the previous months) are clear but not so much movement in the place beside the dog walkers.

II.14 LINHA CRONOLÓGICA DA TRANSFORMAÇÃO
TRANSFORMATION TIMELINE

Resumindo, tanto o traçado deste lugar como o lugar em si são moldados pela apropriação, mas igualmente pelos vestígios e marcas prévias (do tempo), tendo tudo isso estratificado a experiência passada. [...] Embora questione os achados e os cartografe, o traçado permite-nos reconhecer que isto era um lugar e, ao mesmo tempo, entender as várias dinâmicas que definem e transformaram este lugar.

Belen Zevallos (2013:59)

In summary the layout of this place, as the place itself, is shaped by appropriation, but also by the previous traces and marks (time), all of which have stratified the past experience. [...] While simultaneously questioning the findings and mapping them, it allows us to recognize that this was a place and simultaneously understand the several dynamics that define and transformed this place.



II.17 IMPERMANÊNCIA DIÁRIA – REGISTO DAS MOVIMENTAÇÕES E DINÂMICAS NA PRAIA E NA VILA AO LONGO DO DIA. VARIAÇÃO DO ESTADO DO TEMPO COMO CAUSA RELACIONAL DAS APROPRIAÇÕES

DAII Y IMPERMANFNCF – RECORD OF MOVEMENTS AND DYNAMICS AT THE BEACH AND IN THE VILLAGE THROUGHOUT THE DAY. WEATHER VARIATION AS RELATIONAL CAUSE FOR APPROPRIATIONS

Tenta-se, através do mapa seguinte, sintetizar o clima que, através da variação do estado do tempo, traz dinâmicas e intensidades à vila, transformando-a. O turismo como causa relação cria impermanência nas intensidades da vila, quer sazonalmente, quer ao longo do tempo. Desta forma, atravessando os pontos explorados, relaciona-se através da escala, no tempo vivido, uma abordagem ao lugar que reflete as dinâmicas e impermanências registadas em várias escalas de aproximação: a macro e a microescala, através do clima e variação do estado do tempo como vinculadores do foco na análise, conseguem esclarecer a compreensão destas dinâmicas intuindo a caracterização das suas movimentações.

Marisa Fernandes (2014:229)

Via the following map we try to summarize the climate that through weather variation brings a dynamic intensity to the village and consequently transforms it. Tourism as cause-relationship creates impermanence in the village intensities, both seasonally and over time. By crossing the explored points, the scale in the lived time allows a place-based approach that reflects the dynamics and impermanences registered at various scales of approximation: through climate and weather variation as entailing the focus on the analysis, both macro- and micro-scale can clarify the understanding of these dynamics by perceiving the characterization of their movements.

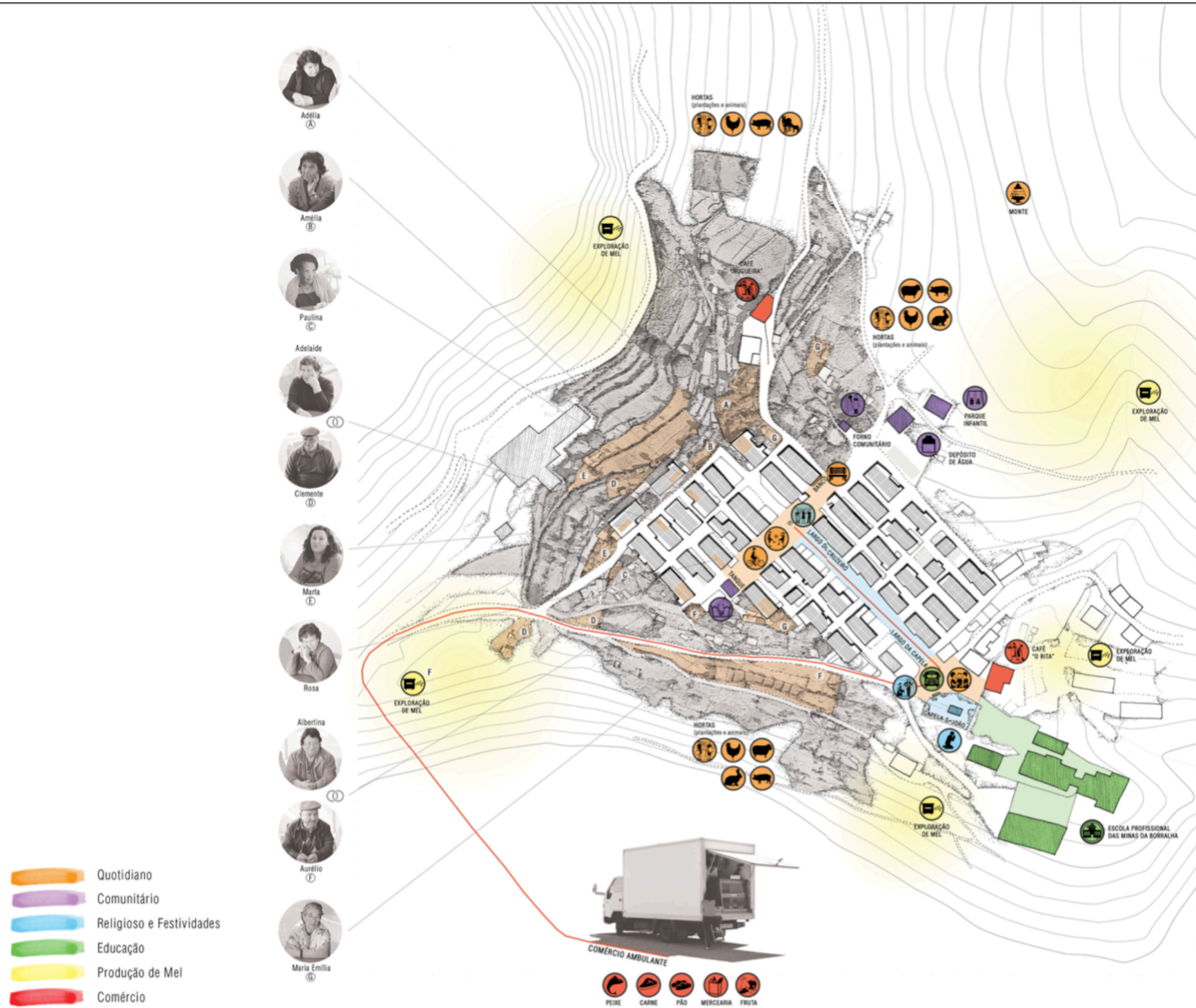
II.20 MAPA COLETIVO DO QUOTIDIANO: BAIRRO NOVO, INTERPRETAÇÃO

COLLECTIVE MAP OF DAILY LIFE: BAIRRO NOVO, AN INTERPRETATION

A aproximação ao lugar foi realizada a partir do reconhecimento da escala da apropriação doméstica. Neste sentido, interessou construir um mapa a partir das experiências dos habitantes do Bairro Novo. [...] Falaram do comércio que abundava na Borralha. Disseram que este foi desaparecendo após o encerramento da exploração mineira e indicaram que atualmente no Bairro Novo só existe o café "O Rita", que também serve como um local de convívio. O restante comércio adquiriu forma ambulante, possibilitando a compra de peixe, carne, pão, mercearia e fruta, todas as semanas. Explicaram que existem empresas que se responsabilizam pela distribuição destes produtos e que por isso sentem que podem ter acesso a tudo de que precisam. Os horários que estes carros fazem todas as semanas são importantes, pois determinam o ritmo e rotina destes moradores.

Daniela Sousa (2016:17-19)

Approximation to the place was conducted from the recognition of the scale of the domestic appropriation. Therefore it was interesting to construct a map based on the experiences of the inhabitants of Bairro Novo. [...] They referred the commercial activity that used to thrive in Borralha. They reported that the business activity began to disappear after the mining industry closure, and they went on saying that coffee bar 'O Rita' is currently the only one serving Bairro Novo, besides serving as a get-together for social intercourse. The rest of the business activity took on an itinerant nature, providing fish, meat, bread, groceries and fruit every week. They explained that there are companies that take charge of the distribution of these products and so the inhabitants feel that they can have access to everything they need. These distribution vehicles operate on important weekly schedules that determine the pace and routine of these residents.



only Joy is the door for knowing
Baruch Spinoza